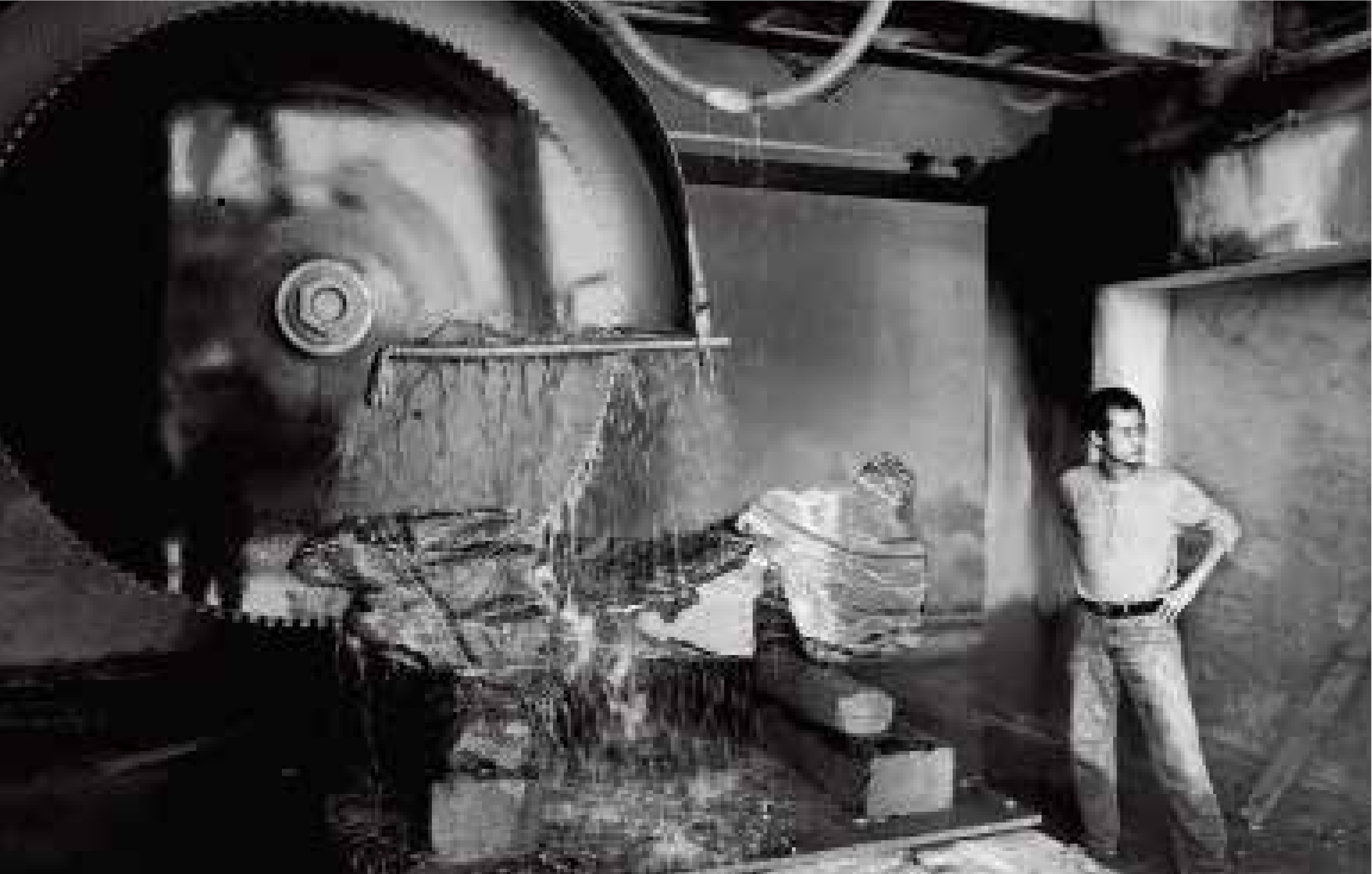
# Talking

# to

# Things

Qiu Zhijie



萬物有靈

鄔志強

湖南美术出版社

尝试理解自己的工作 Try to Understand My Own Work 107cm x 77cm 2014

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# 显隐之间

## ——历年工作的内在脉络

邱志杰

这本画册收录的是我从 20 岁到 45 岁之间二十五年的工作。从 1993 年在“后八九中国新艺术展”作为展览中最年轻的艺术家出现，在 90 年代中期的“媒体变革浪潮”中成为录像、摄影、装置领域的重要角色，到了 90 年代末在“后感性”潮流中则成为组织者。2000 年之后，我的创作转向文化研究；2003 年之后开始和教育结合；2007 年之后开始大规模计划。表面上看“邱志杰”的创作主题、媒体方式都比较多样。曾经有人说我的个展像是三个艺术家的联展——这说明他们看得不够细。无我之我，化身千万，却存在着一以贯之的潜在线索。形象从杂乱的背景中的显现或隐藏、形象与背景之间的界限的消融或肯定，这是我的工作的核心命题。

从空间角度入手时，这种“显 / 隐”关怀就表现为个体与群体的关系、物体与环境的关系，表现为迷彩、迷宫、镜箱等主题。从时间角度入手时，这种“显 / 隐”关怀就表现为记忆与失忆的斗争，生命的持存与过眼云烟的无常的力量之间的斗争。从文化和历史角度入手时，这种“显 / 隐”关怀就表现为个人意志与历史命运、身份与文化语境之间的博弈。

我最早的作品《兰亭》和《大玻璃》都涉及到了这种形象的“显 / 隐”。著名的《纹身》摄影和《光书法》同样是形象如何消逝和如何从幽暗的背景中现身。录像装置《物》是从黑暗中显现万物，《指纹星球》和《光写姓名》则是如何从人海中记住必死者，与遗忘做斗争。我的平面作品，不管是九十年代中期的喷绘迷彩系列，还是《说文解字》书法，或是《倒写唐诗》录像书法，都是在处理这个“显现 / 消逝”的问题。直到 2007 年以后的《南京长江大桥计划》，“显 / 隐”这个哲理性的问题被高度历史化，获得了更具体的质感：如《我曾经七十二变》竹编装置和《细胞》竹编，也是形象如何从背景中涌出或消融。

《邱注上元灯彩计划》则探索历史宿命中角色的重复出现的机制，本质上依然是“显 / 隐”对立与转化的讨论。2006 年到 2007 年间历时一年完成的《记忆考古》，从历代革命口号到私人留言条到乱码日记，跨度广泛的信息隐藏在层层叠叠的水泥考古层中，则是个人与历史信息的相互容纳和显隐。2012 年之后，通过为上海双年展所做的策展地图，我开始将“显隐”的逻辑运用于思辨性的概念空间，掌纹、策展写作、山水，均成为地图。人生、历史、阅读和事件在地图中点线相连，显隐不定。描画出机缘、命运的交织关系。

我在九十年代中期专心学习语言哲学和现象学。“显 / 隐”思辨受到维特根斯坦“原型现象”、生活形式中的语言游戏，以及海德格尔的艺术作为真理的确立道路等思想的影响。但是作为从小受书法训练的文人，我的内核却是中国文化中的人生空漠感，也就是“鸿爪雪泥”“过眼云烟”“向死而生”“天地过客”等一系列意象。“生死智慧”是中国文化最核心的命题，并以此为基础发展出一整套政治伦理、历史观和艺术观。

但是和一些把中国文化阐释为虚净无为的神秘主义论者不同，我的人生空漠感的表述，不是沿用了已成定式的枯禅般的寂灭模式；不是表现为视觉上的清淡玄远，迷雾中的云山一角若有若无。而是强调视觉上的密集、丰富和动态。形象纷至沓来，目不暇接，事件具体鲜活，遭遇百出，但来者如潮去者如烟，体验者在剧变中随机塑形，时隐时显。我从来喜欢凝视喷泉水柱，假想拿快门速度很高的高速照相机，从各个角度一圈拍下来，连成一个动画，你就可以转着看它。你看到就是固体的雕塑，这个雕塑有很丰富的细节，而没有一刻停止，不停地朝前滚动，这种方生方死，就是一锅开水，到处冒泡的状态，是那种杂乱的、热闹的，丛林状态的生机勃勃中的一种隐身 ◎

# Between Visible and Invisible:

## The Internal Thread of My Works over the Years

Qiu Zhijie

This is a collection of 25 years of my work from the age of 20 to 45. I was the youngest artist in the 1993 exhibition "New Art In China: Post-1989," and had evolved into an important role in the fields of video, photography and installation during the "wave of media revolution" in the mid-nineties. By the end of the nineties, I had become a curator and an organizer in the era of Post-sense Sensibility. After 2000, my works shifted to cultural investigation; after 2003 I started to incorporate education in my works; after 2007 I started building my practice in a grand and systematic manner. On the surface, the themes and media of "Qiu Zhijie" art are relatively diverse. Someone once said that my solo exhibition is more like a group exhibition of three artists - which shows that they have not looked at the show carefully enough. The me without me, with tens of thousands of avatars and a potential clue of consistency. The images appear visible or invisible from the cluttered background, the boundaries between the image and the background move into disintegration or realization. These are the core propositions of my work.

From the special perspective, the "Visible/Invisible" proposition is manifested as the relationship between the individual and the group, the object and the environment, is expressed via the themes of camouflage, maze, mirror box etc. From the temporal perspective, the "Visible/Invisible" proposition is manifested as the struggle between memory and amnesia, the persistent being and the ephemeral force of uncertainty. From the cultural and historical perspectives, the "Visible/Invisible" proposition is manifested as the conflict between personal will and historical fate, identity and cultural context.

Both of my earliest works "Copying the 'Orchid Pavilion Preface' 1000 Times" and "On the New Life " touched on "the Visible/ Invisible" of an image. The famous photography work "Tattoo" and "Light Writing" also discussed the disappearance of an image and its reappearance from a dark background. Video installation "Object" brings out all things from darkness, "Night of September 16th, 2002" and "Light Writing: Name" are attempts to remember the moral beings, fighting against obliteration. All of my graphic works discuss the "Visible/Invisible" proposition, from the spray-paint camouflage series in mid nighties, "Dictionary Series" calligraphy works, to the "Inverted Calligraphy of Tang Dynasty Poetry." The "Visible/ Invisible" philosophical proposition was not highly historicized until after 2007 with "Nanjing Yangtze River Bridge Project, " offering a more granular understanding of it. After that works such as "I Used to Have Seventy-Two Different Forms" and "Cell" also deal with images appearing from and dissolving into the background.

The project "Qiu Notes on the Colorful Lantern Scroll" investigates the mechanism of recurrent roles in the destiny of history, in essence, it is still a discussion on the dichotomy and transformation of the "Visible/Invisible." "Archeology of Memory" was a year long project carried out from 2006 to 2007. From generations of revolutionary slogans and private message notes to randomly coded diaries, a wide scope of information was hidden within multiple layers of cemented archaeological layers, forming personal and historical information both invisibly and invisibly. After 2012, through making the curatorial map for Shanghai Biennale, I began applying the "Visible/Invisible" proposition to the conceptual realm of speculative thinking: palm print, curatorial writing, landscape, all of which became maps. Life, history, reading and events are connected through dotted lines in the map, sometimes invisibly, sometimes visibly, illustrating the intertwined relationship between chance and fate.

I was focusing on learning linguistic philosophy and phenomenology in the mid-nineties. The speculative thinking of "Visible/Invisible" was influenced by Wittgenstein's "prototype phenomenon," and linguistic games in the form of daily life, and Heidegger's art as way of manifestation of truth and other philosophical thoughts. Though I am a man of letters who has been trained in calligraphy from a young age, at the core of my being is a sense of emptiness in life in Chinese culture: a series of imagery such as "claw marks left on the slushy snow, " "transient and fleeting clouds and smokes," "live to die," and "passersby of heaven and earth." "Wisdom of Life and Death" is the core proposition of Chinese culture, from which my whole set of political ethics, historical conception and artistic beliefs developed.

Different from the mysticists who interpret Chinese culture as nihility, when expressing the sense of emptiness of life, I do not follow the stereotypical Still-Zen like mode of nirvana, and I do not express it visually as sparse and mysteriously distanced: a corner of the mountain emerges from and immerses itself into the foggy clouds. Instead the visual style I adopt is dense, rich and dynamic. Images emerge continuously, optically overwhelming: events are both detailed and vivid with hundreds of encounters, however, comers come as waves and goers gone as smoke, participants adapt themselves to take on different forms in upheavals both invisibly and visibly. I always like gazing at the water fountain, in my imagination I take a hypothetical picture from all angles in a circle using a high-speed camera with high shutter speed, and then view the pictures continuously like an animation of the fountain turning. What you see is a solid sculpture with ample details but not a moment is still, it keeps rolling forward, alive and dead at the same time like a pot of boiling water bubbling continuously. It is a kind of chaotic and lively, and jungle like state, that is vibrant in its camouflaged form.

This state does not carry out philosophical talk in a calm and detached manner outside the powerful historical current, not a feeling of tranquility or a heart like an ancient well. Instead the heart dives into the depth of the historical swirl and the world of mortals to vigorously provoke and self-refine. This combines the sense of emptiness of life with fierce historical struggle. No meditation and continued worries; never settling until the end of life. It turns the spirit of reclusion into a grand secular undertaking.

# 关于邱志杰的六种问题

郭晓彦

邱志杰出生在福建漳州，自幼聪慧善学，年轻时即开始系统学习西方哲学认识论之道，这使他体察自“认识你自己”开始的西方知识分子信仰，他是用尼采及福柯式的“谱系学”方法构筑工作和生命实践的为数不多的中国艺术家之一，同时，他也是中国艺术家中最早关注汲取及怎样汲取所需要的文化营养，并认真思考关于自我修行与艺术创作关系的。他的二十年的艺术创作经历告诉我们，对于一个优秀的艺术家，作品的影响并不在于其数量多少，而在于这些创造所带来的历史划分和精神交响；这些创造同时也帮助我们保持警觉，因为，在作品、创新和行动之外，还有某个人，曾经如此生活过——这会让一些事情的存在变得不可思议——在一个时代，由一些人完成的精神探险是如此势不可挡、出人意料却又水到渠成。当“这些事情”出现以后，我们会无法想象“这样的事”出现以前的世界，他们的作品和行为在时间上给我们造成的震撼是如此强烈——尽管我们有时候因为邱志杰让人目不暇接、不加克制的“繁殖”而对他有所疑虑，但他确有能力让我们相信他是中国当代艺术史上最具创造力、行动力和感召力的艺术家之一。

邱志杰一直以多重身份参与中国当代艺术的写作：作为艺术家，《重复书写一千遍〈兰亭序〉》《纹身》系列摄影和他独特的“光书法摄影”等已经成为当代中国艺术史中的经典之作；他的创作更是涵盖摄影、录像、书法、绘画、装置和行为艺术，早已超越了狭窄的媒介美学并在其中呈现出一种厚重的精神气象；作为艺术策展人，他对新媒体艺术的推动、“后感性”系列展览所创造的全新的艺术景观的创造、对大型艺术项目“长征计划”的策展、推动现场艺术等工作以及近年来在其任教的中国美术学院提出的独特的“总体艺术”理念、在文化研究的基石上重建个人创造和社会交往的模式的见解都使他活跃于艺术创造的前线；其长期的思考和艺术实践中涉及的课题都与中国近 20 年的艺术实践的历史交相攻错。重要的是，从其思考日渐成熟的九十年代中期开始，他之于他的艺术实践和工作，在中国当代艺术发展的重要时刻，都可以说是一个“灵魂”赋予者，而不仅仅是游戏的推动者和领导者，他是那种激发热情和给予工作以灵魂的人——他的工作，赋予精神以空间，并使精神在其工作中成为主宰；他的创造性使创作的优先地位变成不仅仅意味着表述，而是自由的追求与表述连成的一体，他亦有志使艺术成为绝不是艺术本身的事情。他的一系列工作，都以构筑“根茎”或者是以“生殖”的方式进行；他对于这个工作（艺术）的热情，甚至狂热，（不敢说他的“启示”），都打开了中国当代艺术的一种“道说”[①]——当中国当代艺术沉浸在表述文化身份和冲突、影响的焦虑、时代病和“私人琐事”的时候，贯穿他的工作的却始终是政治和愉悦——套用一个德勒兹式的句式：从《重复书写一千遍〈兰亭序〉》（1990 — 1995）开始，一切都是笑声；从《立场》（1993）开始，一切都是政治。

事实上，在邱志杰近年来最具有雄心的“南京长江大桥计划”系列中，我们终于看到了中国当代艺术的一个大的尺度的出现，这是中国当代艺术的书写直至今日所发出的能量之光，这道光亮作为艺术家的邱志杰在长期的工作积累中逐渐浮现的伟大心魂和强大的生成能力——他始终有着强烈的欲望从而使人对着这样的创造感到：“这世界依然将终结在诗人的灵魂里，而非那些替代的产物上。”（海德格尔）

“南京长江大桥计划”涵盖了邱志杰近年来工作的重点：政治、无常及命运的课题，同时也呈现了其优秀的研究功力，包括对文本的理解和大量田野调查的实践所积累的精神锐度。这个计划的起兴是对一个设置在大桥附近的民间志愿自杀救助机构的工作关注和合作，在“自杀现象”引起的思考和干预中，邱志杰将一个关于中国现代性成就的标志性见证物与个人生死之恩奇特结合的地点——南京长江大桥及它所携带的所有精神关涉作为研究的内容，通过对生与死的命运和个人与时代选择的思考，撬动了沉默的“南京长江大桥”在历史复杂性中的扳机并使之成为该计划的入手处。在“南京长江大桥计划”中，我们能看到了艺术家的一种未知的先决，这源于作为艺术家的天才洞察和关怀的本性——同时也提示出“未来”这先于物理时间的来临时间，虽然不可被当作对象加以测量，却包含着一种它自身构成的尺度、分寸、韵律与命运——只有当我们体验到这种时代的命运时，才有可能开始理解此刻生存与存在本身。所以，这个计划的创作本身当然不只是出于一个艺术家建立主体性的需要（这当然是重要的部分），而且是出自对于“那正在来临的时间”的预测、敏锐照看和书写。正是在此，我们能够把其写作确立在这样的一条思想道路上：这最终是关于生与死的主题，是关于人的命运和转变的主题，是关于政治的主题。而艺术家，终要“出现在那条从漫游到火的返回的路”。（海德格尔）

我们在对邱志杰的工作进行观察和阅读的时候，也必须注意从中挑选出那些可能会在对其创作路途的勘查中给我们引导的主题或者词语，因为它们呈现出的是如此纷杂庞大的脉络，以致在很多时候会使我们忽略他的独特的语言贡献和特别的词语，而仅把他看成一个不断的话语制造者、在人们昏睡时的清醒观察者和行动者。事实上，如果我们仔细观察，可以看出，邱志杰的工作一直是沿着某种清楚的界限进行的，这个界限由知识—艺术—行动相互关联的多个圆圈组成并交织在一起；而且这些课题时时触及界限的两边，并进行着几乎不可能的区分，一侧是关于精神的形而上思考和实践，其中有海德格尔、里尔克、存在主义、维特根斯坦、尼采及马克思主义的问题；另一侧则是关于个人和命运的思考和实践，这也许是另外的一些，是关于返回、关于一种向着家园的回转的思想，是关于“鸿爪雪泥”的无常感，是关于短暂、逝去的观念，这里隐现着老庄、佛祖及中国传统诗词伟大情怀中的一切。所以，他同这个时代的很多艺术家有所不同，他选择和擅长过一种艺术与智性结合的生活并不怕与命运的狭路相逢，他敢于不畏险途，只身上路去实践探索与想象的乐趣；他是“通过工作而改变”的实践者，更是敢于造就自己命运的实践者。

清楚勾勒出邱志杰的工作也是困难的，因为，他为自己所设置的道路是一条苦行者的道路。似乎也很难在其作品中找出一个关于“一致”的思考模型，他为自己设置了太多的“逃逸线”——这种靠选择的原动力发动的写作正是需要不断用后来的写作造就的——我们“每个人自我构建的进程和选择——自由——须通过每个个体所付出的努力和智慧而赢得”（《一个关于未来的考古学的立场》，张颂仁，2008）。那么，邱志杰的“表达机器”是用哪些成分构成的？我们是否可以通过忠实地阅读他的作品，通过与历史进程中的其他现象的相互比照而发现他的特殊性？应该说，这个工作在当前是激动人心的：在我们普遍渴望与强大的创造力相遇的兴奋中，勾勒出艺术发展在这里的复杂性、个人特点及一个艺术家生命和思维最敏感的部分——关于生命的词语和行动及以此带来深刻的反省。

可以说，自幼年时代开始的中国文化修习是影响邱志杰思想的重要一隅。东方式的、对世界本真的凝视的恒久课题时时提醒着诸行无常的真相。“他注意到书法的冥想天性使他清静，作为一种有着绵长的文化根脉和精微的趣味标准的艺术，也在历史文化语境中，帮助他将自己锚定为一个时空中的创造者。”（《一个关于未来的考古学的立场》，张颂仁，2008）这样，创造、修身训练本身也将老邱造就为深刻理解人之无常宿命的人，所以，他的作品中常见情绪的无际绵延，心乱如麻，不可名状，一切因偶然而必然也因无常而宿命的意向，又可见其中发展出的关涉重大问题的思想脉络。意味深长的是，这样的意象经常是由书法来承载的，“邱于 1990 年代所作的回应是佛教徒式的。他建议我们应立足于观身不净，于实相境界，作无畏观。”（《一个关于未来的考古学的立场》，张颂仁，2008），从《重复书写一千遍〈兰亭序〉》（1990 — 1995）这件对于邱志杰具有重要精神意义的创作，到《纪念碑》（2006 — 2007）中对于集体记忆与个人记忆复杂关系的思考，到《失败之城》（2009）置身历史回声的深处对个人命运的关怀。无常的笔触，既是他内省、修炼的日课，也是对外指涉的精神支点，在无常的时空河流中，一些微小的事物不断翻滚上来，构成了我们思考无常的载体，也构成了对于具体的个人来说真正的生命“奇迹”，这是邱志杰工作的第二个部分：物的历史。这部分的作品经常是“罗列”日常生活事物，如《物》（1997），《姚家园一号坑》（1998），《一线天》（2009）等。物似乎成为人间生活的激流中，我们唯一能够攀爬的少数几个支点，“它们”支持我们对于世界的见证，我们对于世界的创造以及我们的失败。“它们”时常消弭在历史的虚无深处，“它们”在我们面前现身为此物，是因为我们的凝视，我们对于物的“异质性”凝视使物的叙事出现。如果说“无常”意象对于我们理解存在和世界是一种冷静的态度，对于物的历史进行的凝视

① 语言比人更“强大”，这是海德格尔的一个玄怪主张。在他看来，有一种比“人言”更为广大的语言，是“人言”所出从的本源，就是 “大道”之“道说”。人归属于“大道”，总是已经在“道说”之中，倾听“道说”而有所“说”。（引自：《在思想的林中路——海德格尔的哲学》，孙周兴）

则可看作是对于无常的反抗。“给他看，一个物能够多么幸福，全然无辜并属于我们。”（《杜伊诺哀歌中的天使》，华东师范大学出版社，2005 年版）人间的事物支撑起人的生活的全部真实，但也必将卷入人间的所有政治。我们通过凝视来构建属于我们的物，却首先要从人间的控制中解救物。在这个意义上，物也是我们的身体——物的反抗也是身体的反抗。

被照亮的物和被解救的身体面对的假想敌是“控制”，这是邱志杰另一个重要的思考命题。生命与观点的真正争论之地永远是政治，所以主体性本质上是一个政治的纬度，是一个在与外部不断更新的联系中折叠和展开之地；由于与外部保持开放的接触，主体性能够从外部不断看到真实以抵制标准化和管制。所以，作为真正的思考者，总是要对既定价值及其支持的统治权力（如邱志杰所说，那些“习以为常的日常生活、日常观念、习俗、信仰系统的罗网”）进行全力抨击，更要时刻对整个当代视野进行不断的质疑。1994 年创作的“纹身”系列和 1995 — 1996 年创作的“虹”系列说明了这样的思考；1996 年创作的“好”系列、1999 年的《界面》等，一直到 2007 年的“合影”系列，邱志杰都在运用强大的分析能力，说明我们所处时代精神深陷其中的形势和政治话语对人的无形“钳制”，这足以说明其思考所具有的前瞻性。所以，当我们理解了他在上述对日常生活展开这种“微观政治学”的思考和工作之后，更容易理解他的进一步工作是以“无知者”的态度所展开的社会性的肇事。

无知者的态度意味着，就像差异的逻辑，外部永远都不会穷尽，每次要捕捉它的努力都会产生一种过量或者补充反过来滋补新的解域，释放新的逃脱路线，这是无知者的道路。肇事使人致力于外，同时也得益于内，最外端的肇事遂返回最内省的修身，于是，肇事同时成为一种真正的修身。观察邱志杰的工作线索，可看出这样的主动选择，这也是他的人生的生动之处。所以，关于“如何成为无知者”无疑是一个重要的思想临界点：思想与存在的关系推动着全部西方的沉思，东方智慧亦有自己的关怀和解决之道，这正是邱志杰的思考中很重要的交汇点。

这样的五个主题，从世界观到行动逻辑，从最内在的修身到历史现场中的肇事，从返归修身到理解世界的内省，构成了发生在 UCCA（尤伦斯当代艺术中心）的《破冰》之前的邱志杰的写作——在 1990 年代初期，作为一个初入世道的年轻人，邱志杰开始思考并厘清关于如何造就自己的问题。其时，他开始大量研读，并完成了他最早的一系列作品，讨论的是关于语言和社会的限制，这显然与其最初的反抗——摆脱大学教育的影响的思想状况有关。其大学毕业之作《大玻璃：关于新生活》（1992）开始运用新的经验建立观察和思考的支点——这件作品很好地说明邱志杰开始思考如何摆脱固定的自身表达模式和经验的问题。这件作品也表明，在中国艺术界的很多人依然沉迷于意识形态表达、沉迷于对时代宏大叙述的摆脱之时，邱志杰已经敏锐意识到，在一个即将到来的新的时代及语言创新中要很快找到自己的关怀。

他选择了“锚定”、肇事和行走，这也成为他清楚判定和理解自己命运的过程。“锚定”是为自己确定一个位置，但这将是海上航行者的暂时性定位，是一个会不断随着行进而迁移的位置，既有与历史回声的联系，也是冒险的起点。可以说，从“锚定”开始，“船”的意象也宿命般的引出了“破冰”，似乎构成了一个关于未来的叙述。

处于某个历史交汇点并集各种机遇于一身的人，被认为是这个时代的“天才”。如今，思考和使用“天才”这样的词语是不是意味着在今天这样的日渐标准化的时代，我们有了期待出现反常的事例、奇特的经历以及极端行为的普遍心理？其实，“天才”确为我们解释了生命的意义吗？当然已经没有人坚信。因为“天才”一词实际更像是当代社会的一种治疗性发明。事实上，它也许能告诉我们的恰恰是，我们的生命能够不断通过卓尔不群的发明和创造来实现更新：通过不停地漂泊与求索，同时也在工作和思考中坦诚个人的限度。但是，使这些具有创造性的人与众人不同的是，他们始终通过顽强的工作传达给世人——有关他们精神和经历的发现，他们源源不断的对问题的更新和发现，他们的“馈赠”中的快乐——可以说，是“传记”造就了他们的主体。对于如邱志杰这样的艺术家来说，也许表现内心的冲突和个人不同才能之间存在的冲突，几乎从来不可能代表其对生命意义认识的根本；比起所有能用解释生命的心理学、社会学意义的词汇，诸如“才华”和“能力”这些用来描述个人特点和素质的词汇来，“心性”都处于一个更高和更深的层次，所谓天赋和个人特点一类的东西，也都是从心性里生长出来的。

在邱志杰过去近二十年的艺术生涯中，大量的事实都证明，他的工作视野并未只限于艺术，而是关于一个个体所能做到的对整个世界的思考、判断、理解和行动——他的生命的路线和创造力，他涉及的众多工作都是其精神的注释。在其中，他的工作既向往真理的绝对又执着于对生活瞬间的感悟、对记忆的整理和对世界的理解，并在这样的两极之间游移。这样的目标只能在无限与绝对的领域内才能实现，而这个绝对和无限的领域也就是“存在”的意义世界——艺术是其中一个方向，他也确以自己独特的工作将这些需要不同智识和能力的事物彼此联系在一起，并构筑起不断“破冰”的事业。

## 无常的笔触——关于书写与记忆

书写的本质是刻画痕迹。所以，书写连接着“所有的人”视为机缘之中将与我们相遇的那种欲望。其中，表达先于内容并引出内容，其核心是关于记忆的确定。在 1990 — 1995 年完成的作品《重复书写一千遍〈兰亭序〉》对邱志杰来说，是具有重要精神意义的创作。在层层叠叠的重复书写中，他将传统的书迹还原为抽象的墨迹，最后更进一步取消了墨迹，从而将书法定义在“书写”动作这样一种深具意味的层次上。所以可以认为，“书写”对于他来说是一种决定后的行动。“书法作为我的基本修身方法，作为一种身体改造和思想改造的体操，把我不断地从日常生活中拔出，基本成为我的一种日课，一种修炼。”在这种工作中，他一再追问：书法是什么？2001 年的作品《唐诗十首》同样是超越了视觉风格的营造，而将中国书法再次阐释为一种动作：被抹去的墨迹使“书写”过程凸显出来，“书法是运动的生命在纸上的行进与舞蹈，是转瞬即逝、难于留驻的鸿爪雪泥。凝固的墨迹招引阅读的目光，让目光为多年前的一次运动依次解码，让目光与笔锋的游走共舞，让这两个人相遇。墨迹遂成为一种机缘，而书法是一种事件，发生在时与时之间，场与场之间，人与人之间。”（引自邱志杰网站，www.qiuzhijie.com）

2008 年 7 月，在“南京长江大桥计划”之二中的《马达加斯加的首都在哪里？》，显然是一封给南京长江大桥的潜在的自杀者的书信——这次是血的“书法”。以血书写的特别的郑重、痛切，是自我向着“所有的人”的开敞，将个人，将与我们共担命运之人，呈现出一种邱志杰的精神高度，一种平等观和大意旷达之境；此类的作品更有《血写百家姓》的计划，这些计划都与邱志杰长期思考命运的真理真相有关。当我们的思考抵触生与死的终极课题，其中的个人惆怅思虑、玄思体察才可以深切到与“他者”的关系。《血写百家姓》是通过“血书”与世界结缘：“我用我的血来和你的姓氏，和你发生一种关系。然后再发生一种交换关系：你拿走我的书法，你把你的照片给我，这有点像以前那种非血缘的关系，像收养、结义、婚姻的概念。最后得到的是几百张照片，几百张人的照片，每一个人是一个姓。这里面激发了很多错综复杂的关系，所有这些人通过我的血书成为一家人。”“这个作品是对‘缘’的概念的一种解释：与血缘，与姓氏的关系，这是第一种缘；而这个姓为什么偏偏是你，里面有着偶然性关系，这是又一种缘，是我和你的关系。”（《血写百家姓》）所谓机遇，所谓机缘，这些中国文化中最玄妙的时间追问和对人生的理解在邱志杰的创作中呈现了新的玄机。

时间如水，流动如人生。邱志杰的作品中有很多流动的意向也与“书写”密切关联。“南京长江大桥计划”之三中的《大桥档案》《海螺的内部》和《四方城中的涟漪》均是水的流动形状，它们也是这些书写中晕染出的墨和血的痕迹。《大桥档案》是“南京长江大桥计划”中搜集的关于私人的各种文献，在这里如旋涡般翻卷——个人在社会政治的格局、在历史沉沦中的命运如这些波纹被赋予了精神的炙热忧郁。这些圆圈、旋涡等都会成为一些“水”的古化石，等待着许诺和拯救，也召唤着完全别样的事物——在此，我们谈论通常被称为历史、事件、政治的事情时，可能需要把在此位置上所有交换的可能性所能蕴含的东西“翻译”出来，使其出现“应合”——依然来临的事件是供人吟唱的今日“赞美诗”，而不是历史学叙述的枯燥历史。而这应被称为艺术的事情：海螺尤像是心灵深处，表面如平静水面，风暴已经在内部掀起，涟漪勾连不经意的汹涌不平，在此却是一种成熟之像，似漩涡、法轮、佛陀之像，成为一种对无常的关怀之隐喻。在此，也勾连出邱志杰的善于与过往者共同等待后来者的酬唱与应和的思绪，早期的《唐诗十首》，1994 年的《1994 年清明节的记忆力测试》，2002 年的《杨二碑》，《2002 年 9 月 16 日夜我所记得的所有的人》，2009 年的《失败之城》等等，在思考记忆的建构、以生为死的此在中，空无感由于变幻无常的人生而充斥着，又因无法彻底掌控命运，虚无缥缈的情绪中亦有着特殊的机锋——邱志杰的身上也有了这代人少有的淡定和开阔的人生认识，他将最深刻的体验与最根本的课题纳入由创作的因缘勾连起来的精神情绪之中。

## 物的历史——思及人的命运

物品消散处，生活在继续。邱志杰“物”的系列作品中，“物”本身是我们生活的因缘的踪迹和谱系，生活本身则成为耗散和告别的“剧场”。批评家高士明曾谈过邱的一张摄影作品“Let It Be”，拍摄的是邱自己家的客厅。高认为，这张图片的“物”在一种随机性中却隐然生出一种奇妙的秩序感，一种如宿命般令人肃然的东西。“日常之物，随意地放置着，经词语的点化后，更显自在从容。从“Let It Be”中，我们不仅读到存在主义，还可以品咂出一丝禅味。”在 2009 年的《一线天》中，这种意味更为精深，物品在时间（烟囱）的“一线天”中飘飞，和时间一起更新着记忆的天空。此在即缘分，物品（生活的痕迹）不再是诗意的或者静止的，而是现实的见证；形状也如生活的锲形，这些凡尘和凡人的时刻，这些特定的框架和形式，成为推演尘世事境的舞台。这里，物的时间正是经过时间沙漏一点一滴量度出的，它以实在的形状容纳“我们”的事实。这里仍然是关于时间和命运的隐喻。

对于邱志杰来说，摄影是其感受并理解世界的方式，是关于时间研究的计划，也是关于如何理解消逝者的知识，是关于如何理解旅行、遭遇、结缘、遗忘、死亡的知识——这项工作的性质也将其和现代化的历史研究联系在一起。邱志杰的“物”的系列作品，将聚焦点放在那些日常的场景及小的事件中，将那些似乎不值得记录和聚焦的“存在”记录下来，这里有一种颠覆——聚焦的是被我们关注到的存在，如《风景》（1999）；在《指纹星球》（2002）、《二十四节气》（2002）、《光书法》（2006）、《我曾经七十二变》（2009）等作品中，“黑暗中的事物”是一个伟大的观点。“黑暗”代表着事物的“外部”，是存在的虚无之所。而被光所照亮的是无数事物刹那间的存在，原本被湮没在“黑暗之中”的事物的照亮，使我们看到“虚无”的基底始终带有的“存在”痕迹，这是艺术家对“外

部”的无法被世界化的存在的描写，讲述的是存在之光。“手电筒的光在空中书写每个我所能想起来的人的姓名 ..... 书写的本身就是追忆，而追忆，通过书写变成了一种仪式。”“一个东西在环境中的消隐，这个话题不再只是对‘物体’的描述而更是对于‘事情’的描述。不是描述一个“物”在背景中消失，而是描述一件‘事’在人生中的消失，在世界中的消失。它没有留下痕迹——或者有些事情它存在，但它没有留下踪影，没有给出消息，你感觉不到它。或者你感觉到了，但它又沉沦了。”（摘自邱志杰与舒可文的谈话，邱志杰网站）。对于艺术家，物的历史总是关乎人的生活和命运的记忆。

## 反抗的身体——限制与自由的思考

在西方的历史发展中，身体从来不只是一个医学的和科学的概念，而是一个哲学的概念，也是神学的概念。对身体问题的思索既是哲学内在转变的需要，也从来是美学创造的基本出发点。可以说，向哲学家借鉴，与哲学结盟是构成邱志杰的艺术的一个重要方面，美学的这种沟通不同领域从而创造出自己的新的经验领域的功能也是我们深刻了解邱志杰的创作的一个中介点。

在哲学史上，尼采是真正寻求“身体”在“审美经验”层次上的“哲学”表现的第一人。“根本点：从身体出发，并且把身体用作指导线索。身体是更为丰富、丰富得多的现象，胜过对精神的信仰。”（海德格尔，《尼采》（上），孙周兴译本，153 页，2002 年，商务印书馆）正是从尼采开始，关于哲学开始不从哲学的“概念”和生理学的“结构”的角度来理解“身体意象”，而是要把这种“身体意象”的爆发和衍生的状态作为摆脱了种种身体“模式”的一种生成性的运动，一种身体自身的能动的力的表现。“身体”开始成为游离于深层的身体和高层的精神观念之间的“表层”。正如，德勒兹在提到福柯后期所强调的“主体化”概念时说，“‘主体化’，从根本上来说正是创造出生命的新的可能性，就像尼采所说的，是建立一种可以被称为真正的生命的形式：这是一种根源于美学的生命主义。”（《德勒兹论福柯》，江苏教育出版社，2001 年）因此，“主体化”并非是驯服的身体自身的运动，也不是停留在生理学的狭隘意义上的，而是“美学”意义上的，是一种以艺术创造的手段来拓展生命力的途径。

对于邱志杰的思考和创作来说，身体是一个策源地，是一个内部；他的工作不是决意把身体代表的全部力量释放出来，而是不断思考一个更新的概念。“反抗的身体”是他的一种提法，“反抗的身体”使写作的“反思想”得以实现。尼采曾向我们启示过两点：首先，必须肯定身体经验的“多”，其二，必须肯定差异；对于邱志杰的思考来说，身体是可以不通过知识的思辨而确立其在思想中的精确对应并摆脱一切认知和意向性的场域；身体不是自然，而是“欲望多变的内在场域”；“身体”也在对回忆、快乐、确信以及各种身份的不断追问中尝试运气。1990 年代初，邱志杰在作品中反思的是“反个人主义”，他通过消解任何个人符号的方式思考个人的不可靠；在“纹身”系列中，红色巨大的“不”字或其他符号，画在自己的身体和背景之上；且不论文字和意义或实体的消长问题，红色汉字压叠在身体之上，已经提示了身体如若政治话语的气势，呈现出明显的反抗之势；而其另一部分的作品则呈现着对规则的研究：即审视并将那些在无形中控制着人的思想和行为的趣味、意识形态、神话叙事等进行显形，使之可意识，从而变得可修正。如在 1994 年左右他的作品就开始更多地强调了身体在现实层面的被控制感，如《标准体相》《截取》《被测量体》系列等。邱志杰在其创作里试图澄清的是，我们如何通过抵抗对身体的限制而使思想的自由成为可能。

## 微观政治——通过个人对历史反思

福柯运用谱系学的研究方法，以独特反结构主义的视域勾勒出了微观权力的统治面貌。这种权力统御似乎远离政治、统治权、服从支配、系统功能等传统权力系统的概念，微观权力的具体性、多样性、关联性、生产性等特点——使权力变成为一种治理术并在今日社会中无处不在地被建立在各种关系和网络中，但权力主体却无处可寻，个体既是权力的工具又是权力的主人。同时，这种普遍的社会治理术又生产出各种统治效果。

邱志杰在早期的创作中多思考和关注一种由意识形态所控制的不可见的“抽象的观念”对于思维的控制。代表作如“好”系列，探讨一种被灌输的所谓“体像”的自我认知和“训练”怎样改造一个人的身体动作;《极乐世界：来自西方的装饰》和互动多媒体作品《西方》探讨了我们对于彼岸的观念是如何渗透在日常生活当中；《四月八日》中，要求参与者抄写报纸的行为从内容上规定了抄写者，字体成为他身份的标志，而将他的字体作为样本则是剥夺了他的身份，这件作品讨论“社会规则”是如何在公共性与偶然性之间转移的。这些作品都与艺术家对现实及自己工作的判断有关，关于“限制与自由”的思考也许可以在这些创作中得到讨论：通过创造新的知识体系，重新发明词汇；意识到限制并通过反思个人可能的行走和逃亡；反思并建设系统内部的相互关系，创造让现有的知识的“体系”鞭长莫及的东西。

“真理无疑也是一种权力。”（《福柯访谈录——权力的眼睛》，严锋译本，第 32 页，1997 年，上海人民出版社）艺术家作为特定领域的知识分子，其批评性的工作如何在今日开展？这个批评性工作的性质已经经由尼采的提问转化为：在我们的时代，“真理”是如何被赋予价值，以至于我们被置于它的绝对控制之下的？而且，在今天，这具有了更复杂的性质，不是简单地摒弃或者拒绝历史和现实，而是进行一种审查性的工作。那么，如何在其工作过程中尽可能地警惕我们在检验和评价时建立的价值而执握“历史之手”？重要的是，如何在此建立一个自我审视的机制？即，我们要清楚自己在做什么。（这种对自己的评价工作也是作为知识分子生活的重要组成部分。）

邱志杰在《极乐世界：来自西方的装饰》（1999）、《从拉萨到加德满都的铁路》（2007）中呈现出的对历史的一种批评性反思使他的工作具有一种谱系学的意味。也许他的批判性不是去“写”一部“反抗”的历史，而是力图思考整个历史过程中的复杂因素，去“写”一部有关如何在历史建构中生产“真理”的政治的历史。“南京长江大桥计划”（2007 — 2009）中，邱志杰的工作有着强烈的去作者化意识，他的工作是，让这些进行中的对历史的“考古”工作本身成为一个话语装置，将国家叙事和个人体验，国家政治与个人命运的关涉点，更隐秘的权力关系中的话语机制都置放于此功能性的结构中进行分析和讨论，并通过这些交织着时代性的个人生活、事件所组构“历史”的呼之欲出，分析和判断我们正面临的时代和历史。

## 无知者的破冰史——关于创造和存在观

“无知者”是一种唯物主义的态度，这也许是我们的教育经验的一部分，对于邱志杰，成为无知者却是一种主动选择，这是他文化研究的课题，也是他行动的课题。成为无知者是把唯物主义理解为一个论战态度，抵制思想优先于物质，精神优先于身体的做法，但并不是为了颠倒这种关系，而是要同样给予“物质”一种平等。因为“存在”总是已经在现实之中了，它总是已经表现在身体和思想之中了。怎么理解我们的存在并创造存在是一个问题。正如福柯的课题开始于对生命的探讨，最后却把生命当成一个错误的领域。“在极限处”，福柯写道，“生命 ..... 是能犯错误的东西 ..... 就人而言，生命发展成了这样一种生物，他从未完全处于自己的位置上，他注定要出差错，要‘犯错误’。”德勒兹的本体论也要求用一种唯物主义的视角，因为赋予思想以任何优先权都会削弱存在的内在结构。我们有必要承担纯粹证实的使命，采取一种我们自己尚且未知的姿态在任何能够对我们进行选择和固定的地方抛弃自身的幻象：思考就是“骰子的一掷”。苏格拉底也说要在对自己和他人的永恒诘问中，追求真正的判断——思考和真实的活着实则相同，思考总是需要不断从零开始——要敢于成为无知者。

对邱志杰而言，一个思想计划是不会仅仅停留在纯思辨的层面上，他总是耐心地寻找进入实践领域的途径。在通过对邱志杰的大量文字仔细阅读后会发现，很多的部分是关于如何认识当前形势和构筑实践问题的——我们怎样才能把知识变成实践的知识？我们怎样才能把哲学真的变成生命实践的哲学？也许这个问题是他很年轻的时候已经在考虑的问题，他倾向于存在的运动，存在的因果关系谱系以及存在的可创造性。

肇事绝不是一般意义上的意气用事和无章法的乱来，而是指事情的发生，是引起事情。对于一个肇事者，其基本依据的逻辑是一种具有乐观意义的虚无主义：世界于我们是一场戏，人生于我们是一个梦，如若梦将是我们人生的一部分，我们亦不能彻底战胜如此虚无的命运，我们就必须向疯狂致敬——疯狂的“解放纬度”恰要使我们保全初始的纯真和责任。“肇事者为事所造，从事者因事得人，只有够疯狂才是够理性。”（引自邱志杰的“个人计划”）所以，对于邱志杰，肇事的理由是创造的欲望和可能的生命建设，是人尽其才——对于一个从小被认定为具有使命感的人，前行是根据不断绘制出的地图，进行一场场的战斗；同时，事之为事，以其未能尽知因果；谋事在人，成事在天，知其不可而为之已是一种用智慧去行动的选择。

既然肇事，要有所事功，则需要好的“兵法”，对于邱，他采用的方法是：训诂法——“说文解字”，“说文解字”的运用源自于他良好的古文修养。但从 1999 年，邱开始自觉地把“说文解文”建构为一种特有的工作方法。他常依据不同情境选取一个有针对性的中文字词，根据它的字形、字义加以形象化，并使他们互相联结，成为现场。他将此创作称作“训诂学装置”“训诂学行为”。如在 1999 年开始的《界面》系列，就是对“符”字的解释和分析；这种根据“说文解字”方法进行的训诂行为当然经常是对字义的歪解，或对其可能性的发挥，但对他来说的确成为一种有效的创作机制，通过对文字的解释，重新解放那些被狭域化的字词，重新构造字词承载的新意，以找到新的解释路径。这里的工作有他持续的对中国艺术发展的观察和论战，他发动对僵化知识和问题的“攻击”以释放新的艺术词汇，他对于文字的才华横溢的重新发现和使用。如，他 2003 年 9 月参加德国美因兹市以巴比伦塔为主题的展览的作品《巴比伦的权力》，邱分析“塔”作为宗教建筑是人类意志趋向天空的普遍欲望，在历史上各个宗教都是一样，而从中古世纪欧洲教堂的造塔比赛到今日世界都市的摩天大楼，皆如此。邱发现中文的“塔”字可拆解为“土的回答”；“塔”是随佛教来的“浮屠”转音，所以邱判定造塔升天的欲望本为虚妄，又由“土的回答”这一字义“歪解”，将作品落脚在声音之上，以声音造虚妄之塔，遂得到这个作品的构思。邱因此在美因兹市立博物馆中，以中国传统拓碑之法遍拓馆内所藏罗马古碑。拓印时，与《圣经》中巴比伦塔变乱的语音故事相应和，变乱诸碑之间的文字秩序，使拓片上文字不可卒读。同时，对拓印时的“嘭、嘭”之声进行录音；拓包打击石碑表面为叩问，即演绎为“石碑——土”的“回答”。此为一例。现场艺术法——通过策展，发动群众、组织事件。这个工作方法是从创作和策展两个方面开展的：一是策划性作品，在此，邱志杰通常让作品发生在由艺术史知识、地方文化生态、大众心理等构成的当代

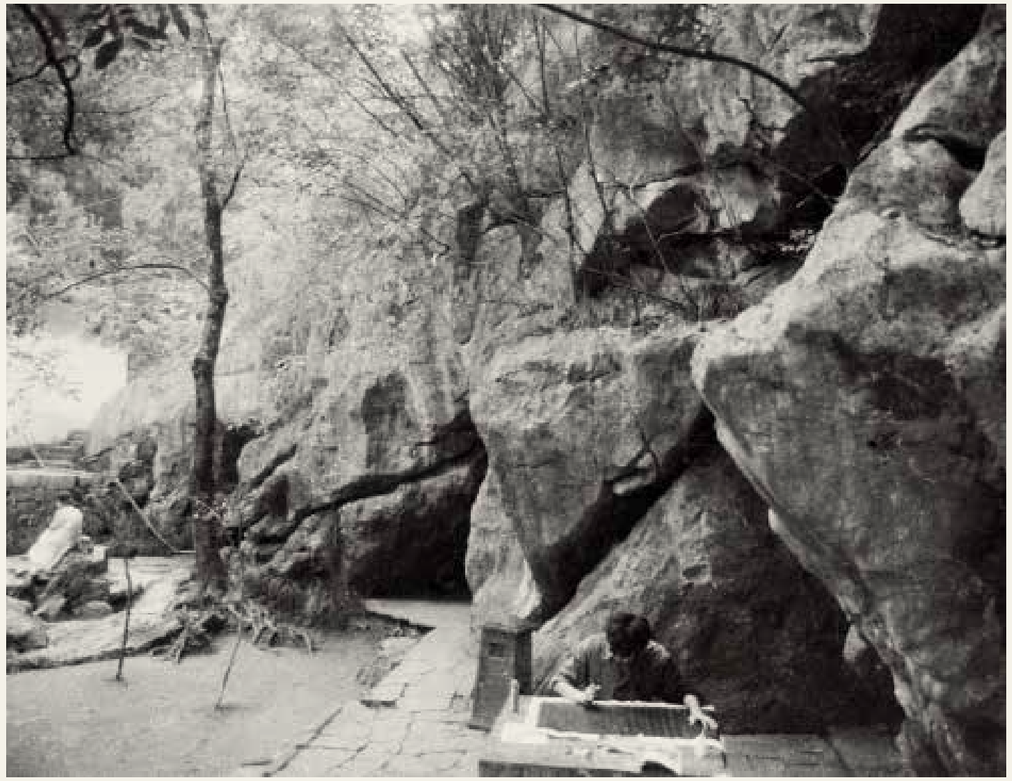
的展厅文化的场域里，跨越一时一地的现场，在概念系统的层面上反复运作，自我增殖。二是策展工作，自 2003 年开始，邱志杰有意打通艺术家、策展人和写作者这三重身份，让互相分割的时间、知识和体力资源互济其力，正如他也思考并打通录像、摄影和书法的矛盾与关联一样；对于中国策展语境的思考，使邱成为“后感性”的主要发动者和问题制造者。邱志杰对“后感性”的工作进行过很多阐释，如，“后感性与冲动有关，与词语和运气有关，与光线有关”等，在“后感性”的很多讨论中，都有这样的“自加限制法”——不断将自己代表的行动与一些属于必须反对和清理的知识和问题划出界线。事实上，“后感性”确也从一定意义上造就了中国当代艺术的当前图景，它引领了一种共同的肇事，使中国当代艺术的未来变得不可预测并使其内部发生嬗变。2002 年他和卢杰策划的“长征计划”也是一次有针对性的“肇事”，将展览和艺术创作都拉离了它们惯常的位置和路线，加入了行进的程序。2005 年以后，邱志杰任教于中国美术学院，他提出“总体艺术法”，开始与学生们通过大量的与社会接触的工作——社会调查和文化研究，使知识实现再组织化，成为溯源重启的工作。这些工作里都有着邱志杰的伟大心意，即整合所有的艺术媒介和可能的学术方法来实现艺术家的智力、能力及关怀世界的可能性；他强调“事实现场”的重要性，以及通过调查、知识和想象力的介入，来探索创新的可能性。可以说，他最近的重要创作——“南京长江大桥计划”正是在这种思想土壤中成长壮大起来的。

这个课题下的思考应该还有关于行走，邱志杰是作为主动选择“长征”的艺术家。《长征 · 左右》（2002 年）、《从拉萨到加德满都的铁路》（2006 年）、《如何成为失败者》（2009 年）等计划都是关于建立在行走中的思考，是关于思想的逃逸路线和游牧意义的思考——“下基层”是关于思考如何放弃清高的诱惑，并敢于放弃既得利益而“出走”；“读无字书”是历史上伟大的行走者所为，始终怀疑，随时清空自己，让自己发现的慧眼永远如初——世界总会在耐心者面前展现它伟大的秘密。这里面当然也有对成功和失败的不断反思，正是在此，邱志杰身上有了一种尼采的气质，不怕消耗，不用集体立场的支持而完全靠一己的人格力量来行动——他也总是在“行走”中展现和实践着强大的思考和对话能力，他对所有创造性语言的惊人的关注和听力，对坦率表达自己的不断准备，对在所关注问题的对话上盘桓居留的耐心；更重要的，他不断将在沉默中被忽略的话题引入谈话中，使之不断被谈论（如：如何建立历史观、如何看待艺术、如何思考传统和当代的弥合等问题），正是如此，他越来越有了坚实的存在和创造的动力。

## 破冰——未来不是一条隧道

我们从什么地方开始去辨认那些在其两可或未定本身之中的分界线，如何穿过这条界线的分割？精神在其中，如何奏鸣又如何回响？在他的思考和创作中，为什么必须思考这样的事情才能带来这件事或者事物本身？艺术家究竟是以自己之名说话，还是与历史应和？面对他的写作，我们也将怀着疑虑阅读，必须去阅读，一些可见的或者不可见的引号、句号，甚至一些更为微妙的记号是出于写作者怎样的责任？要把一种单纯责任的赋予（艺术家的伟大梦想）悬置起来而为了对这些历史和记忆做出裁定，他是如何在这样一种赋予之前先做一番独立思断并在建立中又不断逃亡？同时，对于我们，他也是一个面向时代的“见证者”，如果没有他作为一个见证者翔实的“考古”发现，我们将无法对这些他使用的词语进行构想——他的语言在很多时候看起来是那种没有迟疑就同意的句子。一方面，这些词句构成了一个具有充分决定性的语境；一方面，他确实也在用毫无保留的力量所构成的言辞来支持它们——邱志杰始终都有一份特别的坦率，似乎不可诱惑和不可动摇，也开始变得不可冒犯，正沿着自己预定的方向前行。这是否意味着他愿意生活在一种“光照”中？在其中，自己和所思考的事物都要接受光照的检验。对于一个真正的艺术家，写作的责任并非只是一种负担，也与道德命令无关，而是出自一种内在快乐的欲望——他们相信这种快乐出现在让事物显现，让晦暗被照彻之时——这里面是否隐含着我们生命中的求真之道？

“给邱家瓦的 30 封信”系列可以说是“南京长江大桥计划”进行中的伟大创造之物，也是艺术家精神“书写”的一个高峰。家书在中国文化中如此重要，是与血缘、命运和历史密切相关的时刻的直抒胸臆，这往往是真实的机缘巧合。澎湃热血和千言万语在忙乱中的叙述丝毫不损叙事之华美和博大，是真正的心灵唱和。而这次是一个很好的机缘——一个新生的生命——对于我们，出生就是一场拯救，重获惊奇的闪光、最初的恩泽和面向世界的开放。我们还能够在生机论所宣称的追求进步、成功之外，爱着我们“特别人性化”的生活吗？出生始终是最终的、唯一的去追问全部生命意义的“推动器”。“由于出生，我们被判获得自由。”（朱里亚 · 克里斯蒂娃，《汉娜 · 阿伦特》，刘成富译本，第 41 页，2006 年，江苏教育出版社）出生，使生命有了意愿与自由的可能性——自由不仅是一种精神架构，它更是我们的存在、出生的结果——生命原创。所以，在艺术家的心中，“这个女神”才会是瓦格纳“尼伯龙根的指环”的故事里期待着将人从“世界瘫痪无能、病入膏肓的众神权威手中救赎出来”的巨人；艺术家宣告的是生命本身昭示的源源不绝的能量——世界的善。它所宣示的，不是更远的永恒，不是超验的至高存在，而是这个亲人，这个与我截然不同的人，这个与我完全相同的人，这个任意者的意义——出生。这对于邱志杰来说或许是一个象征：创造了“狮子”变成“孩子”的所有条件——生命的偶然与无常感，这是邱志杰作品的一种核心，以上作品的精妙之处在于关于命运思考的通达、智慧和无我，这将是他的一个新的开始 ◎



作品《重复书写一千遍〈兰亭序〉》创作过程　During the process of making "Copying the 'Orchid Pavilion Preface' 1000 Times"

# Six Types of Questions about Qiu Zhijie

Guo Xiaoyan

Qiu Zhijie was born in Zhangzhou, Fujian province. A keen learner since childhood, he began to systematically study the epistemology of western philosophy at a young age, it allowed him to observe the western intellectual's belief on "concern for oneself . " He is one of the few Chinese artists who has adopted Nietzsche and Foucault's "study of genealogy" in constructing his life and its experiments. At the same time, he was among the earliest Chinese artists to pay attention to how to draw from the cultural resources he needed; an artist who has seriously contemplated the relationship between self-cultivation and artistic creativity. His twenty years of artistic experience demonstrates that for an outstanding artist, the impact of a body artwork does not depend on its volume, but rather the historical differentiation and spiritual symphony it unleashes. At the same time, such creativity also helps us to stay vigilant, because in a piece of artwork, in addition to the inventiveness and action, there is a person who has lived this way—and this makes the existence of certain things become inconceivable—in this era, the explorations completed by certain people was unstoppable, exceeding all expectations, and succeeding because the time was ripe. As "these things" unfold, we are unable to imagine the world as it was before "things like this" had emerged. These works and actions over time have given us such intense shocks, even though his unrestrained "procreation" is so hard to for the eyes to take in that it causes doubts, and yet he does indeed have the ability to make us believe that he is one of the most creative, active and inspiring artists in the history of contemporary Chinese art.

Qiu Zhijie has always occupied multiple roles in the course of narrating Chinese contemporary art. As an artist, his "Copying the 'Orchid Pavilion Preface' 1000 Times, " "Tattoo" series of photography works, and his unique "light calligraphy" have all became classics in the world of Chinese contemporary art. His creativity encompasses photography, video art, calligraphy, painting, installation and performance art. Already early on, his practice transcended the narrow aesthetic of medium, revealing a rich spiritual state. As a curator, his promotion of new media art, and his curatorial endeavors surrounding questions of "Post-Sense Sensibility" have given rise to an entirely new artistic landscape. In the Long March art project that he co-curated, he promoted site-specific art. As a teacher, in recent years he has implemented a unique pedagogical concept of "Total Art" while teaching at the Chinese Academy of Art. Aiming to reconstruct individual creativity and to understand socially interactive models based on cultural research has allowed him to be at the forefront of artistic creativity.

The topics upon which he has reflected over time and the artistic experiments he has conducted are intimately interconnected with the history of China's of artistic explorations over the last twenty years. Most importantly, as his thinking matured in the mid-1990s, which was an important time for the development of Chinese contemporary art, his experiments and work was given a "soul" of its own. He is not only a promoter and leader of the game, but someone who arouses enthusiasm and gives character to his work. Thus, his work endows the spirit with another dimension and allows the spirit to be its primary conduit. His creativity no longer limits the making of art to a form of expression, but pursues the expression of its entirety. In other words, Qiu Zhijie is determined to transform art into something beyond art. His series of works are carried out by "branching out" and "reproducing". His passion for this work (of art), or being slightly fanatic—perhaps not his "reminders"—have initiated a type of "way of speaking" in contemporary Chinese art [①] —as Chinese contemporary art is submerged under expressing cultural identity, contradiction, anxiety from other influences, side-effects of this era and "personal matters", what transgresses his work has always been politics and joy—using one of Deluge's phrase, "Copying the 'Orchid Pavilion Preface' 1000 Times, " (1990-1995), it has been laughter, and since Standpoint (1993), it has been all politics."

In fact, Qiu Zhijie's ambitious *Nanjing Yangtze Bridge Project* has show us the emergence of a surging energy in the writing behind contemporary Chinese art pieces—an energy that can be characterized as having great spirit and a strong foundation that has accumulated over many years of his work. He has always had the strong desire to make people feel, as Heidegger put it, that "the world will still end in the soul of the poets, rather than in the byproducts that replace them."

The "Nanjing Yangtze Bridge Project" encompasses the various foci of Qiu Zhijie's work in recent years: meditations on politics, unpredictability, and destiny, which have revealed his outstanding ability for research and his incisive understanding of the material and the large number of surveys from his fieldwork. The impetus of this project is to focus on and collaborate with self-initiated suicide intervention organizations related to the bridge. By reflecting on and intervening to prevent "suicide, " Qiu Zhijie has chosen the emblem of success for Chinese modernization and the locale of death, as well as all spiritual matters associated with the Nanjing Yangtze River Bridge as the content of his study. His contemplations of life and death as well as the individual and time is responsible for the complexity that comes from the silence along the Nanjing Yangtze River Bridge as the point of inception for this project. From the Nanjing Yangtze River Bridge Project, we take note of the artist's unknown prerequisite that originates from his inherent sensitivity and concern—at the same time, it reminds us of the imminence of a "future" that lies beyond physical time. Although it cannot be measured as an object, it embodies its own measurements, control, rhythm and fate. Only when we experience the fate that time presents us, can we fully understand the meaning of living in this moment and our very existences. Therefore, the origin for creating this project not only satisfies the artist's need to construct subjectivity, but also originates with the prediction, incisive reference and writing on the "imminence of time. " For this reason, we can follow the trajectory of his writing and the progression through his train of thought. In essence, his themes concern life and death, and are related to fate and its various permutations, as well as politics. The artist will, as Heidegger would say, eventually "appear on the path of return from roaming about to popularity".

In observing and reading Qiu Zhijie's work, we must carefully select topics and terms that guide the viewer in their search for the creative path. Because the works demonstrate such a complex network that we, as viewers, run the risk of overlooking his unique contribution to artistic language and vocabulary, and instead treat him as an unceasing fabricator of dialogue, an incisive observer and operator that works while others are asleep. In fact, if we look to the details, we will notice that Qiu Zhijie's work has always followed certain distinctive lines. Knowledge, art and action overlap between these lines as these themes are constantly contesting both sides of the boundary line, and express seemingly impossible distinctions. In one respect, he reflects on and experiments with the metaphysics of the spirit, such as the ideas of Heidegger, Rainer Maria Rilke, Existentialism, Ludwig Wittgenstein, Friedrich Nietzsche, and Marxism. In another respect, his works are reflections on and investigations of the individual and its fate. Perhaps beyond these themes, the work is also about recurrence and return, about ideas of the prodigal son, or the unpredictable feeling of impermanence like "swan foot prints in slushy snow", as well as concerned with the concept of ephemera and the passing of all things, in which his work subtly embodies the greatness of Zhuang Zi (Chuang Tzu) and the Buddha, as well as traditional Chinese poems.

In contrast to many artists of his generation, Qiu Zhijie has chosen to embrace a life that combines art and wisdom. Fearlessly encountering the narrow path of destiny, he is courageous in the face of danger, and embarks on experimentations and explorations while reveling in the joy of imagination; he is a practitioner of art who "transforms himself through his works," and thus shapes his own destiny.

It is difficult to describe the works of Qiu Zhijie, because the road he has chosen for himself is an ascetic one. It also seems impossible to assign a "single" mode of thinking to his process; he has set up many "paths of escape." The initial motivation for writing out one's choice is attained by constant writing thereafter. "The progress and choice in each one of our self-formations, which are based on freedom, must be achieved by every individual's own effort and wisdom." [②] Which elements, then, consist of Qiu Zhijie's "generator of expression? " Can we unveil his uniqueness by meticulously examining his work against the backdrop of notions of historical progress and other phenomena? Indeed, this task is invigorating. Don't we wish to render the complexity of the art happening here, as well as the individualism and the most sensitive aspects of the artist's life and thoughts in terms of the excitement of the encounter of desire and creativity, and in the context of the vocabulary and actions of life and the profound reflections provoked.

It can be said that Qiu Zhijie's investigations of Chinese culture has had a great influence on his thinking. The eastern gaze on the truth of the world constantly reminds us of the truth of unpredictability. "He notices that the contemplative attributes of calligraphy has a calming effect on him, as an art form with deep cultural roots and intricate interest, has helped him to anchor himself as a creator in time and space within the historical and cultural context." [③] Thus, creativity and self-cultivation has trained Qiu Zhijie to be someone who understands the profundity of the unpredictability in one's destiny. In his work, one can often catch a glimpse of the endless variations of emotions, chaotic states of mind that are unspeakable, all of which are coincidental yet natural, unpredictable yet predestined. There are also trains of thought developed from key issues, and more interestingly, such meanings are often carried out by the vehicle of calligraphy. "Qiu Zhijie's response in the 1990's was like from a Buddhist Monk. He suggested how we can find our footing by not viewing ourselves as too 'clean' or perfect, by seeing the world as it really it, and doing things with a fearless attitude." [④] From "Copying the 'Orchid Pavilion Preface' 1000 Times" (1990-1995)—a work of spiritual significance to Qiu Zhijie—the artist's reflection on collective memory versus individual memory that is embodied in "Monument" (2006-2007), to his work, "The City of Defeat" (2009), concerning human fate in the echoes of history. His unpredictable style is the product of both his introspection, the lessons of daily practice, and also a point of spiritual support in relation to that which is beyond him.

Over the course of time's unpredictable passage, it is the subtle, little things in life that become the carriers of our unpredictable thinking, and "miracles" that are particular to a given individual. This is the second component of Qiu Zhijie's work: the history of things. These works often "present" quotidian objects, for example, in "Object" (1997), "Archaeological Pit No.1 of Yaojiayuan" (1998), "One Line Sky" (2009) and etc. Yet the only pivots we can grasp and use to pull ourselves up and testify to the world, our making of the world as well as our failures. "These objects" often vanish into the historical void,

① Heidegger maintained that language is more powerful than man, and this was a central tenet of his thinking. In his view, there is a language that is more expansive than "human speaking", and it is the originary source of "human speaking", and that is the "way of speaking" of the "great way". Man belongs to the "great way", and is always already on the "way to speaking", always already listening to what is "spoken". (Sun Zhouxing, In the Forest of Thinking: Heidegger's Philosophy)

②③④ Position on Future Archaeology, Chang Tsong-zung, 2008

"they" appear as a given object before our eyes only because of our structured gaze—it is by virtue of the gaze that the "variable quality" of the object is constituted and we gave rise to the narrative of the objects. If "unpredictable" intentionality offers a rational attitude towards the comprehension of our existence and the world, then the gaze at the history of objects can be seen as resistance to such unpredictability. "Let him see how content and innocent an object can be, yet it belongs to us, "[5] writes Rilke. The worldly object is grounded in the realities of people's lives, even worldly politics. Through this gaze we construct the objects as belonging to us, yet for which must first emancipate the objects from worldly controls. Thus, the object is our body—resisting the object is also a resistance of the body.

The illuminated objects and the emancipated bodies are confronted with the imaginary enemy of "control"—this is Qiu Zhijie's other quest. The ground on which life and opinions come into contest has always been politics, therefore the essence of subjectivity is the latitude of politics, and it is a locale where relationships with the outside world are constantly renewed, overlapped and expanded. Since this contact with the outside world remains open, truth is constantly perceived by subjectivity in order to resist standardization and control. Therefore, the true thinker must always attack presupposed values and the governing power supporting it (just as Qiu Zhijie says, "the traps of everyday life we are accustomed to common sense, common practice, and a common belief system."), and remain skeptical of the contemporary vision at all times. The works "Tattoo" (1994), "Rainbow" (1995-1996), "Fine" (1996), and "Interface" (1999), exemplify these ideas, up until "Group" (2007), Qiu Zhijie has been appropriating analysis to illustrate an invisible "clamp down" of the situation and political vocabulary in which we are submerged, therefore it is important to demonstrate foresight in his thinking. Once we understand his thinking behind "micropolitics" and how the works expanded from the aforementioned quotidian experience, it is easier to understand further how social troublemaking took place under attitudes of "ignorance."

The attitude of the ignorant implies that, akin to differentiated logic, its externality will never be exhausted, each attempt to capture it will cause excess or nourish new domains and release new flight paths—this is the path of the ignorant. Troublemaking is devoted to the external, while benefits come from within, the most external troublemaking returns us to the most introspective cultivation of the self. Thus, troublemaking has become a true form of self-cultivation. Observing the thread of ideas in Qiu Zhijie's in his work, one is aware of the active choice he has made, and how this is also the most vivid aspect of his life. Therefore, "How to Empty Your Mind" is undoubtedly a critical point in his ideas about the relationship between how thought and existence that was generated in much of Western thought, and the way in which Eastern wisdom has its own concerns and solutions. The place where these two points cross is an important point for Qiu Zhijie.

In the early 1990s, as a young man who just entered the art world, Qiu Zhijie began to contemplate and construct himself. He did so primarily in terms of five areas of preoccupation from worldview to operative logic; from the cultivation within to troublemaking in historical sites; from returning to self-cultivation to understanding the need for introspective reflection about the world. All these converged in narratives prior to Breaking through the Ice at UCCA (Ullens Center for Contemporary Art). In fact, he began to read and study extensively, and from these initial studies completed his earliest series of works. These works touched on the limitations of language and society, which obviously contrasts with his initial resistance to the consequences of university education and way of thinking. His college thesis work "The Large Glass: on the New Life" (1992) has already adopted new experience to construct points of support for his observation and thinking—it is a work that best demonstrates his initial break from fixed modes of self-expression and investigations of issues related to experience. Moreover, it was a work that revealed others' preoccupation with ideological expression and the grand narrative of that era in the art world. Qiu Zhijie has incisively become aware that at the onset of a new era in which innovative language is an important avenue of self-exploration.

His choice to "anchor," "cause trouble" and "march on," has become the process by which he learned to make rational decisions and understand his own fate. To "anchor" is to take a position for himself, but it is a temporary position for those travel by sea, a position that will shift according to progress—it not only echoes with history, but is also the starting point of new adventures. Thus, since "anchoring" the intention of the "boat" also alludes to "icebreaking", this manner of speaking seems to formulate the narrative of the future.

Those that encounter certain historical moment gather various opportunities onto themselves and are often called the "genius" of their respective eras. Today, whether or not we use the term "genius" implies the anxiety of wishing for something usual, an outlandish experience, or extreme behavior that rarely happens in a world that is increasingly standardized. In fact, does the "genius" explain the meaning of life to us? Of course no one actually believes this, because the "genius" is in fact a therapeutic invention of the contemporary society. What it might tell us, on the contrary, is that life renews itself through preeminent and continuous creativity. There are plenty of opportunities for everyone, while one embarks on journeys of exploration and accepts one's limitations. What differentiates them from others, however, is that they have always contributed to the world through their persistent work, their spirit, their experience, their unceasing questions, their profound discoveries, and their joy of giving—in other words, the "biography" of a genius' exemplifies his subjectivity. For an artist like Qiu Zhijie, the expression of his internal contradictions and the contradictions amongst his various abilities perhaps could never represent his fundamental knowledge of life in comparison to all the vocabulary of psychology, such as talents and abilities that are used to describe the qualities and characteristics of a person. A person's inherent nature is positioned on a higher level, even their so-called talents and characteristics are also that derived from one's inherent nature. Over the nearly twenty years of Qiu Zhijie's artistic career, facts prove to us that the field of vision of his work has not been limited to art, but also contains his thinking, judgment, understanding, and actions in the world, as well as his path of life, creativity, and the works that are a testaments to his spirit. His work is not only an expression of longing for an absolute truth, but also eulogizes the ephemera of life, and also excavates from our memories and understanding of the world—all of which have been perpetually shuttled between these coupled opposites. Such a goal can only be realized in the realm of infinity and absolute, and this realm is where the meaning of "existence" resides—art is one of its main vectors, and Qiu Zhijie has indeed connected these subjects that require wide-ranging knowledge and diverse abilities in order to continue embarking on a career of "breaking through the ice."

## Brushstrokes - on Writing and Memories

Writing leaves behind traces; indeed, to leave a trace is the very nature of writing. Thus, writing is connected to passion; writing expresses not only the specific content of the text, but also, at its core, the desire to fix and define memories. "Copying the 'Orchid Pavilion Preface' 1000 Times," completed between 1990 and 1995, is a work that suggests an important spiritual message. Through layers and layers of repetitive writing, Zhijie has distilled traditional calligraphy back into abstract traces of ink, which eventually all completely disappeared. The profound yet simple act of writing itself thus came to define the stylized practice of calligraphy. In other words, for the artist, "writing" is culturally determined; through such works, he constantly probes the question, "What is calligraphy?" "Calligraphy is the basic way in which I cultivate myself. It is a way in which I transform my body and thinking, and isolate myself from the quotidian—a daily lesson or exercise." Qiu Zhijie's "Writing 10 Tang Poems Backwards" (2000) likewise transcended the rendering of a particular visual style, exemplifying Chinese calligraphy as a type of action. In this work, the erased ink strokes allow the process of "writing" to be highlighted. As Qiu Zhijie puts it, "calligraphy is a living movement that moves and dances on paper; it is ephemeral like snowflakes. The solidified ink attracts the reader's gaze. It makes the gaze decode the movements of many years ago, and causes the gaze to roam and dance with the strokes, leading the two people to a possible encounter. The ink traces are a kind of accident, whereas calligraphy is a type of event, happening between time, space and people."

In July 2008, the second phase of the Nanjing Yangtze River Bridge Project, called "Where is the Capital of Madagascar?" was under way. A calligraphy done in blood, it was clearly a letter to those who attempted suicide at the Bridge. When writing with blood, there is a unique sense of solemnity and pain, as well as an opening of the self to all other people, whom one encounters as partners in a shared fate. Consequently, this work reveals Qiu Zhijie's spirituality, egalitarianism, and open-mindedness. Similarly, "The One Hundred Surnames Written in Blood" contemplates the truth of fate over a long period of time.

As our thoughts turn to apocalyptic subjects of life and death, one's personal worries, thoughts and observations might deepen one's relationship with the "other." Through "A Letter Written in Blood," Qiu Zhijie forms ties with the world. "In using my blood to write your surname, I am forming a relationship with you. Then, there is an exchange, as you take my book and you leave me your photograph. It is akin to adoption, swearing brotherhood, or marriage. Consequently, one ends up with hundreds of photographs, photographs of people, and every person carries a surname. This fosters many complex relationships—through my book written with blood, all the people involved became one family." Qiu Zhijie goes on to explain: "Thus, my work became an explanation for the concept of fate. The first type of fate is the relationship of blood lineage and surname, which is largely accidental, a matter of inheritance; the other type of fate is the relationship between you and me." Qiu Zhijie's creative work thus uses aspects of Chinese culture to demonstrate the enigmatic relationship between opportunity, fate, time and understanding.

Qiu Zhijie's work closely ties writing and fluid movement together. Time is like water—it flows through one's life. The Bridge Archive, the turbulence within the Conch (Internal Storm, 2009) and the ripples carved on the stones in the Square City (The City of Defeat, 2009) — all parts of the third phase of the Nanjing Yangtze River Bridge Project—are all representations of flowing water. They are also traces of ink and blood tainted by writing. Bridge Archive consists of various documents about the individuals that were collected during the planning of the project. This archive is like a spinning whirlpool of individual fates trapped within the socio-political structures of history. Deeply melancholy, the whirlpool's declining currents will all become remnants that await the redemptive fulfillment of promises. When we consider these individuals as historical and political subjects, we also need to translate the possibility of shifting positions and their entailed meanings. What came forth in these stories made people speak the language of today, rather than tell dull stories like narrated history. The conch is like the deepest recesses of our heart; the surface might be tranquil, but a storm brews inside, like ripples that surge into unexpected waves. For Qiu Zhijie, the conch distills and combines the mature essence of the whirlpool, dharma, and the Buddha, and thus functions for him as a metaphor for universal angst.

This brings us to Qiu Zhijie's intertextual tendencies, as seen in his early work "Writing 10 Tang Poems Backwards" (2000), the construction of memories in "Memory Test on Tomb - Sweeping Day in 1994" and the trace of unfelt emptiness in "All the People I Thought of on September 16 (2002)," "The City of Defeat(2009)," etc. Life, in its unpredictability, bursts with uncontrollable, yet illusory, emotions; however, there is unique wisdom in such emotions. Qiu Zhijie bears the rare, indefinable yet open understanding of his generation, melded with elements of Asian culture. He has taken profound experiences and subjects as the foundation of his spiritual creativity.

## The History of Objects – Thoughts and Destiny

[5] Selected Poem of Rilke, ninth poem of "Duino Elegies", People Literature Publishers, 1996

Objects disperse, life continues, and one's memory and writing also continue. Qiu Zhijie made series of works discussing the idea of "object" and how it seems to trace the lineage and fate that has been present throughout our lives, life becomes a "theater" of dissipation and farewell. As critic Gao Shiming has commented, "Let It Be" (1997), one of Qiu Zhijie's photographs of the artist's living room, has objects that unintentionally create a type of enigmatic order, that represent the solemnity of destiny. "The quotidian objects, placed without a specific order and with the descriptive words, seem even more at ease. From Let It Be we do not only uncover existentialism, but also traces of Zen." In "One Line Sky" (2009) this sense is further embodied. The object floats along the "skyline" of time, as if renewing the sky with new memories. This is fate—at this very moment, the object (a mark of life) is no longer poetic or still, but is a testimony to reality; its form, like a carving of life, implies the ordinary. The unique framework is a stage where the realm of the mundane world unfolds. Here, the time of the object is measured, little by little, like sand in an hourglass, using the actual form to contain "our" reality. Eventually, we have the confront death and time.

Photography is not only the method, by which Qiu Zhijie comprehends the world, but also a plan in which he can research time, a way in which he can learn about those who have passed, to understand traveling, encounters, meeting fate, forgetting, and death. The nature of this work thus also associates itself with modern research in the field of history. Much of his recent historical research has focused on the ordinary, everyday scenarios, and seemingly minor events. Similarly, "Landscape" (1999) documents what seems to be unworthy of recording. It is subversive because what it considers worth focusing on is the mere fact of existence; for instance, in "The Night of September 16, 2002: Stars with Human Fingerprints" (2002), Light Writing Series," and "I Used to Have Seventy-two Forms" (2009), "the object in the dark" is the focal point. Darkness always represents the "exterior" of the object, the emptiness of existence. The light illuminates the momentary existence of a myriad of things, the objects that have been initially "in the dark" and that allow us to discover the traces of existence at its empty bottom. The "emptiness" referred to here is not absolution, but the light of existence. Qiu Zhijie has said, "The light from the flashlight writing in mid-air spells out names of those I can remember ... the act of writing is a form of retrieving memories, and retrieving one's memory becomes a ritual through writing." He continues: "The diminishing object in an environment is no longer a topic about narrating the'object' but the description of the'incident'. It is not illustrating the disappearance of the object against its background, but describing an'incident' of disappearance, disappearing from life, from the world. It did not leave any traces – or certain things exist, and do not leave any traces or give any information, so you cannot sense it. Or, you have felt it, then it sank."1 For the artist, the history of the object always deals with people's memories of their life and fate.

## Bodily Resistances - Reflecting on Limitations and Freedom

In the history of the West, the body has been conceptualized within philosophy and theology, and not only in medicine and science. Yet the body itself, regardless of whatever intellectual analysis is employed to understand it, is also a specific object that can extricate itself from cognition and intentionality. Contemplating the body is not only necessary for shifts within philosophy, but also is the starting point for aesthetic creation. In other words, learning from philosophers and appropriating philosophical ideas has become an important aspect of Qiu Zhijie's art. In communicating with other disciplines to invent new experiences, aesthetics is also a means of acquiring a deeper understanding of Qiu Zhijie's creativity.

Friedrich Nietzsche was the first philosopher to explore what a philosophy of the body might be at the level of aesthetic experience. "Fundamentally, it begins with the body and uses it as a guiding thread. The body however is a fruitful entity, a fruitfulness of various phenomena that transcends spiritual beliefs". 1 Since Nietzsche, philosophy no longer considers the appearance of the body as a philosophical concept and physiological structure. Instead, the "explosion" and"derivation" of the "intention of the body" has become a display of the active body itself. The body has become a surface free from its deeper layers, like Gilles Deleuze's reference to Michel Foucault's later theoretical emphasis on "subjectification". As such, when Deleuze discusses the strong emphasis on "subjectification" in Foucault's later works, he writes that "'subjectification' creates fundamentally new possibilities for life. As Nietzsche would put it, this establishes a form of life that can be called genuine and authentic, which originates in a life- oriented aesthetic."2 Therefore, "subjectification" is not merely the movement of the anatomical body itself, but also its aesthetics. It is a way to invigorate the self through artistic creativity. (As the poet Paul Valery once said, "The most profound is skin.")As for Qiu Zhijie's thinking and creativity, the body is the internal starting ground. Although his work does not involve freeing all of the potential meanings of the body, it does explore new concepts. "Bodily Resistance," as proposed by the artist, allows writing's "anti- thinking," to be realized. Nietzsche reminds us of two points: First, consent to the "multiplicity" of the body's experience, and second, the difference must be recognized. For Qiu Zhijie, the body is not natural, but "an internal field of varying desires". The body tries its luck as it recalls its various identities through memory, joy, and conviction. What Qiu Zhijie wishes to illuminate via this contestation of the body's limitations is the possibility of freedom of thought. Similarly, in the early 1990s, Qiu Zhijie reflected on "anti- individualism" in his work through eliminating all personal symbols, in order to exemplify the unreliability of the individual. In the Tattoo series, the character bu ( 不 ), written very large in red, is painted on his body and the background along with other symbols. Without discussing the meaning of, or the growth and decline of the actual body, the red characters layering over the body already seem to signal the body's undertaking of political language and its conspicuous display of resistance.

Another aspect of Qiu Zhijie's work is his investigation of rules. His work reveals how to examine and visualize their thoughts, behaviors, ideologies, and mythical narratives that manipulate people with the aim of making them recognizable and thus enabling revision. Around 1994, his work further emphasized the manipulability of the body in reality, for instance, the Fine, Cut-Out, and Measured Bodies series, in which the body is fixed with plaster, etc.

The body is always intertwined with society — it can change society or be changed by society. It can take advantage of society or be taken advantage of. It can control society or be controlled. Paul Valery's claim that "The most profound is skin" implies that the surface of the body is not only a smooth skin, but also the mark of a complex society. Bodily resistance thus situates one's body at the center of both thought and action.

## Micro-Politics: Reflecting on History Through the Individual

Foucault used a research methodology grounded in genealogy to further his own distinctly anti-structuralist vision of power at the micro level. The control exercised by this power seems separate from politics, sovereignty, orced control, systematic function, and other traditional systems of power. And yet the specificity, multiplicity, relativity, and productivity of micropower render it a tactic of control, ubiquitously built into every kind of power network throughout today's society. The subject of this power, however, remains elusive, as individuals function simultaneously as the tools and owners of such power. At the same time, this widespread tactic of social control also produces various types of domination.

Much of Qiu Zhijie's early work focuses and reflects upon the control exercised over thought by "abstract concepts" which are in fact invisible manifestations of ideological control. For example, the Fine series discusses how we are brainwashed via notions of "body image" and "training." Elysium: Ornaments from the West and the interactive multimedia work, The West, illustrate how our understanding of "westernness" has permeated our everyday life. On April 8th he asks he participants to transcribe a newspaper; while the newspaper's text regulates the content they produce, their handwriting becomes a sign of their identity, a literal signature. The writings are then made into a calligraphy mold, thus standardizing the writers' individual identities into a mechanism for reproduction. The work thus explores how "social norms" emerge in the space between the public and the accidental. These works all relate to the artist's own judgments on reality and on his own work, perhaps also including some speculation on "control and freedom." He creates new systems of knowledge and invents a new vocabulary, through which he becomes conscious of limitations, reflecting on the possibility for individual movement and escape. He then reflects upon and builds a series of relations internal to the system itself, creating something that lies just out of the grasp of existing systems of knowledge.

"Truth is a doubtless form of power." Foucault once said in an interview. How does the artist, as a specific kind of intellectual, accomplish critical work in the current environment? The nature of this critical work has already been transformed by Nietzsche's questions into one of how we use " truth" to create value, to the extent that we vest it with absolute control. Moreover, today the question has grown more complicated, no longer an issue of simply abandoning or refusing history or reality, but of another form of examination. How can this working process caution us to investigate the role of the "hand of history" as we examine and evaluate the values we have constructed? More importantly, how do we establish here a system of self-examination, or rather, how do we become clear on what we are doing? (This work of assessing oneself is an important part of intellectual life.) Qiu Zhijie's works "Elysium: Ornaments from the West" (1999) and "Tibet Project: The Railway from Lhasa to Kathmandu" (2007) demonstrate a critical reflectivity on history, which lends them an air of genealogy. Perhaps his critical project is not to "write" a history of "resistance," but rather to think through the complicated elements of the entire historical process, in order to "write" a political history in the context of the "truth" produced by history. In Nanjing Yangtze River Bridge Project (2007-2009), Qiu Zhijie's work took on an intense consciousness of its own authorship. In this project, he turns his work of an "archaeology" of history into a series of discursive installations, which in turn touch upon national narrative and individual experience, upon nation-state politics and human fate. He places the discursive system behind these hidden hierarchies into a functional structure for analysis and debate. By investigating the ways in which an individual lives and the events that transcend the constructed "histories" of these interwoven eras, he analyzes and renders judgment upon our own era and history.

## An Innocent's History of Breaking the Ice - Views on Creativity and Existence

The "innocent" is an attitude of the student of aesthetics, and perhaps also part of our experience of education. For Qiu Zhijie, the active choice to become the innocent is a topic central to his work. To become the innocent is to understand aesthetics as an attitude, and it is seen when debating whether resisting interpretation takes precedence over matter or when the spirit takes precedence over the body. It is not so much a case of inverting such relationships as of making the elements in them more equal. Since "existence" is already found in reality, but it always seems to be between the body's experience and ideas, and thus how to understand our existence becomes the question—just as Michel Foucault's thought begins with life, but eventually comes to treat life as a false realm. "On the extreme," Foucault writes, "Life ... can make mistakes ... as for people, life has developed this sort of being, he has never been in his own position entirely, he meant to go wrong and make mistakes." Gilles Deleuze's ontology requires an aesthetic perspective because any primacy given to thought would diminish the interior structure of existence. We must take on genuine responsibility to testify, to adopt this kind of attitude, and through all this we still do not know a stance that might allows us to choose our advancement and abandon our own illusions in a fixed situation; "thinking is like 'throwing the dice.' " Socrates also examined the eternity between himself and others in order to seek true judgment—thinking and living truthfully are essentially the same, as thinking requires one to constantly return to zero and to have the courage to become the innocent.

For Qiu Zhijie, a project of ideas does not stop at a purely analytical level;

he patiently discovers a path that will enable him to execute his larger vision. Having read through Qiu Zhijie's large volumes of writing, one discovers that he largely focuses on how to understand the current situation as well as on issues of implementation— how do we convert knowledge into practical knowledge? How can we convert philosophy to a philosophy of practice for our lives? Perhaps these are questions he thought about when he was younger. He is drawn by the topic of existence, their cause and effect, and its openness to invention. Troublemaking is not simply an act of loyalty or recklessness, but refers to the emergence of an event, its cause. The basic logic of a troublemaker follows a kind of optimistic nihilism. The world is a spectacle to us and life is like a dream, yet this dream is part of our lives. Since one cannot entirely overcome this nihilistic dilemma, we must salute madness—the madness of a "degree of emancipation" that is precisely what allows us to safeguard our initial innocence and sense of responsibility. "The troublemaker is made by the trouble, and the doer is made by the deed. Only in sufficient madness can one find reason." Therefore, the reason for troublemaking is the desire to invent, the possibility of constructing life in a new way. It is to use one's talent to the fullest. For someone who is thought to have had a sense of duty at a very young age, going forward is a matter of following new maps, even waging wars, but, at the same time, doing something for the sake of simply doing it even when one cannot fully grasp its causes and effects. To make something happen depends on a person, but its success depends on Heaven. Knowing the outcome of one's actions is impossible, yet proceeding is still a wise choice. If one were to cause trouble, there must be a target, which requires proficient "strategy." Qiu Zhijie adopts a method of exegesis—"explaining simple and analyzing compound characters"—making use of his proficient knowledge of classical texts. Since 1999, Qiu Zhijie has consciously constructed Shuowen Jiezi (The Origins of Chinese Characters) as a unique practice. He often selects a specific character according to different scenarios, visualizes it according to its form and its multiple meanings, from which he creates a site. He has named such works "exegetical installation" and "exegetical performance". For instance, the 1999 Interface series offers an explanation about and analysis on the character fu (符). This series of exegetical performances based on the methodology of Shuowen Jiezi obviously elaborates the misinterpretation of the various possible meanings of Chinese characters; however, for Qiu Zhijie, this has become an important creative system. Through explaining characters, he re-liberates those words and characters that have been etymologically confined and reconstructs the meanings they embody in order to discover a new path of explanation.

This type of work reveals Qiu Zhijie's continuous observation of polemics in the development of Chinese art. He initiates an attack on stagnant knowledge to emancipate new artistic vocabulary, in which he rediscovers and makes use of the brilliance of language. This is apparent in The Power of Babel shown in the exhibition Tower of Babel in Mainz, Germany in September 2003. Qiu Zhijie explains "tower" as a religious architectural form that embodied people's desire to ascend to heaven. Historically every religion shares a similar narrative. And this activity has continued from the competitive church building in Europe from the Middle Ages to today's urban skyscrapers. Qiu Zhijie realized that the Chinese character ta (塔) for "tower" could be deconstructed as "the answer of earth"; the tower comes from the seven-tier pagoda found in Buddhism. Thus Qiu Zhijie concludes that people's desire to reach heaven through these towers is essentially fabricated, then "misinterpreted" by the ontological deconstruction of "the answer of earth." For this reason, Qiu Zhijie constructed his artwork as a tower of sound. This is the process by which Qiu Zhijie creates art. At the Mainz City Museum, Qiu Zhijie copied the Museum's Roman steles using the traditional Chinese method of reproducing steles. While he copied them, he added the Biblical story of the confounding of language in Babel, and he mixed up the order of the steles, making the writing on the copy illegible. At the same time, he recorded the tapping sound produced while copying the steles. Then he treated the sound of the stone rubbing wrapping hitting the surface of the stele an inquiry, the stele deducing an "answer from the earth."

Qiu Zhijie's methodology for art consists of actually curating the work by involving the audience and organizing events. Qiu Zhijie often allows the work to unfold in the context of historical knowledge, indigenous cultural ecology, mass psychology, and the contemporary culture of exhibition venues—transcending the scene of any given time and space, repetitively operating on the level of conceptual systems, which thus self- reproduce. Another facet of his work is curatorial practice. Since 2003, Qiu Zhijie has purposefully embraced three roles in one—artist, curator, and writer—allowing isolation, knowledge and physical resources to mutually benefit each other. For example, he has contemplated and transgressed the contradictions of video art, photography and calligraphy.

His reflections on Chinese curatorial context allowed Qiu Zhijie to become the main expositor of the "Post-Sense Sensibility" movement. Qiu Zhijie has provided many explanations on the works of "Post-Sense Sensibility." for instance, "Post-Sense Sensibility is related to impulse, language, luck, and light." The "self-imposed restrictive method" distinguishes individual behavior from knowledge, with its questions that must be refuted and discarded. "Post-Sense Sensibility" has indeed constructed the current state of contemporary Chinese art. It has led to a collective troublemaking, causing contemporary Chinese art to evolve internally toward an unpredictable future. The "Long March Project" he curated with Lu Jie in 2002 was a specific type of "troublemaking"— taking the exhibition and creative work outside of their usual locales and inserting them into the process of marching. After 2005, Qiu Zhijie began to teach at the China Academy of Art, where he proposed the "Total Art Method," and started to work with students on projects related to social issues— through social surveys and cultural studies, allowing knowledge to be re- organized and thus become a work of reinvention. All of the aforementioned work has been embedded in Qiu Zhijie's great intention to reorganize all art media and academic methods to actualize the artist's wisdom, ability, and concern for the world. He emphasizes the importance of the factual scene, as well as the creative possibilities discovered through surveys, knowledge and imagination. It is fair to claim that his recent work Nanjing Yangtze River Bridge Project developed on this ground.

As an artist, Qiu has actively chosen to focus on the Long March, in such works as "The Long March: Left / Right" (2002), "The Railway from Lhasa to Kathmandu" (2007) and "How to Become a Loser" (2008), which all explore the subject of marching. These works are paths of escape and reflection on the symbolism of nomads—"going down to the grass-roots" is an exhortation to abandon aloofness, one that is courageous enough to abandon the beneficial "escape." "Reading books without words" looks to the actions of the great historical marchers; the world will eventually reveal its great mystery to those who are patient. Constant doubt and self-examination allows one to eternally maintain one's initial curiosity. Of course, there is always the unceasing reflection on successes and failures. Hence, Qiu Zhijie has the quality of Friedrich Nietzsche, unafraid of exhaustion, reliant on his strength of character to proceed, without the support of the collective on which to stand. He is also constantly showcasing and implementing his powerful thinking and discursive abilities through "marching." Amazingly, he maintains an interest in creative language— constantly preparing himself for honest statements and patiently conversing on topics that interest him. More importantly, he brings forth and re- discusses those subjects and topics that have been ignored (such as, how to construct an historical perspective, how to view art, how to treat the question of bridging history and the contemporary, etc). This is the reason for his increasingly substantial existence and creative impetus.

## Breaking through the Ice: The Future Is Not a Tunnel

Where do we begin to identify the line of demarcation within that which is a border line or indeterminate itself? How can we traverse the boundary that lies at the site of partition? How can the spirit therein both resound like a sonata and reverberate? In Qiu Zhijie's thought and creative process, why is it necessary to contemplate such things in order that those things can be brought into being?

Does the artist speak on his own behalf or does he answer to history? Even as we harbor doubts, we are nevertheless compelled to read his writings. We must contemplate the visible and invisible quotation marks, full stops, and even more subtle notations in his work and ask what they signify to him, what kind of responsibility do they represent? In order to make a judgment for history and memory, we must suspend our assignment of naïve, artless responsibility (the great dream of the artist), and ask instead how the artist is able to both engage in an act of independent thought and judgment and also continuously overcome himself in the process? The artist is a "witness" to the times. If it were not for his "archaeological" discovery, which stands to bear witness, we would be unable to visually comprehend the unique vocabulary of his expressive language. His language often appears to make pronouncements of unhesitating approval. In some respects, this visual lexicon constitutes an amply determinate context for understanding his works and writings, and he applies all of his strength to the task of composing expressions that sustain his central preoccupations.

Qiu Zhijie is consistently frank and candid. He seems as impervious to seduction as he is imperturbable, and also almost impossible to offend. He moves forward on his way, following the path he set out for himself. Does this mode of doing things signify that he is willing to live within a sort of critical "illumination," wherein the objects of his thought and his selfhood are open for examination under the bright light of scrutiny? For a true artist, the task of writing is not a burden. Unrelated to moral imperatives, his writing comes instead from the desire for inner joy. He believes that happiness emerges at the moment that things are allowed to reveal themselves, and darkness has been penetrated by the light. Is the path to seeking truth in our lives not contained implicitly herein?

The Thirty Letters to Qiu Jiawa Series is one of the great creations of Qui Zhijie's Nanjing Yangtze River Bridge Project. It is the apex of the artist's spiritual "writings." In Chinese culture, "letters from home" are of major importance. They directly express the heartfelt feelings that are bound up with the ties of blood and fate of a given historical moment—a predestined confluence of the two. The narration of the uncompromised expansiveness and resplendence of boiling passions and myriad words produced amidst chaos is the true chorus of the soul. It is the great opportunity that awaits the newborn.

Birth is a salvation, a glimpse of awe regained, the beginning of benevolence and the open-minded attitude towards the world. Is it possible to love our "extraordinarily humanized" lives through the pursuit of progress proclaimed by the theory of vitalism, apart from superficial measures of success? From beginning to end, birth is the ultimate and the sole "motive force" behind our pursuit of the meaning of life. "Because of birth, we are sentenced to freedom," wrote Julia Kristeva, in reference to philosopher Hannah Arendt. The fact of our births engenders the possibility of aspirations, will and freedom—freedom is not merely a spiritual framework for our existence, but more importantly, it is the essence of our very beings. Thus the consequence of our birth serves also as the origin of life.

In the mind of the artist, birth is like a "goddess;" it is the giant of Wagner's The Ring of the Nibelung, for whom we await to come and rescue humanity from a "paralytic, impotent world" and deliver them from "the hands of power holders" and the "irremediable mob mentality." What the artist sets forth here is the inexhaustible stream of energy declared by life itself—the basic goodness of the world. What is extolled is neither a lofty eternity that is far away, nor an existence that is above and beyond experience, rather, it is a something close and dear to our hearts as one of our own; it is like a person who is both incomparably different, and yet also connected to me due to the common fact of our births. For Qiu Zhijie, birth is perhaps a symbol of the conditions under which Nietzsche's metaphorical metamorphosis from the destructive "lion" to the creative "child" can take place. The nucleus of his work shows a fortuitous chance and sense of life's mutability and impermanence. In the intricacies and subtle aspects of his work reside an understanding of fate, wisdom, and Zen-like transcendence of individual existence, and herein lies Qiu Zhijie's own new beginning ◉

# 纹理 Texture & Logic

1990-present

我相信每个人都存在着某种独特的，或与生俱来或后天习得的造型感。多年以后回望，我的画面总是密密麻麻，均匀地覆盖了每个角落。我对编织有兴趣，对迷宫有兴趣，对叶脉、掌纹、人体经脉、涟漪、年轮、冰或玻璃的裂纹、海螺的结构、蜂窝、蜘蛛网、星空等等事物，长期有着浓厚兴趣。这些事物，一是有全面覆盖的花纹，二是在花纹内部似乎藏着某种内在机制。这种激情，类似于博尔赫斯对迷宫、老虎的花纹、蝴蝶的翅膀的激情。

我猜想，这也是传说中汉字的创造者仓颉大师在面对鸟虫足印和树叶纹理时的激情。以及稍后，殷族的祭祀者焚烧龟壳和牛骨，从闪电般的裂纹中阅读到民族和人生的凶吉。乃至更早，当他们仰望星空，从银河中看到一张图一本书时也是那种激情。后来，一代代堪舆名家，从山脉和河流的布局中读到大地的承诺。一代代人，从掌纹从面相，甚至从乌鸦的身影掠过枝杈时的轨迹，读到命运和暗示。都是基于同样的激情。

我从小学篆刻，读《说文解字》。“文”就是“纹”，正如英文的 text 和 texture 相连。文字来自于纹路。缘着玉石的纹路进入玉的内部，则为“理”。释读藏在纹背后的理，随着它走，我们的路就上了“道”。开路的时候，自然势如劈竹。编织的时候，就能顺理成章。行事的时候，则会理所当然。言语的时候，必定理直气壮。

“纹·理”集中了我的很多平面作品。从九十年代对于图像的显隐的研究开始，这些研究有的是很学究气的，像 1993 年的《调查报告》系列，有的则被掩藏在社会现象之下，像 1992 年刚毕业时的《关于新生活》和《活页日记》。其后装置做得多了，这些兴趣就落实在迷彩图案、树木纹理上。如《黑白动物园》（2005）从迷彩和奶牛的纹理上看到了进化，从进化再投射到社会达尔文主义的议题。2009 年的《多米诺骨牌：小的推倒大的》以及《两棵树》，都是从纹路中看到政治。我在乡下做竹编。一方面编织的背后是数学，正如迷彩—马赛克背后是怎么排列瓷砖的数学；另一头则通向政治。一方面是技进乎道的庖丁解牛式的无意识创造和现代以来的创意—规模生产方式之间的决裂；另一方面，结绳就是书写历史，就是经纬天下。

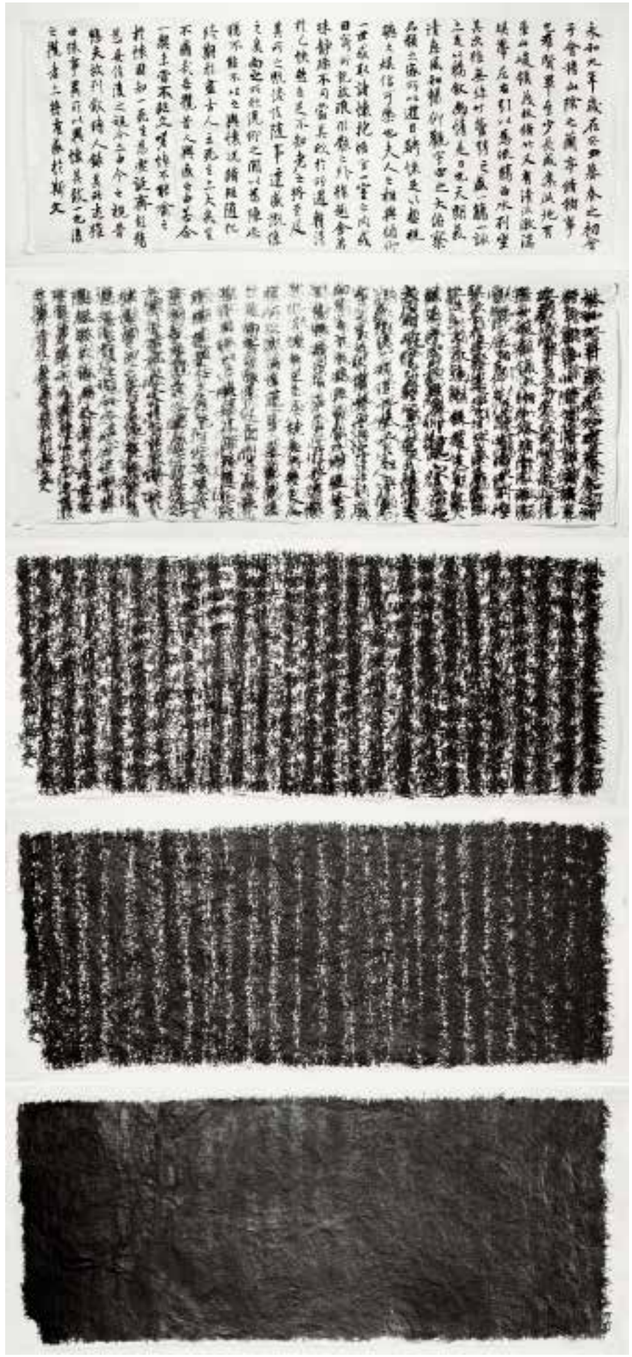
I believe that everyone has a unique sense of form making, some are born with it, some learnt it while growing up. Looking back years later, my paintings always had an all-over and even composition with dense surface. I have a long-lasting interest in weaving, maze, leaf vein, palm print, body meridian, ripple, growth ring, crack on ice or glass, the structure of conch, honeycomb, spider web, starring sky… etc. All of these things have wholly covered patterns, as well as a seemingly hidden internal mechanisms. This passion is similar to Borges' passion for labyrinth, tiger pattern and butterfly wings.

I guess this is also the passion experienced by the legendary creator of the Chinese characters master Cangjie when he was looking at the marks left by birds and insects and the patterns of leaves. It may also be the same passion experienced later by Yin family when they read the fortunes of their nation and life from the lightening-like cracks on the burnt turtle shells and cow bones in rituals. And even the same passion earlier, when they were looking up at the starry sky and recognized a picture or a book from the Milky Way. Later on, generations of geomancy masters read the earth's promises from the layout of mountains and rivers. Generations of people have read hints of fate from palm prints and facial features, and even from the tracks left by crows flying past brunches. They are based on the same kind of passion.

I started learning seal engraving and reading "Shuowen Jiezi ("Explaining Graphs and Analyzing Characters") at a young age. "Wen" is "Wen with silk", just like in English "Text" is akin to "Texture." Characters are from patterns. Lines of pattern alongside the jade stone crawl into the interior of the jade, becoming "Logic". Interpreting the logic hidden behind the texture and following it we will be on the way to "Tao". When venturing out, our force will for sure be as fierce as when splitting bamboos. We therefore will be able to weave according to the logic to form a whole pattern, act with reason and flair, and speak with righteousness and confidence.

A lot of my graphic works are themed around "Texture · Logic", starting with the investigations of visible and invisible images in the nineties. Some research works are rather pedantic, such as the 1993 "Survey Report" series; some are hidden under social phenomenon, such as the 1992 works done as a newly graduate "On the New Life" and "Loose-leaf Diary." Afterwards I made many installations and my interests were implemented via camouflage pattern and tree texture. For example, the theme "evolution" was manifested via camouflage and milk cow pattern in the work "Black and White Zoo" (2005), projecting the subject of social Darwinism. The 2009 works "Domino: The Small Knocking Down the Big" and "Two Trees" are both works discussing politics through patterns. I was weaving bamboo baskets in the countryside, on one hand behind the weaving there is mathematics, just like behind camouflage and Mosaic there is the mathematics of how to arrange the tiles. On the other hand, politics is addressed: on one side is the unconscious creation with the almost Tao-like technique breaking with the post modern scaled production method; on the other side, tying knots on the rope is the writing history, the way this world is governed.

**纹理地图** Texture & Logic 素描，Sketch，80.4cm×70.8cm，2014



## 重复书写一千遍《兰亭序》

Copying the "Orchid Pavilion Preface" 1000 Times

行为，Performance，1990 – 1995

在同一张宣纸上对传统书法的经典文本《兰亭序》进行重复一千遍的临写，同时用录像的形式记录该过程的前五十遍。第一遍的书法具有文字性，其后文学性被破坏变为纯视觉的“墨迹”，接近于抽象绘画，第五十遍之后是完全在黑底上书写，没有留下墨迹，书法完全成为一种书禅。展出被写黑的纸本原件，及记录变化过程的照片和录像。

The writing repeated over 1,000 times on this single piece of rice paper is the scripts of the "Orchid Pavilion Preface" , one of the most classical texts in Chinese traditional calligraphy. The process of the first 50 times of copying was video recorded. The first time copying the calligraphy is focusing on the textual quality of the characters, then the literary nature was destroyed and the characters turned into visual ink, similar to abstract paintings. After the 50th time of copying, I was writing on a sheet of dark paper, with no ink trail visible. Calligraphy turned into a form of calligraphic Zen. The original paper with black ink is exhibited, as well as the pictures and video record of the changing process.

# 关于《作业 1 号》的自我陈述

邱志杰

# The Artist's Statement of "Work No. 1"

Qiu Zhijie

从1990年开始我受到“激浪派 Fluxus”运动的影响而关注造型艺术中的时间问题，缘此所产生的一批带有过程艺术意味的行为我称之为“作业系列”。

最初在时间中展开的是对中国书法的原则的知识考古，用剥洋葱的方式逐步把传统书法中非实质性的因素加以清理。首先排除的是文学性，将书法还原为造型活动，即墨迹的构成而达到了抽象的视觉纯粹性。第二步是将书写还原为书写动作本身而非形迹的制造，在对形迹的放弃中倾听书写活动自身对主体的引导：书写是以制造后果为借口的书写者的微型舞蹈，主体的价值在形迹的消弭中才真正获得。在墨底上的重复书写即严格遵守着中国书法的所有古典规范并强化了其作为“书禅”的固有内涵，即在日常的反复操作中书写者局部生命的游戏化，并由该种游戏的无趣推动书写者自身状态的转化。因此书写一千遍《兰亭序》就其媒介而言是对中国书法所进行的还原，而不是任何意义上的革新。

书法从来不是古典文人安身立命的事业，尽管是他们生命情趣的流露。在书法的古典形态中，文人的手迹安于一种准艺术的身份而达到了内部的完美，《兰亭序》这样的草稿被奉为无上经典，标举了一种忘我的非刻意性作为价值，即对形迹雕琢的最终否定。书写作为动词，不是对一种物的命名，而是对一种身体状态和心灵状态的追忆。通过还原这一点，临帖被朴素化为抄字，对墨痕的塑造放任为笔锋的盲目运动，墨迹由书写的目的重新成为书写的后果。书写就此成为对于想象力极限内外翻看的自我调查。这种调查在个人生活中承载着一种遗忘的功能，几乎带着轻度的癫狂。这是在目的性过甚的事务中的逃离，因此与想象力有关。

所以，真正展开的是书写活动信息值的弹性理解问题。信息在反复对自身进行复制，在无限增殖中不断地损耗，这是加法和减法的雌雄同体。个别形体在诸形体的密集中成为隐形人，最终一切形体都将成为隐形者。书写过程中形的质变是信息运动的热寂过程。由于这种双向性的存在所引起的理解弹性实际上产生了理解的不可能性：只有在形迹消隐之后书法自身的形象才在场。在无形迹的书写中，对古典规范的意识才真正获得清晰化。这些规则的存在表明艺术的根本功能：将生命分割为目的性的操劳和思悟性的操劳，分割为理性和非理性。主体在其对规则的遵循中进行的自我搁置是一种必要的死亡，是反思性的想象力的立足点，这时，书写一千遍《兰亭序》就成为对艺术的本体论论证。

一千遍是一个随意设置的目标，就其功能而言，该数字可以任意延伸或掺入水分。

选择《兰亭序》主要不是出于对祖国文化的特殊情感，而是因其高知名度。因为熟人的尸体比陌生人的尸体更有魅力，更能使死者生前表演过的姿态有其在场性 ◎

作品《重复书写一千遍〈兰亭序〉》创作过程
The process of making "Copying the 'Orchid Pavilion Preface' 1000 Times"

In 1990, I was inspired by the Fluxus movement and started to pay close attention to the problem of time in visual art. Consequently, I generated a series of works containing process art elements called "The Work Series." The first thought that was developed in the context of time was an investigation of the principles of Chinese calligraphy, utilizing a progressive disposal of the non-substantive elements of traditional calligraphy, almost like the way one peels away the layers of an onion. The literary element served as the first concept to be removed, leaving calligraphy as a visually structured activity, where an abstract purity of vision was accomplished by the black strokes. The next step was to leave calligraphy purely as a writing activity, existing without the creation of a visual form, and to consider the essence of writing in the process of visual denial: the subtle dance of the writer's hands, performed only for the sake of visible results, the writing's value is then achieved only through the suppression of visual elements. Writing again and again on top of the ink of previous copies, while strictly following all the classical rules of Chinese calligraphy, one can increase not only the expected substance of the "Buddhist's spirit of calligraphy," but also add an element of playing into the calligrapher's daily routine. Due to the inherent boring nature of this game, the calligrapher's state of mind changes. So, writing "The Orchid Pavilion Preface" one thousand times serves as a mediator that re-establishes Chinese calligraphy, without an attempt to reform it.

Calligraphy was not an activity of the ancient intellectuals who chose a quiet sanctuary, but it served as a revelation of their life-long interests. In the classical era of calligraphy, the original handwriting of these intellectuals could prove their artistic qualities and enrich internal beauty. The manuscript of "The Orchid Pavilion Preface" is considered as a classic work of the highest regard, an example of quality beyond expression that made the writing's form the lowest component of the work. Writing is a verb, not like a noun used to name something, but a recollection of both physical and mental states. At this point of restoration, samples of writing are simplified to plagiarism, and the creation of ink marks exist as random movements of the brush. Ink marks, which were formerly a structure of the writing, are transformed into its after effects. Subsequently, calligraphy became a self-investigation both inside and outside the borders of imagination. In life, this investigation allows the mind to let go of long held beliefs, while almost expressing a hint of madness. By deliberately avoiding the routines of life, calligraphy becomes associated with one's imagination.

The work displayed here is a question of understanding within the confines of the communication of writing. A message that repeatedly copies itself, becomes distorted in the process of infinite repetition, like a twisted amalgam of both addition and subtraction. Individualistic shape enters the congestion of homogeneous shapes and the message becomes less visible; by the end all of the shapes are invisible. Qualitative changes in the process of writing stand as a testament to the gradual loss of the message. The existence of this duality leads to a flexibility of understanding but also can make understanding impossible: only after the destruction of the form of calligraphy the image itself is presented. Writing with no external visual form reveals the actual clarity of the principles of classic calligraphy. The existence of these principles demonstrates the basic function of art: to separate the actions of life that have a clear purpose from those of the subconscious, to divide it into the rational and irrational. A creator's self-control motivated by the pressure of calligraphy's principles is a kind of necessary death, a state of mind when the power of imagination is used for self-analysis. In those moments, writing "The Orchid Pavilion Preface" one thousand times becomes philosophical evidence of art's existence.

One thousand times is but an arbitrary number; depending on its functional purpose, the number can be arbitrarily extended or reduced. The choice of "The Orchid Pavilion" was not due to its outstanding presence in Chinese literature; instead this piece was chosen because it is very broadly known - The dead body of an acquaintance or someone close to you has more power on you than the one of a stranger, it makes the feelings and memories that much more alive and present. ◉

## 大玻璃：关于新生活 The Large Glass: On the New Life

版画、装置，Print and installation，1992

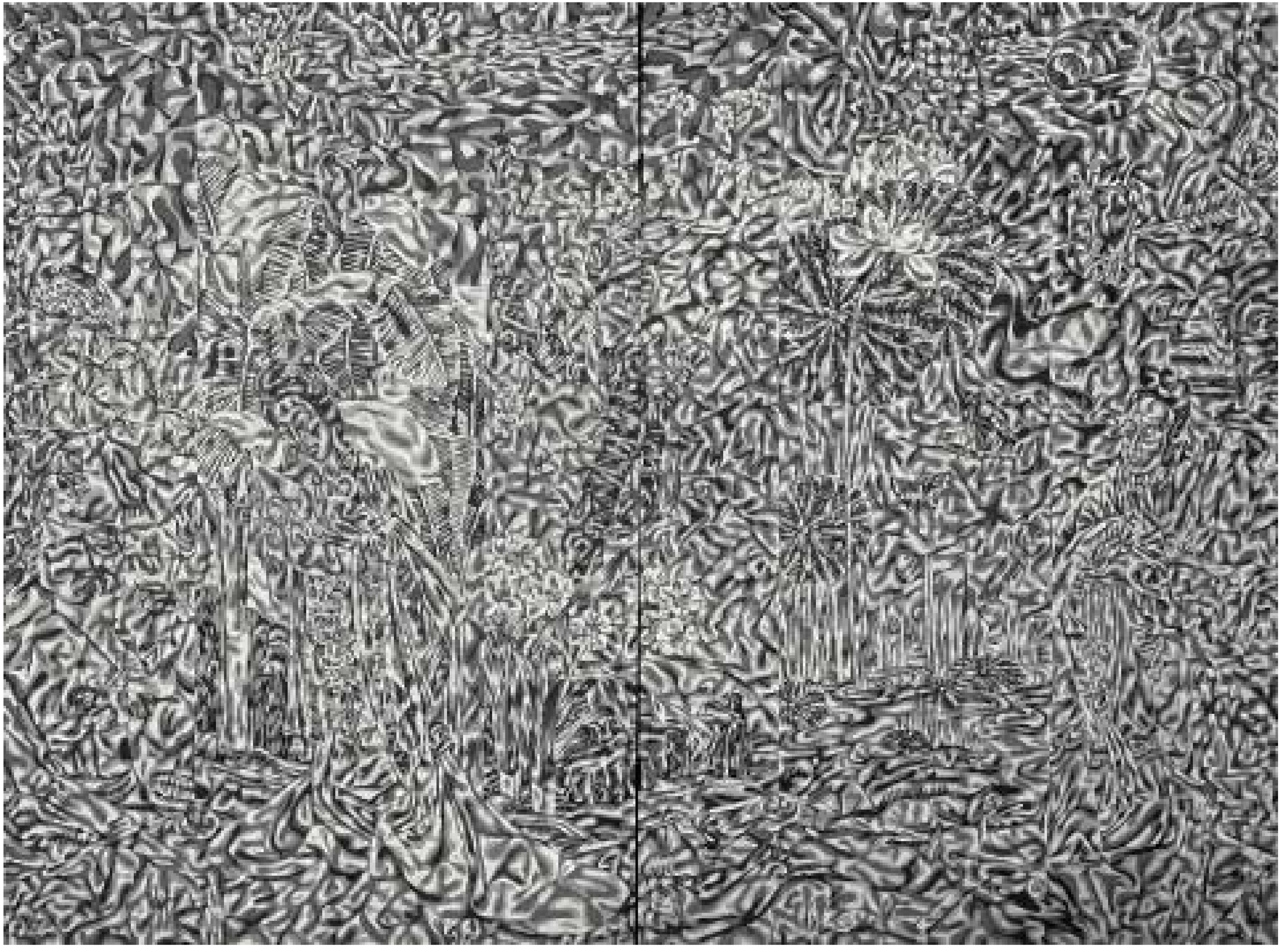
图像和文字用丝网版印刷在二十六片透明的大玻璃片上，玻璃立在地面上组成迷宫，观者在其间穿行，构成了画中形象的流动的背景。展览结束后，玻璃板上的图像被清洗干净，玻璃以原材料的价格转卖给了浙江美术学院基建科。

Images and Chinese characters are printed on 26 transparent glass of large pieces by a silk screen printing plate. The glass stands on the ground forming a maze. Audiences walk inside so as to compose the background with images that move in the paintings.

## 活页日记 Loose-Leaf Diary 装置，Installation，1993

三十片有机玻璃板悬挂在空中组成一个迷宫，像一本打散了的日记本，观者可在其间穿行。板面上以各种绘画方式——手绘、雕刻、印刷、拼贴，集中了各种形式的个人日记、历史记载等。这件作品既是几种不同的日记的并置，同时又是一部绘画风格的辞典。

30 pieces of organic glass are hanging in the air to create a maze, which is more like a open diary and audiences can walk through it. Various personal diaries and historical records are collected on the glass in different painting forms: hand drawing, carving, printing, and cohering. This works is not only the juxtaposition of various diaries but also a dictionary of different painting styles.



**“调查报告”系列** "The Survey" Series

木板油画，Oil on wood，180cm×240cm，1992

陈老莲《西霜记》

The Story of the Western Wing, illustrated by Chen Laolian

**标准体相** Standard Appearance of the Body 布面油画，Oil on canvas，80cm × 100cm × 3，1995

## 黑白动物园 Black and White Zoo 装置，壁画、落叶、足球，Installation，murals，tree leaves，and football，600cm × 400cm × 900cm，2005

这是访问英国六周之后的总结展览。画廊墙面的壁画，出现了奶牛、企鹅、斑马、熊猫等各种黑白颜色的动物。它们在迷彩风格的画面中成为隐身的事物。出自本地的落叶被染成黑色或白色，铺满地面，形成一个奶牛图案，同时上面放着一个足球。另一些墙面上再次出现奶牛的黑白图案，黑色块之间的铅笔所画的航线和不同时代的战舰的图形，则使奶牛身上的黑色块幻化成地图上的大陆和岛屿。墙面上的资料还包括关于荷兰人人工合成黑白奶牛的史料、关于疯牛病的文献、作者从本地档案馆中找到的达汀顿艺术学院的创办人恩厚之与宋美龄之间关于乡村建设和中国工业化问题的通信等。展览期间观众行走的脚步，特别是踢足球的参与性行为，使黑白的树叶和本色的树叶渐渐混在一起，最终地面上的奶牛图案完全消失。迷彩的概念在这里首先被理解为动物为了生存而采用的进化策略，另一方面，人工合成的黑白奶牛作为对自然的干预，开启了另一种包含着危险的进化。

This is an exhibition made after a six week stay in England. Milk cows, penguins, zebras, and pandas were painted on the wall of the gallery. They hid themselves in the camouflage of the paintings. The locally collected leaves were dyed with black or white color, and covered the ground and to form a pattern of a milk cow, with football placed on top. There are more images of milk cow on the walls, the sailing routes drawn with pencil among the black patches on the cows and battleship images of different time period transformed the milk cow patterns into lands and islands on a map. The information on the wall also included historical material showing how Dutch people artificially bred the first black and white cow, documents of the mad cow disease, and letters about rural construction and issues of Chinese industrialization between En Houzhi (the creator of Dartington College of Arts) and Song Meiling, which were found in the local archive. During the exhibition, the footsteps of viewers walking around the space, especially their participation in kicking the football, gradually mixed the black or white leaves with the original ones. As a result, the milk cow pattern on the ground disappeared totally. The concept of camouflage here is at first interpreted as an evolution strategy adopted by animals for their survival. On the other hand, the black and white milk cow bred artificiality is seen as an intervention in nature, which is another form of evolution with a dangerous element.

# 大荷花：
# 解读塞尚《大浴女》

The Big Lotus:
Interpreting Cézanne's Bathers

布上丙烯, Acrylic on canvas, 193×256cm, 1996

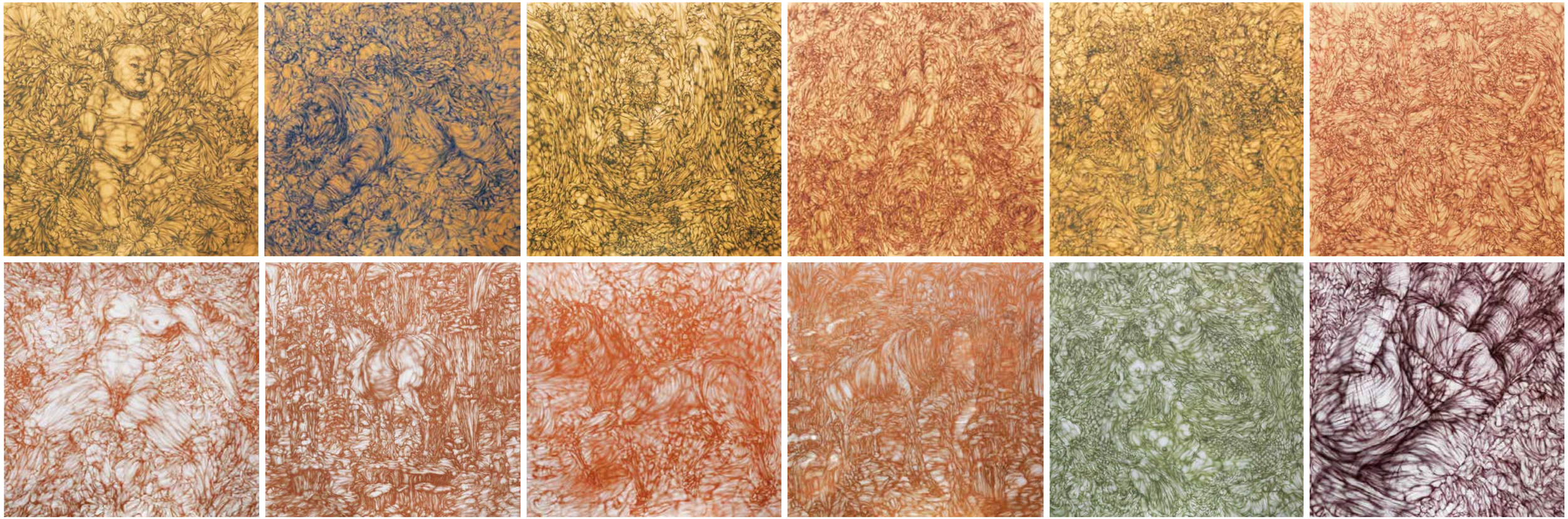
邱志杰做综合艺术做得多，架上画少，但是我喜欢他的架上画。有个系列大概叫做“调查报告”或者是“游戏”，很有味道。虽然是具象的，但整体看起来却是抽象的。里面有大量的物体形象，花、树叶、手、胳膊、草、石头、脸、大腿，什么都有，但是从整体的角度去看，就会从具象变成抽象。更有效果的是，画中的背景和图形是可以随着观察方式的变化而互相转换的，背景变成图形，又退回去变成背景。尤其是，那些观察方式并非自己可以控制的，观察者会不断被画面所诱导去乱看，有一种不断上当受骗的感觉。据说这是“活的”画，这样的“活”画是对现象学的抗议。

——赵汀阳

Qiu Zhijie creates more multimedia artworks than easel paintings, but I love the latter. A series called “Investigative Report” or “Game” is very interesting. The paintings are figurative, but as a whole they appear abstract. There are ample images of flowers, leaves, hands, arms, grass, stones, faces, legs, all depicted together, but when seen as a whole, they lose their individual forms and become abstract. Moreover, the background patterns in the paintings change when seeing the image with a different perspective – the backgrounds become images, and returned to be backgrounds. The way of viewing cannot be controlled by the audience, who view the surface randomly through a game of enticement. This is a kind of painting that is alive, it is a form of protest of phenomenology.

(Zhao Tingyang)

保罗·塞尚《大浴女》
Paul Cézanne's *The Bathers*



《变形记》 Metamorphosis 布上丙烯，Acrylic on canvas，180cm × 180cm，2013

**佛传：降生**
Stories of Buddha: The Nativity

**佛传：逾城**
Stories of Buddha: Total Dedication

**佛传：苦行**
Stories of Buddha: Ascetic Practices

**佛传：涅槃**
Stories of Buddha: Navana

**佛传：降魔**
Stories of Buddha: Subjugating Demons

**佛传：说法**
Stories of Buddha: Teaching

**地母**
Mother of Land

**洞窟中的独角兽 1：马**
Unicorn in the Cave 1: Horse

**假山石前的独角兽**
The Unicorn in Front of the Rockery

**洞窟中的独角兽 2：鹿**
Unicorn in the Cave 2: Deer

**三个美人鱼**
Three Mermaids

**掌握**
To Know Well

童年：金正日 Childhood : Kim Jong Il

童年：萨达姆 Childhood: Saddam

童年：本·拉登 Childhood: Bin Laden

## “童年”系列 "The Childhood" Series

布面丙烯，Acrylic on canvas，180cm × 180cm × 3，2012

我们知道他们是谁，所以我们似乎从他们的眼神里看到了其一生的命运，那些有人认为邪恶，有人认为固执的东西。中国人说三岁看老，我从女儿的眼神里却什么也没有看到。我们一定是用历史玷污了混沌，用解释的力量玷污了童年。我的绘画总是关于隐藏和显现的游戏，这些童年面孔也一样是。面孔从混沌中突兀出来，也或者正在消散于混沌中。色彩的痕迹如何成为形象，无邪的他们如何成为他们，人脸如何成为肖像，这些过程互相模仿。

We know who they are, so we seem to be able to see their destiny from their eyes, somewhat evil, somewhat persistent. As the old Chinese saying goes: “One’s old age can be predicted when he/she is 3 years old.” But I can see nothing from my daughter's eyes. I am certain that we stained the primeval state by history, stained the childhood by interpretation. My paintings are always about the game of invisible and visible, same as these childhood faces. The faces appear and disappear from the chaos. How do the traces of color form an image? How do the innocent children become who they are? How does a face transform into a portrait? All of these processes imitate each other.

# 变形记

邱志杰

创作“童年”系列 Making *Childhood Series*

九十年代初我从美院毕业，有两件代表作让我忽得大名。一件是《重复书写一千遍〈兰亭序〉》，另一件是我的毕业创作印在大玻璃上的版画《关于新生活》。后者参加了 1993 年春由栗宪庭和张颂仁策划的后八九中国新艺术展，使我成为那个展览中最年轻的艺术家。因为大玻璃上有些流行图像，所以当时我被编在政治波普的条目下，我记得我对老栗说：可是，我不是政治波普，我是激浪派，谢谢。

因为如果我是政治波普，那就无法解释为什么我同时在做那貌似枯禅的《兰亭序》，以及此后不久开始的摄影纹身系列。能够把这些不同的“我”统一在一起的概念是“消失”，或者说，“消逝”，那就是在时间中的消失。《兰亭序》是在渐渐繁多的过程中减到空无，形态上最具有典型的激浪派的过程性。纹身摄影是人的形象被环境所渗透，在背景中消失和隐身，从这里出发，我走向对于迷彩的兴趣。大玻璃，则让不同的社会性的信息互相构成流动的背景，甚至观众都参与了这股形象的激流。正如激浪派信奉的赫拉克里特哲学。

我始终相信，绘画是研究和处理形象的专业。形象离现实原型肖似度远近，乃至以抽象状态自处。形象携带着什么样的文化基因；形象如何脱出于背景又归属于背景；形象如何区分、割断或连接和融合向另一个形象；一个形象如何生长和进化，直到面目全非。这些是绘画的核心问题。基于这种信念，我从美院毕业后的几年间展开过一段对于绘画的辩证工作：如何创造一种在自身当中不断跨越形象的疆界的绘画？如何创造一种既非抽象也非跟随现实的造型世界？如何让绘画如同生命本身那样每一眼看上去都有所不同？如何用绘画来颠覆绘画自身？

这样，在九十年代中期，大约是在 1995、1996 年，我抵达了一种这样画面：它和形象的寻找、辨识、生成、毁灭有关；它密集繁复动荡而同时简单迷幻安静；它貌似抽象的纹理其实是无底洞般的形象的容器。更重要的是，它能将设计与即兴完全揉合在一起，它内在地包含一种时间性。这样，每张画都有独特的气韵和动态，隐隐地似乎还可以和抽象的或者书法的传统接上。这批画面貌独特，画面也精美，销售也很顺利。但我并没有去太多地谈论它们，毕竟它和九十年代中期当代绘画中的形象设计的风尚太格格不入了，和整个中国当代艺术中的社会讽刺潮流太格格不入了。而对我自己来说，完成了一番论证的跋涉，抵达了某个终点，目的已经达到。我更像一个职业探矿的地质队员，而不是石油公司，找到和确认了这种画面的力量之后我就转身去找挖别的坑了。这番工作对我来说是一种元艺术，它属于很个人的感受和思辨，在我所有的工作中，它很内部，很温和，很潜在。

此后我用了很多年时间尝试各种媒体。录像、摄影、装置、表演剧场，当代领域的工作几乎无所不涉。我尽可能地去扩展工作的广度，测试我所能走到的截然相反的角色的边缘。表面上眼花缭乱，但我慢慢发现，尽管不同阶段有各自的着力点，但我所有的工作有一个隐秘的共同点：它们都由密度极高的元素构成，并且有着各部分互相牵扯渗透的特质。我真正关心的始终是边界和关系的问题。尽管在后来的社会性内容更具体的工作中，我探讨历史和政治的变迁兴衰，文化和信念的错综纠缠，人事和因缘的聚散离合，它们更感情用事，也更和这样那样具体的事情相依靠，但归根到底，它们无非关乎显隐和生灭。

何物显出在聚光灯下，何物隐没在幽晦之中；何者显出在记忆里，何者隐没在遗忘中；何者显出为现实，何者隐没为虚空；谁如雁过留痕，谁如泥牛入海；谁将生生不息，谁将不可追忆，这是显隐之间的戏剧和政治。从《重复书写一千遍〈兰亭序〉》和《大玻璃》开始，我就没离开过显隐生灭的话题。

只是，和那些装枯禅大搞传统东方主义化的人不同，我从来无法假扮心平气和或心如死灰的平淡和玄奥，我始终不能忍受大象无形大音希声的虚玄和高蹈，我的显隐有无是挣扎斗争的，我的生灭聚散是激烈翻滚的。这个世界并非只是隐者逝者的感伤，它更是生者的闹腾和酣畅。是迎来送往眼花缭乱目不暇接，是沧海横流机锋四出，是乱哄哄你方唱罢我登场，是百花齐放众语喧哗的一锅开水，是市井百态冤孽深重的一团乱麻，是物竞天择适者生存，然后，才是黯然销魂，欲辩忘言。

我喜欢注视着喷泉翻滚的水柱。经常想象用几十台相机从各个角度同一瞬间按下快门，那些图像就能连接成一段录像，那是对一座雕塑各个角度详尽的勘探。但是这座雕塑早已滚滚向前，变化为很多别的雕塑，由同样的一些水珠构成。

2011 年我做了“细胞”系列的竹编雕塑之后，抬头望见仅存的几张放在身边的十几年前的画，忽然发现原来后来的这些折腾，在那一段绘画的论辩中早已有了哲学的轮廓。于是我忽然又觉得这番工作毕竟不再只是青年时代的自闭了，其中其实一直在输出和埋藏着什么。2012 年我画了一年的地图之后，这一点就越发清晰了，原来鸟瞰的视角和局势的铺陈，也都早在这样的画面中布局。于是我重新觉得这是可为之事。

这次的这批画，画的都是变形之中的事物。其实所有的事物都是变相之中的，本来画什么都可以。只是我特意撷取了类似于独角兽或半人半兽的神话，以及缓慢变化中的钟乳石洞窟之类的形象，因为它们本身就是形象汇合生息的剧场。在一组佛传绘画中，我则试图借用经典题材谈论一个人一生中不断的变形。那是我们用同一个人名加以称呼的血肉之躯，经历成住坏灭，精神亦几番脱胎换骨，何曾是同一个人了。是为记 ◎

2013.9.7 于瑞典哥德堡

# Metamorphosis

Qiu Zhijie

I graduated from Zhejiang Academy of Art in the early 1990's, and two pieces of representative works made me famous. One was "Copying the 'Orchid Pavilion Preface' 1000 Times" and the other was my graduate work "The Large Glass: On the New Life" printed on glass. The latter participated in the exhibition "New Art in China: Post 1989" curated by Li Xianting and Chang Tsong-zung , which made me the youngest artist of the exhibition. There were some popular graphics on the glass, I was arranged under political pop. I remember that I told Mr. Li that "But I do not belong to political pop, I am Fluxus, thank you."

For if I belonged to political pop, it could not explain why I was copying the "Orchid Pavilion Preface," the seemingly boring and zen-like act, and why soon after I became engaged in the photographic Tattoo series. The concept that can integrate the different forms of "me" is the idea of disappearance, or vanishing, namely disappearance in the time. The work "Copying the 'Orchid Pavilion Preface' 1000 Times" is a process of reducing to emptiness from increasing varieties, it has the same procedural quality as the Fluxus. "The Tattoo" series of photography is that people's image is infiltrated by the environment, vanishing and hiding from the background. Then I began my interest in camouflage patterns from here. "The Large Glass: On the New Life" on the other hand, has the flowing background of different social information. Many audiences even participated in the torrent of this image, just like the Heraclitus philosophy embraced by the Fluxus.

I always believe that paining is a profession of studying and processing images. The scale of their similarity to the original form and their state of abstract being; what cultural gene the image carries; how can the image break away from but also belong to the background; how can the image distinguish, cut off or join and integrate with the other image; how can a image grow and develop until it is barely recognizable. Based on these faiths, I did some dialectical work on painting for several years after I graduated from China Academy of Art. How to create a painting that constantly crosses the boundary of the image from itself? How to create a modeling world that is neither abstract nor realistic? How to make a painting that looks different with each glance just like life itself? How to overturn painting with painting itself ?

In this way, I found a state that is related with the search, identification, generation and devastation of the image in the mid 1990s, around 1995 or 1996. It was intensive, complicated and turbulent while being simple, fantastic, and quiet. It seemed like abstract texture but was actually a vessel of the image like a bottomless pit. What's more, it completely blended the design into improvisation and it contained timing inherently. Thus, each picture had its unique characteristic and aura, which can be vaguely linked with abstract or calligraphic tradition. This batch of paintings had unique and exquisite graphics, so it has sold very well. I did not talk much about them. After all, they were incompatible with both the prevailing image design of the paintings in the mid 1990s and the social ironic trend of Chinese contemporary art. To me, I had achieved some goal after the argument exploration. I was more like a professional team member of mineral prospecting but not an oil company, and I just turned to other treasures after I found and confirmed the power of such picture. Such work is a kind of original art for me. It has an intensely personal feeling and a sense of speculation. Among all of my works, it is very inherent, mild, and ever-present.

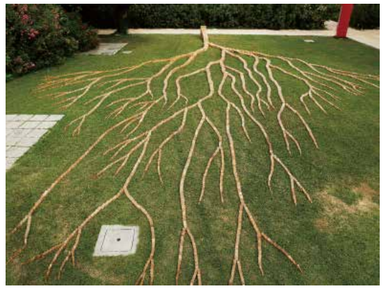
After that, I spent many years trying various media, including almost all contemporary areas such as video installation, photography, installation, performance, and theatre. I expanded the range of my work as far as possible and tested the margin of the diametrically opposed roles as I could reach. They were seemingly dazzled, but I found that all my work had some secret in common, though different phases have their respective focuses; that is to say, they were composed of highly intensive elements with mutually connected and penetrative characteristics between each part. What I really care about is always the boundary and relationship issues. Although I also discussed historical and political vicissitude, intricate culture and belief, separation and reunion of human affairs, and predestined relationship in the subsequent work with more specific social contents, my works are more sentimental and more dependent on specific affairs, after all they were simply related to appearance and disappearance, birth and death.

What appears in the spotlight and what disappears in the dark; what appears in the memory and what disappears in the forgetfulness; what appears in reality and what disappears in the emptiness; who has left its reputation and who is gone forever; who will be endless and who will not be recalled. These are the dramas and politics between appearance and disappearance. I have never deviated from the topics of appearance and disappearance, birth and death since "Copying the 'Orchid Pavilion Preface' 1000 Times" and "The Large Glass: On the New Life."
It is just different from those who vigorously takes deadwood as traditional Easternism, I can never pretend to have obtained the state of placid and apathetic, I cannot stand Taoism and hermit like voices and the so-called invisible image. My appearance and disappearance is those of struggling and my birth and death is fierce. This world is not only the sorrow of hermits and the departed but is more delight of the living. It is dizzying and it is chaotic; it is the stage where you just finished and I come on the scene; it is a pot of boiling water with all flowers in blossom; it is a real mess with streetwise sins; it is natural selection before it is grief-stricken without words to defend.
I like to stare at the rolling spouts of a spring. I always imagine that dozens of cameras press the shutters from different angles at the same moment. Then the pictures can be connected to a video, which is an elaborate exploration of a sculpture from different angles. However, the sculpture has already rolled forward and turned into many other sculptures that are composed of the same drops.

After I made a bamboo weaving sculpture of "The Cell" Series in 2011, I looked up and saw the remaining paintings from a dozen years ago. I suddenly found that the subsequent struggles have already had a philosophical outline in the debate on paintings. So I suddenly felt that the work was more than the things of my youth, but has always exported and hidden something. After I spent a year drawing maps in 2012, this point was increasingly clear. The original bird's eye vision and the elaboration of the situation had already been distributed in such pictures. Then I began to think it is something I can do.

The paintings of this batch describe something in transformation. Actually, all things come from transformation, so to paint anything is essentially fine. I just specially selected images of myths of unicorn or half human and half beast, and the slowly changing stalactite since they visualize live arts. In a set of Buddha biography paintings, I tried to borrow the classic theme to talk about the unceasing transformation of a person in his life. The flesh and blood we call with a name experiences formation, duration, decay and extinction. The spirit has also reshaped several times. When was this person ever the same one?

Goteborg, Sweden
September 7th, 2013



## 多米诺骨牌：小的推倒大的 Domino: The Small Knocking down the Big

木，Wood，20m × 30m × 80m，2009

多米诺效应的物理原理是：每张牌倒下的时候，具有的动能都比前一块牌大，因此如果它们的大小一致，速度将一个比一个快，也就是说，它们依次推倒的能量一个比一个大。而如果它们的大小不一样，那么一张骨牌倒下时能推倒一张 1.5 倍体积的骨牌。根据这个原理，物理学家 A. 怀特海德曾经制作了一组骨牌，共 13 张。第一张最小，长 9.53mm，宽 4.76mm，厚 1.19mm，还不如小手指甲大，以后每张体积扩大 1.5 倍，最大的第 13 张长 61mm，宽 30.5mm，厚 7.6mm，第 13 张骨牌倒下时释放的能量比第一张牌倒下时释放的整整要大 20 多亿倍。以此类推下去，假如出现第 32 张骨牌，将能够推倒帝国大厦那么大的建筑物。在这个装置中，很多个木质的骨牌在威尼斯中国展馆处女花园的户外草坪上，摆设成一个巨大的树木的图形，靠近“树根”的部分最大，达到一米高，半米宽，20 厘米厚。越靠近“树梢”部分的木质骨牌越小。最小的为火柴盒大小。树木的年轮纹理出现在骨牌表面上，年轮的中心也就是骨牌立面的中心。这样，排在地面上的所有的骨牌也就是一棵真正的树的多个截面。“大树”图形的大小可以根据现场调整。“大树”图形的分叉和走向可以根据草坪上其他作品的位置进行调整。小骨牌推倒比它自身稍大的骨牌，骨牌依次倒下，最后推倒了最靠近“树根”处的大块的骨牌。

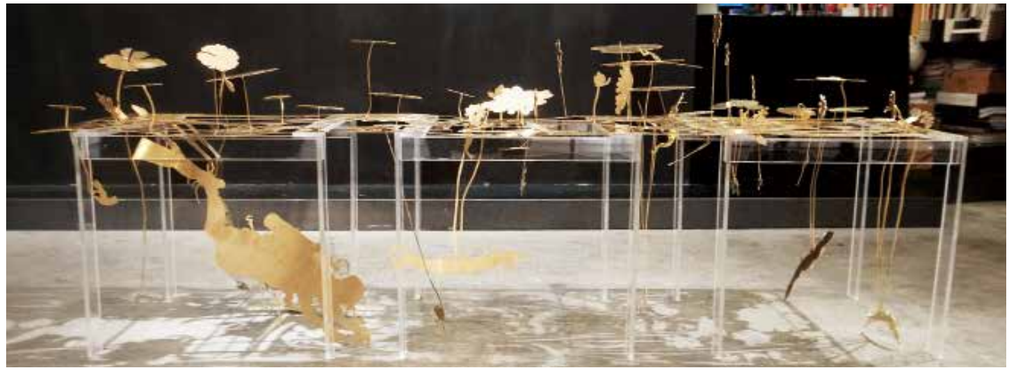
The physical principle of the Domino effect is that when one block falls, its thrust forward is greater than that of the earlier block. As a result, if the blocks are identical in size, their speed will accelerate. In other words, the force of the forward push will increase. However, if the pieces vary in size, then one block, on falling, may knock down another block that is 1.5 times the size of the previous one. In accordance with this principle, the physicist Alfred North Whitehead once made a group of dominoes, 13 blocks in all, with the first being the smallest, which is no bigger than the little fingernail (8.95mm long, 4.76mm wide and 1.19mm thick). Other blocks are 1.5 times in size than the earlier ones, with the biggest being 61mm long, 30.5mm wide and 7.6mm thick. The energy the 13th domino releases is 2 billion times that of the first one. Theoretically, if the series of dominoes are continuously made, then the 32nd block, on falling, will be able to push down a building the size of the Empire State Building. In this installation, many wooden dominoes are planted on the lawn of the Virgin Garden at the Chinese Pavilion, constituting a gigantic image of a tree. The one that is closest to the root of the tree is the biggest and is one meter tall, 50cm wide and 20cm thick. The closer they are to the “branches” the smaller the dominoes are. The smallest piece is about the size of a matchbox. The growth ring of the wood is shown on the surface of the dominoes and the center of the growth ring is the center of the vertical side of the block. Thus, all the dominoes on the ground form multiple sections of a bona fide tree. The size of the “big tree” can be adjusted on location. The branching out of the images and their directions can be adjusted in accordance with the objects on the lawn. At the opening, audiences were invited to participate in pushing down the dominoes at the end of the “tree branch”. The small dominoes knock down the slightly larger one and, in succession, they fall, until the biggest block closest to the tree root falls down.

## 两棵树 Two Trees

装置，书籍、钢、樟木，Installation，books，iron, and camphor wood，20m × 30m × 8m，2010

第一棵“树”是将数千本旧书堆叠固定进行切削，仿制出一棵树干的造型。“树干”的表皮由书页的立面切削而成，在“树干”的一些局部还可以看到书脊文字的局部。第二棵“树”，则是将一棵完整的樟树切削成刨花一般的极薄的木皮，再将这些木皮装订成 606 本线装书。由于来自一棵完整的树，每本书上面的木头纹理都互相连接，每一本书第一页和最后一页之间书页上的纹理则是从树心到表皮的纹理变化。树木上无法切削成木皮的剩余部位则被制作成桌子和书架。展出时，一摞摞木皮线装书看似随意，其实是严格按照树木纹理原有的秩序摆放，这样每本书上面的木纹纹理完全互相连接，如同一条河流。

The first tree is a tree trunk cut and carved out of thousands of stacked old books. The bark of the tree is cut from the fore edge of the books, texts are partially visible along the tree trunk where the book spines are shown. The second tree is a whole camphor tree shaved into extremely thin pieces, which were used to bind 606 thread-bound books. All the patterns on the book covers connect with each other given they are bound from a single tree. The patterns on the fore edges are the patterns from the heart wood to the bark. The parts of the tree which could not be shaved are made into tables and shelves. When exhibited, the seemingly randomly stacked wood-shaving-thread-bound books are actually placed according to the original parts of the tree. As a result the pattern and texture of each book connect with each other perfectly like a running river.



## 似曾相识 A Scene of Déjà Vu 铜板，Copper，2011

“似曾相识”系列用激光切割平面铜板，再按照切痕翻折成多种造型立体的雕塑。它盘点了我们所拥有的中国历史中各类“基因型的场景”——那些一再出现并容纳戏剧性事件的场景——长亭、古墓和城门等等。它们有时可以潜伏在平面状态中，只是一些脚本和蓝图。有时候，它们站立起来，在风景之中，露出舞台的本性。中国的历史故事，出现的角色是有限的，粉墨登场的总是那些性格相似的帝王将相和才子佳人。他们名字不同，但扮演的角色大同小异。上演的剧目种类有限：无非忠奸斗争、官逼民反、寒士发迹、复仇和报恩……因此，故事发生的场景也是有限的。以至于场景自身都已经拥有了情节和记忆。驿站之中夜雨闻铃，必定伴随天涯孤旅的乡愁；明月之下，必有倾诉的香炉和刻骨的相思；小酒馆的粉壁，必定勾引失意者的醉意；灞陵用于伤别，金陵用于吊古，兰亭用于风雅，筵席用于欢会；屏风用于密谋和埋伏刀斧手。每一个场景都储存着在这里反复上演的剧情，就像河道规范着流水，锁等待着相应的钥匙。

并不是每一个场景都是同等重要的，有些场景是故事的多发地点，那是因为，那些场景本身就是由故事的基本结构所塑造的，只要场景存在，相似的故事就会反复发生。只要后花园存在，幽会就会发生，窃听者和刺客也将一代代地选择这里作为潜伏的地点。只要村口的水井还在，三姑六婆的蜚短流长就永远不会终结，一直到它再次成为烈女的葬身之所。场景中储存着基本的情节，设置预设了对白，只等着新的演员到来，把发生过的事情再次上演一遍。这样的场景，我称之为“基因场所”，它们本身蕴涵了历史的基因，甚至它们本身就是历史基因之一。这些基因场景的数量其实是有限的。正如我们面谱化的历史角色的数量是有限的。

历史真相可能实际上要复杂得多，只是我们其实无法知道真相。我们的叙述一直是按照演义的逻辑进行的。一开始是在事件成为故事的当口，它被叙述成了模式化的戏剧。但是叙事一旦成形，就开始拥有了力量，开始规范和引导后来发生的事件。后来的事件，有时果真是严格按照叙述来进行的。这些叙述就成了基因。这些基因就潜伏在我们的体内。所有我们似曾相似的场景，所有我们初次到访却仿佛梦中和前生早已来过的地点，都是因为这些基因在我们的体内隐隐作痛。

"A Scene of Déjà Vu" is a series of sculptures made from laser-cut copper plates – the edges of the cut were turned and twisted to form all kinds of forms. It contains all “Genetic Scenes” in Chinese history – those appear repeatedly and host theatrical events, scenes such as pavilions, ancient tombs, and city gates. They can be two-dimensional, acting as part a script and blueprint; they can also stand up, showing their true identity as a stage in the landscape of history. There are limited characters that appear in Chinese hisotrical stories. Fully adorned Emperors and literati with similar dispositions seize the stage. Though having different names, they play very similar roles. Limited types of plays are put on the show: no other themes but conflicts between loyal court officials and treacherous ones, oppressive government driving the people to rebellion, poor scholars rise to power and fortune, revenge, and repayment of gratitude…etc. As a result, there are also limited scenes of the story development and those scenes have their own plot and memory embedded in them. When listening to the bell ringing at an inn at a rainy night, nostalgia of the homeland fills the heart of solitary journey; under the bright moon, there must be intimate confiding over the incense burner and deep mutual remembrance. The drunkenness of frustrated souls is set off by the walls of a small tavern; Baling is a place for melancholic separation, and Jinling is a place for musing over the ancient past; Lanting is for elegant literary pursuits, and feast and banquet are for joyous encounters; Folding screen is for conspiracy and the executioner's ambush. Each scene is stored with repeatedly played scripts, like the channel of the river shaping the flow and a lock waiting for its corresponding key.

Not every scene is equally important. Some scenes have more stories that happen there than others, it is because those scenes are constructed by the basic structures of the stories. As long as the scene exists, similar stories will happen again and again. As long as back gardens exist, tryst will happen, and eavesdroppers and assassins generation after generation will pick here as a lurking place. As long as the well at the entrance to the village exists, meddling women will never end gossiping, until the well once again becomes the burial place for paragon of chastity. There are basic plots stored in the scene with preset dialogues, waiting for the arrival of new actors acting out an old story once again. I call these kind of scenes “genetic scenes," which in itself carries historic genes and in return they are part of the historic genes. In fact, the number of genetic scenes is limited, just like we have limited number of historical Dramatis Personae.

The historical truth is perhaps much more complicated, but we may never find out about the truth. Our narrative is carried out in accordance with the logic of a play. It started at the moment of the incident becoming a story, it was recounted into a standardly plotted play. Once the narrative is formed, it possesses power to regulate and guide the subsequent events, which may well be carried out in strict accordance with the narrative. These narratives become genes which are embedded in our bodies. It is the reason we experience Déjà Vu in all of those scenes, and the reason when we visit a place for the first time but seem to have been here before in our dreams and in our previous lives, it is the tender pains of the genes in our body.

## 摇钱树 The Money Tree 油桶，Barrels，630cm×60cm，2010

由 6 个 200 升汽油桶组成的树状装置。汽油桶桶壁上用激光切割出图案，拉出成为立体的“树杈”，多个油桶竖向叠加，成为一棵树的造型。在“主树干”的内部不同高度处安装旋转灯光。灯光把桶壁上的图形投影在四周的墙上，由于灯光旋转，图形的远近虚实不断地发生变化。当代经济，都和石油有或远或近的关系。整个“树”的造型参考了东汉以来大量出现在西南地区的青铜摇钱树。这个摇钱树首次展示于圣诞节前夕，用来取代圣诞树。

The tree-like installation consists of six 200-liter oil barrels. The surface of the barrels are laser cut and from three-dimensional tree branches which are then pulled out. Several barrels are vertically stacked into a tree shape. Rotating lights are installed within the main trunk which create projections onto the surrounding walls. The projected graphics differ in clarity and distance due to the rotating lights. Oil is one of the driving resources in contemporary economics. The style of the tree is in reference to the bronze Money Trees prevailing in Southwest China during the Eastern Han Dynasty. This Money Tree was first exhibited right before Christmas, as a substitute Christmas tree.

## 油桶龙 Oil Cans Dragon 油桶，Barrels，25m×7m×4.4cm，2011

由七十几个汽油桶组成的大型雕塑。每个汽油桶上用气焊切割出龙的鳞片、龙角等图案，切割下来的部分在空间中翻折起来。油桶之间互相连接成为长龙，身躯中部没入地面。龙腿的转角处，出现状如动物躯干的形体，外表包裹仿真动物皮毛，其上安装了一系列水龙头。

用废旧的汽油桶来制作一条龙，肯定与以石油为支撑的现代经济生活有或远或近的关系。它会让人朝着中国经济崛起、石油需求增长及其对世界发生的影响等方面联想。然而带皮毛的动物躯干再次颠覆了这种过于逻辑化的想象。对作者来说，石油都是古代动物的血液，每一脚油门下去都是千万头远古的麋鹿在苔原上奔跑。于是，互相连接的油桶之间流淌的只是动物的血液，可能从那些水龙头中淌出。于是，现实政治经济议题被拉进更远更模糊的历史想象。

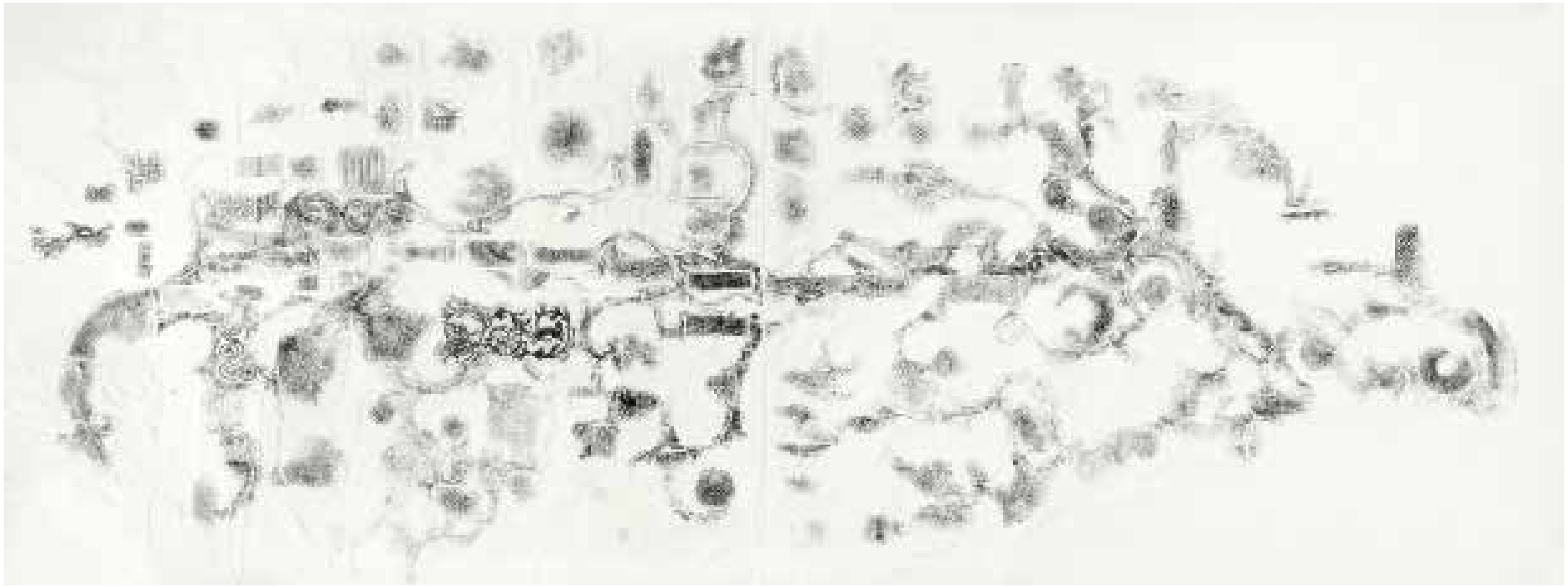
The large-scale sculpture consist of more than seventy oil barrels. Dragon scales and horns are Oxy-fuel welded and cut out on the barrels and after that is finished patterns are folded in space. The barrels are connected to form a dragon whose middle figure submerges into the ground. An animal-trunk shaped object wrapped in synthetic fur appears around the turning point of the dragon's leg, on which several faucets are mounted.

The dragon is made with obsolete oil barrels, which makes reference to oil as a major resource in modern-day life. Topics such as the rise of Chinese economy, increasing demand of oil, and its global effects are naturally associated. However, the fur-wrapped animal trunk disrupts such logical inference. For the artist, oil is the blood of ancient animals - tens of millions elks run on the tundra with each pump of the accelerator. Thus what flow through the connecting barrels are merely the blood of animals, possibly running from the faucets. As a result, practical political and economic issues are blurred into historical imagination.

## “细胞”系列 "The Cell" Series 竹编，Bamboo，2011

竹子这种充满质感的材料，代表了一种几乎要被抛弃的生活方式。人类造型，始于切削材料，琢玉磨石，“雕刻”之外，也会“塑造”，抟土为器之神圣性，曾被大哲夸张地赞美。后来开始“编织”和“构建”。等到现代的模铸，收大批量之利，有役物之霸道，入手脑分离之魔。构建其实也是编织，尤其中国建筑。“构”字的繁体，简直就是竹编的头几个动作。编织和构建开始是有所筹划，但依顺物性。材料总是一定程度上是可塑造的，一定程度上又是不听话的。因此你要在发言的同时聆听。编织总是因势利导，半推半就。我在编织中重新思考什么是造型。就像竹有节理和纹路，顺着道理着手，就会“势如破竹”，“顺理成章”。一个形象，一种艺术，也应该依顺着内在的道理生长出来。

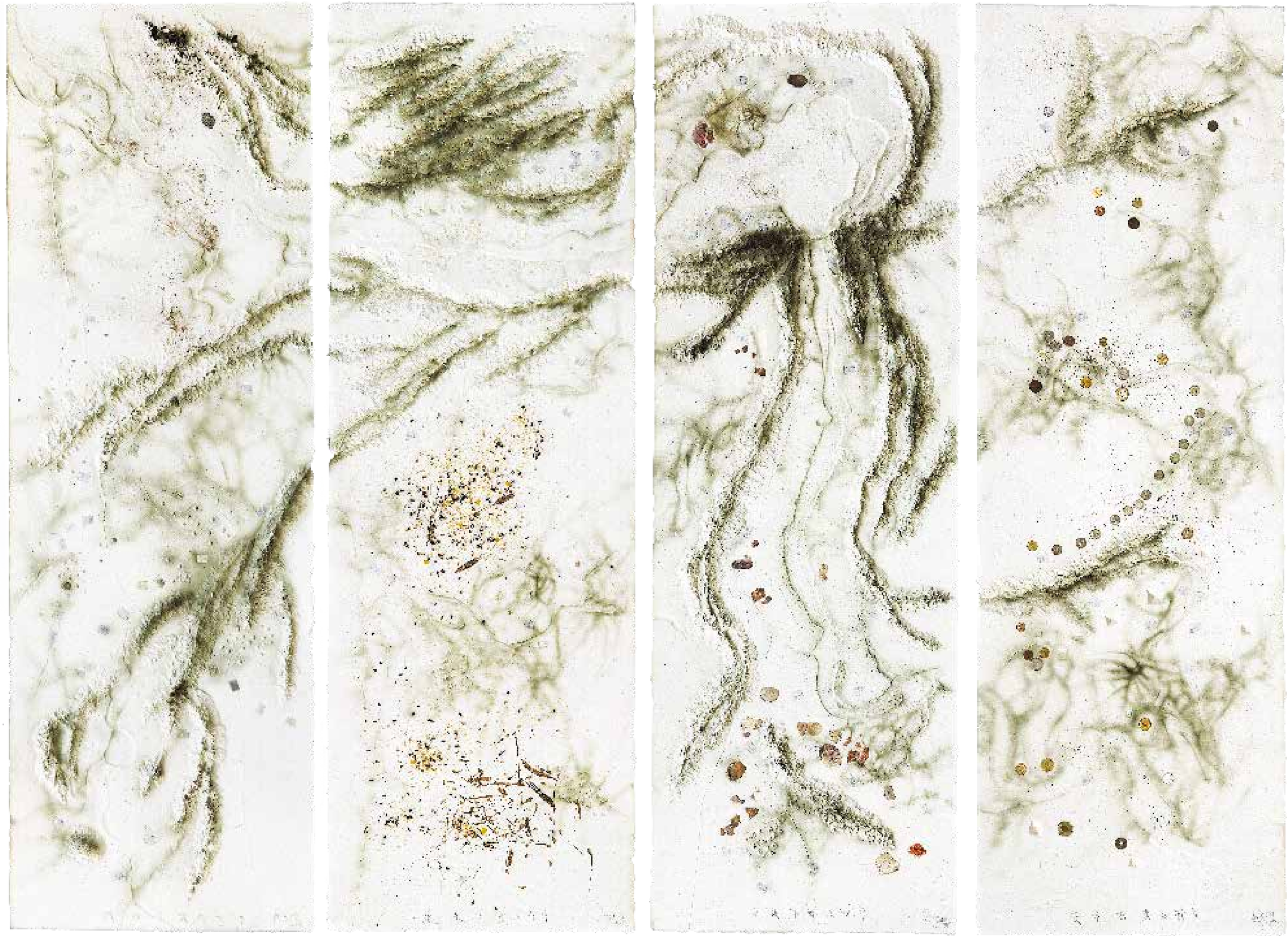
The tactile material that is bamboo stands for a way of life that has almost been abandoned. The creation of form begins with shaping materials - carving jade and grinding stone. Apart from "carving," one can also "sculpt," the act of molding clay into holy vessels has long been praised by philosophers. Weaving and constructing followed, until the emergence of modern day casting. People started to reap the benefit of mass production live under the tyranny served by things and the curse of the estrangement of hands and minds. Constructing is also a form of weaving, especially in Chinese architecture. The traditional variant of the character "Gou" (to construct) is literally the first few steps of bamboo weaving. Weaving and constructing begin with a degree of planning, but along the process the nature of material needs to be followed. Material is always malleable to a certain extent, but stubborn also in its own way. You have to listen while you are speaking, weaving while being guided by the material through a game of push-and-pull. It was during the weaving process that I came to reflect upon matters of creating a form. Just like bamboos have joints and patterns, if you go along the logic you will be able to "gain a force as powerful as splitting the bamboo" and "write an article with perfect logic." An image, a form of art, should also emerge from their inner logic.



**唐草的旅行** The Travelling Tang Grass 拓片水墨，Ink rubbing on paper，240cm×600cm，2013

贡布里希《秩序感》里面说：缠枝卷草纹起源于埃及，传播到希腊、罗马，最后到达远东，在日本它被叫做“唐草”来自唐朝的植物纹，这成为日本装饰的基础。我不同意这种文化单一起源—传播的看法。贡布里希引用了汉朝的图案，却没有看见过商代以前的玉器或仰韶陶器，那里面早就有大量互相交错的螺纹。人类在不同地点，观察自然，各自发明了“唐草”，这几乎是共同的本能。

In “The Sense of Order,” Sir Gombrich states that the Interlock Brunch Vol-Grass patter had its origins in the Egyptian Palmette, from there, the design reached Greece, Rome, and finally the Far East where it was named “Tang Grass” by the Japanese, meaning - plant pattern from the Tang dynasty, which became the foundation of Japanese decorative art. I do not agree with the idea of a single origin and way of dissemination of culture. Gombrich was referencing patterns from Han dynasty, however he did not see jades before Shang dynasty or Yangshao pottery, which contain a large number of interwoven spiral patterns. Human beings observe nature from different locations and inventing their own versions of Tang Grass, this is almost our common instinct.



**矿物引发的战争**

The War Caused by Minerals

纸雕上的各种矿石

A variety of minerals on paper relief

180cm × 60cm，2013

**粮食引发的战争**

The War Caused by Food

纸雕上的食物和丙烯

A variety of food on paper relief

180cm × 60cm，2013

**水坝引发的战争**

The War Caused by a Dam

纸雕上的各种贝壳

A variety of shells and military chess pieces on paper relief

180cm × 60cm， 2013

**货币引发的战争**

The War Caused by Currency

纸雕上的各国钱币

A variety of currencies on paper relief

180cm × 60cm，2013

**敦煌** Dunhuang
纸雕、彩墨和铅笔
Paper relief，colored ink，and pencil
180cm × 60cm × 4， 2013

**鲲** Kun
纸雕、丙烯和铅笔
Paper relief，acrylic，and pencil
180cm × 60cm，2013

**鹏** Peng
纸雕、丙烯和铅笔
Paper relief，acrylic，and pencil
180cm × 60cm，2013

## “进化”系列 "The Evolution" Series

纸浮雕“进化”系列呈现的是典型的邱式“博物志”和“考古感”景观。整个系列从古盘古大陆到农业的发明，依照时序展开。古生物化石、山脉和器物的残片挤满画面，似乎刚刚从地层中被发掘，带着谜团等待阅读。

在纸浮雕“进化”系列的最后几幅中，我们看到进化史的终结处，出现了农业的源起和神的诞生，以及相互绞缠的骷髅爱人和转化过程中的鲲鹏。如同邱志杰的所有创作，在这个系列中我们又一次看到，丰富繁密的图像和文化感之下，潜伏着尖锐的政治议题。甚至隐隐地指向了正在风口浪尖的转基因讨论。

The "Evolution" series of the paper cast pieces are typical Qiu-style landscape of "Natural History" and "Archaeological sensibility." The series expands chronically from ancient Pangaea to the invention of agriculture. The surface of the works are filled with fossils and fragments of artifacts, freshly excavated from a stratum formation, full of mysteries waiting to be read.

In the last pieces of the “Evolution" series, we see the beginning of agriculture and “the Birth of God,” the tangling skeleton "Lovers" and the transforming legendary bird of Kunpeng at end point of the evolutionary history. Like all of Qiu Zhijie’s creations, in this series we are once again confronted with acute political discussion beneath the abundant and dense diagrams and cultural sensibility, which even allude to the current discussion on genetic modification.

爱人 The Lovers

纸雕，Paper relief，180cm × 120cm，2014

我本不是货币（贝壳） Originally, I Was Not the Currency (Shells)

纸雕，Paper relief，180cm × 120cm，2014

花终于出现了 Finally There Are Flowers

纸雕，Paper relief，180cm×120cm，2014

鱼贯 Fish in File

纸雕，Paper relief，180cm × 120cm，2014

农业被重复发明了七次 Agriculture Was Invented Seven Times

纸雕，Paper relief，180cm × 120cm，2014

后来被崇拜的植物（荷花） The Plant Was Worshipped Afterwards (Water Lilies)

纸雕，Paper relief，180cm × 120cm，2014

造山运动和三叶虫 Orogeny and Trilobite

纸雕，Paper relief，180cm × 120cm，2014

兵甲相连（节肢动物和螃蟹） Weapons and Armour (Arthropods and Crabs)

纸雕，Paper relief，180cm×120cm，2014

历史的诞生和新的敌人 The Birth of History and the New Enemies

纸雕，Paper relief，180cm×120cm，2014

神的诞生 The Birth of God

纸雕，Paper relief，180cm × 120cm，2014

鲲鹏 Kun and Peng

纸雕，Paper relief，180cm × 120cm，2014

玄武（龟蛇） Xuan Wu (Tortoise-Snake)

纸雕，Paper relief，180cm × 120cm，2014

二叠纪的幸存者（鳄鱼和章鱼） Survivors from the Permian Period (Crocodiles and Octopuses)

纸雕，Paper relief，180cm × 120cm，2014

盘古大陆 Continent of Pan Gu

纸雕，Paper relief，180cm×120cm，2014

从此有了鸟 From This Time on, There Are Birds

纸雕，Paper relief，180cm×120cm，2014

站起来（从猿到人） Stand Up (From Ape to Human)

纸雕，Paper relief，180cm×120cm，2014

众鸟高飞尽 Birds Fly Away

纸雕，Paper relief，180cm×120cm，2014

统治者死于粮食危机（恐龙和藻类） Dominators Die from Food Crisis (Dinosaurs and Algae)

纸雕，Paper relief，180cm × 120cm，2014

哺乳类登上舞台（牛） Debut of Mammals (Oxes)

纸雕，Paper relief，180cm × 120cm，2014

溶洞中的盲帝王 The Blind Emperor in the Karst Cave

纸雕，Paper relief，180cm × 120cm，2014

**“龙脉”系列** “The DragonVein” Series

**民主源于战争** Democracy Originates from Wars
纸雕，Paper relief，180cm×120cm，2014

**大乘** Mahayana
纸雕，Paper relief，180cm×120cm，2014

**用舍由时，行藏在我** To Be Used or to Be Abandoned Is up to God; to Engage or to Recluse Is up to the Self
纸雕，Paper relief，180cm×120cm，2014

**得古明居我占市** You Occupy the Imperial Court and I Occupy the Mountain
纸雕，Paper relief，180cm×120cm，2014

**城市中遍布神的眼点** God's Strongholds All over the City
纸雕，Paper relief，180cm×120cm，2014

**卧虎藏龙** Crouching Tiger Hidden Dragon
纸雕，Paper relief，180cm×120cm，2014

群雄 All the Heross

纸雕，Paper relief，180cm×120cm，2014

山色无非清净身 The Hues of the Mountains Are None Other than the Pure Body

纸雕，Paper relief，180cm×120cm，2014

大隐隐于市 The Greatest Retreat Happens in the Noisy City
纸雕，Paper relief，180cm × 120cm，2014

八风不动 The Wind Does Not Move
纸雕，Paper relief，180cm × 120cm，2014

月埠 Moon Port

纸雕，Paper relief，180cm × 120cm，2014

心事浩茫连广宇 Fly over the Cosmos
纸雕，Paper relief，180cm × 120cm，2014

于无声处听惊雷 Roaring in Silence
纸雕，Paper relief，180cm × 120cm，2014

**落拓江湖载酒行** Afloat in the Sea of Wine

纸雕，Paper relief，180cm × 120cm，2014

# 观念艺术
# Conceptual Art

1990–1996

九十年代早期和中期，相比于江湖上正在大行其道的世相反讽型的绘画，观念艺术就是前卫艺术或者“批判性”的同义词。这是我创作的开始阶段，主要以杭州为中心展开。广泛涉猎了装置、摄影、录像、行为等多种媒体。艺术上，一方面受到埃舍尔、玛格丽特、贾斯伯·琼斯、科索思及其他概念艺术家的影响，另一方面则来自达达、激浪派 – 博伊斯的中产阶级日常生活批判的传统。

这一时期同时浸淫于西方哲学的学习，一手是康德、索绪尔，另一手是尼采、福柯。刚好和艺术上的两条脉络对应。居于中间的则是维特根斯坦和海德格尔。这一阶段也开始发表理论写作。尝试不从庸俗社会学的角度来阐释作品。这时候，我完全没有想到有一天我会用“后感性”来反对“观念艺术”。而博伊斯的传统则将和我身上的中国文人记忆融合成总体艺术。

这一时期的作品都带有观念艺术色彩。比较关心权力、规则、控制、大众传播媒介造成的自由意志的丧失、民众的学舌状态、暴力和管制的升级等话题。主要代表作有“纹身”系列（1994 — 2000）、《玻璃厕所》、《卫生间》等。因为生活尚未稳定，整个当代艺术也尚未有那么多展览，且阅读和思考多于制作，实验性很强，很多作品最后是以最方便携带的照片方式存在。

但即使在这个“观念艺术”阶段，我也从来不认为艺术是用来传达观念的。我从来不认为是先有“观念”，然后选择的艺术是否到位的问题。我从来都坚信即使是用文字和语句直接出场的那种狭义的“概念艺术”，也是用概念在搞艺术。而艺术始终是感觉、体验、效果。这种想法，把我拖入理论论争，也把我带进后来。

During the early and mid nineties, compared to the ironic paintings of social phenomena prevalent in the secular art world, conceptual art is a synonym of avant-garde or "criticality." This is the beginning phase of my works, centered around activities in Hangzhou. I utilized a broad range of media including installation, photography, video, performance… etc. My art was on one hand influenced by Escher, Magritte, Jasper Johns, Kosuth and several other conceptual artists. On the other hand it was rooted in the tradition of middle-class critique of everyday life of Dada, Fluxus, and Beuys.

During this period I immersed myself in the studies of Western philosophy - Kant and  Saussure in one hand, Nietzsche and Foucault on the other. This corresponds to two lines of development in my art. Wittgenstein and Heidegger are in the middle. I also started publishing theoretical essays during this time, attempting to interpret my works via the perspective of Social Determinism. At that moment, I never thought that one day I would use "Post-Sense Sensibility" to oppose "Conceptual Art." And Total Art was the integration of Beuys' tradition and the imprinting memory of my Chinese literati background.

The works of this period are related to conceptual art. Concerned topics include power, rule, control, loss of free will caused by mass media, the parrot-fashion state of people, the escalation of violence and control etc. The main representative works of this period are the "Tattoo" series (1994–2000), "Glass Toilet," "Bathroom" and so on. Given that my livelihood was not yet stable, and there were limited number of exhibitions of contemporary art, I was spending more time reading and thinking instead of producing, the activities carried out were highly experimental. Many works were survived in the form of photography due to convenience to carry around.

Even during the "conceptual art" phase, I still don't think that art should be used to convey concepts. I don't think that a "concept" exists first, then we choose the best form of art to articulate it. I have always firmly believed that even in the narrow sense of "conceptual art" such as using texts and sentences directly, art comes before concept. Art is ultimately feeling, experience, and effect. It is this belief that dragged me into theoretical debates, and also brought me into the future.

# 从规范到典范

张颂仁

# From Conformist Norms to Paradigm Creation

Chang Tsong-Zung

邱志杰从毕业作品《新生活》起，便对“规范”的问题以及客观世界同化个体的能力特别关注。《新生活》是一个在一组透明片上印刷、绘画、拼贴的画面，内容全为公众视觉语言：透明画片组合成一个立体迷宫，企图重现传媒社会的五光十色。他在后来的摄影录像绘画作品（如《白领阶级》《玻璃厕所》《画格子的脸》和《拼图画》[①]）同样强调客观个体像变色龙一般消融在背景环境里。他试图说，人的个性像是在大环境滚动的漩涡，因为参与了这个大环境的规律，才可能出现属于自己的个性。《画格子的脸》：因为表情牵动了脸才引起了格子的骚动。《白领阶级》：因为他们的白领制服与“文革”时代的肢体语言来自两个世界观相异的体系，错误地走在一起才发现集体行为的荒谬与可笑。因为规范是共同语言的开始，有了公约的规范，才有个人的话语。

邱志杰的文字作品从《重复书写一千遍〈兰亭序〉》到《四月八日》和《九宫》，所关注的问题也是从服从规范开始，自泯灭自我面目的过程中走出一个自我的面目。选择《兰亭序》作为范本很容易触动国人的神经线，因为这本帖的摹本带有太丰富的文化记忆，可是在邱志杰，他不过是随意地选择了这个范本；像波普艺术家的策略一样，他只是选择最出名的偶像。不过范本的问题，除了表现文化的共通语之外，也反映了文化的权力结构。历代文人对《兰亭序》的认可形成一个强势的价值观，而临摹书法这个传统，让每一代写毛笔字的文人通过摹拟王羲之《兰亭序》时的身手动作而企图进入王羲之的精神领域。此外，以摹写书法作为一种文化修养，除了因为景仰字的“文”化以外，它也成为一种像老道念经的运动，那就是放弃了执着自我的妄想而达到忘我的自由。

《四月八日》选了十个没有道理的作者为典范，一方面肯定摹拟典范的必然性，一方面也开典范权威的玩笑。邱志杰这一系列作品，总像是在说精神文化境界是建筑在肉体与硬件结构的客观世界之中，两者互为表里。精神生活在肉体生活的操作中出现，而肉体的运动也因为有了精神的有效操作而产生了意义和文化。

《心・经》这件作品在紫光灯的明暗之间，让观众看见经文的“心”与肉体的“心”不是并行的境界。手抄的经文只有在文化的传统中能够提炼出“心”的神灵，而在此传统之外，在生物的领域里，不外一件皮囊，一副器官◎

①《白领阶级》又称《好》（1996，摄影系列）；《玻璃厕所》又称《公共生活》（1994，装置）；《画格子的脸》又称《卫生间》（1994，录像）；《拼图画》又称《大荷花》（1996，绘画）。



The photography series White Collar Workers shows office workers in suits and ties striking poses from Cultural Revolution operas; they look absurd because of the juxtaposition of these two disconnected symbolic systems. Because norms are the starting point of any language, it can be inferred that because of standardized, conventionalized norms we can have individual discourse. In works related to writing, "Copying the 'Orchid Pavilion Preface' 1000 Times," April 8 and Nine Squares, Qiu Zhijie shows how compliance with rules and replication of models forms the basis of the discipline of calligraphy. The writer's individuality emerges only through his willingness to subject himself to discipline, and self-erasure. In Copying "Orchid Pavilion Preface", Qiu replicated the calligraphy of the "Orchid Pavilion Preface", originally written by Wang Xizhi in 353 A.D., on the same sheet of paper a thousand times, writing and rewriting until the paper became blackened with ink. "Orchid Pavilion Preface" is arguably the most famous piece of calligraphy in Chinese history, but Qiu Zhijie's rationale in choosing this work was not artistic; rather, like a Pop artist, his choice was determined by the fame of the work. Qiu Zhijie has shown a sustained interest in the problem of conformity to norms and the capacity of the objective world to assimilate the individual, and render individuality as uniformity. This preoccupation has been present in his work since his final graduation project in college—an installation entitled Large Pieces of Glass: On the New Life. As a series of images that has been imprinted, painted, and affixed to transparent mediums in bricolage fashion, this work addresses questions of our visual language in public. In an attempt to reproduce the multifarious character of social media, these transparencies are composed into a geometrical and multi - dimensional palace. Qiu Zhijie is intrigued by the homogenizing effects of an environment on the individual, and has addressed this question through a variety of interdisciplinary works, across various media. Likewise, his later works (e.g. White Collar Workers, Washroom, Face on a Grid, Picture Puzzle[①]) highlight how the objective individual melts into the background environment like a chameleon. He attempts to say that it seems as if the distinctive individuality of a person is formed by the whirlpool of the larger social environment, ones participation in the rules that govern this environment provide the conditions under which ones own individuality can emerge. Face on a Grid shows a visage emblazoned with a grid pattern that merges with the background, only to be disrupted by facial expressions.

The issue of paradigmatic models is not just a question of language, but also one of power. Historical consensus has rendered the "Orchid Pavilion Preface" as the absolute paradigm of traditional calligraphy, but the models picked for April 8 are completely arbitrary in the choice of both writers and text. Qiu Zhijie invited different people, including factory workers, to copy a newspaper and then use their calligraphy as models. Qiu Zhijie seems to suggest that although paradigms are unavoidable, the choice of which models to adopt should nevertheless be questioned in order to understand the power structure that delimits those choices. Underlying all of Qiu Zhijie's work is the implication that spiritual life emerges from the activities of physical life and that under the effective guidance of the mind, mundane and corporeal activities may acquire meaning and be transformed into culture ◉

① White Collar Workers' another name is Fine Series (1996, photographs); Washing Room's another name is Public Life (1994, installation); Face on a Grid's another name is Washroom (1994, video); Picture Puzzle's another name is The Big Lotus: Interpreting Cézanne's Bathers (1996, acrylic on canvas).

**关于梵·高** About Van Gogh 行为和现场艺术，Performance and live art，1990

## 1991 年 11 月 15 日的偶发

The Happening on November 15th, 1991

偶发，Happening，1991

用墨覆盖镜面， 用墨刷牙十五分钟。

Cover the mirror with ink. Brush teeth with ink for fifteen minutes.

**作业三号** Work No.3

录像装置，Video installation，1993

《作业三号：怎样将一个坛子装入另一个坛子之中》将坛子甲打破，把坛子甲的碎片装入坛子乙。

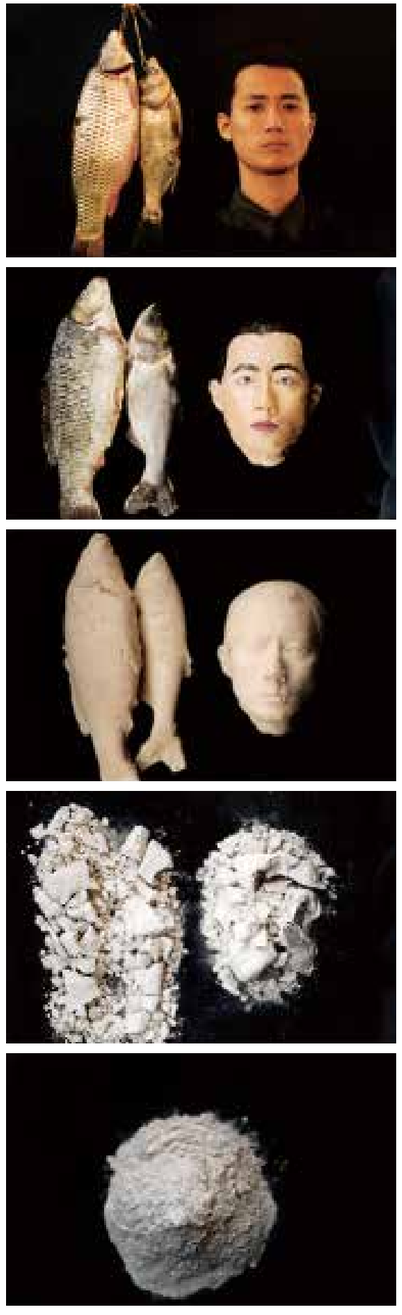
"Work No.3: How to Put One Pot into the Other" breaks Pot A and put its fragments into Pot B.

**立场（笼子）** Standpoint

摄影，Photography, 90cm × 60cm, 1993

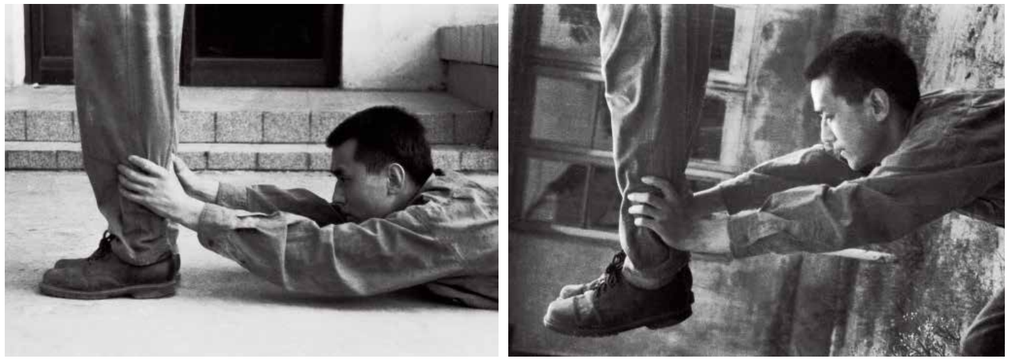
每一个笼子都把它之外的世界关闭在它之外。

Every cage shuts the outside world outside itself.



**可逆程序** Reversible Program 摄影，Photography, 1993

**标准体相** Standard Appearances of the Body 摄影，Photography, 1993



**截取** Cut-out 摄影，Photography，50cm × 60cm × 4，1994

**“被测量体”系列** "The Measured" Series 物体，Objects，1993

## 一九九四年清明节的记忆力测验 The Memory Test of the Tomb-Sweeping Day in 1994 行为，Performance，1994

清明节人们上坟之前，用黑色的胶布覆盖了墓碑上死者和活者的立碑人的姓名。这样，当人们来为家人扫墓时，他们无法依赖文字的识别，从而他们对墓地的辨识成为一次测验。另一方面，因无法分辨而撕去胶布的过程，也呈现出：记忆更多地是以文字的形式存在于人们的脑中。

The names of the decedent and the names of the stele creator are covered with black adhesive plasters before the Tomb-sweeping Day. Then people who intend to sweep the tombs can not rely on the literal identification and they face a test when trying to identify the tombs. On the other hand, the process of removing the adhesive plasters due to failure of identification also indicates that memories in one's brain exist in the literal form.

## 公共生活：玻璃厕所

Public Life: Glass Washroom

装置、玻璃，Installation and glass，60cm×70cm×100cm，1994

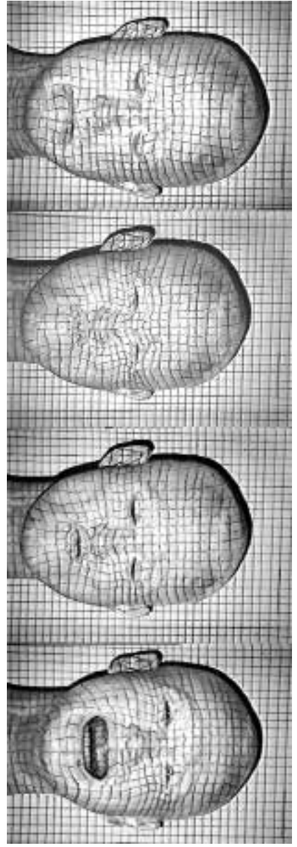
用玻璃制成的公共厕所，人们在这里可以重新建立他们之间的关系，他们与自己的身体之间的关系。被我们的文化所刻意掩盖的事实得到了暴露，每个面对它的人被迫进行选择。

It is a public toilet made of glass, where people are able to re-establish their relationships with each other and also the relationships between their bodies.The fact that had been purposely concealed by our culture is uncovered. Everyone that faces it has to make a choice.

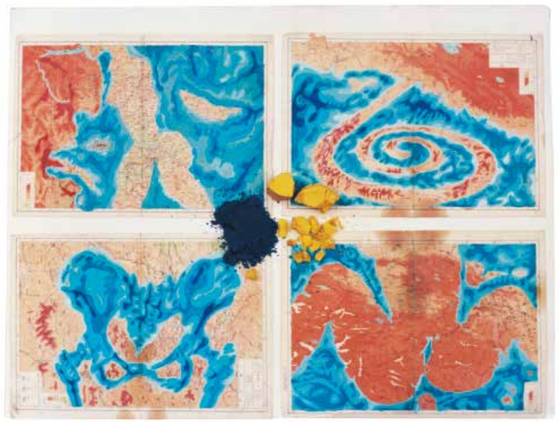
## 卫生间 Washroom 录像，Video，18min，1995 – 1997

黑白的网格暗示卫生间里的马赛克。它画在人脸上和墙面上，使人脸的立体感几乎消失了。当表情平静时，线条平直。当脸部出现某种表情时，脸上的线条出现相应的弯曲。这时配有卫生间里各种水的声响。

The black and white grids indicate the mosaic in the toilet. It is drawn on one's face and on the wall, which makes the face's cubic effect fade away. When the face has a plain expression, the lines keep straight. When the face changes expression, the lines on the face become curves accordingly. Various noises made by flushing water in the toilet can be heard in the background.

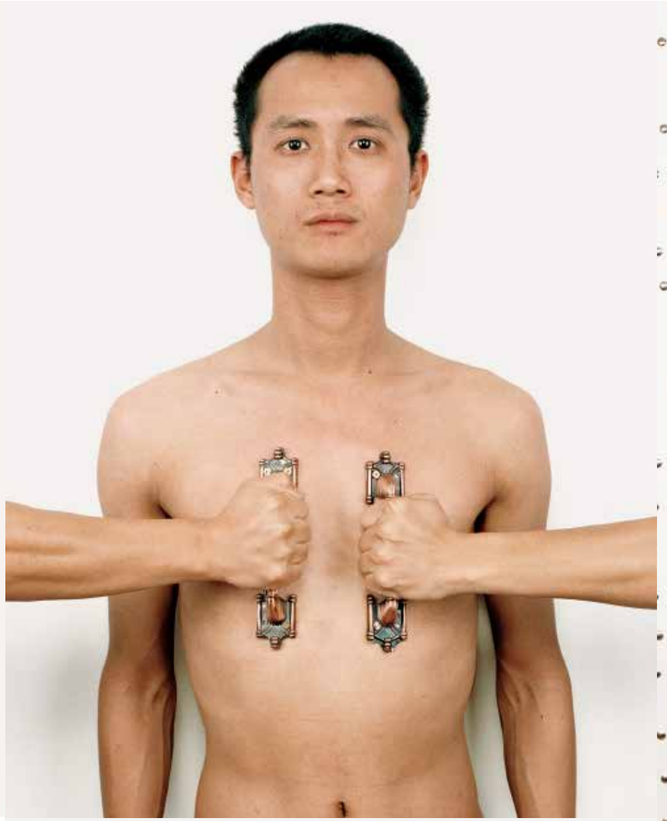
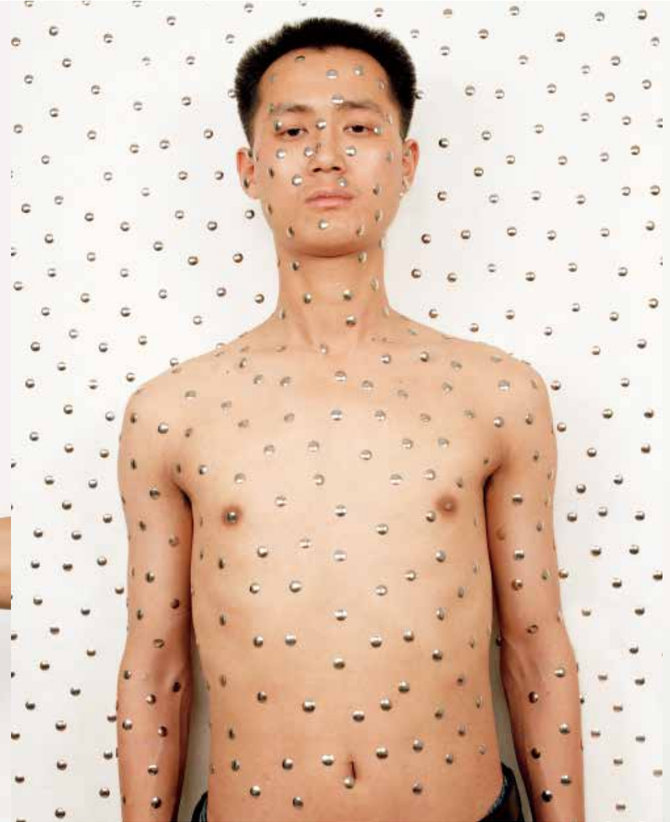


## 与事实有关 Something to Do with Facts 装置，玻璃、文件，Installation，glass，and text，350cm × 200cm × 1500cm，1995



举报箱用于向政府检举揭发身边的人的犯罪行为。这七个玻璃制成的举报箱对所要揭发的罪行的类型进行了限制，聚焦于一些微小的错误，如嫉妒心理、借东西不还、指甲中藏有污物、性幻想等等。对“举报”这一手段小题大做的滥用取笑了它的权威性，展示了一个滑稽的充满了监视目光的透明世界。桌上的文本包括不存在的地点的地图、互相矛盾的证词等，都用于加剧对于“举证”行为的怀疑。

Public reporting boxes were used by the people to disclose any wrong doings by others to the government. Seven such boxes contain reports of trivial misdemeanors or wrong doings such as envy, dirty fingernails, indebtedness, sexual fantasies and the like. Abusing the box rejects its authority and reveals a ridiculous system of surveillance. Texts placed on the desk, including maps with nonexistent place names and contradictory witnesses are all used to strengthen doubts on the system of reporting others' behavior via the boxes.

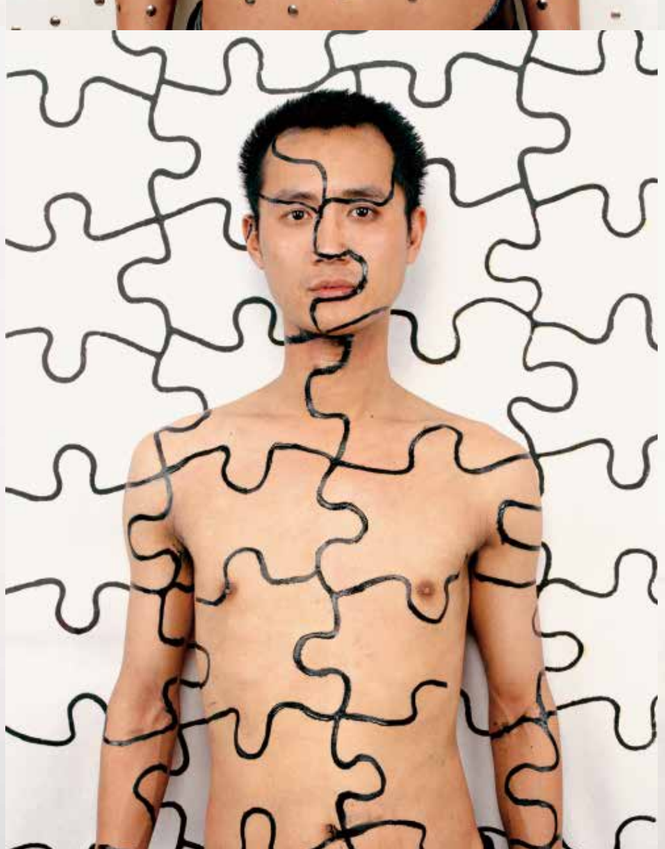



## “纹身”系列 "The Tatoo" Series

摄影，Photography，1994

“纹身”系列讨论了一个形象和它的背景之间形成问题的关系。这二者之间保持恰如其分的关系是传统肖像画游戏的前提之一。现在由于它们共享某种特征——被同一种物质所嵌入，或者妄图成为同一个汉字，它们之间应有的距离消失了，主体的体积感消失了，这个人的重量消失了，肉体的气味消失了，只剩下平面，谁都可以在上头无穷无尽地书写、涂抹。这个人无力拒绝，因为它只不过是图像而已。

The “Tattoo” Series” discusses the relationship of questions formed between an image and its background. The appropriate relation between the two is one of the premise of the game of traditional portrait. Now because they share a common characteristic – integrated by the same element, or attempting to become the same Chinese character, the supposed distance between the two disappeared. The third dimensionality and weight of the body are lost, the smell of the physical body disappeared,only a surface is left, on which anyone can write and paint freely. This person has no power to resist, because he lost his independence and integrality and has become a mere image.



**虹** Rainbow 摄影，Photography，1995

《虹》描述了来自身体外部环境的力量是令人何等左右为难：它美丽、浪漫，却又暴力和尖锐。我们不知是被伤害，还是被拯救。虹的色彩是多种事物的喻体：是文化、科学、他人、社会，是药和毒，是能量和欲望，是只有皮层所知的秘密。

The "Rainbow" series of photographs the power of the outside world while placing the body in a dilemma, caught between being beautiful and romantic, violent and poignant. The image arouses both contradictory associations of danger and comfort. The colors of the rainbow are multiple metaphors that represent culture, science, society, medicine or poison. It is both energy and desire, a secret that is only known to the skin.

## “好”系列 "Fine" Series

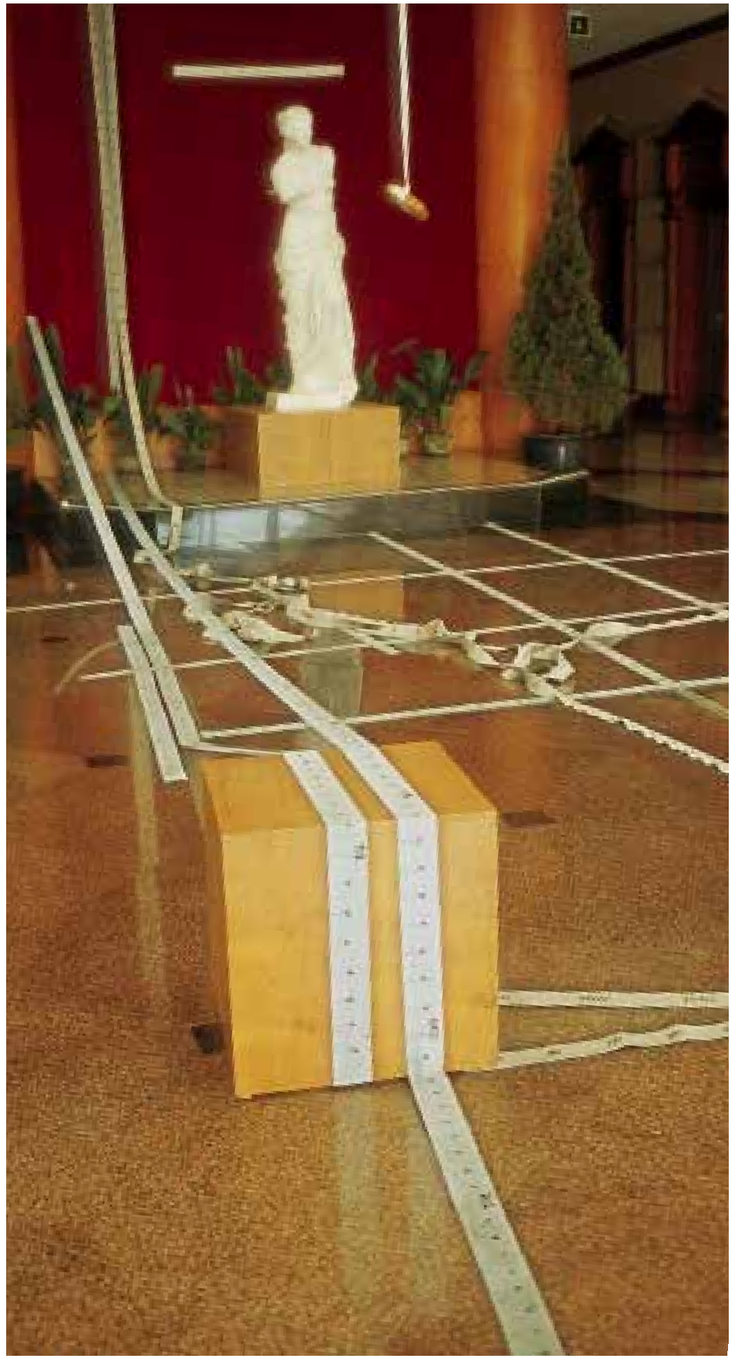
摄影，每张 60cm × 50cm，Photography，60cm × 50cm each，1997

镜头的存在成为一种要求和提醒：人们被要求表现“得体”，在这个“得体”中蕴藏着此时此地的这个文化追求的“好”的理想。这是在一切被拍摄者的目光面对镜头的肖像摄影中普遍存在的问题，每一个被拍摄的身体都在表达他的政治体相。这是透过镜头所看见的好的世界，或是对世界的好的理解。在这样的理解之中，摄影是一种使世界好起来的技术，一种治疗与统治的技术。通过摄影行为，摄影者与被摄影者同时被告知了“好”的定义，被进行了“好”的训练。摄影术使正对镜头的那一面成为“正面”，从而使深度感代替了深度本身。通过将世界解释为正面，世界以美好的正面形象、得体的表情与动作进入了历史的视窗。正面形象负荷着图解时代理想的使命。一种理想如何把一个微笑塑造为正面形象，这是一种加冕，这是微笑着的身体与注视这一微笑的身体之间冷酷的权力斗争。人民通过对正面形象进行消费、认同、模仿、漠视、亵渎和仇恨参与了这种斗争。每一个握着相机的人，在按下快门的六十分之一秒中，以认同、逃避、较量、告发、歪曲、误解的姿态接待了正面形象。

——邱志杰《美好世界中的摄影》

The existence of the camera lens becomes a kind of requirement and reminder – when posing for photographs people are asked to be "decent," and behind this "decency," is the pursuit of "fine behavior" according to the cultural norm or ideal right here right now. This is a generally existing problem faced by everyone who is being taken a photo portrait; each person's body becomes a representation of his political ideas. This is a fine world seen through a camera, or a positive understanding of the world. With this kind of understanding, photography becomes a technique that makes the world better, with the power of healing and ruling. The photographer and the subject are both told the meaning of being "fine" and thus trained by this process. Photography makes the side facing the camera the "front side," as a result it substitutes in-depth understanding with a sense of depth. Photography presents the world as a positive one, through positive image and decent expressions and movements, the world enters the historical arena. The positive image fulfils the ideal mission of a graphic age. This mission transforms a smile into a positive image, almost like a coronation. It is also a cruel power struggle between the smiling body and the body that is looking at this smile. People participate in this struggle by consuming, identifying, imitating, ignoring, profaning, or hating it. Each individual holding his camera treats it with the attitude of identification, escape, contest, denouncement, distortion, or misunderstanding during the 1/60th of a second when he presses the shutter.

-- Qiu Zhijie, "Photography in a Beautiful World"



## 标准 Standard

装置，松紧带、木，
Installation，elastic belt，and wood
1996 – 2010

用松紧带制成的尺子，相同尺度的物体，有不同的人在不同的时候测量，得到不同的读数。

Make a ruler using elastic cord. Ask different people to measure the same object with it at different time, as a result different measurements were obtained.

# 九十年代的三种工作

邱志杰

规范问题、身心矛盾和无常意象这三大主题在我九十年代的工作中占有中心地位。它们各有独特的关怀又相互联系和重叠。

第一部分是对规则的研究，即面对那些无形中控制着人的思想和行为的趣味、意识形态、神话叙事等进行显形，使之可意识，从而变得可修正。在1994年左右更多地强调了物理层面上身体的被控制感，如“标准体相”“截取”“被测量体”系列用石膏将身体固定等。此后更多地关注抽象的观念对于思维的控制，这部分的代表作包括“好”系列，探讨“得体行为”的自我调节怎样改造一个人的身体动作。《极乐世界：来自西方的装饰》和 CD-Ram《西方》探讨了人们对于彼岸的观念是如何渗透在日常生活当中。纪录片《乒乓》讲述国家神话对个人的干预。《四月八日》中，抄写报纸的行为从内容上规定了抄写者，字体成为他身份的标志。而将他的字体作为模本则又一次剥夺了他的身份。这件作品讨论了规则是如何在公共性与偶然性之间转移的。

第二部分的工作是文化和生理的关系，早期的身体意识具有反文化色彩，如《被测量体》将人体之间的空隙填上石膏，把具有人文色彩的人解释成占有空间的物。这是一种还原论，即用低水平的事实解释高水平的事实。《可逆程序》试图从质料而非形式的角度抹杀人与物的区别。此后，我对于身体意识倾向于构造一个戏剧性的对比场景而不提出结论，这类作品像《玻璃厕所》，并不是提议将文化所造成的羞耻感抛掉，而是提供一次心理测试，使每个人面对自己的心理临界点。《斗争哲学》中的迷宫和猫鼠，《安全的关系》中的猫鼠和玩具，《心·经》中经文和人的心脏标本，都是提出一种戏剧性的对比。

无常意象在最早的作品中即可看到，如《重复书写一千遍〈兰亭序〉》中形象的消失过程；《唐诗》中文化经典以声音的形式成为一种隐蔽的存在物。《大玻璃》和《活页日记》表面上喧闹的波普色彩，暗中是以激浪派的偶发和过程美学为根据的。这一阶段的无常感具有概念艺术的色彩，关注物质的消逝、转化，个体被环境因素所渗透，个体与个体、个体与环境之间界线的模糊等形而下的问题，如《卫生间》。以 1997 年的《物》为转折点，无常感表现为对日常生活的细节的重视，具有更多的感性色彩。《风景》是对世界各地的旅行经验的罗列，《物》是对于琐屑的物的强调，对细节给予郑重的关注，并平均地罗列它，将它组织成系列。典型的如“挂历 1998”系列，如《姚家园一号坑》中的出土物。在细节的分割、组合和排列的方式中既会呈现出事理中必然的结构，更会突显出事实中偶然的机缘，从而流露出一种“雪泥鸿爪”“盛衰无常”的古典中国文人式的人生感喟与历史感。所有的现象都被置于一种因缘际会的，充满偶然性的时空逻辑中来体验：对于时空而言是偶然和微小，对于个人而言是记忆与遗忘的游戏。

文化就意味着规则，而规则通过文化的熏陶内化为个人的自由意志，个体就成为各种信息和事件进进出出的场所而失去稳定性，从而处于“无常”的状态。反复地描述规范对人无所不在的控制，反复地将文化与本能身体经验的戏剧性对立加以呈现，都是为了论证：自由意志有多大空间？与个人真实地相关的是哪些经验？这也进一步导向更深的对于历史和人生的感受力的敏锐。这是这三大主题内在逻辑上的关联。

因为内在逻辑是相连的，具体作品常常同时触及这些主题：《玻璃厕所》是消失的意象、规则和文明讨论的一体；《被测量体》既是反文化，又与规则对身体的控制感相关；“纹身”和“虹”系列既探讨了文化和身体的关系，也涉及了个人的解体和隐形。

另外，无常意象的后期对日常生活经验的禅宗式的观照，和若干与中国书法有关的作品一起，涉及对中国文化的创造性解释的命题，这是自觉地身为中国艺术家的附加题◎



# Three Types of Work in the Nineties

Qiu Zhijie

The three questions – question of regulation, physical and mental Contradiction, and image of uncertainty are the focus of my work in the nineties. Each of them is a particular concern, they are also closely related and overlap one another.

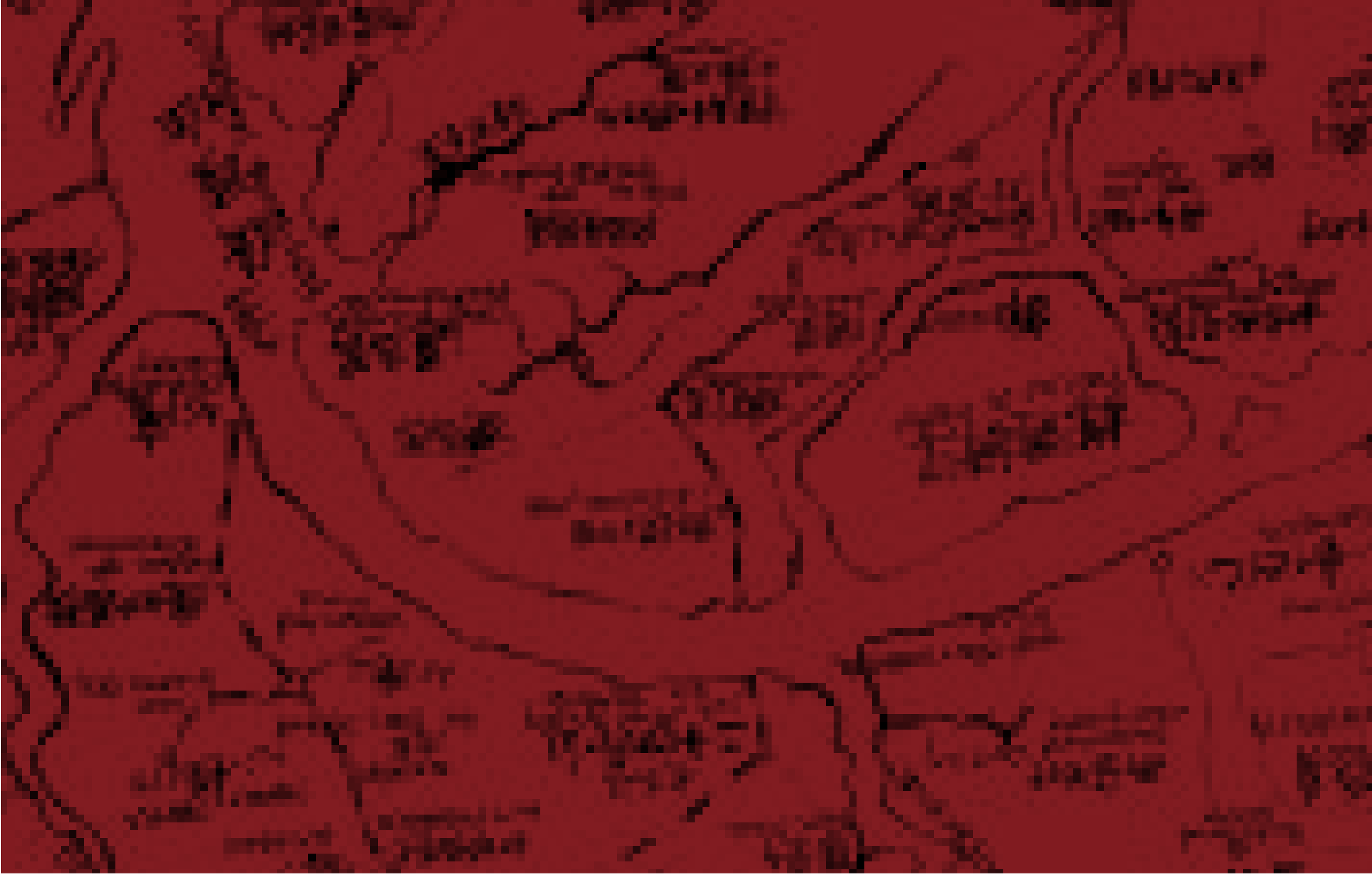
The first part contains research of regulations, to make people aware of the interests, ideologies, and mythical narrations that imperceptibly control people's thoughts and behaviors, thus to make them amendable. Around 1994, the sense of control of the physical body was stressed. For example, in a series of works such as "Standard Appearances of the Body," "Cut-out," and "Measured Object," I fastened down the body with plaster. After that, I focused more on how thoughts are controlled by abstract conceptions, exemplary works of this part include "Fine" series, discussing how self-adjustment of appropriate behaviors changes one's physical movements. "The Pure Land: Ornament from the West" and CD-Ram "The West" discusses how the ideas on the West infiltrate people's daily life. The documentary "Ping Pong" discusses the national fairy tale's interference with individuals. In the work "April 8th," the contents regulate the copier in terms of the copying action, the style of the writing forms his identity. And when using his style of writing as calligraphy model, his identity is deprived again. This work discusses how the regulations transform between commonality and chanciness.

The second part is on the relationship between culture and physiology. The early consciousness of the body has some anti-culture orientations. For example, in "Measured Object," the body's space cavities are filled with plasters so as to interpret a humanistic being as an object that simply takes up space. This is a kind of restoration theory that to explain high-level facts with low-level facts of a given object. The work "Reversible Program" attempts to eliminate the difference between human and object from the angle of materials instead of forms. After that, I intend to create a dramatic contrast scene on the physical consciousness without any given conclusions. In exemplary works such as "Glass Toilet," I do not intend to get rid of the sense of guilt imposed by our society, but to provide a psychological test for people to face their own emotional critical points. The maze, cats and mice in "Struggle Philosophy," the cat, mice and toys in "Safe Relationship," and the sutra scripts and human heart specimen in "Heart Sutra," all provided a kind of dramatic contrast.

Image of impermanence can be seen in my early works, such as the disappearing image in "Copying the 'Orchid Pavilion Preface' 1000 Times;" in "Tang Poems" cultural classics become a hidden existence in the form of sound. Pop colors in "Large Glass" and "Loose-leaf Diary" are based on Fluxus' happenings and process aesthetics. At this stage, the sense of impermanence is full of the color of conceptual art, focusing on the disappearance and transformation of materials, individuals' infiltration by environmental elements, metaphysical questions including the blur borderlines between individuals, and individuals and the environment, one example is "Glass Toilet." With the "Object" in 1997 as the turning point, the sense of impermanence is represented by concerns on the trivial details of daily life, which is more sensitive. The work "Landscape" is the enumeration of tourist experiences around the world, and the work "Object" stresses the trivial things and pays serious attention to details, the objects are listed and made into series. Typical works include "Calendar 1998" series and antiques unearthed in "Yao Family Yard Pit No. 1." In the ways of splitting, combining, and arranging the details, the structure of logic and fortuitous opportunities are manifested, so does the classic Chinese literati's sense of life and history – like expressed in the sayings "a goose's footprint in the snow,""prosperity and decline comes in turns." All these phenomena are placed and experienced in the logic of space-time full of and contingency and chance: to time and space it is a fortuitous and infinitesimal happening, but for an individual it is a game between memorization and forgetfulness.

Culture implies regulations, while regulations permeate through one's free will through the influence of culture, individual being becomes the site for various information and occurrences flowing in and out which will eventually lead to him/her losing steadiness and entering into the state of impermanence. Repeated descriptions of regulations' omnipresent control over individuals, with repeated presentations of the dramatic contrast of culture and an individual's instinctive experience aim to prove: how much room can one's free will hold? What experience are really relevant to us? This will also lead to various deep and acute experience of perception throughout history and one's life. This is the inner logic that connects the three previous topics.

Since the inner logic is connected, works often touch on these topics simultaneously: the "Glass Toilet" is the integration of vanishing image, regulation, and discussions on civilization; "Measured Object" is both anti-culture and reflections of the regulations' control over one's body; The series of "Tattoo" and "Rainbow" discuss the relationship between culture and the body, and also touch on disintegration and invisibility of an individual. Besides, the Zen-like scrutiny of of everyday life at the later stage of dealing with the concept of impermanence, together with many works about Chinese calligraphy, are all about interpretation of the creativity in Chinese culture, which is an additional mission taken on willingly as a conscious Chinese artist◉



# 媒体诗学
# Media Poetics
1995-2007

九十年代中期的“意义问题讨论”是关于如何阐释观念艺术，或者艺术需不需要阐释的问题。我在那场大讨论中的立场，让我一直在寻找一种必须现场体验的、此时此地的艺术。因此，1995 年我看到比尔·维奥拉的作品，从此在国内推广和组织录像艺术，当了录像——新媒体艺术在中国一段时间内的主要推手。既是积极的创作者，也是主要组织者和论述者。

在这一时期的写作中，我已经把媒体艺术的历程分成“乌托邦阶段”“语法阶段”“诗学阶段”。我认为，经历过草创时代的革命幻觉或末世幻觉，在经历过语法阶段的枯燥研究，诗学阶段是一个技法高度成熟，话题上全面地和传统母题如生死爱恨、人的孤独、记忆、历史等和解的阶段，一个高度感性的阶段。因此我自己在录像和摄影中的主要工作，基本上是用叙事、考古的方式，用中国文人的时间感来克制或降服这些西来的媒体。

在寻求感性方面，有录像装置《现在进行时》（1996）、《物》（1997）、《风景》（1999）等作品。在深挖中国式的鸿爪雪泥的时空感方面，《挂历 1998》和后来的《摄影剧场》、《合影》（2006）等几个系列都具有代表性。而在 2005 年后的光书法系列创作中，我则试图直接用书法的逻辑来使用摄影。这一类的作品，容易浪漫而感伤，正如中国文人文艺的基调。甚至于在《UFO》这样的小品中也是如此。

这中间有一个小小的阶段，即 2000 — 2004 年的《社会肖像》等摄影系列，并不“诗学”，而是社会采集。那是我对九十年代末开始流俗化的影像艺术的反动，也是我的工作方式转向文化研究的开始。差不多在同一时刻，2001 年前后，我已经深知“媒体诗学”阶段已经结束，媒体艺术已经进入第四个阶段，一个疯狂杂交跨界实验的“边缘化”阶段。我和“后感性运动”的同仁们把它叫做“现场艺术”。

"The discussion on meaning" during the mid-nineties is a discussion on how to interpret conceptual art, and whether or not art needs interpretation. My stand in that period of debate pushes me to look for a kind of art that must involve life's experience of here and now. Therefore after I encountered Bill Viola's work in 1995 I started to promote video art and organize events around it, acting as video - the new media art's main promoter in China for some time. I was on one hand an active video artist, on the other hand the main organizer and theorist.

In the writings of this period, I have categorized the development of media art into the "Utopian stage," "Grammar stage," and "Poetics stage." I think after undergoing the revolutionary and apocalyptic illusion during the founding period, and after the dry period of research and grammar, the poetics stage is a period with highly sophisticated technique. The topics that were dealth with in this stage have met the traditional themes of life and death, love and hate, human loneliness, memory, history, etc. with reconciliation, it is a highly sentimental phase. As a result, my main works in video and photography were carried out with a narrative and archaeological method - restraining or surrendering the media from the West using the Chinese literati's temporal sense.

In seeking sensibility, works such as video installation "Present Continuous" (1996), "Object" (1997), "Landscape" (1999) are some of the examples. Digging deep in the Chinese sense of temporal-spacial (traces left by bird claws in the snow), in "Calendar 1998," and later in "Photography Theater" and "Group Photo" (2006) several other series that are all representative of this concept. In the process of creating Light Writing series, I was attempting to directly apply the logic of calligraphy to photography. It is easy to feel romantic and sentimental with this type of work, same as the Chinese literati's literary tone, even with sketch pieces such as the "UFO."

For a short period during this time, works done from 2000 to 2004 such as "Social Portrait" and other photography series are not in the realm of "Poetics," but are rather social collection. That was me rebelling against the fashionable video art in the late nineties, and also the beginning of my works shifting towards cultural investigations. Almost at the same time, around 2001, I was already deeply aware of the end of "Media Poetics" phase. Media art had entered the fourth stage - a "marginalized" period of crazed cross-hybridization experiments. My colleagues and I from the "Post-sense Sensitivity" movement call it "Live Art."

## 物 Object 录像装置，Video installation，1996

黑暗屋子中的四个不同方位的录像投影。录像中是手在不断地划火柴照亮各种物品，每次划亮火柴之间的黑暗时长不等。四盘录像带分别摄自作者居住过的四个房间。

《物》力求利用难于预设的偶然性挑激进入者的即时反应，致力于营造心理互动。在不同方向和位置的屏幕中不时地擦亮的火柴，照亮了一个个日常生活杂物，又很快地消失在黑暗中。进入黑屋子的观者不断地被无序地出现和消隐的“物”所遭遇，感受力在明暗有无的流转中活跃起来。“物”因为火柴的明灭具有了生命般的生死宿命，人与它的遇合取决于因缘际会。

Four videos are projected on four walls from different directions in a totally dark room. In the video, a pair of hands keeps lighting the matches to illuminate different objects, the dark period between each illumination is sometimes longer, sometimes shorter. The four videos were taken in four different rooms once occupied by the artist.

“Object” attempts to arouse the intruder's prompt reactions by the unpredictable chanciness and is dedicated to create psychological interactions. On screens from different directions and positions, matches are lit intermittently, illuminating trivial items of daily life, which then disappear swiftly into the darkness. The observer entered the dark room is confronted continuously by the randomly appearing and disappearing “objects,” and his perception is sharpened by the active switch of brightness and darkness. The “objects” start to possess foreordination of life and death due to the lighting and burning-out of the matches. The encounter between human the object lies in karma and chance.

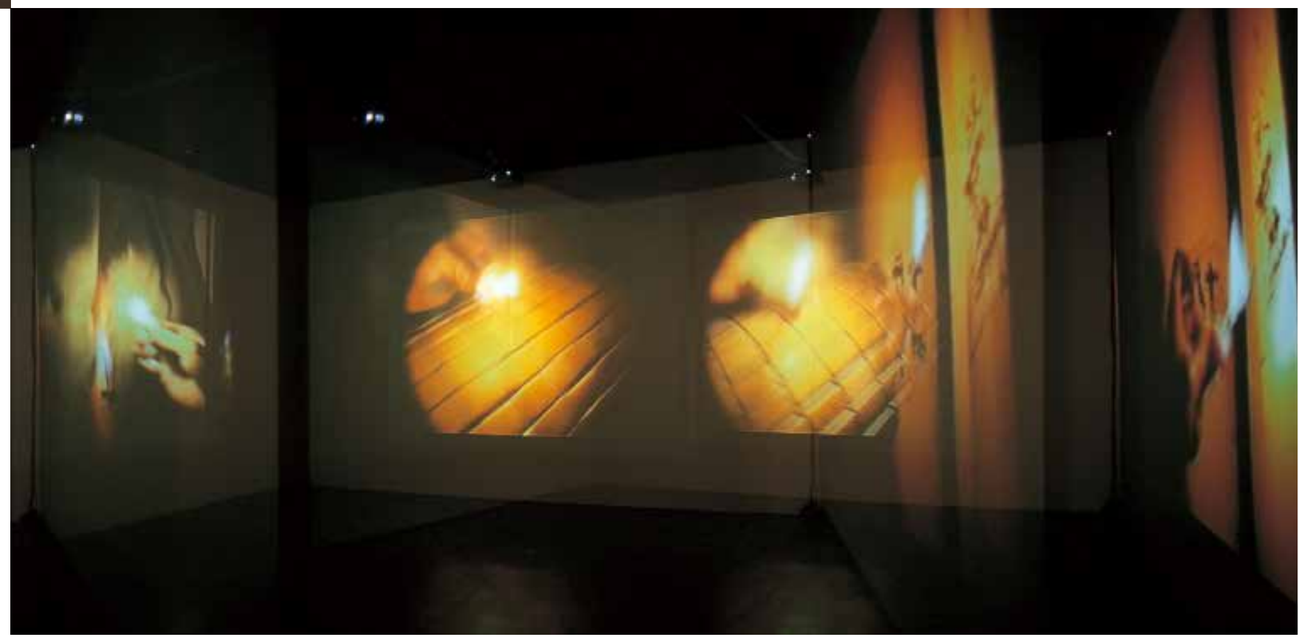
## 现在进行时

The Present Continuous Tense

录像装置，Video installation，1996

中国人通常在纸制的花圈中心安放死者的遗像布置葬礼，此处的两个花圈成九十度角放置，花圈中心的遗像都被电视屏幕所代替，正面花圈中央安置了摄像机。正面花圈中播放一段预先拍摄的录像，这是一个濒死者眼中所看到的表情凝重的家人，录像为黑白，缓慢地，许多人像出现在侧面花圈中；当他转身面对侧面花圈时，他将看到自己的左侧面，既熟悉又陌生。花圈周围的小电视屏幕上，循环播放着鲜花绽开的录像。

In a funeral Chinese people usually put the photo of the decedent in the middle of the paper-made wreath. Here the two wreaths are put at a right angle with the photo replaced by the television screen in the middle. A vidicon is installed in the middle of the facing wreath. A pre-composed video is being shown in the facing wreath. This shows the decedent's family members with serious facial expressions. The video is black and white and many human images appear gradually in the side wreath; when he turns to the side wreath, he will see his left side which is both familiar and strange. In the screens of the small television around the wreaths, recorded video images of flower blooms are shown repeatedly.



## 凶·吉 Ominous · Auspicious 录像装置，Video installation，1997

两个电视机面对面地置于展厅入口处，屏幕中分别是同一个人的面孔，他们正在根据对方的面相为之算命。两个面孔轮流作为客体和主体，他们推算的结果正好相反：右侧之人的结论总是吉利的，而相同的特征，左边之人看到的则是凶险的前景。观众必须穿过这个装置进入展厅，当观者处于它们之间时，则之前的关系变为这两个面孔分别在为观者算命。

Two televisions are set face to face at the entrance to the exhibition hall. The screens show the face of the same person. They are telling each other's fortune according to their faces. The two faces alternate from object to subject. The results of there fortune tellings are opposite: the conclusion drawn by the left one is always of good luck while the right one, though judging the same image, always gives an extremely dangerous perspective. An audience has to enter the exhibition room through this installation, and when the audience stands between the two televisions, the situation turns into fortune telling for the audience by the two faces.

## 埃舍尔的手 M.C. Escher's Hands

录像装置，Video installation，1997

命题来自埃舍尔探讨逻辑怪圈问题的著名版画，在录像装置中左右手则分别扮演主体和客体。当右手拿砂纸打磨左手时，左手完全处于被动的物化状态，反之，当左手打磨右手时也一样。另一组相似的关系是拿针尖抠另一手掌的掌纹，画外音则为算命的语音。与这种自我分裂状态形成对比的是两只手充满自觉地互相抚摸的图像。

The proposition originates from one famous print of Eshel discussing the problem of strange circles. In the video, the right and left hands act as the subject and object. When the right hand rubs the left hand, the left hand is in a state of total passive materialization and vice versa. The other similar relationship is that one hand is digging the palm lines of the other hand with a needle, with the voiceover of fortune telling. Contrary to the state of self split is the image of two hands rubbing each other consciously.

## 进化的逻辑 Logic of Evolution 录像装置，Video installation，1997

渔网外的空间中悬挂着冰冻的生鱼，渔网内的电视屏幕中则是经过媒体呈现出来的鱼：有一只木制的假鱼在流畅地游动；一只手捏紧一条活鱼，鱼嘴一张一合，发出念佛经的声音。渔网中另有一个空的矿泉水塑料瓶。

Frozen raw fish is hanging outside the net and in the net the media-created fish is shown on the TV screen: A fake wooden fish is swimming merrily; a living fish is grasped by a hand and its mouth opens and closes, with the sound of Buddhist prayers. There is also an empty plastic bottle in the net.

# 清洁感觉

赵汀阳

# Removing Perception

Zhao Tingyang

邱志杰的手在作品《物》中在搞什么？一只手在黑暗中不断划火柴，照亮一个个物体，确切地说，主要是照亮一个个物体的局部。那些物体都是生活杂物。那些物体本来当然都是有它们的生活“语境”的，但是由于火柴的光亮非常有限，我们被迫过于贴近地，好像是近视地关注它们，这种“过于贴近”使得我们有可能消解掉原来那种容易通向庸俗解释的语境，使原来的语境支离破碎。原来的生活语境使得人们可能会从“物体”的生活意义马上进入对“事情”的解释，比如说一个陈旧物体就引出历史和神秘往事；一个卧室环境就引起性和复杂心理的分析。这种方式也没有什么不对，但作品就没有了。

一点一点地，好像熟悉，其实又很陌生。这是光的胜利。光克服了“事”的含义，突出了“物”的感觉。但这些“物”又不是无意义的物，这些“物”是肯定有“事”的，但是“事”都还没有发生，而且不知道是什么事情，在这里，“事”仅仅是一个逻辑概念。邱志杰的这个作品似乎是在表达一种逻辑感觉——剥夺了事物原来的意义和因果关系，只剩下非常单纯的逻辑预感—— 如果我的理解没有错误的话，我相信这种逻辑感觉的表达使这个作品非常有独创性。能够突出存在物本身的意义和能够表达纯粹逻辑感觉的作品显然很少见，通常的作品似乎更热衷于表达隐晦的、暧昧的生活感觉。当然，我并不是在要求所有作品都去表达有逻辑性的感觉，但我确实相信作品应该能够表达“清洁的”感觉，即能够不受污染着头脑和心理的各种观念和主义所支配的感觉。在艺术中，我们首先应该什么也不是，只是眼睛和耳朵，我们就是眼睛和耳朵，然后在清洁的感觉上再重新去生长出各种复杂的感觉。如果一个作品一入手就已经是代表着观念和主义的复杂感觉，这个作品就无非是一件生活中的琐事而已。如果去“艺术地”注意几把破椅子，首先要一直看到世界变成仅仅是这些破椅子，别的什么都没有，尤其没有观念，然后才能把它们看作是“在世界中”的有着各种意义的东西。作品《物》正是在试图让人首先仅仅看见物。不用担心精神，物已经留出了精神余地。维特根斯坦嬉皮笑脸地（我猜他是嬉皮笑脸地）说：在没有物质的地方，人们就会说那里有精神。

作品《物》似乎没有破绽。不过我想顺便谈谈邱志杰另一个作品《埃舍尔的手》的一个破绽。这个作品由 8 个一系列电视机分别表演着磨手、看手相、摸手。其中两个电视机表读“看手相”。这是这个作品的逻辑破绽，因为这个作品的逻辑是“去对付手”，可是“看手相”仅仅是表面上在对付手，实质上是对付人的命运，所以逻辑感觉是不完整的。我在这里对作品《埃舍尔的手》吹毛求疵其实是为了感叹作品《物》竟然没有破绽◎

物 Object 录像装置，Video installation，1996

How does Qiu Zhijie's hand illuminate in the work "Object?" Surrounded by darkness, a hand continues to strike one match after another, casting light over a new object each time; or to state it more accurately, this hand offers and entrusts moments of radiance to us. The objects shown come from everyday life, and each one has a context of its own. Yet considering the brevity of the opportunity that the match provides, we are forced to look closely at each item, as if we nearsighted. This closer examination perhaps allows us to remove the verbal context, with all its potential for vulgarity; the original context thus becomes incoherent. Coming from different language environments, people tend to interpret events by using the significance of objects to allocate meaning. For example, looking at an older object may summon references to history and a secret past; a bedroom setting may incite sexuality and psychological analysis. There is nothing wrong with this approach, except that in so doing, the artwork vanishes into thin air.

Gradually, we come face-to-face with something that appears vaguely familiar. This is the triumph of illumination. Light comes to conquer the meaning of events and gives prominence to our perception of objects. But these objects are not entirely meaningless; each of these objects contains a "cause" within itself. That is to say, each object is thus a pending event. Here, the event should be understood simply as a logical concept. Qiu Zhijie's artwork seems to eradicate the original meaning, even relationship, of "cause and effect," leaving behind a pure logic of perception. If I am not mistaken in my own interpretation, I believe that this logic is the expression that gives my art its originality. It is rare to find art that is capable of expressing this. Most artwork is dedicated to conveying obscure and ambiguous notions. Of course, I do not demand that all artwork voice this logic of perception, but I also believe artworks can express a certain detachment, a feeling unaffected by concepts and ideologies. Standing next to art, we should be, first and foremost, nothing but eyes and ears. We are only eyes and ears, and from this state of removed perception we can cultivate all kinds of complicated emotions. If an piece of art takes ideology as the starting point for the expression of its perception, then that work will become nothing more than a trifling matter. On the other hand, if one looks at a group of broken chairs in a truly artistic way, one must see that the entire world has been transformed into these chairs, and in this state of mind there is no breathing room for concepts, so that from this point on one begins to treat them as meaningful objects "in the world." Object conveys to viewers this attempt to experience things for the first time. When we do this, leaving all previous concepts behind, we see that objects have a capacity for spiritual experience. Wittgenstein said something to the effect that where no substance can be found, people will claim that there within lies ones spirit ◉

## 创世纪和刘先生的一个星期

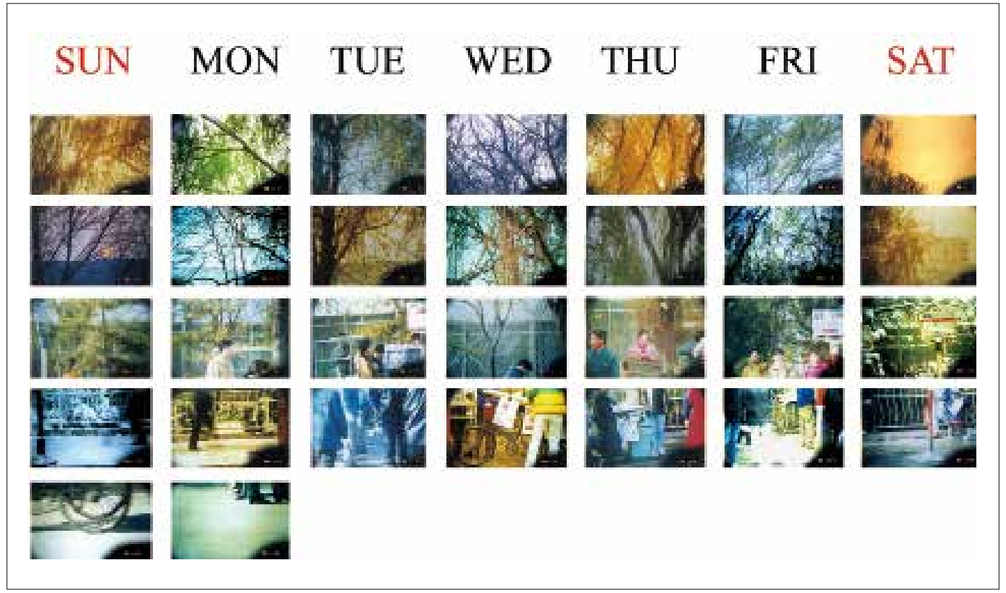
Genesis and a Week in Mr. Liu's Life

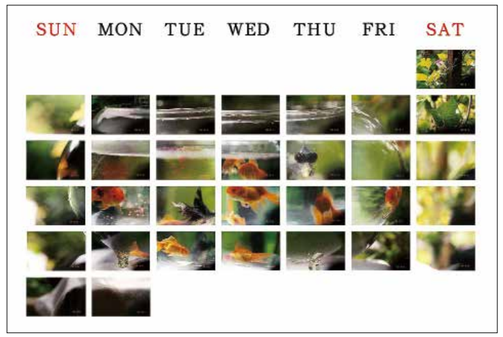
录像装置，Video installation，1998 – 1999

刘先生是北京的一个市民，某报编辑。艺术家对他一星期的日常生活进行跟踪拍摄：星期一他去买电脑配件，星期二去上班，跟朋友吃饭；星期三去打球，等等。繁琐的日常生活细节被真实地记录下来，每天的录像在一台电视机中播出。墙上的镜框中是《圣经》里《创世纪》的文本，记录了神一个星期充满奇迹的创造活动。电视中的录像不时插入一些黑白图像，这是人每天都要做的一些无意识的微小动作：揉眼睛、扣扣子、掏钥匙开门等，此时每个屏幕中是相同的图像，无声。这件作品把平凡的生活细节提高到了与神的创世行为相提并论的地位，是禅宗的日常生活美学与基督教思想之间的对话。

Mr. Liu is a common Beijing resident and an editor of a newspaper. The artist recorded one week in his daily life: he went to buy some computer units on Monday, he went to work on Tuesday and had a dinner with his friends, he went to play balls on Wednesday … etc. The trivial details of his daily life were dutifully recorded and the video of his everyday life is shown on the screen. Texts of Genesis of the Bible is framed on the wall, which recorded God's creative work within one week. The recorded details shown on the screens are inserted with some black and white images of unconscious minor actions in one's everyday life: rub one's eyes, fasten the clasps, and open the door with a key etc. every screen shows the same image silently. This work heightens the trivial details of everyday life to the equivalent level of Genesis created by God, it is also the dialogue between the aesthetics of everyday life in Zen and the ideology of Christianity.





## 挂历 1998 Calendar 1998

摄影，Photography，150cm × 100cm / 90cm × 60cm，1998

这是一个持续了一年的作品，用相机对同一个对象的不同局部进行拍摄，每天拍摄一个局部，次日拍摄相邻的局部。这些局部的图片按照月历的秩序拼贴起来，每个局部彼此之间既有时间的递进关系又从属于同一个整体空间。照片右下角的数码记录了拍摄方式。

由于每日进行的工作方式，拍摄对象必须是日常生活中最亲近的事物和人。

The creation of this work lasted for one year. Different parts of the same object were shot with a camera. One part is taking a picture every day and the neighboring part is to be taken on the day followed. The partial pictures are put together in the chronological order. Every part is endowed with the step-up relationship and also belongs to the same integral space.

Due to the daily ongoing working style, the object chosen to be captured by the picture must include things or people closely related to the daily life.

# 日常无思索——去启蒙的邱志杰日历

## Inconsiderate Material of Everyday Life
### The Enlightening Calendar of Qiu Zhijie

王铭铭 Wang mingming

我不知道邱志杰的摄影风格有几种，但知道其中有一种带有一个特征，即以时间的“符号之暴力武器”（日历）来展现日复一日的生活程序。

观念摄影的倡导人看到他的这些呈现会说：啊！这就是一种新创观念的艺术表达，它以日常生活的朴实无华来“前卫地”推翻艺术的神圣性。对社会学者来说，这样的感叹不免有它的社会旨趣，因为它反射了艺术的创造性之于趣味构成之社会逻辑的某种契合。然而，邱志杰的作品引起的我的感受，却并非是一种对新创的惊叹，亦非一种社会学对创造性的否定，而是若干零散的理论追忆。

我从事的研究领域（人类学）中，现代学派的始作俑者马林诺夫斯基曾有一个非常荒唐的想法，他想要用来自西太平洋小岛上的“野蛮文化”来颠覆欧洲启蒙运动以来的文化与睿智。在二十年代，这位波裔的“疯子”就在伦敦大学宣称，西方文化已经到了尽头，因为西方文化过于崇尚历史理性的神圣。那么，西方文化的出路在何处？马林诺夫斯基竟认为，在他待过两年的特洛布里安德岛，西方人可以获取良多教益。

那里，人们生活在像狗那样无聊的日常时间里，甚至人们没有像资本主义社会的人们那样有时间的概念，休闲与工作没有区分，时间的消失没有引起人们的恐慌，人们能在信仰中死而复生，也能在生活中显得像死了一样平静。这一切构成了真正的社会科学所应研究的“日常生活的无思索素材”，是人类生活的普遍真谛，而西方的神圣文明观，必须在这面日常生活的“非我镜片”前观照自身，体验自我神圣超越的荒诞。

诸如此类的，被某些哲学家形容为“无聊”的人类学叙事，显然还没有引起依然启蒙着的中国学人的关注。但从邱志杰的摄影中，我依稀能够感觉到有那么一种人类学的精神在涌动。在一次闲聊中，邱志杰似乎也认为，艺术应当回归于日常之纪实。我觉得这是重要的，因为日常的纪实能使我们从“英雄史诗”的神庙壁画艺术中疏离出来，也能使我们从总的观念形态上对于艺术的革命性觉悟（常是表面化的觉悟）中走开来。

一如人类学者那样，二十世纪的“观念摄影”有一种撰述的期待，而这种期待本身之旨趣不在别的，它对我这个绝对是外行的人而言，无非在于对启蒙的再启蒙（而不在于对现代性的后现代反思）。邱志杰提供的那些“日常无思索”的图景，其所具有的意义因之并非是古典美学的，而是后启蒙的学术思想的启发——它们，这些（物化了的观念）使我们看到，每日流过的时光（在西方以 day, week, month 来计算，在中国以日、月、节气、四季来计算），其实都蕴涵一种被启蒙之后即失去了原旨的意义，其实就是人的命运本身。

正像民间流行的“春牛图”那样，神圣性的情绪与世俗性的紧张（或反之）相互依存，所以我们要谨小慎微地看待“日常无思索”的举动，而不要把所有的“焦距”对准“创世纪的革命事件”上——这或许就是“无聊的艺术”对于启蒙观念的颠覆 ◎

王铭铭，北京大学人类学系教授，伦敦大学博士，北京大学博士后。著有《想象的异邦》《闽台三村五论》等多种著作。

血书百家姓方案　Family Blood: A Hundred Surnames

I don't know how many different styles we can find in Qiu Zhijie's photographic works, but there is one rather specific among them. It infers "a symbolic weapon of time" to express the minutiae of day to day life.

Enthusiasts of conceptual photography may look at these works and say: "Hey, it's a new form of expression. It uses the simplicity of everyday life to fight the sacred spirit of art with an 'avant-garde' attitude." Such discourse is valuable for a sociologist, because it corresponds with the logic that a society that is interested in the essence of creation behind art. However, the artworks of Qiu Zhijie nevertheless impressed me. They didn't arouse the delight or denial of creativity that is typical for a sociologist; the feeling was a desire to recollect the threads of sociological theory that was awakened in me.

In the modern school of sociology, in my sphere of research, there was a very important man named Bronislaw Malinowski. Using malevolent principles, he came up with an absurd idea. He wanted to use the "savage culture" of the small islands of Pacific Ocean to undermine the culture and wisdom achieved by the European Enlightenment. In 1920s, this restless "madman" came to London University to declare that western culture already reached its end, because it overvalued historical rationality. So, how then could Western culture find its way out this so called "affectation?" Malinowski came to the conclusion that Western people can learn a lot from the culture of Trobriand Islands, where he spent two years.

On these islands the life of a human is as boring and monotonous as the life of a dog, they didn't even form a standard concept of time, unlike developed societies. They don't differ in the time spent between work and leisure yet the endless passing of the time doesn't bother them; they believe that it's possible to return to life after death. Therefore, during someones lifetime they can be as calm as the dead. All of this formed a concept of the "inconsiderate material of everyday life" researched in sociology. It refers to the universal truth; according to views of the sacred civilization in the west, one must look at themselves through the "lens of objectivity" of everyday life, experiencing self-sacralizing as beyond absurd.

Some philosophers have described sociological stories of this kind as "boring." They obviously haven't attracted the attention of Chinese scholars yet. But in Qiu Zhijie's photography we can find a remote resemblance to this sociological spirit. During a conversation, Qiu Zhijie mentioned that he also believes that art should turn back to the recording of actual events in daily life. I think it's very important; the recording of daily life might help us to escape the art of temples' murals that imply "heroic poetry." This concept might also show the way out of the complicated and conceptualized understanding of art, which in most cases is merely superficial.

Just like sociology, conceptual photography of the 20th century is waiting for a genuine narrative to appear from the world around us. For me, as for person who is far from this sphere, it can mean nothing but the process of re-enlightenment, and by this I don't mean a reconsideration of postmodern ideas. The pictures of the "inconsiderate material of everyday life" provided by Qiu Zhijie don't suggest any of the ideas typical to traditional aesthetic. They develop the scientific thoughts of the re-enlightened; these materialized concepts make me realize, that the passage of time (counted in Western countries as days, months, and years; counted in China as days, months, seasons and years) have a meaning that was lost after enlightenment. The passage of time means the destiny of people itself.

Just like a young herder from popular Chinese folk pictures, theses sacred feelings exist along with material needs and sometimes confront each other. So we have to be cautious and meticulous while observing the "inconsiderate material of everyday life," while not to focusing on a "creative myth of revolution." Maybe it's a new way for "boring art" to subvert the idea of enlightenment ◉

Wang Mingming, Professor of the Department of Anthropology in Beijing University, PHD of University of London, Postdoctoral degree of Beijing University. Author of "Strange Lands of Imagination" and "Taiwan, Fujian: Three Villages, Five Theories" and other works.

# 互构的世界

范迪安

# A World of Mutual Construction

Fan Di'an

经过了很长时间以后，我们才开始能够忍受和接受我们所处的现实正在经历着变化的这种现实。这种现实引发了艺术向当下靠近的趋势。但是，困难在于，当许多艺术家试图用语言表达变化的事物的时候，却发现语言总是滑离于变化的事物之外，其原因恐怕不在于艺术语言的方式，而在于艺术家的思想锋芒无法穿越困窘在事物外表的迷雾。

变化的事物的本质实际是正在变化中的事物。当我们的注意力落驻在这个“变化中”的时候，我们会感到面对的不是一些现象，而是一种关系，一种此与彼、真与伪、虚与实、有与无的二元对立统一结构。现在的问题不是能不能认识到这种结构的存在，而是我们很难进入这种关系“之间”。这种关系之间肯定有一种间隙，那本是艺术之思可以畅游的空间，但是，我们的艺术却缺乏足够的智慧进入其中。就像面对“人不可能同时越过同一条河流”这个古老命题时，人们采取的方式通常是长叹一句“逝者如斯”，于是艺术便只能躲藏在回忆的温馨气息之中。

邱志杰相信艺术可以在心灵与事物之间建立起意味深长的关系，首先，他在敏感于今日现实变化时能够怀以一种平和的态度。在他看来，变化的现实正是我们所处时代的基本文化特征，人的生活感受和历史演化轨迹在时代命运中结合为一体，表现为无所不在的具体形态。变化，已成为今日艺术体验、认知和意义的前提，也是唯一真实的存在。任何超越的企图或逃离的愿望只能使艺术无所作为，唯有正视这种变化并用艺术的方式去把握与揭示，才能获得艺术的当代价值。在这个艺术出发点上，邱志杰是积极的，甚至是乐观的，他代表了年轻一代中国艺术家新的憧憬与理想。无论是面对一片面貌行将改变的街区，还是身边一组悄然无声的静物，无论是面对匆匆行走的都市人群，还是生命个体孤独的自处，邱志杰都赋予它们同样的体会与意义。接下来的问题是如何使它们变为艺术的事务。

邱志杰选择了摄影构成的方式。他的镜头对准了变化中的片断，在画面的有限空间里，它们是真实的形象。但是，每一个片断的价值不是这一个片断封闭的状态，而是它与下一个片断的关系。它的完整性要依靠整个组合结构才能实现，具体说来就是，片断的时间意味是通过整体的空间意义体现出来的，片断的空间真实则是通过整体呈示的时间过程才得以实现。邱志杰的作品语言是“摄影”与“构成”的对立统一，也即观察与感受、记录与处理的对立统一。当摄影所得的照片集合于一体时，一个创造性的事实得以形成。摄影作品的价值取决于艺术家对他面前的东西的真正的尊重，艺术家也首先要集中全部感受力来体察现实，如果没有全身心投入这个过程——像日课一样地劳作——现实便不会向他敞开真实的面貌，艺术家内在的冲动又必须在持恒的控制中，而不是在主观的想象中自我扩张。邱志杰每个月所完成的一件（一组）作品所以能够保持一种平衡，使得它们看起来像一个自然的集合，就在于他保持了自己心态的平衡。他所要做的只是把感觉强化在向他迫近的事实的实质之中。

在邱志杰的作品面前，现在，我们能够获得生命体验与生命显现的同一性，这些影像一方面具有可以辨知的讯息，这种讯息也是一种文化符号；另一方面，它们作为一个整体，又是无具体所指的，是多义的。一条流动的时间之链贯穿在每一张照片之中，于是，那些讯息不再简单地引导识别过程，而是引导感受。当他把照片置放在一个月历的视觉结构中时，月历所显示的时间框架给了我们一种暗示，也在我们面前确立起一种崭新的时空关系，即空间的直接性与时间的先在性的统一。罗兰·巴特曾经说过：照片在某种意义上能够逃避历史而再现“平面的”人类学事实，这是空前绝后的。人性在神经质历史中第一次感到了“无代码讯息”。邱志杰的作品为这个论断作了恰当的注脚，也缓解了我们在变化的事实面前产生的对于虚拟现实与真实现实、现实的外貌与现实的本质、艺术与真实等等一系列矛盾的紧张和焦虑 ◎



It took a long time for us to be able to reconcile ourselves to facing the state of rapid and constant change that is our current reality. The fast-paced, endless mutating scene of today has instigated much recent advancement in contemporary art. Yet, many artists are limited by the use of language, discovering that language itself is insufficient to depict the changing times. Perhaps the cause for this insufficiency is not generated by any mode of artistic expression per se; rather, it is a result of many failed attempts by artists in breaking through the barrier of exteriority.

The essence of change lies in identifying things in transition. When our attention is focused on this "transition," we feel that we are confronted with a relationship that is not simply a phenomenon. We find a binary between here and there, truth and not truth, emptiness and reality, being and not being. Our current problem, having moved beyond the simple acknowledgment that this binary structure exists, lies in discerning the how to release the "in-between" tension. There must be a fissure between these terms in the binary, a place where artists can create freely, yet our art lacks the wisdom that might enable us to find that space. Confronted by the challenge of breaking through to the impossible, people choose to grieve instead over the passing of time, so art can only resort to hiding among the comforts of memory.

Qiu Zhijie believes in using art to build meaningful relationships between the human spirit and objects. To begin with, he maintains a calm sensitivity when facing the current of change. In his observation, the reality of change is the basic cultural trait of our time; these ubiquitous expressions of concrete forms are the products of lived experiences within historical change. Change is the basic premise upon which artistic production and meaning rest; it is the only truth that exists. Any art that attempts to escape or abandon this truth will result in nothing. From this artistic point of departure, Qiu Zhijie is active, even optimistic. He represents a new generation of Chinese artists their longings and ideals. Qiu Zhijie relies upon the same position in all his practices, whether he is facing a neighborhood that is about to be demolished, contemplating a series of still-life objects, looking at the city's passersby, or settling into a solitary enclosure. The question is always to transform these activities into art.

Qiu Zhijie uses photographic compositions to point at different segments of reality and to capture concrete forms. But the value of each moment depends on its relationship with the next image in the work sequence. Its totality is dependent on an overall structure. More specifically, the implication of fragmented time is realized by using an overall spatial construct, in which authenticity is displayed in a uniform progression. The language of Qiu Zhijie's work unifies the opposing ends of "photographing" and "constructing." It opposes, and yet unites, observation and experience, documentation and editing. The consolidation of all the photographs into a body of work brings the inventive records to life. The artist's own sense of respect for his subject determines the value of the photography. An artist must throw his entire being into focus— working tirelessly to observe his surroundings—otherwise the truth will not be revealed to him. The artist must be able to grasp the balance between impulse and control, instead of imploding in his own imagination. Every month when Qiu Zhijie assembles a piece, he is driven by a sense of balance, which the natural arrangements of his photographs reflect. His task is to project his progress towards finding a balance against the forces of reality.

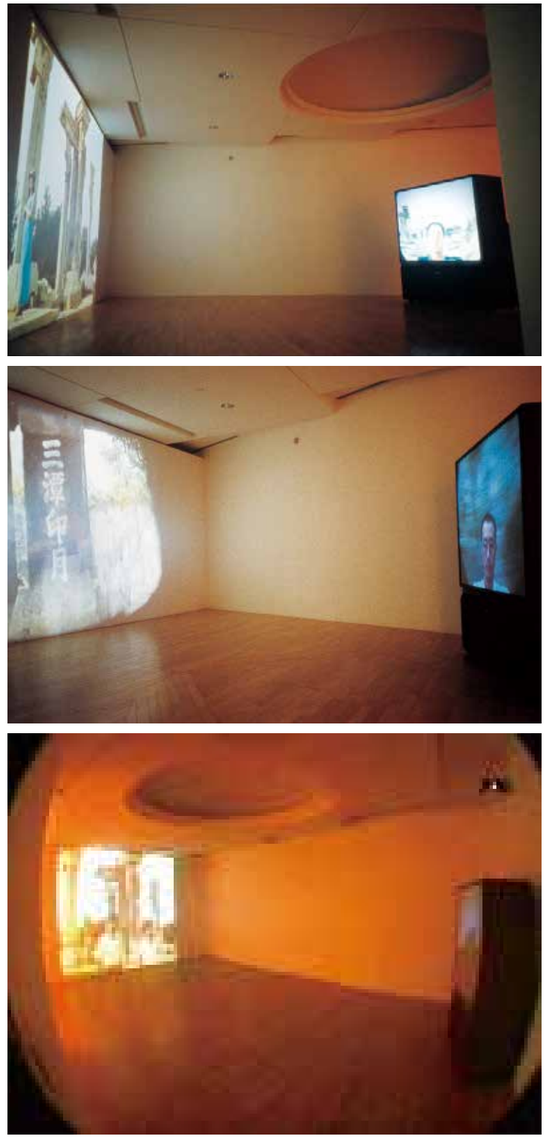
Looking at Qiu Zhijie's work now, we attain an experience and gain an understanding of identity. On one hand these images carry a message, and the message itself is a cultural symbol; on the other hand, the sequence of images lacks specificity, and they carry multiple meanings. We can trace and see change occur as we move from one image to the next; gradually this information no longer leads the process of identification. Instead, the images become a guiding force for our experience. When he arranges photographs using the visual format of a calendar, the structure of the calendar itself is an attempt to create a new viewing relationship, unifying both the substance and structure of time. Roland Barthes once said: "In a sense photography can evade history and this represents the 'flatness' of anthropological reality and this way of seeing is unprecedented. For the first time in the history of neurology, human nature encounters 'uncoded signals.' " Qiu Zhijie's work is an appropriate footnote to this assertion. He deals with conflicts and addresses the anxiety in our changing lives by mitigating the forces of the virtual and the real, appearance and essence, art and truth ◉

## 姚家园一号坑 Yao Family Yard Pit No. 1

录像装置，Video installation，1998

姚家园是北京东郊的一个村庄，1998 年春天“生存痕迹”展览在这里展出。我在现场挖掘了一个考古坑，挖掘过程中所发现的各种杂物被陈列在画廊中。三个电视机被埋在考古坑中，屏幕与地面等高。其中的录像叙述了这一水平面的变化的历史：它曾是天空有鸟在飞翔，其后积水成塘有鱼游动，最后池塘被填平成为土地。

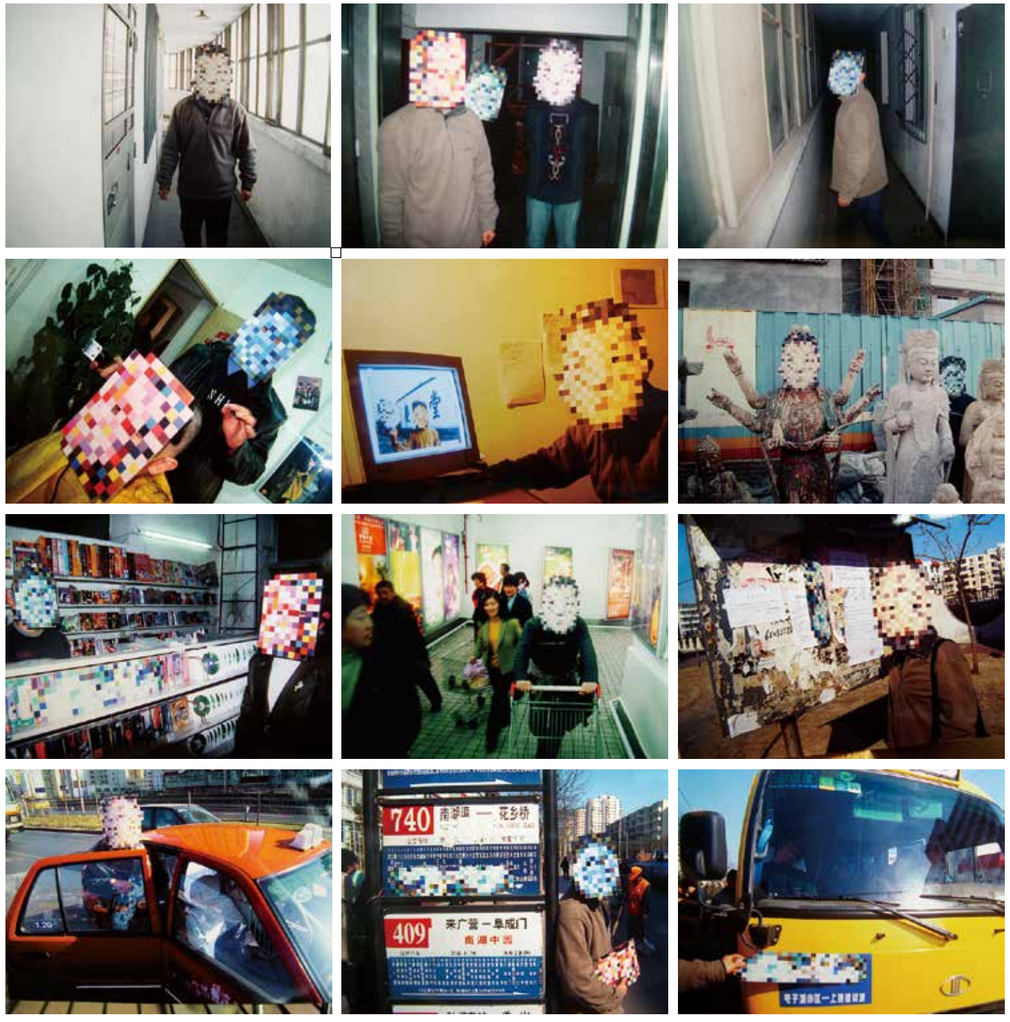
Yaojiayuan is a small village in an eastern suburb of Beijing, where the exhibition "Traces of Existence" was held in the spring of 1998. I dug an archaeological pit on the site of the exhibition. Everything discovered during the process of excavation was displayed in the gallery. Three TV sets were buried in the pit with the screens facing up at the same height of the ground. The recorded video narrates the the historical changes of this horizon: it used to be the sky with birds flying, then it turned into a pond with fish swimming in it, eventually the pond was filled with soil and turned into ground.



## 风景 Landscape 录像装置，Video installation，1999

两个面对面的投影，一面是在同一处风景中留影的不同的人，高速地切换；对面则是艺术家在世界各地不同的风景中，风景不停地旋转，缓慢地叠换。一面是“物是人非”，另一面是“人物依旧，江山易主”。二者形成了一种中国对联式的对偶关系，也发出了中国式的“鸿爪雪泥”的人生感喟。

There are two projections facing each other. One projection shows with high speed change over different people taking pictures at the same scene, the other projection shows the artist in different scenes across the world with the scenes spinning and overlaying gradually. One side indicates the same scene with different people, the other indicates the same person with different backgrounds. The two is an antithesis of the Chinese couplet, and also expresses the sentiment of “a swan's footprints found on snow and mud.”




## 马赛克系列 "The Mosaics" Series 摄影，Photography，32cm × 800cm，2001

马赛克作为数字图像处理方法使媒体背后那只“看不见的手”穿了帮。而戴着马赛克面具的人的生活则试图论证生活的虚拟性，它也对面具的意义反唇相讥：面具的虚伪性必得依附于某种具体的真面目，而马赛克面具是一种不攻自破的谎言，因此它和诗具有某种相似性。

The digital processing of mosaic reveal the "hidden hands" behind conceived media. A man's face with a mosaic mask shows that life is fictitious. The mosaic mask negates and satirizes the meaning of a mask for the mask's fraudulence must be based on the individual's real concrete appearance, but the mosaic mask is a lie that collapses by itself. In this way it becomes much like a poem.



## UFO

摄影，幻灯片循环播映加声音

Photography，video projection and sound，2002

拍摄吸烟者在各种空间中所吐出的烟圈和烟雾，通过拍摄，飘浮在空中的烟被阐释为独立的、似乎具有生命的物体，伴随它出现的是各种各样的人类活动。烟雾穿越私密和公共的空间，人和人的身体，成为欲望、孤独、焦虑等复杂的人类情感的载体。展示时将数百张自世界各地拍摄的烟的图片作为幻灯片循环播放，每张图片出现的时候伴随着爆炸声。空间中悬挂一个红色的塑料“禁止”图标。

Take the images of smoke exhaled by smokers in various spaces. The smoke floating in the air can be interpreted as constituting the independent and life-like objects, which accompany all sorts of human activities. While smoke passes through private and public spaces, humans and their bodies become carriers of desire, loneliness and anxiety. During the exhibition, looping slide presentations project hundreds of pictures of smoke that were shot all over the world. Each image appears with an explosive sound. A red non-smoking sign hangs in the center of the room.

**书架系列** Bookshelf Series 摄影，Photography，125cm × 192cm、125cm × 154cm，2004

# 用光书写：邱志杰的新作

喻瑜

邱志杰是现今中国最为多才多艺的艺术家之一。他的作品涵盖各种媒体，比如水墨（《重复书写一千遍〈兰亭序〉》，1990 — 1997）、拓片（《磨碑》，2001）、表演艺术（《推背图》，2001）、录像（《症状》，2002），以及摄影等。作为中国美术学院的教授，他同时也策划过许多展览，并出版过一系列论著，谈论他对中国及全球当代艺术现况的观察和分析。[1]

本文将集中探讨邱志杰用光书写的一部分新作品。在这些作品中，他用手电筒对着黑暗的背景在空中书写。由于照相机的长时间曝光，底片能够记录下没有形象也没有轨迹的光线运动。本文将着重讨论两方面的问题：光线在摄影的二维空间表面上所留下的痕迹，以及这个痕迹所揭露的时间性和时间的推移；再者是在这被定义的空间表面上所书写的文字及其意义。这两点并非独立存在或互不包含。相反，就像用“光”与“写”同时命名本文一样，正是这两者融洽密切的合作，才使得邱志杰的作品令人赞叹。

邱志杰于 2004 — 2005 一年间完成了《二十四节气》，其中包括二十四张彩色照片。黑暗中，在神秘而匿名的背景下，他用手电筒的光写下了中国传统的太阳历中二十四节气的名称。阳历也称做农历。在中国传统社会中，占人口比例最多的农民多按这套系统来决定何时播种、耕作、收成及储藏农作物。有些二十四节气的名称为直接的时间标记，比如立春（第一个节气）指春天开始之际，而处暑则是夏暑结束的时候。其他名称则更具有象征性和诗意，比如惊蛰是唤醒昆虫的意思。另外，还有些名称的文化含义源于特定的历史典故。对中国人而言，最为熟悉的恐怕是清明。清明可解释为清纯明亮。这一天是家庭祭祖扫墓的日子。有关于这个特别日子的文学作品数不胜数。

虽然在今日的中国，已经没有多少人能完整地说出二十四节气的名称，但在格里高利历被正式介绍到中国之前的帝制社会中，这些节气不但标示了主要的节日或吉祥日，更重要的是，他们管制着何时插秧、何时收割等等农业社会中的时间性。在传统的中国，二十四节气还同时暗示着人人应尽的社会责任，特别是儒家思想的“男耕女织”。因此，严格遵循二十四节气，超越了确保丰收有成的意义，它更紧密地关系着历朝的安定。

许多现存的传统水墨画中表现了农耕的这种重要性，甚至是首要性。在这些绘画中最有意思的当是手卷，例如李公麟《豳风七月图》及一幅十四世纪早期的《耕稼图》。两者现均藏于美国纽约大都会博物馆。虽然两幅手卷中都没有直接标出二十四节气的名称，但毫无疑问，他们都描绘了乡间周而复始的耕作与收获的过程。

这些手卷与我对邱志杰《二十四节气》的讨论有着直接的关系，因为两者使用了相同的视觉语言来表现时间的连续性——即描绘每年的春耕而始、冬藏而息，春冬之间则以各种重要的农作日来划分。在古代的图像例子中，时间的消逝也同时是手卷本身作为一种艺术格式的物质性：一点一点慢慢展开手卷的动作过程，也回应着观者心中经历一年间农耕始末的过程。一张一张欣赏邱志杰的二十四张摄影作品，观者也能连续性地感受一年间时光的推移。作品内用光写出的节气名称，标示着这些特定的日子，也强调了一年中时间的连续性。

在此系列作品中，所拍摄的背景地点也是图像的重要组成元素。二十四张摄影作品中，因为拍摄的时间和地点不同，每一张都有独特的背景、颜色和构图，可以独立欣赏。有些景象平静而愉悦，例如第二十一张《大雪》中北京大学未名湖的恬静与幽雅 。有些则凄冷，甚至扰心，例如《大寒》（第二十四张）中，一顶黄色的安全帽被丢弃在工地的水滩中。

这些背景图像中地点的特殊性，也包括其颜色和构图的特殊性，提醒观者这组作品所表现的连续性中的片段性。虽然暗示着时间的推移历程，但线性时间上只有某些特定的点被独立出来，作为拍摄的对象。这是这一系列作品与传统手卷所体现的时间连续性的最大区别之处。在邱志杰的现代创作中，每一个节气都是一个独立的图像。就好像传统画册一样，每一页都可以被视为一幅独立的作品来欣赏，当放置在一起时，又能形成一个内在统一的整体。因此，一年间时间推移的意义，不仅仅在于其作为一个整体的圆满性，也因某些特定的时刻而丰富多彩。

跟随《二十四节气》中所呈现的时间的推移，也是追寻艺术家这一年来的足迹。同许多正活跃于艺术舞台的中国艺术家一样，邱志杰的生活忙碌而奔波。2005 至 2006 年间，他的足迹不但遍布于中国各主要城市，比如北京（如《白露》，第十五张）、上海（如《大寒》，第二十四张）、青海（《秋分》，第十六张）及杭州（如《立冬》，第十九张）等，也出现在澳门（《雨水》，第二张）及英国的达汀顿（《冬至》，第二十二张）等地。不管在世界的哪个角落，这一年中，在这二十四个重要日子的晚上，邱志杰都会步出户外，找到适当的场地，手拿电筒，在空中写下当日节气的名称。他选定的场地各式各样，从漳州的渡头(《立春》,第一张)，到雍和宫(《春分》，第四张），从沈阳一间工厂的宿舍（《小雪》，第二十张），到北京的繁华地带（《惊蛰》，第三张）。

将这二十四张影像放在一起，由此组成了艺术家这一年的日记。但这日记的内容只有被转换为视觉图像后，才能被看到。照相机成了记录这无形时间推移过程的不可或缺的工具。这让我想起了宋冬的《水写日记》。宋冬用毛笔和水在石头上写日记，当水蒸发后，日记也就随之消失了。然而，摄影却使得宋冬的写作永恒化。我们也许可以说，虽然邱志杰的《二十四节气》和宋冬的《水写日记》都是对时间的短促性的悲叹，但同时又将这种短促性永恒化。

这次展览的另一件作品也可被视为艺术家的日记，或许甚至是自传。《星空》是邱志杰从 2002 年 9 月 16 日开始着手创作，并将持续进行的作品。那一天是中秋节，一个少数仍被中国人庆祝的传统节日。每年阴历八月十五是家家团圆，共赏明月的时候。三千年来，无数文人墨客都因这一庆祝团圆的日子而感慨万千。但这些诗词中最令人难以忘怀的，却是那些对远隔他乡的亲人无法团聚的感伤。

就是在这一个伤感的夜里，邱志杰完成了《星空》系列的第一件作品《2002 年 9 月 16 日夜》。毫无疑问，这个特别的日子带给了他一份忧愁。于是他静静地独自一人写下了曾经出现在他生命中的所有人的名字。我不知道在这张作品中名字的排列是否有特定的含义。那些又大又亮的名字是不是给他深刻印象的人们呢？那些暗淡微小的是不是仅仅是他生命中的过客，就像流星划过星空，只留下模糊而短暂的痕迹呢？不论答案为何，这些名字出现的意义也许远远大于其排列的逻辑。

只有拥有无数星星的夜空才有星河。只有各种人的出现，邱志杰的生活才能多彩多姿。这些人的来去匆匆也让他理解到时间的短暂和宝贵。在邱志杰的生命中，每个人都是一颗星，发出的亮光，有长有短，但终究都会消逝。正如邱志杰自己所说：“即使是恒星，也有寿命，也会死去，成为黑洞。我的星空亦复如是。”

在中文和英文的俗语中，“光”通常被用来比喻时间的飞逝。我们说光阴似箭，这里的“光”就是时间的意思。光年是用来测量外太空距离的单位。《607 个现在》是一件思索时间过眼云烟、转眼即逝的作品。令人吃惊的是，邱志杰并非如我们所期待的，用时间的难以捕捉来表达这个主题。他选择了体现时间的平凡性与琐碎性。

他在创作这件作品时所面临的问题是：如何度过二十四小时？二十四小时，一整天的时间。许多事情可以发生，也可能什么都不会发生。而邱志杰选择在二十四小时内只做一件事——用光书写“现在”两个字。不断重复的字、不断重复的肢体动作，以及不断重复的手电筒的光迹，都是捕捉和运用“现在”这个瞬间的尝试。在这不断重复的过程中，一天过去了。不停地执行这种重复，甚至无聊的动作时，艺术家自己都不小心睡着了。这一天对他而言，可能是太长了吧！这件作品提醒着我们，每一天都是不断重复的公式化的生活。在可能会发生的兴奋事件的掩饰之下，日常生活的本质却是对一成不变的维持——每天早晨我们醒来后面对世界，与不同的人接触，一天终了时回到熟悉的梦中找寻避风港。每一天，我们

都期待着生命中最兴奋的一刻的到来，但事实上我们却在不断地重复与枯燥中度过每一天。

这一系列作品中不同图像的相似构图强调了这种繁复乏味的特点。鲜蓝的布帘从两侧包围着用光写下的“现在”。乍一看，每个画面差别不大，唯一的区别是构图的方式——蓝色的布帘有时占了画面的一半，有时三分之一，有时完全消失。这好像只是为了追求视觉美感的一种表现手法。但是，仔细审视会发现，这种构图方式其实强调了每幅照片内所书写的文字的不同之处——布帘实际上为衡量这些文字不同的大小和方位提供了参考标准（有些文字是横向排列，有些则是纵向）。原来在重复枯燥之中也存在着变化。

邱志杰选择书写的“现在”两个字意义重大，表达了作品的时间性。当艺术家手持电筒在空中挥写时，时间是同时性的。可是，一旦“现在”两个字完成了，刚才的现在也就成了过去。事实上，甚至在一个“现在”被完成之前，用光写出的笔画早已消失得无影无踪，被正在完成的笔画所取代。每一个“现在”的瞬间都快速地被一个新的“现在”所取代，到头来我们不禁要问：到底什么是“现在”？它又在哪呢？“现在”真的存在吗？“现在”这两个字为这一作品增添了新的力量——现在与过去并列，枯燥与变化并列，飞逝的时间同时又是永恒的。

如果把这三件作品作为一个整体来看，黑暗的背景因衬托由光写出的字而必要。加上捕捉飞逝的时间的尝试，以及对时光流逝的哀叹，这些作品都有着梦幻及鬼魅的效果。它们还有另外一个相同点，就是运用书写来创作。中国当代艺术创作融合文字与书法并不是件新鲜事。许多其他学者与艺术评论家都对此进行过讨论，认为这种对书写的着迷来自于历史悠久的中国传统文化，特别是中国书写体系的本质和历史。[2]总的来说，文字及与其相关的书法艺术，无论于古代或现在都是政治权威与文化教养的象征。高士明在本图录的文章中也提到，从文化与历史的角度而言，邱志杰用光书写与古代文人传统，特别是游兴时文人喜在崖壁上题字这一传统息息相关。这一说法颇有价值，但我想强调的是邱志杰用光书写与文人题字或书法传统所不同之处。

邱志杰绝大多数用光书写的摄影作品中，文字是照片的特定时间和地点的索引，而非文人造访某地时根据所引发的情感而题写的诗词。比如在《二十四节气》中，每张照片中的文字都取决于拍照当日所对应的特定节气的名称。如果同一名称写在不同的背景上，也就是说在不同的地点书写，字面的意义也还能成立。当然，这并不是否定邱志杰慎重选定的拍摄地点；相反的，书写文字的意义与其画面背景的意义的脱离，让我们更能体会到艺术家创作字像间视觉融合的敏感度与能力。

邱志杰这两年来所创作的其他用光书写的作品有着类似的地点索引的含义。比如，一张图像中，英文单词“home”写在现代公寓的入口处，暗示着紧闭的大门后是令人向往的家园。同样的，在另一张摄影作品内，“up”这个词出现在楼梯的顶端，表达了空间的方向性。

对熟悉近三十年来中国当代艺术发展的人来说，邱志杰用光书写的摄影作品或许会让他们想到1980年代的“书写”与“反书写”的作品。它们不论是以假文字的形式出现（比如徐冰的《天书》，1987 – 1991，以及谷文达 1984 – 1986 年间创作的水墨作品），或是取材于“文化大革命”期间的大字报（如吴山专的《今天下午停水》，1986）都将文字原有的意义剔除，并对其进行解构或再建构，为的是在“文字”中植入新的意义与功能。如果书写与书法代表文化和政治的权威，这些艺术家用文字本身挑战权威。

仅仅二十年后，书写对邱志杰而言有着几乎相反的功能——书写成为对逝去的传统文化与价值的悼念与保存。文字在这里不再是空洞无含义。这些作品的意义正是来自于所写下的文字的本身的意义。今天，没有多少人能完整地说出二十四节气的名称，然而，邱志杰却特意用一年的时间，将自己寄托在这个传统系统中，忠实地写下所有的这二十四个名称，以记载时间流逝的过程。在那特定的二十四个夜里，邱志杰进行了，或者说写下了，他个人的仪式，来纪念这些曾经重要的日子。在《星空》中，书写更是有效而有力地揭示并记录了他个人对过去的记忆。运用现代摄影技术，以及对长时间快门的控制，书写将过去转化为现在；甚至，在这件摄影作品被遗忘之前，变成永恒。在《607 个现在》中，书写使得“现在”这短暂一刻显得重要并且锋利。用光书写的意义正是保存过去和挽留现在 ◎

① 邱志杰所策划的重要展览包括“现象与摄影”(1996)及“后感性”(1999)等。中国人民大学出版社于 2003 年出版了一系列他的论著：《重要的是现场》《自由的有限性》和《给我一个面具》等。

② 有关中国当代艺术中，文字与书法的历史和意义，请参阅 Britta Erickson 编，The Art of Words without Meaning, Meaning without Words: The Art of Xu Bing (Washington D.C.: Smithsonian Institution, 2001)，以及巫鸿著，Transience: Chinese Experimental Art at the End of the Twentieth Century (Chicago: The David and Alfred Smart Museum of Art The University of Chicago, 1999) 中的相关部分。



# Light-Writing: Qiu Zhijie's New Works

Christina Yu

Qiu Zhijie is one of the most versatile artists active in China today. He works in a wide range of media, including ink and paper ("Copying the 'Orchid Pavilion Preface' 1000 Times", 1990-97), rubbing (Tombstone, 2001), performance (Prophetic Catalogue of "Pushing Back", 2001), video (Syndrome, 2002), and photography. As a professor at the prestigious National Academy of Fine Arts in Hangzhou, China, he has also curated many exhibitions and published a series of books on his observations and analysis of contemporary art in China and the world.

This essay focuses on a small body of Qiu's recent light-writing works, where he uses a flashlight to write words in the air against a dark background. Using a long exposure, with his camera Qiu is able to use the flashlight to trace the otherwise invisible forms seen in the photos. Two aspects of these works will serve as the threads of my discussion: time and the passing of time revealed by the marks of light left on a two dimensional surface, and words and their meanings written in such a framed spatial surface. These two aspects are by no means separate or exclusive. On the contrary, as the hyphen that I use to connect the words of "light" and "writing" suggests, it is the harmonious collaboration of the two that makes the works illustrated in this catalogue remarkable and memorable.

Twenty-Four Seasons consists of twenty-four color photographs Qiu Zhijie created in a twelve-month period in 2005 and 2006. Against the dark, mysterious, and anonymous backgrounds are bright two-character compounds, corresponding to the twenty-four seasonal markers, or jieqi, in traditional Chinese calendar. The calendar is also known as the agricultural calendar (nongli), for traditionally the system was closely observed by farmers, who were by far the largest part of China's population, for planting, farming, harvesting, and storing their crops. Some of the names of the twenty-four seasonal markers are straightforward indicators of time, such as "Li Chun" (the first of the twenty-four seasons) meaning the beginning of spring, and Chunshu meaning the end of heat. Others are more symbolic and poetic, such as Jingzhe (the third ) literally meaning awakening insects, while a few are even assigned specific cultural meanings through historical associations. For a Chinese, the most familiar among all of the twenty-four names is perhaps qingming (the fifth). While literally meaning pure and bright, it is the day of the year when the family pays homage to ancestors at their tombs. The literary tropes devoted to this particular day are too numerous to name here.

Although in today's China few people can name all of the twenty-four seasonal markers, in imperial China, before the introduction of the Gregorian calendar, they were important time-indicators of not only festivals and auspicious days for certain activities but, most importantly, seeding and harvesting that regulated peoples sense of time in the largely agricultural society. Closely observing the twenty-four jieqis in pre-modern China also had the implication of fulfilling one's duties as entailed by and expected in society, as regulated by the Confucian ideology of "Nangeng Nvzhi (men plow, women sew)." Thus, the meaning of following the twenty-four jieqis goes beyond the assurance of a prosperous agricultural year, and is closely related to the stability of the imperial reign.

Several surviving Chinese ink paintings demonstrate this importance, and sometimes even the priority of promoting agricultural production. Of this group of paintings, the most interesting ones are handscrolls such as the Odes of the State of Bin: The Seventh Month, formally attributed to Li Gonglin (ca. 1041-1106) and an anonymous painting, Rice Culture, dating to the early fourteenth century, both in the collection of the Metropolitan Museum of Art, New York. Although neither painting is inscribed with the names of the twenty-four seasonal markers, they unmistakably depict the cycle of cultivating and harvesting rice in the countryside.

These handscrolls are relevant to my discussion of Qiu Zhijie's Twenty-Four Seasons because they share a similar visual language of representing a temporal continuity in image – they depict the cycle of a year starting from spring when the season is appropriate for planting seeds until winter, punctuated by important times of major agricultural activities in between. In the ancient examples, the passage of time is captured in the physical format of a handscroll – the act of unrolling the continuous scroll echoes the experience of an annual agricultural cycle in the viewer's mind. When seeing Qiu Zhijie's twenty-four images in sequence, the viewer also experiences the same continuous passing of time throughout the year. Light-written words in the foreground mark the specific time and highlight the temporal continuity of the year.

The place represented in the background is also a significant component in this series of works. Each of the twenty-four photographs has a unique background, corresponding to a specific location where the writing of that particular day took place. Each location is rendered differently in color and composition, and can be appreciated independently. Some of the images are pictorially pleasing and soothing, such as the Major Snow (daxue), the twenty-first image in the sequence, in which the Wenming Pond in the

Beijing University is tranquil and serene. Some images are bleak and even disturbing, as shown by the yellow helmet lying in the middle of a water puddle in a factory in the Major Cold (dahan, the twenty-fourth).

The specifics of the background images, their colors and composition, thus also remind the viewer of a fragmented continuity. Although the passage of time is suggested, only certain points on the linear time line are singled out for photographic rendering. This is where Qiu Zhijie's series departs from the continuous temporality represented in traditional handscrolls. In his modern creation, each of the twenty-four jieqis is an individual image, just like each of the leaves from a traditional painting album that can be appreciated independently for its excellence, while put together they form a coherent group. Thus, the passage of a year is not only celebrated in its entirety, but also for each individual moment.

Following the passage of time illustrated in the Twenty-Four Seasons is also retraces the artist's footsteps during the year. Like many Chinese artists active today, Qiu Zhijie has a busy traveling life. Between 2005 and 2006, his footsteps not only appeared in major cities in China, such as Beijing (e.g. the White Dew, the fifteenth), Shanghai (e.g. the Major Cold, the twenty-fourth) Qinghai (the Autumnal Equinox, the sixteenth) and Hangzhou (e.g. the Beginning of Winter, the nineteenth,), but also covered Macao (the Rain Water, the second) and Dartington, England (the Winter Solstice, the twenty-second). No matter where he was, on the twenty-four important days of the year, Qiu stepped outside at night, using his flashlight to write in the air the name of the day at a place technically suitable for light-writing. The locations he chose as backgrounds for his writing are diverse, ranging from a boathouse in Zhangzhou (the Start of Spring, the first) to the imperial Esoteric Buddhist temple Yonghegong (the Vernal Equinox, the fourth), from the dormitory of a factory in Shenyang in north China (the Minor Snow, the twentieth) to the center of Beijing (the Awakening of Insects, the third).

When the twenty-four images are put together, they form a diary of the artist. However, the content of the diary can only become visible when captured in visual forms. The camera becomes a necessary tool to record this intangible passage of time. The series reminds me of Song Dong's Writing Diary with Water, in which the artist uses brush and water to write his diary on a piece of stone. When the water evaporates, the diary disappears. However, photographs document and perpetuate Song Dong's writing experience. In this sense, while both Qiu Zhijie's Twenty-Four Seasons and Song Dong's Writing Diary with Water lament the ephemeral nature of time, they are also a celebration of its permanence.

Another work included in this exhibition can also be interpreted as a diary, or even autobiography, of the artist. That is Starry Night, a continuing project Qiu Zhijie first started on September 16th, 2002. It was the Mid-Autumn Festival (also known as the Moon Festival), one of the few traditional festivals still celebrated by the Chinese today. On the fifteenth day of the eighth lunar month each year, family members gather together to enjoy the full moon at its roundest and brightest. A widely celebrated festival in China for more than three thousand years, this particular day of togetherness has been the subject of numerous poems since antiquity. Ironically, the most remarkable and memorable among them are those lamenting the separation of family members and friends who cannot be united. The moon is their only consolation, for even if people in different places cannot meet face to face, at least they can gaze at the same moon and think of each other.

It was on this particularly sentimental and culturally significant day that Qiu Zhijie completed the Starry Night. Without question it made him feel nostalgic and sentimental. Isolated, he silently wrote down the names of everyone that once appeared in his life that he could still remember. I do not know if the arrangement of names in this photograph has a particular meaning. Do those written in bigger fonts and thus occupying more space represent people who are more memorable in his life? Are the fainter names tucked away in corners merely those of passers-by in his life, just like a shooting star that leaves behind a faint and brief mark the sky? No matter what the answer is, the presence of the names is perhaps more important than their arrangement.

Only with the presence of numerous stars can there be a starry night. Only with the presence of different people can Qiu Zhijie's life be colorful and eventful. The coming-and-going of these people makes him realize the ephemeral nature of time and its preciousness. In Qiu Zhijie's life, each person is a star. They shine and radiate with light, some longer than others, but eventually all of them will vanish. As he once said: "even a fixed star has a limited lifetime – it will disappear one day and become a black hole."

In both Chinese and English idioms, light is often used as a metaphor to express the fleeting nature of time. In Chinese, guang yin si jian means that the passing of time is like a shooting arrow, and the character guang literally means light. In science, the light-year is used to measure astronomical distances. 607 Now is a work that contemplates the transience of time. Surprisingly, Qiu Zhijie demonstrates it by showing not the difficulty of seizing and utilizing time as one may expect, but the banality and triviality of time. This seeming contradiction needs some explanation.

The work was created with the question: how to spend twenty-four hours? Twenty-four hours, an entire day. It is possible that a lot of things will happen, and it is possible that nothing will happen. Within twenty-four hours Qiu Zhijie chose to do one, and only one, thing – writing the two characters, xianzai (literally meaning now). The repetition of the written word, the repetition of the hand (and body) movement, and the repetition of the flashlight trace were attempts to capture and make use of the current moment. And yet, in the process of repetition, an entire day passed by. It is understandable that while conducting this repetitive, non-stop, and perhaps boring performance, the artist would dose off. It might have been a long day for him! The piece reminds us of the repetitive nature of everyday life. Under cover of an exciting series of events that might happen in one day, the essential activities of daily life remain the same. Unchanged, we wake up to face the world, interact with people, and by the end of the day, seek refuge in dreams. Every day we wait for the most exciting moment in life to happen, but in fact spend time in the daily cycle of repetition and banality.

The similar composition shared by the photographs in the series highlights these qualities. Flanked by two saturated blue curtains are the light-written characters. At first glance, the images do not differ from one another. The differences in framing and cropping – the blue curtains take up a half of the image surface, or one third, or sometimes disappear completely – seems nothing more than an aesthetic strategy. However, further inspection reveals that the framing and cropping device in fact highlights the differences between each written word – the curtains serve as a reference to show their varied sizes and different orientations (some are horizontally written while others vertically). Within repetition and banality there actually exists variety.

The choice of the word xianzai is also of great significance, and reveals the essential temporal meaning of the work. When the artist held the flashlight and wrote in the air, time seemed instantaneous. However, after the writing of a xianzai was complete, what was "now" had already become the past. In fact, even before finishing writing the word, the previously written light-strokes had already disappeared into oblivion, replaced by the to-be-finished new strokes. Each moment of "now" is soon replaced by a new "now," and in the end we cannot help but ask: what and where is "now?" Does it really exist? The word xianzai thus brings a new dimension to the power of the work – the juxtaposition of the present and the past, banality and variety, and the simultaneously fleeting yet enduring time.

When the three works we have been considering are reflected on together, it is apparent that they share a similar dreamy and ghostly effect not only due to the dark backgrounds necessary for revealing the light-written characters, but also due to their common theme of the passing of time and lamentation over it. Another element consistent in this body of Qiu Zhijie's new works is the usage of writing. Incorporating words and calligraphy in artistic creation is not new in contemporary Chinese art. As discussed by many scholars and art critics, Chinese artists' fascination with writing is deeply rooted in the tradition of Chinese culture, in particular the nature and history of the Chinese writing system. In brief, writing and calligraphy has an art form associated with it, which signified has political authority and cultural cultivation both in ancient times as well as today. In his essay in this catalogue, Gao Shiming points out, in terms of cultural and historical significance, the correlation of Qiu Zhijie's writing with flashlight and the literati tradition, especially that of leaving inscriptions on rocks and mountains when traveling (youxing in his words). While this observation has certain merits, I want to emphasize the difference between Qiu Zhijie's light-writing and the inscriptions and calligraphy practiced by Chinese literati.

In most of Qiu Zhijie's light-writing works, words function as an index of the time and place of the specific photograph in which they appear, rather than emotional responses to a site visited at a specific time as the inscriptions written in ancient times would imply. For example, in the Twenty-Four Seasons, the words written in each photograph correspond with the name of the jieqi when the photograph was taken. If the seasonal markers appear against a different background, that is if written at a different locale, the words and their meanings would still be valid. Of course, this is not to deny Qiu Zhijie's careful choice of location for each photograph; on the contrary, the detachment of the particular meaning of the written words from their pictorial backgrounds reveals the artist's aesthetic sensibility and ability to create a visual harmony of words and images.

Similar observations can be made on other light-writing pieces Qiu Zhijie has created in the last two years, but not included in this exhibition. In one of them, the English word "home" is written in front of the entrance to some typical modern apartments in China, indicating that behind the closed doors are the cherished homes of some anonymous individuals. Similarly, spatial specificity is indicated by the word "up" seen at the top of a staircase.

For those who have some knowledge of the development of contemporary Chinese art in the past three decades, Qiu Zhijie's light-writing photographs perhaps remind them of "writing" or "anti-writing" works created by artists in the 1980's. These pieces, either in the form of "pseudo-characters" (e.g., Xu Bing's A Book from the Sky, 1987-91 and Gu Wenda's Pseudo-Characters, 1984-86); or phrases taken from their original Cultural Revolution context (e.g. Wu Shanzhuan's Red Rumor: The Big Characters, 1986), extract meaning out of characters and destruct/reconstruct them for the purpose of inserting new meanings and functions. If writing and calligraphy in general denote cultural and political authority, these artists took the opportunities offered by the recent loosening of the social environment during the 1980's to challenge such authority.

Only twenty years later, writing assumes an almost opposite function for Qiu Zhijie – it becomes a means to lament and preserve the lost meanings and values of traditional culture. Characters and words are no longer void of meaning. Rather, it is from these written words that the meaning of the works is derived. As observed above, few Chinese people today can name the twenty-four markers of the seasons. Qiu Zhijie, however, deliberately spent a whole year recording the passing of time by writing down these names and thus immersing himself in this traditional system. On those particular twenty-four nights, Qiu Zhijie held, and literally wrote, his own private "ritual" to commemorate the once significant moments. In the Starry Night, the writing provides an effective and powerful way of revealing and recording his memory of the past. With the help of modern photography and Qiu Zhijie's use of long exposure time, the act of writing makes it possible to transform the past into something present and permanent, at least until the time when these photographs are forgotten. Writing also makes the presence of "now" significant and poignant in 607 Now. The meaning of writing with light is to preserve the past and the "now."

# 在无常·日常中的短暂停留

## ——对于邱志杰的一种解释

高士明



## 光之书写

今天，所有民族都在分享着的同一种时间观。一方面，时间被简化为一个抽象的、纯粹的数字序列，时间原本所蕴涵的生活世界的意义被剔除了，天时与人事之间的那种紧密的相契相连的关系日渐消隐。另一方面，数字时间轴的线性想象与片段之连续的观念结合在一起。[①] 根据这种观念，时间是无数个连续的瞬间切片。

20 世纪初快照的出现仿佛为这种观念提供了直观的证据，作为“扑击”（SNAPE）的快照将摄影的注意力引向对于“决定性瞬间”的捕捉，这些瞬间逐步掩盖了摄影作为“时基媒体”的意义。

然而，拍照是世界绵延中的一个事件，而非空无的一瞬；它不是决定性瞬间的凝驻，因为它并不是要向我们展示出线性时间的切片，它的意义也不止于连接时间轴的上下时刻。照片是时间的容器，它所包容、隐匿其中的，是不经意的一瞬，是日常生活中失落的刹那。摄影将寸寸光阴封存起来，在显影中复现，诉诸永久——从刹那到永恒，这戏剧性的转换，使人们忽略了照相机记忆、感光、显影的延时性——那是影像与现实这两个平行世界中的时间延迟。在此延迟中，有一段光阴不为人知地失落了 。[②]

邱的书写摄影重新把摄影的时间性和事件性推到了前台，他把这些书写和摄影合而为一的作法称作“CALLI-PHOTO-GRAPHY”，书写摄影。这一命名已经超出了媒体的意义，更像是一种工作方法。在这里，摄影重新获得了它的源初涵义——光之书写，它重新把握到了摄影内在的时间性。在邱的书写摄影中，现实只有依托照相机这个中介才得以实现，曝光延迟成为影像成形的基本手段，光的书写轨迹在相机记忆的延迟中显影成形，那是因光的书写和相机的记忆而成就的一幕独特的摄影戏剧。

那是真正的浮光掠影，光在时间中行走，其痕迹成像，反而成为一种时间的可经验性的依据，于是，在寻常摄影中失落的时光也因而再次现身。

## 日常

老邱的书写摄影中有许多好作品，但是这并不重要。重要的是，书写摄影作为一种方法，强化了老邱作品的气质，使原本淹没在他迷宫般复杂庞大的作品体系中的某种东西水落石出了。我下面谈的两件作品，都是从日常中决出精神而又克制从容的动情之作。在中国当代艺术的谱系中，这种品质极为珍贵。

老邱曾经拍过一张照片，那是他自己家的客厅，胡乱堆放着一些杂物，上面用“光笔”写着：“Let it be.”随它去。就这样。或者，泰然任之。

我一直觉得这张照片是老邱光笔系列中的力作。杂乱无章的客厅，Let it be. 那是日常生活的遗迹和后果，一场不可知的仪式的留存物。一切都是随意的，这种随机性中却隐然生出一种奇妙的秩序感，一种如宿命般令人肃然的东西。对于这种东西，博伊斯颇有会心，但老邱所捡出的却更加日常。这些平凡日常之物，随意地放置着，经词语的点化后，更显自在从容。Let it be. 从中，我们不仅读到存在主义，还可以品咂出一丝禅味。Let it be. 淡定平实中有其凝重沉着之处，比较起来，在故宫前写“谁是最幸运的那个”，就有些轻佻，流于刻露。

从杂物堆积的客厅中的“Let it be.”想到老邱的一件旧作，《物》。那也是东一件西一件的日常事物，却比“Let it be”显眼得多，那是一件被哲学家赵汀阳称为“没有破绽”的作品。日常事物在黑暗中被突然照亮，又复归黑暗。这是一件让人倍感温暖的作品，那光所点燃的是无数事物刹那间的存在，这些事物原本被湮没在日常生活的黑暗之中。在这件作品中，打动我们的，除了里尔克般的对“物之为物”的虔诚，还有一种对“有”和“无”的仪式般的呈现。火光映亮的事物，只是世间万物的一鳞半爪，却奇迹般地在此刻浮现，如同一座座寂寞的岛屿，现身于世界之夜，任凭火光明灭的刹那，缘起缘灭。

① 这一观念的代表是亨利·柏格森在其 1896 年的《物质与记忆》中发明的概念“电影式幻象”（cinematographic illusion）。柏格森说：“我们赋予过往的事实各种几近瞬间的景观，而我们只需在认知的机器之底层将这些瞬间景观连成一长串抽象、同一形式、不可见的流变（devenir），感知就会自然而然地产生；但是，由于这牵涉到对流变的思索、表达甚或是对流变的感知，所以我们拍摄的也只是某种‘内在电影’。”如果柏格森是对的，那么电影就只是一种司空见惯的影像投射，而我们的日常感知行为就是一个拍摄“内在的”电影的过程，也就是说，我们总是浑然不觉地生产着电影，只不过这电影内在于我们的感知过程，没有表象于外，因而是无法被观看的。然而，正如柏格森后来所发现的：时间不是由若干个瞬间所建立的政权，而是与运动－影像合一的“绵延”，因此，电影直接就给出了运动影像。当然，在银幕面前，幻象 / 影像先于自然感知，它已经为你准备好了图像，并且因为可以在主体内生成感知而不断调整。在我们的视觉经验中，我们却不可能同时既看到一组静态照片，又看到运动的影像。实际上，我们是直接就看到了运动，而不是看到了一组静态照片的所谓“事实”，而后通过某种类似“相信”的心理机制将之翻译成运动的影像。我们似乎直接就看到了那运动的影像——世界像电影一样直接地被表象出来。

② 时间在两个世界的交错中失落，这让我想起南朝任昉《述异记》中的一则故事：信安郡石室山，晋时王质伐木至，见童子数人棋而歌，质因听之，童子以一物与质，如枣核，质含之而不觉饥。俄顷，童子谓曰：“何不去？”质起视，斧柯尽烂。既归，无复时人。

## 二十四节气

作为书写摄影中的一个重要系列，《二十四节气》整整拍摄了一年。作为社会生活的时间刻度，作为日常体验，夏历的节气越来越淡出中国人的生活世界。二十四节气所依托的那个农事诗般的生活世界已经日渐消失，天时逐渐被形形色色的纪念日取代。然而，不可消失、无法替代的，是留存在我们生命史中的、每个人身上走过的年月。老邱绝不是刻意怀旧之人，这组作品拍摄的是时间的遗迹，它所导引出的，却不止于挽留与回望。在某些时刻，回忆是一种政治。[3]

在这组作品中，冬至、清明……这些节气是一种起兴的方式而非有待表现的主题。在老邱的书写摄影中，这个系列是最具纪念碑性的，它不只是遣兴抒怀的题咏，而且是一种铭刻，包含着纪念与回忆的力量。

从立春到冬至，每逢时令，老邱都要寻觅合适的处所与情境，在黑暗与虚空中写下某个节气的命名，那是一种借题咏而寻觅的过程。那些在二十四节气名下的事物，那些散落的不为人知的衰老中的事物，慢慢地沦为时间的废墟。[4]那些无名的角落，被抛掷到时代之外的角落，在个人生涯中，却是值得缅怀、记忆之所。那是民间生活和个人生命的影像志。

在《二十四节气》中，打动我们的，是那份惆怅中的淡定从容。那是一种没有机心和火气的复杂又很干净的感受，有赞美又有哀伤，有怜悯又有留恋，“像民间的镜子寻找着月亮”。这让我想起肖遥为他的故乡琴川所写的一首诗：

当我回望，琴川
这生身之地
我的身世，我的前因后果
我的春天正翻山越岭

一个村庄永在此地
用泥土，昼夜，习惯的缄默
在百年流转的气候中，不知不觉
清明和谷雨重又现身农历的天空

永在大地的掌心
村庄与春天，构成一幅幻景：
去世多年的祖母和尚未出生的女儿
两张遥远的面孔，叠在一起相互辨认

沿着时光的血缘
身体的交替，使今日确凿无疑
有微微的痛楚
青草第一眼望见身旁的落叶

到底是什么川流不息
农民的饥饿，反刍动物轻微的记忆
在被雨水爱过的屋顶下
那些多梦的长夜、无梦的一生

我见过在这不走的地址之上
山水的魂魄，民间的手艺
以及庄稼们在山冈上的别离
我见过苍天俯视人间容易流泪的情感

琴川半梦半醒，它有
命中的静谧，稻根默默喝水
在这里，草长一秋，而水必东流
当我走远，成为河上的叹息

当我回望，家园如母亲
用于离去与归来，指望与安葬
在琴川村，民歌即是炊烟
我亲见日久的坟墓重新成为土地

③ 当然，只有将这组照片与这个时代的其他影像（那些博物馆式的、旅游业的、科学发现的、教育的、宣传的图像）放在一起，我们才会感受到这种模糊的政治性。

④ 与之相关的是“变”，在这一系列中，“情景依旧，人事已迁”的情形被反转了，世界变化比人快。转瞬之间，寻常去处，已经变得面目全非。世界之变显露出人事之无常。



## 众人的风景

2002 年 9 月 16 日夜，老邱在黑暗中用“光笔”写下他所能够记起的所有人的名字。这些熟悉或陌生的姓名，因何种机缘浮现在他的脑海，我们无从得知。每个人出现在他的生命中都包含着一个可能的故事，有的至关重大，有的不值一提，有的牵连着痛苦，有的包含着喜悦，有的却只是一个空洞的名字，未曾留下线索与事迹。

那是无数人的缘法的星空，因我而生的众人的世界，一切因偶然而必然，因无常而宿命，无际绵延，不可名状，如空里散花，水中映月。[5]

生活在继续，那个夜晚的回忆与书写也在继续。老邱把自己的人生当成一片广场，无数人到来又离去。新近涌现出的人们，逐渐被忘却的人们，共同更新着这片记忆的星空。这是因缘的踪迹和谱系，此在即缘在，此刻，“我生命中所有活着和死去的人因我而共在”，成为众人的风景。

《风景》（1998），那是两个相对的视频，视频一中是老邱本人，他在不断变换的风景前反复说着同一句话，“我曾经来过这里。”然而，那身后不断变换着的，甚至不是风景，而是一些纪念物，一些被曝露在目光中的、被闪光灯不断照亮的现场。在这些现场之外，那么多的村庄、田野、山川……都一掠而过。人们所记住、到达，最后离去的，只是一个又一个处所。那是因某些视点而确定的视野，由此点成像，那是被指认的风景。这些处所因无数次留影存念被反复确认，拥有越来越大的魔力。

对面的视频二如同一部加速播放的默片，位于镜头中心作为画面主体的个人，在此被消解了。画面主体是风景，在同一景点前，无数游客留影存念，川流不息，难以辨识。这所有的个体匆匆到来又匆匆离去，被闪光灯照亮，又迅速溶入风景晦暗的记忆。

这组简单的影像从根本上揭示出了摄影本身的存在主义意味。它把我们所探讨的影像问题引向每个家庭中摆放着的相框与影集，摄影术和艺术史的问题被转化为照片之于每个人的意义的问题。“我曾经来过这里。”这话配上身后风景的迅速切换显得有些调侃，但在不断的重复中却又变得沉重起来。“我来过这里。”这是一种宣告，既说给他人听，又是说给自己听。人生在世，过于轻盈的生命，过于微弱的痕迹，总归需要某种证据，而最简单的取证方式就是“我拍故我在”。当然，我被拍也同样证实我在，就像拉康说的：“我拍”是通过他者 / 对象之反视进行的自我认同。所以，目击者和对象、主体和客体，我们今天都要一力担当。而那些在景点前留影的人们是对芸芸众生的最佳诠释。留影存念的旅游者们熙熙攘攘，同样的姿势，同样的笑容，仿佛遵循着某种共同的程序，然而，这最寻常的情景，这平凡人的心事，却与我们分享着同样一种情怀。这或许正是邱所要努力证明的——对孤单的恐惧与对自我的确认勾连在一起，从众人中抽身而出的欲望和随波逐流的冲动勾连在一起。

## 无常

老邱曾把自己所欲捕捉的东西归结为一种“雪泥鸿爪”般的“无常”感。了解他的朋友莫不深以为然。

“雪泥鸿爪”出自苏轼的《和子由渑池怀旧》：

人生到处知何似？
应似飞鸿踏雪泥。
泥上偶然留指爪，
鸿飞那复计东西。
老僧已死成新塔，
坏壁无由见旧题。
往日崎岖君知否？
路长人困蹇驴嘶。

苏东坡的意思是说，人生在世，漂浮不定又短促无常，就如飞鸿歇脚时在雪地里留下的细小的爪印，冰消雪融之后，一切了无痕迹。“古往今来共一时，人生万事无不有。”人生在世，总要承受世事沧桑，境遇变迁，身不由己。世事变幻无常如白云苍狗，人生百年、人世沧桑，这一切在沧海桑田中却如白驹过隙。于是就有了老邱反复谈到的那种致命的无常感。

天地者万物之逆旅，光阴者百代之过客。世界的万古常新反衬出人生的短暂无常，殒灭枯烂。这是一种在宏大时空观中的自我体认，

⑤《圆觉经》：世界犹如空花乱起乱灭，不即不离，无缚无脱。

⑥ 见邱志杰《说文解字作为一种生活》。

蕴藉其间的，是一种莫名的惆怅，莫名的通达。脆弱短促的生命在地久天长中的偶然与无常感，是老邱作品的核心，他希望抵达的，还有面对无常所产生的那种惆怅中的通达。在他看来，这是中国人心性中最深邃精微之处，是“从无常中推导出无执，建立在悲观的世界观的基础上的乐观的生活，通过放弃希望来赢得一种充满希望的生活。”[6]

在中国古代文人的意识世界中，还存在着一种对“雪泥鸿爪”的补偿，那就是对“后之视今亦犹今之视昔”的领悟。说它是一种补偿，是因为这种领悟既是对“白云苍狗”所产生的寂寥惆怅的心理补偿，又是对因短促无常而显得苍白无依的人生的意义补偿。每个时代都念念不忘过往的时代，同时也知道未来的时代必定会记住当下的时代。中国文人总是从自己身上看到未来追忆者的影子，于是，通过追忆，我们自己也成了被追忆者，就像中国书画中的题跋，不止显示出真迹的流传有序，而且提供了无尽世代中无数个体在场的证据，如同一场延绵无尽的宴席，不断有后来者加入，一旦加入，就不再离去，与过往者共同等待着后来者的酬唱与应和，记忆由此得到了不断传递下去的许诺。

杨二碑 Tombstone of Yang'er

## 羊公碑与杨二碑

最能够体现这种许诺的证物是岘山上的“羊公碑”。《晋书·羊祜传》中提到，羊祜镇荆襄时，常去岘山上饮酒赋诗。一日，忽有所感，对同游者慨叹说：“自有宇宙，便有此山，由来贤者胜士登此远望如我与卿者多矣，皆湮灭无闻，使人伤悲！”羊祜死后，襄阳人在岘山立庙树碑，望其碑者莫不流泪，杜预因名之为“堕泪碑”。多年后，孟浩然登岘山，在堕泪碑前泪湿青衫，他写道：

人事有代谢，往来成古今。
江山留胜迹，我辈复登临。
水落鱼梁浅，天寒梦泽深。
羊公碑尚在，读罢泪沾襟。

羊公碑其实是一份契约，它展现的是追忆者必被追忆这一信念。后来者进入这一“追忆 – 被追忆”的宴席的入场券就是立言。

然而，老邱所关心的却是：那些无能立言者的生命与记忆又当如何维系？在这里，我们可以发现老邱与古典文人情怀的巨大分野。

1990 年秋天，老邱在邹县孟府的回廊下被一个小人物的墓碑深深打动。碑文写道：“杨二，不知何许人也。民七年佣于庆余堂黄氏之家。性和蔼，勤于所事，侈友皆爱之。问其家世，只二妻一子，妻以荒年再醮云，子亦落拓不务正，随奉鲁军当兵西去至今无音闻。二于民国十七年九月罹疫死，死无葬地，求东人隙地瘗焉。侈友恐其岁久而就湮也，故立石为凭，庶几其子他日归来，依稀知其父墓也。”墓的主人连正名都没有，且“不知何许人”，是一个道地的小人物。碑文半文半白，字体也十分寻常，读起来，却让人感慨良多。杨二当然并不属于“堕泪碑”所象征着的追忆谱系。他属于另外一个人群，那个不被记忆的、无历史的、沉默的人群，在这个人群中，杨二的存在幸运地得金石为凭。然而这只是一个偶然，一个异数，无数杨二在“白云苍狗”之间湮没无闻，在沧桑世事中了无痕迹。

羊公碑与杨二碑的分别，正体现了邱与古典文人的不同之处。邱的作品所导引出的，是平常人的心迹。然而，这种平常之心，却绝不能被理解为所谓精英主义的对立面，也不是佛经中所说的慈悲。邱从杨二碑中读出的，是一种比民粹深邃、比慈悲旷达的东西，一种关乎命运与虚无，关乎生与死的东西。

死生亦大矣！惟其关乎生死，这悠远缥缈的寂寥与玄思方成为每个人的切肤之痛。邱越来越多地将自己卷入作品之中，他的作品逐渐构成了一种特定的行动。这里说的行动并非行为艺术中与现场联系着的身体参与和表演，而是一种艺术家本人对烟尘滚滚的生活的亲历与体证。

亲历与体证，就不是再现、表现或者演示，而是要有最深切的体验，切肤之痛。鲁迅有“我以我血荐轩辕”，李叔同有血书《金刚经》。邱的作品中，最触目惊心者是《血书百家姓》。我揣测邱在此所承担的是一种平等和慈悲，然而，这其中又不尽然是演绎佛经中的义理。邱以自己的血书写，以我之热血擦亮众人的姓氏，其中有一种凌厉、惊悚与痛切，这是一种平静中带着森然的献祭，“祭如在”，是自我向着所有人的祭礼与结契。

在邱本人的叙述中，《血书百家姓》是一种与世界结缘的方式，每个血书姓氏最终以交换的形式归于某一个体。这是“我”与“百姓”的歃血为盟，更是自我与世界之间的混血，与邱那些主题形象自我消解的绘画同样，都指向一种出离于死生之间的 " 无我 "。

佛陀的智慧与慈悲，皆在于无我。佛经里说“慈者，同与喜乐因果故；悲者，同拔忧苦因果故。”在此，慈悲并不止于一种共同承担，一种从自我之藩篱中出离的同情和共在，更是要在泯灭人我之际，获得“无我”的“自在”。

佛因其大智，不住于生死，因其大悲，不住于涅槃。死生之间，茫无际涯，因缘劫数，山重水复。破我执乃在求自在，而自在也即缘在。邱说《血书百家姓》是对“缘”字的训诂，其意或许就在于此。

在中国当代艺术圈中，邱的传统学养大概无出其右者。但在跟朋友们的谈话中，邱却多次表示出对动辄周易八卦、太极两仪的玄谈的反感。对他来说，传统一旦文本化，就不再是可传之统，只能去申报世界文化遗产，赚个旅游资源了。国人心性中最可珍贵的东西未必玄远，相反，它就在日常生活的当下体验之中。正是由于这种领悟，才有了《1994 年清明节的记忆力测验》，才有了《磨碑》，才有了《4 月 8 日》和《风景》，才有了《血书百家姓》、《星空》和《2002 年 9 月 16 日夜》。在这个看起来如此特异的作品序列中，邱所要宣告的是同样一种情怀：一种与个人主义无关的平等观，剥离了人道主义的存在主义；那是对缠绕在每个个体身上的湮没无闻的历史的复现，是对宏大时空中确凿却不可见的微小生命的关切，是在无常—日常的生活世界中的停留和惦念。

## 附记：一

上面那些文字是在途中写的。在眼前这本笔记本上我拉拉杂杂写下许多东西。这本笔记本中有两页插图，我假定它们跟老邱有某种关联。

一页是塔可夫斯基在摄影棚中的工作照，五十岁的老塔手里拿着喇叭，目光挑剔而执着。塔可夫斯基大概不是老邱喜欢的导演。他坚定到固执的信念，他的神学倾向，或许正是老邱所反对的。他缓慢、沉重凝练的长镜头也不为老邱所喜。老邱拍片子都是单干，当进入录像界的后辈们纷纷拉起自己的摄制组的时候，老邱依然坚持他的本色，不组队，不进摄影棚。老邱唯一一次进摄影棚是在“狂欢”中，不过那次，他把摄影棚当成一个陷阱，一个诱杀观众的特定的现场，而非与世界隔绝的制造现实仿像的表演性的舞台。

老邱本性上极擅构造，在创作中，却最重因缘。在他看来，这个世界并不需要一个刻意插入的表演者，杂乱无章的现实比构造出的纯净的摄影棚更有戏剧性，也更有力。邱最重要的摄影和录像作品，都是纪实，[7]他“本质上”是个纪录片工作者。我们的身边世界正如一部冗长、沉闷、缺乏主题的零碎的不着边际的始终未完成的老电影，我们的身体则是一部不断摄录同时播映的机械。我们娴熟地把影像看成一个世界，在这个世界中忽喜忽忧；然而作为观众的我们同样生活在自己的世界中，却难以面对这个世界。这世界星星点点，又绵延不绝，那么难以琢磨，影像却给出了一种面对世界的可能性。[8]

另一张插图是西奥·安哲罗普洛斯《尤利西斯的凝视》中的场景。东欧某国被拆除的列宁像躺在一艘船上被运回俄罗斯，踏上俄国革命的返乡之旅。在影片中，列宁原本向前挥出的手臂乏力地指向天空，沿途经过一个又一个村庄，人们纷纷跑出来观看，见证着伟大

导师的离去与归来。西奥·安哲罗普洛斯并没有特意刻画这些观者的心理，而是把这整个旅行表现为一场历经半个世纪的漫长的仪式。

我有充分的把握说老邱会喜欢这部片子。不仅因为政治上的原因（多年前老邱就精读了《托洛茨基自传》），更重要的是，他与西奥·安哲罗普洛斯一样，都在思考同一个问题——影像对我们究竟意味着什么？

对西奥·安哲罗普洛斯来说，“尤利西斯的凝视”是漫游者的长久的回眸。影像本质上就是回忆，在他的影片中，一次对早期胶片的追寻穿越了欧洲现代史的战乱与纷扰，电影成为集体和个人历史的记忆器官。[9] 对邱而言，影像从根本上说就是纪实。“纪实是摄影的灵魂，摄影的所有道德和不道德都建立在纪实之上”。[10] 而纪实并非针对唯一的“真相”，它的问题是如何建构有意义的事实和真相，艺术家的本分和本领尽在其中。影像从根本上说是一种建构着的记录，“一种生活在事物内部的方式”。[11] 在此，纪录片工作者邱志杰就似乎成为了卡尔维诺所说的世界观察者帕洛玛尔先生，“被观察的世界与观察世界的人相互纠缠、彼此渗透”，[12] 影像穿越了主体和客体之间的距离，成为世界自我观察、自我绽出的一种方式。

## 二

在老邱十几年以来的创作中，书法是最核心的要素，也是其最根本的工作方法。这不仅是因为邱做了许多与书法有关的作品，说它是一种方法，更因为书法在邱的作品中具有远超出材料、符号或者媒介的意义。我甚至认为，说书法作为一种方法，仍然不足以显示其重要性，书法之于老邱，是一种生活和修行，这与他近年来作品气息的变化有着直接的关系。

老邱从小写书法，书法对他的重要性远过于艺术。他甚至说过书法成为艺术是它的堕落。书法极精微，至广大，我又不是当行之人，不敢妄加议论。在这里，我只是试着谈一下书法这门“非艺术”对于当代艺术的启示。

要判断某一艺术类型成熟与否，我个人常用三个标准加以检验：

1. 是否存在精微细致的品评标准？
2. 能否从中引申出辽阔深远之意境？
3. 能否融入日常生活之中，成为人生不可或缺之部分？

很清楚，这三点正是书法有而当代艺术无，书法能而当代艺术不能的。

跟朋友们聊天，时常说到当代艺术的品评标准太粗，意味太浅。我想但凡对任何一种经典艺术有过切实体验的同仁都会同意这一观感。当然，早期现代艺术的所作所为中，许多是对过于严密的现代制度与过于强大的传统禁锢的反驳，其直接粗率也正是其力量之所在。后来，在美国的文化多元化氛围中又衍生为文化 / 身份政治的媒介，在形形色色的后殖民话语中也扮演了相当醒目的角色。但是，对于传统经验的反驳也好，对艺术机制、意识形态的揶揄也好，对霸权话语的抵抗也好，都仍然是假于外物以适应批评话语的一些说法，未必是艺术家真心想做的事。

当代艺术品评标准的粗糙，很大程度上应归咎于现代主义的历史观。现代主义史观说得最多的是从实验反叛中打开可能性，然而在现代主义的语境中，任何可能性都不可能得到长久深入的发展。这就是为什么过去一百年以来的艺术历史中丰富多彩和意义匮乏同时存在。现代艺术发展到今天，不断实验的历史同时也呈现为一种不断自我规避、不断自我阉割的历史。这个问题此处暂且不谈。

邱的书写摄影，以书法这一最成熟精深之“非艺术”，介入当下生

⑦ 任何记录都是将世界变成影像，一旦世界成为影像，现实就变成复数的了。

⑧ 电影的秘密正在于它是我们所渴望的景象，它是从我们自身的绵延中断裂开去的，因而是可完整把握的。我们顺从而舒适地看着那个世界，那个世界是早已被另一只外在于世界的眼睛表象化了的，因而已经是一个“看见的世界”。电影院中的投射与观看向着同一个方向，但是这里投射 – 观看的影像却来自在此之前拍摄现场中的另一次观看 – 投射。电影院中的观看仿佛是在还原拍摄现场，并且把那拍摄 – 投射出的影像翻译为现实影像。也就是说，观众总是认为银幕就是切割视觉锥体的那块玻璃，而电影展示的世界就在这个透明切片的后面。当然，我们知道，银幕的背后并没有隐藏着一个世界，那个世界其实存在于观者的后方，穿过那个投射光线的点，返回到那被拍摄的外面的世界。

⑨ 按照普鲁斯特的说法：事物是储存时间的容器，它在不确定的时刻唤起回忆。而巴特却认为：照片恰恰阻断了回忆。

⑩ 见邱志杰《关于照片的个人想法》。

⑪ 同上。



活的真情实境。对于这批作品，我们不仅可以品评其书法之优劣，也可以计较其择景措意之恰当与否。详细说来，至少有四点可供品评：其一，取景是否得当；其二，措辞是否得体；其三，书法是否优秀；其四，书写（包括书法与措辞）与此景所共同构成的意境情致是否深远。

这四种品评之处也是此作品的四条可资贡献之路，其中第四点尤其重要。的确，对于目前当代艺术家的大多数作品，我们都很难做出如此细腻确凿的评估与推敲。如果谈沃霍尔的可乐罐的版画技巧如何，就不大有意思。当然，对于马修·巴尼的电影，塔特兰、黄永砯的装置，我们大可谈论其细节之精彩与平庸，对于蔡国强，我们也尽可赞叹其用心之良苦，机心之叵测。[13]

书法原本就是话语、图像与文字的合一。那么，书法对邱的作用是什么？邱作品中的书法与通常的书法又有何区别？

第一个问题，前文已做讨论，对于第二个问题，首先要说的是光笔之媒介变化。以光笔书写，必须在空间、运动、顿挫中拟出字形、笔意，对于书写者而言，二者皆不可见，图像只有在相机的机械延迟反应中才得以出现。这使书写者进入一种特定的状态，书写成为一种面对虚空的动作，如同《重复书写一千遍〈兰亭序〉》中在黑纸上的书写，这与其说是观念艺术的一种策略，毋宁说是一种禅机。值得一提的是，这种经验对于书法本身有所启示。近代书法史上的作品大都太重笔墨，太重视纸上呈现出的效果，“写一字”这一根本性的经验反而日见隐没了。另外，邱并非在空白的纸上书写，也不是在单纯的黑暗中书写，而是在风景中书写。在风景中书写与在白纸上书写之区别在于，必须把书写作为影像元素与背景同时经营。这很接近山水画中的题跋，但题跋基本上是补局之用，在北宋那些经营完满的山水中，题跋就被隐蔽到最不经意之处。邱的书写比较接近在实景上的题咏和题壁。古人每登临江山殊胜处，遂题咏以记游，而后人登临此处，思前想后，追拟先人意境，依稀知古人情致。于是就有了一场跨越时间的酬答唱和。这是一种追忆与被追忆交叠，这种情形，在正文中已有所讨论。

中国传统书画，最值得自傲之处就在于所有从事者都是文人，所以他们可以在技艺上角力，在心性上酬唱，在书法、诗文、绘画共同构成的意义领域内切磋琢磨，而不必在意那假定中的、空洞的"公众"。然而，中国当代艺术却正在变得越来越没有心志。我的许多朋友们都有一种明显的反智主义倾向，或者扮酷，或者装愣，或者比狠。在当前风气中这不失为一种取胜的办法，从长远看却是自甘堕落。

感谢老邱，他的作品给了我一个机会，使我可以在当代艺术领域重新使用“品位”“鉴别”“意境”韵味这些字眼。对于这个机会，我期待已久。

最后，要说明的是：我并不是民族主义者，也不是要将传统与当代强行结合在一道。相反，我是个比老邱更激烈的反本质主义者。国族与传统在我看来只是功能性的观念构造，世间存在的，只是无数活着和死去的人们。我只希望以此文与诸位同仁共勉：二十多年以来的历史让我们感觉到，无论在中国还是西方，时下的当代艺术都已经难以承担起当代人的精神与心性。一种新的东西必须出现。这种东西必须足够有教养，还得有切肤之痛。否则，当代艺术或许会真的沦为一种“暂时的艺术”（Con-temporary Art）◎

⑫ 同上。影像让你看到一个世界的星星点点，而你必须把它们一起放回到你的世界中去，并且在那里形成它们自己的世界。影像呈现给我们的，是一个看见的“世界”。于是我们发现：屏幕上的影像既是影像又是世界，而我们面前的世界（我们总是把包围、环绕着我们的世界摆置到面前）既是世界又是影像。在此，我们仿佛回到柏拉图的洞穴之内。唯一不同的是：柏拉图的囚徒们面对墙壁时，一定会看到自己的投影，而我们面对的影像却是一个无我的世界，因为它预先就已经是一个“‘我’所看见的世界”。摄影机位于它的世界之外，而“我”也不在这个世界之中。这一点无比重要。对此，卡维尔说道：一个没有我而完整地出现在我面前的世界，就是我们的不朽性的世界。这是电影的重要性，也是一种危险。它把我的生命当成是我在纠缠这个世界。因此，我有理由要求摄影机否认世界的连贯性，否认它作为过去的连贯性，否认世界可以没有我而依然完整。但是，也存在同样的理由肯定，没有我的世界依然是完整的。这是我对不朽性的要求所必需的——不朽性就是世界在我之后和之外仍旧存在。

⑬ 因为归根结底，当代艺术只是我们谈论问题时的方便法门，并不存在一个标准的纯粹版本。但作为一个集体性事实，我们确乎可以择其一二样本议论之。可否在细节上加以推敲？可否以言语尽其意义？这是我判断艺术作品优劣的办法。

# A Momentary Pause in Anomalous and Everyday Lives:

## Comments on the Work of Qiu Zhijie

Gao Shiming

### Light Writing

Today, people of different ethnicities share the same concept of time. On one hand, time is simplified to an abstract yet concrete digital sequence. The meaning of life used to be encompassed by time but this approach has now disappeared, and the intimate connection between time and human beings is slowly fading away. On the other hand, the linearity of time intertwines with the concept of continuous moments, which states that time is merely a segment of numerous continuous moments. [1]

The appearance of the instant photo seems to provide direct evidence of such a concept. An instant photo snaps an image, and thus focuses attention on capturing a "decisive moment." Gradually, these moments conceal the meaning of photography as a time-based medium.

However, photography is an event in the continuity of the world instead of a meaningless moment of nothing. It is not the solidification of decisive moments because it does not intend to present to us a segment of linear time; nor is its meaning limited to being a connector to the moments before and after on a time line. Photography is a container of time. What it contains and conceals is an unconsciously lost moment of life. Photography seals moments of time, and fixes them in images in order to make them permanent – from a moment to permanence. Because of this dramatic transformation, people ignore the continuity of time while a camera memorizes, exposes, and presents images. This is a delay between the parallel worlds of image and reality, in which the passage of time is forgotten. [2]

Qiu Zhijie's writing photography pushes the temporality and happening quality of photography to the foreground. He calls the combination of writing and photography "calli-photo-graphy." Its meaning is not descriptive of the medium, but is rather more like a way of working. Here, photography regains its original meaning – to write with light. It recaptures the intrinsic temporality of photography. In Qiu's calli-photo-graphy reality can only be realized through the intermediary of a camera. A prolonged exposure is the basic method of making such images. The traces of writing take shape and then manifest themselves in the process of prolonging the time the camera captures the image. It is a unique photographic drama performed by writing with light and the feature of a camera.

It is "floating light, sweeping shadow" (fuguang lueying) in its literal sense. Light travels through time, and its traces form images. It becomes evidence for the possibility of experiencing time. Thus, the time elapsed in the process of taking photographs reemerges.

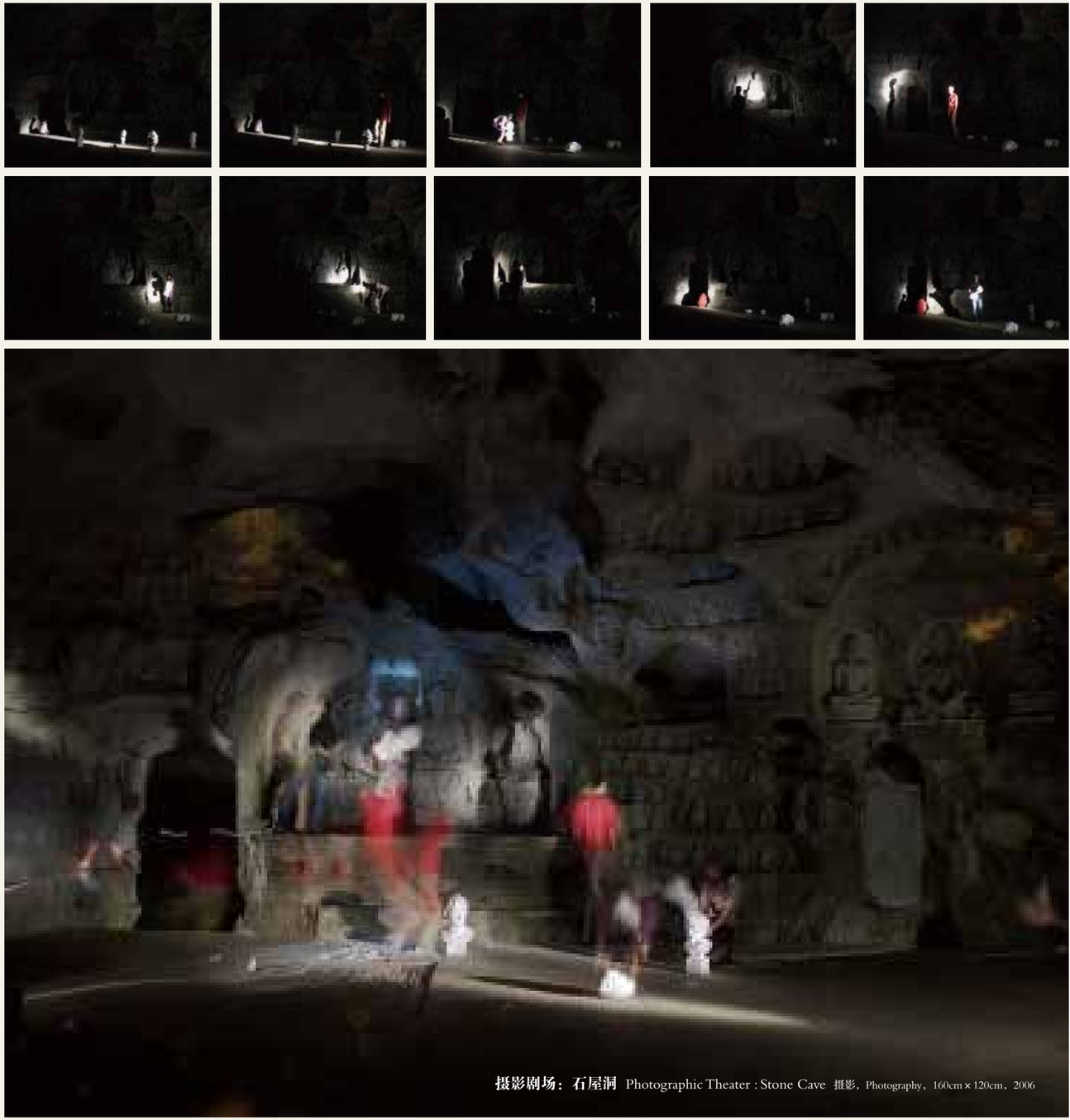
### Everyday Life

Many of Qiu Zhijie's calli-photo-graphy works are of the highest quality. The importance of calli-photo-graphy as a method is that it strengthens Qiu's innate tendencies, and reveals certain things buried in his diverse and complex body of works. The following two works that I am going to discuss are derived from everyday life while at the same time they are controlled and measured in feeling. These qualities are rare in contemporary Chinese art.

Qiu took a photograph of his living room, with piles of random objects scattered everywhere. Over the image, a light brush wrote "Let it be." That is it. Let it be.

Among Qiu's works in calli-photo-graphy, this one is particularly powerful. The living room is a little messy. Let it be. It is the record of a scene from everyday life, and the residue of an unknown ritual. Everything is done spontaneously. However, a sense of order seems to emerge silently from this randomness, as if it was destined to evoke solemnity. Joseph Beuys would have understood it well. Qiu's attitude is even more everyday life oriented. The everyday stuff is randomly scattered on the floor. When punctuated by words, it seems even more natural. Let it be. In this simple phrase, there are similarities to existentialism, even Chan (Zen in Japanese). Let it be. Bland and ordinary, but also dignified and composed. In comparison, "Who is the luckiest one?" written in front of the Forbidden City is a little flirtatious and showy.

The "Let it be" in Qiu's living room reminds me of one of his early works, "Object" (1997). This piece also includes everyday objects, which are featured more prominently than in Let it be. It has been praised as a



**摄影剧场：石屋洞** Photographic Theater : Stone Cave 摄影，Photography，160cm×120cm，2006

piece "without flaw" by the contemporary philosopher Zhao Tingyang. In darkness, everyday objects are suddenly illuminated by light, and soon return to darkness. It brings a warm feeling to the viewer, when the numerous objects that have been buried in the darkness of everyday life are momentarily illuminated. It moves us because we can see the inner life of objects as in the work of Rainer Maria Rilke (1875-1926), and because of its ritualistic representation of "existence" and "non-being." Although what is illuminated by light is only a tiny corner of the world, it appears miraculous, like islands emerging from the darkness of night. In the moment of illumination, and then after being extinguished, we can see the rise and fall of destiny.

## Twenty-Four Seasons

As an important series from the genre of calli-photo-graphy, the Twenty-Four Seasons that took a year to complete. Jieqi, as these twenty-four seasonal markers are known in Chinese, which used to be a temporal measure of life and everyday experience, but the concept is slowly fading away from the life of Chinese people. The idyllic life punctuated by the twenty-four seasonal markers is disappearing from this world, replaced by all kinds of memorial days. However, what cannot be replaced or erased are the months and years that constitute our lives. Qiu is not a particularly nostalgic person. This series of photographs records the effects of time. What it evokes is more than an effort to save the past or memory of the past. At certain moments, memory is also political. [3]

Some seasons in this series, such as dongzhi (the winter solstice) and qingming (the pure and bright) are evocative of feelings rather than depictions of objects. Among Qiu's calli-photo-graphy series, these are the most monumental. The inscriptions do not only express feelings. Rather it might be said that they act as agents of commemoration and the retrieval of memories.

From lichun (the beginning of spring) to dongzhi, Qiu would always look for an appropriate location and environment, and write the name of the season in darkness and emptiness. It is a process of searching in the name of inscription. Slowly, things and events associated with the twenty-four seasons, scatter, become unremarkable, and deteriorate until they become merely symbols of the ruins of time. [4] Those unremarkable scenes become memorable. It is a photo album of the vernacular and of personal life.

What moves us in the Twenty-Four Seasons is its sense of calm that emerges from scenes of devastation and melancholy. It feels natural. At the same time it is complex – praise mixed with sadness, empathy mixed with nostalgia, like "the country mirror looking for the moon." It reminds me of a poem written by Xiao Yao about his hometown Qinchuan:

*When I look back at Qinchuan,*
*Where I was born and grew up*
*My life, my destiny*
*My spring season is making a journey*
*A village is forever here*
*The earth, always silent, days and nights.*
*For hundreds of years, weather changes, unnoticeably,*
*Qingming and guyu (the grain rain), once again pass through the sky of the lunar seasons.*

*Always in the palm of the earth*
*Village and spring painted an illusion:*
*My grandmother who passed away many years ago and my unborn daughter*
*Two faces so far way, yet they overlap, hard to distinguish.*

*Along the bloodline of time,*
*The exchange of bodies makes today undeniable.*
*With apprehension*
*Green grass saw the fallen leaf next to her.*

*After all, what never stops?*
*Farmers' hunger and faint memories of ruminant animals*
*Under the roof beloved by rain*
*Those long nights of dreams and a dreamless life*

*On this unwavering land, I saw*
*The spirit of mountain and water, the crafts and skills of the country people*
*And the farewells of crops on top of hills*
*I saw the sky gaze down at people shedding tears*

*Qinchuan, half in dream, it has*
*The quietness and calmness of life, rice roots drink silently*
*Here, grass grows for a year, and water flows to the east*
*When I leave, it is the sigh of the river*

*When I look back, home is like my mother*
*Used for leaving and returning, keeping hopes and being buried*
*In Qinchuan village, music is the smoke from chimneys*
*I witness tombs from the past becoming new lands*



## A Landscape for Everybody

On the night of September 16, 2002, Qiu used his light-brush to write the names of everybody that he could remember. We do not know why the names of people known to him and unknown surfaced in his mind. Each appearance embodies a story in his life, some of great importance, some too trivial to record, some relating to pain and tears, some to happiness and laughter, while some others are merely meaningless names with no associations.

It is a starry sky of numerous people's destinies, a world existing because of him. Everything is pre-determined despite accidents, destined despite unpredictability. It expands without end. It is indescribable, like flowers flying in the sky and the moon reflected in water. [5]

Life continues. The night of memory and writing also continues. Qiu thinks of his life as a plaza from which come and go. Newly arrived people, together with those being slowly forgotten, constantly renew this starry sky of memory. There is an aspect of yinyuan [6] (the fate which brings lovers together) in this. At this moment, "all the people in my life, alive and dead, co-exist because of me." It is everybody's landscape.

There are two monitors faces each other. On monitor 1, Qiu stands in front of a continuously changing landscape and repeats the same sentence "I was once here." What changes behind him is not just the landscape, but also monuments and places illuminated by flashlights. Villages, fields, mountains and rivers fly by. People remember, arrive at and leave place after place. The view is determined by a specific viewpoint. The point expands to an image – the designated landscape. These places are confirmed again and again by numerous souvenir photos and their power consequently expands.

Monitor 2 faces monitor 1. It is like a fast - forward silent movie, and the protagonist at the center of the image thus disappears. The monitor shows a landscape. In front of it, numerous tourists stop to take photos. They arrive and leave, but none of them are recognizable. Each individual comes and goes rapidly, illuminated by flashlight, but soon disappear into the gloomy depths of the scenery.

These simple images reveal the fundamental meaning of existentialism in photography. It brings the discourse of photography into the framed images and photo albums of every family. Photographic technology and art history come to question of the meaning of a photo to an individual. "I was once here" takes on an ironic meaning because of the quick shift of images behind Qiu. The repetition of the sentence soon becomes charged with meaning. It is a statement, pronounced for others but also for himself. After all, a fragile life and trivial events also need to be remembered. The easiest way of obtaining such evidence is "I photograph myself, therefore I exist." Of course, to be photographed also proves one's existence, just as Jacques Lacan (1901-1981) once said: taking a photograph is self-confirmation through the reflection of others. Thus, we need to take the role of both witnessing and being witnessed, both subject and object. Taking photographs in front of tourist sites is the best interpretation of life. Tourists rush around taking photographs, in the same posture and with the same smile on their faces, as if they are following the same program. However, this common scene reveals the minds of ordinary people, sharing with us the same feelings and emotions. This is perhaps what Qiu tries to prove – the relationship between the fear of loneliness and the confirmation of the self, and the relationship between the desire to break free from the masses as well as to follow to flow.

## The Anomalous

Qiu once compared the goal of his search to the anomalousness of "goose's footprints on snow." Those who know him well can understand it as the best description of him.

The phrase of "goose's footprints on snow" comes from Su Shi's (also known as Su Dongpo, 1037-1101) Rhyming with Ziyou's Poem at Mianchi Recalling the Past:

*Wanderings of a lifetime – what do they resemble?*
*A flying swan that touches down on snow-soaked mud.*
*In the mud by chance he leaves the print of his webs,*
*But the swan flies away, who knows to east or west?*
*The old monk is dead now, become a new memorial tower;*
*On the crumbling wall, impossible to find old inscriptions.*
*Do you recall that day, steep winding slopes,*
*Road long, all of us tired, are our lame donkeys braying?* [7]

What Su means is that life is short and unpredictable just like a goose taking a rest from a long flight over snow-covered land. It leaves small footprints on the snow, but once the snow melts, no trace will be found. "The ancient and the present merge in a moment, and nothing will remain stationary in life." There are many changes in life; many are beyond one's control. They change without rules, just like white clouds floating in the sky. This is what it meant by all the talk about Qiu's anomalousness.

Heaven and earth both witness the journey of thousands of things, while time witnesses the passing of hundreds of generations. The continuous renewal of the things on earth highlights the transience of human life. This is a kind of self-realization in broad temporal and special contexts, and its implications as an indescribable feeling of desolation. The main focus of Qiu's works is the randomness and anomalousness of a short life in the unchanging universe, and what he tries to express is the understanding achieved despite the despair occasioned by it. For him, this is the most essential characteristic of Chinese people – "detachment derived from anomalousness, an optimistic life based on pessimism and a life full of hope achieved by giving up hopes." [8]

In the ideology of the traditional Chinese literati, there is a compensation for the "goose's footprint on snow" – the understanding that "future people will look back at today just as we look back at history." It might be best to call this compensation because it makes up for the lost and lonely feeling of "white clouds" and short, harsh lives. No era can forget

its past, and every era believes that it will be remembered in the future. Chinese literati always have seen their future followers from the pattern of their own lives. Thus, through memory, we become those being memorized. It is like colophons on Chinese painting and calligraphy – it not only proves the provenance of an authentic work but also provides evidence for the existence of many individuals in history. It is like an endless banquet, which constantly welcomes late-comers. And once they have settled down, they will not leave. Together with those who are already there, they wait for late arrivals. Memory has thus promised us that the torch will be passed on for ever.

## The Stele of Master Yang and the Stele of Yang Er

The Stele of Master Yang standing on Mount Xian can best illustrate such a promise. The History of Jin (265-316 A.D.) records in the section of Biography of Yang Hu that after Yang Hu conquered the Jin and Xiang regions (today's Hubei province), he often climbed to the top of Mount Xian to enjoy wine and compose poems. One day, he lamented to those accompanying him that "ever since the universe existed, there was this mountain. Since ancient times, many wise and famous men have climbed this mountain to enjoy the view from its top just like us. However, they have all died but have not since been mentioned in history. Indeed this makes me sad!" After Yang Hu's death, the people of Xiang built a temple and erected a stele on Mount Xian to commemorate him. Whoever passed by the stele would shed tears. Du Yu (222-284 A.D.) then named it the "Stele of Shedding Tears." Many years later the famous Tang dynasty poet Meng Haoran (689-749) saw the stele, and with tears he wrote On climbing Mount Xian with Some Friends:

*Human affairs have their ebb and flow:*
*One comes, another goes – that is man's history.*
*But this great landmark of Nature's remains.*
*We too have come to climb it.*
*We can pick out the fish-dam in the shadows at low tide,*
*And the flooded marshes of Yun-meng under cold skies.*
*Yang Hu's memorial stone stands here yet:*
*When I have read it I wipe away some tears.* [9]

The Stele of Master Yang is actually a contract for it presents the belief that those who look back will always be looked back upon. Making a statement is an invitation for late comers to join the banquet of "remembering and being remembered."

However, what concerns Qiu is: what we should do about the lives and memories of those who are not able to make such a statement? Here, we can see the fundamental difference between Qiu and traditional literati.

In autumn 1990, Qiu was deeply moved by a tomb stele of an unknown person that he saw on the veranda of a home in the Meng magistrate in Zou county, Shangdong province. It reads: "Yang Er is of unknown origin. He started his service at the Huang Family of Yuqing Hall in the seventh year of the Republic of China (1918). He is kind and hardworking, and loved by all. When asked about his family, he had two wives and only one son. His wives remarried and his son is unattached and did not have a regular job. Instead, he joined the army of Lu and went west. Nothing has been heard of him since. Yang Er died from disease in the ninth month of the seventeenth year of the Republic of China (1928). He had no land for burial, so his friends asked for a small plot of land in the East. The friends are worried that after some years he would be forgotten so they erected this stele as evidence of his tomb. If someday his son comes back, he will know that this is his father's tomb." The owner of the tomb stele did not even have a name, and is of "unknown origin." Indeed an unimportant person. The text was half in written language, half vernacular oral language and the handwriting is ordinary. However, reading it evokes many feelings. Yang Er of course does not belong to the memory system represented by the "stele of shedding tears." He belongs to another group of people, who are not memorable, of no historical interest, and silent. Among this group of people, Yang Er was lucky that there is a fragment of stone recording his existence. However, the stone is only an accident, an abnormality. In history, numerous Yang Er's are buried by "white clouds," leaving behind no traces in the world.

The difference between the Stele of Master Yang and the Stele of Yang Er represents the difference between Qiu and traditional literati. Qiu's works reveal traces of ordinary people. However, such normalcy should not be seen as the opposite of so-called elitism. Nor is it the compassion in Buddhist sutras. What we can read from the two steles is something deeper and more meaningful than the essence of an ethical approach to life; a meaning that is broader and more embracing than compassion. It is something related to fate and nothingness, to life and death.

How important life and death are! Only when it becomes a matter of life and death does the remoteness of loneliness and the abstractness of meditation change into something as real as "pain felt by the skin." Increasingly Qiu involves himself directly in his works, which slowly become a specific kind of performance. This performance is not the participation of body in performance art, but the personal experience of witnessing life by the artist.

Personal experience of witnessing is not representation, presentation or performance. It requires the deepest understanding, like "pain felt by the skin." The famous revolutionary writer Lu Xun (1881-1936) wrote "I will use my blood (i.e. life) to commemorate the Chinese ancestors and its civilization." Li Shutong (1880-1942) used his blood to write Diamond Sutra (Jingang jing). The most striking among Qiu's works is Writing a Hundred Surnames with Blood. I speculate that at that moment, Qiu identified himself with the belief in the equality of all living beings and felt compassion for them. However, it is not just an interpretation of the ideas of Buddhist sutras. Qiu used his own blood to write – used his own blood to inscribe the surnames of other people. It embodies pride, fear and pain. It is a calm yet awe-inspiring ritual. It is a sacrificial ritual and offering of the self to everybody in the world.

In Qiu's own statement, Writing a Hundred Surnames with Blood is a way to form a bond with the world. It forms an alliance between the self and the people. It is also the fusion of the self and the world. Just like Qiu's drawings of the disappearance-of-the-self theme, it points to "no-self" between life and death.

The wisdom and compassion of the Buddha lies in no-self. A Buddhist sutra writes: "What is called compassion is to grant to those who need it the cause and effect of joy and happiness; what is called sympathy is to relieve people from the cause and effect of anxiety and suffering." Here, compassion does not stop at the point of sharing responsibility, sympathy, or co-existence. It aims to achieve "no-self" and "omnipotence" at the disappearance of the divide between the self and others.

Because of his great wisdom, the Buddha is not subject to life and death. Because of his great compassion, neither does he abide in Nirvana. The realm between life and earth is boundless. Neither causes and conditions nor life destinies are determined or unchangeable. The purpose of eliminating worldly attachment is to attain complete freedom. Qiu said that Writing a Hundred Surnames with Blood is an explanation of the word yuan (fate or destiny). This is perhaps what he means.

Among contemporary Chinese artists, few are as cultivated as Qiu. However, when talking with friends he has expressed several times his disdain for those who are always talking about the Book of Changes or the yin-yang of Daoism. For him, once tradition is codified in books, it is no longer a tradition that can be passed down. Instead it can only claim the status of cultural heritage or become a tourist attraction. The most cherished essence of Chinese people is not abstract or remote. On the contrary it is in the experiences of everyday life. Because of this belief, he created "Memory Test on the Qingming Day in 1994" (1994), "Tombstone" (2001), "April 8th" (1999), "Landscape" (1999), "Writing A Hundred Surnames with Blood," and "Night of September 16, 2002" (2002). In these unusual works, Qiu expresses the same sentiment: equality detached from individualism, existentialism without humanism. It is the re-presentation of the invisible history surrounding each individual, the care for the unmemorable lives of countless individuals alive today, and an expression of deep concern for the anomalous lives of everybody who has ever lived.

## Postscript

### I

The above texts were written when I was on the road. The notepad in front of me is filled with my random thoughts and writings. Among them are two pages of photographs. I assume they have something to do with my old friend Qiu.

One of them is a photograph of the Russian movie director Andrei Tarkovsky (1932-1986) working on a film set. With a loudspeaker in one hand, his gaze is demanding and determined. Tarkovsky may not be the type of director that Qiu would like, for his stubbornness and religious tendency is something that Qiu is against. Qiu does not like his slow, intense and precise long shots either. Qiu likes to make videos and movies by himself. While so many recent video-artists work with a team of assistants, Qiu insists on his own style – no involvement with team work and staying outside professional studios. The only time he used a studio was for his work "The Revelry," in which the studio was designed as a trap for the audience instead of as a theater designed for the sole purpose of representing scenes taken from life.

Qiu is a gifted creator of fictions, but in his own work he is more interested in causes and conditions. In his view, there is no need to intentionally insert a performer into the world. Reality, albeit disorderly, is more dramatic and powerful than a constructed "pure" studio. Qiu's important photographs and video works are documentaries. [10] He is, essentially, a documentary maker. The world surrounding us is an unfinished old movie; it is boring, gloomy, lacking a theme, and fragmentary. Our body is a camera and at the same time a projector. We may easily think of an image as a world of happiness and sadness. We are the audience, living in our own world but at the same time facing it with discomfort. This world is fragmentary but also continuous, difficult to grasp. Images provide us with an opportunity to face this world. [11]

The other photograph is a shot from the movie Ulysses' Gaze directed by Théo Angelopoulos (1995). In the movie, a statue of Lenin removed from its pedestal is shipped back to Russia from an East European country. Lying on its back on the ship, the raised arm of the statue is now pointing meaninglessly to the sky. As the ship sails by one village after another, villagers rush out to witness the arrival and departure of the once great leader and teacher. Angelopoulos did not meticulously portray the psychological states of the villagers, but instead presented the journey as a prolonged ritual.

I am confident that Qiu would like this film, but not only for its political meanings (Qiu read the autobiography of the Marxist theorist Leon Trotsky (1879-1949) many years ago). More importantly, like Angelopoulos, he is searching for an answer to the question: what does image mean to us? For Angelopoulos, Ulysses' Gaze is a prolonged reflection on the reactions of a traveler. Image is, essentially, memory. In his movie, the search for a film strip made years ago leads him to travel through the wars and conflicts of modern European history. Film becomes the origin for memorizing history both collective and individual. [12] For Qiu, film is, fundamentally, a documentary.

"Documentation is the soul of photography. Photography's morality, or the lack of it, is based on documentation." [13] Documentation does not mean recording the only truth. The issue at stake is how to construct a meaningful reality and truth. The answer manifests an artist's skill and ethics. Photography is fundamentally a constructed documentation, "a way of living inside." [14] Here, the documentary maker Qiu becomes Mr. Palomar in the novel of the same title (1983) written by the Italian novelist Italo Calvino. He is "entangled with and penetrates the observed world and those observing the world." [15] Image transcends the distance between subject and object, and becomes a way of self-observing and self-defining.

II

In Qiu's more than one decade as an artist, calligraphy remains his core element and a fundamental method. I call it a method not because he created many calligraphy-related works. In fact, calligraphy in his oeuvre is beyond the function and meaning of material, symbol, and medium. I even think that calling calligraphy a method is not strong enough to show its importance. Calligraphy for Qiu is a way of life and cultivation. It is directly linked to the changes of mood in his works in recent years.

Qiu started to practice calligraphy when he was a child. The importance of calligraphy for him is more than a form of art. He even said once that calligraphy as an art is in decline. Calligraphy is extraordinarily subtle and encompassing. I am not a practitioner, so I will not make comments. Here, I only attempt to discuss the inspiration provided by "non-art" calligraphy to contemporary art.

I personally use three criteria to measure whether an art form is mature:
1. Does it have a detailed and accurate set of measures for judgment?
2. Can we infer from it a broadly and deeply meaningful realm?
3. Can it mix with everyday life to become an inseparable part of life?

Apparently, these three criteria are the characteristics that calligraphy possesses but contemporary art does not, and the levels that calligraphy can reach but contemporary art cannot.

When I talk with my friends, we always lament that the criteria for contemporary art criticism are crude and shallow. I think whoever has a profound experience with classical art would agree. Of course, the activities of many early modern artists were refutations of rigorous modern systems and the powerful constraints of tradition. Their directness and bluntness is also their strength. Later, in multi-cultural America, art became the intermediary of culture/identity and politics, and claimed a remarkable role in the discourse of post-colonialism. However, whether art is a rebuttal of traditional experience, a sarcastic commentary on the ideology and systems of contemporary art, or a resistance to hegemony and power, it may be described as an attempt to accommodate itself to art criticism, but not necessarily as the true intention of the artist.

The crudeness of the criteria for contemporary art criticism is largely due to modernist historicism, which advocates for experimentation to lead to the exploration of greater possibilities. However, in the language of modernism, no possibility can be developed or explored deeply. This is the reason for the co-existence of colorfulness and meaninglessness of art in the last hundred years. From the beginning of modern art to today, the history of continuous experimentation is also the history of self-delusion and self-castration. I won't explore this topic here.

Qiu's calli-photo-graphy uses the most profound and mature "non-art" to enter the reality and inner feeling of life. We can not only judge the quality of his writing in these works, but also consider the appropriateness of the chosen environments and words. To be more precise, there are four elements worthy of appreciation: 1) the appropriateness of the chosen environment, 2) the appropriateness of the chosen words, 3) the quality of the calligraphy; and 4) the depth of range and meaning constructed by writing (including calligraphy and words) and environment.

These are also the four contributions of this series of works. The fourth one is of special importance.

Most contemporary art does not lend itself to the consideration of such subtle and precise matters. It is not interesting to talk about the technical skills of Andy Warhol's silkscreen paintings of soup cans. Of course, for films by Matthew Barney and installations by Huang Yongping we can talk about the meticulousness and banality of their details. For Cai Guoqiang, we can marvel at his careful calculations. ⑨

Calligraphy is the combination of language, image, and word. Then, what is the function of calligraphy for Qiu? What is the difference between Qiu's calligraphy and calligraphy in general?

I have discussed the first question in the previous section. To answer the second question, I want to first talk about the medium of the light-brush. Using a light-brush to write, the writer needs to express forms and brushstrokes through space and movement. For the writer, none of these is visible. Images only slowly take shape after a lapse of time. The writer thus enters a particular state – writing becomes abstract movements. Just like Qiu's "Copying the 'Orchid Pavilion Preface' 1000 Times" (1990-97) where he wrote on slowly blackened paper, it is closer to Chan meditation than to the strategies of contemporary art. It is worth pointing out that such an experience is inspirational for calligraphy itself. Calligraphic works in modern history pay too much attention to ink for the achievement of a strong visual effect on paper. The result is that the fundamental experience of "writing" slowly fades away.

At the same time, Qiu does not write on a piece of blank white paper. Nor does he write in pure darkness. He writes in the landscape. The difference lies in that writing needs to be considered as a photographic element incorporated with its background. This is similar to colophons written on landscape paintings. However, traditionally colophons are mostly used to fill empty space – they are written in unexpected corners and places on monumental landscape paintings of the Northern Song dynasty (960-1126). Qiu's writing is closer to inscriptions on rocks in real landscape. When the ancients visited a famous or beautiful site, they would write inscriptions to commemorate the occasion. When later generations visited the same site, they would reflect on the poems composed by their predecessors and try to understand their feelings. Overcoming temporal differences, this is the overlap of remembering and being remembered. I have discussed this in the previous section.

Traditional Chinese calligraphy and painting were of crucial significance because those who were involved were the literati, who could compete in their skills, respond to each other with emotion, and exchange ideas in the environment constructed by calligraphy, poem, and painting, without ever thinking of the hypothetical and abstract "public." However, contemporary Chinese art is losing its self-confidence and spirit. Among my friends, many have an anti-intellectual tendency – they pretend to be cool, dumb, or cruel. It might be a strategy to succeed right now, but in the long run, it is self-destructive.

My thanks to my old friend Qiu. He gave me an opportunity to use words such as taste, appreciation, the realm of emotions in the world of contemporary art. It is something I have been waiting to do for a long time.

Finally, it is necessary to clarify that I am not a nationalist. Nor do I try to impose the mixture of tradition and modern. On the contrary, I am a post-fundamentalist, more radically so than Qiu. I see nation/ethnicity and tradition as conceptual constructions. What exist in the world are countless people, coming and going. I hope to share this essay with the reader: the past twenty years of history make me feel that in China and the West, the art of today can hardly express the spirit and deepest feelings of people today. Something new must appear. It should be cultivated in its breadth of references but also have the real experience of pain. Otherwise, contemporary art will indeed degenerate into con-temporary art ◉

① A representative of this concept is Henri-Louis Bergson (1859-1941), who used the term "cinematographic illusion" in his 1896 publication Matter and Memory. He wrote that: we invest in past events all kinds of momentary images. We only need to connect these images, at the bottom of the machine of cognition, into an abstract, uniform and invisible "becoming" (devenir). At the same time, consciousness will naturally emerge. But, it extends to the thinking, expressing and even recognizing of becoming; what we shoot is only a kind of "intrinsic film." If Bergson is correct, film is but a kind of common projection of images, and our everyday activity and feeling is an "intrinsic" process of film-making. That is to say, we always make films unconsciously, but this intrinsic process is not visible externally and thus cannot be seen. However, as Bergson discovered later: time is not a hegemony consisting of numerous moments, but a "continuity" of movements combined with images. Thus, film directly shows moving images. Of course, in front of a screen, illusion/image comes before consciousness. Images are ready for you to observe, and thus can be constantly adjusted according to the consciousness within one's mind. In our visual experience, it is impossible to behold at the same time a series of still images and moving images. We only see movements directly without realizing that what we see are in fact "reality" presented by a series of still images, which are translated into moving images based on the psychological system called "trust." It seems that we see moving images directly – the world is represented in the same direct way.

② Time elapses at the crossing of two worlds. This reminds me of an anecdote recorded in Records of the Strange written by Ren Fang (460-508) of the Southern Dynasties: there is a stone chamber in a mountain located at Xin'an County (today's Guangdong province). During the Jin dynasty (265-420), Wang Zhi walked into the chamber where he saw several children playing chess and singing. Wang stayed to listen to them. After a little while, the children asked him: "you have been here for a long time. Why don't you go home?" Wang Zhi stood up and saw that his ax had rotten. Upon returning to his village, he discovered that several hundred years have passed, and nobody from his time was still alive.

③ Of course, only when we juxtapose this series of photographs with other kinds of images (such as those for museum display, tourist attraction, scientific research, education, and propaganda), can we sense such ambiguously political meaning.

④ In relationship to it is the concept of "change." In this series, the normality of "environment remains but people move on" is reversed. The world changes faster than people. In a blink, the familiar is gone and becomes unrecognizable. The changes of the world illustrate the abnormality of people and things.

⑤ Sutra of Perfect Enlightenment (Yuanjue jing) says: The world is like flowers of emptiness, randomly blossoming and randomly weathering. There is neither attachment, nor detachment, neither binding, nor unfettering.

⑥ Translator's note: yinyuan is a Buddhist term normally translated as causes and conditions, or simply as fate or destiny in non-religious contexts.

⑦ Translator's note: the translation is from Burton Watson, Selected Poems of Su Tung-p'o, Port Townsend, WA: Copper Canyon Press, 1994, p.22

⑧ See Qiu Zhijie, Shuowen jiezi as a Way of Life. Translator's note: Shuowen jiezi is the title of the earliest comprehensive dictionary of Chinese characters compiled by the Later Han scholar Xu Shen (ca. 58 - ca. 147).

⑨ Translator's note: the translation is from Innes Herdan, The Three Hundred T'ang Poems, Taipei: The Far East Book Co., Ltd, 1973, p. 259.

⑩ Documentation is to transform the world into image. Once the world is transformed, reality becomes plural.

⑪ The secret of film lies in our desire for images. It breaks from us and thus can be controlled. We look at that world comfortably, which has already been visualized by an eye outside the world. Thus, it is only a "world been seen." Projection and the act of seeing in a movie theater are facing the same direction, but the images in this process of projecting-seeing come from an earlier projecting-seeing while the film was being shot. Seeing in a movie theater is like restoring the moment when the film was being shot, and translating the projected images into images of reality. This is to say, the audience always thinks of the screen as a glass that cuts the visual cone, and the world represented by the film is behind this transparent slice. Of course, we know that there is no world hidden behind the screen. That world actually exists behind the audience, passing the point of projection, reflecting back to the outside world.

⑫ According to the French novelist Marcel Proust (1871-1922), as containers of time, objects can evoke memory. On the contrary, Roland Barthes (1915-1980) believes that photographs interrupt memory.

⑬ Qiu Zhijie, On Photography: A Personal Account.

⑭ Ibid.

⑮ Ibid. Image makes it possible for you to see fragments of the world. You are responsible to put them back to your world and let them form their own world there. What image presents to us is a "world" seen. Thus, we discover that: images on a screen are at the same time images and a world. And the world in front of us (we always put the world surrounding us to the front) is at the same time a world and images. It is as if we have gone back to Plato's cave. The only difference is that: when Plato's prisons face the cave walls, they always see their own shadows; but the images in front of us are a world without us because it is a pre-determined world seen by "us." A camera is outside its world, and "I" do not belong to that world either. This point is of the most importance. The American philosopher Stanley Cavell (b. 1926) once said that our permanent world is the one that does not include me put manifests in front of me. This is the essence of film, but it is also dangerous. It considers life an entanglement with this world. For this reason, it is reasonable for me to demand a camera to deny the continuity of the world, its continuity of the past, and its complete existence without me. However, it is equally reasonable to confirm that a world without me is complete. This is necessary for my request for permanence – permanence means the existence behind and outside me.

⑯ Because in the end, contemporary art is only a shorthand for us to discuss problems and issues. There is no standard or absolute version. However, as a collective reality, we may be able to choose one or two versions to discuss it. Can we contemplate details? Can we express its entire meaning through language? This is my method of judging works of art.

## 光书法《二十四节气》

Light Calligraphy "24 Solar Terms"

摄影，Photography，120cm×90cm，2005 – 2007

二十四节气是中国的太阳历（中国传统历法阴阳合历，根据太阳的历法是二十四节气，根据月亮的历法则是初一、十五等）。地球绕太阳公转一周为 360 度，以春分时为 0 度，清明时为 15 度，以后每隔 15 度为一个节气。一年分为二十四个节气。这个体系与今天通用的基督教历法格里高利历几乎完全吻合。比如夏至总是，冬至总是 12 月 22 日左右。而这个历法在中国，是从四千年前的夏朝就开始使用，所以称之为夏历。

我从 2005 年夏至开始，依据二十四节气的顺序，在每个节气来临时，用光在不同的地点书写二十四节气的名称。这套摄影按照节气月令来事先规划拍摄的时间和书写的内容，书写的地点则取决于当时我自己身在何方。

In Chinese the twenty-four markers of the seasons are known as jieqi. The traditional Chinese calendar is a lunisolar one. Although the twenty-four seasonal markers are based on the solar calendar, the months are lunar months. Translated into the the standard astronomical convention of ecliptic longitude, chunfen (the Vernal Equinox) is positioned at zero degrees (vernal equinox), and the next marker qingming (the Clear and Bright) at fifteen degrees. Thus, the subsequent jieqis are separated by the sun's entry into a sign of the tropical zodiac (fifteen degrees). This system is almost identical with the Gregorian calendar. For example, dongzhi (the Winter Solstice) always falls around the twenty-second day in December. This calendar was first utilized four thousand years ago during the Xia dynasty (ca. 2205 B.C. C 1766 B.C.), so it is also called the Xia calendar ( xiali ).

Starting from the summer of 2005, on the day of each jieqi , I wrote the names of the twenty-four seasons at different locations. The arrangement and content of this series of photographs are pre-determined by the sequence of the twenty-four seasonal markers. The location changes according to my presence.

## 2002 年 9 月 16 日夜：指纹星球 Night of September 16th, 2002

摄影，Photography，146cm × 112cm、60cm × 46cm，2002

用橡皮泥揉搓成球状，球体表面留下了明显的指纹和掌纹。邀请我的各种朋友们以此方法制作球体，拍摄为数码照片，每个“星球”上留着一个不同身份的人的指纹。最后在电脑中组合成太空星球的场面。图像制作为灯箱片，展出时根据现场空间布置在窗玻璃上，观众可通过室内的天文望远镜观看细节。

I invited my friends to mold plasticine into spheres, leaving obvious finger and palm prints on their surface. Afterwards, I took digital photos. Each"star" was left with a different person's fingerprint. Finally, I used the computer to generate an image of stars in space. The images were made into lamplit pictures and fixed on the windows according to the exhibition site. Viewers can observe the details by an indoor astronomical telescope.

## “黑板报”系列 "The Blackboard" Series

摄影，每张 80cm × 90cm，Photography，80cm × 90cm each，Photography，2004

我在九十年代末期从事了一批所谓“观念摄影”，包括“纹身”系列、“好”系列。那之后，艺术圈越来越多的艺术家加入了“观念摄影”的大军，大量的使用模特、化妆、摆拍、以及后期 PS，形成了某种经典的“观念摄影”套路。我对这一现象很厌恶，这使我走到一个极端的反“艺术摄影”的立场：强调把摄影作为人类学和社会学的工具。从 2000 年开始，我定期的在中国各地的街头拍摄黑板报，多数是居委会这种中国社会特有的社会管制体系的宣传品，比起后来取代黑板报的电脑打字、喷绘的宣传品， 黑板报带着一种手写体特有的温情，但执行着政治宣传、安全教育、科普、卫生等复杂的社会动员的功能。积累了数年之后，这些黑板报覆盖了从申奥到非典等各种重大社会历史事件，呈现出一种沧桑感。这个系列的制作不是以制作艺术品为目标的，而是以收集历史文献为目标，希望它在未来成为“老照片”之类的畅销书。

At the end of the 1990s, I made a series of "conceptual photography," including "Tatoo Series" and "Fine Series." After that, more and more artists in the art world joined the big trend of "conceptual photography," models, make-up, posing, after effects and and Photoshop became typical methods used for it. I deeply detested this phenomenon, which made me have an extreme attitude against "conceptual photography"- emphasizing on photography as a tool of anthropology and sociology. Starting from 2000, I periodically photographed blackboards all around China, mostly propaganda made by the Neighborhood Committee, a special control system special to the Chinese society. Compared to what substituted the blackboards - digitally printed promotional materials, blackboards has a special warmth to it, while bearing the complicated social mobilization functions of political propaganda, safety education, and knowledge dissemination. After several years of collecting, the photos I took cover all kinds of important historical events ranging from bidding for the Olympic to the SARS epidemic, showing the vicissitudes of life. The goal for this production is not to make art objects, but to document history, hoping to turn the results into Best Sellers like the books "Old Photos."

2006 年 5 月 10 日我所想起的所有的人
All the People I Thought of on May 10th, 2006

## 光写姓名 Light Writing: Names 摄影，Photography，180cm × 180cm，2005 – 2006

有一些人脸影影绰绰，顽强地一再浮现出来，我却不知道他们的名字，只知道他们和我一定有关。有一些名字赫然来到笔下，在搜遍了记忆的每一个角落之后，我不得不承认，现在，我不再认识他了。想起一些人的时候，我的书写变得缓慢和庄重，另一些人的名字，让我骤然加快速度。有时候，一个人的名字孤零零地在那里，有时候，一个人的名字，勾起一整片人的名字。

2002 年 9 月 16 日中秋节，我第一次用光书写了我所能想起的所有和我有关的人的名字。后来的若干个夜晚，又进行了几次。每次，书写都是在后半夜变得越来越困难，也变得越来越煽情和伤感，特别是写到那些已经不在的人，写到那些远在天边，不知何时能有机缘再见的人的名字的时候。

这些书写下来的名字，被我拼贴到星空图中，成为一点一点的星光，有的黯淡而遥远，有的明亮刺眼。我认识的人还在越来越多，这个星空也还在不断地增长。它会一直增长，直到我不再能舞动手里的光。天文学告诉我，即使是恒星，也有寿命，也会死去，成为黑洞。我的星空亦复如是。对此，我必须要平静而幽默地忍受下去。



Time and again people's faces emerge from nowhere, but I do not remember their names, only vaguely know that they are somehow related to me. Some names come to my brush unexpectedly, but after searching every corner of my memory, I have to admit that I no longer know who they are. Some names I write slowly and with great care, and others I write hastily. Sometimes a name stands alone, while at other times a name can bring a series of other names to mind.

September 16, 2002, the Moon Festival. For the first time, I used light to write the names of everybody related to me. In the following nights, I did the same thing. Writing always became more difficult later in the night, and also more evocative and sentimental, especially when I wrote the names of those who have died, those who live at the other end of the world, or those whom I might never meet again.

To make each of the names a star, I paste them into a star chart. Some of them are distant and dim, while others are bright and flashing. The number of people I know grows. The star chart will forever expand until the day I can no longer move the flashlight in my hand. I know from astronomy that even a fixed star has a limited lifetime – it will disappear one day and become a black hole. My sky is the same. Calmly and with resignation, I have to accept this reality.

# 时光、地点和摄影

邱志杰

## 在摄影的本质之处工作

对技术可能性进行思考，我发现摄影中影响最终的图像效果的因素有三个：拍摄对象处于什么状态，光线条件怎样，用多长时间去拍。后两者其实就是我们拍照时考虑得最多的光圈和快门。这三者中，最根本的要素是光。

在一点光线都没有的情况下，不管拍摄对象处于何等精彩的状态都呈现不出图像。光的特定状态决定了拍摄对象呈现为何种图像，光的作用是造型。而速度直接影响到光的作用是否有效。这样，我得出我对摄影的本质的定义：摄影的本质是光和时间。

光在一定的时间中和拍摄客体相遇，这是时间中的客体在变化的光之中所获得的机遇。“机”就是时间对于事物的意义。想到这一步，很自然地，我决定让光本身成为客体。让光不但用于勾勒客体的造型，而且直接用光来造型。但是要给光以合适的时间长度，使它能够呈现出造型。在这之后，我可以开始考虑第一个要素：拍摄对象处于什么状态，也就是用光本身来造出什么样的形象来。大家看到这里，已经知道我为什么要拍摄用手电筒光来写字的系列了。

光线在照片中留下痕迹，所在皆有，很多照片中都会出现电灯、月亮之类的光源，但是他们通常都不运动，一运动就会形成形象，影响到别的事物的表现。当光源运动的时候，就会形成运动轨迹。拍摄城市的车灯，成了摄影家的一种类型摄影。但是当这些运动光源所形成的痕迹是抽象的时候，时“机”的价值并不高。只有当运动光的痕迹形成一种依赖于机遇的特定形象，才是一个可求可遇的精彩瞬间。

文字正是抽象线条组合的特定形态，光运动的轨迹形成文字，能使机遇的价值放大到最高。文字比起图像有特定的优越性：在于文字有其认读秩序。我们会从起笔处看起，看到收笔处结束。文字的秩序引导目光，使光的轨迹在时间中依次铺陈开来。这样才超越了毕加索用手电筒画公牛的照片。这是书法作为时基媒体（Time-based media）对于绘画的优越性。读一行字，在起落笔之间，是在时间中有方向性地旅行。在空间中实际上只看得见一个在时间中运动着的光点，只有当时间固定在摄影的平面上，连续的时间性的点才在平面上构成文字。这些文字在空间中其实是看不到的，只有在照片里面才可以看到。这时候，摄影才是非要不可的媒体。这样的摄影，建立在对于摄影的本质理解之上，也改写了摄影的本质。

摄影的本质是光和时间。这件作品可以说是我多年来思考摄影的本质之后的必然之作。

## 关于光

我的兴趣，一直在摄影和书法之间，怎样让 photography 和 calligraphy 互相构成，是大大的问题。

金庸的《倚天屠龙记》里面写到过张三丰和张翠山在空中书写而成为一套武功，而对我影响更深的是中国古代禅僧在空中画梅花，有一些僧人在空中画了一辈子的梅花，从未在纸上着过一笔。

中国人的人生观，是鸿爪雪泥，是浮光掠影。照亮我们的光是时光，是光阴中的光。



摄影是一个事件：空间中在不断地发生着的事件。光在空间中留下痕迹，毛笔在纸上留下痕迹。一根线拖过去，一个人走过去，一段时间过去，一件事情发生。

底片是“感光”的，留在底片上的一切形象其实都是由光赋形的。只是在别的照片中，光是隐而不见，光把物体的形象勾勒出来，凸现出来，光自己却弥散在空气中。光是配角，物体才是主角。我们拍摄，以为底片记录下的是物体，其实是光。我想，可以转而让光作为主角。让光聚集起来，给它时间和空间，它就可以运动，它就可以变成一支笔。

“感光”的底片，就像宣纸对于墨一样敏感。光的疾徐顿挫，一一留下了痕迹，毫发不伤。光线好而时间长的地方，有时候，操弄这光之笔的我也会留下痕迹。这些书写是在时间中进行的，正如宣纸上的墨迹，其本质也是在时间中进行的，也有待于在时间中重新解码。这些光的痕迹和墨迹一样不能涂改，甚至更加不能涂改。书写的过程是人、时间、空间的同时聚集和唤醒。人的路过，是一种机缘，它聚集了意义。

## 关于时间

快门打开的时间长，光就有足够的时间在某个空间中游走，为这个空间命名。一个光点留下的轨迹，变成一个字，一个句子，变成一种题咏，为路过空间的人，留下心中的意绪，发出慨叹。

古代印度人的最小的时间单位是“刹那”，我按照玄奘《大唐西域记》里的记载进行推算，我们现代的一秒钟是三百多个“刹那”。那就是说，在闪光灯闪亮的六十分之一秒之间，已经经过了 5 个“刹那”。

我们一直误以为摄影是一种瞬间艺术，我们忘了，在快门打开和关上的这一段时间里，发生的是一些事件，是一些戏剧，是一段漫长的历史，当然，也可以是一个奇迹。

时间的长短，只因我们的感受力而富有弹性。既是“千古光阴一舜时”，也是“一念三千”。时间的意义，只因我们的在场而生成。因为我们在，时间才成了“时机”。因为我们在，我们才知道，机不可失，时不再来，我们要当机立断，随机应变。

## 关于地点：题咏和涂鸦

恍惚觉到，这些拍摄活动，某种情景下总是带有文人题咏的意味。每到一个地方，总会想到要写什么，总会有一个词或者一个句子会自然而然地涌到笔下。

书写不同的字句，字义本身和场景不断地发生着有趣的关系，有时候是应和，这时候是看图识字一般的。有时候似乎全无关系，也会很有诗意，有时候，像是追忆，有时候，像是预言。这种书写总是带着时间感，可能和它的媒介是时光有关系。

用光在书写，写的时候，要兼顾时间的把握和空间的把握，时间的把握决定了痕迹能不能留得下，空间的把握决定字形的样子，也许是这种时空的综合任务，使书写的动作变得凝重。手臂中竟然出现写书法时才会出现的“力贯纸背”的感觉。

因为总是不时要用左手来遮挡手电筒的光，以此来制造光的线条的间断，两手互相配合，加上以前学书法养成的习惯，书写的时候很自然地会有逆锋回锋，会有疾徐顿挫。字词在空间中铺陈开来，还得注意步法的配合。因为要写反字给照相机看，还要集中精神把握字形。每一张全神贯注地写下来，便是一身大汗，真个是“淋漓尽致”了。有人说，看上去像是打拳。真是，好不容易找到一个办法，做当代艺术，也可以像做传统艺术的人那样延年益寿了。

“涂鸦”这个概念，是我在北大未名湖畔拍完照片，从北大东门出来，在一堵建筑工地的围墙上看到几个涂鸦的字的时候想到的。光在空中的运动，只在 CCD 上留下痕迹，真的是一种不会影响市容市貌的涂鸦啦！

在某个地点有所感应而写些不同的词句，这样的做法是一种旧文人题咏的传统——其实文人题咏何尝不是一种涂鸦？题咏记录“游兴”，“游兴”所至，便是鸿爪留痕的借口。

题咏者是一些被这些地点所塑造了和改变了的人，也同时，是一些塑造了这些地点的人。那是任何地点的双向的“重新定义”。题咏者的题壁诗，写得好的时候，让湖山因之而不朽。写得不好的时候，便只是一种到此一游罢了。后来者的墨迹，很快地，便覆盖上去，湮没了一代代的过客。

因为有了赤壁，才有了苏东坡；也因为有了苏东坡，才有了西湖。光的书写，在一个个地点之间，有一种“点化”在发生。

摄影的本质是光和时间。人的本质是感受和转化，是旅行中“有时”的书写 ◎

# Time, Place, and Photography

Qiu zhijie

## Working at the Essence of Photography

Thinking of the possibilities of technology, I discovered that three factors determine the visual effect of a photographic image: the state of the object photographed, the condition of light, and the length of exposure. The latter two are equivalent to aperture and shutter, the primary means of taking photos. Among the three, the most basic is light.

When there is no light, no matter how fantastic the object, there will be no image. The specificity of light determines the image of a photographed object. The function of light is to shape and model. Speed directly determines the effectiveness of light. Thus, I derive my definition of photography – its essence is light and time.

At a specific moment light encounters the object to be photographed, and this is an opportunity (jiyu) for the object in the environment of changing light. Ji (occasion or chance) means time for the object. Thus, I naturally decide to make light itself into an object. Using light, I directly create an object instead of merely revealing a shape. It requires a certain length of time for light to form and present a shape. I start to think of the first element which is the state of the object to be photographed - what object can I create with light? Now you probably understand why I photographed the series of words written by light.

Light sources are ubiquitous in photographs. For example, they are sometimes shown as lamps or the moon. However, these light sources are static. Once they move, they interfere with the presentation of other objects in photographs. When a light source moves, it creates a path. Photographs of urban car lights have almost become an independent genre. However, when the trace of a moving light source is abstract, its "chance" value is not very high. Only when the trace starts to form a specific shape dependent on chance, can it become a desirable (and attainable) moment worthy of preservation.

Words are a particular combination of abstract lines. When traces of light are combined to form words, the value of chance is magnified to the maximum. Words have advantages over images because they require a sequential reading. We start at the beginning of a brush movement and stop at its end. The sequence of words directs our gaze, and the traces of light develop in time. Only in this way can the image of a bull painted by Picasso by using a flashlight be transcended. Using a time-based medium, it becomes advantageous to use calligraphy over painting. When reading a line of words, we follow the brush movement from the beginning to the end and travel in time in an unchanging direction. Within space, only a temporally moving dot is visible. Only when time is fixed onto a photographic surface, can the continuous, temporal dot form words. These words are in fact invisible in space, except in a photograph. Only then is photography a necessary medium. This style is based in a deep understanding of the essence that makes up photography, however it also alters it.

The essence of photography is light and time. This series of works can be said to be the natural result of the many years in which I contemplated this matter.

## On Light

My interest always lies between photography and calligraphy. How to have them interact is a big question.

In the famous contemporary martial-art novel Heaven Sword and Dragon Sabre written by Jin Yong, two martial-art masters Zhang Sanfeng and Zhang Cuishan write calligraphy in the air which later become a set of martial-art movements. However, what influenced me the most is the story of Chan monks painting plum blossoms in the air. Some monks spent their whole lives painting plum blossoms in the air, but did not leave a single brush mark on a piece of paper.

Chinese values can be summarized in the following manner, as subtle beauties such as the footsteps of goose left on the snow or half hidden by floating light and passing shadows. What illuminates us is light that manifests in time.

Photography is an event, or events continuously taking place in time. Light leaves traces in time; the brush leaves traces on paper. A line is drawn, a person passes by, a period of time elapses, and an event takes place.

A photographic negative is light sensitive. All forms on a negative are bestowed by light. In most photographs, light is invisible. It only outlines and highlights the forms of objects, but itself is spread in the air. Light thus plays a supporting role, and objects the leading role. When we take photographs, we think that negative documents the objects, but in fact it documents light. I think perhaps I can give the leading role to light. With enough time and space, a conglomeration of light will result in movements like those of a brush.

A negative is light sensitive just as rice paper is sensitive to ink. Each movement of light – fast and slow movements, stops and turns – will leave a faithful record. When lighting is good and time is long, I will also leave traces behind when moving the light brush. This calligraphy is completed in a passage of time, just like the ink marks on rice paper which are also completed over a period of time. It waits to be deciphered by the passing of time. Just like ink marks, traces left by light cannot be changed, perhaps even less than ink. The process of writing is an assembling and awakening of person, time and space. A person passes by a place at a particular time – this is fate. It creates meaning.

## On Time

When the shutter opens for a long time, light has enough time to travel through a certain space and name the place. Then traces of a light dot can become a word, a sentence or an inscription. When a person passes by a place, emotions rise in his heart, and he writes inscriptions to express it.

For ancient Indians, the smallest unit of time is chana (ksana in Sanskrit). I made a calculation based on Record of Travel in the Western Region during the Great Tang written by the famous monk Xuanzang (602-664) and concluded that a second in our modern life consists of more than three hundred chanas. That is to say that when a camera light flashes (one sixtieth of a second) five chanas have passed.

We always mistakenly think of photography as an instantaneous art form, but forget that within the period when a shutter opens and closes, what happens is an event, a drama, a history, and perhaps even a miracle.

The length of time is flexible – it depends on our feelings. Thousands of years can be a blink, and one thought can span three thousand years. Time is meaningful because of our presence. Because of us, time becomes an opportunity. Because of our presence, we realize that we should seize opportunities because they do not appear twice. We need to make decisions promptly and according to different situations.

## On Place: Inscription and Graffiti

In a certain way I think that these photographic activities are similar to the inscriptions written by literati. When they visited a place, they often felt an impulse to write something down – a word or sentence flowed naturally from their brushes.

Meanings of words and sentences change because they have interesting relations with different locations. Sometimes they respond to them, just like characters accompanying images that illustrate their meanings. Sometimes they have absolutely no relationship with the location, but are nonetheless poetic. Sometimes they are recollections, and other times they are prophecies. Such writing is always temporally meaningful, perhaps because its medium is light.

Using light to write one needs to use space and time properly. Time determines whether the traces will be visible and space determines the shape of words. Perhaps because of this combination of time and space, writing movements become heavy. I even have the feeling of "energy penetrating to the back of the paper," something that is normally associated with writing Chinese calligraphy.

From time to time I had to use my left hand to block the light of the flashlight in order to create breaks between strokes. I had to coordinate the movements of both hands. I had years of training in writing calligraphy, so naturally when using a flashlight to write, the strokes also have hooks and turns, fast and slow movements. In order to spread words in space, my feet moved as well. Because a camera can only produce a mirror image, I had to concentrate in order to write words in reverse. I was always soaked with sweat after completing a photograph. Some people commented that my movements in light writing are like practicing Taichi. Indeed. Finally, I discovered a way to make contemporary art while at the same time prolonging my life just like the goals of the practice in many traditional arts.

I only thought of "graffiti" after finishing shooting at the Weiming Lake of Beijing University. I walked out of the North Gate and saw some graffiti on the walls enclosing a construction site. Movement of light only leaves traces on charge-coupled device (CCD). In a way it is a kind of graffiti that does not interfere with the urban environment!

To write down one's feelings at a specific site is a practice enjoyed by traditional literati. In fact aren't the inscriptions of literati also a kind of graffiti? Inscriptions document emotions evoked by traveling (youxing). They also are an excuse to leave "goose's footprints" on snow.

Inscribers are people who are shaped and transformed by these sites. These people at the same time shape the sites. This is a re-defining of place in both directions. When a good poem is written by literati on a rock, the surrounding lakes and mountains are transformed. When a not-so-good poem is inscribed, it may just be a souvenir. Ink marks of later visitors will soon cover them and erase those left by generations and generations of passers-by. Because of the existence of the Red Cliff, there is Su Shi (1037-1101) [①]. Because of Su Shi, there is the West Lake. In different places, the transformation of writing in light is happening. The essence of photography is light and time. The essence of a human being is emotion and transformation – an "occasional" form of travel writing ◉

① Translator's note: Su Shi is also known as Su Dongpo. An influential scholar-official of the Song dynasty, he composed Prose Poem of the Red Cliff, one of the best-known prose poems in Chinese literary history. He also wrote several poems on the famous West Lake in Hangzhou, Zhejiang province.

**摄影剧场：荷亭** Photographic Theater : Lotus Pavilion 摄影，Photography，160cm×120cm，2006

**摄影剧场：飞龙在天** Photographic Theater : Flying Dragon in the Sky 摄影，Photography，160cm×120cm，2006

**摄影剧场：无名烈士墓** Photographic Theater : Unknown Soldiers 摄影，Photography，160cm×120cm，2006

**摄影剧场：摔书** Photographic Theater : Flying Books 摄影，Photography，160cm×120cm，2006

**合肥金色地带售楼小姐** Female Real Estate Agents from Golden Belt Property in Hefei 摄影，Photography，90cm×128cm，2007

**合肥金色地带工地建筑工人** Construction Workers on the Building Site of Golden Belt Property, Hefei 摄影，Photography，90cm×127cm，2007

## 合影 Group Photo 摄影，Photography，2006

邱志杰在一件题为《合影》的作品中使用了一种影像暂留的摄影技术。一个人走到照相机前，稍事停留后离去，他们的影子留在了照相机的屏幕上，然后下一个人登场。等到作品完成时候，他们留下的影子形成了一张合照。有趣的是，这张照片颠覆了人们对于照相捕捉瞬间的传统定义，里面所有的人物都是非共时的，它并非代表一个瞬间，而是很多个的。而按照我们经典的、时空上的看法，非共时的事件本来不应当有条件承担同一个时空环境的构成……世界混乱而无序的面貌仿佛随时随地都在衍生。邱志杰影子的博弈及其衍生而出的种种猜想，可以看作是一个时代的平庸的人的缩影。

——梁超

Qiu Zhijie adopted a special photographic skill when he created the series works of "Group." A person walked before the camera and stayed for a certain time and then left and the next person did the same thing… Finally a group photo with all their shadows was made. It is interesting that this series has subverted the traditional definition of capturing the moment. The people in each group photo did not appear before the camera at the same time. The Group does not represent a moment, but several moments combined together. However, according to the classical idea of timespace, events happening in different time should not have had conditions of building the same time-space. The disorderly world seems to extend wherever and whenever. Qiu's game of shadow and his various assumptions deriving from this game can be seen as a microcosm of common people in an era.

(Liang Chao)

**扎什伦布寺前的孩子们**
Children in Front of the Tashilhunpo Monastery
摄影，Photography，90cm×128cm，2007

**一群北漂在北京城的中央**
A Group of "Beijing Rovers" in City Centre of Beijing
摄影，Photography，90cm×128cm，2007

# 在夜间拍照

# Photography at Night

邱志杰

Qiu zhijie

在夜间拍照是为了获得更多的选择性：我们可以选择“看见”什么而“不看见”什么。其实，白天的“正常的”光线下拍下来的照片也是有所选择的，只是我们时常信以为真，忘了它的选择性。在夜里，物体需要我们的召唤才现身于眼前，这样的召唤的方式是光和时间，或者说，是注意力。因此，如果说白天的照片自称为也被认为是真实，夜间的拍摄则更像记忆。记忆挂一漏万，我们所能唤起的往往只是只鳞片爪，更多的真相弥散在记忆的黑暗中。事物出现需要我们一点一点地去钩沉，需要更主动地去建构它们在场的方式。

在这些夜间拍摄的图像中，现实似乎不是目不暇给地扑面而来，而是需要我们主动地去触摸。拍摄者用光，观看者用眼光。因为黑暗，我们要秉烛夜游，我们需要更长的时间来观看。现实不会自动地泉涌而出，现实需要掘地三尺。显影的过程成为一种结缘。因此，在夜间拍摄就不仅仅是展开一种技术的可能性，更是一种美学的可能性。

因为付出了时间，胶片和 CCD 记录了观看时心灵的痕迹。这不但是用眼睛的“看”，更是用心的“观”。在夜里，事物留下痕迹，运动也会留下痕迹。形象在时间与记忆中的显现与遗失，如同演员在前台和后台间穿梭。鸿爪雪泥，云烟过眼，因缘际会，时间感和空幻感是中国人对于人生和世界的最核心的体验。在摄影领域的这些最新的实验，是试图用中国传统思想中对于“机缘”和命运的深刻体验来作为摄影的基础概念。这些工作在摄影、书法、表演艺术的间隙，创造了一种有机的叙事空间，显示了中国思想的新的活力。

主动给予光照的方式强制性地引导了观看，形象地出场如同拓印，凝视的长短正如墨的轻重。而细碎的光束在此时犹如小笔皴擦，在现实的表面上游走。激活的不仅是画意，更是一种在时光中畅游天地的时空观。我们所看到的，只是有情众生爱染的印记。

《摄影剧场》在具体的户外空间中捕捉人的活动，有时是刻意组织的人们的表演，用长时间曝光的方式拍摄这些活动，在拍摄中间歇性地、选择性地给予拍摄对象光照，从而获得了富有戏剧性的影像。这批作品的曝光时间通常都在 3 分钟到 12 分钟之间。在夜晚的黑之中，拍摄者忽然获得了一种自由。可以决定记住什么，不记住什么。

在这些时间段中，人在黑暗的空间中移动，做他们的事。当他们被光所照亮，他们便在照片中留下身影。当他们躲开了光，在照片里，我们对他们所做过的事便一无所知。照片没有记录下来的，我们没有看到，我们没有看到的，并不是没有发生过。在《摄影剧场》的《合影》中，在录像里我们看到一个个的人依次粉墨登场，站上他们的位置，在最终的照片中，我们看到了合影。

黑暗可以藏身，黑暗证明了世界的秘密。除了在摄影中登场的事物，另有秘密存在，这些秘密使“色”和“空”互相认同，这些秘密使摄影成为剧场。

只要有黑暗和灯光，只要我们看，我们就处在剧场之中。

艺术家使用摄影作为媒介在中国艺术圈中也有十几年的历史了。以“观念摄影”的名义，前画家们粗暴地支配着摄影，雇用一个专业摄影师来执行，自己把精力花在化妆成什么样子，在 Photoshop 里面如何拼接。“文革”样板画式的唯题材论和功利主义的媒介观事实上死灰复燃。专业摄影界叫着“狼来了”，看着这些狼在国际艺术市场上大行其道而目瞪口呆。以身份和“观念摄影”的话语的头衔制造的这种割裂是不健康的，也是对摄影史的不尊重。在火炭空间展出的这批夜间拍照的摄影者的出现展示了中国艺术家的工作的一个新的层面：他们开始深刻地思考并尊重媒介的逻辑必然性，在摄影的本质之上工作。他们也许会自己改造器材，也许不用，但有一点是相同的：他们认同摄影必须以摄影的方式呈现新的视觉经验。摄影必须帮助我们的观看 ◎



To take pictures at night is to obtain more visual opportunities: we can choose what "to see" and what "not to see." In fact, when we shoot during the day in "normal" light, we also have a choice. But we usually forget that we do, mistaking what we see for real. At night, an object needs to be "summoned" so they can appear in front of us. The light and time are used for summoning, as well as attention. Therefore, the objects of day regarded as real, as they present themselves as real; the night photography resembles our memory. When we remember, we think of one thing while omitting ten thousand others. We can only recall a grain of past, letting the rest to disappear in the dark corners of our memory. We have to search for an object to reveal it, and to take the initiative to bring it to life.

In night photography, reality doesn't appear before the eyes, we have to make efforts to reveal it. The photographer uses light, the spectator uses sight. Because of the night, we have to travel through the darkness; we need more time to look around. Reality cannot rain down upon us, we have to dig deeper to reach it; process of developing makes us attached to it. So, the night photography is not only a way to show the abilities of technology, but also a way to show the abilities of aesthetics.

With the time passed, a film or CCD reveals the traces of memory. It's not only "looking" with one's eyes, but an "observation" with one's heart. At night, objects leave visual traces, and movements can leave traces too. The images are lost and found in time and space, like a performer who moves from the stage to behind the scenes. The past turns into dust, the clouds pass by, and chance controls everything. Time and illusion are the key concepts for understanding the world and life itself within the experiences of Chinese people. All these new experiments in photography try to express the foundations of Chinese traditional concepts of chance and destiny. This work lives in the gaps between photography, calligraphy and performance; it forms a space for narrative, giving a new energy to Chinese thought.

Selective light makes us look deeply; the shapes appear just the way they do in lithograph, and the permanence of gaze works just as shades of black. Rather like the light strokes of a brush, the scattered light wanders around the surface of reality. It stresses not a mood of a painting, but observation of time and space by the joyful eye. Everything we see is just traces of the entanglements of love and desire left by all living creatures.

"Photography Theatre" captures the essence of people's movements outdoors. Sometimes, the movements are photographed by long-time exposure, then light is inserted selectively this process forms rich theatrical images. This long-time exposure is usually lasts anywhere from three to twelve minutes. In the dark of night, a photographer suddenly acquires freedom. He can decide what to remember and what to forget.

In the short intervals of filming, people move in the darkness, doing something. When they are illuminated, they leave their silhouettes on the picture. When they get out of the illuminated area, there are no traces left on the picture, and we have no idea what they have done. Since there are no traces of their actions in the picture, we cannot see them, but it doesn't mean that nothing happened. In the "Group" series of "Photography theatre" people one by one walked into the frame and took their places; so, in the picture we can see a group photo.

The darkness gives a chance to hide; it knows all the secrets of the world. Except for the objects that enter into the frame, everything exists secretly. These secrets are identified with "color" and "space"; they turn photography into theatre.

Any place with darkness and light, any place that we can see is a theatre.

In Chinese art circles, photography has been used as a medium for more than ten years. Under the name of "conceptual photography," artists, who used to paint, grasped the cameras, hired professional photographers and started to spend their energy on Photoshop and searching for good-looking visual qualities. The topics popular in the paintings of Cultural Revolution and utilitarian reasons, come to life again like dying embers that flare up. The professional photographers cried "Wolf, Wolf!" and watched with shocked wonder, as these people made their way to the international art market. The split created by "conceptual photography" is morbid; it also disrespects the history of photography. The works of night photographers, exhibited in that time of divergence, showed Chinese artists a new sphere of work. They started to consider and respect the significance of the medium they chose; they started to work with the essential elements of photography. Maybe they will come up with new photography techniques, then again, maybe not. All the same, they believe that photography should reveal a new visual experience using its own methods; photography should help us see ◉

广州白云机场登记手续柜台 Guangzhou Baiyun International Airport check-in counters

## 国际机场共和国 International Airport Republic 摄影，Photography，250cm×160cm×160cm，2009

“国际机场共和国”系列是一个庞大的摄影和互动 VR 多媒体创作计划。作者在世界各地的国际机场中拍摄 360 度球状和柱状全景摄影，在互相链接的 VR 影片中，观者可以通过点击在世界各地的机场之间跳跃，也可以在一个机场内部旅行。世界各地的国际机场，在一个国家的海关和另一个国家的海关之间，创造了一个本质上不属于任何国家的崭新的空间，同时，也在时区之间创造出一种新的时间经验。因此作者将这一空间与时间的独特存在命名为“国际机场共和国”。国际机场是面孔的盛宴，也是地方与全球经验、种族、文化、宗教、经济阶层相互混杂和交换的场所。它是个人的身份确认的场所，也是跨国公司进行商业竞赛的兵家必争之地。它是时尚的最大的窗口，也是孤独、团聚、等待、离别等永恒的人类情感重新发酵的场所。该计划将随着作者的旅行计划不断扩大，通过一个个国际机场的全景影像，构造当今人类新的时间和空间经验，新的焦虑与希望。

"The International Airport Republic" series is an elaborate multi-media creative plan composed of photography and interactive VR. The artist takes 360° spherical and gigapixel panoramic photography at international airports around the world, Using the interlinked VR videos, viewers can go from one airport to another by clicking on them, they can also travel within on airport. The international airports around the world create a new space between one country's custom and another country's custom, a space that essentially does not belong to any countries. At the same time, they provide a a new temporal experience among different time zones. Therefore, the artist names this unique existence of time and space "The International Airport Republic." An International airport is a feast of faces, as well as a local and global experience. An international airport is a place where race, culture, religion, and economic status intermingled and exchanged. It is a confirmation on personal identity, as well as a fighting ground of commercial competition for multinational corporations. It is the biggest showcase for fashion, as well as a venue where the universal human emotions of loneliness, reunion, longing, and separation bubble up. This project will grow as the artist's travel plans expand. He attempts to construct a new temporal and spacial experience of new anxieties and hopes through panoramic image of international airports.

展览图片 Exhibition view

广州白云机场 Guangzhou Baiyun International Airport

纽约肯尼迪国际机场 New York JFK International Airport

加德满都特里布万国际机场 Kathmandu Tribhuvan International Airport

上海浦东国际机场 户外吸烟处
Outside smoking area at Shanghai Pudong International Airport

柏林泰格尔国际机场停车场 Berlin Tegel Airport parking lot

香港机场转机处引导员 Guide at Hong Kong International Airport transit area

伦敦希思罗机场吸烟处的麻雀 The Eurasian tree sparrows in the smoking area of London Heathrow Airport

# 书法和中国意识自觉

## Calligraphy and Self-Awareness of Chinese Roots

1997 – 2001

1997 年我在布鲁塞尔进行过一次大的反思，把自己从西式的观念艺术的话题里面拔出来，确定把中国人的人生感喟和历史感作为工作内核。进而发展出一种我称之为“说文解字”的工作方法。如《界面》是对“符”这个字的拆解，而《巴比伦的权力》是对“塔”这个字的阐释。此后我密集地进行了一系列与书法有关的创作，交叉地把书法和摄影、录像、装置等方式进行杂交，主要强调书法与运动经验的关联。这时期的代表作品如：《界面》《心・经》《九宫》“说文解字”系列、“倒写书法”系列等。

在“说文解字”系列中，书法不写诗词歌赋名人警句的套话，而是照着字典抄去，却自有奇怪的快感。快感有二：一纸之内诸字的关系，虽不成语句，却因其归属于相同的类别，自然焕发出一种意义。发现“仙”和“佛”原来都是人字旁的，和“伎俩”与“佝偻”同科，真有恍惚的开悟。“人”既可是“伙伴”，亦可成“仇”，象形汉字竟是启示录。快感之二，诸部并置至一定数量之后，则汉家的形象和概念系统跃然纸上，吾人视界为之廓清。书法竟由文学而哲学，剥除掉多余的情绪纷扰，踏到最形而下的“写字”的实地时，却自然走到了形而上的界域中。

特殊的内容要求特殊的章法和技法，我用日本的障子纸，耐多次磨洗，反复地写和洗，形成层层叠叠的效果。观看时目光可以离开线性，随意游走。这些画面呼应了我的“显隐之辩”的主线索，又暗中通向了后来的地图。

“倒写书法”有一种催眠般的快感，让人忍不住要看下去。而正被一边书写一边抹去的那幅字分明又好端端地钉在旁边的墙上，你将它与录像相互对照，验明正身，毫厘不爽。录像和纸本同时展示，展示的书法就不是墨迹而是运动。

书法是什么？凝固的墨迹招引阅读的目光，让目光为多年前的一次运动依次解码，目光与笔锋的游走共舞，书写者与观看者两个人相遇。墨迹遂成为一种机缘，而书法是一种事件，发生在时与时之间，场与场之间，人与人之间。事实上，观赏一幅书法的方式的确更接近于观看一段影片而不同于观看一幅绘画，它有开始和结束，有舒缓与疾迅，有停顿和回旋，即便传统书法亦是如此。

从书法入手，我开始重新阐释中国传统。不是把它当作唐人街的文化样品加以神秘化，而是设法将它历史化。比如，对我来说，书法对文字的认读坚持而不沦为抽象绘画，打开了一个人人有机会搞艺术随时可能搞艺术的总体艺术的机会。而它在传统中国生活和社会组织中的作用是超越艺术的。书法不是艺术，因为它高于艺术。它不是“术”，而是书写的“法”（Law）和“道”（Tao）。我从书法推到中国艺术传统中的其他思路，发现了大量对当代的艺术生产模式具有攻击性的东西：艺术和日常生活的互相编织；艺术家雅集和现代展示制度的不同；艺术家可以为某个特定观众创作而不是面对一个抽象的“观众”，等等。

In 1997 I went through immense self-reflection in Brussels. I uprooted myself from the topics of Western conceptual art, reconfirmed that my view of life and sense of history as a Chinese man were the core of my works. I then developed a working method of "Shuowen Jiezi (Explaining Graphs and Analyzing Characters)." For example, "Interface" is a work dismantling and analyzing the character "Fu (symbol)". "The Power of Babel" is an interpretation of the character "Ta (Tower)." Since then I intensively produced a series of works associated with calligraphy and selectively cross-hybridized calligraphy, photography, video, and installation, mainly emphasizing the link between calligraphy and the movement experience. Representative works of this period include "Interface," "Heart Sutra," "Nine Squares," "Shuowen Jeizi" series, "Inverted Calligraphy" series etc.

In the "Shuowen Jiezi" series, I do not write cliches of poetry and proverbs, but copy the dictionary accordingly, which provided its own strange pleasure. The origin of pleasure is twofold: first, the relationship between the words contained in the dictionary - though they do not form full sentences, they have collective meanings given they are categorized under the same radicals. When I realized that "Xian (Celestial Being)" and "Fo (Buddha)" are both under the radical "man," same as "Ji Liang (tricks)" and "Yu Lv (hunchback slouch)," I experienced a sudden enlightenment. "Man" can be "Huo Ban (partner)." and can also become "Chou (Enemy);" pictographic characters are actually a form of Revelation. The second pleasure is experienced once characters under the same radical are accumulated to a certain amount, that is when the image and thought system of the Han nation manifested on paper, and our vision became sharp and clear. From being literary, calligraphy becomes philosophical. Stripped of excessive emotional disturbances and reduced to the most physical writing, it naturally enters the domain of metaphysical.

Special content requires special rules and techniques. I use Shoji paper from Japan, super resistant to repeated washing and rubbing to create multi-layered effect. The eyes can move freely across the painting not limited to a linear view. These paintings also respond to the main "Visible/Invisible" proposition of my work, at the same time discretely connecting to the map works in the future.

A hypnotic pleasure is associated with "Inverted Calligraphy;" people could not help but keep watching. The calligraphy scroll that was being erased through writing was evidently hung on the wall. You check the authenticity of the scroll according to the video, not noticing any difference. When video and scroll are displayed together, the calligraphy shown is no longer ink marks but movement.

What is calligraphy? Dried-up ink marks that attract people to read with their own eyes, and whilst reading they decipher an activity carried out years ago accordingly. Their eyes dance with the brush marks when they turn, and the encounter between calligrapher and viewer happens. Ink marks become opportunity and fate, and calligraphy is an event, happening between time and time, site and site, people and people. In fact, viewing a calligraphy work is more similar to watching a piece of video, not the same as looking at a painting. It has a beginning and an end, slow tempo and fast speed, stopping and turning. Even traditional calligraphy possesses these qualities.

I started reinterpreting Chinese tradition from the angle of calligraphy. I do not mean to mystify it and make it into a Chinatown cultural specimen, but rather to put it into the context of history. To me calligraphy is not reduced to abstract painting due to its persistence on recognizing texts and characters, this opens a door to Total Art in the sense that everyone has a chance to make art at any time. The impact of calligraphy on traditional Chinese way of life and social organization transcends the narrow sense of Art. Calligraphy is not Art with a capital A because of this transcendence. It is not "Technique," it is "Law" and "Tao" of writing. Thinking about other ideas of traditional Chinese art derived from the calligraphy angle results in many thoughts attacking the contemporary art mode of production: art and daily life becoming intertwined, distinguishing between independent art fair and modern institutional display, artists working toward a specific audience instead of audience in the abstract sense, etc.

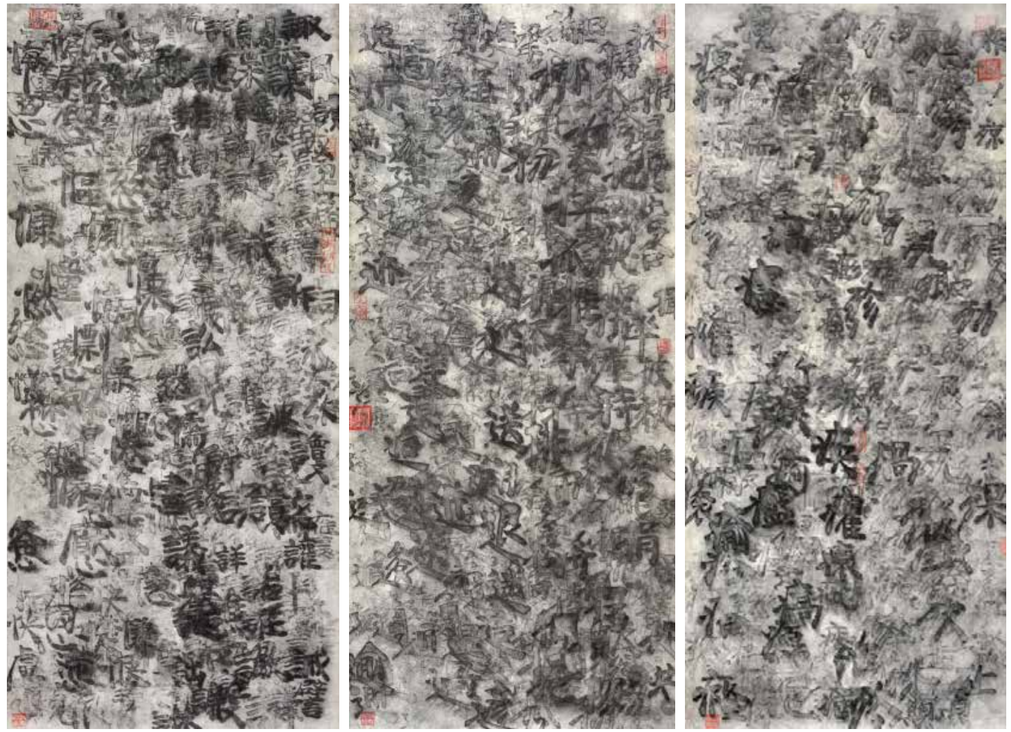
## 界面 The Interface 摄影、装置，Photography and installation，1999

“界面”系列是现实中织物或苇席的凹凸纹路在皮肤上压印出痕迹这样一种日常生活体验，与书写、铭刻、印刷的文字传统的相遇。实物的纹理与肌肤因紧密接触的压力而制造的印痕是血液循环失常的短暂病症，是易于褪去的，与庄严冷峻，追求永恒不朽的刻印传统截然相反。它充满温暖和暧昧的肉体气息，它是对于“金石味”的反叛。

这件作品的概念来自对于中文“符”字的解释，“符”起于西王母筹，字从“竹”，是文字、精神力量以竹为载体而施于人身。我选择了席、垫等与人的身体密切接触的竹器在其上镌刻了文字，这次展出的文字内容是毛泽东诗词系列。不同人等、各种质感的皮肤上压出的字迹拍照后拼贴，可复原成一段段可阅读的诗章。这诗句以各种人的身体作为书写的纸帛，亦是特定时代中文字 / 精神的威权遍施于众生的写照，而这种权威的施为乃是纠缠渗透在日常坐卧之际，无知无觉之中。

“The Interface” series is based on the daily life experience of transferring of patterns from fabric and bamboo mat onto human skins, meeting the textual traditions of writing, carving, and printing. The patterns marked on the skin are the result of tight pressure between the human body and the texture of objects. It is the symptoms of temporary abnormality of blood circulation, it is easy to recover, the opposite of the tradition of stone inscription or seal carving, which suggest permanence and solemnness. Here the skin mark is human and warm, with the smell of the body, It's a rebellion against the traditional taste of "metal and stone."

The concept of this work stems from the interpretation of the Chinese character “Fu ( 符 ),” which originates from worshiping of the Queen Mother of the West, meaning “the transfer of the power of word and spirit from bamboo to human.” I chose mats which have close contact with the human body, and carved Mao's poetry on them. Photographs of texts pressed onto different people's bodies and different types of skins were taken and joined together to make a complete readable poem. The manifestation of the poem using different human bodies as paper is a comment on the textual and spiritual authority exerted on the mass people over particular periods in history. Often, the insertion of such power occurs during daily activities, without ceremony.



## “说文解字”系列 "The Dictionary" Series 书法，Calligraphy，2001

“说文解字”系列由若干纸本水墨条幅组成，每个条幅集中同一偏旁部首的字。比如一个条幅上写满“志”“意”“悲”“爱”“愁”“愿”等带有“心”偏旁的字，满纸则是各种心理状态，百感交集。另一个条幅上写满“议”“说”“词”“诉”等等带有“言”旁的字，满纸就是各种说法，众语喧哗。其余如金木水火土，人鬼日月，风雨犬马，皆各自成谱系。

"The Dictionary" Series ("Shuowen Jiezi, Explaining Graphs and Analyzing Characters") consists of several ink on paper scrolls, each of which has characters with the same radical. For example, one of the scrolls is filled with characters with the "Xin (Heart)" radical, characters such as "Zhi (Aspiration), " "Yi (Meaning), " "Bei (Sadness), " "Ai (Love), " "Chou (Worry), " "Yuan (Wish), " etc. The entire scroll is full of the various psychological states and mixed feelings. Another scroll is filled with characters with the Yan (Speech) radical, such as "Yi (discuss), " "Shuo (Speak), " "Ci (Word), " "Su (Tell), " etc. Therefore the whole scroll is full of various ways of speech, exuding sound and noise. Other themes include the "Five Elements" - "Jin (Metal), " "Mu (Wood), " "Shui (Water), " "Huo (Fire), " Tu (Earth), " Human and Ghost, Sun and Moon, Wind and Rain, Dog and Horse (wasteful extravagance), developed within its own pedigree.

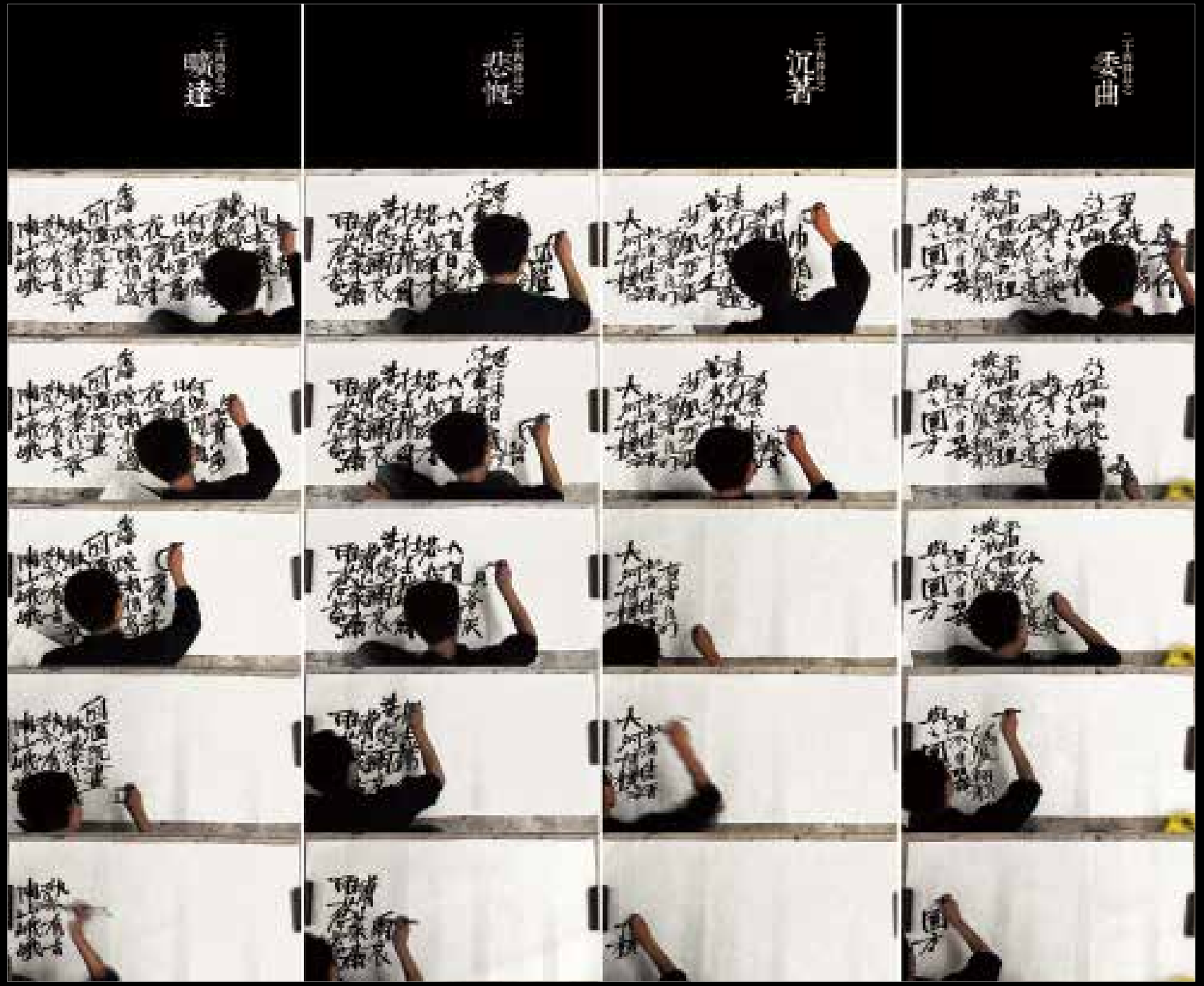
## 倒写《二十四诗品》

Inverted Calligraphy of the Twenty-Four Classes of Poetry

书法、录像，Calligraphy and video，70cm × 180cm，2000

《倒写书法》由纸上的书法和录像共同组成。录像中一只手在执笔书写唐诗，随着毛笔笔锋的运动，纸上的墨迹正被一一抹去。在书写时是从最后一个字开始向第一个字逆向写去，每个单字的笔顺亦与正常书写时完全相反。这样，在拍成录像之后将录像带回放，毛笔便成了擦除痕迹的橡皮。这件作品在展示时总是录像和纸本书法并置展出。

"Inverted Calligraphy" consists of calligraphy on paper and video works. In the video a hand is in motion writing Tang Dynasty poetry, along with the movement of the brush stroke, the ink on paper is being erased gradually. The writing starts with the last word to the first word with each stroke of the character written in at the reverse order. As a result, when playing back the video recording, the brush becomes an eraser eliminating each mark. When exhibited, the video and the calligraphy paper are always displayed side by side.



## 唐诗十首 Ten Tang Poems 书法、装置，Calligraphy，installation，2000 – 2001

《唐诗十首》是采用逆式的书写方式，自左向右自下向上，每个字的笔顺也是颠倒的。书写的录像反着放，则在屏幕中显示的便是笔锋正在渐次抹去墨迹，书写成了反书写，而写在纸上的书法挂在墙上，与录像构成一种悖谬的关系。

In this work, "Ten Tang Poems," calligraphy of ten poems from the Tang Dynasty were written inversely, left to right and bottom to top. Every stroke order was also written inversely. Playing this video backward, the poems are erased as they are written, turning calligraphy into anti-calligraphy. The calligraphy on paper is installed on the wall, which creates a paradoxical relationship with the video.



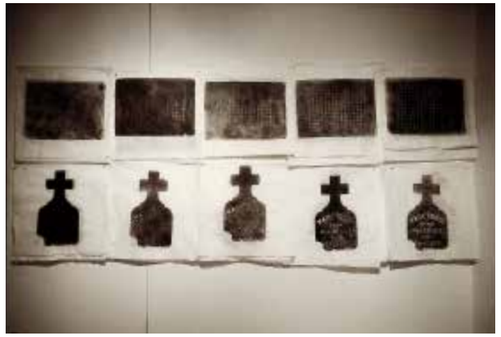
## 念叨 Talking Repeatedly 声音装置，自行车、刻过字的胶皮、墨，Sound installation，bike，tape carved with Chinese characters，and ink，2000

在自行车轮子上粘贴了刻有文字的胶皮，或将文字直接刻在轮胎上，文字是翻转刻上的，这样，当车子开动时就不断地在地面上到处“印”上这些文字，虽然这些文字是不可见的。所刻的内容经常是可重复的。在日本越谷我在车轮上刻了中国古代律诗的格律“平平仄仄平平仄，仄仄平平仄仄平”之类，每天驱车就等于不断把这些字印在越谷的大街小巷。经过水坑时它会留下痕迹，平时则只是一个概念性的动作。这一作品的概念一方面来自西藏的“转经”，另一方面同时也跟身体在运动状态中对节奏、循环和环境的体验有关。总是有某些句子重复地出现，萦绕纠缠在旅行中，成为人进入出神状态的一种路径；总是有一些声音贯穿在不断变化的景象中，使它们显得并不真实；而且，总要留下点什么，总是挂念着些什么……对于车轮的改造使每天的生活变得虚幻起来。

在周而复始的运行中，在步行中，在车上，我总是出神地念叨，一个词，一个句子，一首诗偈，都能形成一种节奏，帮助我度过和支持着。甚至在你静坐时，你也在随这颗星球转动，你体验着日出日落春去秋来，生活被一种韵律所沁透，渐渐地可以分辨和记忆，值得去体验。在沉默中听到这些声音，做一个动作去发出一种声音，从声音到情绪再到意义，重重叠叠密密麻麻，一个人在其间，穿行，聆听，应和，又湮没在其间。

The bike wheel is covered with rubbers with characters carved on it. Some of the characters are directly carved on the wheel. The characters were carved in a reverse manner, so when I ride the bike or drive the car the wheels and tires “print” the words on the ground, even though the characters are mostly invisible. The words and sentences are usually repetitive. In Koshigaya, Japan, I carved poetic metres of Chinese ancient regulated verses such as “Ping ping ze ze ping ping ze, ze ze ping ping ze ze ping” on the tires, everyday when I drive I literally printed them on the streets and alleyways of Koshigaya. When the car goes though puddles, the tires will leave traces afterwards, otherwise it is a conceptual action. The concept of this work originates partly from “the Turning Scripture” in Tibet, partly from the bodily experience of the rhythm, circulation, and environment when in motion. There are always sentences appearing repeatedly, tangled up in the journey, becoming a path for entering a state of trance; There are always sounds running through the ever changing scenery, making them rather unrealistic. Moreover, something should be left behind, something should always linger… By altering the wheels and tires, the everyday life becomes illusory as a result.

In the ever-repeating motion, when walking and driving, I was almost in a trance, repeatedly talk about one word, one sentence, one poem, which forms a rhythm that helps me go through the process. Even when you are sitting quietly, you are rotating with this planet, experiencing sunrise and sunset and the four seasons. Life is penetrated with a rhythm, forming memories and being refined. Hearing a sound in silence, producing a sound in action, from sound to emotion to meaning, a person is walking, listening, responding, and being immersed in the multiple layers of density.



## 磨碑 Grinding the Stele 行为、装置，Performance and installation，80cm × 160cm，2001

这是一个长约一个月的行为，2001 年 4 月，我从北京带去一块北魏的墓志，在纽约布朗克斯区的一个墓地里找到了另一块一百年前的无主墓碑，将两个墓碑扣在一起互相研磨，直到其上的文字全部磨平，期间一直用拓片记录两块墓碑上字迹消失的过程，历时一个月两块墓碑被彻底磨平。

This was a one-month performance. In April 2001, I took a tomb inscription tablet from Northern Wei Dynasty, and found an abandoned one hundred year old tombstone in a cemetery in Brooklyn, New York. I placed these two tablets to face each other and grind them together until there were no traces left from the original inscriptions. During this I used rubbings to record the process in which inscriptions wore away. After a month the inscriptions were completely wiped away.

## 巴别塔的权力 Power of the Tower of Babel

声音装置，古罗马拉丁文石碑拓片、音频设备、摄像头、幕布
Sound installation，ink rubbings from the Roman steles，CD player，video camera，and screen，140cm × 300cm × 800cm，2003

“塔”作为宗教建筑是人类趋向天空的普遍欲望，各宗教皆然，从中古欧洲教堂的造塔比赛到今天各大都市的高楼比赛，都竞以摩天为能事。然则中文的“塔”字可拆解为“土的回答”。上溯国史，中土原本无塔这种建筑形制，帝王陵寝皆为地宫。“塔”乃随佛教西来的“浮屠”转音。是故判定造塔升天的欲望本为虚妄，又由“土的回答”这一歪解，将作品落脚在声音之上：以声音造虚妄之塔，遂得到这个作品的构思。我乃在美因兹市立博物馆中，以中国传统拓碑之法遍拓馆内所藏罗马古碑。拓印之举也是与这座城市的骄傲，古登堡印刷术相对应。古登堡印刷博物馆便在展出地左近。拓印时，与《圣经》中巴比伦塔变乱语音的故事相应和，变乱诸碑之间文字秩序，使拓片上文字不可卒读。同时，对拓印时的“嘭、嘭”之声进行录音。拓包打击石碑表面为叩问，“嘭嘭”之声即演绎为石碑－土的“回答”。展出现场，悬挂诸拓片，在 CD 机中播放拓印时的声音，用实时摄像头对准功放上的音频游标拍摄，音频游标随声音高低有节奏跳动，该图像通过投影放大在屏幕上，即呈现随音量忽起忽落的光塔——形制略近纽约世贸双塔。同时，扬声器贴近拓片，发出低频音响，使拓片随之振动。

“Tower” as a form of religious architecture represents the human desire to reach up to the sky, it is prevalent in all kinds of religions, from the tower building competition among European churches in the mediaeval times to skyscraper competition in various cities nowadays, people never stopped reaching for the high. Interestingly, the Chinese character for tower is “ 塔 (ta),” if disassembled, this character can be interpreted as “the response from earth.” Looking back upon history, there was no such form of architecture as “tower” in China originally, the emperor's resting place is always in the form of underground palace. The word “Ta” stems from “Buddha” in Buddhism from the West Regions. The desire to build a tower to reach the sky is a form of fantasy, together with the interpretation “the response from earth,” I emphasized the the aspect of sound in this work: “to build a tower of deception using sound” as the structural concept of the work. At the Mainz City Museum, I made ink rubbings of all the Roman steles in the museum collection using the traditional Chinese method, responding to the pride of the city: the Gutenberg printing press. The Gutenberg Museum is just close by on the left of the exhibition space. As in the story of the Tower of Babel which tells of people's tongues confounded by God, the characters from different steles were rubbed without following their order, thus throwing the lines into confusion and forbidding one to read in sequence. At the same time, I recorded the pounding sound of rubbing. The act of pounding equaled to that of questioning, and in turn, the "answer" from the stele, the very "earth," could be deduced from the echoing sound of "Peng, Peng." In the final exhibition, the ink rubbings were hung in mid-air with a CD player playing the recorded sound of pounding. A video camera recorded the waveform sound equalizer dancing up and down with the volume and rhythm. The recorded image was simultaneously projected live onto the nearby screen, creating for visitors unexpected encounters with towers of light now and then, with shapes similar to those of the Twin Towers. The speakers are close to the rubbings, sending out sound with low frequency which made the rubbings vibrate.

## 我心相印：“嫦娥三号”登月软着陆器 + 公元三千年倒计时表

My Heart Echoing Yours: Chang'e No. 3 Lunar Lander + 3000 Year Timer

不锈钢雕塑、电子表，Stainless steel and digital clock，300cm × 150cm，2004

将杭州西湖著名的风景点“三潭印月”的三个石塔在水中的倒影，“凝固”成为雕塑。雕塑的基本形是倒悬的葫芦形石塔，随水中倒影的扭曲荡漾，雕塑的形也出现拉伸变形。水面波浪变化影响塔影的扭曲程度，同样，三个雕塑的形体扭曲程度也不尽相同。该雕塑为不锈钢的质感。雕塑每个高 3 米，最大直径 1.5 米，从上方悬挂在展厅中，离地 1 米。该雕塑事实上是工业设计作品，这是作者为中国探月计划中二期“落月工程”——预计在 2012 年发射的“嫦娥三号”月球软着陆器所做的外观设计。设计思想力求使本民族的传统人文情怀体现在中国最尖端的航天科学活动中。同时也是对 2004 年上海双年展的开幕时间的应答。在电子表厂家特制的一块电子表牌，液晶屏上的数字不断跳动递减，为目前到公元 3000 年 1 月 1 日零时的倒计时数。电子表放置在上述“嫦娥三号”月球软着陆器雕塑的下方地面上。潮水的声音和机器马达声混合而成的一段声音在展厅中播放，音频线接在不锈钢雕塑上，使金属雕塑体成为“音箱”。

“The Three Pools Mirroring the Moon” is a famous attraction on the West Lake in Hangzhou, the sculptures are the frozen reflections in water of the three stone pagodas. The basic form of each sculpture is a stone pagoda with the shape of the invert hanging gourd. The form of the sculpture changes and elongates as the reflection floats on the rippling wavelets. The scale of the rippling water affects the scale of the distortion of the reflection of the pagoda. Similarly, the scale of distortion of the three pagodas is different. The sculptures have the material of stainless steel, they are each 3 meters high, the longest diameter is 1.5 meters. They are hung from the ceiling, 1 meter away from the floor. The sculptures are actually industrial design projects, designed for the Chinese Lunar Exploration Program Phase II: Soft landers/rovers, as the exterior of the “Chang'e III” Soft Lunar Lander, estimated to be launched in 2012. The concept of the design is to immerse the the native and traditional humanistic feelings in the most advanced aerospace science activities in China. This is also a respond to the time of opening of the 2004 Shanghai Biennale. I custom made a digital watch board from the digital watch factory, the numbers are changing constantly on the LCD screen, a countdown from the present to 0:00 on 1st of January 3000. This watch is placed on the floor under the Soft Lunar Lander sculptures. The sound track of water floating and machine motors mixed is playing in the exhibition hall. The audio cables are connected to the stainless steel sculptures, making the bodies of the metal sculptures “speakers.”

我心相印 My Heart Echoing Yours

帝王早已腐烂，只有楠木香如故。

邱志杰

《纪念碑》系列现在有 8 个水泥墩子。我不能保证自己今后还会不会再做第九个。

这个想法完全成形是在 2000 年。最早则来自我对于考古学的兴趣。从来我都喜欢看考古坑里的立面。也喜欢看地理书里面的不同地层的构造的剖面图。

当年厦门经济特区大开发，来了很多开山辟路的机械，一夜之间就把一个山头狠狠地劈下半边，形成十几丈高垂直裸露的山体。悬崖上常常可以看到很多被切掉半边的陶瓮嵌在土壁之中。那本是海边人家的衣冠塚，后来推行火化之后，重传统的人家也常把骨灰放在陶罐里再次土葬。无情的现代化经常会不经意也不多想，就把很多已经深埋的东西翻出来给人看。

像中国这样有历史的地方，哪一处不是层层叠叠地藏着秘密？要全都记起和辨出，那是考古学的狂妄。要全都忘记，那是无可奈何的气话。

我们历来所拥有的，或者我今天所需要的，是一种中间态度。我在半坡遗址的考古坑中，看到那时的人把夭折的小孩放进陶罐里，砌进家中厚厚的夯土墙里面。存在而不可见，忘尽了，因为已经成为体内黑暗的记忆，这是中间态度。

1998 年元旦，我在北京东郊的姚家园挖一个考古坑。那时候还在做 Video Art 的传教士，我想在地层的不同高度埋进小电视萤幕，电视荧幕里面都是相同的乌鸦在翻飞的录影。北方的冬天土冻硬了，干了几天只挖下去一尺。这个计画没有完全得逞。今天愿力如故，往下挖变成了往上堆积而已。

8 个水泥墩子都有方正的造型，侧面一道道的痕迹恍如浇注水泥墙的模版印痕。人们不妨认为我热爱路易士 · 康，不妨认为我要向唐纳德 · 贾德致敬。

第一个水泥墩子，每一层的内容是历代的革命口号，主要集中在经济思想。农耕社会，王朝兴衰，天下分合的核心要素是土地分配。革命兴起，从龙者大都因为被激动人心的口号所吸引，而革命口号的魅力总在于提倡平均主义。口号的杜撰者一呼百应，于是顺天承

运，口号成就出新帝王。新朝既立，倘若有一套相对有效的土地制度，总能迎来几十年盛世。过个一两百年，土地慢慢又集中到了有钱人家里，又有人没地可种，吃不饱饭了。于是又会有人登高一呼，口号既出，又是一次应者云集，又是一次革命。这样的迴圈成为中国历史的周期性震荡，成为理想操弄人民的诀窍。在平均主义理想的迴圈中，唯一的一次显得例外的是邓小平的“让一部分人先富起来”，当然，在那句话后面还有“共同富裕”作为遥远的安慰。这些口号，是我从读中学的时候就熟记的了。游戏发生在书法史与意识形态历史的交集，有时候，当我书写起义者的口号，用的恰恰是当时的统治者的书法风格。

第二个水泥墩子，每一层的内容是历来中国人如何看待外来民族或文化的话语。从对于蛮夷的轻视到不得不的学习和防范，到主动的开放再到自信心的回归，这里也发生着迴圈反复。近代以来，话语所假设的对象主要是欧美基督教世界了，这也是公共知识。比较不被人注意的是，被近代以来的危机所催发的国族主义，暗暗地把“国家”偷换了“天下”，再用“政权”偷换了“国家”。

第三块水泥墩子，从追朔书法史的角度就容易操作得多。我选用的是自从维新派在 19 世纪末创办现代报刊以来的重要刊物的报头。直接临摹复制，用不着集字和推想设计。一方面，这些报头的内容其实就是中国现代化历史的关键字。另一方面，大众传媒虽然兴起了，用个人的手迹来为话语的权力加持的书法社会学传统却至今依然强大。梁启超、于右任、毛泽东到邓小平，一代代的精神领袖都在不同时代的报刊题头上留下了墨宝。最后一层是来自《娱乐画报》的“娱乐”两字，当然娱乐远非娱乐本身而已。

第四块水泥墩子，所以就出现了卡拉 OK 房的歌单。即使在卡拉 OK 这样的娱乐场所，每一代人都在强化着自己的意识形态认同。他们的保留节目拓印出公共历史的印痕，他们的冒险尝试和独特的点歌组合，勾画出个人趣味的空间。另一条线索则再次指回我们的集体无意识中的关键字：“时代”、“明天”、“月亮”和“梦”，当然还有永远都少不了的“爱”。在卡拉 OK 这样自恋的氛围之下，集体无意识垂帘听政，粉墨登场的是自以为纵欲的个人。

第五块水泥墩子，证明在特定的历史机缘下，某些本属个人化的话语，也可以成为一种公共记忆。这些话语可能生自某种完全个人化的情感和情境，由于个人的能量，也由于呼应了某种集体无意识，它们会成为关于某个历史的集体记忆。和前三块水泥墩子的正史有所不同，这是我们的心灵史的构成方式。这种公共的个人话语，有的其实只是一时的口语，却在时间中流传，像诅咒一般暗暗发酵。多年以后，当事实烟消云散，细节渐渐模糊，留给我们的也许只是这样一句话，夜深人静时会不经意地脱口而出。这样的心灵史，每个人都在组织着他自己的版本。

第六块水泥墩子，不妨认为是纯粹的个人记忆。依循着我国“敬惜字纸”的古训，多年以来，只要是写过手迹的纸片，不管是我自己写的还是别人写给我的，还是别人写给别人的，我从来都是片纸必收。连我家的猫都从来不乱撕写过字的纸。E-mail 时代到来以后，受到手写的信件的时候越来越少了，能看到手迹的机会大半是不起眼的留言纸条或者明信片。我从中挑了一些刻在这些水泥碑上。有学问交流也有日常琐事，个人生活的碎片，本来如此。

第七块水泥墩子，是别人写给我的邮件，发过来的时候就是乱码了。第八块水泥墩子，是我自己在电脑里写的日记，在某次电脑中了恶性病毒之后，不可挽回了成为了乱码。我对于这些乱码有着神秘的敬意：对我来说，乱码与达达主义的偶然性无关，而是与黑洞有关，也就是与我们的无知有关。他们没有丧失意义，只是偏离了我们的解读规则，而我们无力对付这种偏离。就像某些人拥有从掌纹和面相，从树叶和星相中读出资讯的能力，如果我们有能力，我们一定能够从乱码中读出声音，而那声音里，一定不止是我在说话。

少年时代，我曾经刻意制造过密码。那是青春期症状，我疑心父母亲偷看我的日记，于是用甲骨文和金文的单字作为音素，发明了一种拼音文字，用这种密码写了大半年的日记。另外还为自己编了一本记录构字和检索规则的《凡例》。后来或许是青春期过去了，心理上不再觉得有生产秘密的需要了，觉得别人看了就看了，也没什么。或许是因为使用起来颇为麻烦，与日常生活中其他正常场合要写的普通汉字会发生冲突，慢慢就不用了，慢慢甚至也就忘了有过这回事。等我大学毕业回到家乡，忽然在旧物堆里面发现一本自己小时候的日记本而我自己完全看不懂。密码已经完全变为乱码，变为天书。

八块水泥墩子，以公共知识作为起点，渐次呈现出个人的在场，而彻底的个人其实是不可阅读的乱码。个人的心事，总在特定时空中被话语所牵制，并转化成话语，通过话语转化成公共的力量。那些所谓公共的话语，历史的常识，对于某些个人来说，又何尝不是乱码呢？

我注意到字体的意识形态力量，是来自文革中常见常用的美术字字体的“新魏体”。不知道是否因为晚清维新派的领袖康有为本人也是碑学运动的重要理论家和实践者——魏碑的硬朗似乎一直比较被近现代的革命者所钟爱，而它的假想敌帖学，似乎就有了一些守旧的意思。守旧到反革命也似乎只有一纸之隔。在第三块水泥墩子的历代的报刊题头中，最早的《时务报》、《清议报》就都是魏碑风格。到民国时办报的大家于右任先生，又是碑派书法名家。1940 年代末，宜兴人陈禄渊在森严凌厉的《张猛龙碑》的骨架基础上，加上晚清湖北书法家张裕钊的涨墨笔法所形成笔划交界处内角的圆转，由京剧抑扬顿挫的唱腔得到启发，用笔提按有致，形成强烈和紧张的节奏感，整理成统一规范的“新魏体”。50 年代，新中国的清新，需要刚健的字体；60、70 年代，文革前后的剑拔弩张的气氛，呼唤同样剑拔弩张的字体。于是字体的首创者虽然演灭无闻，这种字体却如日中天，成为“美术字”的一种，挤进印刷字体的行列，现在又进入了电脑中文字形档。我成长的 80 年代中，新魏体在报刊上是相当常见的。今天，已经大量地被更圆转温柔、更可爱俏皮的各种字体所取代，新魏体不常看见了。对我来说，这是集体无意识转型的一种讯号。随着新魏体的衰落，我们的社会的关键字，也已经由“革命”变成了“成功”和享乐。

另一种成为流行的电脑字体的是书法家舒同的风格，同样是颜体名家，民国时代流行的是谭延闿的字。而舒同，长征时便是红军中的书法家。

字体总是出于个人的，而政治生活总需委任一些个人操劳公共之事。个人的字体也因此会成为集体记忆。新中国成立以后，毛泽东的字体渐渐成为各大报刊的唯一选择。不重要的机关单位，求不到毛本人亲笔题字的，便祭出我们书法史中的“集字”的办法。比如我小时候常读的《福建青年》，便是从毛主席亲笔题写的《福建日报》和《中国青年》中各取两个字拼成。时至今日，放眼看去，只要不是毛主席题字的大学，多半就算不上一流大学。连我手中的这根“中南海”香烟也不例外。文革中，全国各地到处有人模仿毛的书法，上至江青和林彪，下到小县城的业余爱好者。文革后，一些地方开始出现邓小平的字体。我在做这一套水泥墩子的时候，也常常采用集字的办法。因为有一些话语，自然地要求某一种风格。这一年对于记忆的梳理，同时也重温了一遍风格的意识形态系谱学。话语勾连着过往了的时间，字迹也同样储存着影响的焦虑，过多的警惕，会让我们变成一无所有的人。

杨诘昌和杨天娜来我工作室中看水泥墩子，诘昌问：有没有什么办法让人相信你这里面真的刻了字又覆盖了？能不能有种什么薄膜材料，夹在每一层中间，用 X 光可以看到里面有字？我说：我自管这么做便是，别人爱信不信。杨天娜说：对，要酷一点。

刻帖在中国由来已久，就算从大型的丛帖《淳化阁帖》算起，也有一千年了。古代中国并没有新闻出版署，出版物似乎也不需要事先申请书号。每个人都可以是知识的撰写者，编辑者和传播者。古来将手写的文字付之金石木版者，一则为了不朽，二则为了传播。当然不朽和传播从来都是受到管理的，印版可以禁毁，石刻的碑文也可以粗砂大石相磨砺。我用一层层的水泥刻帖，每层拓印数版之后，碑面很快就用新的水泥层覆盖。既自限传播也自我禁毁。摹刻上石和拓印，正如历史和生活中其他的事件，也是不可重现的。云烟过眼是真非幻，那些书写和印迹确实发生过。白云苍狗了无痕迹，那些书写和印迹只不过是确实发生过。如此而已。

集体记忆和个人记忆之间，难免会有误差。是不是很多个人的记忆累积起来就成为了集体记忆，那也难说。每一个个人只记得自己的那一部分。这些记忆因为某些因缘而属于某个人，这些个人又因为某些因缘而成为所谓集体。归根到底，记忆是不可能的，记忆是一种想像。

如果记忆总是依托于媒介，哪里才会有永存的媒介呢？而一种媒介如果能够用于封存记忆，也必定能够同时用于遗忘。所以，更多的没有被拓印出来的内容，并未因为错过了媒介而消逝。毕竟虽然记忆是不可能的，发生在我们肉体和心灵中的牵挂却是真切的。

被记下来的，可能不是应该被记下来的。被记下来的，可能不是想要记住的。成为记忆的只是走上了前台的事件。在后台，在台下的观众之间，戏剧不停地在上演，不曾重复。现在，这八个水泥墩子，在费家村工作室冬日午后的阳光中如同八座戏台，更如同八个乱码。水泥墩子的最上面一层今天已经封顶，虽然有坦白的拓片，更多的秘密已经现身为秘密。歌声已经消散，光线依然在移动，帝王早已腐烂，楠木棺材香如故 ◎

工作室一角——《记忆考古》创作过程 Studio view, during the process of making "Archeology of Memory"

# Emperors Have Rotted, Only the Scent of the Tree Remains the Same

Qiu Zhijie

As of today, "Monuments" is comprised of eight cement blocks; no telling if there may yet be a ninth one. Conceptualized in the year 2000, the project was initially inspired by my interest in archaeological studies. I have always been intrigued by the vertical faces of archaeological digs; I am particularly drawn to the layers of the earth and geographical diagrams depicting its strata and structure.

In the 1980s the city of Xiamen became a "Special Economic Zone" and a series of large-scale development promptly followed, leading to mountains being blown open and carved by machinery. Overnight, the mountains were ruthlessly hacked down to half their original size, revealing their innards, and in some places, over one hundred feet of vertical face was now exposed. From the top, one could see that the cliff face was rich with artifacts and fragments of earthenware that lay embedded in its layers. Originally, this place was a coastal people's cenotaph , which, later one, when burial by cremation became popular, became the burial grounds of ceramic urns. Modernization, in its unremitting march ahead carelessly churns up these deeply buried artifacts and leaves them exposed for us to see.

With a history as ancient as China's, where are there not secrets that lie within the folds of the earth? To uncover and preserve an entire culture's past is the conceit of archeology. To let it lie and be forgotten is a rhetorical offering of those faced with too much to uncover.

What we have always had, and what is necessary today, is a balanced approach. When I was conducting studies at the Banpo archeological site, I excavated an urn in which someone from the past had stuffed a deceased child into and then completely embedded within the thick earthen walls of his home. There is no anger or disgust. To exist but to remain unseen thus wholly forgotten, to become a part of the wall's dark memory – this is a balanced approach.

During the New Year's Festival of 1998, I began digging at an archaeological pit at Yaojiayuan in the eastern Beijing suburb of Yaojiayuan. At that time I was still a disciple of video art and wanted to bury several small television sets at different levels into the earth. All the televisions would show a video of flocks of crows in flight. But the northern ground had frozen solid, so even after several days of effort, I had only managed to dig down about one foot. Needless to say, my plan did not completely succeed. Today, I am still interested in excavating, the difference is instead of digging down, "Monuments" is a piling up of space, time and memory.

The eight blocks of cement that are a part of "Monuments" are all precisely rectangular, their faces stained by traces of dripping cement, which spilled over as I poured new layers to cover the inscriptions below. Viewers may consider this series an expression of admiration for Louis Kahn, or a gesture of regard for Donald Judd.

In the first piece, each layer is inscribed with revolutionary slogans from past dynasties – with the revolutionary calls primarily circulating around economic issues. Successive dynasties flourished and declined, but for both the individuals and the communities in an agricultural society, the allocation of land was the foremost concern. During the rise of a revolution, the fervor of each slogan excited the revolutionaries followers to support him to be the next ruler, so alluring was the campaign for equality. The sweeping response signified the carrying out heaven's mandate, thus the propaganda succeeded in ushering in a new monarch. Provided it presented a set of reforms for land distribution, a new dynasty would welcome several decades of profitable reign and a thriving generation. Eventually, after a century or two passed, control of the land would fall back into the hands of the wealthy, leaving a population with no place to harvest and not enough to eat. Once again, someone would raise the call out to the people, another slogan would echo through the hills, drawing the together the masses, and, again, a revolution would take place. These were the vibrations of China 's history and became an ideal technique to manipulate the people. The recurring ideology consistently circles back to the value of equal wealth, with the only exception coming from Deng Xiaoping's call to "let a portion of the people become rich first." Naturally, Deng's logic implies there will be equal wealth later, which at least succeeds – for the time being - in offering a distant consolation for those left behind. These slogans have been ingrained since I attended middle school. Throughout history, games have taken place between the interlacing histories of calligraphy and ideology. Sometimes, as I was writing the slogans of these revolutionaries, I found myself, conversely, using the same calligraphic style of the established power during that respective period.

In the second cement block, each layer encloses language revealing Chinese perspectives on foreigners and outsiders throughout history. From contempt towards barbarians to the necessary study of and guarding against them, from subjectively opening up, to the regaining of self-confidence, here there is also a cyclical history. In modern times, it goes without saying that the language primarily targeted the Western Christians, but what goes unpronounced is the fact that the crises of modernism has greatly served nationalism, secretly replacing "all under heaven" with "nation," and then replacing "nation" with "absolutely sovereignty."

Examining the genealogy of calligraphy, the third block is much easier to comprehend. For this work I extracted headlines from "reformist" newspapers launching modernism at the end of the 19 th century. These were directly copied and reproduced, so there was no need to "collect characters" or imagine their design. On one hand, the headlines point to the keywords of modernization. On the other hand, even as mass media gained popularity, the continued use of individual handwriting maintained a sense of traditional penmanship and thus carried a kind of sociological power, which remains highly valued today. From Liang Qichao and Yu Youren, to Mao Zedong, and Deng Xiaoping, each generation's most dynamic leader left treasures in the ink of their headlines. The last layer makes use of the word "entertainment" in the Entertainment Pictorial, because certainly the term "entertainment" does not simply mean just entertainment anymore.

The fourth block's inscriptions are drawn from the song menus in karaoke clubs. Even at these kinds of entertainment complexes, people of each generation can freely declare their own ideological identity. While the songs that are reserved trace out a common history, each individual's adventurous performance and unique "playlist" sketches out the space of individual characteristics. Again, the songs present keywords leading to our collective unconscious: "the times," "tomorrow," "moon," and "dream," and, of course, the ever-abundant "love." In the self-loving atmosphere that is Karaoke, the collective unconscious dances behind the stage, while on stage, the grand entrance of this theatre is made by the individual who supposes himself to be free.

The fifth cement block is testimony to particular sayings in Chinese history; within a certain historical context, some sayings that start specific to an individual can also become a type of public memory. Although these phrases may be born of a completely personal feeling or suggestion, due to the capabilities of an individual, and also as a result of the response to a certain collective unconscious, these words can relate to a kind of collective memory. This block differs from the "official" history of the previous three cement blocks in that it is a method for constructing the history or our "personality." Although this public individual language is colloquial, it continues to move through time, fermenting slowly like a curse, until after many years, when the particulars have gradually become indistinct, it leaves behind only this phrase that someone might let slip carelessly late in the night. Everyone creates his or her own version of this type of history.

The sixth cement block ought to be considered as purely individual memory. In adherence to our country's ancient instruction "cherish the words on paper," I have collected handwriting for many years. So long as a piece of paper had original writing on it, no matter if I had written it or if someone had written for me, or if someone had written it for someone else, I have always collected it. Not even my family's cat ever tore up a single piece of used paper After the arrival of the email age, as receiving handwritten letters became increasingly sparse, the only opportunity to see someone's handwriting is on a note left behind or a postcard. I chose a few to engrave on this stele. Some are my academic exchange, some memos and notes from daily routine life, and some personal life are recorded here just as it was written.

The seventh block consists of emails that others wrote to me, presented in a random order.

The eighth cement block is made up of fragments from my own diary, a computer diary and a written one. Once after a particularly vicious virus attacked my computer, my computer diary became a mess of irretrievable and incomprehensible code. Indeed, I respect these strange codes: in my opinion, the accidental nature of computer jargon is not related to Dadaism, instead it is more closely resembles black holes or spots in human ignorance. These messages are not devoid of meaning, just a deviated system of decoding, and we are powerless to handle this kind of deviation. It is just like people that follow palm-reading or astrology, or those that have the ability to read messages in tea leaves or the stars. If we had the ability, we would certainly find a voice in the midst of these computer characters, and that voice is certainly not limited to my own.

When I was young, I deliberately invented a secret code. It was a symptom of adolescence, as I was suspicious of my parents peeping into my diary. I used single characters found in the inscriptions on ancient oracle bones and bronze cauldrons to create a phoneme, inventing a kind of phonetic language, and I used this code to write the majority of my diaries. In addition I also composed a kind of reference, or dictionary, which included the research I did and the rules and regulations of my language. Perhaps it was after puberty that I no longer felt the need to manufacture secrets anymore, and if someone saw, they saw, it was nothing to me. Maybe it was because employing these codes was a bit of a bother, and everyday life's normal occasions did not require anything but normal characters, so gradually I stopped using them, and gradually forgot I'd ever even used them. It was not until I graduated from college and returned to home that I rediscovered the diaries in a pile of old things, only to discover I could not understand a word. The code had already turned into an incomprehensible, jumbled mess.

The eight blocks use public knowledge as their starting point and gradually individualism emerges on the scene, yet complete individualism is actually incomprehensible code. Individual concern is at some point tied up by language, simultaneously transforming the language, and through language transforming once again into a public power. The conclusion one may draw is that this so-called public language, or historically-based common sense, is actually composed of the incomprehensible code of individuals.

I have noticed the ideological force of the script. Perhaps this comes from the "New Wei Style" script which was commonly seen and used during the Cultural Revolution. I don't know if it is because of the Late Qing Reform leader Kang Youwei was also an important theorist and practitioner of a movement regarding the study of Wei Dynasty inscriptions – something that I have myself studied. The enduring script from the Wei Dynasty seemingly continues to be loved by modern revolutionaries as being opposed to the classical calligraphic text on paper. It is odd that the difference between conservatism and revolution is held within this thin

sheet of paper. In the third cement block, modern newspaper titles till today, the earliest being "Current Affairs Newspaper" and "Qinyi Newspaper," are all written in the style of the Wei inscriptions script. During the period of the Republic, the renowned newspaper owner Mr. Yu Youren, was also a famous scholar of Wei tablet inscriptions and calligraphy. At the end of the 1940s, the Yixing-born Chen Luyuan arranged an new Wei script based on the fierce and powerful structure of Zhang Menglong's tablet, adding to it the late Qing dynasty Hubei-born calligrapher Zhang Yuzhao's zhangmo technique, in which the inner curve of each turn and the cross of two strokes, as well as influences from Peking Opera, with the intensity and tension of a musical rhythm. In the 50s New China's fresh air called for an energetic font; in the 60s and 70s during the Cultural Revolution the same font took on nervousness in the tense atmosphere, and the inventor of these scripts disappeared. This kind of font had reached its peak, becoming a kind of "artistic" font tucked into the printing process, and now findings its way into computer font options. In the 80s when I grew up, New Wei script was commonly used for newspaper title headings. Today, already a large amount of the script has been transformed into a rounder, softer style; cuter, saucier fonts have replaced it, and one doesn't often see the New Wei script. In my opinion, these changes in fonts are also an indicator of change in the collective unconscious. Along with the decomposition of the New Wei script, social keywords such as "revolution" are being replaced with the likes of "success" and "pleasure."

Another popular computer font is created in the style of the calligrapher Shu Tong, an expert on Yan style characters. The most common script during the Republic of China, was created by Tan Yankai, a senior member of the KMT. Shu Tong was conveniently a calligrapher for the Red Army during the Long March.

Calligraphy has always stemmed from the individual, yet political life has always appointed a handful of people to look after public affairs. Therefore individual fonts have become part of the collective memory. After the establishment of the People Republic of China, Mao Zedong's script gradually became publications only choice. Unimportant units of the government were unable to obtain a copy of Mao's original handwriting and therefore they used a historical method of "collecting characters." For example, the paper Fujian Youth, which I often read as a child, began to piece together the fonts of the Fujian Daily and China Youth. Until now, if you look around, if a University doesn't have Chairman Mao's handwriting, it isn't considered a topnotch University. The Zhong Nan Hai cigarettes in my hand are the same. During the Cultural Revolution, everyone in every part of the country was imitating Mao's handwriting, including Jiang Qing (madam Mao) and Lin Biao. After the Cultural Revolution, there was the emergence of Deng Xiaoping's handwriting. While I was making this set of cement blocks, I also often used this "collecting characters" method. This is because some language naturally calls for a certain kind of style. The past year of making this work has been a review and a re-organization of memory. At the same time, it has been a review of the genealogy of ideology. Discourse connects the different periods of history, scripts and characters also preserve the anxiety, it is over-discretion can cause us to be in possession of nothing at all. When Yang Jiechang and Martina Koppel Yang came to my studio to see these blocks of cement, Jiechang said: "How are you going to prove to people that you have actually engraved and re-covered the engravings you say are inside? Can't you use a kind of clear material, so that you can see in between every layer, or some kind of light to make the inside characters visible?" My own answer to this was, believe or don't believe. Martina's response was, "Yea, that's cooler."

The origins of engravings in China are extremely ancient given the large-scale collections that the Chunhua Council of Inscriptions has accumulated which date back almost one thousand years. Ancient China didn't have news or publishing bureaus, and publishing things didn't apparently require advance applications. Anyone could be an intellectual writer, editor, or propagandist. Ancient carvers who used their hands to carve characters committed to stone, bronze, and wood did so both for immortality and to spread the word. Of course immortality and dissemination have always been controlled, a seal could denounce it, inscribed stones would also be ground down by using the grit of a large stone. These layered cement engravings are similar, after repeatedly inscribing each layer I would quickly cover it again with cement. This is myself controlling my own dissemination. The imitating inscriptions are just like history and life's other events; they cannot be seen again. Clouds and smoke that pass the eye are neither real nor fantasy. These events that are written in the inscriptions indeed occurred. White clouds become blue sky without leaving a trace, the inscriptions are no more than occurrences. Nothing more.

Among collective memory and individual memory, it is difficult to escape error. Whether or not the accumulation of many individual memories is actually a collective memory is difficult to say. Every individual can only remember a portion of his or her self and experiences as that self. The memories then owe themselves to certain chance events that belong to each person, and these individuals, due to certain chance events, become a part of the collective. To sum it up, memory is an impossible truth, it is a part of the imagination.

If memories can only rely on a medium to exist, where can we find such a permanent medium? And if a kind of medium can seal and thus preserve the memory, then it also possesses the capacity to forget. For those stone tablets which have not been preserved through rubbings, they have not been transferred to another medium and thus they are forgotten. After all although absolute memory is impossible, what happens in our physical body and internal spirit is in fact reality.

Perhaps what is recorded shouldn't be remembered, or are not the things we would want to remember. What becomes memory is only those things that enter onto the stage of larger events. But back stage, and amidst the crowd of the audience, the drama continues without cessation. Now, these eight cement blocks in the light of Feijiacun Village's noon sun are also carrying out a drama, sort of like 8 codes. The very top layer of these cement blocks has already been sealed, even though they contain honest inscriptions even more secrets form to keep the secrets. … the sound of the song has already dispersed, the rays of light are ever-changing, the emperor decomposed long ago, only the scent of the Nanmu tree remains ◉

## 记忆考古 Archeology of Memory 拓片、水泥装置，Ink rubbings and concrete blocks，2001

该作品在空间向度上跨越着公共话语与个人密码，在时间向度上则从历史叙述梳理到当代语汇。作者不厌其烦地将个人记忆仓库中长久回响的语句铭刻在水泥制成的碑面上，似乎致力于永恒的记忆。却又不断地将碑文用水泥加以覆盖，将一层层的碑文密封在一层层的水泥之下。在最后获得的极简主义雕塑式的水泥立方体上，除了侧立面上考古坑一般的痕迹，人们很难想象它们其实是一些记忆的容器。作品涉及的内容涵盖了政治观念、报头题词、革命口号、名人名言和手迹、流行歌曲、私人信件乃至不可读的乱码，形成从公共到个人的渐变系列。首先是由中学历史、政治教材一般尽人皆知的公共知识，到个人经验与公共资讯之间的过渡地带，再到纯属个人信息的内容，最后经由乱码，出现了一种过分的个人性，以至于无法解读，反而成为一种公共图像。这种悖论提出了公共记忆与个人记忆之间复杂关系。通过对于字体风格过渡的关注，这件装置又在另一个层面上进一步成为书法史和性格笔迹学研究的部分，成为趣味史和意识形态史的交集。

这样一种笔记体的装置写作模式，几乎应当算作历史记号、社会学标注、美学和思想史研究。拓印成为证据，拓印更是一种日课。既是内省的修炼，也是对外的指涉。通过这样一种写作式的制作模式，邱志杰将自己作为文化生产者的身份又一次边缘化，或者用他自己的话来说是“总体艺术化”了：既是拥有特殊能量的物质的生产者，更是现象的观察者和观念史的旅行者。

足以令人饶有兴致地解读的拓片在某种程度上缓解了那些方正而沉重的水泥墩子带来的焦虑，却可能也引出了更多的秘密。而更大的焦虑来自另一块没有留下任何拓印的水泥碑。值得一提的是，这些水泥墩子在展出之后，未来将在作者一项更庞大的“造塔计划”中，成为一座塔的地基。

From a spatial dimension, the work covers both public discourse and individual codes; temporally, it spans the re-examination of historical narratives to contemporary vocabulary. The artist has indefatigably carved words and sentences that haunt the collective and individual memory onto the concrete monuments – as if to solidify these memories into permanence. But, he then the concrete covers the epigraph with another layer of concrete, and continues this process – layer by layer – until the epigraph is sealed and every single layer is covered by another concrete layer. Finally, only simple, concrete, cube sculptures remain, their stained sides giving them the appearance of having been excavated from an archaeological dig themselves. Yet, it is difficult to associate these concrete cubes as containers of memory.

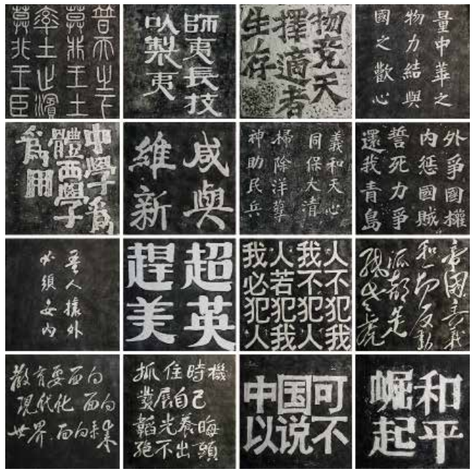
The work includes words, phrases, and sentences extracted from political ideas, newspaper headlines, revolutionary slogans, mottos, handwritings, pop song lyrics, private letters, and even unrecognizable computer codes, which examine the movement and linkages between the concepts of public to private. Starting from public historical knowledge and history (commonly found in middle and high school textbooks), to a middle ground between individual experience and public knowledge, reaching individual and personal information, and finally, collapsing into unrecognizable codes that are too individualistic to understand yet become the public image. This paradox proposes the complicated relationship between public memory and private memory. Through an examination of the different texts and the adoption of their writing styles, this installation can be considered an in depth study of calligraphic history and character graphology, which is the intersection of histories of individual pursuit and histories of ideology.

This "notebook"-like installation is a careful study of historical symbols, sociological labels, aesthetics, and ideology. The corresponding rubbings not only serve as evidence to the existence of the inscriptions, but also daily lessons. They refer to inner, spiritual cultivation, as well as direct attention to the outside. Through this art work's production and "writing" process, Qiu Zhijie has taken his identity as a "Culture Generator" to the brink, or, as he says, he is "making Total Art." He's a material producer with special energy, an observer to phenomena and a traveler amidst the history of concepts.

The rubbings should provide proof of the sealed inscriptions, helping to calm anxieties provoked by these bulky concrete cubes. They may trigger skepticism, but without the rubbings, these concrete blocks would surely invoke disbelief. Following the current exhibition, Qiu Zhijie will use these blocks in the foundation of a tower, in a large-scale project titled "Constructing the Pagoda."

**近代刊物的题头**
Modern Newsprint Publications
拓片，Ink rubbings，80cm×80cm×25，2001

**历代革命口号**
Revolutionary Slogans of the Successive Dynasties
拓片，Ink rubbings，80cm×80cm×16，2001

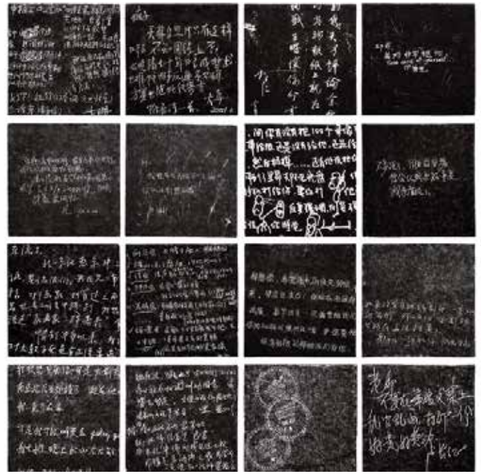


**国际政治思想**
International Politics
拓片，Ink rubbings，80cm×80cm×16，2001

**电脑中病毒之后成为乱码的个人日记**
Computer Diary after Virus Turned It into Incomprehensible Code
拓片，Ink rubbings，80cm×80cm×16，2001

**卡拉 OK 歌单**
Song List from Karaoke
拓片，Ink rubbings，80cm×80cm×16，2001

**收到的乱码邮件**
Emails Received in Scrambled Code
拓片，Ink rubbings，80cm×80cm×16，2001



**个人书信和留言纸条**
Personal Letters and Notes
拓片，Ink rubbings，80cm×80cm×16，2001

**作为公共记忆的私人话语**
Personal Sayings as Public Memory
拓片，Ink rubbings，80cm×80cm×16，2001

## 墨瀑布 Ink Waterfall 装置，铁、墨汁、铁轨、枕木、水泵、鸟类标本，

Installation，iron，ink，railroad track，railroad ties，water pump，and bird specimen，1500cm × 1000cm × 750cm，2009

一个 10 米高，6.5 米宽的墨汁形成的瀑布安装在巨大的墙面。墨汁瀑布落到地面不规则形状的金色水池中，循环。瀑布正中，十级枕木和两根铁轨组成的一段铁路竖立在瀑布表面。铁轨上立着一些鸟类的标本。我为《墨瀑布》装置构想过 20 个标题：“建国方略 2”“朝如青丝暮成雪”“大革命”“黑夜中的旅行者”“我们相信的一切都让我们感到悲伤”“死者们”“我所忘记的人们的名单”“滚滚而来的陌生人”“牺牲者的阅兵式”“双倍的激情是不可能的”“赤壁赋”“上升者和下坠者擦肩而过”“置身事外是不可能的”“置身其中是不可能的”“我永远站不到正确的一边”“群众运动纪念碑”“被污染的溪山行旅图”“革命后的马远：黄河逆流”“祖国之死”“疯狂的故乡”。

A 10-meter tall, 6.5-meter wide waterfall of ink is mounted on a vast wall. It cascades into an irregular golden pool on the ground, and is recycled. In the center of the waterfall, ten railroad ties and two lengths of track form on the face of the waterfall itself. Birds specimen stand on the track. Twenty titles that I consided using for the "Ink Waterfall" installation: Nation Buliding Strategy 2, Black Hair in the Morning Turned White by the Evening, The Great Revolution, Midnight Traveler, Everthing We Believe Causes Us Sorrow, The Dead, The List of Names I Have Forgotten, Strangers Rolling In, Military Parade of the Martyred, The Impossibility of Doubling Your Passion, The Red Cliff Ode, The Ascending and Descending Brush by One Another, No Way to Stay out of Things, No Way to Be Part of Things, I Can Never Be on the Right Side, Memorial to the Mass Movements, The Polluted Painting of Travelling on Mount. West, Ma Yuan After the Revolution: The Yellow River Reverses Its Flow, The Death of the Motherland, The Insane Hometown.

## 网 Web 装置，Installation，2009

作品《网》的材料来源于艺术家从垃圾回收站定期收购作为废品处理的条幅标语。这些红色条幅包括政府宣传标语、商业广告、各种会议庆典用的标语等。这些条幅按照网状结构经纬编织起来。其上原有的语句被打乱，回到纯粹的汉字状态。《街谈巷议》是艺术家访问了北京和台北的 18 位出租汽车司机，从他们口中选出了这 18 句当前流行的街谈巷议。内容涉及对于各种社会事件的回应与心态。这些被打乱的文字被翻转过来刻在轮胎上，在地面压印出杂乱的文字和语句。

The artist collects discarded banners with slogans from waste recycling facilities periodically and use them as materials for this art piece. These red banners were originally used for government propaganda, commercial advertisement, and various conference and festivals. The banners are cross woven together into nets, breaking the order of the characters of the slogans and brought them to a state of pureness. "Street talks" consists of 18 popular sentences selected by the artist after interviewing 18 taxi drivers in Beijing and Taipei. Their content concerns their views and opinions on various social issues. These sentences are carved on car wheels inversely, leaving chaotic tracks of words and sentences on the ground.

# 后感性
# Post-Sense Sensibility

1998-2005

我本来就是因为厌烦当代艺术中的智力崇拜，渴望感性的现场，才去搞录像艺术。后来重新思考中国传统，对当代艺术的点子化智力化更持批评态度。1998 年我发表了一篇名为《观念：艺术的误区》的文章，正式对以观念艺术为代表的当代艺术宣战。有一批被当代艺术新体制的把持者们所漠视的年轻艺术家渐渐团结在我身边，形成了一个圈子。大家首先都渴望能创造感性的、刺激的现场，而不是依靠阐释来工作，所以也都有点反文化的激情，为了惊世骇俗不择手段。

从现象来看，“后感性”时期的创作，大量运用身体材料来加大刺激性，也大量依靠现场表演的力量，渴望创造一种野蛮和逼迫的情景，渴望放弃艺术圈已经成型的优雅。但是“后感性”并没有因此丧失它的社会性的牵挂。这些作品里面有肉体如《心经》，也有民工，有当代的政治事件，如《双喜》和《报应—悬着》。把它们整合在一起的是一种难于回避的“遭遇感”。

2001 年以后，“后感性”进入到第二个阶段。我发现艺术家们不比赛观念艺术式的机智和幽默，就开始比赛好勇斗狠。那么问题就出在诱导艺术家展开比赛的当代展示制度。我们开始反展览，做现场。同时这种“遭遇感”也发展成艺术家之间的互相碰撞。

我自己版本的“后感性”，离不开我对中国传统的残酷的解读。中国传统在我这里从来不是虚静淡雅的，文人生活从来都是大汗淋漓和血淋淋的。在我这里，“后感性”是一种狂禅。

“后感性”的论述是：我们在熟悉的俗常生活中使用的只是习惯，并不是感觉。当我们到了陌生一点的地方我们是在使用理性和知识。当我们来到了习惯、理性和知识都用不上的地方，我们才开始凭感觉。感觉是在理论尽头才到来的东西。所以我们要尽量理性以便把自己逼到凭感觉的地步，这才足够不安全，这才足够疯狂。这个思路落实为行动，就是要建立一套机制来让我们的习惯和知识都不起作用。不管是自己的生活和创作，还是大家一起做展览。要强行创造，要逼迫自己。

I started doing video art essentially because I was annoyed by the worshiping of intelligence of contemporary art, and longed for an exhibition site filled with sensibility. Afterwards I thought about the Chinese tradition again, and became even more critical of the strategizing, intellectualizing, and pretentiousness of contemporary art. In 1998 I published an essay "Concept: the Misconception of Art," formally declaring a war against the contemporary art represented by conceptual art. A group of young artists who were despised by the people who control the new institution of contemporary art gradually gathered around me. We all desire exciting and emotional sites instead of relying on interpretations to create work. We therefore became more or less anti-culture, and would give anything to be shocking.

Phenomenally, the works during the era of "Post-sense Sensibility" were largely utilizing materials to increase its shockingness. They were also largely dependent on the power of live performance, longing for barbaric and forceful situations, which gave up the elegance already in place in the art world. However, "Post-sense Sensibility" did not forego its social concerns. Among these works there were bodily works such as "Heart Sutra," works concerning migrant laborer, and current political affairs such as "Double Happiness" and "Retribution · Hang up." The thread connecting the works is an unavoidable "sense of forceful encounter."

After 2001, "Post-sense Sensibility" entered its second phase, I realized that if artists don't compete with the smartness and humor of conceptual art, they compete on relentlessness and ruthlessness. The key issue is the contemporary exhibition institution that guides the artists to start competing. We started to become anti-exhibition and focus on site-specific live experience. At the same time, this "sense of forceful encounter" has evolved into positive collisions between artists.

My own version of "Post-sense Sensitivity" cannot be peeled away from my ferocious interpretation of Chinese traditions. Chinese traditions have never become tranquil and subtle in my eyes, the life of a literati is a life of sweat and gore. Personally Post-sense Sensitivity is a kind of Mad Zen.

The argument of "Post-sense Sensitivity" is that what we utilize in the familiar mundane life is not feeling, but merely habit. When we arrive in an unfamiliar place we adopt rational thinking and knowledge. When we encounter places where custom, logic, and knowledge are all deemed useless, we start to initiate our feelings. Feelings are only present at the end of logic, so we should try our best to be logical to force ourselves into the emotional territory, where it is risky and crazy enough. To implement this idea in actions, we need to build a set of mechanisms that deem our habits and knowledge futile. In all situations: our own daily life, artistic creation, or curating exhibitions together, we should create forcefully and continually push ourselves.

关于后感性的回忆　A Memory Map of the Post-Sense Sensibility Period　纸上水墨，Ink on paper，138cm×69cm　2014

# 后感性

邱志杰

什么是后感性？后感性是剃须刀在胸口拉出血道，你没有感到疼痛却有一种报复的兴奋；后感性是你注视年迈的父母却疑心自己血缘的纯正；后感性是街上的每一个人都长得和你毫厘不爽；后感性是“多利”和“伟哥”，后感性是网络爱情。后感性是正在从你心底不可抑制地滋长出来，你不想承认，你无法命名的东西。

## 后感性是一种可能

我们是历史决定论者吗？我们将以“当代”的名义使后感性成为理性选择的结果吗？它是大势所趋的现实将我们推去的方向吗？因为卫星电视把几十个频道硬塞给我们，我们的指尖在各种遥控器上弹钢琴一般高速地点击。因为深夜上网的习惯我们已经半个月没有看到早晨的太阳。摩天大楼的电梯不断让我们超重和失重，喷气式客机使时差的概念转化为一种身体的不适。因为克林顿的绯闻，因为东亚金融风暴，因为所有这一切，因为人类成了后人类，所以人类萌生了后感性，所以后感性是在劫难逃的，所以后感性是万众一心的。这种“因为—所以”的决定论模式跟所谓“卡通一代”的思路同样是一种肤浅的未来主义。在美学上早就被批倒批臭的机械唯物主义，难道竟会是对的？事实上，我们在卡通片和电脑游戏中体验到的并不是什么新鲜的感觉，那无非是恶魔、英雄和需要拯救的人们之间古老的故事，依据着普洛普所分析的民间传说的永恒结构。而二十世纪的绝大多数电影只是把各种传统艺术样式所抛掉的东西：叙事性、戏剧性和性格还原等当作宝贝拾了起来，并以文化传播的工业方式加以放大。这里面没有后感性，只有古老的理性——赚钱。认为街上染过头发，戴着银圈的小烂仔们是后人类，认为电子游戏玩多了就会玩成新艺术，未免太耸人听闻了。这里不过是古老的赌性和纹身风俗，而人性依然故我。我想说的是：新技术和它所带来的新环境——新的经济生活方式，比如黑客在网上打劫银行；新的政治生活方式，比如新的言论自由概念和出版概念，这些将是后感性萌生的土壤。但后感性不是一种结论。甚至也不是一种预言。后感性更像一个陷阱，你可以往下跳，你也可以绕着走。事实上发生的是一种决定或一种心灵的进化——已经有一些人在做出一种改变。我甚至相信，首先是这样一种心灵的出现才孕育了改变我们世界的物质力量。后感性不是未来情感模式的样品。它既不赞美技术也不诅咒技术。它不信任未来，但也不信任过去，后感性不是原始崇拜，不是本能对教化的优势，不是被文明所压抑的无意识的宣泄。后感性与今天有关，它是一种可能性。

## 后感性是一种症状

后感性是一种边缘化的精神状态，却不是一种另类文化。现代文明中的另类概念崛起于十八世纪的个人主义思想和十九世纪的波希米亚生活方式之中，经过二十世纪反文化美学的合法化，今天已经以浪子的嘴脸成了权力父亲的民主幌子。从牛仔到朋克，另类由社会转型的动力蜕变成为促销的王牌。因为真理有时掌握在少数人手中，另类的乌托邦成为与选民相关联的神话，在世界各地胶合亚文化群落，为信徒们提供偶像的力量。但是，另类文化永远是一种自恋的文化，另类是与它的主流文化假想敌同样自恋的文化。主流与另类扮演着敌对的角色，却共享一种精神状态：明确的自我认同。另类和主流爱恨交集暗通款曲，共同维持着当代的精神秩序。这种秩序的核心是身份的表达，它保证每一种身份获得空间和发言权，只是空间事先按身份的定位分割过，发言权是认命之后领到的蛋糕。这种表达是身份的不断明确，不断强化，不断自我复制。只有知道自己是谁，知道与别人不同，才知道自己是另类。可是，在此之前呢？对于认同的根本问题，另类的庇护所还嫌太小。在后感性状态中，我们面临的是自我认同的先天缺失或人为搁置。不是在认同完成之后使用艺术去表达这种认同，而是用艺术本身去进行这种认同——也许认同的概念是误导的，它意味了一个普遍模型的存在，但模型本身是虚构，是试图深入后感性的心理负像。后感性是在一个解体的但也是唯一真实的人性或自我语境中的精神现象，后感性是没有感知主体的感性，或是感知行为对主体本身的改写。后感性是对自我进行反思性监控和人为干预，将未来的不确定性作为身份的风险参量加以炫耀。它对身份和类型不断地退出，不断地策划和发动对于自我和经验的再陌生化。后感性是从来没有完成过的镜像阶段，是被延长到一生的青春期，是与自我的想象关系，是揪着自己的头发飞向天空的尼采的癫狂，因此，后感性是一种症状。

## 后感性是一种能力

后感性不是理性认识，但也不是纯真的感性。因为主体尚待想象和构成，我们不知道如何感知，又是谁在运用理性。后感性反对理性，因为它沉浸在困惑、迷失、陶醉和感慨的层次而拒绝进行判断。它是对事物的体验，是从事物内部发现自己。后感性反对感性，因为它穷尽了分析、归纳、推理和假设，它是理性知识重新成为感觉材料。后感性不是无意识，无意识是意识之下的潜行者，而后感性是意识的上层建筑，是意识的可能性，是意识行将成为的东西，后感性是大彻大悟，后感性是活跃的生活。

我们从无意识的混沌和欲望中破土而出的感性是冲破自我囚禁的外壳对外部世界的首次发现。而我们对感性材料深入的思考将之提炼为理性，从而进入了世界的普遍形式。借此理性我们由此知彼举一反三，再次扩大了生命的疆域。后感性则是使理性知识突破认识论框架，是经过理性整形之后感受力的高度尖利和急速游走，是由知识建构所开发出来的感觉内容，是对自我的最终决裂，是生活在事物的关系之中，是在行动中获得的存在。感觉更多地受到人种、年龄、身体状况等生理因素的制约，理性知识更多地由教育、文化、语言范型和阶层等社会因素控制，后感性则取决于偶然性机缘和想象力的影响。它在感觉和理性认识穷尽的地方开始工作——意识是后感性的无意识。后感性以讲道理的姿态塑造不可能的感觉，以感性的姿态进入理性的迷惘，但不是谁都会成功，因此后感性是一种机会，也是一种能力。

作为一种艺术运动，后感性首先是对观念艺术的反驳。它所放弃的包括表明明确的意识形态立场的文化评论行为，如环保、动物权利维护等；包括表达明确的身份认同的女权艺术、XX 代艺术、XX 地域艺术等归属界定；包括对既已发生的社会、文化事实进行写实或变形描述的新闻艺术；它尤其反对使艺术沦为理论工具的虚假的知识诉求。相反，后感性是体验的亲身性、现场性、综合性和不可还原性。

其次，后感性对体验的强调不等于认同于表现主义的本能反应。在它看来，本能的刺激不管是以血腥暴力还是以冰冷极端的形式出现都仍然是一种常规体验。后感性借助于常规体验最终则进入体验的裂隙与张力，成为对本能的重新定义。

再次，后感性作为想象的构成在艺术活动中首次完成。它与事先的生活经验无关。相反它与生活经验中的某种匮乏有关。正因为没有任何一种现实对象能满足这种匮乏，后感性成为一种欲望，最终在现实情境中成为艺术形式。

## 作为艺术现象的后感性目光集中在三个地带：

**延异的身体经验**。挪用德里达的延异概念表明这样一种企图：变异从本能的内部生长出来，既是一种人为改造，又是一种自然延伸。从具体情境中身体的支离感与构成感，到人我关系中身体的被控制感与被夺感。从自我关系中身体的客体感与非我性，再到妄想中身体对快感与厌感的虚拟。延异的身体经验通过自然或人为地出现在肉体上的各种症状探索灵魂和肉体二元模式之间的中间地带，传统的灵肉分离不是灵魂高尚肉体肮脏就是对之的颠倒——灵魂痛苦与肉体的欢乐相对。而二者之间的中间地带及其统一性尚待积极的感受。后感性是歌尔德蒙与纳尔齐斯的二位一体，后感性就是一个难言的表情——表情属于肉体，还是精神？

**构成性记忆与想象**。后感性在一个际遇者身上体现为对记忆的想象性构成。这里发生的不是遵循快感原则的自然遗忘机制，而是具体地改变情境的现实后果的干预。这种干预使记忆非客观化而满足于主观印象，并排除了从信息值上对之加以还原的要求。由此记忆成为一种不可盘点的库存，每一次记忆的行为都改写了记忆，因此记忆越来越晦涩地成为隐喻与谜团密布的幽暗地带。与此相应的是对可能生活的虚拟体验。这种耽于妄想的生活方式正在越来越成为与残存的现实感的告别仪式，并与未来建立起一种明智的交往。明智体现在它始终注意了虚拟的游戏性质，用借用的情境和角色学习可能的生活风格。我们将如何恐惧？我们将如何亢奋？我将如何寂寞？我又将以何种方式等待？在虚拟之中，后感性摆脱了单一想象模式的偏见，同时升华为一个事不关己的观望者。

**情境的整体性震颤效果**。后感性不可能自我界定为某种听觉、视觉、味觉、运动感等具体的感官艺术类型，甚至也不是所有这些感官通道的相加或综合。震颤是整体性地从情境中无声透出的氛围，起作用的不是某一感官，而是感官之间的关系，是由精确的设计或突兀的偶发。将来访者逼入困境，使之失去分裂地感知一个情境的必要距离，而这种距离是他作为明晰的自我所不可或缺的。此时此刻由于卷入一个黏稠的情境，来访者自我的现实性连同他确信遇到了掠夺，他被抛入运动性情绪感染之中，就此而言，后感性是一种通灵论。

因此，作为一种艺术现象的后感性与观点无关，与立场无关，与性别无关，与职业无关，与家属无关，与理论无关，与生活无关。后感性与冲动有关，与词语和运气有关，与光线有关。然而，归根到底，后感性又不是一种艺术现象，因为它将不属于一个时代，一个地区，某一群人 ◎

# Post-Sense Sensibility

QuZhijie

What is Post-Sense Sensibility? Post sense sensibility is the revenge-like excitement you feel when your razor cuts a bloody line on your chest. Post-Sense Sensibility is the suspicion you have about the purity of your own blood when you look at your elderly parents. Post-Sense Sensibility is the fact that everyone on the street looks exactly the same as you do. Post-Sense Sensibility is "more profit" and "cute boy." Post-Sense Sensibility is internet dating. Post-Sense Sensibility is growing uncontrollably from the bottom of your heart, the stuff that you do not wish to admit, that which you cannot identify.

## Post-Sense Sensibility Is a Possibility

Are we historic determinists? Will we make Post-Sense Sensibility a rational choice in the name of contemporary art? Is it the main direction toward which reality is pushing us? Because satellite TV is force-feeding dozens of channels to us, our fingers are playing on different remote controls like piano keys. The habit of getting online at midnight means that we have not seen sunlight in half a month. Elevators in skyscrapers continually make us weightless or over-weight. Airplanes alter our jetlag into a bodily discomfort. Because of the Clinton sexual affairs, the Asian financial crisis and all of the above, humans have become post humans, and Post-Sense Sensibility is born. Post-Sense Sensibility is inevitable, and it is prevalent everywhere. This deterministic "because-therefore" formula is as simplistic as the term "cartoon generation." Mechanical objectivism has already been attacked over and over in art criticism, so how can this be right? In fact, the sensation we get from watching cartoons or playing video games is nothing new. It is merely the age-old story about demons, heroes and people who need help in the tradition of folklore. Twentieth century TV picks up elements that are long discarded by traditional culture, such as narration and dramatification, and magnifies them through media. There is no Post-Sense Sensibility here, only one ancient wisdom, to make money. To think that street punks who have dyed hair and silver necklaces are post sensational, or that new art can come out of intensive playing of video games is ludicrous. These are old gambling tricks and tattoo culture, which do not alter fundamental humanity.  What I am trying to say is: new technology and the new environment that it brings, such as new economics, for example, online hacking of banks, and new politics such as concepts about freedom of speech and publication, only provide the soil upon which Post-Sense Sensibility can grow. Post-Sense Sensibility is not a conclusion. Neither is it a prophecy. It is more like a trap. You can jump into it, or walk around it. What actually happens is the result of a decision or a change of heart is that people are already making changes. I even believe that such an emotional shift is a pre-requisite to acquiring the material means to change the world. Post-Sense Sensibility is not the prototype of future emotions. It does not praise technology, nor does it denounce it. It does not believe in the future, nor does it believe in the past. Post-Sense Sensibility is not primal worship, nor the superiority of intuition over indoctrination, nor is it a meaningless outburst under cultural suppression. Post-Sense Sensibility deals with the here and now. It is a possibility.

## Post-Sense Sensibility Is a State of Mind

Post-Sense Sensibility is a peripheral state of mind, but not another culture. The concept of the Other in contemporary culture grows out of eighteenth century individualism and nineteenth century Bohemian lifestyle. It has evolved from an outcast to a democratic poster boy with the validation of twentieth century anti-aestheticism. From jeans to punks, the Other has been propelled into stardom by the forces of social change. Since truth is in the hands of the few, those who hail the utopian Other have fashioned themselves into a mythical group that appeals to voters. They solicit support from sub groups all over the world, and provide idol worship to believers. The culture of the Other, however, is always a self-indulgent culture, just as its enemy, the mainstream culture is equally self-indulgent.  Mainstream and the Other engage each other as adversaries, but share the same state of mind: unequivocal self identification. Mainstream and the Other play a love-hate game, and together they preserve the order of contemporary psyche. The core of this order is the identification of status. It ensures that every status has a place and enjoys the freedom of speech. The space, however, is pre-divided according to status, and the freedom of speech is the cake after identification. Such identification continues to self-replicate and solidify status. Only when you know who you are, and how you are different, do you realize that you are the Other.  But what happens before? The protection of the Other does not solve the problem of identification. In Post-Sense Sensibility, we face the natural defect and artificial avoidance of self identification. It does not use art to express such identification after the fact, but directly engages in the process of identification using art. Perhaps the concept of identification is flawed, since it suggests the existence of a common model. This model itself, however, is illusory, as it is only a psychological attempt to penetrate Post-Sense Sensibility. Post-Sense Sensibility is deconstructive and yet it is the only real state of mind that reflects humanity and the self. Post sense sensibility is sensation without a subject, or the challenge of intuitive actions against a subject. It is a self-censorship and self-intervention. It views future uncertainty as a status risk that is worth extolling. It consistently avoids status and identification, and plans and initiates the renewal of old experiences of ones self. Post-Sense Sensibility is at the unfinished stage, it is perpetual puberty, it is the relationship between self and imagination, it is the insanity of pulling one's hair trying to rise into the sky, and therefore it is a state of mind.

## Post-Sense Sensibility Is an Ability

Post-Sense Sensibility is not reason, nor is it pure sensation. Because the subject of sensation is yet to be imagined and non-existent, we do not know how to feel, or who is exercising reason. Post-Sense Sensibility is against reason, because it remains at a level of confusion, uncertainty, indulgence, and sentiment that refuses to make judgements. Rather, it is the experience of things, the discovery of self within things. Post-Sense Sensibility is against sensation, because it rejects analysis, conclusion, induction, or assumption, and refreshes rational knowledge as intuitive materials. Post-Sense Sensibility is not unconsciousness. Unconsciousness is the layer beneath consciousness, but Post-Sense Sensibility is above consciousness, it is the possibility of consciousness, the stuff that consciousness is going to form. Post-Sense Sensibility is sudden and complete revelation of vigorous living. The revelation we get from breaking out of unconsciousness and desires is a major discovery of the outside world after being freed from self-entrapment. Our further contemplation of sensual experiences refines them into rational knowledge, which becomes a common form in the world. Such rationality allows us to know other things by knowing one thing, and expand our horizons. Post-Sense Sensibility breaks the limits of rationality, and carries the highly acute and rapid sensational power of knowledge explained by reason. This is the discovery of sensual content from the constructs of knowledge, the final breakage from self, life in the relationships between things, and existence in action. Sensations are usually influenced by race, age, and health factors, and reason is usually effected by education, culture, language, status and other social factors. Post-Sense Sensibility is however determined by chance and imagination. It operates at the place where sensations and reason grow destitute — consciousness is Post-Sense Sensibility's unconsciousness. Post-Sense Sensibility assumes the position of reasoning in order to reveal things that are impossible, and the style of sensation in order to enter into the confusion of rationality. It does not mean, however, that every attempt will succeed. Post-Sense Sensibility therefore is an opportunity, and an ability.

As an artistic movement, Post-Sense Sensibility first and foremost rejects conceptualism. It throws away critical cultural behaviors that take clear positions, such as environmentalism and animal rights. It also discards clear identification such as feminist art, xx generation art, and xx local art. It detests realistic or descriptive documentary art about social and cultural facts. It especially opposes making art as hypocritical knowledge or as a theoretical tool. On the contrary, Post-Sense Sensibility is the actual, total and non-replicable experience. Second, Post-Sense Sensibility's emphasis on experience is different from the instinctive reaction of expressionism. Instinctive stimulation, whether bloodily violent or coldly extreme, is nevertheless an ordinary experience. Post-Sense Sensibility enters into the cleavage and expansive power of experience, which redefines instinct. Lastly, Post-Sense Sensibility completes the artwork upon the first try as an agent of imagination. Prior experience is irrelevant. Conversely, it deals with the lack of experience in life. Precisely because no experience can satisfying with such an absence, Post-Sense Sensibility becomes a desire and art form in real life.

## Post-Sense Sensibility Focuses on Three Areas as Artistic Phenomenon

Extensive bodily experiences. Transformation comes from inside, and is both an artificial alteration and natural extension. From the structure and disintegration of the body, to the control and deprivation of the body's relationships; from the feeling of otherness with regard to oneself, to the hallucination about ecstasy and depression, Extensive bodily experiences explore the territory between the body and soul through artificial or natural means. The traditional separation between body and soul is the battle between opposites: either the soul is divine and the body is polluted, or the soul is in pain and the body is in pleasure. The territory in between these two extremes as well as their unity is yet to be explored. Post-Sense Sensibility is a difficult form of expression. Does expression belong to the body, or soul?

Constructive memory and imagination. Post-Sense Sensibility is manifested in a chance encounter with imaginative memory. What happens is intervention that completely changes the environment and the outcome, not merely absentmindedness based on pleasure. Such intervention makes memory subjective instead of objective, and removes the need to verify the origin of information. Memory hence becomes a storage unit that cannot be inventoried, because each memory action distorts other memory, and they become more and more obscure and mysterious. In conjunction, you can also experience possible ways of living through fantasy. Such fantasy is a farewell to the scattered remains of reality and a prudent exchange with the future. Prudence is evident in the playfulness of such fantasy, to learn possible ways of living by borrowing environments and assuming roles. How do we fear? How do we get excited? How do we endure loneliness? How do we wait? In such fantasies, Post-Sense Sensibility avoids the prejudice of one-dimensional imagination, and arises to the position of a disinterested spectator.

Overall shivering effect of the situation. Post-Sense Sensibility cannot define itself as a particular sensual art form such as a sound, sight, taste, or movement. Nor is it the sum of all these sensations. The shivering happens in the traceless atmosphere that arises from the overall situation, and the stuff at work is the relationship between sensations, not any single sensation. This is a result of both meticulous design and accidental encounter, which puts the visitor in an awkward position, since the distance for clear self identification has disappeared. As the visitor is thrown into the situation, and is deprived of his sense of reality, he is influenced only by active sensations. Post-Sense Sensibility is therefore intuitive.

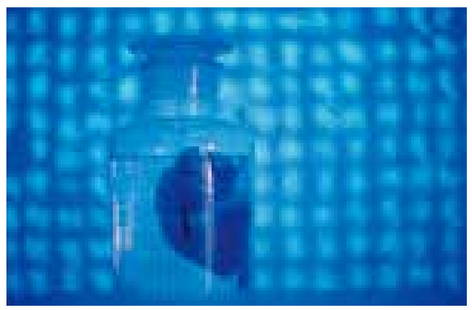
In conclusion, Post-Sense Sensibility as an artistic phenomenon has nothing to do with opinions, positions, sexes, occupations, relatives, theories, or ways of living. It is connected with conflicts, speech tones, and light. In the end, Post-Sense Sensibility is not even an artistic phenomenon, because it does not belong to any particular time, location or group ◉

## 过滤器 The Filter

行为，摄影，Performance and Photography，75×60cm，1997

在杭州的钱塘江上进行。艺术家通过一根橡皮管吸入江水，同时通过另一根橡皮管向江中排尿，该行为持续进行了四个小时。在钱塘江与艺术家的身体之间构成了一种互相污染或者互相净化的关系，江水成为身体的另一个循环系统，或者身体成为江水的一条支流。

This was performed on Qiantang River in Hangzhou, Zhejiang Province. The artist put one rubber tube into the river for the suction of water and urinated into the river through another rubber tube. The process lasted for four hours. A relationship of mutual pollution or mutual purification is established between the Qiantang River and the body of the artist. The river becomes another circular system of the body or the body becomes another branch of the river.



**心・经** Heart · Sutra 装置，书写在墙上的《般若波罗密多心经》、紫光灯、白炽灯、人类心脏标本

Installation，Sutra of the Heart of Prajnaparaita written on the wall，black light，incandescent light，and human heart specimen，800cm × 800cm × 500cm，1999

这个作品提供了对于“心”的两种观点，并使他们之间的转换与共存组织成一种戏剧性的身体经验。

《般若波罗密多心经》是大乘佛教的重要经典，在中国禅宗典籍中具有特殊的地位。历代的译本达二十种之多，古代书法家也反复书写这篇只有两百多字，却深刻讨论了心灵的宁静与超脱的文本。

《心・经》的文字用隐形幻彩颜料书写在墙上，在紫光灯的环境下，经文的字迹发出的荧光，飘浮在黑色背景之上。突然，强烈的白炽灯光亮起，紫光灯熄灭，字迹消失，观者看到的是空旷的白墙，并注意到空间正中的真人心脏标本。五秒钟后，灯光骤熄，紫光灯重新接通，观者的瞳孔经过一段时间适应黑暗之后，荧光色的经文渐渐从空中重新显现。重复以上过程。

中国传统思想中身体作为无足轻重的“臭皮囊”的观念与身体存在的不可抹杀的物质性，二者的冲突构成了这件作品的张力。

This works provides two different perspectives on the heart, and by doing this turns their transfer and coexistence into one kind of dramatic physical experience.

Sutra of the Heart of Prajnaparaita is one of the important sutra of Mahayana and also holds a very significant position in the sutra of Chinese Zen. There were over 20 different translations of this sutra in China's ancient dynasties and the calligraphers repeated writing it even though it only contains about 200 words, which includes thorough discussions of the serenity and nirvana of heart.

The scripts of Heart·Sutra are written on the wall with invisible fluorescent paints. Under the purple lights, the scripts, which float in the dark background, glow. In an instance, the strong incandescent lights are turned on and the black lights off and the scripts disappear., leaving the audiences nothing but the empty white wall and a real human heart specimen in the middle of the space. In five minutes, the incandescent lights are shut off and the black lights are slowly turned back on. The audiences pupils get used to the darkness for a while and the fluorescent scripts become visible in the air gradually. Such process will be constantly repeated.

The conflict between the idea of a useless body in Chinese tradition and the indelible materialization of the physical existence composes a strain in this work.

**心魔** Demon of the Heart 装置，Installation，1999

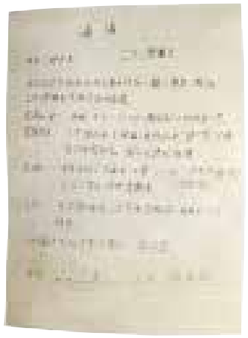
两个蜡制的人体模型，一个是上半身，头部伸出的舌头的舌尖成为它的支点。另一个是下半身，伸直的两腿之间的阴茎成为它的支点。两个雕塑只通过这两个支点和支撑它们的尖棍子接触。两个雕塑成为可摇摆的重力玩具。空间中散布着漂浮着很多氢气球和充满氦气的猪肠子。同时也有许多电子声音充斥着整个空间：手机铃声、汽车的防盗报警铃声、门铃声，等等。

There are two wax-made human trunks in the space. One is the upper part of human body that is balanced on its tongue and the other is the lower half of the body that is balanced on its penis. Due to the special design of the center of gravity, the two sculptures can swing in the air. A hydrogen balloon is hanging in the air with a pig's gut. There are various electronic sounds filled in the air: the ringing bells of mobile phones, the ringing alarm bells of the cars, and the ringing door bells etc.

## 《唐诗三百首》在斜阳岛 Three Hundred Tang Poems on Xieyang Island 行为，Performance，2000

二〇〇〇年一月一日，在广西的斜阳岛上朝一个就地找到的陶罐读《唐诗三百首》，为时一天。然后用封条将陶罐封存，用水泥将这个陶罐固定在礁石上，涨潮时海水将陶罐淹没。

I found a gallipot on Xieyang Island in Guangxi Province and read 300 Tang poems to it on January 1st, 2000. The reading lasted for one day and I sealed the gallipot when finished. I fixed the gallipot on the rock with cement, and let it submerge in the rising seawater.



## 双喜 Paired-Happiness 行为，Performance，2000

在上海一个新开业的家具卖场举办的“家”展览上，作者从街头随机雇用了两个互相不认识的打零工的人，一男一女。在作者说明清楚雇佣工作内容，谈妥价钱并签署合同之后，这两人被带进展厅躺在地面上。作者把一个红双喜字样的纸跨过他们的身体裱贴在地面上。根据合同为了保持红纸字体的完整，这两个人在约定时间内不能动弹。表演持续了 4 个小时，之后两个被雇佣者根据合同拿到报酬后，携手离去。

During the "Home" exhibition held in a furniture market in Shanghai, the artist randomly employed a man and a woman who did not know each other in the street. They signed a contract after learning clearly about the work content as well as the salary. They were brought into the exhibition hall and lay down on the ground. They were then covered with a red Chinese character which means double-happiness, as commonly used in Chinese weddings. They could not move for four hours. Finally, they went away hand in hand after being paid according to the contract.

## 预感：你们的狂欢 Premonition – Your Spree

行为，Performance，2001

邱志杰藏身在一个纸做的屏风后面，他的身影被灯光打在纸屏风上。观众用石块照着身影投掷。邱凭预感猜测攻击的方向进行躲闪，直到整个纸屏风破碎，无处躲藏为止。

Qiu Zhijie was hiding behind the paper screen partition, his shadow was projected on the screen with light. The audience threw rocks at the shadow. Qiu dodged the rocks based on his premonition of the directions of attack. The performance was carried out until the entire screen was crushed and there was nowhere to hide behind.

## 狂欢：这里的肉都是干净的

Spree: The Meat Here Is All Clean

行为，Performance，2001

在“后感性：狂欢”展厅入口接待桌上摆满各种肉制品。三个被雇佣来的民工蹲在桌下。桌面掏洞，仅露出头部，瞪视桌上的肉食和桌前的取食者。桌面上与被雇用者同时出现的还有一尊石雕的佛像，上方的墙上有一行文字：这里的肉都是干净的。

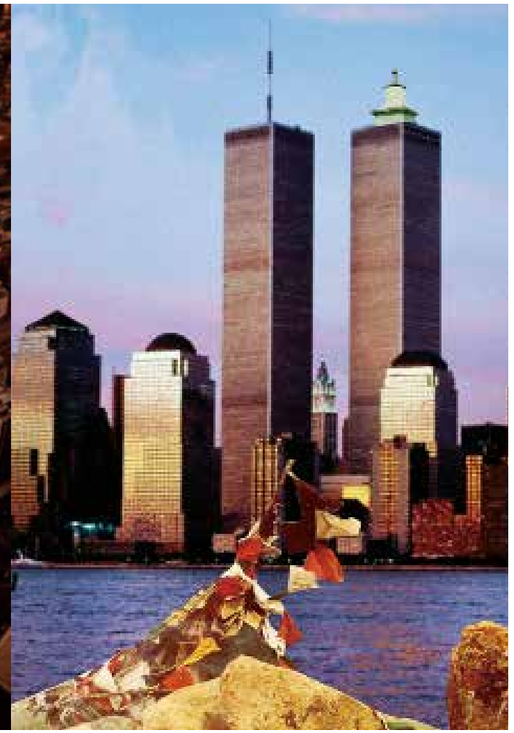
A variety of meat products was placed on the reception table of the exhibition "Post-sense Sensitivity: Spree." Three migrant workers were hired to squat under the table, only showing their heads through holes carved out on the tables. They kept staring at the meat and the visitors who were here to get the food. A jade Buddha figure was placed together with the workers, a sentence was written on the walls above them: The Meat Here Is All Clean.

## 沉默也是狂欢 Silence Is Another Form of Spree

装置，Installation，2001

二十个走马灯灯笼悬挂在空中不断地上上下下转动。走马灯上的文字都是各种“口”字旁的汉字，也就是各种象声词，如“哈哈”“哦”“唉”“呸”。它们既是各种声音，也带着不同的情绪，无声地充满了整个空间。

20 revolving scenic lanterns were hung in the space, moving up and down continuously. The texts on the lanterns are all characters under the radical "Mouth," in other words onomatopoeia such as "haha," "oh," "sigh," "boo." They are different sounds with different emotions, silently filled the space.



## 世贸天葬台计划 The Project:World Trade Celestial Burial Site

装置，木制模型、服装、电脑喷绘，Installation，wooden model，clothes，and digital print，2001

这是提交成都公共艺术论坛的一个计划。天葬是藏传佛教传播地区的重要丧葬习俗，在藏文化和藏族人民的精神生活中占有重要作用。纽约地区现有西藏族裔人口五千余人，其他非藏族的但为藏传佛教信奉者的人员数量难于统计，形成一个独特的纽约藏文化圈。这构成了在纽约建立一座天葬台的需求。多元文化的混杂是纽约市独特的城市文化特征，设立为藏文化圈成员提供服务的天葬台，体现了对边缘文化的尊重，对西方中心主义的反省。考虑到世贸中心的高度和建筑职能，建议将纽约天葬台设于世贸大楼顶层；建议从中国西藏地区聘请 资深人员担任专职天葬师。

This is a proposal for Chengdu Public Art Forum. Sky burial is an important burial rite for Tibetan Buddhists, and it is an important symbol of Tibetan culture and spiritual practice. There are around five thousand Tibetans living in the city of New York, even more non-Tibetans who are also Tibetan Buddhists. Thus, there is a need for a sky burial site in NYC. The city has a reputation for its multiculturalism. In designing a sky burial site for followers of Tibetan culture, one is raising awareness of marginal culture, as well as meditating on the center of power in the West. Considering the height and function of the World Trade Center, I suggested creating a sky burial site on top of the World Trade Center; I recommended hiring specialists from Tibet to conduct and lead the sky burial rites.

## 报应·悬着 Retribution · Hanging

行为，Performance，2001

《报应》是 2001 年 8 月底— 10 月后感性小组的艺术家进行的一项接力创作。6 个参与者抓阄决定了接力出场的次序。第一个人使用的材料都由其他艺术家提供。每个人进入展场可以自由处理和添加材料，但不得拿走材料。

邱志杰在展厅上空设置了大量旋转的菜刀。他身穿一件印有世贸双子座图案的 T 恤，不停地用麦克风敲击胸部，并说：“不是我干的。”实时摄像头将胸部的特写传送给投影，投影打在一堆面粉上。展厅的入口，有人将菜刀焊接在席梦思的弹簧床架上，不断地制造电焊弧光。表演结束时，邱用嘴朝面粉堆吹气，挖掘出事先埋在内部的世贸大楼模型。

Retribution is a relay project carried out by the artists in the Post-sense Sensibility Group from the end of August through October 2001. Six participants decided on the lineup order by drawing the lot. The material used by the first artist was supplied by all the other artists. Each person entering the exhibition hall is free to treat the material or add on it, but is not allowed to take any material away.

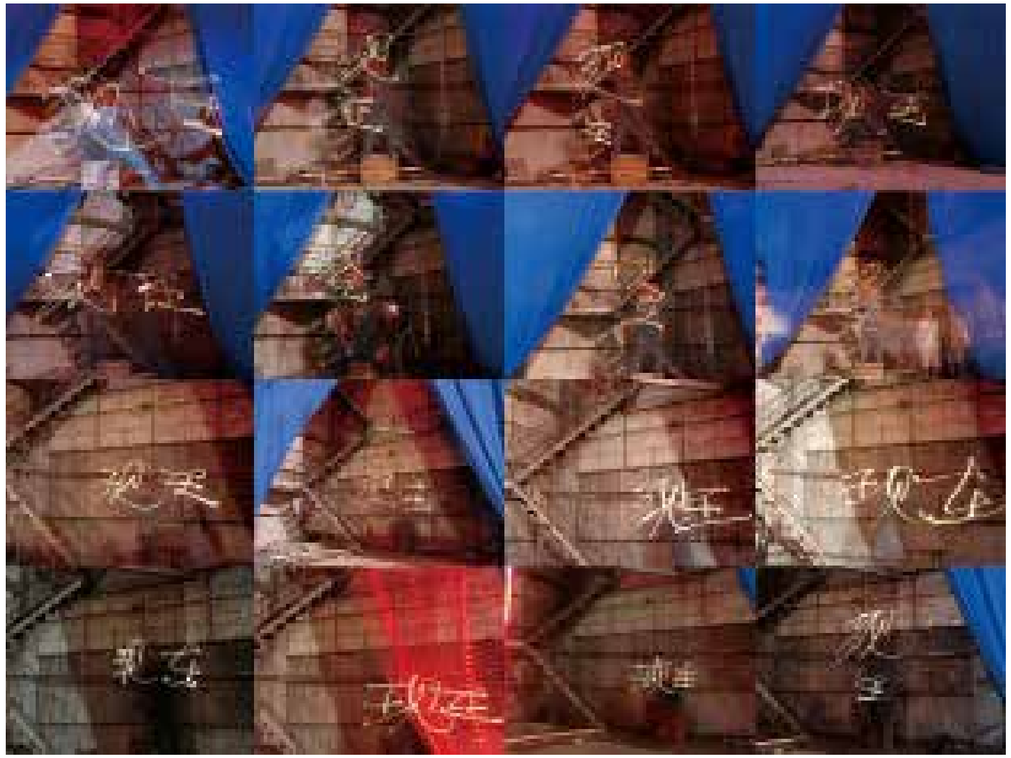
Qiu Zhijie installed a large quantity of revolving Chinese cleavers hanging from the ceiling. He wore a T-shirt with the printed image of the twin towers of the World Trade Center, and during the process would beat his chest with the microphone and repeat: "It wasn't me." Live cameras recorded the close-up image of the chest which was then projected on a pile of flour. By the entrance of the exhibition, people were welding the cleavers onto a Simmons spring bedstead, causing continuous sprays of sparks. By the end of the performance, Qiu blew toward the pile of flour, revealing the model of World Trade Center buried in it beforehand.

## 内幕·十面埋伏 Inside Story - An Ambush on All Sides

行为，北京七色光儿童剧场，Performance，Beijing Seven-Color Light Children's Theater，2003

这是一个大型“群 / 个”表演的组成部分。一个古琴弹奏者的手部系着提线木偶的控制线，随着他演奏古曲《十面埋伏》，下面的木偶呈现各种动作。木偶身穿迷彩服，身上贴有无意义的乱码图案。表演进行到高潮时，一群装在军绿色布袋子的人坐在地上蠕动着进入剧场。他们隔着布袋子握着斧头。他们的布袋子外表同样贴有和迷彩木偶相同的乱码。这些不可理解的乱码暗示了一个神秘组织的存在。

This is part of a large-scale "Group/Individual" performance. The strings of marionettes are tied to the hands of a Guqin player, while he performs the ancient tune of "Ambush on All Sides," the marionettes perform accordingly. The marionettes wear camouflage with randomly coded stickers. When the performance reaches its climax, a group of people stuffed in army green bags sit on the ground squirm into the theater. They hold axes through the bags which also have the randomly coded image stickers, same as the camouflaged marionettes. These incomprehensible codes imply the existence of a mysterious organization.



## 607 个“现在” 607 "Now" 摄影，Photography，38cm × 50cm，2005

2005 年 9 月 21 日下午三点到 2005 年 9 月 22 日下午三点，在北京电影制片厂的摄影棚 2 号棚中举办了由 8 位艺术家参加的《24 小时》现场艺术活动，艺术家们同时进行了 24 小时的表演。

邱志杰手持手电筒，在空间中划动，同时用相机拍摄，并传输给投影机。每张照片曝光时长一分钟。手电筒运动的轨迹在长时间曝光的照片上呈现为中文字体“现在”的图像。这是作者“光写书法”摄影系列的一个发展。手电筒的光点在空中运动的每一个点其实都是一个现在，光点的轨迹所形成的文字符号其实已经是无数个现在。每一个“现在”在被书写的同时就成为过去，书写的动作成为不断地捕捉当下时刻的徒劳工作。

作者本人的书写在 24 小时中持续进行，由于周围环境的变化和书写者体力状况的变化，书写的痕迹也发生着变化。整个表演因表演者体力的衰减而渐渐变得缓慢。事后统计，在这 24 小时中，作者一共书写了 607 个“现在”。这成为作品的标题。607 个“现在”通过成为过去得到了显影，而更多的“现在”遗失在黑暗之中了。

A live art event titled "24 Hours" was held at the No.2 studio of the Beijing Film Studio from 3 p.m. September 21st to 3 p.m. 22nd, 2005. Eight artists took part in this and gave performances synchronously.

Qiu Zhijie gestured in the air with an electric torch in his hand, the camera took pictures at the same time, and sent them to the projection machine. Each picture was exposed for one minute. The track of the electric torch movement appeared as the image of Chinese character " 现在 (Right Now)" on the long-time exposed picture. This was an development of the "Light Calligraphy" photography series. Actually each spot of the light made by the flashlight's movement represents "Right Now." The characters formed by the track of the lightspots, in fact, represents countless "Right Now." Each "Right Now" became the past when it was written. The action of writeing became a fruitless work of capturing Right Now continuously.

The artist continues to write within the 24 hours. The traces of the written words changed due to the changing of the surroundings and his physical strength. The performance slowed down as Qiu's physical strength declined. The statistics afterwards showed that he wrote "Right Now" 607 times over the 24 hours. I became the title of this work. The 607 "Right Now" were manifested through becoming the past, and more "Right Now" got lost in the darkness.

## 94 个“过去” Writing "the Past" 94 Times 以幻灯片的方式投影的摄影、喇叭、时钟、表演，Slide show projection, loud speakers, clocks, performance, 2005

2005 年，一个当代艺术展在杭州的一处建筑工地的地下室展出，我在这个地下室里面用手电筒在空中书写了一个小时，反复书写“过去”这两个字。由于长时间曝光拍摄，数码相机要反应一小段的时间才能呈现出来，每个字呈现的时候它已经成为过去。我同时在表演现场的地上放了十个时钟，指针指向了不同的时间。一群旅游景点的讲解员指着这些时钟向观众讲解“西湖十景”的内容。表演结束后，录音喇叭扣在地上发出声音，继续着这场讲解。刚结束的书写则成为屏幕上的录像循环播映。

In 2005, a contemporary art exhibition was held in the basement of a construction site in Hangzhou. During the show I wrote in the air with a torch in the basement for an hour, repeatedly writing two characters“Guo Qu (the Past).” Due to shooting long exposures, the picture on digital camera is manifested only after a small amount of time, by the time each of the character appears, it has already become the past. At the same time, I installed ten clocks on the ground of the performance site, the hands on the clocks indicate different time. A group of tour guides of attractions introduce “Ten Views of the West Lake” to the audience while pointing to those clocks. Once the performance is done, the loud speakers laying on the ground keep making recorded sound, continuing the tour guiding explanation. The just finished writing process becomes video recording playing in a loop on the screen.

## 消磁空间 Demagnitized Space 磁铁、木板、铁器，Magnet，wooden board，and ironware，300cm × 800cm × 300cm，2006

出门的时候有什么东西是我们非带不可的？有什么地方是我们不敢去的？我们会失去，是因为我们已经拥有了。我们会被遗忘，是因为我们已经被记下了。我们在身份、号码、符号、频道、位置之中，活得忙碌、充实、确定而担惊受怕。我们一直在躲避一个地方。这个空间能够伤害我们，因为我们是现代人。我们是等着出局的棋子。消磁空间是一个禁行区。消磁空间也可以是一个休息区。消磁空间和风水有关。

When going out is there something we have to take along with us? Is there a place we dare not enter? We cannot loose what we don't already own. We cannot be forgotten if we were not already remembered. We are scattered among identities, numbers, symbols, and channels. We are busy, fulfilled, and content yet still afraid. We have been hiding from a place. This place can hurt us because we are modern people. We are chessmen waiting for the game to lose. The degaussed space is a no-trespass zone, it can also be resting area. It is related to Feng Shui.

## 12 把斧头：向方言致敬 12 Axes: In Homage to Dialects 表演、装置，Live performance and installation，2013

寻找 12 个来自中国不同地域、不同身份的人，和他们谈判，并分别签署表演合同。展出现场，12 个扬声器从天花板悬挂下来，声音的内容为各地方言中的典型不雅语句。表演者躺在地上，扬声器正对着其脸部播放音频。事先签署的合同装框悬挂在周围的墙上。每个表演者手中握着一把斧头。

事先翻制这 12 个人的树脂雕塑。开幕当天的表演结束后，此后的展期中用雕塑代替这 12 个真人。

人们来到大都市，每天计较出卖什么和收入什么。尊严和自我评估、收益和付出的底线不断地在讨价还价。而方言如同基因随身携带，在开辟局面、紧张、陌生的环境中，倚靠方言，在被逼急了的时刻，家乡方言中那句骂人的话脱口而出，如同一种免疫系统的启动。亦是压力的宣泄和纾解。

The artist found twelve people of different identities in Shanghai, from different Chinese regions. He negotiated with each of them and signed individual performance contract. During the exhibition, 12 speakers hung down from the ceiling, broadcasting curses and abusive statements in different dialects. Performers were lying on the ground, directly facing the speakers which were creating the audio. The framed contracts were hung on the surrounding walls, and each performer held an ax in their hands.

Resin sculptures of these twelve people were made in advance. After the opening performance, the sculptures replace the performers to take part in the show.

People come to the metropolitan cities with the sole concern of what they can sell and what they can earn. They are constantly struggling with the issue of dignity and self-assessment, rewards and the bottom line of their contribution. Their dialects are like their DNA, carried around with them. In venturous and tense situations and alienated environments, they can only rely on their dialect. Curses burst out impulsively in forceful situations are just like switching on the immune system, stress is released and the heart is comforted.

# 2004，我近几年在艺术上的工作方向

邱志杰

元旦，照例应该整理旧事，却不是要瞻看未来。

前几天在中央美院范迪安为黄永砯办的讲座上，有一学生提问，要黄老师预测一下中国艺术的走势，永砯说：我连自己下一个作品要做什么都不清楚，怎么能预测大局？我躲在远处就乐了，想起陈嘉映老师说过：未来最好不要由我们来决定。在我看来，我们确是决定未来的力量之一，但也只是力量之一，更多的不可预测的力量随时会出现，大规模的历史预测是不可能的，这一点，我至今仍然信服波普尔和索罗斯这条思路。

我仍是一个尼采或者萨特道路上的唯意志论者，不管形势如何变幻，我们多少总能做点什么，让历史的走向往我们意愿的方向上偏过来一点，再偏过来一点。我们要与敌对势力角力，让历史远离他们所期待的方向。我们或胜或败，真实的历史是由多股相互不同的力量冲折而成。我们放弃，历史便远离我们，我们亢进，历史便感受到我们的磁场。这是我的历史观，恩格斯说的合力近似，但恩格斯过于唯物，合力中的每一股都是由某种物质力量所决定的必然的意识形态，因此就有一股力更代表必然性，就注定要迟早获胜。这使历史唯物主义隐隐地指向宿命，而遭波普尔辈诟病。其实参与合力的每一股势力各各不同，有些是理性的，有些却是非理性的，如果机缘巧合，某人的偏执妄想或偶然都会参与历史构造，心亦是一种物。此谓有因有缘，有命有运啊。民间的段子热衷于解构堂皇的历史大叙事，总会用领袖的性生活来解释大的历史事件的起因，正是对于这种非理性力量的赞美，底层的民众本能地怀疑和嘲笑大叙事，这很好地印证着巴赫金的狂欢节理论。

回顾是为了弄清局势，也是为了让自己的意志水落石出。我们是怎么成了今天这个样子。保罗·高更那幅画的标题：我们从哪里来，我们是谁，我们向哪里去。只有最后一个问题是不妥的，不要问我们将向哪里去，而要问：我们想上哪里去，我们得干些什么。



## 多媒体表演与戏剧化倾向

2001 年，接连做《狂欢》《报应》《声音 2》和《新潮新闻》，后感性运动由对展览体制的批判走到了“现场艺术”的门前，同时从“现场”出发，强调过程控制与偶发和互动相交融，综合地组织空间、身体、影像和装置要素，结构的层次较丰富的多媒体表演的准戏剧化倾向也从这里发端。这一追求通过《内幕》遭到一个考验，后感性对当代艺术的展览体制的批评主要体现在根除自我疆域的桎梏，这一努力在作品经费由个人分担的情况下遭遇瓶颈。另一方面，带有戏剧化倾向的复杂和多人的表演与反排练的反戏剧情结相冲突，这使《内幕》大成大败。实验会一路继续。

《内幕》中我邀请张俊合作，创作了《十面埋伏》。张俊操琴弹奏，腕上连有链条，链下端为木偶。链条叮当相撞与琴音混合，抚琴的手扯动木偶。投影机将木偶图像投于舞台大幕。台前，女孩以手语做哑语报幕。手语与投影的木偶形合联接，如同精神病学中的影响妄想。木偶身着军装，上标乱码。演出中，标有乱码的军绿色包袱中表演者蠕出，挥动斧头由舞台闯入观众席中。斧头与木偶手中剪刀亦相呼应。《内幕》中作品互融互渗的无界状态远甚于此前“后感性”各次展览，现场经验非文字所能尽述。此后，提出“后感性：复眼”展览计划，以及《象棋》多媒体舞台剧，迄今未获机缘着手实现，念兹在兹。

## 策划性作品

2002 年，通过参加《长征》的策展工作，我对展览体制的批判得到宣泄。期间卢杰和我实验了很多匪夷所思的做法，如在茅台让民众泼波洛克的画，如在沪定桥让民众表演行为艺术，如在遵义让人画小燕子像。这些做法我们只好杜撰一个词把它叫作“长征事件”。因为很难说是谁的作品，是某种策展人创作，它在形态上像一个展览，可是整体上像一个作品。执行这些计划的过程中，我的经验渐渐丰富，形成某种能力：发动群众，廉价，就地取材。

在《长征》所没有完成的后半段部分，我提出了一个方案也是这种类型：让陕北的一百个大妈大娘们剪纸，给她们的命题是《独角兽》，因为独角兽是从未见过的动物，所以剪纸会发动群众的文化想象；虽然大娘们不会知道独角兽之于西方正如龙之于中国。最后肯定会得到一些荒诞不经的独角兽形象。这个计划我可以放弃署名权，让它成为又一个“长征事件”，当然，我也可以署名说这是我的作品，为什么不呢？

如果这样做，一种新的作品形态或者说风格就明晰起来了。我暂且把它叫做“策划性作品”。从艺术史上讲这不见得是什么新东西，可以算事件艺术（events），但又有点不同，就是它的大规模的参与性。这种参与性比偶发艺术中的身体参与更进一步，它盘踞在艺术史知识、地方文化生态、大众心理、当代的展厅文化的疆域中，可以跨越一时一地的现场，在概念系统的层面上反复运作，自我增殖。这不是什么新的发明创造，王晋在河南让人砸冰墙，蔡国强的收租院和马训班，都可以说是“强拉策划做作品”。我的性格，我对人类学和文化研究的兴趣，使它带上明显的调查报告色彩。

除了《长征》中干的那些事，2003 年的几次展览中我开始有意地发展这种形态，因为这是我打通艺术家、策展人和写作者三重身份，让互相分割的时间、知识和体力资源互济的枢纽，正如我必须打通录像、摄影和书法的矛盾与关联一样。策展人经验使我勾画这类作品时具备全局把握的优势。作为艺术家我能够不伦不类而且使之具有根深蒂固的幽默感与恶作剧色彩，而与实验性策展的那种建构性有所不同：这类作品的策划策略毋宁说是解构性的和游戏性的。

2003 年九月杭州白塔岭上做的《西方地图》是我的 CD-ROM 作品《西方》在概念上的一个延伸，不断进行中的互动作品《西方》将在此后的工作中变成一个启动更多方向的实践的一个枢纽。《西方地图》是准备若干空白的世界地图和颜料，让观众将他们心目中认为不是“西方”的地域涂掉，使之成为一张西方地图。这次在左翼展览上所作的《亚洲地图》只是这一概念的另一版本。这些作品中互动参与的过程成为对于参与者的文化想象或者说他们的偏见的一次调查报告。比如在《亚洲地图》中有人会把日本抹去，有人会把西亚的阿拉伯国家抹去，参与的观众所制作的地图本身成了文化研究的极佳客体。

2003 年在丽江国际艺术工作展示节，我要求活动主办方为我保留一间空的客房，由受邀参与这件作品的普通游客居住。每个游客免

费居住该房间的交换条件是他需为我拍摄一卷胶卷交给宾馆前台转交给我，同时填写一份我预先设计的调查表。该过程中我没有出现在丽江，有六个各种身份的人参与了这件作品。活动的最后两天我来到丽江，参与者所拍摄的胶卷和表格成为我制作丽江报告的元素。对这些照片进行统计之后，我得到了一份关于人们在丽江“看见”了什么的比例表。这些表格和图片最终在木王府回廊的墙上，作为一个不在场者的工作成果展出，整个过程作为一件作品，标题为《客》。

在南京顾振清所策划的“木马计”展分首发版和升级版，这一别出心裁的展览形式为我这类策划性的作品的展开提供了比较好的实现场合，因此在这个展览中所做的《这不是一张自画像》也是此类作品中完成得最理想的。将我的一张照片分割成六十四份，观众可以挑选其中任意一张，以任意风格画成一张画。首展时绘画现场混乱而热烈，参与者颇为踊跃，从毛焰、沈其斌、管策、金锋这样的著名画家到学生、小朋友，现场的保安都有，其风格或抽象或写实或涂鸦，最后拼合成 1.6 米×8 米的大画，这是我的作品，故是我的“自画像”，却是由多位他人手绘的，所以这又“不是一张自画像”。

11 月 1 日，《木马计》升级版要求首发版中的每件作品必须发生变形，我的应对策略是将这批由参与者手绘并签名了的纸上绘画作品进行拍卖，拍卖现场即成为一个表演过程。由于参与绘画的人中有南京当地的许多著名画家，每幅画由十元起拍，竞拍甚为踊跃，全部六十四张画拍出五十八幅，六幅流标，共拍得四千余元，我将之捐给展览所在地的南京圣划艺术中心。

这件作品以低成本、高参与性为特点，兼具心理测试和游戏色彩，不管是前期的绘画过程还是后期的拍卖，都得到了观众的积极反应，事后没有留下物质累赘，在我看来比较环保。尤其是它以一种狂欢的方式在利用的同时挑战了署名权、风格的边界，整个过程轻松愉快。

这类策展型的作品，往往带有很强的互动性，这是一种诱惑，也是一种风险。第一种风险是在观众对当代艺术较为陌生的地方可能会比较羞涩，以至于没人参与，这时候难免要事先找好“托”作为铺垫，以提供范例，帮助那些真正意义上的参与者进入情境。第二种风险是观众不理解或恶意地不按规则参与，这导致一些废品出现，但总体上看无伤大雅。这类作品形态上可以大量地借鉴革命宣传、广告策划等大众文化形态，由静态的艺术品的制作向全方位的文化生产越界。它要求计划的负责者具备更大的组织能力、煽动力、操控事态的能力以及合作能力，也就是说今后的艺术家的真正工作性质是提案人和艺术总监。比如在南京所做的这件邀人画像的作品，它所使用的材料绝不仅是纸和颜料，真正构造这件作品的材料是圈内的前卫艺术家对于绘画的怀旧情结和虚荣心，普通人对绘画的欲望，当代艺术展厅文化中的调侃心态，以及“面子”，等等。它所依据的不仅仅是想象力而更多的是文化心理，因此我不得不从艺术的概念走向视觉文化的概念。

## 从艺术走向视觉文化

只要不是从最肤浅的意义上去把“美”定义为好看、视觉愉悦……之类，那就让我姑且假定艺术是与“美”或惊奇之类感受有关的，那么，我所感兴趣的不仅仅是怎样才能获得这种美或惊奇，还包括：它在什么条件下成为可能，它在一个文化的现场中又将如何变迁；它作为一个观念是如何在政治、经济的力量网络中定位，它又是如何在不同文化的人群中分配的；它如何构成和形成，它又是如何被传授和训导的。因此，我的注意力其实早就由艺术转向一种视觉文化研究。这方面的工作应该说是从互动多媒体作品《西方》开始的。

去挖掘存在于那些熟见的日常视觉现象之中的权力话语运作的踪迹，比起用尽苦心去捏造一个图像来影射它们，对我来说要自然得多。不知从什么时候开始，艺术对我来说成了一种相当造作的事务。去发现视觉现象之间的关系，加以最简单的并置、罗列，已经够触目惊心，够令人惊异。视觉文化工作者的首要工作是成为一个发现者，其次是担当一个采集者和统计者。然后，如果他愿意，他可以进一步成为一个评述者和加工者。

我在视觉文化领域的主要工作是以摄影为媒介进行的。我是国内比较早使用摄影的艺术家之一，1990 年代初，主要是因为没有空间和机会展示装置和行为，二者渐渐成了为摄影而进行的置景和表演，这个阶段的摄影是很追求“艺术”的，在 1997 年后新摄影在中国成为热潮，这些早期探索也成了名作。摆拍、数码合成渐成中国艺术摄影的两个主流，这让我反感。此时我虽然还沿袭着一些艺术摄影的创作，比如近两年的《界面》《2002.9.16 日夜》等作品，但更多的时候却是开始反思摄影文化的本质。我认为摄影首先应该是人类学和社会学的工具，它真正的能量恰恰是在文化研究中，而非以幻想为本体的艺术。这之后我开始一系列拍摄实践，主要以采样作为工作方法，其工作特征是地域的广泛性和时间的长期性。

《毛泽东题词》和《罗马柱》这两个系列从 1999 年开始，进行至今，前者通过搜集各种毛泽东题字或集毛泽东书法为标辉匾额的事物，如香烟盒、报刊杂志、大学校门等并置而成。后者也很简单，是中国城乡遍布的欧陆风情罗马柱装修门面，两个系列都指向某种权力想象，表现着小人物的依赖感。由这两个系列为主体，加上另一套摆拍与叙事相结合的《马赛克》，在 2002 年圣保罗以《门脸》为总标题，通过幻灯投影的方式展出。罗马柱系列也先后在平遥摄影节、地坛和深圳的实验房产展等处展出。

《狮子》系列的部分曾在成都作为《狮桥》装置展出，该系列仍在继续。

《UFO》系列罗列拍摄了香烟烟雾在各种环境和光线下的状态，这件作品并非社会调查性质而是带有日记色彩，记录了心境的沉浮起落，虽则个人，也常能获得共鸣。

《Windows 东巴文版》并非采样和集合而是做假，但仍然带有文化研究的色彩。与丽江东巴研究所的师生合作，翻译并拍摄了主要的电脑词汇的东巴文写法，再通过数码合成为 Windows 的界面图像。与采样类的做法不同，这件作品是隐喻和反讽的。

采集类的创作有一个典型特点就是它永无尽期，可以无限制地进行下去，生活因此不会无聊和投机。可以集中在一段时间内拍摄制作，也可以随机顺便收集——这个工作有点像是集邮。在这样的工作中，哪里是艺术，哪里是生活不是很明显。我在《长征》中做的《左右》，最后形成照片时，其实也是一种采集：是对长征路上的革命历史遗迹的罗列，只是用“左右”的脚印在这些场所中进行了涂鸦。由于工作的长期性，同时进行着多个系列也很正常。

2003 年，参加中国美术学院“地之缘：亚洲文化考察”项目，我受邀拍摄一部大型学术纪录片，这一任务将我的视觉文化研究性质的工作推到了顶峰。在亚洲诸国旅行的过程中我同时也拍摄了大量照片，以图文并置的方式编排，在深圳画院的《亚洲时间》和《左翼》分别展出。目前该纪录片正在后期剪辑过程中。

## 说文解字方法在继续

也是从 1999 年，我开始自觉地把“说文解字”建构为一种方法。其操作方法是根据不同情境选取一个有针对性的字词，根据它的字形、几方面的字义加以形象化，并互相联结，成为现场。如《界面》系列是对“符”字的解析；在丽江所做的《客》，就是对“客”这个字加以分析，由房间—个人这组概念的关系中建立起来的。我把这批根据“说文解字”的方法进行的创作叫作“训诂学装置”、“训诂学行为”。这种训诂行为当然经常是对字义的歪解，或对其可能性的发挥，但对我来说的确成为一种有效的创作机制。我便运作这套机制，用于应对各种具体的历史地理情境下的创作内容。

2003 年 9 月参加德国美因兹州的巴比伦塔计划的作品《巴比权》，就是对“说文解字”方法的又一次发挥。展览命题“巴比伦塔”，我分析“塔”作为宗教建筑是人类趋向天空的普遍欲望，各宗教皆然，从中古欧洲教堂的造塔比赛到今天各大都市的高楼比赛，都竞以摩天为能事。然则中文的“塔”字可拆解为“土的回答”。上溯国史，中土原本无塔这种建筑形制，帝王陵寝皆为地宫。塔乃随佛教西来的浮图转音。是故判定造塔升天的欲望本为虚妄，又由“土的回答”这一歪解，将作品落脚在声音之上：以声音造虚妄之塔，遂得到这个作品的构思。

我乃在美因兹市立博物馆中，以中国传统拓碑之法遍拓馆内所藏罗马古碑。拓印之举也是与这座城市的骄傲，古登堡印刷术相对应。古登堡印刷博物馆便在展出地左近。拓印时，与《圣经》中巴比伦塔变乱语音故事相应和，变乱诸碑之间文字秩序，使拓片上文字不可卒读。同时，对拓印时的“嘭、嘭”之声进行录音。拓包打击石碑表面为叩问，“嘭嘭”之声即演绎为石碑—土的“回答”。

展出现场，悬挂诸拓片，在 CD 机中播放拓印时的声音，用实时摄像头对准功放上的音频游标拍摄，音频游标随声音高低有节奏地跳动，该图像通过投影放大在屏幕上，即呈现随音量忽起忽落的光塔——形制略近纽约世贸双塔。同时，扬声器贴近拓片，发出低频音响，使拓片随之振动。

10 月回国，逢冯博一策划“左手与右手”展盛事，我便以同样方法制作《回音》作品参展。将开国大典中毛泽东讲话的经典镜头，图像无声播放于电视屏幕，音频输入功放，再以实时摄像头翻拍功放机上的音频游标光柱，通过投影，声音转化为变动的视觉图像。整个声音装置实则无声。另在现场设置一麦克风，采集现场声音。现场观众的声音亦经麦克风接入功放，影响到投影图像的变化。当代的展厅中的声音与毛的声音相混合而成像，毛讲话的历史的图像为中国观众所熟知，虽然现场无声，每个观者心中自有声，是名《回音》。

“说文解字”方法渗透在我诸种媒体的工作中，仍在继续发展。事实上，南京那件作品亦可看作是对“我”字的训诂。事相变化万端，中国的方法一以贯之。

四个方向，已全面将我九十年代的三个课题——无常意象、规则分析、肉身与文化——包融其中，我的艺术工作的第二个十年，由内容、母题、情结的关怀渐向方法论层面迁移，新千年已历三年，诸法俱备，事实上，四法乃从不同角度的阐发，其并存绝非分裂拼合。此后尚需往各端分别勇猛精进，更需打通诸法间隔，迄使圆融无碍。方法是道路。《金刚经》云：法尚应舍，何况非法 ◎

# 2004, the Direction of My Artwork during the Last Few Years

QiuZhijie

The first day of the New Year is a time to revise the past, not the time to dip into the future.

A few days ago, professor Fan Dian organized the lecture of Huang Yongping at the China Central Academy of Fine Arts. During the lecture, one of the students asked Huang Yongping to predict the future of Chinese Art. Huang Yongping said, "I don't even know what my next piece is going to be, so how I can make predictions on the whole of art?" I smiled while hiding at my seat in the back, and remembered the words said by my teacher, Chen Jiaying: "It's better not to make decisions on your future by yourself." As for me, an ability to determine the future is one of our strengths, and no more than that. The unpredictable forces interfere with us at their own pace, so the large-scale historical events cannot be predicted. Thus, I share the opinion of Karl Popper and George Soros.

At heart, I'm still a voluntarist who follows the path of Nietzsche and Sartre; no matter how drastically a situation changes, we can always get involved, moving history in the direction that we prefer. We should fight opposing forces to change history's path from the one they envision. In this fight, we either can win or lose; as history is actually changed by these different and complicated powers. When we give up, history moves even further away from us. When we are active, it is easier to move history into our magnetic field. That is how I see history, akin to Friedrich Engels' model of the composition of forces. However, Engels was too materialistic; he thought that any of the forces involved in a composition are defined by historical necessity. However, one of them will possess a greater amount of historical necessity, and sooner or later will win the battle. This sort of historical materialism secretly speaks of destiny, and that's why it was criticized by Popper's generation. Actually, all the forces taking part in the composition are completely different; some of them are rational, some of them are irrational. Sometimes a concurrence of circumstances is caused by the impetuous imagination of an individual, or simply just a stroke of luck that then changes history. After all, the heart is merely an object. In these events, there are personal ambitions and there is also fate. A folk performance usually expresses the reasons of big historical events through the personal lives of leaders, praising theses irrational forces. Lower classes instinctively doubt big events and make fun of them, which proves Mikhail Bakhtin's theory of carnival.

To understand a situation, it's important to look back and allow your own motivation come to light. Remember that painting of Paul Gauguin, with the title that asks, "Where Do We Come From? What Are We? Where Are We Going?" only the last question is incorrect. One shouldn't ask where we are going. The question ther should be asked is, "Where Do We Want to Go? What Should We do?"

## Multimedia Performance and Theatre

In 2001, I made "The Revelry," "Retribution," "Sound 2" and "New Wave News." This project, named "Post-Sense Sensibility," opened the way for live art with a critique of the organization of exhibitions. At the same time I took "action art" as my starting point, stressing the concept of chance being closely interwoven with process limitations. Thus, making a broad summary of the elements of space, body, image, and installation, and then constructed them in an order for various multimedia performances and theatre. These problems were considered through my work, "Inside Story." "Post-Sense Sensibility," through the critiques of exhibition organizations, represented the limitations of personality. Although, making artwork by self-sufficiency proved to be a matter of some difficulty. On the other hand, a complicated show implies a conflict of many performers, with its spontaneous and non-theatrical element. This was the cause of the many triumphs and defeats of "Inside Story." This experiment must go on.



For "Inside Story," I asked Zhang Jun to perform a pipa (a traditional Chinese pipe) solo piece titled "Ambush from Ten Sides." While Zhang Jun was performing, chains connected his wrists to some puppets. The clanking noise of chains mixed in with the music, Zhang's performing hands controlled the puppets. Then, the images of the puppets were projected on the background of the stage. In front of the stage, a young woman announced the items for the performance program using only gestured language. Her gesticulations corresponded to the projection of puppets, forming the psychiatric notion of the delusion of influence. The puppets, dressed in military uniforms and holding scissors, appeared as if they were a sort of incoherent and unreadable text. That same green uniform influenced the movements of the piece's performers, making them move slowly as they broke through the crowd of spectators while holding axes. The axes of performers reflected the scissors held by the puppets. There were no borders between the performances involved in "Inside Story." Each piece collided with the others, making the overall performance different from all the previous exhibitions of the "Post-Sense Sensibility" project. This time, the live art experience was delivered without the use of any written form.

Afterwards, I came up with another exhibition project named "Post-Sense Sensibility: Compound Eye" and a stage play called "Chess." However, I never had chance to bring them to life, but I still keep them in mind.

## Curated Artworks

In 2002, my participation in the curatorial project "Long March" gave me chance to show all my criticisms towards the structure of exhibitions. Together with Lu Jie, I tried all sorts of unimaginable ideas. In Maotaizhen, we asked people to drip Jackson Pollock's pictures. In Ludingqiao, we turned everybody into a performance artist. In Zunyi, we made people the TV character "Xiao Yanyi" paint. I felt that I had to name all of these new methods, so I came up with the name the "Long March Event." In this scenario, it is difficult to pinpoint the exact author of the artwork. It's an example of a curator's creativity that formally looks like an exhibition, but can also be described as one massive work of art. I gained a wide practical experience from working on this project, and gained a few different skills. These skills included how to excite crowds, how to reduce expenses, and how to manage with only indigenous materials.

In the unfinished second part of "Long March," I conceptualized a project akin to ones described above. I wanted to ask one hundred women to make some paper cut work on the topic "A Unicorn." The idea of imaginary animals had the possibility to reveal the cultural imagination of the masses. Of course, country women didn't know that unicorns are as important in Western culture as the dragon is in Chinese culture. In the end, there definitely would be some absurd and ridiculous images of unicorns. In creating a project like this, I relinquish my copyright; making another "Long March Event," however, I would proclaim that the whole thing is my artwork; so, why not?

If the second way is chosen, then a new form or style of artwork is defined. For the moment, I call this "Curated Artwork." It's not likely that it will be seen as new form by art history. "Curated Artwork" can be described as event, but what discerns it from a true event is the scale and participation of others. The element of participation presented here is more advanced than in Happening Art; it oversteps the boundaries of art history, local ways of life, mass psychology, and contemporary exhibition culture. It can also step over the borders of time and space, as the conceptual structure can be formed over and over again, and multiply itself. Of course, there is nothing new in this approach. Wang Jin asked people to break ice walls in Henan province, Cai Guoqiang created pieces such as "Rent Collection Courtyard" and "Maximov's Class of the Oil Painting." All these works imply "making artwork with the thought of curation." My inherent nature, with both anthropological and cultural interests, gives this type of work a touch of the academic.

Besides the "Long March," I consciously used this form of creation in a few exhibitions in 2003. It has been my calling to break the borders between the concept of artist, curator, and writer; to put together the divided forces of time, knowledge, and physical resources, similar to my attempts to reveal the relations and to settle the conflicts between video, photography, and calligraphy. My curatorial experience gives me the advantage to outline all the aspects of such a piece. As an artist, I can make inappropriate things, involve the elements of deep-hidden humor and mischief. This type of curatorial practice is different from typical constructional attitude; the organization of such an artwork is rather playful and deconstructive.

In September 2003, I made "Map of the West" on the Baita Mountain in Hangzhou. "Map of the West" was a conceptual continuation of my CD-ROM work "West." "West" not only influenced this particular piece, but had also turned into a pivot for various experiments in my future work. For "Map of the West," I prepared some of basic maps of the world and

some paint; the spectators were asked to paint over the regions which they don't consider as "West," so the map of West was formed. Not so long ago, I made "Map of Asia" for the "Left Wing" exhibition. It served as another expression of the same idea. The process of making these kind of works reveals the cultural beliefs and prejudices of the participants, forming an investigation report. For example, in "Map of Asia" there was a man who painted over Japan, and another one who painted over the Arabian countries of Middle East. These maps made by participants became important objects of cultural research.

During the Lijiang International Arts Festival Work Showcase in 2003, I asked the organizers to leave an empty room and offer it as a living space for tourists who were invited to take part in the artwork. The participant was allowed to live in that room. In exchange he or she had to shoot a complete roll of film and pass it to me through the reception desk of a hotel. Participants also had to fill out a questionnaire that I had prepared in advance. I did not arrive in Lijiang until near the end of the event. By the time I got there, six people of different backgrounds had taken part in the artwork. I came two days before everything was over, and used the pictures made by participants and their questionnaire answers to generate my Lijiang report. The pictures were used to make a table of what people "have seen" in Lijiang. These materials and pictured ended up on a wall of Lijiang's ancient ruler Mu's official residence, as a result of a tourist's look at the place; this whole work was called "Guest."

The exhibition "Trojan Horse," curated by Gu Zhenqing in Nanjing, was split into a first edition and an updated edition. An original approach of this show provided me with a good chance to develop and bring to life another body of "Curated Artwork." "This Is Not a Self-Portrait" was made for this exhibition; I consider this to be a perfect example of this genre. A photo of myself was cut into 64 pieces, and each of the spectators could choose one of them and repaint it in any style preferred. During the exhibition's first edition the painting area was bustling with noise and excitement. Participants included famous painters such as Mao Yan, Shen Qibin, Guan Ce, and Jin Feng along with students, children, and even the security officers of exhibition space. The styles varied from abstract and realistic painting to mere scribbles. In the end they formed a big picture of eight meters long by six meters wide; creating my artwork. Although, my "self-portrait" was the starting point of the piece, it was painted by many different people, thus, "This Is Not a Self-Portrait."

On the first of November that year, the organizers of the "Trojan Horse" proclaimed that every artwork that took part in the first edition should be transformed to participate in an updated edition. My proposition was to gather all the paintings made and signed by participants and to sell them by auction, transforming the auction into a performance art piece. The participants included many famous local painters, and because the start price of each piece was only ten yuan, the auction was very tense. Of the 64 paintings created, 58 were auctioned off, and 6 remained unsold. The sales totaled to be four thousand Yuan. I donated this money to Nanjing Shenghua Art Centre where the exhibition had taken place.

The production of this work had a low cost. With inclusion of audience participation; it combined the elements of both a psychological test and a game. Both the painting and the auction were welcomed by the spectators, as it didn't leave any material burden. I consider the piece as a form of environmental protection. This work, in the form of the carnival, questions the concepts of authorship, and the borders separating different styles; the whole creative process became one of fun and ease.

This kind of curated work implies a strong element of interaction; making it attractive and complicated at the same time. The first difficulty of this type of work is the unfamiliar contemporary art space that makes the spectators feel intimidated, down to the point where they refuse to participate. The artist should protect himself against this, providing examples to the participants and help them to get involved. The second difficulty involves spectators who violate the rules because of either a misunderstanding or just bad intentions. This leads to unusable work, but involves no major harm and does not matter much. This type of artwork can be adopted by revolutionary propaganda, advertising events, or other forms of mass culture. It moves from a static state of artwork towards wide cultural production. The work needs a person in charge who possesses organizational knowledge, an ability to excite people, and to supervise and collaborate. These also are actual responsibilities of the artist; from now on, he supervises the proposals involving people and art. For example, making that work in Nanjing I asked people to paint, but the actual materials they used weren't just paper and paint. The real material that formed this piece was the way avant-garde artists saw the subject and their vain attitude towards it, the public's desire for art, modern culture's mocking attitude towards contemporary art exhibitions, the concept of "personal reputation," and so on. It implies not only imagination but the psychology of culture; now it makes me move from the simple idea of culture to a visual concept of culture.

## From Art to Visual Culture

If we decide not to define "beauty" with such superficial words as "good-looking," "visually pleasurable," and so on, then I suppose that art is somehow connected with such concepts as "beauty," "amazement," and so on. If this is so, then I am not interested in methods we use to obtain this beauty or amazement. What I want to know is: "Which conditions make them possible? How do they change in cultural practice? What place do these concepts take in the wide network of politics and economy? How are they distributed among people representing different cultures? How are they composed and structured? How are they taught and passed on?" Therefore, I always wanted to move from art to visual cultural research. This aspect of my work apparently began with a mixed media piece called "West."

I searched for visual traces of the power of discourse within the framework of daily life, the patient construction of an image which hints at this seem much more natural to me. I don't know when exactly the art became a relatively artificial affair for me. To reveal the relations between visual phenomena, to come up with the simplest comparison and enumeration, is enough "to shock the eye, astonish the heart" and "to strike people with wonder," as the Chinese idioms go. The first task of a practitioner of visual culture is to become a discoverer. The second task is to become a collector and a statistician. After that, if he wishes to be so, he can become a critic or an executor.

The major part of our work in the sphere of visual culture is done through the mediation of photography. I was one of the first Chinese artists who used photography, I started in the begging of 1990's, mostly because I didn't have neither space nor chance to make performances and installation, so I had to make both using photography, and considered that a search for "Art." After 1997, there was a great surge in Chinese New Photography, so my early works were discovered and became famous. Staged photography and digital photography gradually became the mainstream of Chinese artistic photography. That filled me with disgust. However, I kept generating the artistic photography pieces, such as "Interface," "The Night of September 16, 2002," and so on, but mostly I tried to reconsider the essence of photography culture. In the first place, I think that photography is an instrument of anthropology and sociology; its main power is exactly cultural research, not the creation of fantastic art. I started to make series of pictures, mostly to gather examples. I believe that the best of this work can be characterized by the broad area of research and its long duration in time.

The two series called "The Inscriptions of Mao Zedong" and "Roman Columns" were started in 1999 and are still in progress. "Inscriptions" is about collecting the photos of items like cigarette packs, magazine covers, university entrances that have samples of Mao Zedong's handwriting or calligraphy on them. "Roman Columns" is also very simple; it collects pictures of entrances of contemporary Chinese buildings decorated with roman columns. These two series are focused on the concept of power, revealing the strength of authority placed upon the common people. Two series were sorted out and were complimented with a story line, forming a "mosaic" that was exhibited in the form of a projection on San Paulo Biennale in 2002 under the title "Facade." The "Roman Columns" series was also exhibited in Pingyao Photography Festival, Experimental Building Exhibition in Shenzhen, and many other shows.

A part of my "Lions" series at first was exhibited in Chengdu as a part of installation called "The Lion Bridge." This series is also still in progress.

The "UFO" series contains of pictures of cigarette smoke made within different light and environments. It resembles more of a diary than a piece of social research; recording the rises and falls of mood. Personal affairs like this often raise a sympathetic response.

"Windows Dongba Version" doesn't use methods of collecting and sampling, but it involves cultural research. I worked in collaboration with teachers and students of the Lijian Research Institute of the Dongba Minority. The computer's glossary of terms was translated into the Dongba language and photographed; then this material was digitally edited to form a Windows desktop. This work implies methods different from those described above, it's both metaphorical and ironic.

The special feature of this "collecting" style of artwork is that the process that has no end; you can continue collecting all you want, and your life will never be monotonous and boring. You can focus on collecting for a short time, or new items can be added to the collection when an opportunity presents itself. This work in some way is similar to stamp collecting. During this work it's hard to tell what is art from what is everyday life. A piece called "Left / Right" made during the "Long March" project, also involved some collecting. It was an attempt to sort out the historical relics of an original Revolutionary long march; leaving footprints "left, right" in the areas where the march took place. Given the long duration of the work, it's rather common to work on a few series concurrently.

In 2003, The China Academy of Art organized a project called "Land's Edge: Asian Culture Research." I was invited to film an educational documentary on it. While working on the film, my visual culture studies were at their zenith. The large amount of pictures taken during a tour through Asian countries was complimented with notes; the materials also took part in the "Asian Time "exhibition organized by Shenzhen Fine Art Institute and "Left Wing" exhibition. The film is currently in post-production.

## Using the Methods of an Analytical Dictionary of Characters

In 1999, I started to turn "Shuowen" (the original Han dynasty

dictionary) into a creative method. The method used in this dictionary involved choosing a character that could be applied to different situations. The shape and meaning of the character were symbolized and linked together to form a new situation. For example, the piece called "Interface" analyzed a character with the definition of "symbol," while the "Guest" series made in Lijiang analyzed the "guest" character through the relations of a room and an individual. The pieces that were constructed using the methodology of "Shuowen" are called "Installations of Chinese Traditional Semantics" and "Actions of Chinese Traditional Semantics." They involve the transformation of characters or search for new possibilities of their interpretation. For me, this certainly became an effective method of creativity. I use this method to form creative work derived from different historical events or geographical situations.

In 2003 I took part in the project called "Tower of Babel" in Mainz City Museum, Germany. The artwork I exhibited there was "The Power of Babel"; it made use of the "Shuowen" method one more time. The subject of the exhibition was the mythical "Tower of Babel." I started to analyze "tower" from the perspective of religious architecture, where it represents mankind's desire to reach the heaven. Mankind's beliefs have always encouraged a desire to touch the sky. From the cathedrals of Middle-Age Europe to the skyscrapers of the metropolises of today, we can always see it. " 塔 ," the Chinese character for "tower," can be disassembled into the characters " 土的回答 " – "the answer of the earth." Looking back to ancient history, we can see there was the architectural form of towers in China; however, the ancient emperors were buried in underground palaces. " 塔 " (the tower) was a Chinese reading for "pagoda," adopted from Buddhism that came to China from the west. So we see that a desire to reach the sky was false in the first place, and was misrepresented again as "the answer of the earth." That's why my work was based on a sound: the sound representing a fake tower was the heart of this piece.

At the Mainz City Museum, I made ink rubbings of the Roman steles in the museum collection using traditional Chinese methods. As in the story of the Tower of Babel which tells of people's language confounded by God, the characters from different steles were rubbed without following their order. Thus, throwing the lines into confusion, forbidding anyone to read through them. At the same time, I recorded the pounding sound created while making ink rubbings. The sound of pounding equated to the act of questioning, and in turn, the "answer" from the stele, the very "earth," could be deduced from the echoing sound of "bang bang."

In the final exhibition, the ink rubbings were hung in mid-air with a CD player playing the recorded sound of pounding. A video camera recorded a waveform sound equalizer dancing up and down with the volume and rhythm. The recorded image was simultaneously projected live onto the nearby screen, creating unexpected towers of light for visitors to encounter now and then, form an image of New York's Twin Towers. Also, the speakers were put close to the ink rubbings, making them tremble with the low frequency sounds.

I returned to China in October, when Peng Fengbo organized "Left Hand, Right Hand: A Sino-German Exhibition of Contemporary Art;" I used the same methodology to generate a piece called "Echo" that took part in this exhibition. A video of Mao Zedong proclaiming a foundation of new China was broadcasted to a TV screen, but the sound went directly to amplifier and then was shown as projection of audio levels' moving pillars. Through the projection the sound of video was converted into moving visual image, technically making the whole installation was silent. There also was a microphone installed to gather the noises of exhibition space. The sound caught by the microphone went to an amplifier, and affected the movements of the audio levels. The sounds of the exhibition space merged with Mao's speech, forming an image. The image of Mao proclaiming the foundation of a new China is familiar to Chinese spectators. Despite of the silence of the installation, every spectator can hear this sound within his head; that's why this piece is called "Echo."

The usage of "Shuowen" method has been involved in all kinds of my multimedia work, and I continue to develop it. Actually, the whole Nanjing project can be interpreted as an analysis of character for "I." Things influence each other in numerous ways, and this Chinese method runs through it all. The four directions described above covered three main topics of my work in nineties: changing forms, the analysis of rules, the relations of physical, and cultural. Now, in the second decade of practicing art, my content, theme, and passion have moved in the direction of methodology. Now it's the third year of the new millennium, and all these methods are with me. All of them make me look at the things from different angles, but I use them at the same time; they never split up. The specialization is important for skill improvement, but to break the borders between different methods is more important; that's the only way to make them stay in harmony. As it is said in the Diamond Sutra, "disciples are not enlightened by a set method of teachings, but by an internally intuitive process which is spontaneous and is part of their own inner nature."

# 总体艺术
# Total Art

2006-present

“后感性”和“书法与中国观”这两件事情几乎是同时进行的。同时发生的还有一件事，就是文化研究开始成为我的工作方法。“后感性”后来变成策展实验，这导致我带着“后感性”的弟兄们参加了“长征”，对我来说那是一场大规模的策展实验，加上文化研究和历史发掘。

2003 年我来到中国美院教书，我拥有的资源就是：“媒体诗学”的感性要求，“后感性”的现场性和刺激性，书法传统的全民性和日常性，“长征”的左倾思想、文化研究和策展实验，以及我对社会学、人类学的兴趣和我的底层崇拜。这些东西糅合在一起，成为“总体艺术工作室”的基础。

总体艺术，说简单了，是通过文化研究来超越那些管控着我们自己的成见和定见，来刷新自己的知识和感性，在这个基础上，组织激进的事件来介入日常生活经验，从而刷新社会格局。这是要个人解脱和社会担当的同时完成，历史考察和当代兴趣的同时完成。让个人在历史化、接地气的过程中从小我走向大我，从做艺术回到做人。

技术上，大量涉及日常生活改造，如《长征·左右》中的行走；涉及组织一种社会关系，如《这不是一张自画像》、横滨的舞狮子和纽约的舞迷彩龙；涉及对历史的亲证，如《拉萨到加德满都的铁路》和《救国水》。这个时候，我意识到，“后感性”时代我对“现场”的理解过于物理化。真正的现场是历史的现场。南京长江大桥就是这样一个历史和命运的现场。所以，我在总体艺术方面的最重要代表作当然是后来开始的一系列“大计划”。放在这个地方的，是那些大计划之外的另一些重要作品，是我走向南京长江大桥的一个过程。它们同时伴随着《总体艺术论》的书写。

“总体艺术”当然同时也是一场教学。这时期同时出现一种教学和创作混为一谈的总体状态的生产。如《如何成为无知者》，又如“总体剧场”，这是开始于 2003 年并延续至今的一项长期的研究 / 创作计划。这项工作往往建构在大规模的社会调查的基础上，将每个参与者的身体经验和集体记忆，带入与特定的社会情境的碰撞之中，谋求它们双方的同归于尽和重新结晶。在创作方式上，总体剧场糅合了行为艺术、事件艺术、偶发、表演性装置、多媒体表演以及实验戏剧领域的多种手法，它与当代艺术教学相结合的集体即兴创作过程带有教育戏剧的性质，它的持续的参与意识则带有明显的社会戏剧的追求。

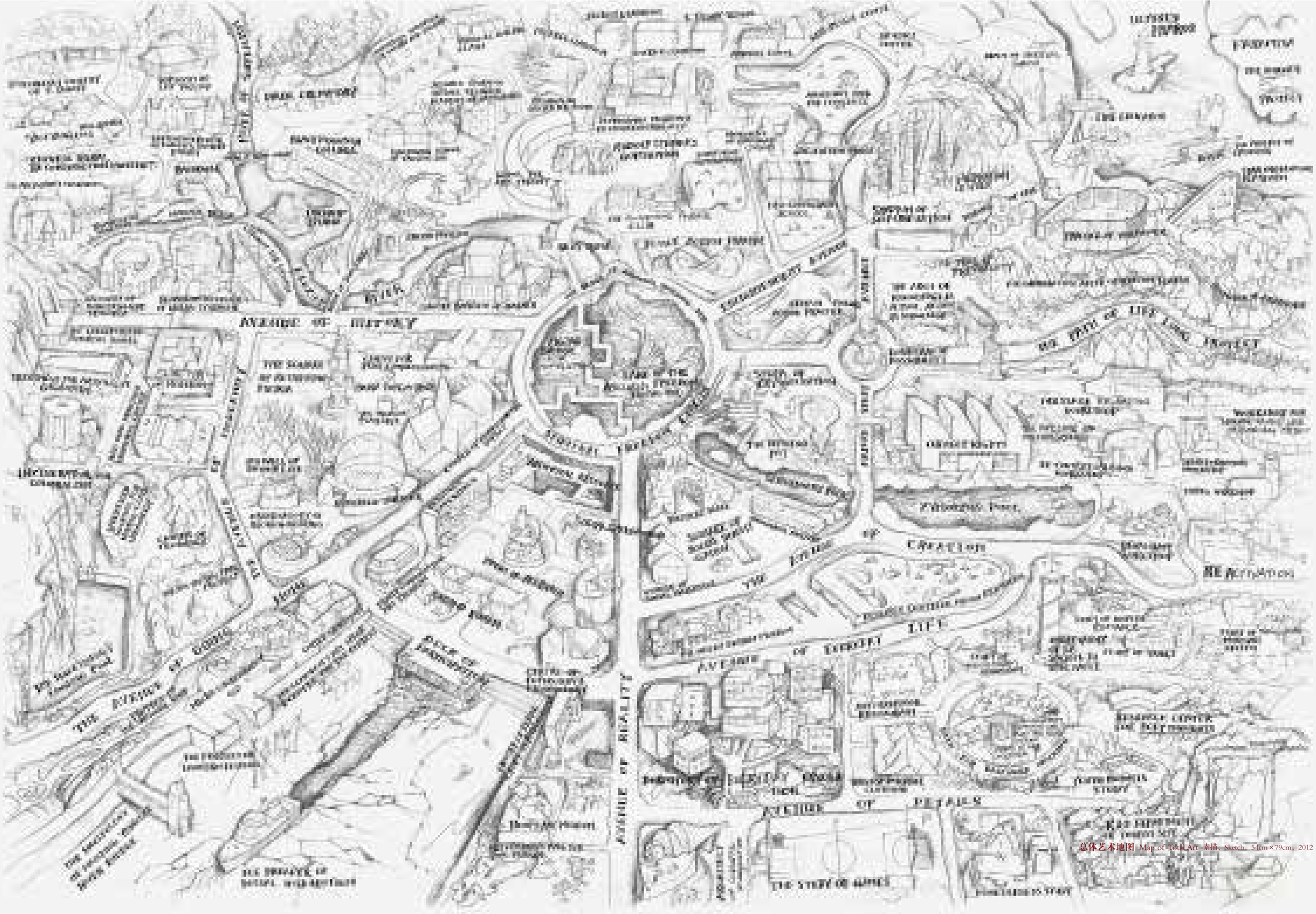
"Post-sense Sensitivity" and "Calligraphy and China Concept" were carried out concurrently. Also during this time, cultural investigation became my working method. "Post-sense Sensitivity" later on became a curatorial experiment, which prompted me to join the "Long March" with my "Post-sense Sensitivity" brothers. For me it was a large-scale curatorial experiment, with cultural research and historical excavation.

In 2003 I started teaching at China Academy of Art, the resources I had included the sensitivity requirement of "Media Poetics," the live condition and excitement of "Post-sense Sensitivity," the national and daily nature of the calligraphic tradition, left-wing view of "Long March," cultural investigation and curatorial experiment, together with my interests in sociology and anthropology, and my admiration of people at the bottom of the society. All these combined form the base of the "Total Art Studio."

To simply put it, through cultural investigation in Total Art we transcend and free ourselves from the prejudice and set views that control our mind, refreshing our knowledge and sensibility. Based on this, radical events are organized to intervene in mundane experiences, therefore rejuvenating the social structure.

Technically, a lot of works are about modifying daily-life experience, such as the walking in "Long March - Left/Right." Some works discuss certain types of social relationships, such as "This Is not a Self-Portrait" and Yokohama lion dance and New York dragon dance. Some are self authenticating of history, such as "The Railway from Lhasa to Kathmandu" and "Water of National Salvation." I realized at this moment that my understanding of "the site" is too physical during the era of "Post-sense Sensitivity." The real "site" is the site of history. Nanjing Yangtze River Bridge is exactly a site of history and fate. Therefore, the most important representative works of mine of Total Art are a series of "Big Projects." Included here are some other important works other than those "Big Projects." They are works during the process of my work towards the Nanjing Yangtze River Bridge. I was writing "The Theory of Total Art" at the same time.

"Total Art" of course is also a set of teachings. During the same period a state of total production occurred where teaching and creative activity mixed together, including examples such as "How to Empty Your Mind." Another example is the "Total Theater," which is a long-term research/artwork program started in 2003 and continued to this day. This work is often constructed on the basis of large-scale social survey, bringing each participant's bodily experience and collective memory into the collision with specific social contexts, seeking mutual perishment and recrystallization of the two. Methodologically, Total Theater combines various applications of different fields including performance art, event, happening, performative installation, multimedia performance and experimental theater. It also combines contemporary art education with collective improvisational creative process, providing the nature of educational theater. Its continuous participatory awareness obviously has the pursuits of social theater.



总体艺术地图 Map of Total Art 素描 Sketch，54cm×79cm，2012

## 长征·左右

Long March: Left / Right

行为、摄影

Performance and photography，2002

2002 年，作为“长征—一个行走中的视觉展示”的策展人之一，邱志杰在历时数月的整个旅行过程中一直脚穿一双特制的鞋子。左脚的鞋底刻着“右”字，右脚的鞋底刻着“左”字。这样，在他走过的地面上留下了带有“左”“右”字样的鞋印。只是绝大多数时刻它们并不显现并且处于一种无意识状态。当走过泥泞的地面时，这些鞋印可见并由随行的摄影师随机记录。2002 年 8 月，邱志杰在泸定桥上穿着这双鞋子进行了一次有意识的留下脚印的表演。

As one of the curators of "Long March - A Walking Visual Display," in 2002 Qiu Zhijie was wearing a special pair of shoes throughout the months of traveling. The word "right" was inscribed on the left sole, and the word "left" was inscribed on the right sole. As a result he left the words "left" and "right" in his footsteps as he walked, though most of the time they do not appear and only exist in an unconscious state. When it rained or when he was walking through muddy ground, the shoe prints became visible and were recorded by the accompanying photographer. In August 2002, Qiu Zhijie carried out a performance on the Luding Bridge wearing these shoes, consciously leaving the footprints behind.

## 这不是一张自画像 This Is Not a Self-Portrait

事件，Happening，2003 – 2006

自画像的缘起，可以来自于自怜和自恋，也可以来自于自我理解的和自我探究的冲动。而在这里，画像的行为则变成一场关于自我的分寸和其构成的讨论。这是一张邱志杰组织的“邱志杰的肖像画创作”，但这不是一张自画像，因为他本人并没有参与绘画。他邀请参与者用各自的风格来绘制他本人的自画像的局部，他特别提出了“风格不限”的请求。这时每个参与者在获得自己的表现自由的同时也主动地接受了形象的限制。而那个不可见的“集体画家”则放弃关于绘画的质量和类型的分别思量。在讨论署名权的同时，自画像这样一种原属个人的行为被重新定义为公共空间。他重新向我们提出：事不关己的事是否可能？这同时也就提出了：非公共的事，是否可能？

The origin of the self-portrait may have stemmed from self-pity and narcissism, or may also have been triggered by the impulsive need of self-understanding and self-exploration. In this happening, the act of  portraying oneself has become a discussion about finding our own limit and figuring out our own construction. This is a self-portrait created by the organization of Qiu Zhijie, but this is not a self-portrait given he himself did not participate in the actual painting of the portrait. He invited participants to paint certain parts of a self-portrait picture of him using their own styles. He specifically asked for not limiting their artistic styles. Therefore, each participant is equipped with the freedom of expression, as well as an imposed limit of the form creation. Meanwhile the invisible "collective artist" gives up his concerns of the quality, type, and style of the portrait. In the discussion of authorship, the act of making a self-portrait becomes a newly defined act in public space instead of a personal act. He posed a new question to us: is it possible to carry out an act that is completely devoid of self interest? This question poses another quesiotn at the same time: what's the possibility of a non-public act?

## 黑白动物园 Black and White Zoo 戏剧，80 分钟，台北华山艺术区，Theater，80 minutes，Taibei Huashan Art District，2006

这个现场是一个真实的事件，不只是表演。我们的舞台其实是我们所处的历史时空；我们可以是混血儿、变色龙、叛徒、失忆者、游击队员，唯独不能黑白分明。我们以黑的名义反对黑，以白的身份玷污白。我们享用奶牛，宠爱斑点狗，拯救熊猫，欣赏斑马和企鹅，但我们是人。我们所做的一切，有过程而没有是非，我们所说的，只是黑白。

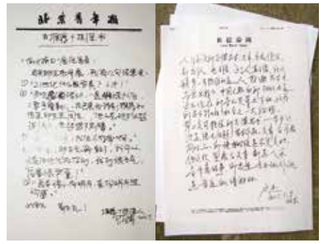
The scene is not only a performance but also a real event. In fact, our stage is located exactly in our time. We can be mixed-blood, chameleons, traitors, amnesiacs, and guerrillas, but we cannot stand in sharp contrast between black and white. We fight against the black in the name of black and we sully the white in the name of white. We take advantage of cows for their milk, keep Dalmatians, save pandas and appreciate zebras and penguins, but we are the humans. Nothing we have done includes the discrimination between right and wrong, only the process. What we say is just the saying of black and white.

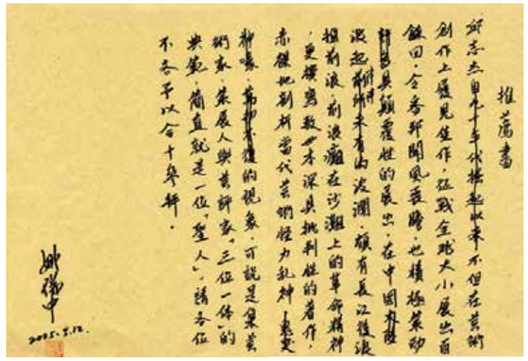
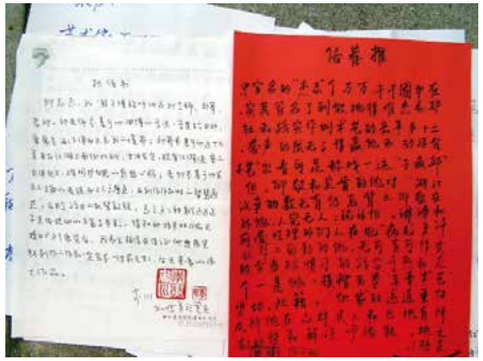


## 当铺 The Pawn Shop 事件，Happening，2005

2005 年高千惠在台北当代艺术馆策划一个展览“偷天换日”，其构思是针对美术馆制度，希望暴露当代艺术的运作体制中的陈习。我邀请了两岸三地各种朋友，从学生到文化圈名人，由他们向美术馆出具推荐信和担保书，担保我的艺术水品和操守足于胜任参展。最后我所展出的就是这些文本。整套文件显示出一种艺术生态整体“关系”的纹路。像是一条条相互交叉的食物链。“面子”和“信用”是这件作品的材料，而美术馆因此成了当铺。

Kao Chien-Hui curated an exhibition titled "Trading Place: Contemporary Art Museum" at the Museum of Contemporary Art Taipei in 2005. The idea of the exhibition is to criticize the museum system, exposing in contemporary art system's operating mechanism. I invited friends from mainland China, Taiwan, and Hong Kong ranging from students to celebrities in the cultural circle to provide letters of recommendation and signed affidavits, guaranteeing that with the level of my artistic endeavor and ethics I am qualified to participate in this exhibition. The final installation of the show consists of these documents. The whole set of the documents indicate the pattern of "Guanxi (relationship)" within the art ecosystem, forming cross-cutting food chains. "Mianzi" (the idea of saving face) and "Credit" are the mediums of this piece, and the art museum becomes a pawn shop.



## 暴雨将至 The Approaching Storm 行为，Performance，2007

一条中国民间节庆时舞动的龙，制作为军事迷彩颜色。一架迷彩战斗机模型代替了传统舞龙的绣球。表演于 2007 年 11 月纽约 Performa 艺术节期间进行，由纽约唐人街街头出发，进入亚洲艺术博览会会场。 动物借迷彩以自我保护和发动攻击，迷彩的诀窍是在自己的身上融入环境要素，如枯叶蝶和变色龙。作为多种动物的想象复合体，龙本身就是一种迷彩动物，一种热爱潜伏的动物。 风从虎，云从龙，龙在云层间遨游，其状曰见首不见尾，其时曰暴雨将至。忽见一喷气式战斗机飞掠而过，龙于是扭头看去，一时茫然，若有所思。

A figure of a dragon used in the Dragon Dance in traditional Chinese folk festivals is covered with military camouflage colors. A model of fighter plane also in camouflage color replaced the ball on the rod. The performance was carried out during Performa in November 2007 in New York. It began on a street in Chinatown, going into the exhibition venue of Asian Art Expo. Animals rely on camouflage for self-protection and carrying out attacks. The key to camouflaging is to integrate environmental elements into the body, take for example the orange oakleaf and chameleon. As an animal combining several imaginative traits of other animals, the dragon is an animal of camouflage by default, an animal in lurking. Wind accompanies tigers, cloud surrounds dragons. Dragons roam across layers of cloud, showing their heads and disguising their tails, predicting the imminence of a storm. A jet fighter flew over in a sudden appearance, and the dragon turned its head in search, lost in surprise and thoughtfulness.



## 慢慢来 Slowly Approaching 绘画、装置、表演，Drawing，installation and performance，2005

藏有狮子图像的迷彩风格绘画一幅，中国传统南狮一只，特制的迷彩狮子一只，舞狮者 10 人由中华街中华学校舞狮队担任。 一只中国传统的南狮和另一只特制的迷彩狮子一起，从横滨三年展的展厅出发，经过公园和市区道路到达唐人街关帝庙。次日，由唐人街回到展厅。 迷彩的技术条件是物体和它所处的环境之间的视觉相似性，表象上的相似使物体得以隐身在环境中，成为潜伏者。如何融入所处的地方，如何与异地的文化相处，又如何能够在其中保持自己的文化认同，始终是世界各地的唐人街所面临的问题。 传统上，唐人街提供了对于中国文化的符号化的观赏舞台，唐人街的经济活动也是围绕着这样一种符号来展开的，舞狮子便是这样一种符号的运作现场，在节日的狂欢中反复地加强认同，同时也将自我进行观赏客体化。而迷彩作为一种军事符号的介入，破坏了这种和谐。迷彩狮子在横滨唐人街的舞蹈，引发西方关于“中国威胁论”的话语，以及中日关系的复杂境况的话语。

The installation consists of a camouflage-style painting with hidden lion images, a traditional Chinese Southern Lion, and a tailor-made camouflage lion with ten lion dancers from the Chinatown Chinese School's lion dance team. The traditional and camouflage lions departed together from the Yokohama Triennale exhibition venue, arriving at the Kwan Tai Temple in Chinatown after passing through parks and urban roads. The next day, the dragons returned from Chinatown to the exhibition venue. The key technical condition of camouflage is rooted in the visual similarity between the camouflaged objects and the surrounding environment, and it is formal affinity that makes the concealment possible. How to fully immerse in the bigger environment and how to mix in with foreign cultures without losing one's own cultural identity are the common predicaments faced by Chinatowns around the world. Traditionally, Chinatown provides a viewing stage of Chinese cultural symbols, and the economic activities of a Chinatown are also carried out around those symbols. One of the live ones is the the dragon dancing, reinforcing cultural identity repeatedly during festive revelry, at the same time observing the self objectively. The camouflage interferes with the harmony as a military symbol. The camouflage dancing lion on the street of Yokohama Chinatown provokes discussions on the “China Threat Theory” and the complicated context of Sino-Japanese relations.

# 拉萨到加德满都的铁路

凯伦·史密斯

“艺术家只是更善于运用他们用以表达自身的语言，来表达真实的情感。真实的个人情感，必须反映出一种历史敏感度，一种社会经验……”

“在 2006 年 6 月份，我曾带领一帮从杭州来的学生去参加每年一度的田野考察。我们来到了位于四川省最西部与西藏交界之处的炉霍，这里是许多藏民的故乡。此时的我已经开始将这些基于某种具体课题导向的考察，应用在各种广泛的、尤其是反映当地的社会文化的现象上。这次行程的主题完全围绕如何阐释‘香格里拉’这个理念：它的起源、位置，关于它的神话，以及伴随着第二次世界大战和日益彰显的资本主义理念的破产，香格里拉这个理念会在西方变得流行起来的原因”。

邱志杰（Qiu Zhijie）以前曾经到访过这个区域，而这次的到访行程则建立起了一种新的关系，也就是促成了“拉萨到加德满都的铁路”这个项目的理念。这个理念基于一个真实的故事。在 1863 年，一位名为南·辛格（Nain Singh）的三十三岁印度男子接到了一项任务，这项任务规定他必须从位于印度境内的喜马拉雅山脉的一侧，穿过中国西藏并到达西藏首府拉萨。在这次旅程之中，他需要收集充足的数据，从而描绘出一个精确的疆土地图。他的雇主是印度皇家英国工程部的蒙哥马利上尉（Captain T.G. Montgomerie），在他的指令下，纳恩接受了一个为期两年的训练计划，其中包括学习如何按照精确的量度来走路，这样他所行走的每一个步伐的长度，都恰好等于三十三英寸。正是由于这样精准的步幅，纳恩得以计算出他所走过的土地所涵盖的距离，并将此距离用一串祈祷念珠记录下来。定位和纬度的读数则是通过一只装了水银的茶杯和一只插在他的拐杖中的温度计读出来的。描述他的行程的笔记则藏在他随身携带着的一只转经筒中。这次探险（以及接下来的屡次涉险）所积累下来的数据，为日后精确地描画西藏高原的地图奠定了基础，而这对于珠穆朗玛峰的潜在征服者们而言尤为重要。

隐含在英国的这项调查——也即 1802 年至 1866 年的“三角测量大调查”（the Great Trigonometric Survey）背后的动机，自然并不是一清二白的。任何“探访”西藏的行为的背后，总有着各种各样的复杂的政治动机。搜集地理学方面的知识，是为了服务于人们探寻这片远离发达的尘嚣世界之外的隐篱之地的某种所谓“历险”的渴望。而结果，关于这片不可穿越的、超越尘嚣之上的土地的传说，又为人们本来就知之甚少的西藏文化与历史，笼罩上了一圈神秘的、精神之圣洁的光环。不过随着时间的流逝，外国探险者们试图穿越国境前往拉萨的路程总是频频受挫；此外，由于第一次世界大战所造成的社会政治现实之巨变，也引发了许多争论，这些背景

现场展出：唐卡 6 幅一套，地图，镣铐，浇注成的铁轨，行走和交换的录像和照片记录，浇筑铁轨的录像和照片记录，交换金属物品的图片清单和表格。
Exhibition view: a set of six Tangkas, maps, manacles, casted railroad tracks, videos and photographs of walking and exchanging activities and the process of casting the railroad tracks. Tables and photos of lists of metal objects exchanged.

都加剧了人们对于这片土地的态度转变。战争所引发的恐惧，刺激着人们更加渴望一种由和平、和谐的生活所构成的社会形态，渴望一个神圣的、具有精神影响力的社会，而西藏，便逐渐成了人们眼中乌托邦的绝佳典范。

“因此，香格里拉这个理念就诞生了。当然在 19 世纪晚期，英国人与其说是有兴致去探寻‘菩提证悟’（Enlightenment），不如说他们更有兴趣的是开疆拓土。而这种开拓疆土的过程，无疑有助于催生出各种受到政治和经济利益驱动的政策。但是在 20 世纪早期——开始于 1904 年由荣赫鹏（Francis Younghusband）所带领的考察队——接踵而来的，准确地说虽然并不是一场侵略，但它无疑已经改变了西藏历史的发展轨迹。”

“这个项目的第二层背景，就是于 2006 年 7 月 1 日开始通车的青海—西藏铁路，这条铁路无疑是在西藏历史上的一项里程碑式的事件。此事对于我而言的震惊之处在于，无论是英国人当时所采取的行为，还是中国政权在西藏的建立（1959 年），这两者对于西藏和传统西藏生活方式的影响，都没有这条联通格尔木和拉萨之间的铁路的开通所带来的影响大。这条铁路将会成为粉碎关于西藏的神秘感的工具，因为它将引领每一个人前往探寻西藏的奥秘。虽然人们很难想象喇嘛们手持移动电话骑在摩托车上奔驰的场景，但事实上这已经成了新的现实的一个组成部分。这条铁路意味着现代世界对于西藏的入侵。没有人能够预言这种入侵对于西藏的生活方式而言究竟意味着什么。但实际上，这种改变确实与古老而传统的西藏生活方式相去甚远。”

“当我们准备我们的旅程时，我心里所想着的正是这种境况。当我们着手我们的研究时，我就想到了南·辛格这个人物形象——他是第一位真正穿越西藏的人。而我这个人总是受到地图的吸引，所以于情于理，我决定，作为一个向南·辛格致敬的当代人，我愿意徒步走完相反的路线，也就是从拉萨走到加德满都，我希望追随的恰恰是南·辛格所放弃画地图的那段行程的原路。因此，我在我的双膝上加上一副镣铐，这样就能限制住我的步伐，这样我所走的每一步都具有相等的长度，如此我就能把我所走过的行程的长度记录下来，并且我采用的是与南·辛格相同的计算纬度与定位的技术手段。这段行程，我的‘地图’，以及所有相伴而来的记录，正是这项工作的核心内容。”

“同时，我也很热衷于寻找一些帮助身处这个区域之中的人们的方式——在这儿的人们普遍太贫困了。之前在这个区域中，我曾经遇到过许多艺术家。这些艺术家中的许多人都将他们的技艺用于绘制一种叫做‘唐卡’的作品。这些唐卡在传统上是用来描绘神祇的——这是一种类似于基督教祭坛画的佛教绘画艺术，它们关注的是神祇的生平故事、神迹，以及道德故事，这是一种传播精神价值、保存宗教准则的方式。对于西藏人而言，艺术所代表的是一种自由的力量，这种力量既可以是通往‘菩提证悟’的催化剂，同时也可以是一些描绘令人毛骨悚然的地狱图景、掌管战争与毁灭之神祇。许多唐卡的作者甚至都没有署名——这些绘画作者们既没有艺术批评的署名者的概念，也没有名声或者钱财上的进项。这些绘画作者们必须是无我的，惟其如此，才能将自身向着‘菩提证悟’敞开。这就让我想到，这也正是描述纳恩的传奇故事的一种完美形式。我们的故事开始于纳恩在喜马拉雅山脉所接受的训练，继而纳恩踏上了徒步走进西藏的旅程。在旅途中，他用祈祷所用的佛珠记录下了他徒步走过的路程、分析太阳与星辰相对于地平线的位置。还有最后，所有这些观测结果，又是如何记录在他的转经轮上的。”

与此同时，对于这段旅程，人们也可以做出另一种反讽式的评论。从拉萨到加德满都的这段计划中的旅程是由铁路来完成的，而这段路程所通向之处，却恰恰正是英国人曾经试图纳入管辖保护范围之内的领土。

“所以我想，如果是由我来锻造未来的铁轨之中的第一段的话，那么我将会在铁轨的这一段之中，融入我沿这段旅途从当地人那儿收集到的所有金属物体，有多少收集多少。然后我要将这些金属物体全都熔化掉，重新塑造成一段铁轨。我决定将这段铁轨悬挂起来，这样人们就会记得，这条铁轨是世界上最高的铁路。”

然而气候条件却使得在 2006 年，邱志杰只可能完成这个 1100 公里的行程之中的头 800 公里。剩下的旅程则是在 2007 年完成的。当时，尽管仍然存在着严酷的气候条件，但那时对于试图成功进入尼泊尔的邱志杰而言，真正存在的唯一障碍就是那对系在双膝上的镣铐，他由于这副镣铐的摩擦引起了皮肤发炎。而为了精准配合南·辛格所建立的步伐基准，戴上这副镣铐所带来的疼痛感伴随着邱志杰行走的每一步。

在中国的当代艺术界，邱志杰堪称一台“知识发电机”（intellectual dynamo）。他同时活动在许多相关的领域之中，神童式地展现出了人们头脑所及的各种多重任务：邱志杰不但是一名艺术批评人，同时也是一位哲人、社会历史学家、策展人以及视觉艺术家。而在所有这些领域之中，他从来不曾远离过思想、实干、参与和创新的第一线。虽然存在于这些身份之间的沟壑就像是一道道锋利的深渊，但是邱志杰毫不在意。策展人的职务、行为艺术、批评理论，以及书写在网络博客上的观点，在他的处理下仍然能做到滴水不漏：甚至是面对那些由于他的观点所引致的无可避免的愤怒情绪时，仍是如此。邱志杰以显著的鉴别力避开了争论，他以对自身的立场、政治主张和他所提出的设想的绝对信心，来回应人们对他的批评。

从艺术上看，邱志杰同样是自成一派的。他的作品所揭示的，正是在传统“中国的”美学观念与当代的价值之间的悖论所在：他对传统中国文化的哲学与艺术实践已然得心应手，尤其擅长书法技巧与书画史，他的书法已经炉火纯青，但同时又是以后现代的话语形式来表现的。他只是追随自己的心性，将传统书法与现代话语混合与结合了起来，这一点在他的作品《重复书写一千遍〈兰亭序〉》之中得到了绝佳的表达。《兰亭序》是公元 353 年王羲之书写的一幅书法作品，是为兰亭所写的诗而作的序言，它是文学与书法技术的典范之作，后世将这幅作品视为掌握书法技艺的范本。邱志杰的这件作品，将人们耳熟能详的《兰亭序》，在与《兰亭序》原作同样大小的纸张上整整书写了一千遍，直到这纸张的表面完全被一块又黑又硬的墨水覆盖为止。这个行为艺术的最终形式包括：一张已变成了纯黑色的纸张，一盘记录了创作过程的录影带，以及在此过程中时不时拍摄下来的一系列照片。

邱志杰的技巧和兴趣体现在他的一系列涵盖了油画、书法、视觉艺术、装置艺术、行为艺术的作品上，以及最近与中国文化生态之嬗变息息相关的一系列主题广泛的社会调查之中。他热切地关注社会文化现象，这一点在他早期的许多视觉艺术作品中显而易见。比如其中一件题名为《乒乓》的作品就体现了这种关切。这幅作品指涉的是一种现实的历史氛围，后世将这段历史称为“乒乓外交”。“乒乓外交”这个术语意在描述那一段从 1971 年开始建交的中美关系的新时代。当时，中国邀请美国的乒乓球队访问中国，与本地的国家队来一场友谊赛。“乒乓”的形象被视为是对当时的两个国家之间的关系的一个恰切隐喻，这是新中国的共产主义政权面对在美国具有许多强有力支持者的国家主义的一次胜利。而以这种运动姿态出现的外交行为的直接结果，就是在 1972 年，理查德·尼克松决定亲自到中国来。这是一次改变历史的访问。邱志杰的影像作品聚焦在整个训练体制，以及那些雄心勃勃的体校学生们身上。体校的任务，就是制造乒乓球冠军。体校中的一些学生年龄非常小，只有四五岁大，但他们所有人都怀着一个梦想——成为乒乓球冠军，也即国家英雄。

邱志杰是中国视觉艺术领域的先驱人物。他的先驱作用，与其说是在他自身的创意上，不如说建立在吸引年轻艺术家注意视觉艺术方面所起的中介作用上。在他的著作之中、在他作为馆长的活动上，邱志杰给予了潜在的视觉艺术家们以信心。他是促成 1996 年在中国杭州所举办的第一届视觉艺术展览的策展人，并且在接下来的那一年，邱志杰在中国北京继续举办了一场迄今仍有巨大影响力的展览。以艺术之名，邱志杰几乎没有放过任何一种艺术尝试。虽然他很少沉浸地徜徉在某一个具体的知性领域之中，并且他总是行走在旅途上，但他并不是那种“先锋派的红卫兵”（这是在 20 世纪 90 年代末期曾经与他一同共事的艺术家们给他的标签）。现在，教学工作占据了邱志杰绝大部分的时间——他是杭州中国美术学院的教授——但是这并不减损他的艺术产出，也没有降低他的创作激情的密度。甚至更可能的情况是，学生们使他能够实现的艺术可能性，比他自己作为独立工作的艺术家的力量所能够实现的艺术可能性还要多得多。在帮助邱志杰将他的项目带入“真实的东西”之上去的道路上，这些学生在其中所做的贡献同样值得称颂 ◎

# Raillway from Lhasa to Katmandu

Karen Smith

"Artists are only as good as the language they use to express themselves; to express real feelings. Real personal feeling must reflect a historical sensibility, a social experience…"

"In June 2006, I took a group of students from Hangzhou on their annual field trip. We went to Luhuo in the far west of Sichuan on the border with Tibet, which is home to a significant number of Tibetan nationals. I had already begun to use these trips for specific topic-based investigations into a wide variety of socio-cultural phenomena specific to the location. This one was all about unravelling the idea of Shangri-La: its origins, location, and myths, as well as the reasons it became popular when it did in the West in the aftermath of WWI, in tandem with the perceived bankruptcy of capitalist ideals."

Qiu Zhijie had visited this region before, but this visit would result in a new relationship, and the idea for the project Railway from Lhasa to Kathmandu. The idea is based on the true story of Nain Singh, a 33-year-old Indian man who, in 1863, was given the task of journeying across Tibet, from the Indian side of the Himalayas, to the capital, Lhasa, in order to amass enough data to construct an accurate roadmap of the territory. His employer was Captain T.G. Montgomerie of the Royal British Engineers in India, under whose directives Nain underwent a two-year training programme, which included learning to walk in a precisely measured fashion, so that every one of his steps was exactly 33 inches. The precision of his stride allowed Nain to calculate the distance covered, which he recorded using a string of prayer beads. Orientation and altitude were read using a mercury-filled teacup and a thermometer inserted into his walking stick. Notes describing his route were concealed in the prayer wheel he carried. The data accumulated on this expedition (and subsequent forays) laid the foundation for an increasingly accurate map of the Tibetan plateau and the mountainous border regions, which were of particular importance to potential conquerors of Everest.

Naturally, the impetus at work behind the British survey—the Great Trigonometric Survey 1802-66—wasn't that innocent. There were always complicating political motivations for 'visiting' Tibet. Geographical knowledge merely served to fuel the ambitions of so-called adventurers for exploring this eremitic land so removed from the developed world. In turn, stories of its impenetrable nature and preferred state of detachment fostered an aura of mystery and spiritual purity from what little was known of Tibetan culture and society. Over time, exacerbated by repeatedly rebuffed attempts by foreign expeditions to make headway across the border towards their goal, the capital, Lhasa, and against the background of the debates provoked by the rapidly changing socio-political reality engendered by WWI, attitudes shifted. The horrors of war prompted yearnings for a social model of peace, harmonious living, and the sanctity of a spiritually cogent society, and Tibet gradually became viewed as the very model of Utopia.

"Thus, the idea of Shangri-La was born. Of course, in the late 19th century, the British were motivated less by seeking enlightenment than in unlocking borders that would assist in the formulation of political, economically-driven policies. What followed in the early 1900's (beginning with the expedition led by Francis Younghusband in 1904) wasn't exactly an invasion, but it certainly changed the course of history for Tibet."

"The second background to the project is the launch of the Qinghai-Tibet Railway on July 1st 2006, which is without doubt an epoch-making event in Tibetan history. It struck me that nothing the British could have done back then, nor even the imposition of Chinese sovereignty (in 1959), would have as much impact upon Tibet and the traditional way of life as the opening of a railroad connection between Golmud and Lhasa. The railway will be the instrument that will destroy the myths about Tibet, as it will allow everyone to discover its mysteries. The image of monks on motorbikes wielding mobile phones is hard to imagine, but it's part of the new reality. The railway was the modern world's invasion of Tibet. None of us can predict what it ultimately means for the Tibetan way of life. It has already changed so much from the old, traditional ways.

"I was thinking about this situation as we prepared for our trip. As we embarked upon our research, I came across the figure of Nain Singh—the first person really to penetrate Tibet. I have always been fascinated by maps, so it all made sense. I decided that, as a contemporary homage to Nain, I would walk the other way, from Lhasa to Kathmandu, attempting to follow exactly the same protocols he had at his disposal for mapping the journey. I would wear a fetter on my ankles to restrict my strides to the same exact measure of pace so as to record distances covered, and adopt the same techniques for calculating altitude and orientation. This journey, my 'map,' and all accompanying documentation are the core of the work.

"I was also keen to find a way to help the people in the region—there's much poverty there. I had previously met a number of artists in the area. Most put their skills to make paintings called tanka. Traditionally these depict deities, lamas, and bodhisattvas—a Buddhist version of Christian altarpieces, for they focus on stories from the lives of these figures, as well as miracles and moralities as a means of disseminating spiritual values and preserving religious codes. For Tibetans, art represents a liberating force that can be a catalyst to enlightenment, even the scary visions of hell, gods of war and destruction. Most are produced anonymously—the painters have no concept of critical acclaim, celebrity or financial gain. They must be selfless in order to be open to enlightenment. It occurred to me that this was a perfect format for depicting the incredible story of Nain Singh. The narrative begins with Nain's training in the Himalayas. It then follows Nain on his journey on foot into Tibet, as he records the distance with his prayer beads, as he analyses the position of the sun and the stars against the horizon, and how all these observations are recorded on his prayer wheel."

The journey, at the same time, offers an ironic comment upon the fact that the next leg planned for the railway, from Lhasa to Kathmandu, heads back into the very territory the British once sought to protect.

"So I thought I'd forge the first section of the future rail track, to which end I collected as many metal objects as I could obtain from the local people along the route of the journey. These were melted down and recast as a length of track. I decided to suspend this in the space to remind people that this is the highest railway in the world."

Weather conditions meant that Qiu Zhijie could only complete the first 800km of the 1100km journey in 2006. The rest was completed in early 2007, when, despite the harsh conditions, the only real obstacle to his successful descent into Nepal came from the painful chafing of the fetters eating into his ankles as he attempted to keep up with each masterful stride of the pace that Nain had established as the benchmark to be matched.

Qiu Zhijie is the intellectual dynamo of the contemporary art world in China. Engaging in parallel activities simultaneously while displaying all the multitasking mental gymnastics of a wunderkind, Qiu Zhijie is as much art critic, philosopher, social historian and curator as visual artist. In all of these areas, he is never far from the frontline in thought, endeavour, intervention or innovation. It is a cutting edge that has all the physical appeal of a razor-sharp precipice, but Qiu Zhijie doesn't seem to care. Curatorial positions, performances, critical theories, and opinions flouted on web-blogs have yet to reveal any chinks in his armour: even in the face of the outrage his views inevitably court. Qiu Zhijie parries controversy with evident flair, and takes on his critics with cocksure conviction of his position, his politics, and the premises he advances.

Artistically, Qiu Zhijie is also one of a kind. His works belie the paradox between traditional "Chinese" aesthetics and contemporary values: he is as much at home in the philosophies and practices of classical Chinese culture, specifically the techniques and history of calligraphy, which he writes with consummate skill, as he is in post-modern discourse. He simply mixes and matches as the mood takes him, which is demonstrated to greatest effect in a multimedia work titled Rewriting the "Orchid Pavilion Preface". This involves the arduous physical act of writing one thousand times an inscription known as the "Orchid Pavilion Preface"—the preface to Poems Composed at the Orchid Pavilion, written by Wang Xizhi in 353, an exemplary work of literature and calligraphic skill subsequently adopted as a model for mastery of the art—across the same stretch of paper until the surface was consumed by a solid black film of ink. The final work comprises the black expanse of paper, a video recording of the process, and a series of photographic stills taken at regular intervals during the process.

Qiu Zhijie's skills and interests collide in a body of work that encompasses canvas painting, calligraphy, video works, installations, performance, and most recently, a seam of sociological investigations into a diverse range of topics associated with the changing cultural climate across China. Evidence of his zealous engagement with socio-cultural phenomena is present in a number of earlier video works. The title of one such example of the approach is "Ping-Pong", which references an actual historic circumstance that has come to be known as "Ping-Pong Diplomacy"—a term coined to describe a new era in Sino-US relations launched in 1971, when China invited the US table-tennis team to visit China for a friendly game with the local national team. The image of "ping-pong" was seen as an apt metaphor for relations between the two countries leading up to this moment—engendered by the victory of the New China communist regime over the Nationalists who had a strong following in America. As a direct result of the sporting gesture, Richard Nixon himself decided to travel to China a year later in 1972, a visit that would change history. Qiu Zhijie's video work focuses on the training regime and ambitions of the students studying at a special sports school devoted to the task of producing table tennis champions. Some of these students are as young as four or five years old, but all dream of being ping-pong champions: i.e., national heroes.

Qiu Zhijie was a pioneer in the field of video art in China, less in terms of his own innovations than in identifying a growing interest in the medium amongst young artists, and giving credence to the artistic potential of video art both in his writing and his curatorial activities. He was the driving force behind the first public exhibition of video art in China in 1996, in Hangzhou, and another the following year in Beijing, which remain hugely influential exhibitions. There is little that Qiu Zhijie has not attempted in the name of art. Although he rarely lingers in one intellectual space for long, and is constantly travelling, he is less of the "red guard of the avant-garde", a label ascribed to him in the late 1990s by artists who experienced working with him. Teaching now occupies a large amount of Qiu Zhijie's time—he is an associate professor at China National Academy, Hangzhou—but there is no reduction in the intensity of his output or his passions. If anything, the students enable him to achieve more than was ever in his power as an individual artist working alone. They also deserve credit for the part they played in helping Qiu Zhijie to realise his project for "The Real Thing."

## 《拉萨到加德满都的铁路》计划 The Project: "Railway from Lhasa to Katmandu"

装置、行为，唐卡、地图、镣铐、铁轨、录像、照片，Installation，performance，Thangkas，maps，manacles，railroad tracks，video，and photography，800cm × 350cm × 1600cm，2006

展出现场展出：唐卡 6 幅一套，地图，镣铐， 浇注成的铁轨，行走和交换的录像和照片记录， 浇筑铁轨的录像和照片记录。交换金属物品的图片清单和表格。《拉萨到加德满都的铁路》计划的第一部分，建立在对印度人南·辛格的史料的反刍之上。根据历史事实，作者参照西藏绘画风格画出了描绘这位印度间谍的生平的故事画的草图，请藏族唐卡画家着色绘制。这 6 幅新奇的唐卡应该属于唐卡画中的历史故事类型。

The exhibition consists of a set of six thangkas, maps, shackles, cast iron rails, video and still images of my walk and exchanges, video and images of casting the rails and a list of the metal objects I collected during the journey. The first part of the Railway from Lhasa to Kathmandu project is based on the rethinking of historical facts regarding the Indian Nain Singh. I invited Tibetan thangka artists to draw the historical stories of Nain Singh in a Tibetan style. These six unique thangkas belong to the style of historical story in the Tibetan thangka tradition.

## 南·辛格接受训练 Nain Singh Being Trained

唐卡，Thangka，100cm × 80cm，2006

印度人南·辛格在喜马拉雅山区的英国间谍学校接受训练。英国上尉蒙哥马利（T.G.Montgomerie）骑在大象上，手持指南针、望远镜和地球仪，他正在指导南·辛格的步伐。南·辛格在这所间谍学校被训练成为一个特殊的人物：他每走一步都是非常精确的 33 英寸。维多利亚女皇在天空中飞翔作为佑护神，围观者中超时空地出现了正在操作照相机的尼赫鲁、甘地、泰戈尔和达尔文等人的形象。

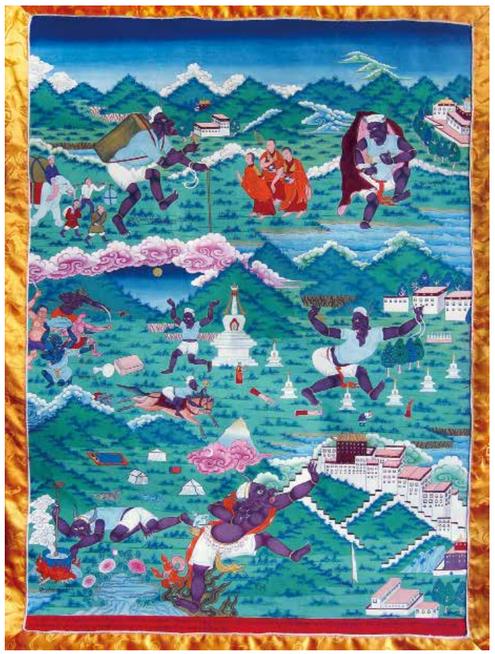
An Indian man by the name of Nain Singh is being trained at a British intelligence school in the Himalayas. Captain T.G. Montgomerie is sitting on an elephant, holding a compass, a telescope and a terrestrial globe in his hands. The captain is instructing Nain Singh's march. Nain Singh was specially trained to be able to control each of his steps at precisely thirty three inches apart. Queen Victoria is the patron saint flying in mid-air. A group of spectators gather in an act of transcending time, including Nehru who is behind the camera, Gandhi, Tagore, Darwin, etc.

## 全副武装的南·辛格 Fully Armed Nain Singh

唐卡，Thangka，100cm × 80cm，2006

全副装备的南·辛格画像。他随身携带的东西都是秘密探测西藏地形的工具。拐杖上安装着温度计，用来测量水的沸点。他的转经筒内部装着的不是普通的佛教经文，而是他的测量数据。他的茶碗是改造过的，装着水银，用来测量地平线。他的念珠不是普通的 108 颗珠子，而是 100 颗珠子，用来计算他所走的步伐。他脚踩牦牛和藏獒。

This is a portrait of Nain Singh in full gear. He carries with him instruments to secretly survey topography in Tibet. There is a thermometer on the walking stick used to test the boiling point of water. Inside his prayer wheel, instead of normal Buddhist scriptures are his own survey data. His tea cup is modified to contain mercury, used to allocate the horizon line. His prayer beads are different from the normal one-hundred and eight beads, there are only one hundred beads used to help him measure his steps. He is standing on top of a yak and Tibetan Mastiff.



## 南・辛格步行入藏 Nain Singh Walking into Tibet

唐卡，Thangka，100cm × 80cm，2006

1865 年，南・辛格化装成印度朝圣者到西藏朝圣，他谢绝了商人们给他一匹骆驼的好意，他告诉别人他的修行要求他必须步行到圣城拉萨，一步都不能错。夜里大家睡觉的时候，南・辛格起来为大家烧水。其实他是在偷偷地测量水的沸点，用来计算当地的海拔高度。历尽千辛万苦，南・辛格终于到达禁城拉萨。

In 1865, Nain Singh disguises himself as a Hindu pilgrim traveling to Tibet. He rejects the kind offer of a camel from the merchants, and insists on walking by foot to the holy city of Tibet, Lhasa, according to his belief in cultivation. At night, while others were asleep, Nain Singh makes hot water for the group. He actually secretly measures water's boiling point to calculate altitude. After a long journey Nain Singh arrives at Lhasa.

## 南・辛格在拉萨 Nain Singh in Lhasa

唐卡，Thangka，100cm × 80cm，2006

南・辛格在拉萨期间，他每天白天要记录 20 次太阳位置数据。夜间要记录 16 组恒星位置数据。他的“苦行”甚至引起了寺庙的注意，僧人为他安排了觐见达赖喇嘛。他沿着雅鲁藏布江逃回印度。

During his time in Lhasa, Nain Singh records the position of the sun twenty times a day. At night he collects data on sixteen groups of star location. His "act of cultivation" draws the attention of a local monastery and an audience is arranged to meet with the Dalai Lama. He escapes to India, trekking along the Brahmaputra River.

## 南・辛格画地图 Nain Singh Drawing a Map

唐卡，Thangka，100cm × 80cm，2006

南・辛格回到英国间谍学校，受到英国军官的欢迎和嘉奖。他用脚步丈量的数据计算出来，绘制出一幅从尼泊尔到拉萨的地图，并在地图上首次标定了拉萨的位置，巴黎地理学会送给南· 辛格一块金表。英国皇家地理学会奖给南· 辛格一面金牌，称赞他“此为我们关于亚洲地图的确定知识作出最大贡献的当代个人”。南・辛格成为台拉登间谍学校的教师，培养新一代的间谍，1904 年，荣赫鹏带领大英帝国的军队入侵西藏。

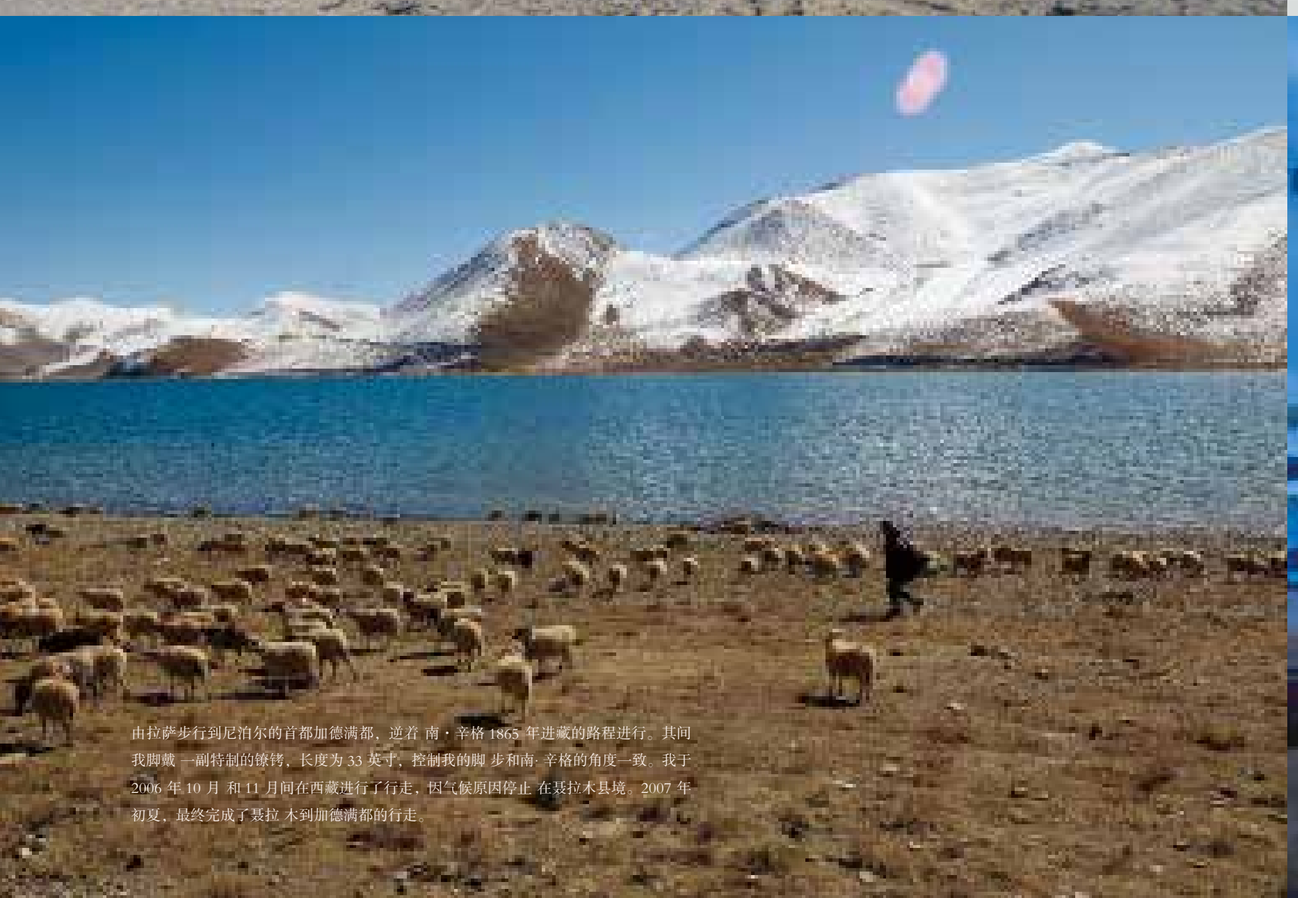
Nain Singh returns to the British intelligence training school where he is warmly received by British officers and is awarded. He draws a map based on his calculation from his steps from Nepal to Lhasa, for he is the first person to demarcate Lhasa by map. The Paris Geography Society awards Nain Singh a golden watch. He is praised as a "man who has added a greater amount of positive knowledge to the map of Asia than any individual of our time". Nain Singh becomes a teacher at Dehra Dun intelligence training center, cultivating a new generation of intelligence agents. In 1904 Sir Francis Younghusband leads the British Empire's army and invades Tibet.

## 青藏铁路通车 The Qinghai–Tibet Railway Goes into Service

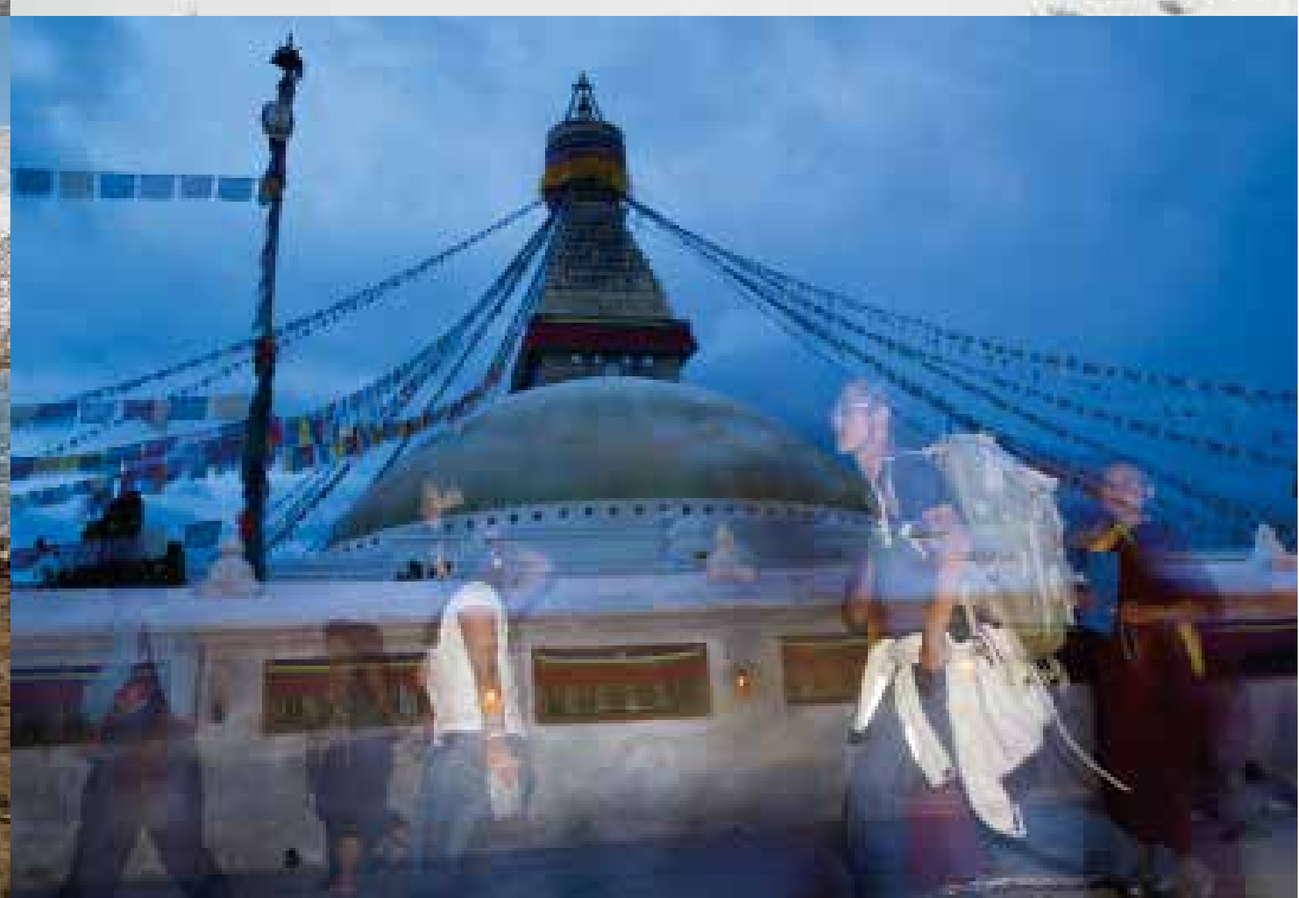
唐卡，Thangka，100cm × 80cm，2006

现代西藏的场面，青藏铁路通车。
Tibet today: the opening to traffic of the Qinghai- Tibet railway.

I walked from Lhasa to the capital of Nepal, Kathmandu, in the opposite direction of Nain Singh's walk to Tibet in 1865. I shackled myself with a pair of 33-inch leg irons, which controlled my stride to make it match that of Nain Singh. I walked through Tibet from October to November in 2006, and sojourned in Nyalam County due to bad weather. In the early summer of 2007, I finally finished the walk from Nyalam County to Kathmandu.



由拉萨步行到尼泊尔的首都加德满都，逆着 南·辛格 1865 年进藏的路程进行。其间我脚戴 一副特制的镣铐，长度为 33 英寸，控制我的脚 步和南· 辛格的角度一致。我于 2006 年 10 月 和 11 月间在西藏进行了行走，因气候原因停止 在聂拉木县境。2007 年初夏，最终完成了聂拉 木到加德满都的行走。



在西藏期间，我沿路收集了当地人民使用的各类金属物品，包括宗教法器和日常生活用品，涉及金银铜铁锡铝等各种金属品种。收集方式包括：交换、购买、赠送、捡拾等。 收集来的金属物品被熔化，浇注成四根 33 英寸长的铁轨。

During my journey through Tibet, I collected all kinds of metal objects used by the locals, including religious instruments and quotidian objects made of metal, ranging from gold, silver, bronze, iron, tin and aluminum. My method of collecting these included exchanges, purchases, receiving gifts, and gathering found objects. All these metal objects were melted down and molded into a 33-inch iron rail.

## 西藏英语课本 Tibetan English Textbook 录像、装置，Video and installation，2007

西藏的英语课本的内容和中国内地的英语课本差异十分明显，其中的例句多是“你们旅馆中有没有热水？”“这里能不能换外币？”之类。人们一方面幻想西藏的荒野与阳光保存在永恒的原始状态，一方面渴望一个有热水和互联网的国际化的宾馆标准间。这些用中文、藏文注音的英语课本中透露了这样一种真相。除了殖民史中的早期接触者，现代西藏最早也最熟练的英语使用者是八角街上的商贩。在这里的录像中，拉萨药王山下的玛尼石雕刻工匠，依赖藏语注音艰难地说出发音并不准确的英语，并且把这些全球化的词语雕刻成玛尼石。艺术家把这些实际上写着现代语句的石块抛在西藏的各种旅游景点，供寻访香格里拉的各国旅游者去误读。展示在这里的只是其中的一部分。

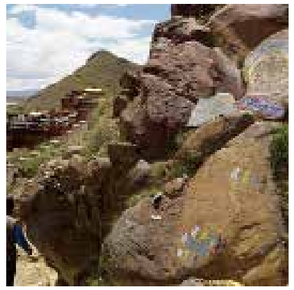


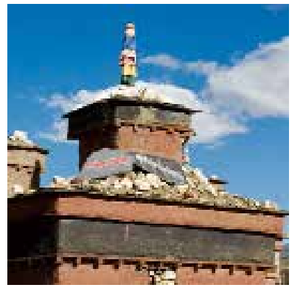
The difference between the content of English textbooks of Tibet and mainland China is very apparent. In the Tibetan version, the example sentences are sentences such as "Is there hot water in your hotel?" and "Can I exchange my foreign currency here?" etc. People's imagination of Tibet as a Shangri-La has become an international political interfering force. While on one hand people fantasize about Tibet's wilderness and sunshine being preserved in the eternal primitive state, on the other hand people still desire a standard hotel room with hot water and internet. A certain truth is revealed in the English textbooks with Chinese and Tibetan phonetic notation. Apart from the early colonial encounters, the earliest and most proficient English users in modern Tibet are the venders on Barkhor street. In the videos works, the Mani stone carvers under Chakpori in Lhasa speak non - standard English with great difficulty with the help of Tibetan phonetic notation, and carved those global words and sentences into Mani stones. The artist scattered the stones with modern words at various tourist attractions for tourists to misread while looking for Shangri-La. What shown here are only part of the collections.

# 美国离这里很远

America Is Far from Here

行为，Performance，2007





2006 年到 2007 年，邱志杰完成了从拉萨到加德满都的行走，这是一个将历史、地理、个人与物品相互链接和熔铸的庞大计划。这里大家看到的这件作品是在《拉加铁路计划》行走期间邱志杰同时完成的一件伴生的作品，也可以视为《拉加铁路计划》的“站台”版。也就是说，作者将这十对特殊的玛尼石块设定为他所想象的拉萨到加德满都的铁路的站牌。在这些站牌上，代替一站站的地名的，是相同的两句话：“拉萨离这里很远”和“美国离这里很远”。这两句来自西藏小学英文课本里的话，由拉萨药王山下的藏民刻成玛尼石。邱志杰将其中的九块放在拉萨到加德满都之间的九个地点。它们分别是：拉萨药王山、尼木县公路边、江孜县白居塔、日喀则扎什伦布寺后山、定日县珠峰路口、聂拉木山口、樟木口岸公安局顶楼和加德满都老城区的卡特辛布塔。这些刻有字的石块或许依然混在那些玛尼石堆中，或许已经弥散在西藏的现实生活中，开始了它们自身的旅行。最后一对玛尼石现在出现在展厅里，其实无论它们将出现在哪里，它们永远都将离拉萨很远，也将离美国很远。因为即使我们身在拉萨，我们其实还是离拉萨很远；即使我们身在美国，我们还是离美国很远。

From 2006 to 2007, Qiu Zhijie completed his journey from Lhasa to Katmandu in Tibet. It was a huge project combining history and geography, and engaging with the idea of the individual and everyday necessities. Qiu Zhijie started producing this work during this journey. This work was completed along with another work titled “Lajia Railway Project.” This work on display can be considered a part of the “Lajia Railway Project.” For this project Qiu utilized ten special “Mani” stones, which were used as name boards distributed along the "railway from Lhasa to Katmandu". Qiu Zhijie wrote two sentences on each Mani stone replacing the stop names: "Lhasa is far away from here" and "America is far away from here." These two sentences were taken from an English textbook at a primary school in Tibet, and were carved onto each Mani stone by Tibetans who live in the foothills of the Medicine Emperor Mountain. Qiu placed nine of these stones at nine stops on the way from Lhasa to Katmandu: Lahasa Medicine Emperor Mountain, along the highway of Nyêmo County, Pelkor Chode Stupa in Gyantse County, the back hill of Tashi Lhunpo Monastery in Shigatse, entrance of the Road to Mount Everest in Tingri County, Nyalam Lalung La Pass, the Garret at the Police Station in Zangmu Port, and Kate Katesimbuh Stupa at the Old City Zone in Kathmandu. Nowadays, these Mani stones with these written sentences are probably mixed with other stones, or have disappeared and started their own journey in everyday life in Tibet. Qiu carried the last Mani stone to Beijing for this exhibition. In fact, wherever these stones appear in the future, they will be far away from Lhasa, and far away from America as well. Because even if we were in Lhasa, we are still far away from Lhasa; Even if we are in America, we are still far away from America.

# 如何成为无知者 How to Empty Your Mind 行为，2008 年 7 月 17 日 – 8 月 17 日，Performance，July 17th - August 17th，2008

参与者：中国美术学院总体艺术工作室和展示文化中心部分硕士生与本科生，其他自愿参与者。

Participants: Selective graduate and undergraduate students from the Total Art Studio and Visual Culture Center, CAA, and other volunteers.

为尤伦斯当代艺术中心收藏展所作的《如何成为无知者》的总体艺术计划是一个创作和教学计划。在为期一个月的实施过程中，艺术家和参与者们在展厅 / 教室 / 作坊的三位一体的空间之中，展开讨论和训练。该过程中，所有人为解释、记录工作过程而进行的在黑板上的书写和涂绘，必须以翻转的镜体文字呈现。

由此产生的这些有着翻转文字和图形的黑板，将刻制成为木版画印刷的原版。在设置于展厅现场的作坊中以印刷机大量印制无限量木刻版画。整个展览期间，这些版画的印刷工作尽可能大量地进行。这些版画将由参与者和观众随意取走，播散到展厅 / 教室 / 作坊之外的社会空间之中。

整个过程中，一共产生了 108 幅版画。

“如何成为无知者”是邱志杰在创作和教学中提出的一个重要命题。该命题假定：我们所拥有的既有的成见和定见，对于我们和事物、历史乃至自我之间建立更具创造性的关系，可能是一种遮蔽和障碍。因此，我们必须不断地回到无知者的态度。而清除成见和定见的负面影响，并不仅仅是一次性的态度上的觉悟。它首先需要通过艰难的努力来获得，更需要长期的修持来继续，还需要一套有效的机制来反复激活。成为无知者，既是一个颠覆性的任务，也是一个建设性的过程。这是一种目标，更是一种训练。在这个过程中，知识与信念、性情与习惯、认知与表达的地图将重新描绘。

研讨分为：“无知者的必要性—一个自我调查—通过结缘认识物品—通过行走认识世界—犯错误的方法论以及从错误中学习—密码如何可能—与医院无关的红十字—九曲桥的盲区—通过谷歌走向无知—常识的折叠—与记忆作战—概念地图—阅读陌生者—由飞鸟形成的瀑布—醒句俱乐部—九用计划—必败行为和无效行为”等部分。



The “Total Art” project “How to Empty Your Mind” for the exhibition “the Guy & Myriam Ullens Foundation Collection” is a creative and educational project. During a one-month period, artists and participants gathered in an exhibition hall/classroom/workshop to carry out discussions and trainings. During this process, all writings and scribbles on the blackboards for explaining and recording must be done in rotated mirror texts.

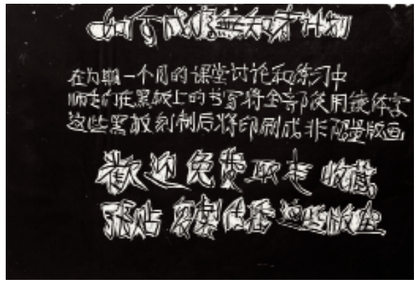
The blackboards, which were filled with mirror texts and images, were carved to produce woodblock printings. A workshop was set up during the exhibition, and printing presses were used to produce unlimited editions of woodblock prints. During the entire exhibition, the workshop produced as many prints as possible. The prints were free for participants and visitors to take home, for they will spread into social spaces beyond the exhibition/classroom/workshop space.

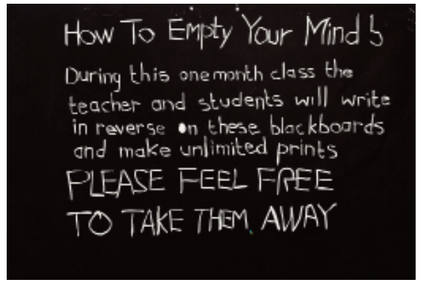
108 versions of the woodblock prints were produced during the project.

“How to Empty Your Mind” is an important proposal brought up by Qiu Zhijie during his artistic creation and teaching.

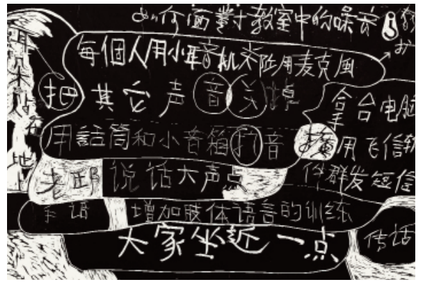
The basics of this proposition is that the existing prejudices and stereotypes we possess may form a kind of shadow and obstacle in building a more creative relationship between ourselves and objects or history, and the relationship within ourselves. Therefore, we should keep emptying our minds. To negate the negative effects that prejudice and stereotypes have on us is not a one-time enlightenment of attitude. It requires a great effort to begin with, long-term practice to maintain, and a set of effective mechanisms to reactivate periodically. To empty our mind is both a task of subversion and a process of construction. It has a goal, and it is also a type of training. During this process, the map of knowledge and faith, disposition and habit, vision and expression are re-depicted.

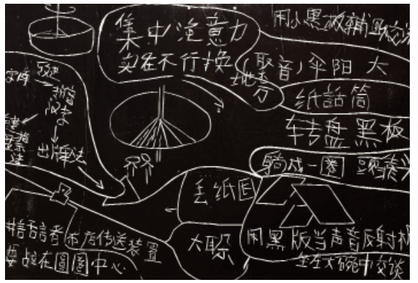
The workshop is divided into the following parts: "The Necessity to Emptying Your Mind," "A Self Investigation," "Understanding an Object through Making Connections," "Understanding the World through Walking," "The Methodology of Making Mistakes and Learning from Mistakes," "How Does Secret Coding Become Possible?" "The Red Cross Unrelated to Hospital," "The Misconception of the Bridge of Nine Turnings," "Emptying Your Mind through Google," "The Folding of Common Sense," "Fight against Memory," "Map of Conception," "Reading and the Stranger," "The Waterfall Formed by Flying Birds," "Motto Club," "A Plan with Nine Uses," "Action of No-Win and Action of No-Effect."


在为期一个月的课堂讨论和练习中
师生们在黑板上的书写将全部使用镜体字
这些黑板刻制后将印成非商业版画
欢迎免费取走收藏
张贴布置也可做他


How To Empty Your Mind ?
During this one month class the teacher and students will write in reverse on these blackboards and make unlimited prints
PLEASE FEEL FREE TO TAKE THEM AWAY

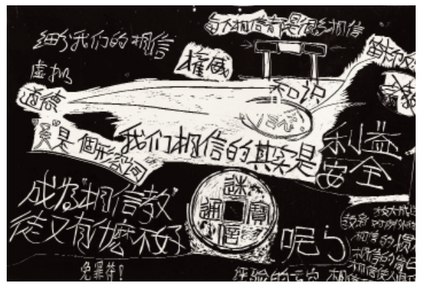
真言
压力就是动力

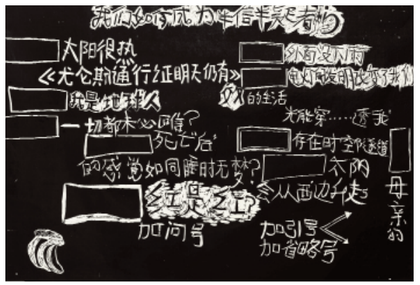

每个人用小型的机关阻用麦克风
把其它声音关掉
用话筒和小音箱(扩音)
老师说话大声点
增加肢体语言的训练
大家坐近一点

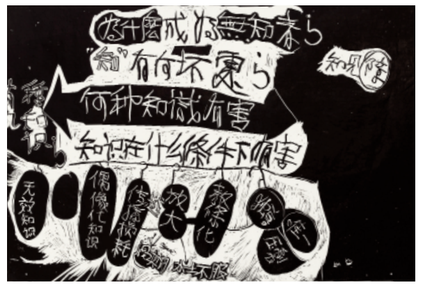

集中注意力
关在不行换
聚首(伞阳)大
纸話筒
车轮盘黑板
大脑
用黑版当高音反射板

你半信半疑吗?
和偏见一起生活下去
改变我们的相信

我们是如何学习相信事物的?
经验
知识
常识
统计
数量
相信数
关系

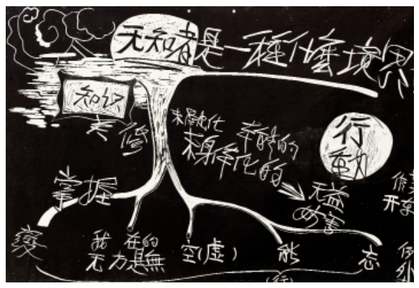

细分我们的相信
权威
我们相信的其实是未证实
成为相信数
谜
呢?


太阳很热
《尤克斯通行证明天仍有》
加问号
加引号
加省略号

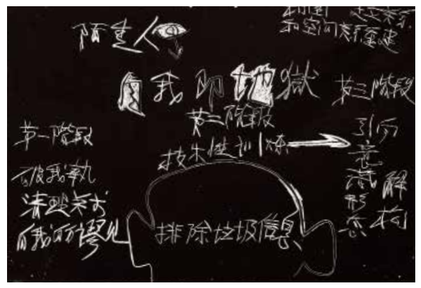

"偏"有何坏处?
何种知识有害
知识在什么条件下有害

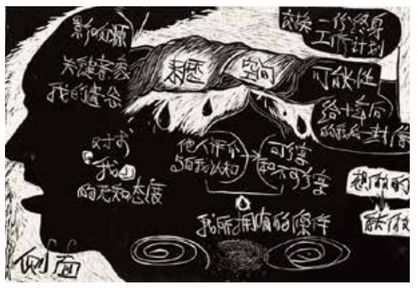
爱智
无知
知识
偏见
真
非

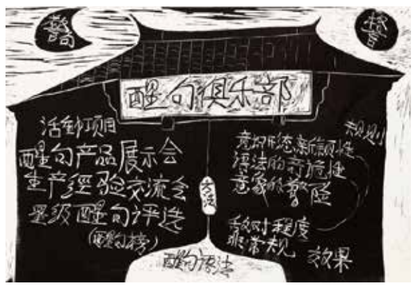
无知
学
无知
无知


无知是一种境界
知识
老僧
掌握
行动
变

无知
不善形迹
无所行迹
九阳计划
必须行动


预言人
反我即地狱
第二阶段
第一阶段
排除地狱信息


无知
对无知态度
我所拥有的原罪
可能性

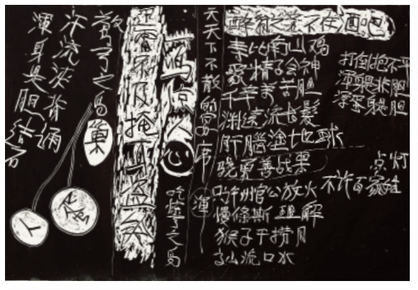

醒句俱乐部
活动项目
醒句产品展示会
醒句经验交流会
醒句评选
效果

宋振
激情

宋振
幼儿园

天安门广场
凝煌
碎布

打倒格言
警句
醒句


醒句俱乐部不在酒吧
鸡尾酒
鸡尾酒会

打抱不平
打抱不平
打抱不平
一个醒客
醒客

不想睁开你的双眼
没有只云个角
漫声即是我长
山西票据流窜
死不休
极限的泪
符合实
但不被重视
符合被忽视的泪

I HAVE SEEN TEAR IN THE EMPEROR'S EYES

醒句俱乐部第一次产品发布会
不用
须臾
在上面!

EURASIA
记分牌
UCCA
1421
1411
双输≥输=赢≤双赢

日常
去买小子
真的
水刀
例外物
无意犯错
失控
工具

I HAVE SEEN TEAR IN THE EMPEROR'S EYES

## 如何成为失败者

How to Become a Loser

行为，Performance，2008

将一辆汽车的四个轮胎加以改造，轮胎表面的花纹成为翻转的中英文文字。绕轮胎一圈的文字会形成一个句子，如“如何成为失败者？”“成功者失去了什么？”等。这样当汽车行驶的时候，会在地面上“印刷”这些句子。在汽车上安装一个为轮胎上墨的装置，当上墨装置接合时，车轮会在地面上印出这四个句子。当上墨装置分离时，汽车行驶所进行的“印刷”是不可见的。艺术家本人将驾驶这辆汽车由北京出发，开到广州。在沿途每个城市和乡镇的地面上留下可见或不可见的印痕。特别是在这些地点发现写有“成功”字样的广告牌的时候，将留下有墨迹的印痕并拍摄记录。这辆汽车在广州三年展开幕当天到达广东美术馆，在美术馆门口的地面上留下墨迹后停在美术馆门口。沿途所拍摄的照片在这辆汽车的车窗内展出。

Remake the pattern of the four wheels of the car and carve reverse Chinese and English words on them. The pattern on each tire will make a sentence, for example, "How to Become a Loser?" "What Have Winners Lost? " etc. So when the car moves, these sentences will be printed on the ground. A tailor-made inkhorn will be installed on the car, so when the inker works, the tire will print the visible words on the ground, while most of the time the trail will be invisible. The artist himself will drive this car from Beijing to Guangzhou and leave the visible or invisible words on the ground along the roads. When he finds any billboard with the words about "succeed," he will connect the inker and make the visible sentences. This car arrived at the Guangdong Art Museum on the opening day of the Guangzhou Triennial, leaving visible marks in the square in front of the museum entrance. All the photos taken on the way were shown on the window of the car.

## 救国水 Water to Save the Nations

装置、木、铁、水泵，Installation，wood，iron and water pump，130cm × 80cm × 45cm，2009

藏区唐卡风格的绘画一套 8 张，布面矿物颜料，四周布料装裱后尺寸约 100cm × 160cm，无签名。佛眼木雕一个，包括木雕的附属配件——铁质的托盘和水泵；尺寸约 50cm × 90cm × 120cm。《西藏之水救中国》书籍一本，中国长安出版社出版，包括展示书籍的有机玻璃盒子，尺寸约 8cm × 25cm × 40cm，中国地图一张。

展厅中央是一个木雕佛眼，佛眼中央不断地有水涌出，向各个方向流下。木雕上面钉入很多小型 U 字形钢刀片，状如水坝，不断地改变了水流的流向。两面墙上各有一组唐卡绘画，由邱志杰设计和制作线描草图，由西藏民间画师完成绘制。左边的一组唐卡画显示了“郭开方案”的形成的传奇过程和未来可能带来的巨大好处。右边的一组唐卡显示了“郭开方案”的实施可能带来的危险，忠告人们爱护西藏的环境，谨慎开发。

This work contains a set of 8 Tibetan tangka paintings, which are mineral paints on canvas. After framing the size is about 100cm x 160cm, there is no signatures on the paintings. There is also a Buddha-eye wooden sculpture, including its accessories: an iron tray and a water pump, with the size of 50cm x 90cm x 120cm. A book called “Tibet Water Will Save China,” published by China Changan Publishing House, is also shown in an acryl glass box, together with a map of China.

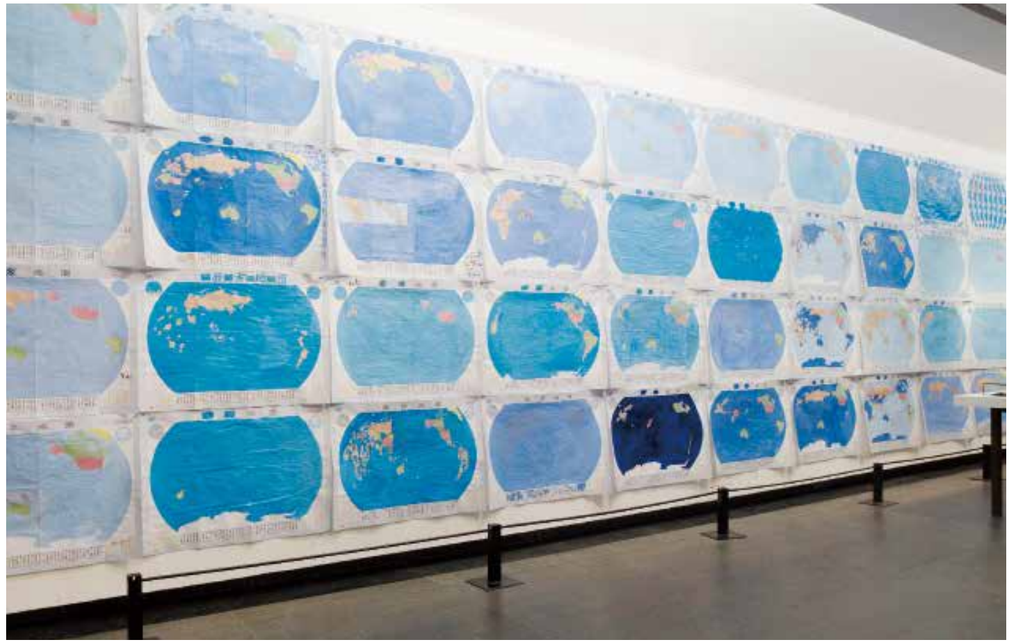
The Buddha-eye wooden sculpture situates in the middle of the exhibition hall, from which water keeps pouring out towards all directions. There are many small U-shaped steel blades nailed into the sculpture, forming small dams changing the courses of the water flow. There is a set of tangka paintings on each side of the walls, which Qiu designed and sketched, and Tibetan folk painters painted. The left set illustrates the legendary story of the “Guo Kai Proposal” and its potential benefits. The right set shows the potential danger of executing the “Guo Kai Proposal,” warning people to protect the environment of Tibet and develop it carefully.

# 创作／教学项目
# Art Making \ Teaching Projects

2003-2015

从 2003 年到 2015 年 12 年间，作为中国美术学院总体艺术工作室的教师，邱志杰带着学生完成了大量项目。这些项目既是创作，也是课程。他在这里的角色介于艺术总监、教师或编剧和导演之间。这类创作 / 教学项目是其工作中不可或缺的一部分。

As a professor of Studio of Total Art at China Academy of Art, Qiu Zhijie completed many projects together with his students from 2003 to Dec 2015. Those projects are both artwork and teaching projects. The role he performed is a combination of Art Director, teacher, screenwriter and director. This type of art projects is an indispensable component of his artistic endeavors.



## 西方地图 Where Is the West? 行为，Performance，2003

准备一批世界地图，邀请不同身份的人用颜料把他们认为不是“西方”的区域涂抹成海洋的颜色，这样余留下来的地方就是此人心目中的“西方”。得到的结果，《西方地图》十分多样。有的人的西方包括俄罗斯，有的人包括了日本甚至韩国，还有的人包含了印度。

作为一种调查报告，《西方地图》充满了只有现实才具备的那种荒诞性。西方真正的意义不是一个地理方位而是“彼岸”，丝绸之路通向地理的西方，而想象归于另一种西方。由于这个问题无边无际的复杂性，《西方地图》事实上是不可能完成的。

The artist invited people with different identities to each paint on the World Map, coloring the areas that are not deemed "The West" in their opinion the same color as the ocean. The areas that are left become "the West" from their perspectives. As a result, many versions of Map of the West are presented. For some people Russia is part of the West, for some Japan and even Korea are part of the West, some even included India.

As a form of investigative reporting, Map of the West permeates the kind of absurdity only reality possesses. The West in its real senses is not a geographical location, but "the other side." The Silk Road connects the geographical West, but imagination takes us into another West. Given the unlimited complexity of this issue, Map of the West can in fact never be finished.

## 谜宫 Maze

多媒体表演，Multimedia performance，2006

《谜宫》使用原上海造纸机械厂的老厂房作为演出场所，表演融合了录像艺术、纪录片、行为艺术和戏剧的基因，把百年来的强国之梦，寄情山水的家园之梦和今天的生活中的梦想和艰辛，编汇在一个已经结束使命，也正在展开新的使命的庞大现场中。整个表演分为七幕，七个空间场景分布在大厂房的不同空间。依照线形的路线依次进行，观众依次进入不同的空间，同时也就是从第一幕依次进入下一幕，直到结束。

The old factory facilities of Shanghai Paper Machinery are used as the site for the performance "Maze." It is a multimedia performance including elements of video art, documentary, performance art, and drama. The century-old dream of a strong motherland and the pathetic fallacy experienced with home landscape are combined dreams and hardships forming a story of a soul having completed a mission and is about to embark upon a new mission in the grand scene. There are seven acts in the performance, each carried out in a set within the factory facilities. There is a specific route designed according to the development of the show. Audience are guided into the different sets experiencing each act until the end.

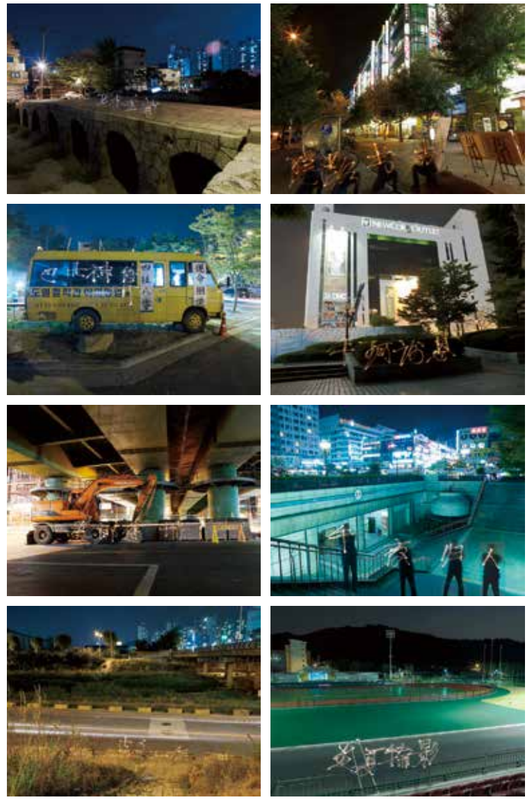
## 总体艺术游西湖

Tour Led by the Total Art Group at the West Lake

行为，Performance，2006

编撰“新新西湖十景”和老西湖十景的新故事后，将其作为导游词，在西湖边组织一个假旅行团进行解说，吸引游客旁听。

After compiling a new version of "Ten New Views of the West Lake" and new stories of the "Ten Old Views of the West Lake," a fake tour operator is formed by the West Lake, narrating the made-up tour guide's commentary and attracts observers who are passing by.



## 安养八景 Eight Views of Anyang

行为，Performance，2006

为韩国安养市编撰安养八景，用光书法在空中书写其名称。现场演讲配合多媒体表演。

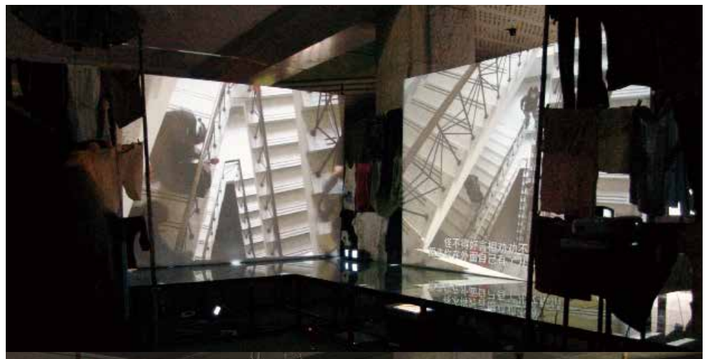
Eight views are complied and made up for the city of Anyang in Korea. The names of the views are written in air using light calligraphy. It is a live performance combined with a multimedia installation.

## 九曲 1 Nine Turnings 1

行为，Performance，2004

基于每个学生对自己家庭购买电视机的经验进行的调查，不同时代的老电视机组成了眼睛 / 涟漪形状的“水面”，观众在九曲桥聆听耳机中的电话调查录音，实时摄像头将他们的形象输送给屏幕。

This piece is based on surveys of the experience of each student when their families purchased televisions. Old televisions from different periods of time form many eyes / rippled water surfaces. The audience listens to the telephone surveys through headphones while standing on the zigzag Bridge of Nine Turnings. A live camera transmits the recordings of their activities to the projection screen.



## 九曲 2– 毛毛虫的爱情

Nine Turnings 2 - Caterpillar's Love

多媒体表演，Multimedia performance，2004

来自男生女生宿舍的晾衣服结构被安装在九曲桥两侧，大投影中是摘自《梁祝》故事的对话和缓慢地飞行着的衣物。

The cloth drying mechanisms from boy and girl dormitories are mounted on both sides of the zigzag Bridge of Nine Turnings. Playing on the projection are excerpts from the story of "Liangzhu (Butterfly Lovers)" and slow flying clothes.

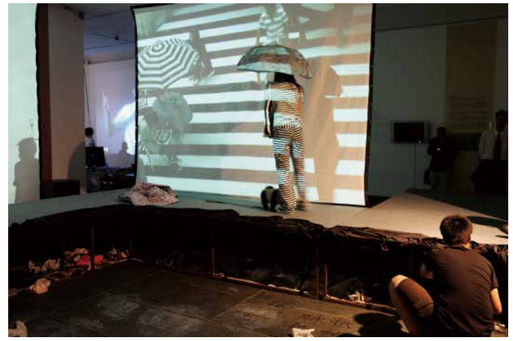


## 九曲 3 Nine Turnings 3

多媒体表演，Multimedia performance，2010

九曲桥这样一种为观看而产生的通道，被定义为一种舞台。它是游行、走秀等表演的舞台。而所有发生在这个舞台上的事件，因为这个舞台的结构，都带有不断反复、在重复中推进的特征。

The zigzag Bridge of Nine Turnings is a structure designed for observing the views and can be defined as a stage. It is a stage for performance such as parades and catwalks. Given the specific structure of this stage, all events that happen on it possess the characteristics of repeating continuously and developing in repetition.



## 前卫在汉堡 Avant-Garde Walking in Hamburg

行为，2006 年 9 月 22 日 德国汉堡　Performance, September 22nd, 2006, Hamburg in Germany

长征计划受汉堡坎帕内格国际艺术中心邀请，参加“中国时代 2006”文化节，此三段影像记录了《长征》计划在此次活动中的足迹。卢杰和邱志杰在“中国时代 2006”文化节中为时两天的工作坊里，向来自世界各地的长征者介绍了长征计划的历史、事件、作品和方法论，就前卫、表演、现场等角度和历史、政治、个人和集体关系展开讨论，并达成《前卫》和《十送前卫》两个现场作品的方案和实施。来自世界各地的长征者实施的这个行为作品，以列队后退的步行方式，从汉堡美术馆倒退进馆参观在此举办的“麻将”——希客收藏中国当代艺术展（Mahjong - Contemporary Chinese art from the Sigg Collection），此后倒退环湖一周，回到汉堡美术馆，活动终止，历时 3 个小时。当晚，邱的蒙眼“左右”表演和工作坊参与者们的偶发，形成了《十送前卫》剧场。

The Long March Project was invited to take part in "China Time 2006," a cultural festival organized by Kampnagel-Internationale Kulturfabrik (Hamburg – Germany). A portion of the project was a two day workshop in which, Lu Jie and Qiu Zhijie introduced the history, events, works, and methodology of the Long March Project to an international committee of "Long Marchers." A discussion regarding avant-garde, performance, and site was held, exploring issues such as history, politics, and the relationship between an individual and collective. The result was a proposal for two site specific works, "Avant-garde" and "Homage to Performance Art (Farewell to the Avant-Garde)." "Avant-Garde" is an intervention/performance work. Walking backwards while in a single file line, the Long Marchers walked in reverse through the "Mahjong – Contemporary Chinese art from the Sigg Collection" exhibition on display at the Hamburg Museum of Art, and then continued on throughout the city of Hamburg finally arriving back to the museum. The process lasted three hours. That night, Qiu's closed -eye performance "Left/Right," together with the happenings of the participants of the workshop, formed the Farewell to the Avant-Garde.

## 贫困设计博物馆

Design Museum for the Poor

行为和装置，Performance and installation，2010

采集日常生活中穷人们为解决难题而发明的富于想象力的生活智慧小设计，进行研究和评选。同时针对特定人群，改进“贫困设计”产品，建成了贫困设计博物馆。

Objects that are created by poor people using their creativity and wisdom to fight poverty and solve problems in daily life are collected, research and evaluations are carried out. "Poverty Design" products are improved based on specific groups of people. The Design Museum for the Poor is founded in the process.

## 独角兽工作坊

Unicorn Workshop

行为和装置，Performance and installation，2010

在广东美术馆的工作坊中，参与者讨论“独角兽”这个概念的图形化的可能性。由于真实世界中并不存在原型，因此“独角兽”成为一个自由想象的领地，但同时也是不同的图像生产传统互相竞争的舞台，更是名利场逻辑发生作用的战场。参与者被要求设计出自己的独角兽版本，不得和既有的任何“独角兽”形象重复。

In the workshop conducted by the Guangdong Museum of Art, the participants discussed the possibility of schematizing the concept of "unicorn." "Unicorn" posts a territory for free imagination due to the openness of concept created by its non-existence of original form in the real world. It is also a stage for competition among different image production traditions, as well as a battlefield where the effectiveness of the logic of vanity fair starts to show. Participants were asked to not repeat any "unicorn" images produced previoulsy, instead creating their own versions of the unicorn.

## 理想国：你还记得苏联吗？ The Republic: Do You Remember the Soviet Union? 行为，performance，2011

《理想国》是中国美术学院“总体艺术剧场”的长期项目。“总体剧场”是一种综合了行为、表演、影像和社会研究、社会参与的实验。这个《理想国：你还记得苏联吗？》并不是一种意识形态怀旧，而是在艺术市场的现场中的一场考古发掘。对这些艺术学生来说，苏联不只是他们学过的某种素描风格和一座纪念碑的图像。

“The Republic” is a long-lasting project of “Total Art Theater” at China Academy of Art. The “TAT” is a kind of synthetic experiment combining events, performances, videos, social investigation, and social participation. "The Republic: Do You Remember the Soviet Union?" is not a sort of ideological reminiscence, but an archeological excavation in the current site of art market. For these students of art, the former SU is not just a style of sketch they learned or a monumental image.



## 理想国：华西村 The Republic: Huaxi Village

行为，performance，2011

创作者们来到以富庶和奇观而著称的苏南华西村，开展《华西居民幸福指数调查》。师生们广泛接触了各立场和阶层的人物，并对中国乡村的发展模式、各类社会治理的乌托邦叙事模型、资本与权力的互相渗透及其象征形式、启蒙的困境等问题进行了讨论。调查的结果形成了《理想国：华西村》的剧本。《理想国：华西村》开始于一个喧闹的乌托邦市集，第二幕演变为一个哲人王统治之下的完美理想国。第三幕是一场审判，第四幕则是理想国的崩溃。第五幕，革命公司重新成为理想国。《理想国：华西村》并不是对某个具体地点的表态，而是对今天的世界困局的一次重新体验。

Artists and researchers arrived in Huaxi village in southern Jiangsu province, famous for its prosperity and spectacular craftsmanship, to carry out the "Happiness Index Survey of Huaxi Residents." Teachers and students met extensively with people with different positions from various social classes and discussed issues surrounding the development model of China's rural areas, various types of utopian narrative models of social governance, the mutual penetration of capital and power and its symbolic form, and the predicament of enlightenment… etc. The result of the survey constitutes the script of "The Republic - Huaxi Village." "The Republic - Huaxi Village begins at a boisterous utopian market, which turned into an ideal Republic in the second act governed by a philosopher king. The third act is a trial, the forth act is the collapse of the Republic. The revolutionary company becomes the Republic again. The Republic - Huaxi Village is not a critique on a specific place, but a renewed experience of today's global dilemma.

# 马达加斯加的首都在哪里？

周丽影

1998年，也就是从美术学院毕业六年后，邱志杰写了一篇题为《观念艺术的误区》的会议论文，他在文章里这样描述艺术家当中日趋盛行的无聊崇拜：“看了这样的作品，我明白了为什么革命群众更愿意待在家里看肥皂剧和 MTV，看商业作品比看一只鸡拍着翅膀慢慢死去的录像好多了。”

文章写作的年代正值中国艺术界从一个生态系统剧烈转型为一片战场，邱志杰的文章是反对艺术的扭曲发展和愤青式绑架的首次公开宣言：“这样的作品只不过试图证明一个艺术家比另一个艺术家聪明，当然也在试图证明他比观众聪明。基本上没人意识到作品可以是综合的：作品可以讲故事，承载打动人的情感，甚至可以在视觉上是愉悦的、刺激的。有些作品被称为‘观念的’，但这些观念只不过看起来像观念，其实作品里并没有观念。观念艺术进入了误区。”

一年后，邱志杰参与策划了“后感性”第一回展，进一步论述避免自满的紧迫性：“后感性在你的内心深处失去控制。那是你不愿承认的东西，无法辨别的东西。后感性是一种可能性。”“后感性：异形与妄想”作为首次以过程为主导的实践展示，其开创性意义今天已经得到公认。参与展览的 20 余位当时新兴的艺术家，他们都反对艺术的商品化，支持能够产生即时内心体验的“现场”创作。第二回展“后感性：狂欢”于 2001 年 3 月初举行，有很多相同的艺术家和议题参展，但是这次邱志杰也批评了展览的模式。

“后感性：狂欢”在北京电影学院小剧场举行，只持续了几个小时。由于各方面未协调好，观众被告知下午 3 点到达，到时却大门紧闭，不允许任何人进出。随后，行为、表演、录像放映以及声音效果同时发起猛烈攻势，直接清除了观众和舞台之间的隔阂，所有表演都通过放在紧闭的门前的小型显示器向迟到者播放。

“后感性：狂欢”被认为宣告了中国新媒体艺术和“现场”实践时代的到来，作为一个集体协作项目，它的影响力让展览本身也成为一件作品。不过，或许对邱志杰来说更重要的是，该项目是一次意在打破艺术家与观众之间障碍的实验，却区隔了参与者与旁观者。

公众参与也是发起 2002 年的另一个策展实践《长征——一个行走中的视觉展示》的动机。这个历时三个月、行程 6000 英里（9656 千米）的重走历史上的长征路项目，有超过 250 名国内和国际艺术家参加，沿途发生了一系列的展览、放映、行为表演，以及座谈会。邱志杰作为项目背后的主力之一，他的兴趣在于借此机会对不同阶级和历史背景的人进行社会调研，以此方法为自身实践找到有意义的形式。



邱志杰的早期文章和策展项目既是对 1990 年代中国的知识和政治背景做出反应，也是他个人作品的延伸，他的作品始终在处理被表面现象所左右的“雾里看花”的文化。比如《公共生活》（1994）——用玻璃制成的公共厕所的建筑模型——就在试图揭示隐藏在公民社会背后的身体机能；在签名摄影系列作品《纹身》（1994 — 2000）中，邱志杰用自己的躯体抵住墙壁，将墙壁作为一面画布，在上面涂抹个人如何在群体中伪装自己；而大型多媒体系列作品《西方》（1999 — 2005）则对几百人进行了调研，用地图、录音、视觉手段，整理在 1999 年中国驻贝尔格莱德大使馆被美国轰炸之后，他们在中国的媒体宣传下获得的对西方的认识（和知识）。

与此同时，邱志杰创作的许多作品都在借用中国传统形式，特别是他所受过的书法训练，来努力重获文化深度感。在《重复书写一千遍〈兰亭序〉》（1990 — 1995）中，邱志杰临摹公元 4 世纪时的著名书法家王羲之——所有有志书法的学徒都要对他进行长期临摹。邱志杰的五年练习和其他学徒之间的唯一区别，就是他每次都写在同一张纸上，因此到最后无法证明他的进步。同样在《唐诗十首》（2000）中，邱志杰使用了另一种自我培训技术，写下记忆中的每句诗，但是从后往前写，从诗句的最后一个字写起，因此颠倒了整句诗的词序。他拍摄下这一过程，并将时序倒置，因此我们在最终的录像作品里看到的是艺术家在逐词擦除诗句。

书法要求长时间的专注，这对邱志杰的许多作品都具有决定性的影响。最为突出的是他正在进行的“光书法”长曝光摄影项目，更巧妙的体现则是他所称的“总体艺术”的发展，总体艺术已经成为他一生工作的核心。讽刺的是，这开始于邱志杰 2003 年成为杭州中国美术学院观念艺术工作室负责人之时。邱志杰在考虑了自身实践的方方面面后，将工作室改名为总体艺术工作室，这里至今仍是他的实验室。

工作室的创立初衷是移除在邱志杰看来虚假的学科区分或者说边界，日常、教育、创造的边界，以及老师和学生、个体实践和集体实践的区隔。工作室强调拓展近距离观察研究的技能（无论是在图书馆还是在田野），以及对“舍弃所学”的理解，避免无谓假设和对知识的想当然。产出包括写作、行动、长期项目、文献整理、展览制作，以及艺术品。硕果累累。

邱志杰最近在谈到工作室的创作时说到，在中文里不应该叫做总体艺术，而应叫贯通艺术，这个词几乎无法翻译：“大体意思是‘对知识样样精通’然后‘融会贯通’。它的基础仍是儒家思想。中国传统文人都相信艺术修身养性的手段，也是社会变革的方法。”

在一些项目中，总体艺术的方法是作品的组成部分；在另一些项目中，它是探讨广泛主题的方式。前者的例证如《如何成为无知者》（2008），在一个月里，邱志杰和整个工作室将课堂搬到正在进行的群展上，邀请公众参与日常活动，包括倒序书写、制造错误、行走认知。每堂课的板书讲义都被切成小块，再用丝网印刷，制成海报送人。

工作室近期进行的一些项目涉及宏大叙事的不可靠问题。其中一项《西藏调查》（2006-7）追问的是，如今本地人民是否还认为西藏就是一个香格里拉（近 50 年来在西藏艺术家中常见的视觉意象）。最近的项目（2010-11）在河北省曲阳县进行，该县的两大支柱产业（都已衰败）是煤矿运输和石刻，尤其是大理石刻。对每项产业的密集研究涉及当地历史和文化，由各小组跟进了几个星期，他们四处奔走，与居民——以前的工人、政府官员、佛像厂家——谈话，询问什么构成了“当代”，它与现代、城市化以及历史意识的关系是什么。他们搜集原始素材，举行活动，随后回到工作室进行整理，形成文献、装置、行为表演，甚至还有未来的计划。

邱志杰至今影响最为深远的作品要属《南京长江大桥计划》，这个计划从 2007 年开始，至今仍在进行。该计划如今由几百件艺术品、大量的展览、文本、出版物组成，起点是南京长江大桥——修建于 1968 年，是举国闻名的中国现代化标志物。大桥以其工程学方面的奇迹跻身“吉尼斯世界纪录”，如今却成为世界知名的自杀胜地。邱志杰着意探讨历史意义的复杂性与当地复杂的日常现实如何重叠，他采取的现场干预包括倡导“自杀监视”，将自杀遗书替换为这个不可能的问题：“马达加斯加的首都在哪里？”他用自己的血将这句话写在桥壁上，让它成为思考的停顿，希望自杀者重新审视跳下去的欲望……

邱志杰为其出版物绘制的地图来自他工作系统中的图表。这些图表拆解了观念、影响、行动、效果、预言之间的联系，绘制出集体历史、文化记忆、社会基础设施，以及支撑实践的个人欲望：21 世纪的地图；总体艺术地图体现了重要的哲学理念和流派；乌托邦地图的功能类似精神重生，同时追踪特殊项目背后的思想轨迹（杭州的行为艺术节和 2012 年的上海双年展）；南京大桥地图则将地形细节与过去及未来的项目概念和作品结合起来。

每张地图都可被解读为邱志杰的“轨迹法”（method of loci），利用地点的熟悉性进行相关联想和回忆，同时揭示了他个人对心灵地图的看法。跟许多地图一样，他的每张地图都试图成为一份向导，而不是代表任何物理现实（或艺术作品），实践的领域太过宽广，借助地图才能理解 ◎

# Where Is the Capital of Madagascar?

Kate Fowle

In 1998, six years after graduating from art school, Qiu Zhijie wrote a conference paper entitled "The Zones of Errors in Conceptual Art" in which he described a trend between artists in their worship of boredom: "After seeing such work I understood why the revolutionary masses would rather stay home watching soap operas and MTV; it's much better to watch commercials than a video of a chicken slowly dying, fluttering."

Produced at the time when the art world in China was being radically transformed from an ecosystem into a battlefield, the text was Qiu's first public statement against this warped evolution and the cynical hijacking of art: "Such works only tried to prove that one artist was more clever than another, and of course tried to prove that he was more intelligent than the audience. Basically, there was no recognition that works can be composite: they can narrate things; carry emotions that can move and affect people; and they can even be visually pleasurable and stimulating. Certain works are called "conceptual," but these concepts only appear to be concepts; there really are no concepts in them. Conceptual art has got into a zone of errors."

A year later Qiu co-curated the first in a series of exhibitions under the term "Post-Sense Sensibility" that amplified his sense of urgency in warding off complacency: "Post-Sense Sensibility is growing uncontrollably from the bottom of your heart, the stuff that you do not wish to admit, that which you cannot identify. Post-Sense Sensibility is a possibility." Now considered to be seminal as the first shows to exhibit process-oriented practices, Post-Sense Sensibility: Alien Bodies and Delusion included over 20 emerging artists who were all opposed to the commodification of art, instead favouring 'live' works that could create immediate, visceral experiences. The second, "Post-Sense Sensibility: The Revelry," took place in early March, 2001 and involved many of the same artists and concerns, but this time Qiu also critiqued the exhibition format.

"Post- Sense Sensibility: The Revelry" took place at the Beijing Film Academy Theater and lasted a matter of hours. Uncompromising in every way, visitors were told to arrive by 3pm, after which the doors were shut and no-one was allowed to come or go. What ensued literally removed the gap between the audience and the stage through an intense barrage of simultaneous performances, video projections, and soundscapes, all broadcast to latecomers via a small monitor placed in front of the locked doors.

Considered to herald the emergence of new media and "in-situ" practices in China, "Post- Sense Sensibility: The Revelry" remains influential as a collaborative project that became a work in its own right. But, perhaps more significantly for Qiu, the project was an experiment in breaking down barriers between the artist and audience while making a distinction between participants and observers.

Public engagement was the motivation for another curatorial experiment, the Long March—A Walking Visual Display, in 2002. This was a three-month journey along the 6,000-mile route of the historical Long March, involving over 250 local and international artists in a series of exhibitions, screenings, performances, and symposia that took place along the way. As one of the central forces behind the project, Qiu's interests lay in the opportunity for direct social investigations with people from different class structures and histories, using this as a way to find meaningful form for his own practice.

While reactive to the intellectual and political contexts of the 1990's in China, Qiu's early texts and curatorial projects were also extensions of his individual works which consistently addressed the "smoke and mirrors" of a surface-driven culture. For example, Public Life (1994)—an architectural model of public toilets constructed in glass—was a proposition to reveal bodily functions that civil society hides; Qiu's signature photographic series, Tattoo (1994-2000), used his own torso against a wall as a canvas on which to overlay ways the individual is camouflaged within a community; and an expansive multimedia series, The West (1999-2005) surveyed hundreds of people to map, record, and visualize views on (and knowledge of) the West, prompted by Chinese media coverage of the 1999 U.S. bombing of the Chinese embassy in Belgrade.

In parallel, Qiu has produced numerous works that seek to recapture a sense of cultural depth though the use of Chinese traditions, particularly drawing on his training in calligraphy. In "Copying the 'Orchid Pavilion Preface' 1000 Times, " (1990-1995) Qiu imitated the famous 4th century work by Wang Xizhi, which is a long-time learning exercise for all aspiring calligraphers. The only difference between his five-year practice and other protégés was that Qiu used the same sheet of paper each time, so that by the end there was no evidence of his improvement. Similarly in "10 Tang Poems" (2000) Qiu used another self-cultivation technique, writing each verse from memory, backwards, starting with the last character and reversing each word. By recording the process and then reversing the footage, the final video work shows the artist erasing the text character by character.

The quietly performative and durational aspects of calligraphy are central influences to many of Qiu's works, most clearly in his ongoing "light-calligraphy" long-exposure photographs, and more subtly in the development of what he calls Total Art, which is becoming the core of his life's work. Ironically, this began when Qiu became head of the Conceptual Art Studio at the China Art Academy in Hangzhou in 2003. Bringing all facets of his practice to bear, Qiu renamed the program the Total Art Studio and it has been his laboratory ever since.

The premise of the Studio is to remove what Qiu sees as the false distinctions or boundaries between academic disciplines: between the quotidian, pedagogy, and creation, between master and student, and individual and collective practice. Emphasis is placed on developing skills for close observation and research (in the library and in the field), as well as understanding 'unlearning,' to avoid making assumptions and taking knowledge for granted. Output includes writing, actions, durational projects, archiving, and exhibition-making, as well as art objects. The results are myriad.

In terms of what the studio produces, as Qiu recently commented, in Chinese the word is not really Total Art but " 贯通 ," or Guantong art, which is almost impossible to translate: "Roughly it means 'to have a thorough knowledge of; be well versed in,' and 'link up; thread together.' It's also based in ideas from Confucianism. All the traditional Chinese literati believed that art is a channel of self-cultivation and also the means of social transformation."

In some projects the process of Total Art is also what constitutes the work, and others it is the means to explore larger themes. The former is exemplified in "How to Empty Your Mind" (2008) wherein for one month Qiu and the Studio conducted classes in the midst of a group show, inviting the public to share in daily activities, including writing backwards, making-mistakes, and knowing through walking. Notes from each session were cut into blackboards, which were then screen-printed and the posters given away.

Recently the Studio has undertaken a number of projects that involve the destabilization of grand narratives. One of the first was "Tibet Study" (2006-7) which asked if the concept of Tibet as a Shangri-La (a common visualization by Tibetan artists in the last 50 years) resonates with local people now. The most recent (2010-11) was in Quyang County in Heibei Province, where the two major industries (both in demise) are the coal transportation and stone-carving, particularly white marble. For each, intensive studies into the local history and culture are followed by weeks of group travel, talking with residents—from workers to government officials, industrialists to living Buddha's—questioning what constitutes "contemporary," relationships to modernity, urbanization, and the role of historical consciousness. Source materials are gathered and events staged, before processing occurs back in the studio, resulting in archives, installations, performances, and often in further projects.

The most far-reaching to date is Qiu's "Nanjing Bridge Project," which has beenq ongoing since 2007. Now constituted by hundreds of artworks, numerous exhibitions, texts, and publications, the starting point is the Nanjing Yangtze River Bridge, built in 1968 during the Cultural Revolution and celebrated nationally as a symbol of China's modernization. Listed in the Guinness Book of Records for its engineering feats, the bridge is now also known as the world's top suicide destination. Exploring how complexities in historical significance overlap those of daily local realities, Qiu's involvement with the site ranged from supporting a Suicide Watch, to replacing a suicide note with the impossible question, "Where is the capital of Madagascar?" written in his own blood on the bridge's ledge, as a pause for thought and hope for re-evaluating the desire to jump.

The maps Qiu produced for this publication are elaborated from his working systems diagrams. Each unravel connections between concepts, influences, actions, outcomes, and predictions, while charting the collective histories, cultural memories, societal infrastructures, and individual desires underpinning his practice: "The Map of the 21st Century," and "Map of Total Art" represent overarching philosophies and associations; the maps of Utopia and Spirit Regeneration function similarly, but also track thinking behind specific projects (a performance festival in Hangzhou and the 2012 Shanghai Biennial respectively;) and the "Map of the Nanjing Bridge" merges topographical detail with past and future project concepts and works.

Each map can be read as Qiu's "method of loci," using the familiarity of place for memory association and recall, while at the same time revealing his personal version of psychogeography. Like many maps, each is intended as a guide rather than representing any physical reality (or artwork), introducing the terrain of a practice too vast to otherwise comprehend ◉

2006-present

# 关于南京长江大桥自杀现象干预计划

## The Project: "A Suicidology of the Nanjing Yangtze River Bridge"

**背景：**

南京长江大桥建成于 1968 年，是第一座由新中国自主设计建造的双层双线公路、铁路两用桥，曾以“最长的公铁两用桥”载入《吉尼斯世界纪录大全》。

由于是在中苏关系破裂，苏联专家撤回之后所建，这座桥梁被认为是中国人民的“骨气桥”，当它建成的时候，毛泽东主席“独立自主、自力更生”的题词点明了这一象征意义。相比之下，早于南京长江大桥建成的武汉长江大桥，由于有外国专家参与，在南京大桥建成之后，宣传上进行了淡化。

也由于在“文化大革命”期间建成，这座桥梁的建造被视为是“抓革命、促生产”的最重要范例。根据新华社南京 1968 年 12 月 29 日电讯：“在亿万军民热烈欢呼我国成功地进行了一次新的氢弹试验的大喜日子里，从扬子江畔又传来一个振奋人心的喜讯：我国工人阶级靠战无不胜的毛泽东思想，高速度、高质量地在一九六八年十二月二十九日，胜利地建成了南京长江大桥的公路桥。至此，我国自行设计和建造的最大的现代化桥梁——南京长江大桥，已经全面提前建成通车。……广大工人群众说，南京长江大桥的建桥史就是两个阶级的斗争史，就是毛主席无产阶级革命路线的胜利史。”

至今在南京长江大桥上仍留有明显的“文革”时代痕迹。包括南北桥头堡上的三面红旗，正桥两头的四组《人民》群雕，桥身上的毛泽东语录，大桥铸铁栏杆上反映新中国建设成就的 20 幅“文化大革命”风格的浮雕等。

南京长江大桥在很长时间内是当年的国家形象。每当有国际友人访问中国，国家领导人经常陪伴访问南京长江大桥。周恩来总理亲自要求大桥上使用的路灯必须用与天安门广场一样的玉兰花灯。在小学课本的画页上，第一页是“我爱北京天安门”，第二页就是南京长江大桥。这些都表明了南京长江大桥当年重要的政治地位。邱志杰在少年时代作为学生所获得的奖状，通常都带有南京长江大桥的图案。今天和艺术家同龄的人大多数首先是通过小学课本获知南京长江大桥的。因此，尽管今天这座大桥并不在南京市旅游路线图中，游客还是达到了每年上百万人。

当年南京长江大桥设计建造之时，人们设想到了共产主义社会，桥上应该每天通车 1 万 — 2 万辆。但是现在每天的车流量是当年设计指标的五到六倍。这成为南京城的交通瓶颈，大桥每天严重堵车，不堪重负。同时某些专家也指出，南京长江大桥已经成为大型海轮通过长江水道抵达上游城市的瓶颈。

从 1968 年建成以来，据官方记录记载已经有 2000 名以上的人在南京长江大桥上自杀。而号称世界自杀胜地的旧金山金门大桥，从 1937 年建成到现在有 1200 人自杀。平均每年南京长江大桥上有三百起以上的轻生事件发生。同时，南京长江大桥上也出现了铁路警方派设的专职保安，以及预防和救助自杀者的民间志愿者。

今天围绕长江大桥的争论话题包括了：是否炸桥以疏通长江黄金水道，是否限行车辆或改为步行桥以缓解交通，是否应该加装预防自杀的防护网，等等。

**介入：**

邱志杰从 2007 年下半年开始对南京长江大桥的历史、现实，特别是醒目的自杀者现象进行关注，并展开文献收集、对各类人群的问卷调查、对相关人士的深度访问。与此同时，一系列创作计划平行地展开，包括了绘画、摄影、录像、装置、行为等各种媒介。在与自杀救援者组织的接触过程中，这个庞大的计划由客观地观察、调查、分析和思考，发展为更主动的介入和干预。其间，艺术家不但多次在南京长江大桥实地调研，并直接参与自杀救助工作。

这其中，包括以艺术作品的创作和展示的方式来促成对于南京长江大桥自杀现象的思考，并引向更广泛的社会议题的讨论，以及更形而上的对于时间、记忆和命运的讨论；也包括用上述作品在展出和销售之后的收入，实际用于帮助建立自杀者救助基金之类道德主义的行动；更重要的是，尝试通过设计自愿者、被拯救者、自杀者的家人等人群接触的艺术作品，甚至合作创作作品，来使艺术作品成为一种心理治疗的力量介入现实。

南京长江大桥这一形象的历史性的国家色彩和政治色彩，以及自杀命题的个人性和哲学性，拉开了这一计划的两个极端的意象——在这两个极端之间是充满暧昧、激情、迷信和疑团的黑暗地带。这里存在着个人对权力的敬畏和认同：它既是压迫的存在又是足以信赖的庞然大物；这里存在着对过往的历史和今天的现实的想象性重构；这里存在着价值感的赋予，浪漫主义激情的体验；当然，这里也存在着难以完美的公正和压迫、安全和健康的议题；人如何被伤害，它又如何得到依靠？更重要的是，这两个意象为我们提供了讨论人和一种时间、人和一种地点、人和一种命运的关系的有效工具。何谓成功？何谓幸福？何谓命运——何谓命中注定或者何谓死于非命，都在这样一个话题里变得具体而不安。对于艺术家来说，它还进一步拷问着：何谓艺术？

《南京长江大桥自杀现象干预计划》是作者近年来的“总体艺术”理念的一次全面展开：将文化研究作为艺术家的修身过程；在和历史、现实的互构中构成作品和作者自身；超越媒介和风格，把现场艺术的现场性扩大为历史的现场。

在这个长期计划中，艺术家如何重建与社会和现实的关系？历史和当代生活是创作的资源、营养还是对应物？抑或是一种工作现场？更玄远或更隐秘的形而上的关怀，如何与具体的道德冲动相处？艺术家在作品中如何处置政治符号？意识形态争斗的疆域存在于符号的层面还是生活的细节？在历史的叙述中身体是如何留下它的踪迹？又或是如何地被隐去？甚至于，艺术家是谁？

在这些关系中，风格、想象、行动力、价值观不断地被回溯、被重组、被激发。这样一些问题超越了一座大桥，超越了南京或中国，而指向了全球当代艺术本来就难以规避、事实上又时常遗忘的必需的抉择。

**结构：**

整个《南京长江大桥自杀现象干预计划》由多种形态、多种媒介的作品、准作品、非作品所构成。形成方式包括了采集、创作、改编、合作等多种手段。它既是一个漫长的文化研究过程，也是一个庞大的文化生产计划。

从概念上，整个计划分为“思想库”“档案馆”“晶体”和“诊所”四个部分。

“思想库”的主要形态是绘画和笔记。这是作者进入对于南京长江大桥自杀者现象的具体调查之前就展开的。思想库中的绘画系列是整个计划的“早期造型”，也就是用一些图形来为自己铺垫一个工作的环境。既是早期想象的图像化，也是要为此后的工作勾画一张概念的地形图。同时也可以视为是一些装置的草图。这部分的工作意在保持对于具体话题的超越能力，使工作之前和之中的一次次不断的自我清理的结果。因此即使在具体的调研工作展开之时，这个思想库也是在不断丰富之中的。

“档案馆”主要包括艺术家收集的各种关于南京长江大桥的历史资料，包括音像资料、书籍、老奖状、老信封、老报纸等实物；包括在调查中现场采集的资料，也包括作者在调查过程中所产生的文献，如调查表、纪录片等。有一些档案同时也是创作性的，特别是在调查过程中使用了实验方法的时候尤其如此。有一些复数性的历史资料，也经过作者的轻微加工成为类似于“激浪派物品”的小物体艺术。如果说“思想库”是整个计划的内在的“因”，那么这个档案馆乃是整个计划的外“缘”。

“晶体”，或者叫“舍利子”——这是最接近于传统意义上的艺术品的部分，它往往呈现为装置、雕塑或行为表演等视觉形态。由这一命名可知，这是作者在调研过程中的经验、感悟和思想的物质化，但这一物质化过程并不是对于现实的直接再现，而是把现实当作丹炉之后所炼出来的“内丹”。甚至于，这些物质是用来反作用于现实的力量。因此，有些作品可以视为是“思想库”中的构想在调研过程中得到推敲和修正的结果。而另外一些作品则在表面上看来显得和所讨论的南京长江大桥和自杀者议题似乎没有直接的关联，其内在的联系需要由体验去建立。

“诊所”则是整个计划中和现实情景关联最紧密的地方。如果说“晶体”是这个计划所炼出来的“内丹”，“诊所”则是这个计划所熔炼出来的“外丹”。这部分工作包括针对特定人群的一些具体的艺术治疗行为，特别是由艺术家设计和发起的，可参与和合作的艺术创作，也包括和自杀救援者组织合作进行的机构建设。当然，诊所的治疗对象并不只是南京长江大桥上的自杀者，或者其他地点的自杀者，甚至也不是更广义上的心理问题患者。在作者看来，治疗并不只是针对狭义的生理和心理健康，而是指向拜物的迷狂和身份的偏执，以及日益狭隘和暴烈的价值认定，这是人及其文化的转型困境。健康的概念将更紧密地和幸福、自由、平等、权力等政治词汇相结合，同时通向想象、游戏等艺术类的词汇。

整个《南京长江大桥自杀现象干预计划》预计将在今后数年间由多个大型个展才最终完成。整个计划中产生出来的文化产品，将按概念进行分类，统一编号，形成体系，分配进各个不同场地的展览。编号中“0”开始的是“思想库”的部分，“1”字开头的是“晶体”中的装置部分，摄影、录像等作品则是“2”字开头的。“档案馆”内的相关资料统一以 3 字头编号，涉及“诊所”部分的事件和项目，则以 4 字头进行编号。

每次展出作为整个计划的一个“回合”。每个回合之间，编号中的作品可能发生重叠。基本上，每次展出都将包含“思想库”和“档案馆”，而“晶体”部分的大型作品则每次基本不重叠，力求每次都能实现新的大型创作。“诊所”部分则依据实施过程的现实发展而确定展示方式，毕竟它的发生场所主要并不是在展厅之中的。

**进程：**

“南京长江大桥自杀现象干预计划”自 2007 年启动，已经经历了大量的展览、演讲活动。重要的包括：在上海证大艺术馆“庄子的镇静剂”（2008）、新加坡泰勒版画院“大桥、南京、天下”（2008）北京前波画廊“莫愁：邱志杰近作”、北京尤伦斯艺术中心“破冰”（2009）、柏林世界文化宫“偶像的黄昏”（2009）等。2014 年 10 月将在南京艺术学院美术馆再次举办该计划的新一次展出 ◎



## Background

Nanjing Yangtze River Bridge was built in 1968 and is the first double-deck, double-track highway and railway bridge designed and constructed by the Chinese without outside engineering assistance. It was listed as the longest bridge with the dual functions of being the highway and railway in the Guinness Book of World Records.

Due to the breakup of the relationship between China and Soviet Union, all Soviet experts withdrew from China. Therefore, the bridge was deemed as symbol of national resilience. Upon its completion, Chairman Mao Zedong inscribed "independence and self-reliance," highlighting such symbolic significance. Comparatively, publicity of the Wuhan Yangtze River Bridge, which was constructed earlier than the Nanjing Yangtze River Bridge, was intentionally cooled down because foreign experts were involved in the construction of the bridge.

Moreover, since it was built during the Cultural Revolution, the bridge was deemed as an extraordinary achievement "stressing revolution and promoting production." According to Xinhua News Agency (29, Dec. 1968), "while thousands of millions of Chinese people were celebrating the new successful H-Bomb test, another piece of exciting news came all the way from the Yangtze River: under the leadership of omnipotent Mao Zedong's Thoughts, the Chinese working class successfully completed the construction of Nanjing Yangtze River Bridge on 29, Dec. 1968. The Nanjing Yangtze River Bridge, a gigantic masterpiece constructed by Chinese people without outside engineering assistance, was completed and open to traffic ahead of time. The masses said the history of constructing the Nanjing Yangtze River Bridge represents the struggle between the two worlds and two routes; , as well as marking Chairman Mao's Proletarian Revolutionary Route was a complete success."

Heavy influence of the Cultural Revolution can be seem on Nanjing Yangtze River Bridge: the three red flags on the south and north bridgeheads, People, the four sets of group sculptures erected at both ends of the bridge, the quotations from Mao Zedong inscribed on the bridge, and the 20 reliefs of Cultural Revolution style which show the achievements made by New China are all evidences of the influence of that particular era.

The Nanjing Yangtze River Bridge had been a name-card for the country for quite a long time. Whenever there were international friends visiting China, state leaders would accompany them to see the Nanjing Yangtze River Bridge. Premier Zhou Enlai gave the order that the lamps on the bridge should be the same as the magnolia-shaped lamps at Tian'Anmen Square. In the textbooks of primary schools at that time, the illustration on the first page was I love Beijing Tian'Anmen Square and the next page was an image of the Nanjing Yangtze River Bridge. These all indicated the significant political status of the Nanjing Yangtze River Bridge. The certificates of merit Qiu Zhijie was awarded as a student were usually imprinted with image of the Nanjing Yangtze River Bridge on. It was very often that people of the same age as him learned about Nanjing Yangtze River Bridge for the first time from their textbooks. Therefore, even though the bridge is not included in Nanjing travel maps as a sight-seeing cocation, the number of tourists visiting the bridge amounts to a million every year.

By the time the Nanjing Yangtze River Bridge was constructed, based on the standard of a communistic society people envisioned, the traffic capacity of the bridge was designed for 10,000 to 20,000 vehicles per day. However, the current traffic flow exceeds the designed capacity by 5 to 6 times, which has imposed substantial difficulties on the traffic system of the Nanjing city. The city suffers from serious traffic jam every day. At the same time, some experts also point out that the Nanjing Yangtze River Bridge has already become a bottleneck for large sea crafts to reach cities upstream through the watercourse of the Yangtze River.

Since its completion in 1968, according to official statistics, over 2000 people have committed suicide by jumping off the Nanjing Yangtze River Bridge. At the Golden Gate Bridge in San Francisco, which is supposed to be the world's No. 1 suicide resort, there have been 1200 suicides recorded so far since its completion in 1937. The average number of suicidal incidents happening at the Nanjing Yangtze River Bridge is 300 to 400 per year. Full-time security guards assigned by the railway police bureau and volunteers that help preventing suicides can be seen on Nanjing Yangtze River Bridge.

Currently, controversial topics around the bridge include whether it should be demolished in order to connect the golden watercourses of Yangtze River or if the vehicle flow be confined or the bridge modified into a pedestrian bridge in order to ease the traffic flow; and if a safety net be installed to prevent suicide, etc.

## Intervention:

From the second half of 2007, Qiu Zhijie has started to be concerned about the history, reality of Nanjing Yangtze River Bridge, and the suicides on the bridge. He conducted survey and interviewed a lot of people, collecting a large number of valuable materials. Meanwhile, the artist also started a series of artistic creation in the forms of painting, photography, video, installation and performance. With the furtherance of his contact with those working at the suicide-prevention organizations, the magnificent scheme has gradually turned from objective research, analysis, and consideration into active intervention. During his survey, the artist not only conducted field investigation on Nanjing Yangtze River Bridge, but also directly participated in suicide prevention activities.

The artist hopes to increase people's awareness of the problem through an artistic way. He also hopes it would lead to more heated discussions concerning such a social phenomenon and more metaphysical topics such as time, memory and destiny.

Income gained from the exhibition and sales of the works will be used to help with the establishment of a suicide-prevention foundation.

What's more important is that Qiu has also managed to involve volunteers, those having been saved and family members of the suicides into the creation process, which would really turn artistic creation into a kind of psychological therapy.

The historical and political significance of Nanjing Yangtze River Bridge and the humanity and philosophy involved in the topic of suicide reveal the two extremes of the scheme. Between the two extremes there is the grey area full of ambiguity, passion, superstition and dubiety. Within this grey area, there is individual's awe and

obedience to power, which can be deemed both as a symbol of oppression and a reliable colossus, the imaginary reconstruction of the past and the present, the passion of romanticism; and last but not least, the issues of unfairness, oppression, safety, and health. How could people be hurt? What can they rely on? More importantly, the two extremes provide us with an efficient tool to explore the relationship between human beings and time, place and destiny. What is success? What is happiness? What is destiny? The definitions of "doomed" and "abnormal death" turn to be diversified within such discussions. Moreover, the artist has also brought forward the ultimate question "What is art?"

A Suicidology of The Nanjing Yangtze River Bridge can be considered as a comprehensive presentation of the artist's idea of "Total Art:" cultural study is an integral part of the self-fulfillment of the artist; works as well as the ego of the artist are shaped during the interaction with the past and the present; through transcending medium and style, the scene of art is extended to be the scene of history.

According to the long-term scheme, how would the artist reconstruct the relationship between society and reality? Should history and contemporary life be the inspiration, nutrition or the counterparts of artistic creation? Or are they a kind of working scene? How could the microphysical humanistic care find peace with specific moral impulse? How could the artist deal with political symbols? Should ideological conflicts be about symbols or about life? How could body leave its traces during the historic narrative? How could the traces be erased? Who is the artist?

Among all these relationships, style, imagination, executive power, values are constantly reviewed, reorganized and re-explored. The significance of such issues transcends a single bridge, a single city or a single country. It points out an evitable choice that contemporary art all over the world eventually has to make.

Structure:

A Suicidology of The Nanjing Yangtze River Bridge features works of various forms and media. Through the collection, creation, adaptation and cooperation, it is both a long-term process of cultural study and a magnificent cultural production plan.

The plan consists of four parts: Think Tank, Archives, Crystalloid and Clinic.

Think Tank, the idea of which was developed before the artist began the survey about the suicide phenomenon on the Nanjing Yangtze River Bridge, is presented in two major forms, painting and note-taking. The paintings shaped the early formation of the whole project. On one hand, they are the concretization of the artist's imagination and conception. On the other hand, they outline its scheme in a visual way. Meanwhile, they can also be considered as drafts of the installations. The significance of this lies in the fact that it enables the artist to explore the meaning behind the specific subject matter. It impels the artist to make constant adjustments and developments during his survey. Therefore, Think Tank is constantly enriched and updated with the furtherance of the survey.

Archives feature all kinds of historical materials about the Nanjing Yangtze River Bridge that the artist has collected, including audio and video materials, books, certificates of merit, envelops and newspapers from the past, materials collected during field survey, and documents such as questionnaires and documentaries created by the artist during the survey. Some of the archives can be deemed as creative, especially when such an experimental approach is adopted during the survey. Some historical narratives, due to the slight embellishment made by the artist, have turned into Fluxus articles in a way. If Think Tank can be regarded as the internal "core" of the whole scheme, then the Archives are the achievements made by the scheme.

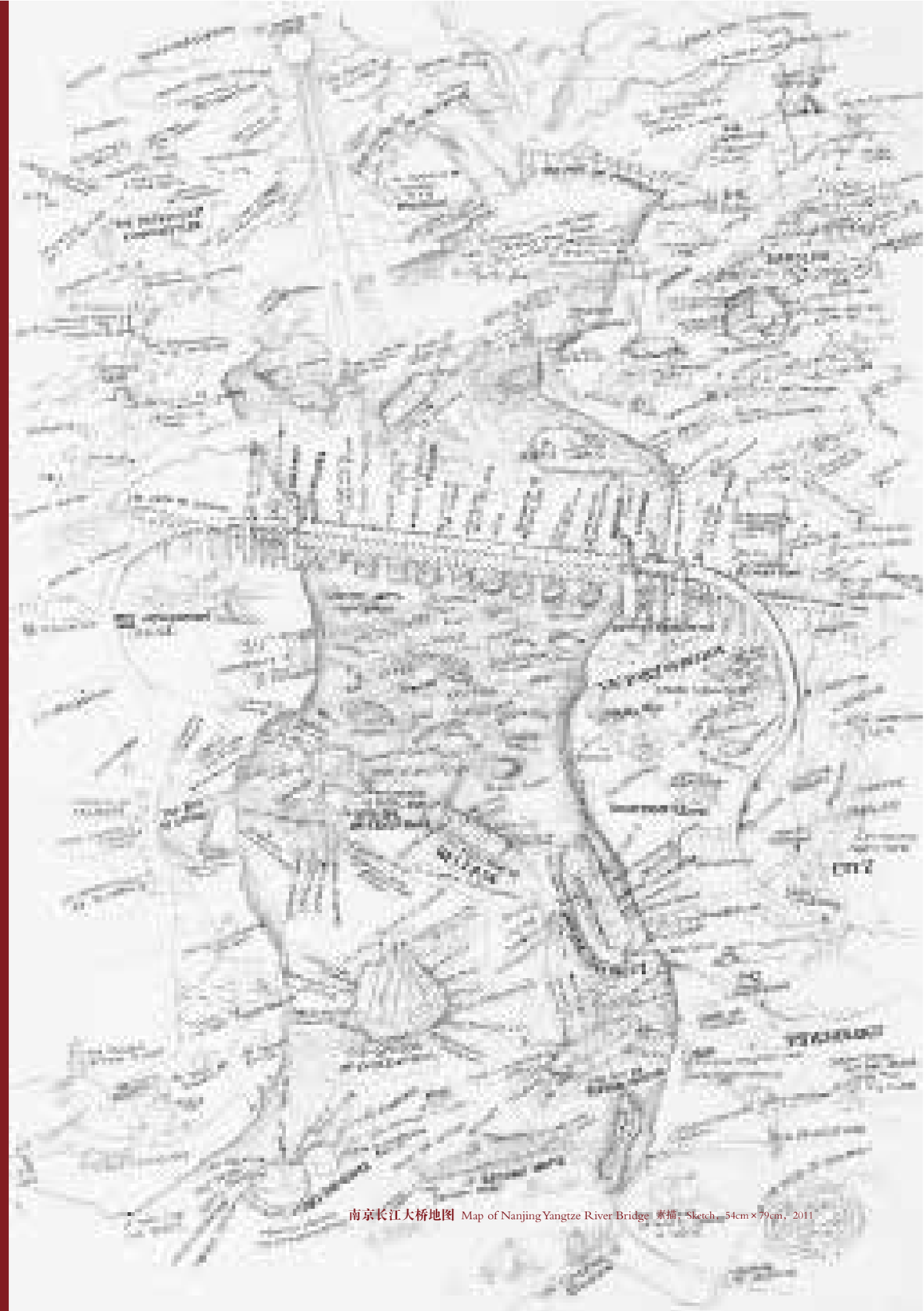
Crystalloid, also titled, "Buddhist Relics," involves processes of sublimation, crystallization and coagulation. Judging from such a title, it's natural for us to draw the conclusion that this part of the exhibition focuses on the embodiment of the feelings. thoughts and experience the artist acquired during the survey. Instead of producing a straightforward representation, such embodiment is more like some kind of abstract extract of the reality. Moreover, it may even influence the reality. Therefore, some of the works can be considered as the gradual yet constant revision and refinement of the original conception of Think Tank. Other works, however, may seem not so directly relevant to the Nanjing Yangtze River Bridge and its suicide phenomenon. It takes experience and patience for the viewer to feel the internal relationship between the work and the subject matter.

Clinic puts emphasis on the artistic therapy adopted to treat people who have attempted suicide. This includes: the art projects designed and initiated by the artist that aim to help those in need, as well as in cooperation with other suicide-prevention organizations. The clinic not only intends to treat those attempting to commit suicide on Nanjing Yangtze River Bridge or somewhere else, or those with psychological problems in the broad sense. In the artist's view, besides the physical and mental state of people, the treatment should also concerns people's prevailing obsession of material worship and identity paranoia. More importantly, the increasingly narrow and arbitrary value system also reflects the dilemma people face during this cultural transitional period. The idea of health is unprecedentedly closely related to concepts such as happiness, freedom, equality and right. Meanwhile, it also had a more intimate relationship with artistic vocabulary such as imagination and game.

The exhibition "A Suicidology of The Nanjing Yangtze River Bridge" will be presented at different places during the next few years, which will all become an integral part of whole scheme. The cultural products collected during the process will be numbered and placed in different categories. Such products will also be put on display at different exhibitions. The number of all the items of Think Tank starts with "0," that of Crystalloid, "1," of Archives, "2" and of Clinic, "4."

Each exhibition is considered as a "round." The works put on display may overlap. Basically, Think Tank and Archives will be shown at each exhibition. The large works of Crystalloid will be under constant updating. The way to present Clinic will depend on the condition of the location. Anyway, activities taking place at the Clinic normally do not happen in the exhibition hall ◉





南京长江大桥地图 Map of Nanjing Yangtze River Bridge 素描，Sketch，54cm×79cm，2011

## 乒乓 Ping-Pong

录像，video，1996 – 1997

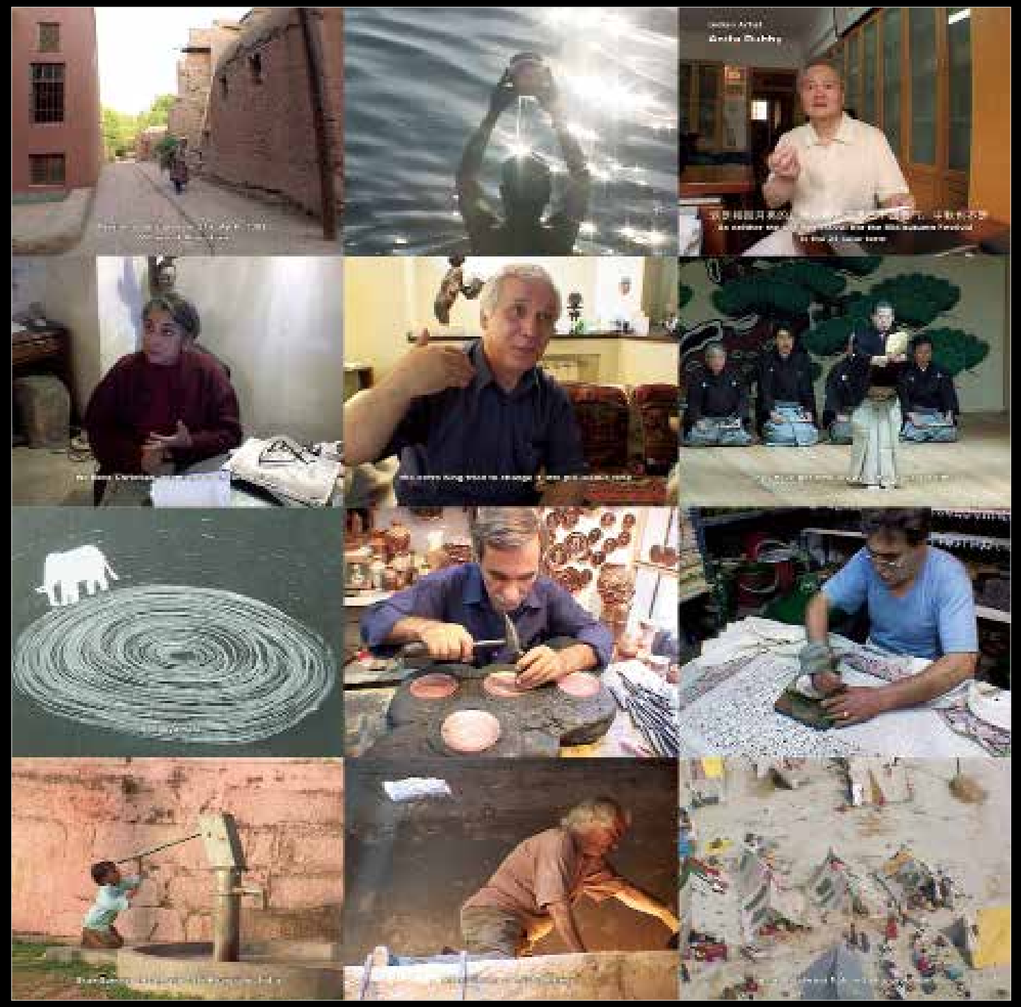
《乒乓》制作于 1996 年，探访了少儿乒乓球队队员的训练生活，教练、学生家长的心态，结合乒乓球运动在中国传播和发展的历史资料，关注一项体育运动如何逐渐被塑造为国家神话。意识形态如何在日常生活和日常话语中渗透，成为一种身体的控制技术。儿童的单纯和泛政治话语的无孔不入成为鲜明的对比，构造了荒诞。

The documentary “Ping-Pong” is some interviews and reports on Chinese children team members’ table tennis training experience, and the attitudes of coaches and parents. Combining historical materials on how the sport of table tennis was spread and developed in China, it traces the origin and fabrication of a national mythology. Ping pong has become an ideology that permeated in people’s daily life and daily conversations and become a technique of controlling the bodies. The sharp contrast between children’s naivety and the pervasive pan-political discourses gives rise to absurdity.

## “亚洲时间”系列 "The Asian Parallel Times" Series 录像，Video，2003 – 2006

该系列作品是中国美院 2003 年《地之缘》校庆项目的影像部分。集中了分别在日本、泰国、印度、中国杭州、伊朗、土耳其拍摄的 7 部既互相独立，又互相联系的影片，在中国美院《地之缘》展出，其后，作者孤身赴印度拍摄，加入了印度部分之后，在深圳画院和香港艺术馆作为个展展出，在上海外滩三号《全新空间》与汪建伟、杨福东联展展出，最后在韩国光州拍摄了最新的部分，在 2006 年光州三年展展出。 作品以“亚洲的双重时间”为核心概念，全面探讨了亚洲地区各个文化传统与现代文化之间复杂交错的融合、斗争、互动的关系。被视为中国录像艺术中少有的宏大的史诗性作品。

This series of work is the video part of the project "Edge of Earth" held by the China Academy of Art for their university’s anniversary in 2003. This work consists of 7 independent but connected videos in Japan, Thailand, India, Hangzhou of China, Iran, and Turkey respectively, which were shown on the exhibition of "Edge of Earth." The artist went to India alone after the show to join the filming screw there. He had solo shows exhibiting parts of the work at the Shenzhen Art School and the Hong Kong Art Museum. He also had a group show with Yang Fudong and Wang Jianwei called “Space Anew” with this work in Three on the Bund. The newest part of the work was filmed in Gwuangju, and was shown in the Gwuangju Biennale. The core concept of the work is “Asia’s Double Time.” The work comprehensively discussed the complicated integration, conflict, and interaction among cultural traditions and modern cultures in various regions of Asia. It was considered one of the rare epic works of Chinese video art.



亚洲的双重时间 The Twofold Asian Times 50min

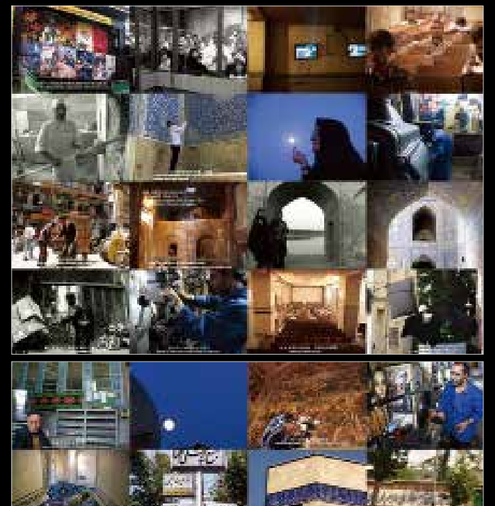
山水江湖 Mountain，Water，River，Lake 50min

伊斯坦布尔的上下左右 The Up，Down，Left，Right of Istanbul 50min

轮 The Wheel 50min

国王与我 The King and I 50min

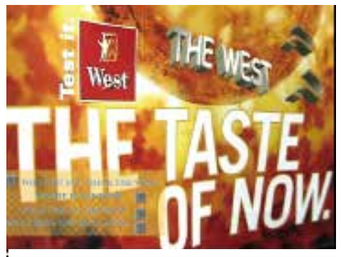


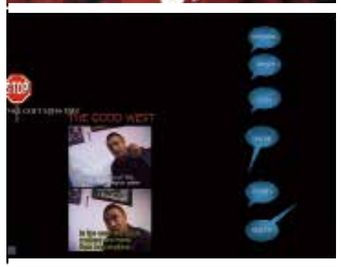


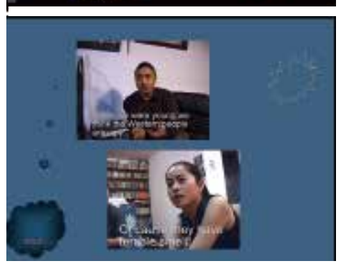
光明与阴影 Light and Shadow 50min

和服与制服 Kimono and Uniform 50min

光州之梦 The Dream of Gwangju 50min







# 西方 The West 互动程序，Interactive program，1999

1999 年中国驻南斯拉夫大使馆受到北约导弹的袭击，我在北京目睹了群众在英美大使馆的示威。这一事件使本来就已经存在的各种观点之间的复杂关系强烈地暴露出来。这之后我开始制作《西方》这个互动多媒体作品。

当然现实的政治事件只是一个触缘，长期以来我一直试图去呈现人们在无意识状态中所受到的控制，这种控制可以是身体的，像我在摄影系列《好》中所探讨的，良好的正面形象对身体动作一直在进行自我审察。控制更多的是表现为一种话语习惯，在纪录片《乒乓》中我曾探讨了一种体育运动如何被塑造成一个民族国家的神话叙事，并渗透在个人的言语中。而“西方”这个概念显然具有更大的复杂性和暧昧性，中国人对“西方”这个概念的理解充满了自相矛盾，纠缠到极复杂的历史和现实因素，既严肃又充满喜剧性，互动多媒体为我提供了创造这种感受的最佳方式。我决定让它成为一种调查报告，但是坚持一种游戏的状态以便最大限度地展示现实的复杂性，尤其是只有现实才具备的那种荒诞性。长期以来人类学一直是采取偏远落后的异文化的事实来呈现给“先进”文明中的人，在这种表述中充满猎奇与误解，以及殖民主义特有的伪善的自我批评。与之相反地我想提供一个被动的文化对于强势的文化的理解。当然这种理解同样充满了误解，或者根本就不可能有“正解”，西方从一开始就是一种想象的异邦，类似于宗教中彼岸的概念，它是此岸的生活中的精神需求，而无需落实为物质形态，或者可以落实成各种物质形态。

中国人词汇中最早的“西方”是昆仑山的部族和神话人物西王母，佛教净土宗中的“西方”是人们死后超生的极乐净土，都是极美妙的世界。五百年来粉墨登场的“西方”则是来自欧美的文化，在不同的时空中它有着截然不同的含义：西方是清政府所恐惧的列强，是义和团口中的妖，对于师夷长技以制夷的洋务派，西方是船坚炮利但不文明的“夷”，对于五四人物西方是民主和科学；西方声声炮响，送来了各种主义；西装是文明装，西历是公历；油画不称为西画，水墨画却改叫中国画了；后来西方又是“亚非拉”人民共同的敌人，再后来西方又是改革开放的对象了。突然间一声巨响，西方又成了北约。西方的具体演员一直在换，角色可一直没变，西方是什么，其实取决于我们想要什么。西方真正的意义不是一个地理方位而是“彼岸”，丝绸之路通向地理的西方，而想象归于另一种西方。

由于这个问题无边无际的复杂性，多媒体作品《西方》事实上是不可能完成的。每次展出时我都会搜集观众的反应使之成为新的素材。人们看到的一直是它最新的版本。最终这个作品已经成为一座迷宫，就像这个概念本身那样。只是由于目前网络带宽和速度的限制，它还没有发展成一个网上论坛。

The Chinese embassy in Yugoslavia was bombed by NATO in the summer of 1999. I was in Beijing at that time and witnessed the demonstration in front of the US and UK embassies. This gusty event exposed the complicated relationship among already existing different perspectives. After that I started to make this interactive multi-media work “The West.” Of course the real political event was just a trigger, for a long time I have tried to show how people are controlled in an unconscious state. This kind of control can be physical, like the one discussed in my series of photography work titled “Fine”- bodily movements are always self censored by good and positive images. More often the act of control is manifested in speech habits – in the documentary “Ping Pong” I discussed how a sport is narrated into the myth of a nation, and permeated in personal conversations. The concept of “the West” is obviously way more complicated and ambiguous, Chinese people’s understanding of the concept of “the West” is very paradoxical, involving extremely complicated historical and realistic factors, it is as serious as it is comedic. The interactive multi-media nature of the work provided me with the best method to express this feeling. I decided to make it into a kind of research report, while maintaining a state of playing to best show the complexity of reality, especially the absurdity only exist in reality. Over a long period of time in anthropology the facts of remote and backward cultures are exhibited to people in “advanced” cultures.” In this narrative there are full of novelty hunting, misconception, and the typical hypocritical self criticism of colonialism. On the contrary, I want to provide an understanding from a passive culture of an aggressive culture. Of course this understanding is also full of misconception, or it is not possible to have a “correct way of understanding” to start with – the West sets off to be an imaginary foreign land, similar to the concept of “nirvana” in religion, which is the spiritual satisfaction for this life and does not need to be material or can be any physical form.

The earliest vocabulary that means “the West” in Chinese language is in the tribes of Kunlun Mountains and the mythical figure “Queen Mother of the West;” in Pure Land Buddhism “the West” is the Land of Utmost Happiness after death, is a world of awesomeness and wonder. For the past five hundred years, the definition of “the West” came from the European and American cultures, in different time and space “the West” has completely different meaning: the West is the much feared foreign powers by the Qing government; it is the foreign devils claimed by the "Boxers;" to the supporters of the Self-Strengthening Movement who believed “learning from the advanced technologies in the West in order to resist the invasion of the Western powers,” “the West” has strong ships and powerful artillery, but uncivilized nonetheless; to the main figures of the May 4th Movement, the West is democracy and science. With the sound of cannons from the West, all kinds of ideologies came along; the western dress is the dress of civilization, the western calendar is the commonly used calendar; oil paintings are not called “western paintings,” but ink paintings are called “Chinese paintings;” Afterwards the West became the common enemy of the peoples of Africa, Asia, and Latin America, and after that the West became the place we open up to. After a loud bang, the West became NATO. The actors of the West come and go, but the role is always the same; the definition of the West depends on what we want. The real significance of the West is not that it points to a geographical position, but “the other side of the river.” The silk road leads to the west geographically, but imagination belongs to another kind of “West.”

Due to the infinitely complexity of this issue, the multi-media work “The West” in fact can never be finished. Each time it is exhibited I collect the audience’s feedbacks and make them into new materials. Therefore, every time the newest version is shown. Eventually this work has become a maze, just like the concept itself. The only reason it hasn’t turned into an online forum is the current limit on network bandwidth and speed.

# 一个关于未来的考古学的立场

张颂仁

在短短十五年职业生涯中，邱志杰令人振奋的工作涵盖了艺术家、策展人、批评家和教育者，令中国艺术界为之目眩。邱涉及的课题着实广泛，恒与主流艺术实践交相攻错。他的工作因而成为一份知识脉络的个人账本，为此文化转型期艰难的十年施以高光。其近期最具野心的工作则以南京长江大桥为中心展开，该桥是每个毛时期的中国人都认可的最宏伟的建筑壮举及中国现代化性最有力的象征。

1968 年该桥成为宣告中国进入现代化阶段的伟大工程奇迹，它标志着中国正步入未来。邱意欲经年投身此案，徐徐将素材雕琢成一批坚久的艺术。这个项目汇集了艺术家为人熟知的几个主题，与之前的作品相当不同，在此它们被赋予一种纪念碑式的情绪和复杂性。在邱的长江大桥项目中某种重要的暗流涌动，有一种暗示着成熟的力量。或曰邱在长江大桥中找到了他的表达方式，或曰大桥找到了邱志杰。他们实属同辈：大桥和邱的年龄仅仅相差一岁。

2005 年，邱策划了第二届南京三年展“未来考古学”，通过提出“未来已经成为历史”的宣言，认为中国已走过了社会主义的历史阶段，进入一个后革命时代。在远离了中国的社会主义现代化梦想之后，革命之谜仍然沉睡在它的考古学遗迹之中，梦想的魔术蛰伏于被忽视的宏构。通过大桥计划，邱再次回到南京，站位于一个关于未来的考古学的立场。在此，一个国家的现代化历史与个人命运发生碰撞；在此，置身“未来”的终点，邱展开了关于命运、个人选择和艺术的探索。

南京长江大桥计划涵盖了深刻的研究，包括文本和田野调查，也包括了与一个设置在大桥附近的民间志愿自杀救助机构的合作。据官方统计，在大桥的 40 年历史中已有约 4400 起自杀事件发生于此。那些死去的和被救援活下来的人们在此遭遇命数。个人生死和一个作为辉煌未来标志地的相遇吸引了邱。通过干涉生死关头的命运和个人选择，自杀救助志愿者扣动了南京长江大桥丰富的历史复杂性之扳机，而这正是邱对该计划的措手处。

南京长江大桥曾经是举国庆祝的中国十大重要纪念式建筑，它被描述成一个关于社会主义未来想象的国家性象征，它建设并完成于“文化大革命”的鼎盛时期。彼时毛泽东在全国范围实行的集体主义运动形势激转，支持新的草根阶层对残留的官僚和特权阶层的斗争。这次全国运动快速地由原来承诺的人民政治自决沦为派系之间的角力。但是文化大革命的确强烈激发起了对国家集体目标中的个人义务的反思，以及对马克思主义哲学的反思。关于对现代性被当作历史计划的普遍反省，也成为 1980 年代后中国思想界的一次重要转变。在 1990 年代早期，作为一名青年艺术家，邱志杰对于存在主义、佛学和索绪尔的综合阅读，反映在其一系列关于语言和社会的受限条件的作品中。在他的毕业创作（《大玻璃：关于新生活》）中，他在几十块透明的玻璃板上覆盖图像即是受到新的城市视觉经验的启发。在这件作品中，邱展示出了一种技法上的精妙，而这种精妙直到今年在 STPI 新制作的一套版画中我们才再次领略到。大玻璃探索了我们迁徙与思考于其中的城市环境，定位了那些我们号称属于自己的想法和关怀。积年以来，他创作出一批著名的摄影作品，从 1994 年的“纹身”和“虹”系列，1997 年的“好”系列，2000 年的《界面》，一直到最近——2007 年的“合影”系列，邱富于想象力地证明了，我们的物理存在是如何不可避免地受到外部力量和客观社会环境的影响。自由绝非天赐，而是选择的原动力或我们每个人自我构建的结果。自由须通过每个个体所付出的努力和智慧而赢得。

这些诙谐的作品揭发了我们都深陷其中的形势。站在认识论的层次上，现代语言学让邱发现我们都受限于自身的表达模式。作为一名天才知识分子，邱很早就意识到所有着眼于未来的历史计划——无论是社会主义还是新教——都是可疑的并且常常带着破坏性。

这些鲜活的作品都通过一种苦行者的现实观强调出来，倾向于厌世。为那已来临的未来世界，纵目危崖，一切无常，一切可能。回首处，现代性的坦途上却不断上演着暴力与不必要的破坏。邱于 1990 年代所作的回应是佛教徒式的。他建议我们应立足于观身不净，于实相境界，作无畏观。《公共空间》（1994）直接指向光鲜皮囊的脆弱性，这是由社会制度为满足大众眼光所造就，恰如这玻璃制成的公共厕所。对世界本真的凝视提醒着我们诸行无常的真相，这个中国古代文化恒久的主题，也是邱中学时代在寺庙里学习书法时领悟到的佛教的主旨。积年以来他创作了大量关于刹那和失去的作品，并在不同的语境中给出了不同的答案。他并不能公正示现多彩的未来以为慰藉，无论活着的时候还是死后；他经常创造一些作品与自我的定见对抗，证明那不变的我执实乃幻像。对于那些轮转于婆娑世界的有情众生，哲学的慰藉总是来得太慢，因而邱用艺术的慰藉来替代。对于那些已经失去生活趣味——如那些在南京长江大桥上因失去爱情或希望而决意赴死的人们，邱再次提供的是艺术的慰藉。

首先，除了他狂热的活动和智力、艺术探索之外，艺术家为自己提供了怎样的安慰？邱的秘密武器其实是相当古老的，那就是书法。邱的第一件经典作品《重复书写一千遍〈兰亭序〉》是在 1992 年还是学生时创作的。作为对范本与创新性的辩证，他将《兰亭序》这件 4 世纪时的书法作品（7 世纪以来所有书法家必临之帖）重复在一张纸上书写，直到纸面变得全黑几近断裂。邱的许多重要主题在这件作品里第一次连结：包括被抑制的个性，范本与教育，书法的文化权威性，时间和重复的力量——最重要的是自我的修行，灵魂的寄寓和解放。十年来，这些主题被以多种方式反复勾连，每每新意发明，并且与年精进。最近在他的总体艺术计划中，表演和时基的书法观启发了他的长时间曝光摄影以及录像作品。1996 年的《四月八日》，1996 年的《心经》，2000 年的《唐诗 10 首》，2001 年的《磨碑》，近期的《记忆考古》以及他持续进行的光书法，这些仅仅是他开发的艺术法门中的一部分。邱注意到书法的冥想天性使他清静，作为一种有着绵长的文化根脉和精微的趣味标准的艺术，也在历史文化语境中，帮助他将自己锚定为一个时空中的创造者。

当未来变得不确定和无方向，文化与社会结构对个体来说就变得极为重要，这就是邱反复回到集体主义理念的原因。作为往昔集体主义的一座灯塔，大桥成了吸引那些失去归属之人的磁石。邱说：“以前，‘革命’是我们社会的关键词，而今天关键词变成了‘成功’。对于那些没有成功的人来说，大桥很自然地成为他们生命中的最后一站；这个建筑的象征性实在是太大，太强了。”邱与大桥上的自愿救援人员合作了很长一段时间后，发现最有效的劝阻方式是告诉自杀者：明日将柳暗花明。这与邱对创造性艺术的观点暗合。“艺术在生活中究竟扮演着什么角色？它应该通向可能的世界，这些可能世界会打开或支撑当下的现实：它当是绝望的对立面。”在长江大桥计划中，邱制造了一些奇诡的装置和充满想象力的版画来烛照这个历史现场的致密度和复杂性。正如在艺术中他要刺激想象力，在这样一个强大的昔日集体主义理想之外，他要为个体自由激发更多的想象空间，就像禁忌能引起情欲的蠢动一样。在桥栏上他用自己的血为潜在的自杀者们写下了这样一句费解的句子：“马达加斯加的首都在哪里？”马达加斯加与眼前一切何关？在停步思量的瞬间，也许就会打开一扇通向全新的未来的窗户。

出于对个人解放的追逐，邱试图驱散目的论者对幻觉的虔信，让他们面对当下现实。大量令人震惊的行动反映了他试图把握知识与肉体界限的努力。他用那种创造性的途径来防止跌入混乱逻辑推论的陷阱。作为一个精通哲学方法的知识分子，邱对思想与语言的限制相当敏感。为了保持对思想外部边界的持续关注，邱选择接受所有合适的方法，随机应变。他策划的著名的“后感性”就是一个标志性展览，挑战了不得要领的阐释和泛滥的人道主义。

“后感性”展览之后，2002 年他和卢杰策划了“长征”计划，这个计划将展览和艺术创作都拉离了它们惯常的位置。第二年邱与他在中国美术学院的学生们一起着手他的总体艺术计划。邱期望通过总体艺术整合所有的艺术媒介和可能的学术方法来实现艺术家的全部可能性。他强调了有力的“事实现场”的重要性，以及通过调查知识和想象力的介入来挖掘创新的可能性。“南京长江大桥计划”就是在这种思想土壤上成长起来的。

回顾邱的十五年生涯，我们可以看见他扩展自己的核心关怀的道路是如此震撼人心。从一种痛苦且感伤的对刹那和脆弱的关注中，邱成功地创造出了这样一种由临界感刺激出来的艺术。他的这种特殊的调查开始成为一种心灵的考古学，而挖掘出的不仅仅是知识和感性，还有那背后的秘密和可能性。邱告诉我们站在名叫“未来”的悬崖边上，自我决定是迈向艺术的第一步。在“南京长江大桥计划”中邱开始面对那些已经走到未来的终点，要对自己的命运做出决定的人们；在这里生活之谜与艺术的力量相遇，在这里命运与艺术的道德会聚。

与今天艺术界许多其他成功的艺术家不同，邱的视野并不仅限于艺术而是要关乎整个人类世界。他的总体艺术不仅仅是一个释放个体的项目，更是一个建立人类精神家园的提纲。与他同代的任何一名艺术家都不同，邱过着一种艺术与智性的生活，与其伟大的儒家文人传统相称——这个传统中的许多人也曾在南京这个多次陷落的城市与命运狭路相逢。一系列关于他动人的调查的创造性展示，不仅仅阐扬了探索与想象的乐趣，并且展现了通过艺术成就一种改变的可能性◎

# An Archaeological Position on the Future

Chang Tsong-zung

In a relatively short career of 15 years, Qiu Zhijie's exhilarating range and volume of activities as artist, curator, critic, educator has dazzled the Chinese art world. The subjects he has touched upon are equally diverse, and they are in constant dialogue or dispute with prevailing art practices, which makes his career a personal ledger of intellectual currents that highlight this critical decade of cultural transformation. The most ambitious of his recent projects centers around the Nanjing Bridge, an architectural artifice recognized by every Chinese during Mao's era as the most potent symbol about China's modernization. In 1969 this bridge was the great engineering feat that heralded China's arrival at the modern age. It marked China's entry point to the future. To this project Qiu plans to devote several years of continuous work, slowly elaborating his materials into a substantial body of art. In this project several familiar themes of the artist converge; here they are being promised a degree of monumentality and complexity quite unlike his previous works. In Qiu's Nanjing Bridge project one senses the undercurrent of something important boiling; there is a gravity that suggests maturity. One may say Qiu has found his vehicle in Nanjing Bridge, or equally that the bridge has found Qiu Zhijie. The two are also peers; also there age is just one year apart.

In 2005 Qiu curated the Nanjing Art Triennial with an exhibition titled "Archaeology of the Future." To proclaim the future has become history is to recognize that China has stepped beyond its Socialist historical project, and entered an era beyond revolution. With the dream of China's Socialist modern future left behind, the mystery of the revolution lies in its archeological remains, the magic of the dream encased in neglected edifices. Through his Nanjing Bridge project Qiu has returned to Nanjing to take an archaeological position on the future. Here a national history of modernity meets a personal destiny. Here, at the terminus of the future, Qiu explores critical issues of destiny, personal choice and art.

The Nanjing Bridge project involves intense research, both textual and fieldwork. This includes engagement with a voluntary suicide rescue operation stationed at the bridge. Officially 4,400 suicides have been recorded in the forty years of the bridge's history. Here all those who died as well as those rescued met their fate. It is the intertwining of fates at this site that marks the entry to a glorious future that intrigues Qiu. By interfering with destiny and personal choice, the suicide rescue team triggers Nanjing Bridge's rich armory of historical complexity. This is where Qiu enters his project.

Celebrated throughout the nation as one of New China's Ten Major Monuments, and promoted as a national symbol of Socialist future, the Nanjing Bridge was constructed and finished at the height of the Cultural Revolution. A time when Mao's politics of liberation through nation-wide collectivism took a radical turn, to support a new grass-root rebellion against settled bureaucracy and privilege. This national movement rapidly turned into a factional power struggle and departed from the original promise of political self-determination for the people. But the Cultural Revolution did inspire radical rethinking about individual commitment to national collective goal and Marxist philosophy. One of the most important turns in Chinese thinking after the 1980s was wide spread critical reflection about modernity as a historical project. As a young artist in the early 1990s, Qiu's mixed readings of Existentialism, Buddhism and Saussure were reflected in his works about the limiting conditions of language and society. His graduation work (Vitae Nuova 1992) of transparent panels covered with images, inspired by new urban visual experiences. This displays a technical virtuosity that he has not revisited until the new set of prints made for STPI this year. It explores the urban world within which we move and think, and frames the ideas and concerns we claim as our own. Over the years, he has had many successful series of photography, starting with Tattoo and Rainbow in 1994, Good in 1997, Intersection in 2000 and so on, up to the recent Group Photo in 2007, Qiu has demonstrated imaginatively how our physical beings are ineluctably constituted by outside forces and objective social conditions. Freedom is not given, but is a factor of choice, or a personal project for each of us. Freedom is gained according to each one's level of effort and wisdom.

They are witty works, and exposed situations that we all find ourselves in. At an epistemological level, modern linguistics has also persuaded Qiu that we are all limited by our mode of articulation. As an inspired intellectual Qiu realized early on that all historical projects into the future, whether Socialism or evangelical religion, are questionable and often damaging. These lively works are underlined by a stoic realism that leans towards a pessimistic view of the world. For a world that has arrived at the future, looking over the precipice ahead, all one can see is uncertainty or possibility. Looking back, the glorious road to modernity is shrewn with violence and unnecessary destruction. Qiu's response in the 1990s was a Buddhist one. His recommendation is to take an unflinching look at the real world, starting with unsavory aspects of our physical existence. Public Space (1994) directly comments on the body's fragility, showing us it is conditioned by social institutions for the public eye, such as this communal toilet made of glass. The realistic gaze at the world reminds us that we are always at the mercy of the vagaries of time and fortune, a persistent Chinese poetic leitmotif, and a Buddhist theme Qiu learned studying calligraphy at a monastery as a young student. Over the years he has created numerous works referring to transience and loss, and in different contexts recommended different solutions. He cannot honestly offer consolation of painted futures, whether on earth or beyond death; he has often made the case against the obsession with the self, proving the illusory view of unchanging individuality. To those who have weathered the travails of the world, the consolation of philosophy may prove too obtuse. Instead Qiu offers the consolation of art. For those who have lost the taste for life, such as those at the Nanjing Bridge who come determined to die for loss of love or hope, again Qiu offers the consolation of art.

First of all, what consolation does the artist offer himself, apart from his frenetic activities and pleasures of intellectual/artistic exploration? Qiu's secret weapon is very old fashioned; it is calligraphy. Qiu's first classic work was created as a student in 1992, "Copying the 'Orchid Pavilion Preface' 1000 Times." Commenting on paradigmatic model and creativity, he copied this classic piece of 4th century calligraphy one thousand times (a requisite for all calligraphers since the 7th century) onto the same sheet of paper until it was all black. Many major themes of Qiu were first articulated in this work: the idea of subdued individuality, of paradigm and education, of the cultural authority of calligraphy, of time and its cumulative force and, most importantly, of self cultivation, spiritual anchoring and liberation. These themes have been articulated in numerous ways over the decade, always done inventively and often improving with the years. The performing and time based aspects of calligraphy have provided inspiration for his long exposure photography and video, recently in his Total Art projects. 8th April (1996), Heart Sutra (1996), 10 Tang Poems (2000), Grinding Stele (2001), the recent Archaeology of Memory (2007) and the on-going series of Calli-photo-graphy are but some of his many inventive uses of the art. Qiu notes that the meditative nature of calligraphy soothes him, and as an art with long cultural roots and elevated artistic standing, it certainly also helps to anchor Qiu as a creator in time and place, within a historical cultural context.

When the future is uncertain, directionless, cultural and social support is important for the individual. This is one reason Qiu repeatedly returns to the idea of the collective. As a past beacon of the collective, the Nanjing Bridge becomes a magnet for those who fail to find their own anchors. Qiu says: "In the past there was 'revolution', today the keyword is 'success'. For those who fail to succeed, Nanjing Bridge naturally comes to mind as the last stop; this symbolic place is so powerful, so big." Qiu discovered after spending a lot of time with the voluntary suicide rescue squad on the bridge that the most effective rescue method is to convince victims that tomorrow things may be different. This is consistent with Qiu's view for creative art. "What role does art play in life? It should open up possible worlds, and these should be worlds that elevate and open up the present reality; it should be the antithesis of decadence." For his Nanjing Bridge project Qiu has created outlandish installations and imaginative prints to highlight the density and complexity of the history of the site. He wants art to stimulate imagination, so that out of the powerful collective of a past future he may provoke the imagination for individual freedom, just like sensual desire secretly yearns for and gets titillated by taboos. To potential suicide victims he wrote the mystifying phrase on the railings: "where is Madagascar?" To stop for a moment to ponder what Madagascar has to do with anything in sight may open the window upon a new future.

In pursuit of personal liberation, Qiu dispels illusions of teleological faith to confront present reality. His astonishing volume of activities reflects this effort to come to grasp with the finitude of knowledge and physical being. His creative approach is to avoid falling into the trap of discursive logic. As an intellectual well versed in philosophical methods, he is well aware of the limits of thought and language. In order to remains focused on the outer frontier of thinking, Qiu opts to embrace any intellectual methodology that suits the occasion. His well known curatorial projects Post-Sense Sensibility is a landmark exhibition in challenging discursive interpretation and sentimental humanism.

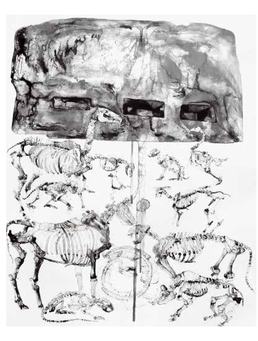
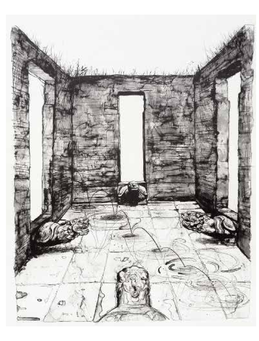
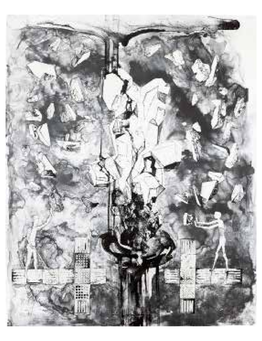
Since the Post-Sense Sensibility exhibition in 2002 he went on board the Long March project with Lu Jie, and took both exhibition and creative arts to fields far beyond the beaten track. The following year Qiu embarked on his Total Art project with students at China Academy of Art. By Total Art Qiu means the use of all art media and all possible academic methodology to realize the full potential of the artist. He emphasizes the importance of engaging 'real sites,' and the need to excavate creative possibilities beyond researched knowledge, in order to develop imaginative engagement. The Nanjing Bridge project grew out of this thinking.

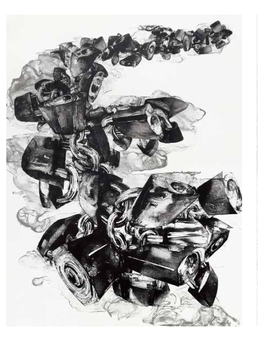
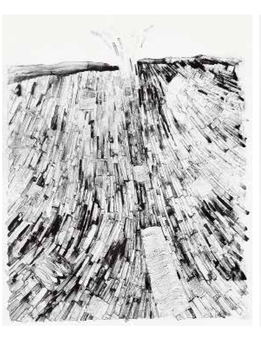
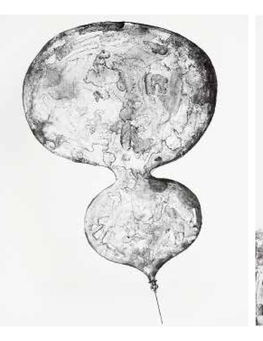
Reviewing Qiu's career over 15 years, it is amazing to see how he has expanded upon his core concerns. From a painful as well as sentimental awareness of transience and fragility, Qiu has successfully created an art that is stimulated by this sense of finitude. His idiosyncratic research has embarked on an archaeology of the mind that promises to excavate not only knowledge and sensibility, but mystery and possibilities that lie beyond. Qiu shows that, at the precipice of future, self-determination is the first step towards art. At Nanjing Bridge Qiu comes to faces others who have arrived at the terminus of future to decide their individual fates; here he finds that the mystery of life and the power of art meet, and here destiny and morality of art also converge.

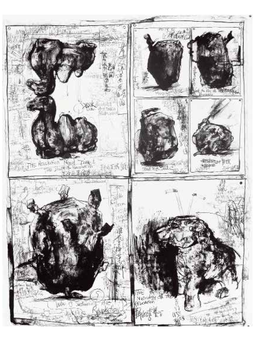
Unlike most artists successful on the art scene today, Qiu's vision reaches beyond artworks to embrace the social world. His Total Art is more than a program for personal deliverance, but a syllabus for building a moral human being. More than any artist of his generation Qiu is leading an artistic and intellectual life worthy of the great artist scholars of the Confucian tradition, many of them also met their destiny in Nanjing, a city that has fallen and risen numerous times. His creative expositions of his wayward research not only illustrates the joy of exploration and imagination, but also the possibility for making a difference through art

# 南京　Nanjing

石版画，Lithograph 133×110cm×10，2008



家还在

Home Is Still There

泡在石油中的一套明式家具，餐桌椅，有锚在水下固定。保持这套家具在液体中不上不下的悬浮状态。

A set of furniture consisting of table and chairs crafted in the Ming Dynasty are floating in a pool of oil, they are held by chains and anchor that keep the furniture in suspension.

革命的草稿纸

The Scratch Paper of Revolution

形象来自明孝陵神道石象路的古雕塑和南京长江大桥桥头上的文化大革命风格雕塑《人民》。取其局部雕刻在石料的不同方位，这是一些未成型的雕塑。雕塑中空，顶部开有可塞进硬币的小孔。

The forms originate from ancient sculptures on the Sacred Way of Mingxiaoling Mousoleum and revolutionary sculptures “The People” from the bridgehead of the Nanjing Yangtze River Bridge. Only some parts of the original works are represented on the stones, leaving them as incomplete sculpture works. Each of the stones is hollow with a small slot
Opening on the top, like a piggy bank.

冬至

Winter Solstice

一口大铜钟，下面是很多丹顶鹤的铜雕塑，每年冬至那天的正午，阳光会穿过铜钟上面的两个小孔（只有此刻阳光才能正好穿越两个小孔），直射在其中一只丹顶鹤的鹤顶红的部位。启动安置在雕塑内的光控声响装置，整个铜钟发出巨大的鸣响。

A group of copper crane sculptures are under a big bronze bell. There are two small holes which are accurately designed according to the astronomic order. At noontide during the Winter Solstice every year, the sunlight passes through these holes vertically, and at the same time hitting the light spot on one of the cranes head activating the photoconductive switch which will make the bell toll.

庄子的镇静剂

Ataractic of Zhuangzi

用无色透明玻璃制作一个大葫芦，最大直径 250 厘米，长 400 厘米，葫芦口部为放大的不锈钢注射针头。葫芦内放入若干活的蝴蝶。蝴蝶可通过针头中小孔呼吸。

Make a big transparent glass calabash, 2.5m in diameter and about 4m long. Replace the entrance of this calabash with a stainless steel injector. Put some butterflies inside the glass calabash, which can breathe through the injector.

玄武

Xuan Wu (Whinstone)

玄武有三意: 玄武岩, 火山口形成的六方柱状节理的岩石, 排列规则状如书架；玄武湖，南京东北处的湖泊，六朝帝王的游乐之地；龟蛇，位在北方故曰玄，身有鳞甲故曰武。

在这个装置中，书籍被堆成火山口的剖面状。书籍之间夹有大量螺旋弹簧，向不同角度施力。

The phrase “Xuan Wu” has three meanings: Basalt, the extrusive igneous rock formed from basaltic lava, the formation of columns looks like bookshelves; the “Xuan Wu Lake” in the northeast side of Nanjing City, the entertainment center for successive emperors; the offspring of a tortoise and snake in Chinese mythology, “Xuan” as it is an animal of the North, “Wu” as its an animal with scales.

In the installation, the books are piled into the shape of the section plane of a crater, with many springs in between, creating tension in different directions.

秦淮：一切伟大的事物都带着疤痕

Qin-Huai: All Great Things Have Their Scars

一串2000个锁在一起的大铁锁。每个约相当于一个成年人的体重。每个铁锁的锁孔都是漩涡。

2000 big iron locks are locked together in a long catenated shape. Each lock is equal in weight to the avoirdupois of an adult. The lock hole on each lock is replaced with the embossed image of a whirlpool.

黑暗中的宣传家

Propagator in the Darkness

一口铜钟扣在地上，表演者在铜钟内部用扬声器大声宣讲。一台X光扫描仪将表演者在铜钟内的活动的影像呈现在显示器屏幕上。外部的观众可以从屏幕上看到铜钟内的人的行动，但是听不见声音。

A big copper bell sits on the ground, with a performance artist inside the bell. He is hoarsely shouting out all kinds of revolutionary slogans, but people outside cannot hear him. They can only see his inversed image through the screen of a X-ray scanning machine.

莫愁
Mochou

莫愁，南朝洛阳少女，家贫卖身葬父，远嫁金陵。与姑舅不和，投湖自尽。湖在南京城内。

一个假山石，被削成几何晶体形（类似于石膏像中的亚历山大切面像），安置在空间正中的水池中。被切下来的部分贴在四周墙上，太湖石有凹凸纹理的一面朝外。顺着墙边有盲道，盲人顺着盲道走，可以摸到这些浮雕状的假山石切片。一股瀑布打在几何形的“假山石”上。很多年以后，把几何形重新磨成假山石……

“Mo Chou” means “Don't worry” in Chinese, it is also the name of a girl who lived in Northern Qi dynasty. She was from a very poor family who sold herself for burial of her father, as a result she married to someone in Nanjing. She committed suicide in a lake as she was very unhappy with her relatives. The lake was in Nanjing City.

The Chinese scholar rock is cut as a geometric abstract sculpture (similar to the planar plaster bust of Alexander). it is placed in the pool in the centre of the space. All the cut-off pieces are installed on the wall, with the bumpy side of the Taihu stone facing out. and there is a path for blind people along the wall. The blind can follow this path and be able to touch the surface of the sliced rock reliefs on the wall. At the same time, a waterfall is falling from the ceiling and hitting the geometrical “Chinese scholar rock.” After many years, the sculpture will be shaped into a Chinese scholar rock once again.

失败之城
The City of Defeat

装置的结构来自明孝陵的四方城。这是明成祖朱棣所建，据说是想象中的地下宫城路出地面的城楼。这个围合空间的四壁和地面都是石板，而每个龟趺上面是透空的门洞……地面的部分石板刻有多个涟漪的浮雕，涟漪的空间关系按照打水漂的弹跳结构分布，暗示了一颗石头的运动。

The structure of the installation originates from the Square Castle of the Mausoleum of Ming Dynasty, which was built by the Yongle Emperor and was regarded as the City Gate of the fanciful underground Forbidden City. The walls and ground of this concealed space are made from stone panels, and each stone tortoise supports a hollow stele… On the ground stone panel carved several rippling reliefs. The spatial positioning of the ripples is based on the trace pattern of skipping stones, hinting the movement of a stone.

首都：等待龙的诞生

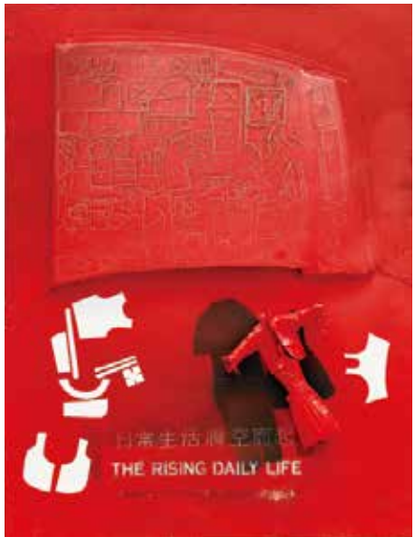
The Capital: Waiting for the Naissance of the Dragon

装置的中心是一块方形的石头，造型的语境是南京郊区的阳山碑材。明成祖朱棣欲为其父洪武皇帝建一座世界上最大的巨碑，乃凿阳山石以为碑材。整座石山被凿为碑额、碑身、碑座三部分。事毕才发现无工具、无可能将此碑材运走，遂遗下阳山碑材奇观。地在南京东郊汤山县。围绕巨石的是十二生肖中的牛、马、蛇等十一种动物的骨骼，缺少龙，龙还没有诞生。

There is a stone cube in the center of the installation, surrounded by rocks at Mount Yangshan. When Ming Emperor Zhu Di decided to build a monument for his father, he tried to make the largest stele in the world.

He chose the Yangshan rocks and divided the mountain into three parts: the top, the body, and the platform. After dividing the mountain, it was discovered that it was impossible to move the rocks due to lack of tools back then. The monument was never completed and the wonder of Yangshan rock site was left there in Tangshan County, in the east suburb of Nanjing. The skeletons of 11 out of 12 animals (including the ox, horse, snake etc., excluding the dragon) - in the order of the 12 Chinese Zodiac animals, surround the huge stone. The dragon is yet to be born.

# 大桥 The Bridge



**王者的狂想云遮雾罩**
The Illusion of the King Is Cloudy
纸雕，Paper relief，200.7cm × 152.4cm × 1.25cm

**王者的秘密妙不可言**
The King's Secret Is Too Wonderful for Words
纸雕，Paper relief，196.9cm × 151.1cm × 1.25cm

**绘画的秘密已经失传**
The Secret of Painting Is Lost
纸雕，Paper relief，198.1cm × 151.1cm × 1.25cm

**鲲鹏**
The Roc
197.5cm × 152.4cm × 61.6cm

**腾空而起的日常生活**
The Rising Daily Life
纸雕，Paper relief，199.4cm × 150.5cm × 12.7cm

**马达加斯加的首都在哪里**
Where Is the Capital of Madagascar
纸雕，Paper relief，200cm × 153.7cm × 4.4cm

**伟大的事物降临时我们毫无准备**
We Are Never Prepared When the Great Things Come
纸雕，Paper relief，196.2cm × 153cm × 15.2cm

**我不知道风向哪个方向吹**
I Don't Know the Direction of the Wind
纸雕，Paper relief，184.2cm × 140.3cm × 4.4cm

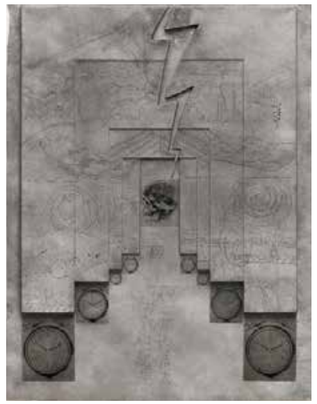
**谁还记得逍遥游**
Who Still Remembers the Free Traveling
纸雕，Paper relief，200.7cm × 150.5cm × 3.8cm

**一切逝去的时代都好**
All Past Eras Are Good
纸雕，Paper relief，196.9cm × 151.8cm × 2.0cm

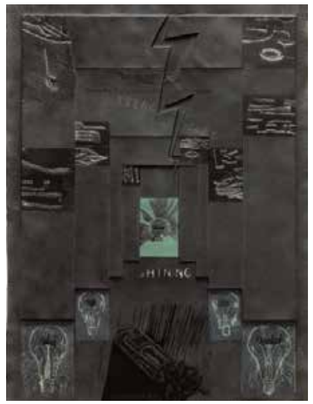
**当爱烟消云散**
When Love Vanishes into Thin Air
纸雕，Paper relief，196.2cm × 150.5cm × 2.5cm

**每一次革命都会用掉很多草稿纸**
Every Revolution Costs a Lot of Scratch Paper
纸雕，Paper relief，192.4cm × 141.6cm × 5.7cm

**人类一旦面对伟大的事物他的自我就会摇晃**
Man's Ego Cracks When One Meets Something Great
纸雕，Paper relief，197.5cm × 153cm × 3.8cm



**我微微地颤抖**
I Tremble Slightly
纸雕，Paper relief，198.8cm × 153cm × 2.5cm



**天堂中到都是刺眼的逆光**
There Are Glares Everywhere in Heaven
纸雕，Paper relief，197.5cm × 147.3cm × 3.8cm

**当时用了很多木材**
A Piece of Coal Is Made of a Lot of Wood
纸雕，Paper relief，201.3cm × 153.7cm × 4.4cm

**子非鱼安知鱼之乐**
You Are Not a Fish; From What Do You Know the Joy of Fish
纸雕，Paper relief，196.2cm × 151.1cm × 2.5cm

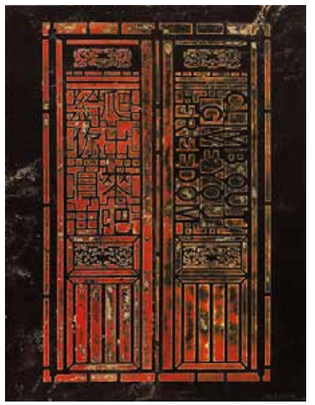
**回忆都是不可靠的**
Memories Are Not to Be Trusted
纸雕，Paper relief，195.6cm × 151.1cm × 2.3cm

**明天你计划干什么?**
What Do You Plan to Do Tomorrow?
纸雕，Paper relief，196.2cm × 151.5cm × 2.4 cm

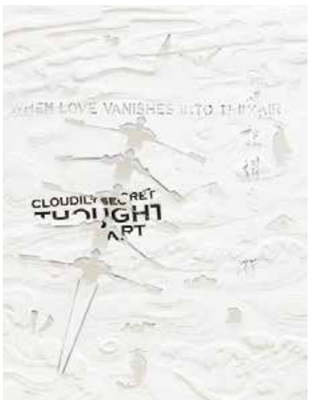
**世界会为有远见的人让路**
The World Will Make Way for the Ones with Visions
纸雕，Paper relief，199.4cm × 150.5cm × 5.1cm

**轻和重**
Light and Heavy
纸雕，Paper relief，196.2cm × 151.8cm × 2.5cm

**一个声音高叫着**
A Voice Roars
纸雕，Paper relief，200.7cm × 153cm



**爬出来吧给你自由**
Crawl out, I Give You Freedom
纸雕，Paper relief，201.9cm × 153.7cm




**有更多的办法到达彼岸，彼岸在画面之外**
The Shore Is outside This Picture
纸雕，Paper relief，193.0cm × 150.5cm × 13.3cm

**度一切苦厄**
Live through All the Suffering
纸雕，Paper relief，190.5cm × 141.6cm × 7.0cm

# 『南京长江大桥』：邱志杰的两次书写

朱朱

**独自莫凭栏**
**——李煜《浪淘沙》**

**为那些从未发生的事建造一座纪念碑。**
**——约瑟夫·布罗茨基《寄自威尼斯的明信片》**

## I

2007 年 5 月，我在南京策划了“长江大桥”展览，邀约的艺术家中就有邱志杰。因为他此前的“那里”系列中处理到该题材，“他选择暗夜中灯火阑珊的大桥作为拍摄对象，并且以电筒光来手写的“Romantic”英文字样进行叠映，现实与虚幻、文与图、抒情与叙事在这里并置”（见拙文《镂空》，“长江大桥”展览画册前言）。《那里》系列是他的观念摄影“光的书写”中的一种，摄制于 2005 年，应该是他担任在南京博物院举办的“未来考古学：第二届中国艺术三年展”主策展人期间的作品，这个系列包含了五张南京题材和两张北京题材的摄影，显然是将这座故都与首都进行了一次有意识的对照，他在南京取材于明孝陵、总统府及长江大桥等地点，而在北京拍摄的是卢沟桥与天安门。

邱志杰与我同龄，生于 1969 年，比大桥只小了一岁，对于我们而言，毛泽东时代与其说是经验之中沉重的勒痕，不如说是一种在反刍之中不断强化的记忆，幼年的我们只是模糊地感知着压抑的现实氛围，但是，那段极权统治所产生的巨大影响，恐怕需要我们以一生的时间不断地辨析与反抗，尤其是对于邱志杰而言，他具有强烈的政治意识与社会学兴趣，他与卢杰发起的声势浩大的“长征——一个行走中的视觉展示”活动，正可以视为一场关于“革命”的考古，在那个过程中，他也一定深化了他对于毛泽东时代的历史认知。而说到长江大桥，从它被建造的那一天起，就已经开始扮演政治性的角色，它构成了造神运动的一环，它是政治神话的一个组成部分：关于毛泽东的神性地位，关于“自力更生”的民族情结，关于“人定胜天”，关于乌托邦……与长城或天安门那样的古代奇迹相比，它是真正诞生于毛泽东时代的新事物，以工业技术为本，以钢铁为材料，彰显机器时代极权美学的特征。在当时的艺术表现中，大桥以“万水千山只等闲”的巨人英雄姿态跨越江面，而两岸的工厂烟囱喷吐着浓烟，这种在今天为城市规划或环境保护意识所诟病的东西，在当初则是一种美感十足的意象，构成了“革命浪漫主义”的图腾。

“Romantic”（音译为“罗曼蒂克”，意为“浪漫主义的、浪漫派的”）一词，源自西方中古拉丁文“罗曼司”（Romanice，意为“传奇”）一词，在 17 世纪的欧洲，它指涉了一种充满情感和浮夸的、富于自由想象色彩的文风，到了 19 世纪初期，它被用来描述一种文学、艺术和哲学的运动，这就是众所周知的浪漫主义运动，由此它开始对立于“Classical”（“古典的”）这一概念，直到真正的现代主义运动兴起，它的色泽开始转暗、开始变得暧昧，在激进的文化姿态里成为一个反义词，然而，正如马泰·卡林内斯库（Matei Calinescu）在《现代性的五副面孔》（Five Faces of Modernity）中所辨析的那样，在 19 世纪，“浪漫”一词几乎就是“Modern”（“现代、现代的”）一词的同义语，至少是在那个时期兼任了后来的 “现代”一职，波德莱尔就曾说过：“对我来说，浪漫主义是美的最新近和最当代表现。”事实上，就强烈的主观性意识方面，后起的现代主义对于浪漫主义有着明确的继承，或者说，在现代主义之中始终都具有浪漫主义的某些精神特性。而浪漫主义对于中国文化的影响，显见于民国时期，李欧梵曾经在《中国作家的浪漫一代》里具体考察了当年“西方浪漫主义遗产支配中国文学界的两种模式”，也就是“少年维特般的（消极而多愁善感的）和普罗米修斯似的（生机勃勃的英雄）”两种类型，前者多愁善感，很容易令人联想到中国的传统才子形象——温柔而令人伤心的恋爱，怀旧和到处弥漫的忧郁；他们在自己精神生活的范围内寻求庇护，因此被称为消极的浪漫主义者。另一种典型是普罗米修斯似的人或积极的浪漫主义者，这一类型的人并不缺乏感觉力，但强调的并不是他的敏感性。他是热心者，

热情而举足轻重的人，最终的愿望是“把自己的性格加诸于世界、引导世界——甚至创造世界，成为一个新的普罗米修斯”。

在中国上世纪的二、三十年代，一个独特的历史现象在于，文人与知识分子们往往在成功地扮演了一段时期的“维特”之后，渴望自己能够成为“普罗米修斯”式的人物，我们不妨设想，去延安的丁玲们正是抱着这后一种“罗曼蒂克”的念头去的，其结果却是自身被改造成意识形态的宣传工具，他（她）们为毛泽东时代的“革命浪漫主义”设计和编写了软件，这种政治宣传性的艺术在“文革”达到了全民化，并且无疑也淘洗过我们的童年，因此，邱志杰在照片上手写的“Romantic”，令我联想到赛义德所言的“理论旅行”，即在这个词的西方原旨与它在中国被政治策略化运用之间，不知道跨越了多么浩瀚、汹涌的历史与文化现实。

## II

自上个世纪 90 年代开始其艺术活动至今，邱志杰给予我们的印象是他总是处在最为激进的位置上，以自身所散发的巨大能量和所携带的巨大的信息量，质疑一切可能的家长制权威，扩展艺术的边界，并且，深切地影响到了一群如今已经在中国当代艺术界中变得日渐重要的年轻艺术家们，这些年轻艺术家的探索摆脱了陈旧的艺术框架，运用了录像、装置、行为以及综合媒介手段，放大了艺术在自由想象力方面的特权，同时保持着与西方艺术的同步性对话。

写于那幅照片上的“Romantic”一词，不仅引导我们进行了一场“浪漫”的考古之旅，还在某种程度上揭示了他本人的形象，就个人气质而言，他的身上无疑带有“五四”时期从事思想启蒙运动的中国知识分子的影子，来得饶有意味的是，邱志杰似乎兼具或者综合了那两种浪漫主义的类型，维特式的消极浪漫主义可用来指说他的作品气质，而普罗米修斯式的积极浪漫主义可用来指说他的行为属性——邱志杰最初以“形式创造效果”来反对“内容决定形式”的社会主义现实主义模式，其后以“后感性”来反拨中国化的观念艺术，再后又推行建立于文化研究基础上的“总体艺术”，种种这些行动均在显示他引导与改造“艺术世界”的热情和雄心。可是，一旦回到他自身的文本来，邱志杰似乎也就回到了他的消极浪漫主义的那一面，至少是在他那些最令人难忘的作品那里，充满了冥想与追忆的语调，幽独感伤的情怀，关注了潜意识的表现、时空的变幻感和禅宗的神秘境界，他的《重复书写一千遍〈兰亭序〉》（1990 — 1995），以及稍晚的“光的书写”系列，都是以新颖的现代语言形式，续写或者回归了文人的情怀，这种方式令人联想到“五四”时期的知识分子在运动中遭遇挫折时，转而到典籍中寻求寄托与安慰，而与前人最大的区别在于，邱志杰熟谙西方的现代乃至后现代的种种艺术手段，他对于传统文化的回归是以陌生得令人耳目一新的形式出现的，是在他与当代西方发生不断接触和碰撞之后的结果：

**“1997 年 10 月我去布鲁塞尔，有天晚上坐在一座教堂门口想，到底什么是我真要去做的问题。我想到整个艺术世界其实是在瓜分趣味类型的势力范围，比尔·维奥拉瓜分的是基督教无常感，波尔坦斯基瓜分的是追悼会气氛，基弗瓜分了史诗感。电影瓜分了运动影像美学，录像艺术就瓜分到了空间中的运动影像美学。每个领域是一套趣味，趣味和趣味之间也构成了趣味史。每种趣味就是一个势力范围，机智这种趣味就是被杜尚给圈地了，追随者再在这个范围里再瓜分。我就想，什么是我真正要去做的趣味，什么是我不得不去做的，什么是真能打动我自己也打动别人的，以及什么是那种就算打动不了任何人我也非做不可的东西。后来我就发现是人生无常的感觉，关于雪泥鸿爪的趣味，是那种带一点伤感，一点禅意，但是又清醒和冷酷的平静。”**

对于邱志杰而言，这个置身于西方教堂门口的时刻，意味着一次肃清，如果说浪漫主义从现代主义，是一条我们深受西方的吸引所走的长长的路，从那座教堂门口，道路开始通往了自身的历史传统，邱志杰从中国美学趣味的核心和根源处找到他根本的立足点，由此获取了言说的保证，当然，这并非遗老式的复古，也不是为了国际艺术市场而临时拼凑出来的一副牌，在颇具分量的长文《“中国牌”之我见》中，邱志杰谈到了自己的回归过程，“我一步一步地放弃了宏观地解释文化的企图，试用个人生活去进行主动的微观文化体验。……从而可以去叙述微型的历史，细节的空间，个别的际遇和记忆，表层的色彩和姿势。”所谓“宏观地解释文化”，在事实上正呼应着雪莱对于浪漫主义使命的著名定义——“世界的立法者”，而放弃这种抱负，转向于充满偶然性、片断性的表达，似乎也意味着他的浪漫精神在消褪，在个人意识方面变得更具现代感。

## III

然而，对于邱志杰来说，尽管他的“消极浪漫主义”的一面已经演变为最为古典的美学趣味和最为当代的表现形式之间种种可能的结合，但是，他的“积极浪漫主义”的那一面却从未消停过，如此说此前他是以论辩、展览策划以及各种活动来实现他的理想，如今已然启动的“南京长江大桥自杀现象干预计划”则是以艺术的方式介入到社会现实之中，该计划由多种形态、多种媒介的作品、准作品、非作品所构成，形成方式包括了采集、创作、改编、合作等多种手段。“它既是一个漫长的文化研究过程，也是一个庞大的文化生产计划。”他介绍其全部方案的时候，听得我觉得他仿佛要将自己的一生都放在大桥上了。

长江大桥从建成以来，官方记录中已经有 2000 名以上的人在那里自杀。邱志杰决意以此点重新聚焦大桥主题，是以更富现实关怀的角度切入到这座具有意识形态纪念碑意义的建筑物。事实上，再没有什么比它成为自杀之地这个事实本身，更为绝妙地反讽了它在过去所扮演的那个共产主义乌托邦政治神话的美好化身，自杀者在这里所构成的一部微型的历史，与官方编撰的蒸蒸日上、与时俱进的社会主义史构成了强烈的反差，从另一方面而言，随着毛泽东时代的结束，大桥的政治象征功能和它在所承担的交通功能一起，正在逐渐地削弱、衰竭，而自杀者的身影如此频繁地现身于此处，无疑令我们加倍地震撼于信仰的幻灭、社会的动荡，以及生活的压抑和绝望。

在邱志杰这个庞大的计划之中，有一个重点在于他与民间救助组织将要进行的合作，也就是如何帮助那些从死亡线上被劝阻、挽救回来的人，那些自杀未遂者，那些从世界的尽头走回来的人，重新返回到自己的生活中去——这个计划在我看来已经越过了艺术的范畴，进入到真正的社会性活动之中，而将之包揽于“展览”或者“艺术的名义”之下，似乎构成了一个悖论。邱志杰本身亦敏感于这样的问题，他将之视为一次重新拷问“何谓艺术”的机会，并且，希望此次计划能够“超越媒介和风格，把现场艺术的现场性扩大为历史的现场”。在他的这种雄心的背后，我们可以窥见“激浪派”的艺术方式的影响，以及，更重要的，是博伊于斯（Joseph Beuys，1921 — 1986）那样的西方现代艺术英雄的主张，正如博伊斯所言，艺术“不应该仅仅是一种隐喻，它在日常生活中应该是一种进入社会权力战场并改造这个战场的实际手段”。然而，正如罗伯特·休斯在《新艺术的震撼》中所分析的，包括博伊于斯在内的二十世纪六、七十年代的西方先锋派，往往倾向于“把艺术世界错认为现实世界”，而艺术对于政治生活并不会真正地起作用，切入社会现实的艺术话语及行动并不能真正地改变客观的社会社会条件，最终所留下的仍然是艺术家的作品，或者说，艺术本人的形象。

从另一方面来说，即使艺术家并非功利性地预想了自我的胜利，他也可能只收获到自我的胜利。而这种方式又令我们回到浪漫主义话题上来，以艺术改造社会的理想正是积极浪漫主义的典型姿态，而真正的现代主义似乎是以艺术只活在它自己的话语世界里为前提的，尽管它并不排除对于政治现实和社会存在的表达。也许，邱志杰正在进行中的这个计划将会激起我们对于这些问题的重新思考，甚至，会改变我们对这些问题的看法。

## IV

相比之下，版画系列“南京”是他启动整个计划的前奏，是整个计划的“早期造型”，可以视为一些装置的草图，同时，也可以视为他对于南京本身的一次想象，一次充满历史和现实对比的“时空地图”的绘制。在我看来，这套版画充分展现了他的个人才华与想象力，相对于此前的“那里”系列的那个漫游者“灵光一现”式的表达，他的触须更为具体地深入关于南京这座城市的特性的想象之中，他成了一个追忆者。

“追忆”，正是南京为所有的到来者而设的一个角色，一个迷人的陷阱。在它漫长的历史之中，这座城市曾经一次次作为首都而傲视天下，有过无数繁华荣耀的时刻，明朝时利玛窦到达城下，曾经惊呼这里是“世界之都”，而在西方没有一座城市达到像南京这样的规模及其发达的程度。然而，这座城市的繁华似乎总是昙花一现，每过一段时间就陷入被劫掠、被征服和毁灭的境地之中，陡留“山川空地形”之叹。而从瘐信作于约公元 578 年的《哀悼江南赋》开始，哀叹繁华转眼成空、凭吊曾经的美好岁月，就已经成为历代文人们到这座城市之后的一种独特情怀，有趣的是，关于南京这座城市最好的艺术表现，出自一位从未到达过南京的诗人的想象。公元 824 年秋天，刘禹锡在西塞山倾听江潮，写下了《金陵怀古》四章，其中的“潮打空城寂寞还”之句，堪称绝唱，依照斯蒂芬·欧文在他的《地：金陵怀古》一文中的说法，此诗奠定了关于这座城市的一种抒情范式，那就是“追忆”的传统基调，是南京向整个中国艺术传统贡献出的一种伟大情感，南京因此而成为一个巨大的文化怀念的象征。

邱志杰在他的这套版画之中，有意无意之间地将自己放入了那份长长的追忆者的名单，其追忆的具体地点也都是历代文人们常到之处，而他以奇特的想象力参与到“追忆”之中，为我们带来了具有他个人鲜明烙印的“超现实”幻像。譬如，在《失败之城》中，原先安置于四方城中心位置的碑身消失了，驮碑的龟被复制成四只，依附于四壁，而每一个龟身驮取的不再是碑，而是镂空的碑形门洞，地面上刻有成串的涟漪形状，暗示着一颗石头以打水漂的方式所做的运动，令人联想到这座“石头城”在浩瀚的历史时空里所划过的轨迹，这样的场景表达不独是昔日的追忆者面对一处静态的遗迹时所生的忧伤而空幻之感，更是将物象进行了挪转变换，改写成一个关于中国古老的政治和历史的寓言，艺术家本人的观照显得哀而不伤，是从此时此地做出的一种怀念与质疑、抒情与分析的综合反应。

如果说“那里”系列是邱志杰所作的维特式的“彷徨”，那么，“南京长江大桥自杀现象干预计划”就是普罗米修斯式的“呐喊”，而“南京”这组作品可以视为“彷徨”与“呐喊”的一场追忆，他的思绪就流动在古老的朱漆木栏与大桥的寒铁栏杆之间。

# The Nanjing Yangtze River Bridge: QiuZhijie's Double Écriture

Zhu Zhu

*"Never look out alone"*
*Li Yu, Lang Tao Sha*

*"Build a memorial to things that never happened."*
*Joseph Brodsky, Postcards from Venice*

## I

In May 2007, I curated an exhibition in Nanjing on the theme of "The Yangtze River Bridge," and QiuZhijie was among the invited artists. His earlier series "There" touched on this subject matter where he chose a night time view of the bridge as his photographic subject, then using a flashlight he wrote the English word "Romantic" in light, thus combining reality and illusion, word and image, description and narrative. The series "There" belongs to a larger cycle of conceptual photography that involves writing in light. Completed in 2005, it dates to the moment when he was curatingArchaeology of the Future, the Second Nanjing Triennial. This series also includes five other images of Nanjing and two of Beijing, suggesting an intentional contrast between the former and current capitals. In Nanjing, he photographed the Ming tombs, the former KMT government campus, and the Yangtze River Bridge among other locations. In Beijing, he photographed the Marco Polo Bridge and Tian'anmen Square.

QiuZhijie and I are the same age. Born in 1969, we are only one year younger than the bridge. For us, the Mao era was less a traumatic lived experience than a faint memory that grows stronger with every recollection. As children, we had but a slight concept of the repressed atmosphere that surrounded us, but the totalitarian rule of the moment influenced us greatly, driving us to analyze and resist it in the years to come. QiuZhijie in particular has a strong political consciousness and sociological interest. The Long March: A Walking Visual Display, an ambitious project that he began with Lu Jie, can be seen as an archaeological excursion into "revolution," and in that process, his historical understanding of the Mao years deepened. The Yangtze River Bridge has played a political role since the day it was built, becoming the subject of an idol-making movement, a part of a political mythology. It was used to glorify the saintly powers of Mao Zedong, to assert a national complex capable of "regeneration through its own efforts," to argue for man's triumph over nature, to posit a utopia. Unlike the Great Wall or Tian'anmen, the Bridge was actually built under Mao, stemming from industrial technology and forged steel that manifested the totalitarian aesthetic of the machine age. In the artistic expressions of that time, the Bridge spanned the river heroically with the attitude that "ten thousand waters and one thousand mountains are nothing," and factories on either bank were generally pictured spouting the thick smoke of industry, a substance detested by today's urban planners and environmentalists but seen as the ultimate in beauty then, a totem of "Revolutionary Romanticism."

The word "romantic" derives from Latin, and later the vernacular romanz (legend, story), which appeared in 17th Century Europe, referring to a literary school marked by its emotion and exaggeration, rich in free imagination. Through the early 19th Century, the word was used to describe a literary, artistic, and philosophical movement, which we now call Romanticism. This movement existed in opposition to Classicism, and only with the surge of the Modernist movement a century later did it lose its luster, turning ambiguous, taking on a negative connotation in a culture set on progress. As MateiCalinescu argues in his Five Faces of Modernity, "romantic" in the 19th Century was essentially synonymous with "modern," or at least can be seen as one of the modern movements of its time. Baudelaire once said: For me, romanticism is the newest and most current expression of beauty." And in fact, in terms of its strong subjective consciousness, Modernism can be seen as the clear heir to Romanticism, or rather, we can pinpoint in Modernism certain characteristics that are unmistakably Romantic. The influence of Romanticism was not felt in Chinese culture until the Republican period. Leo Ou-fan Lee in his book The Romantic Generation of Modern Chinese Writers analyzes two distinct modalities of influence of the Western Romantic legacy on Chinese literature, which he calls the Young Werther (negative and sentimental) and Prometheus (vital and heroic) schools. The former model easily brings to mind the traditional Chinese prodigy, loving tenderly but brutally, nostalgia and melancholy. They look to take shelter in their own emotional life, and for this reason they are called "negative" Romantics. The other classic example is Prometheus, positive Romantic. This type of person lacks not for feeling, but he does not stress his sensitivity. He is enthusiastic, playing a decisive role, hoping in the end to add his persona to the world, use it to guide the world, or perhaps even create a new world—becoming a new Prometheus.

In the 1920's and 1930's, one distinctly Chinese historical phenomenon was that literati and intellectuals would often, after years of successfully playing out the sorrows of the Young Werther, then thirst to transform themselves into Promethean personalities. We might as well imagine that writers like Ding Ling who went to Yan'an brought with them a "Romantic" notion of themselves, with the result that they were easily transformed into ideological tools. They designed the systems and wrote the software on which the Mao-era "Revolutionary Romanticism" would run. This strain of propagandistic art reached its height during the Cultural Revolution, rinsing over our childhoods. For this reason, the single word "Romantic" written by QiuZhijie in light makes me think of the "theoretical travels" of Edward Said, or rather, the near inconceivably vast cultural and historical gap between this word's genesis in the West and its political and strategic reappropriation in China.

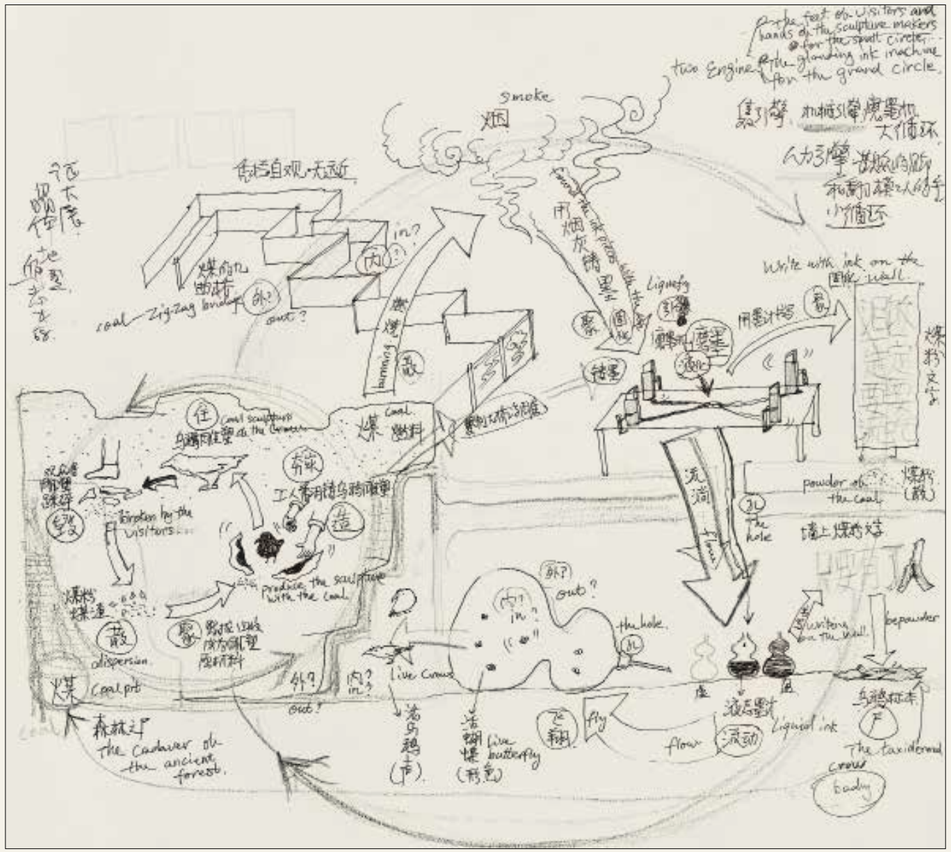
## II

Since he began his mature artistic practice in the 1990's, QiuZhijie has continually shown himself to be among the most radical of artists. Using the massive energy that he throws off as well as the considerable knowledge that he has accumulated, Qiu speaks with the authority of a skeptic who doubts every possibility. He has expanded the boundaries of art, profoundly influencing a group of young artists who are becoming ever more important, urging them to cast aside their outmoded frameworks and take up the forms of video, installation, performance, and multimedia. Qiu has enlarged art's space for independent imagination, and maintained a synchronous dialogue with Western art.

The word "Romantic" written in light on that photograph leads us not only to begin a "Romantic" archaeological exploration, but to a certain degree, reveals the artist's true persona. Speaking merely in terms of his presence, Qiu certainly carries the shadow of the May Fourth intellectuals engaged in an Enlightenment project. But different from them, he is able to integrate both modes of Romanticism. His works manifest a Wertherian, negative Romanticism, while his actions display a Promethean, positive Romanticism. QiuZhijie's early embrace of the notion that "form creates effect" stands in opposition to the "content dictates form" dogma of Socialist Realism. He then went on to articulate a notion of "Post-Sense Sensibility" in resistance to a rotely Chinese notion of conceptual art, and later a theory of "Total Art" based on the intellectual foundations of cultural studies. All of these interventions speak to QiuZhijie's passion and daring to change the "art world." And yet as soon as he returns to his own practice, Qiu slips back into this other mode of negative Romanticism, the meditative, ruminatory tone of his most unforgettable works, this mood of isolated feelings, this attention to expressions of the subconscious, spatio-temporal dislocation, and the mysterious realm of Zen Buddhism. His work "Copying the 'Orchid Pavilion Preface' 1000 Times (1990-95)," like the "light writing" series that followed, employed a modern linguistic form, continuing or returning to his humanist investments. This method evokes the practice of May Fourth intellectuals in encountering setbacks, then returning to the classics in search of comfort. Different from his predecessors, however, QiuZhijie is well-versed in the devices of Western Modernism and Postmodernism, and so his return to traditional culture comes as a pleasant surprise effected by one who has traveled beyond its grasp. This return is the outcome of his continued contact and conflict with contemporary Western discourse. As he once wrote:

"When I was in Brussels in 1997, I sat one day near the door of a church, thinking about what sorts of questions I really wanted to take up. It occurred to me that the entire art world is actually sphere of interest divided into many forms of taste. Bill Viola has laid claim to the impermanence of Christianity. Boltanski has laid claim to a feeling of mourning, Kiefer to a sense of epic. Film lays claim to the aesthetics of the moving image, video art to the way these aesthetics play out in particular spaces. Each sub-sector has its own taste, and the spaces between all of these collectively form a history of taste. Each taste is in turn a sphere of influence. Wit was claimed by Duchamp, and his followers can only go on to subdivide this sphere into ever smaller stakes. And so I started thinking, What is the taste I actually want to claim? What is it that I absolutely must do? What can I do that will move myself and others, and what is that even if it moves no one, I still feel I need to do? Later I discovered that for me it was about the impermanence of life, about vestiges of the past floating just below the surface, about that sort of somewhat sentimental, somewhat meditative, sober, cold tranquility."

For QiuZhijie, this moment in front of a Western church was nothing short of an awakening. If we say that Modernism, stemming from Romanticism, was a never-ending road along which Qiu had been deeply influenced by the West, then this revelation at the church's doorstep was the juncture at which this road turned back on his own historical tradition. QiuZhijie went on to find a starting point at the core of Chinese taste, taking from it a certainty with which to speak. Of course, this was no befuddled return to the past, nor was it a card pulled to play on the international art market. In a powerful extended essay entitled "The China Card: My View," QiuZhijie talks in detail about his process of return. "Step by step, I abandoned my designs on macro-cultural interpretation, and attempted to use my own as a field in which to actively engage in micro-cultural experiences. …Out of this I began to narrate micro-histories, to engage with specific spaces, to grow interested in particular encounters and memories, surface colors and




2009 南京长江大桥自杀现象干预计划—庄子的镇静剂 展览设计图
2009 Exhibition design sketch for "A Suiciddogy of the Nanjing Yangtze River Bridge - Ataractic of Zhuangzi"

shapes." QiuZhijie's earlier notion of "macro-cultural interpretation" recalls Shelley's famous definition of the mission of Romanticism as a "legislator for the world." In abandoning this burden and turning toward arbitrary and fragmented expression, QiuZhijie's Romantic spirit began to disappear, his consciousness growing ever more modern.

## III

However, even as QiuZhijie's "negative Romanticism" has led him to create works that combine an almost classical aesthetic sensibility with the most contemporary of forms, his "positive Romanticism" has never let up. Until now he has realized these ideals through writing, curating, and other sorts of activities. The present "Nanjing Yangtze River Bridge Suicide Intervention Project" uses the methods of art to engage with a social reality. This project brings together works, virtual works, and non-works of every position and medium, and includes elements of collection, creation, adaptation, and cooperation. Qiu has called this project "both a long-term program of cultural research, and a massive outline for cultural production." Listening to his introduction, I wondered it he was perhaps preparing to spend his entire life working on the Nanjing Bridge.

Official records maintain that over two thousand suicides have occurred on the Yangtze River Bridge since its completion. QiuZhijie made up his mind to approach the theme of the Bridge from this perspective, coming at this ideological monument from a perspective endowed with concern for reality. In fact nothing more ingeniously mocks the earlier role this architecture played as incarnation of the myth of utopian communist politics than the reality of the suicides that take place from atop it. These suicides form a microhistory that stands in sharp contrast to the official narrative of increasing prosperity and progressive socialism. In another sense, since the end of the Mao era, the Bridge's power as a political symbol, like its capacity as an artery of transport, has gradually been weakened and exhausted. The frequency with which people choose this place to take their own lives cannot but remind us of the extinction of belief, the upheaval of society, as well as the inhibition and despair of life.

One key part of QiuZhijie's sprawling project calls for collaboration with a grassroots organization dedicated to saving suicide victims, an organization that works to return to normal life those who have been talked away from the ledge, those who have attempted suicide and been pulled back into the fold, those who have walked to the edge of the earth and returned. In doing so, this project transcends the realm of art and becomes a social action, such that when it is "exhibited" or otherwise presented "in the name of art," it becomes a contradiction. QiuZhijie has always been sensitive to this problem, seeing the project as an opportunity to pose a question about the purpose of art. He hopes that this project can "transcend the quandaries of medium and style, expanding the site of art into the side of history." Behind this ambition we can glimpse the influence of Fluxus, and more importantly, of the aspirations of modern art best personified by Joseph Beuys. As Beuys said, art "should not be only a metaphor, but a real tactic with which to enter into and change the battlefield of power that is society." Nonetheless, as Robert Hughes argued in his The Shock of the New, the Western avant-garde of the 1960's and 1970's often erred on the side of "mistaking the art world for the real world," even though art was incapable of intervening meaningfully into political life. Artistic discourse and practice that engaged social reality were not capable of changing objective social conditions, and in the end left nothing but works by artists, or rather, the image of the artist himself.

In another sense, however, even if the artist did not initially predict his own victory, he might nonetheless have attained nothing other than that. This method brings us back to the topic of Romanticism, as this ideal of using art to transform society is precisely the posture of the positive Romantics. True Modernism, on the other hand, espouses the prerequisite that art live only in an autonomous world of discourse, even if it does not rule out expressions of political circumstances and social existence. Perhaps, in completing this project, QiuZhijie will push us to reconsider these questions, or even change our opinions of them.

## IV

QiuZhijie'sNanjing series of prints serves as a prelude to this entire project, an early outline that might be seen as the plans for the installations that followed. At the same time, these images also work as an imagination of Nanjing, a set of "spatio-temporal maps" imbued with a tension between history and reality. As I see it, this set of prints fully expresses Qiu's talent and imagination, and compared to the earlier works in his series There, these prints show a deeper attention to the city of Nanjing, as the artist himself becomes a vehicle of memory.

Memory is something that Nanjing imparts on all who visit it, an enchanting trap. In its long history, this city has become the capital again and again, growing arrogant, enjoying numerous flourishing moments. When Matteo Ricci visited during the Ming Dynasty, he called it the "capital of the world." The West had never seen a city on this scale or at this level of development. But prosperity in this town only ever lasts a fleeting second, ending each time in plunder and conquest, its glories extinguished, leaving only shadows of themselves behind. Since Yu Xin wrote his "Elegy for the Yangtze" in 578 A.D., a lament to faded glories and a tribute to bygone days, Nanjing has elicited a unique sentiment from the literati who visit. Interestingly enough, perhaps the best artistic expression of Nanjing ever comes from a poet who never visited the city, relying only on his imagination. In the autumn of 824 A.D., Liu Yuxi sat on Xisai Mountain listening to the roar of the Yangtze and writing the verse "The tide beats against the empty city, and silently, silently returns." According to Harvard scholar Stephen Owen's research on Liu Yuxi's poetry, this line sets up a model for emotional expressions about this city, beginning a tradition of elegiac memory. This is Nanjing's great contribution to the Chinese literary tradition, rendering it forever a symbol of cultural nostalgia.

In these prints, QiuZhijie consciously or unconsciously places himself in this long continuum of Nanjing nostalgia. The specific site of his project is also a place well known to historical literati, and he participates in this congress of memory in his own distinctly imaginative way, bringing his distinctly fresh imprint of the "surreal," as in City of Failure, originally based on four disappeared steles in the city center. The turtles which once bore these steles on their backs reappear, only here the steles are replaced by hollow stele-shaped doors. On the ground lies a pattern of ripples, evoking the shapes made by stones skipping across a watery surface and making the viewer think of the traces this "city of stone" has left in the face of overwhelming history. This sort of image expresses not only the melancholy felt by intellectuals of the past as they looked out the ruins of historical sites, but rather appropriates and transforms these objects, rewriting them into a parable about ancient Chinese history and politics. The artist's own gaze is one of restrained grief, expressing emotion and doubt about the present time and place, a show of both sentiment and analysis.

If we say that the There series reflected Qiu Zhijie's Wertherian "hesitation," then his Nanjing Yangtze River Bridge Suicide Intervention Project reflects his Promethean "shout." These Nanjing works might best be seen as something between hesitation and shout, as Qiu's mind hovers between the red wooden columns of the ancient past and the cast iron barricades of the Bridge ◉

August 2008

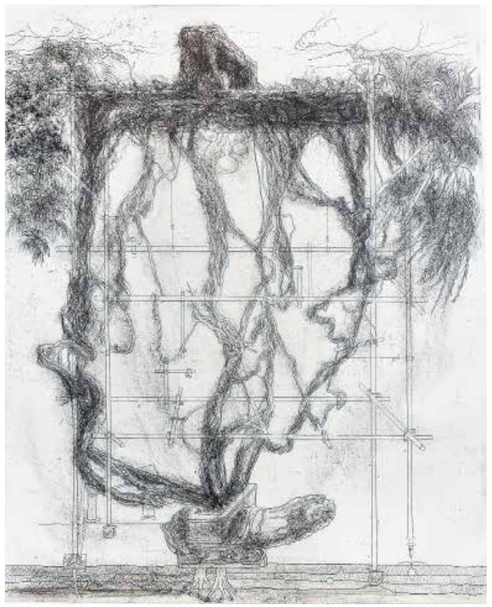
# 天下 Under the Sky

## 盘踞 Be Entrenched

软底子铜版蚀刻、石版加凸版印刷在 STPI 手工纸上
Soft ground etching，lithograph and relief print on STPI handmade paper，
107.3cm × 81.3cm，2008

南京和北京的关系，或者是中国和世界的关系。南京这个优美和繁华的江南城市，并没有成为杭州那样的至阴之城。首都想象，一再地鼓起城市的一种雄心，它从来没有把自己定义为一种江湖之远。而企图心的受挫，把这座城市塑造为失败的庙堂。一个没有石碑的龟趺，藤蔓从脚手架攀援而上，但脚手架也钳制藤蔓。整个植物看起来比本来的大。树大招风。

The relationship between Nanjing and Beijing is similar to that between China and rest of the world. As beautiful and prosperous as Hangzhou is, Nanjing is not as depressing as it. It has never distanced itself from the core of political competition. But frustration led the city to be shaped as a failed temple, like a turtle-based monument without the stone tablet. Vines are climbing all over the trellis, but they are hampered by the trellis as well. The whole plant seems larger than it is supposed to be. A tall tree invites the wind.



## 偏安 Occupied Space

软底子铜版蚀刻、石版加凸版印刷在 STPI 手工纸上
Soft ground etching，lithograph and relief print on STPI handmade paper，
107.3cm × 81.3cm，2008

南京和杭州的比较：其实建都在南京的朝廷也常常是失败的，为什么建在杭州大家就说是偏安？就因为长江是全国流域性的大河，就因为地势上的原因，所谓龙蟠虎踞？偏安者怀揣着葫芦，在假山石和九曲桥围合的“小瀛洲”里出神。葫芦会帮着建文帝在世界上消失。但是葫芦飘到外面的海上，也是定时炸弹。外面的海上，有各种船，都有名字的：“五月花”号来得早，库克船长你好，哥伦布的圣玛丽亚号，你也来了？“俾斯麦”号真大，“小鹰”号航母……还有日本的“吉野”号……

Comparison between Nanjing and Hangzhou: history shows that most dynasties that named Nianjing as its capital  eventually ended up subverted. But why does the founding of the capital in Hangzhou enable the retention of sovereignty over a part of the country? Is it because the Yangtze River is the longest and largest river in China? Or is this because geographically speaking, the region is the den of the tiger and dragon? People who were content with their confined paradise idled around their "island of heaven" consisting of rockwork and zigzag bridges, with gourds in hand. The gourd helped Emperor Jianwen disappear in the world. However, the gourd floating in the sea was somewhat of a time bomb. There were all kinds of ships in the sea, each with a specific name. The May Flower came quite early. Hello, Captain Cook. Columbus's St. Marea, did you come, too? Bismarck was really huge. And there were also Kitty Hawk Aircraft Carrier and Yoshino of Japanese…

## 破冰 Breaking through the Ice

软底子铜版蚀刻、石版加凸版印刷在 STPI 手工纸上
Soft ground etching，lithograph and relief print on STPI handmade paper，
107.3cm × 81.3cm，2008

一个反复被屠城的地方，冰是由血凝结而成的，如何破冰？

研究破冰船的原理，发现是用撞和压来破冰的，不是用温度。

一个虚拟的新闻：南京市民夹道欢迎日本首相参拜大屠杀纪念馆。

In the city which has gone through horrendous massacres repetitively, ice is coagulated by blood. How can we break the ice?

The study of the principle of icebreaking boats shows us that ice is broken by the actions of crashing and crunching instead of high temperature.

A piece of virtual news: Nanjing citizens welcome the Japanese Prime Minister to pay homage to the Memorial Hall of The Victims in Nanjing Massacre by Japanese Invaders.

## 裂土 Cracking Land

软底子铜版蚀刻、石版加凸版印刷在 STPI 手工纸上
Soft ground etching，lithograph and relief print on STPI handmade paper，
107.3cm × 81.3cm，2008

裂土有两个形象，一个是竹子的变形，连绵不断地通过竹席，把鸡笼、竹椅、笔筒、扁担、梯子、水车各种东西都连成一体。只有一个竹编的箱子没有和竹席在一起，是可以拎起来走人的。另一个形象是一丛竹子，连根和土块一起挖出，有几根被椅子和梯子压弯了，土块于是裂开了。海峡本身就是裂土。中山陵，总统府，连向台湾，和南京旧日的京城荣耀。“连哥，你回来了？”

The cracked soil consists of two images. One is a distortion of bamboo. A chicken coop, bamboo chair, pencil vase, shoulder pole, ladder and mill wheel are woven together through a long piece of bamboo mat. There is only one bamboo suitcase which is not woven together with the bamboo mat and can be easily taken away. The other image is of a cluster of bamboo that is uprooted. A chair and a ladder are bent and the soil is cracked by the bamboo trees. The channel is a kind of cracked soil. Sun Yat-sen Mausoleum and Office of the President connect the glorious past of old capital Nanjing with Taiwan. "Brother Lian, are you back?"

## 当时用了很多木材

A Piece of Coal Is Made out of a Lot of Wood 装置、表演， Installation and performance，24m × 9m × 5m， 2009

1. 用木支架构造后 , 铺上煤块 , 形成一个巨大的黑色的考古坑。观众由 2 号展厅进入该区 , 即进入了考古坑的底部 , 可顺着考古坑的台阶往上走 , 进入楼上的 3 号展厅。煤的考古坑的不同部位埋入黑色乌鸦的标本 , 这些 标本局部露出考古坑的表面。2. 考古坑的夹墙内部空间中放养 100 只乌鸦 和 100 只黑色的蝴蝶。观众可以听到乌鸦的叫声 , 但是看不到这些乌鸦。 3. 考古坑中地面摆满用煤粉翻制的乌鸦雕塑。观众进入考古坑时会把这些 乌鸦雕塑踩碎 , 成为破碎的煤块或煤粉。4. 整个展览期间 , 两个“考古者” 在考古坑中活动 , 其工作内容是不断地收集被观众踩碎的乌鸦雕塑的煤粉 , 用一套雕塑模子重新翻铸成煤的乌鸦雕塑。

1.Wood brackets were used to construct the structure; tons coal was laid on the bottom to form a huge black archaeological pit.Visitors may enter the bottom of the pit. taking the stairs upward, they can access the exhibition hall on the second floor of the museum. In different parts of this archaeological pit, some taxidermy crows are buried, parts of them are bared. 2. Inside the hollow spaces of the archaeological pit -- between the walls and under the steps, 100 live ravens and 100 live butterflies are hidden. The visitors can hear the sound, but they can not see them. 3. The floor and steps of the pit is full of raven-shaped coal sculptures. When entering the pit, visitors will tread these ravens down into coal powder. 4. During the exhibition, two "archaeologists" (two performers) work in the pit. They keep reshaping the coal powder into raven-shape sculptures by using a special cast mold.

## 庄子的镇静剂 Ataraxic of Zhuangzi

装置，透明亚克力制作的葫芦、不锈钢针头、黑色蝴蝶

Installation，transparent acrylic glass gourd，stainless syringe needles，and black butterflies，500cm×250cm×250cm，2008

用无色透明玻璃制作一个大葫芦，平放在展厅的地面。葫芦口部为放大的不锈钢注射针头。葫芦内放入若干活的蝴蝶，黑色。蝴蝶可通过针头中的小孔呼吸。展出期间不断地更换鲜活的蝴蝶。

A large transparent glass gourd is put on the floor of the exhibition hall. At the mouth of the gourd, there is an enlarged syringe needle made of stainless steel. Several black butterflies are put into the gourd that can breathe through the pinhole of the needle.

庄子的镇静剂展出现场 Exhibition view of "Ataraxic of Zhuangzi"

## 烟的轮回 Metempsychosis of the Smoke

装置、表演，Installation and performance，90cm × 400cm × 60cm，2009

下层展厅中，50cm × 35cm 规格的小型的透明葫芦容器 20 个，放大的不锈钢针头 20 个。空的小葫芦放在墙脚。展厅中间，医院打点滴用的盐水瓶架上的装置，把从天花板上垂下的输液管中的墨汁，注入其下放置的空的小葫芦容器中，直至它被注满墨汁。每注满一个，装上不锈钢针头，放在另一侧墙脚。上层展厅中央是一个铁质的长条桌子，高约 90 厘米，长 400 厘米，宽 60 厘米。桌子两头分别固定四个磨墨机，握着 4 块特制的墨块，来回旋转磨墨，磨出的墨汁流向铁桌子的正中，由桌面中间的小孔进入底部的漏斗，进入输液管，穿过地面的小孔，进入下层展厅。四个输液瓶架给桌面上的磨墨机提供清水。墨块的造型来自南京长江大桥上带有三面红旗雕塑的桥头堡的造型，墨块上布满了人眼睛的纹路。墨块高 24 厘米，厚 5 厘米，宽 7 厘米，重约 1 公斤。

Two parts installation in both first floor and second floor. On the first floor, twenty small transparent gourds (50cm×35cm) and twenty enlarged syringe needles made of stainless steel. The empty small gourds are placed at the corner of the wall. visitors first find in the middle of the exhibition hall, an infusion set that is hung from the ceiling where black ink is slowly injected into a small transparent gourd on the floor. When a gourd is filled during the two months exhibition, a syringe needle made of stainless steel will be attached to it and then the gourd will be replaced and put on the other side.

When visitors go up to the second floor, they will find a long iron table. (90(H)×400(L)×60(W) cm) in the middle of the space. At both ends of the table there are four ink- rubbing machines, which continuously rub four specially-made ink sticks. Ink will flow into the exhibition hall downstairs through the hole in the middle of the table, and down the funnel at the bottom, and finally through the infusion pipe and the hole in the floor. Four infusion bottle racks will continuously supply the ink-rubbing machines with water. The shape of the ink sticks is the same as the bridgehead of the Nanjing Yangtze River Bridge where three red flags are erected. The sticks have the pattern of human eyes. The ink stick is 24cm-high, 5cm-thick and 7cm-wide, weighing 1 kilogram.

# 去／视觉化书法考古：关于邱志杰的总体艺术

郑美玲

关于《南京长江大桥自杀现象干预计划》的创作拍摄 Project filming during "A Suiciddogy of the Nanjing Yangtze River Bridge"

## 第一幕

### 第一场：回收视觉

两名工人在考古发掘坑中逡巡，这个坑占满了整个上海证大现代艺术馆的大展厅。考古遗址是由几个平台构成的，其间用阶梯连接。观众被鼓励进入坑中，在黑色煤柔软的覆盖面和各种隐蔽的角落探索，并通过它进入艺术馆二楼的其他展区。在煤地上散落的是和活物等大的乌鸦雕塑，是用和坑道同样材质的煤做成的。大多数观众在寻找落脚点时不得不践踏了这些仿佛盲目降落的乌鸦。而它们的转换在现场就发生了。当任何一群乌鸦被踏平之后，工人会去收拾起它们变形的残骸，把煤灰带回中央工作台，置入一个预先准备好的硅胶模具以塑造新的更多的乌鸦。然后工人会沿途摆放这些新造的乌鸦，使它们可以继续被随机的脚步踏碎。这个对乌鸦的塑造、粉碎和重新塑造的过程一直持续着。

## 第二幕：总体艺术取样

上述现场表演出现在“庄子的镇静剂”这个展览上（ 2008 年 7 月 8 号至 8 月 24 日），它是定居北京的多媒体艺术家邱志杰的个展。此个展本身是一个系列计划的第一站，从它复杂的英汉双语标题中可以读出：邱志杰南京长江大桥自杀现象干预计划，其中包括正在进行的一系列的文化田野调查 ，历史文献考据，社会调查，跨媒体艺术创作和国际展览。邱志杰宏大的计划和南京大桥作为中国最流行的自杀地点是相呼应的。根据艺术家言，官方记录中自1968年南京长江大桥建成至今，已经有超过2000人在那里自杀——这个统计数字比世界上公认的自杀磁铁：旧金山的金门大桥（自 1937 年以来约 1200 人在那里自杀）的数字还要惊人。吉尼斯纪录曾将此桥列为“世界最长的铁路公路双用桥”，受到这个纪念碑式的重大社会现象的刺激，邱志杰也启动了一个几乎同样“长度”的艺术计划，意在理解或者矫正这个历史问题。

在《庄子的镇静剂》中，我们看到了邱志杰这个关于自杀的系列的工作模式首次呈现。该展览结合起来他的四个艺术方向：档案式的；干预性的；审美的 / 概念的；以及道德的 / 哲学的。相应地，在上海证大现代艺术馆的展览空间被分为四个展区，定名为“档案”“诊所”“思想库”和“晶体”。在四个部分中，呈现的艺术手段多种多样，包括绘画、书法、版画、雕塑、装置、摄影、录像和行为。

展览中不同的部分互相有系统地呼应，就仿佛一首交响乐中的不同章节一样，因此我认为邱志杰的展览是一件整体的作品而不是一个个体纷呈的回溯。在我看来接近这个展览的最有效的方式，是把它看作一个总体艺术的样本，这个运动是艺术家在浙江的中国美术学院，从 2003 年起发动并和他的学生共同实践的。其目的既是为了邱志杰自身的艺术事业，也是为了教育。邱志杰把总体艺术定义为：建立在文化研究基础上的艺术实践，把具体的社会文化事件转化为艺术创作的催化剂，以便更积极主动地影响到观众的日常生活。总体艺术的追求是建立有效的艺术行动，针对固化的或偏颇的主流价值提供对立的新视角。因此，邱志杰声称，他的总体艺术的现场就是正在进行的历史本身。

对邱志杰来说他的总体艺术的观念来自他广泛的经验：在 1990 年代和 2000 年早期，他曾经作为现场艺术和新媒体艺术的策展人，艺术实践者和评论家 / 理论家。事实上，邱志杰的一部分能力就表现在他所承担的多种角色上：调查员、创作者、思想家、活动家、教师、诗人、摄影师、治疗者和合作者。他编纂档案和收集社会弱势群体的资料；他写作哲学论文，也拍摄快照。邱是一个文化考古家，他不仅仅在历史和现在去发掘，也向着未来塑造。他在上海证大的考古行为艺术就是他的总体艺术的一个图像志。

邱志杰的总体艺术概念唤起我们对欧美类似实践的记忆，如约瑟夫·博伊斯在德国的“社会雕塑”，或苏珊·莱西在美国的“新型公共艺术”。但是，也有非常关键的差异使得邱的总体艺术得以和它们区分：前二者在当代的社会政治事件中深深探究，邱志杰的总体艺术则将当代的病痛追溯向过去的病理学，有意要通过重造中国历史来寻找其存在的理由。前二者都由活动家推上舞台，意在发动在此时此地相关公民的群体。邱志杰的观看和参与的群体，不仅仅包括他的同代人，或许更为重要的是，还包括他的前人。

虽然邱志杰将他的总体艺术与他的职业实践紧密联系，我认为他的观念有其更古老甚至更强大的根源：他对中国古典文学的掌握，特别是曾经的书法训练。这两个背景将他置于中国传统文人的队伍中，他们的经历可以被视为他的宣言：“以天下为己任。”

像他那些身兼作家和学者的前辈们一样，邱志杰将所有学科视为整体，他的图书馆，他的资源是一切知识的整体。他在其中打洞、游泳、翻筋斗，如同名副其实的文艺复兴人一样狂飙突进。像其他书法家一样，邱志杰将自己的创造性定位在一种基于自律的矛盾的丰富性之中。书法家们通常受训去掌握一些不变的工具：一支毛笔，一块墨，一张砚，一卷纸；然后还需要去模仿古代书法的典范。唯有多年的艰苦临池，一个书家才可能从他的技艺中成熟起来。我相信这种训练培养了书法家两个认知倾向：（1）寻求以一贯之的方法论，而不是某种特殊的风格。（2）将世界诸象视为有待铭刻出来的书法的草稿。这两个倾向在邱的总体艺术中均有表现。正如邱志杰本人说，他认为所有的中国艺术流派都是“书法的变体”。就此而言邱志杰的总体艺术，是当代版的中国古代艺术。

## 第三幕

### 第一场：诊所中的档案

作为总体艺术的一个项目，《庄子的镇静剂》的结构是为了产生艺术作品并支持跨学科的宏愿。在它的四个部分中，“档案馆”和“诊所”都有非常清晰的关注点：前者与中国革命史中南京长江大桥的重要政治意义相关；后者则关注革命之后至今的故事。与此相反，其他两部分——“思想库”和“晶体”，则更具多重价值，充满高密度的隐喻和言外之意。鉴于这个展览的标题突出了庄子，我想如果把阴（负面的）阳（正面的）动态的内部运作作为一个对比的前景，就不会显得太陈旧和牵强。但我承认，有些对我是模糊的，阴的东西，可能对别人是清晰的，阳的。

在档案馆中，我们碰到了一个惊人的历史资料和物件的收藏：那是对 1968 年南京长江大桥建成四十年来的发掘。这些大大小小的物件，都带有关于南京长江大桥的信息、徽章、标志或是风格化的呈现，证明了毛泽东时代的中国宣传机器的权力和优势。在当时，南京长江大桥是“中国人民第一次在没有外援的情况下，设计并建成的双层双轨公路铁路桥”。在建桥之初，中苏断交，苏联从中国撤回了她的专家。因此，南京长江大桥的顺利建成，成为“国家强盛”的证明，这一点在它建成时毛主席的“独立自主，自力更生”的题词中更得到了加强。这样一个神话—政治的意义留下一个民族性的视觉意识的痕迹，并且同时在数不清的文件和记录中繁衍。就像邱志杰总结的那样：“南京长江大桥在中国的视觉文化中占据了一个非常重要和基础的位置。它的形象和三种象征有关：它汇聚了民族主义，革命和现代性。它其实就是第二个天安门。”

邱志杰的说法从 1968 年 12 月 30 日的《人民日报》上可以找到不

可辩驳的证明。它的头版包括了三个部分：毛主席为《人民日报》题名书法，一个引用共产主义宝典《毛主席语录》的专栏；加上一篇文章：正文前半部分为南京长江大桥这个毛领导下的无产阶级革命的胜利果实而欢呼；后半部分则把这个国家氢弹实验的胜利也归为毛思想领导的成功。邱准确选定了这张报纸头版的形象作为他展览的海报。他的档案馆也展出了很多 1968 年的《人民日报》，还有同时代的的许多截面、碎片以及回忆。它们相互呼应。这些东西被从曾经昙花一现的无名存在中挖掘出来，在整齐排列的框架中重新获得临时的居所，仿佛一组挂在墙上的玻璃棺材。

“饭一定要吃，泪一定要流”。这幅简体汉字书写的对联被用煤炭写在墙上，给“诊所”的展示一个定位。 这些大字来自一位名叫陈思的活动家，他从 2003 年起就志愿每个周末在南京长江大桥上巡逻，以防止偶然的自杀事件。在与陈思的合作中，邱志杰把这个区域打造成了陈思的慈善计划的表扬书。关于陈思的干预工作的物质或影像资料布满了墙面。展览也包括了仿制——应该是抽象意义上的——陈创建的桥头小屋：“心灵驿站”，陈思把救下来的企图自杀者送到那里，安慰他们并且提供他们食宿。

四张直接从“心灵驿站”运来的破旧的床占据了这个展区的中心。邱通过给它们的四只脚都加上闹钟，幽默地注释了它们警醒自杀者的性质。在贴着墙的老沙发底下也有一大堆闹钟，靠近一个循环播放的邱志杰和自杀者未遂者的对话纪录片。在我参观展览时，这些闹钟只是沉默地盯着我。邱原计划每五分钟都有不同的闹钟分别响起。如果计划实现，我们就可以获得一个这个活生生的世界的卡通印象：五分钟，一个念头闪现了，一桩车祸发生了，一个物种灭绝了，一只香蕉被吃下去了；一个婴儿出生了；一个誓言说出了；一个情人遭到背叛了；一段旋律被记起来了；一个伟人大亨去世了。“有多少去自杀的理由？”声音装置似乎在提出这个问题。作为一个反讽的妙用，它生动地对应着陈思直接善良的格言：“饭一定要吃，泪一定要流。”艺术家的计划对美术馆的维护人员提出了过高的要求，他们不可能每天给这些闹钟上弦。

邱志杰对来自“心灵驿站”的家具的滑稽转化，表现了艺术家对陈思的利他主义的任务的象征化。我们在两人的另一个合作中还可以看见这一点：两块饱经风雨的刻有红蓝相间字迹的木板斜靠向另一面墙，那面墙上的画框中有在桥上行动中的陈思，他带着双筒望远镜，穿着亮红色的外套。在这些图像的上面有另一副对联：“有苦有乐人之本，善待生命每一天。”邱志杰把陈思原来做的这些木板替换成了不锈钢牌，安装在了它们原来被竖立在大桥上的地方。

邱志杰干预的痕迹在展墙上继续显示，几张悬挂的条幅书法上重复着同样的白话和它的原作者的姓名：“想一想，死不得，陶行知。”奇怪的是，书法的风格是行家的草书，其中最后一个字却有个错误：得，应该是双立人旁的，而不是三点水旁的。我们靠近仔细看，就会发现书法旁边的红色细框：这句话是从试图阻止人投江自尽的陶行知本人的书法《劝诫碑》中摘录的。邱把这句话翻刻并印成带红边的描红本，以便在《心灵驿站》获得人生第二次机会的人可以练习灵修书法。艺术作为疗法，被很多行为艺术家实践过，如博伊斯、莱西、安娜·哈普林、玛丽亚·阿巴拉莫维奇和罗恩·艾森等，它找到了一个中国应用的例子。

描红本那细小的红色线框，围绕着墨写的笔画，证明了邱在这里存在的质量。和它形成对比的，是陈思的存在，他的形象与相关物占据了“诊所”的大部分空间。邱志杰尽量作为一个幕后观察者，尽量不突出自己的涉入。因此，邱志杰在“诊所”的大部分调整动作，支持了对那张由他和学生们在大桥上分发给行人的社会学调查表的中立性的信任。这些用手写体填写的调查表被在墙上排列，像档案一样陈列。在这方面，邱志杰和陈思的关系成为一个摄影师和他的模特之间的关系。在另外一面墙上挂着的一张引人注目的相片抓住了这个关系： 摄影师将陈思直接表现为在“心灵驿站”门口被他的志愿者队伍围绕着。大家被组织起来，都微笑着，以邱志杰典型的灵剧场方式完成了合影。

填好的调查表只在诊所的墙面上占了一小块，而在档案中占了一整面。这个组织方式表现了在这个展览中邱的空间设计。尽管这个展览被分割成不同观念的四个部分，艺术家却将它们呈现为一个整体中的互相独立的四个组成成分，将它们的领域用某些跨界的联系来打通。例如在档案馆中，邱就放入了一个独创的装置，它似乎是指向“诊所”和“晶体”两个部分的：一张长方形铁桌子（4 米长，0.6 米宽，0.9 米高）被改造成为一个磨墨机。在桌子的每一头，立着一对铁柱，上面拴着自动旋转的四块手工墨（每块 2×6.5×25 厘米）。墨块的上端是飘动的三面红旗。靠近这四个铁柱，有对称的四个医用支架，常被用来输液——每个都挂着一药瓶清水，从橡胶管里滴落，以便给转动的墨块注水，使之磨出墨汁。这些墨汁从桌上刻出的四个槽中流出，汇聚到中间的一个孔洞，流入一条输液管，这条输液管垂落并从展厅地面的一个小孔中穿下楼。在楼下的“晶体”展区，这条输液管把墨汁导入一个玻璃纤维的容器：形状就像葫芦一样。这还不够，邱志杰在这里做了一个大师级别的动作，连接起第三层意义：他将这个汁液横溢的磨墨桌子放在南京长江大桥的南北双门的巨型照片之间。桌子是一种永动的充满墨汁能量的机械，像一个永不疲乏的马达，这个形象本已经使我们产生联想，加上又被大桥两个入口的照片中的形象，以及红旗等前景抓住，桌子的轮廓就从形态心理学上延伸为长江大桥本身。这成为邱志杰在“档案”这个部分的核心作品。



# 第一幕

## 第二场：回收视觉——回声

作为一个现场装置，磨墨机说明了总体艺术倾向于整合：“档案”部分的一个展品，同时补充了另外的部分。作为一个独立雕塑，这个精致的桌子也唤起了我在前文中描述过的乌鸦的变形仪式。邱志杰把桌子诗意地命名为《烟的轮回》，意在连接起物质形态变化的循环。“煤变为烟；烟变为墨块；墨块变为墨汁；墨汁变为书法，书法变为墨迹；墨迹变为乌鸦、乌鸦变为煤。”这位总体艺术家如是解释。

让我们将邱志杰的诗歌转为演示性的散文：一块煤炭，一旦燃烧就产生烟。烟和油以及其他附属物结合就形成墨块。如果我们将墨块理解为一种矿物和化学物的结合固体，它在世界旅行的方式就是成为液体。一旦成为液体，墨汁就可以与毛笔相遇而产生书法，因此而获得千种面貌，并且渐渐漫灭。正如人之面貌，这些书法的面貌最终将成灰入土，成为大地的黑色祭品：煤炭。乌鸦是这个循环中的奇迹，自灰烟中诞生，腾飞画弧，又消失进煤炭中。烟、墨块、书法、乌鸦和煤炭，正是一个循环的整体的不同阶段。

但是，那些塑成乌鸦的双手和踏碎它们的双脚呢？

邱志杰在和我交换的电子邮件中说，展览中有两个“引擎”：“一个是磨墨机，另一个是那两个重塑乌鸦的工人。”我们可以把引擎视为产生运动的力量，不论它来自于循环内部还是外部。工人是有意识的，塑造乌鸦、收集残骸并且重塑乌鸦的力量。他们是创造者的代表，就创造来说，应该是来自外部的力量：我们可以将其称为“艺术家”或“上帝”。可是，作为一个没有意识的力量，仅仅是服从机械冲动，自转的磨墨机对墨块的力量既不是来自外部的，也不是来自内部的。事实上，墨块不能被从它自己的转化过程中分离来看。或许，我们可以把使这种转化成为可能，同时也是它自身的一部分的机械运动称为“时间”。这里，我们看到隐喻和物理相纠结：符号留下了足够的空间让观者选择他们自己偏好的叙述。

观想也在循环，由此及彼又再回来。我们遵循的视觉步道通过了空气、水、金属、塑胶、木材和煤泥，但是什么使这些观想转化呢？又是什么使我们渴望去看这些转化呢？谜题的解答深埋在考古坑里， 藏在一只乌鸦的心中。

# 第三幕

## 第二场：鸦中有碳，碳中有鸦

类似于墨块，一只乌鸦是时间中的存在。在古老的中国民间信仰中，乌鸦被认为是一个好兆头，预示即将到来的财富和荣耀。当乌鸦的象征在唐朝后有了一些凶险的含义时，儒家文人仍然将其视为会照料年迈父母的孝顺动物。正如学者刘康指出，儒家传统在后毛泽东时代有一个明显回潮。这个背景，让我们可以合理地认为乌鸦对中国人来说是一个理想化的形象。在这次展览中，这个本土文化的指向似乎出现了，但同时也受到改写。

在“晶体”部分的一个装置中我们看到了这种模糊的含义。乌鸦的标本被散放在用煤写在墙上的五个字——“只要有了人”下面，它们是从 1968 年 12 月 30 日毛泽东在《人民日报》上的语录中摘选出来的字，字体都是模仿当时《人民日报》的印刷体。邱志杰似乎在运用一种非此非彼的技巧：通过模仿原版，他在自己的装置中既没有伪造也没有重复原来的文本。当邱志杰从造型角度把乌鸦作为人的代表时，这种人就是不确定的人。这个句子原来所在的段落中，毛盛赞人民的价值和共产党英明的领导，通过把它从上下文中摘出来，邱志杰把它和民族—革命性的关联降低，转成一种无国籍的、存在意义上的沉思。“只要有了人”，邱志杰的潜文本把这句话从它特殊的中国政治的框架中，转到了人类普遍性的平台上。

乌鸦和煤的并置，为“晶体”和“思想库”提供了源源不断的视觉主题。我们在“晶体”部分的墙上看见的乌鸦—煤的装置，提供了一个关于生死循环的空间俳句。耐人寻味的是，使那句话“只要有了人”视觉化的煤炭，在这里和生相联（因为人出现了！）。而乌鸦标本则意味着死。这个生 / 煤炭，死 / 乌鸦的对称在我们进入“晶体”的另一个部分却颠倒了，这个部分就是乌鸦变形仪式发生的部分。在这个考古矿坑的剧场中，乌鸦不断从煤炭制成。乌鸦和煤炭，虽有不同形式， 却是可以互相转化的物质。然而，两个工人进行的循环动作，还是将乌鸦与生相联，而煤炭，以它灰烬的形式与死挂钩。如果我们将乌鸦看作“人类”的一个神话对等物，那么煤炭的出现就预示了人类成为化石的未来。

我认为，分辨乌鸦和煤炭这种可逆转性的解释学立场，不是要强调艺术家聪慧的多样性，而是要理解，对一切世间的存在来说，生物和矿物，或者说生死过程，是相互牵连缠绕的，甚至同时发生的。艺术家似乎要加强这样的理解，所以他在从“档案馆”通向“思想库”的用煤做材料的桥栏杆之上、旁边、下面和之间，都放置了很多乌鸦标本。

# 第三幕

## 第三场：一座让人徘徊而不是倚靠的桥

“思想库”的主要结构形象是从走廊到 D 展厅的一座延伸的桥。把这个装置称为桥是一个矛盾。它的结构是按照“九曲桥”的样式

设计的。九曲桥是由九个拐弯组成的，是中国传统南方园林里的典型置景。然而，思想库的桥并不跨越任何水面，只是创造了一段曲折路径，阻碍观者匆匆前行。可是，不叫它“桥”似乎也是个失误。在桥头，沿走廊的两边墙上都贴着扬子江的照片，制造出我们正走过流水上方的幻象。邱志杰的桥也包括了和南京大桥非常相似的一些工艺细节：比如一系列在“文化大革命”（1966 — 1976）高峰期雕塑的装饰性浮雕。邱志杰和他的学生们非常辛苦地从真实的桥上把他们复制下来以便做成这里的煤砖。这些细节说明了，邱志杰把他的弯曲的桥设计成一个搬移过来的南京大桥的回音。

搬移过来的回音是有预期的，邱志杰创造了他的桥，是想为一种价值系统提供另外的选择——正是这种价值系统创造了中国民族想象中的南京大桥。通过对自杀者及其家属的大量访问，他发现大多数来南京长江大桥自杀的人的原因是世俗的：被爱人抛弃，失业，考学失败，缺乏谋生手段，家庭暴力，信用破产或是疾病。值得讨论的是，所有这些状况都因为在这个后社会主义时代缺乏一个社会保障网络而变成绝境。南京大桥的这些自杀者是为了抹去个人耻辱，而跳下这个代表民族骄傲的水式纪念碑的吗？ 通过它倾斜的弯曲回转，邱志杰的“镇定”桥远离了这些将普通人驱向一时的个人虚无的原因。要了解艺术家如何解释在这些肤浅的个人原因下隐藏的集体悲剧，我们应该去他的“思想库”探寻。但是，在这个过渡的通道，我们已经可以大致把握邱志杰自己对这种事件的态度。艺术家提供的异它桥，坚定地声明了他对冲动型自杀的保留态度。

我们的第一条线索来自给这座从档案馆到思想库的桥的命名：“莫凭栏”。这个诗性的名称来自于李煜（937 — 978）的诗词，他是五代十国的一个皇帝诗人。李的诗歌体悟到人生如梦，提醒人们不要靠在桥栏杆上，沉浸在孤独悲伤中。李煜写过：“别时容易见时难。”邱志杰的栏杆，涂着厚厚的有味道的煤，而且由大量神奇的乌鸦守护着，实际上是不可以凭靠的。

此外，邱还通过一个他在南京长江大桥上做的现场行为的录像表示了他的不同意。放映这个录像的屏幕镶嵌在走廊的墙里。2008 年 1 月，邱在南京大桥栏杆上找到一句血书：“当爱烟消云散，我剩下的只有忘情。”2008 年 6 月 14 日，邱去到同一地点，抹去了原来的血书，割破他自己的中指，写下了“马达加斯加的首都在哪里？”。

“为什么是马达加斯加？”我问他，“因为这里没人知道它在哪里。”邱回答。因此，马达加斯加是一个谜语。当我决定将自己扔下大桥的一瞬间，这个谜语会打断我疯狂的决心，而让我多徘徊一阵吗？

## 第四场：地图中的指数

就像标志它的入口的九曲桥一样，思想库本身也是个悖论。这个展厅展示了一系列引人注目的版画的草图，石版画、铜版画和纸上综合媒体的作品。统一这些不同外在形式的是它们的主题：关于南京这座城市以及它那同名的大桥在中国古代和革命历史中的政治意义。就像邱志杰解释过的，这些艺术作品是从他最早为关于自杀的大计划设计行为和装置作品的草图中发展而来的。换言说，这些展出的作品既是邱志杰的地基，也是他的路线图：作为地基，它们在过去就被视觉化了；作为路线图，它们是对未来的准备。实际上，此处可以看到许多行为和装置计划都被描画出来，还有将要被实现为三维作品的。所以，对于这个总体艺术家，这个思想库扮演双重角色：既是他正在进行的关于自杀的系列计划的索引，也是“庄子的镇静剂”的不可缺少的部分。

具有讽刺意味的是，邱的思想库也是一个反思想库。和那些集中一群专家来解决问题的普通思想库不同，邱的这个思想库更是展现问题而不是解决问题。在它们委婉回旋的外表下，邱志杰关于自杀系列的计划，表现出正是对集团或政府支持的智囊团所代表的那种政治，经济或军事利益的反对。在对南京大桥成为普通中国人自杀胜地的隐藏原因的探索中，邱志杰展现了对南京这座城市，以及对南京长江大桥的革命性神话的悲悯。政治的和意识形态的影响交织在这两个南京（城市和大桥）的身份上，直到成为一种慢性的集体精神病灶，数不清的自杀就是这个病灶的恶化症状。

邱志杰关于这些问题的思考的标志性作品，是一个在证大入口的雕塑。这个钢铁铸造而成的雕塑是那些印有南京长江大桥的奖状的放大版。这个奖状是由一厘米厚的锈钢板做成，它的所有装饰图案，包括南京大桥的轮廓，都被刻透，并且从铁板中折出来，由奖状的表面向外指出。而且邱志杰把这些突出部分的边缘都磨成锐利的刀锋。一个对个人荣耀和社会肯定的记录，就这样被展示为一件武器，它驱逐着人们不歇气地向前，在他们落后时则成为对他们的威胁。如果奖状的获得者需要在成功的重压下苦干，那么那些没有获得奖状的人呢？他们应该自杀吗？还是在这块大铁板挡出的阴影中休息。

这个展览并未提供救赎。在“思想库”中，邱设想了某些建议，并非为了那些想要超越乌鸦和煤的循环的人（因为循环不可超越），而是为那些曾经考虑自杀的人提供的镇静剂，一个可以让人暂时安静的帮助。





## 第五场：自杀干预初级班

这些建议实现在展览的题要作品中：一个大有机玻璃制成的葫芦，口上戴着一根做成注射器一样的钢针。一些黑色蝴蝶在这个大葫芦中拍翅膀，暂时歇息或一动不动，这置景在思想库图像当中看到过的。另一个小点的有机玻璃葫芦放在几米之外，用来接住从楼上磨墨机中制造出的墨汁。艺术家要求美术馆员工在一个葫芦接满时，用一个空葫芦代替它，并且给满的那个封上一个带有注射针的盖子。

通过将注射针头加在葫芦上，邱创造了一个视觉奇景以强调标题中的两个概念：镇静剂和庄子。装有针头的有机玻璃葫芦成了注射器，可以在需要的时候，充满镇静剂，来安定那些颤抖着靠近桥边或窗边的人。总体艺术家开出的自杀干预方子：通过作为药的艺术来劝导。

那么，邱的药是如何与庄子相关的呢？

立刻可以想到的是，装着蝴蝶的大葫芦结合了道家哲学家庄子的两个为人熟知的寓言。当一个经常和他对话的朋友惠施对庄子抱怨大葫芦，说它既不能做瓶子，也不能做勺子，庄子回答说：“……何不虑以为大樽而浮乎江湖……？”（《庄子・逍遥游》）在谈论大葫芦的用途方面，我们看到了庄子那种避免任何思想固化的自由，而这种自由在他对于蝴蝶的梦中，则成为一种认识论的弹性。从他变为蝴蝶翱翔的一个梦中醒来后，庄子问道：“不知周之梦为蝴蝶与，蝴蝶之梦为周与？”（《庄子・齐物论》）。一种想象中的视觉转化，让庄子可以通过遗忘自己的存在，来回避自己和他者的分隔。人与蝴蝶之间没有桥梁，人已经是蝴蝶。所以，试一试，我们都可以飞翔。

对于邱志杰的计划，“庄子”这个词在展览题目中，不是对庄周的纪念，也不是指他的著作，而是提醒人们注意中国长久以来就存在但是有些被埋没的精神传统。邱志杰认为，这个传统代表了“整整一套文化观点和生活方式”，这种观点和方式产生了灿烂的书法文学作品，例如《兰亭集序》和《赤壁赋》。邱志杰进一步说明，这样一个系统培养了“一个反对单一美学的态度和一种超越一时重负的能力”。它使一个人“可以用一种自由和开放的眼光，去历史地理解世界”。或许，通过这样一种眼光，就像邱志杰暗示的那样，一个人可以绕过导致冲动型自杀的顽固想法。

## 第四幕：书法考古学

庄周没有告诉我们他梦中的蝴蝶是什么颜色。而在邱的葫芦中，蝴蝶是黑色的，就像乌鸦和煤炭一样。黑色在这个展览中是“存在”（existence），“存有”（being）和“生成”（becoming）的颜色。逐渐注满小葫芦的墨汁也是黑色的，黑色，是邱的药用色。

邱把《兰亭序》和《赤壁赋》作为庄学中的里程碑也揭示了他的现实经历。邱作为行为艺术家，成名于他将《兰亭序》在一张纸上书写了 1000 遍。近 20 年之后，邱志杰将苏轼的书法代表作的名称用来命名他在“晶体”中的考古坑。这里，苏的赤变成了邱的黑。在这个展览中，除了诊所里的红色填字框，邱志杰积极加入书法成分的，就是他用指血在南京大桥栏杆上写的“马达加斯加的首都在哪里？”。在“马达加斯加”，一只乌鸦告诉我：“红就是黑，血就是墨。”黑色墨汁，就是书法家的鲜血。

一个书法家在三重意义上是考古学家：挖掘过去；通过现实行动来重建过去；通过构造历史来发现历史。邱志杰不仅通过他的书法实践（包括模仿他的前辈），也通过他对过去物质痕迹的庞大整理来挖掘过去。通过将他自己完全沉浸在他要挖出土的东西里，就像我们在证大“档案馆”中看到的那些一样，邱志杰重建了南京长江大桥的神话，也展示了大桥对中国人持续的影响。他重新发现了一处遗迹，这个地方对中国人太过熟悉而成为自然。而他赋予它值得被考古的价值，这个考察应该是将这个遗迹的结构层层曝光的。然而，邱志杰的目的不仅仅是为了历史呼唤历史，也是为了把他现在的干预计划带入实施。通过他的总体艺术，邱志杰部分地改变了南京大桥未来的历史。

就像整体已包括其反对基因，书写本身就孕有它自身的涂改。我们做“看”的动作，同时就既包含了也排除了那些不可见的东西。对于我来说，邱志杰的“一种自由和开放的眼光”中的最深机密，来自于对此刻的解视觉化，当观者投入时间的创造之流，突然记起“变化”即是一切游戏的全名 ◎

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# De-Visualizing Calligraphic Archaeology: Qiu Zhijie's Total Art

Cheng Meiling

## Act I, Scene 1  Recycling Visuality

Two workers circulate inside an archaeological dig that occupies the entire first-floor loft space (23 x 8.5 x 5 meters) of Exhibition Hall B in the Shanghai Zendai Museum of Modern Art. The archaeological site is composed of several plateaus, connected by stairs. Viewers are encouraged to enter the cave, explore its soft black coal-covered surfaces and various reclusive corners, and pass through it to enter other exhibition halls on the second floor. Littered all over the coal-paved grounds are life-sized sculpted bodies of crows, made out of the same substance as the sculpted cave. Most viewers cannot help but trample on these sightless fallen crows as they seek footholds. Mediation, however, is in place. When any mass of crows gets flattened, the workers shovel up their shapeless remains, bring the ashes back to a central worktable, and put the coal remnants into a plastic mold to produce more crows. The workers then scatter these newly made crows along the path, allowing them to be smashed—yet again—by random footprints. This cycle of molding, smashing, and remolding crows is continuous.

## Act II  Sampling Total Art

The above live performance appeared in the exhibition entitled Zhuang Zi de zhengjing ji/The Ataraxic of Zhuang Zi (8 July–24 August 2008) by the Beijing-based multimedia artist, Qiu Zhijie (see Qiu 2008a). This solo exhibition is the first installment of a massive project, coordinated under the general bilingually publicized title Qiu Zhijie Nanjing Changjiang Daqiao Zisha Zianxiang Ganyu Jihua/Qiu Zhijie: A Suicidology of the Nanjing Yangtze River Bridge, which comprises an ongoing series of cultural fieldwork, historical documentation, sociological investigation, cross-media artworks[M.C.1], and international exhibitions. Qiu's ambitious series responds to the status of the Nanjing Bridge as China's most popular suicide location. According to the artist, the official record holds that over 2,000 people have committed suicide on the Nanjing Bridge since its completion in 1968—a statistic even more startling than that of the world's putatively top suicide magnet, San Francisco's Golden Gate Bridge (around 1,200 people since 1937). Intrigued by the momentous social phenomenon surrounding a structure that The Guinness Book of World Records listed as "the longest bridge with the dual functions of highway and railway," Qiu launches a similarly extensive long-term art project in order to understand and redress the problem (2008g).

In The Ataraxic of Zhuang Zi we see the first working model for Qiu's Suicidology series. The exhibition combines Qiu's four artistic orientations: the archival; the interventionist; the aesthetic/conceptual; and the ethical/philosophical. Correspondingly, the exhibition space in Zendai MoMa is divided into four display sections, identified as: Archive, Clinic, Think Tank, and Crystalloid. Across the four sections, the art mediums represented cover a comprehensive range, including drawing, calligraphy, printmaking, sculpture, installation, photography, video, and performance.

Different parts of this show resonate thematically like variant movements of a symphony, I take The Ataraxic of Zhuang Zi more as a single opus than as a retrospective exhibition. I find it most fruitful to approach this show as a sample of Qiu's "total art," a praxis that the artist has been developing since 2003, both for his own career and with his students at the Chinese Art Academy in Zhejiang (see Qiu 2008d). Qiu defines Total Art as an artistic practice based on cultural research, which turns to specific sociocultural events as catalysts for art-making, with the intent of proactively affecting viewers' daily lives (2008d). This Total Art aspires to create efficacious art actions that challenge biased mainstream values in order to offer new perspectives on life. Thus, as Qiu asserts, the live site for his Total Art is history in the making.[MRS2][M.C.3]

According to Qiu, his concept of Total Art emerged from his extensive experiences as a curator, practitioner, and critic/theorist of live and new media art in the 1990s and early 2000s (2008d). Indeed, in his capacity as an artist, Qiu assumes many roles: investigator, creator, thinker, activist, teacher, poet, photographer, healer, and collaborator. He compiles archives and collects castaways; he composes philosophical treatises and takes snapshots. Qiu is a cultural archaeologist who not only digs into the historical past and present, but also sculpts toward the future. The archaeological performance that he directed at Zendai MoMA is an imago for his total art.

Qiu's concept of Total Art recalls similar practices in Europe and America, such as Joseph Beuys's "social sculpture" in Germany, or Suzanne Lacy's "new genre public art" in the United States (see Ray 2001; Rosenthal 2005; Lacy 1995). But there are also important differences that make Qiu's Total Art distinct. While social sculpture and new genre public art are deeply invested in contemporary sociopolitical issues, Qiu's Total Art traces present ills to past pathology, consciously finding its raison d'être in remaking Chinese history. Both social sculpture and new genre public art are staged by activists who use art to mobilize communities of engaged citizens in the here and now. Qiu's spectatorial and participatory communities, however, include not only his colleagues, but also—even more importantly—his predecessors.

Although Qiu relates his Total Art to his recent professional practice, I suggest that his concept finds an earlier and even stronger basis in his command of classical Chinese literature, and especially in his training as a calligrapher. We can trace his artistic genealogy to both art forms of the traditional Chinese literati. Their praxis was shaped by the oft-cited dictum that may also serve as Qiu's manifesto: "Yi tianxia wei jiren" (taking the world—or all under heaven—as one's personal responsibility).

Like his forebearer writer-scholars, Qiu sees no division between disciplines. The totality of knowledge is his library, in which he burrows, swims, tumbles, and soars like a veritable Renaissance man. Similar to other calligraphers, Qiu locates his own creativity in the paradoxical plenitude that comes from restriction. A calligrapher trains by mastering a relatively unchanged set of tools—a brush pen, an ink stick, an ink stone, and an absorbent role of paper—and by imitating classic brush writing models. Only through years of painstaking imitation can a calligrapher mature in his/her craft. Such training, I believe, cultivates in a calligrapher two epistemic tendencies: (1) to search for a consistent methodology rather than for a particular style; (2) to access worldly phenomena as calligraphic scripts, ready to be inscribed. Qiu's Total Art manifests both tendencies. As Qiu himself suggests, he sees all schools of Chinese art as "mutations from calligraphy" (Qiu 2008e). Qiu's Total Art is, in this sense, a contemporary version of an ancient Chinese art.

## Act III, Scene 1  The Archive in the Clinic

As a Total Art project, The Ataraxic of Zhuang Zi is structured to support Qiu's virtuosic output and cross-disciplinary aspirations. Among its four parts, both Archive and Clinic have clear focuses: the former deals with the political significance of the Nanjing Bridge in China's revolutionary history; the latter with the aftermath that continues to this day. In contrast, the other two parts—Think Tank and Crystalloid—are much more multivalent, dense with allusions and implications. Given that the show's title highlights Zhuang Zi, the Daoist master, perhaps it would not be too cliché or gratuitous for me to suggest that such a contrast foregrounds the dynamic interplay between yang (positivity) and yin (negativity)—although, I admit, what's opaque/yin to me might be quite lucid/yang to others.

In Archive, we encounter a stupendous collection of historical documents and objects excavated from the past four decades, ever since the Nanjing Bridge's opening in 1968. These miscellaneous items—all imprinted with information, insignias, icons, or stylized renditions of the Nanjing Bridge—attest to the power and prevalence of the propaganda machine in Mao's China. Historically, the Nanjing Yangtze River Bridge was "the first double-decker, double-track highway and railway bridge designed and constructed by the Chinese without outside engineering assistance" (2008g). At the beginning of the bridge's construction, China had weathered a diplomatic breakup with Russia, which withdrew its experts from the project. Thus, the successful completion of the Nanjing Yangtze River Bridge emerged as an icon of "national resilience," a symbolism reinforced by Chairman Mao's inscription "Duli zizhu; zili gengsheng" (Independent Self-reliance; Autonomous Revival) on the bridge's entrance gate upon its inauguration (2008g). Such mytho-political significance has dented the nation's visual consciousness, meanwhile proliferating itself in countless documents and memorabilia. As Qiu sums up: "The Nanjing Yangtze River Bridge occupies an important emblematic position in China's visual culture. Its image is endowed with a triple symbolism, joining nationalism with revolution and modernity. It's practically a second Tiananmen" (2008c).

Qiu's statement finds incontrovertible material evidence in a 30 December 1968 edition of Ren Min Ri Bao (the People's Daily Newspaper), whose front page carries three celebrated messages: The title portion features Chairman Mao's calligraphy for Ren Min Ri Bao and a column containing a paragraph from the (then) Chinese communist bible, Mao Yu Lu (commonly translated as Quotations from the Chairman Mao Zedong); the top half applauds the opening of the Nanjing Yangtze River Bridge as a miraculous triumph of the "Mao-led proletarian revolution;" and the bottom half gloats over the country's successful testing of the hydrogen bomb as a victory for "Mao's thought." Incisively, Qiu selected the image of this newspaper page for his exhibition poster. His Archive also exhibits multiple clones of the 1968 People's Daily, together with other fragments, detritus, and souvenirs from the same era. Exhumed from their anonymity as ephemera, they now are lifted to prominence in their neatly ordered frames. Enclosed in transparent covers, these salvaged objects are laid out for viewing, like a community of glass coffins hanging on the wall.

"Fan yiding yao chi; Lei yiding yao liu" (Rice must be eaten; Tears must be shed)[MN4]. This couplet, written in simplified Chinese characters and inscribed in black coal on the white wall, anchors the display in Clinic. This "Big-Character" wall lettering cites from an activist named Li Si, who every weekend since 2003 has volunteered to patrol the Nanjing Bridge in an attempt to prevent incidents of suicide from happening. In collaboration with Li, Qiu turned this area of his installation into a testimonial of Li's charitable project. Photographic and material documents of Li's interventionist work on the Nanjing Yangtze River Bridge cover most of the wall space. This exhibition hall also bears resemblance—if abstractly—

to the Xinling yizhan (Soul's Station) halfway house that Li founded to keep and console those he has rescued.

Four single worn-out beds, transferred straight from Soul's Station, occupy the central floor area. Qiu humorously annotates the nature of these convalescence beds by installing alarm clocks on the legs of each bed. A swarm of alarm clocks also lands below the outmoded couch pushed against the wall, near a monitor that plays a looping documentary of Qiu's conversations with those who attempted suicide. [MRS5] During my visit, the alarm clocks merely glared at me, jeering mutely. Qiu's original plan was to set these fully functional alarm clocks to ring every five minutes, one at a time. Had the plan been realized, the alarms would have given us a cartoonish impression of our living world: every five minute: a thought occurs, a car is crashed, a species becomes extinct, a banana gets eaten, a baby is born, a vow is given, a lover is betrayed, a melody is remembered, or a tycoon dies. "For how many different reasons does someone commit suicide?" the sound installation might seem to ask. Being a satirical quip, it would have offered an animated antithesis to Li's straightforward but benevolent maxim: "Rice must be eaten; tears must be shed." The artist's plan, however, proved too high-maintenance for the museum staff, which unilaterally decided not to wind up and reset the alarming cacophony.

Qiu's droll conversion of the furniture from Soul's Station for his Clinic at Zendai epitomizes the artist's intervention in Li's altruistic mission. The collaboration between the two men also results in the transposition of many props and accessories that Li formerly used in his work, including two wind-battered wooden boards, a pair of binoculars, a red vest, and an old motorcycle. In an exchange with Li, Qiu replaced these worn items with new ones for Li's use, while reframing the once utilitarian tools as art objects. The wooden boards were originally signposts inscribed in blue and red with another couplet of Li's message: "You ku you le ren zhi ben; Shan dai sheng ming mei yi tian" (Bitterness and happiness are the root of being human; Kindly treat life well on each and every day). Qiu replaced these boards with steel plates on the Nanjing Bridge, giving Li's message is a more durable vehicle. Inside the exhibition hall, however, the artist seems to reverse his tactic—à la Duchamp—using the art context to formalize the quotidian. Imitating Li's casual style, Qiu lets the two wooden boards loosely slant toward a wall, but he also ceremoniously places in a glass frame a sample of Li's prosaic calligraphy, using the same couplet Li wrote on the signboards. More evidence of Li's work appears on the wall: framed pictures of the man in action on the bridge, wearing a bright red vest and surveying the span with binoculars, next to the actual red vest and binoculars.

Other traces of Qiu's intervention hang on the other side of the wall; several vertical scrolls of calligraphy repeat the same colloquial phrase, accompanied by the name of its author: "Xiang yi xiang si bu de, [by] Tao Xingzhi" (literally "Think and think die no gain," meaning "Better think twice before you commit suicide, for there is no gain in dying"). Curiously, while the calligraphy itself appears in an expertly rendered cursive style, the sentence includes a mistake in its last word, de (to gain). The original component on the left side should have been the ren radical (亻), denoting "human," rather than shuei, which consists of three slanting lines denoting "water." When I look closer, I notice a red frame surrounding each calligraphic character and realize that Qiu has devised a calligraphic exercise. Qiu first chose a phrase—xiang yi xiang si bu de—written by Tao, a suicide-by-drowning survivor Qiu met in Soul's Station. Tao's close escape from water had inspired him to coin the neologism "de" using the water radical. Intrigued, Qiu inscribed Tao's phrase in his own cursive writing, a calligraphic style Qiu specializes in. He then applied a particular printing technique to mass-produce a calligraphic model scroll, showing only a red outline of each character. He distributed these printed exercise scrolls among those who found a second chance at Soul's Station and encouraged them to fill in the blanks with brush and ink, following the calligraphic model outlines he provided.[MRS6] Art as healing, a concept practiced by many performance artists—including Beuys, Lacy, Anna Halprin, Marina Abramovic, and Ron Athey—finds a Chinese application in Qiu's work.

The red calligraphic frames emptied of their ink contents symbolize the quality of Qiu's presence in Clinic, in contrast to that of Li, whose images, belongings, and charitable avocation dominate this exhibition hall. Qiu is present mostly as a behind-the-scene observer, making his involvement as unobtrusive as possible. A major part of Qiu's mediation in Clinic assumes the neutral perspective of a sociological investigation: Qiu and his student team distributed questionnaires regarding suicide to pedestrians they then interviewed on the Nanjing Bridge. These questionnaires, filled in with hand-written responses, are lined up on a wall, displayed like the documents in Archive. In this light, Qiu's relation to Li resembles that between a photographer and his portrait model. A blown-up photograph mounted on another wall captures this relationship: the photograph features Li flanked by his volunteer team in the doorway to Soul's Station, posing—all smiles for Qiu's signature spectral group shot.

Completed questionnaires take up a small section of one wall in Clinic, but occupy an entire wall in Archive. This arrangement reflects Qiu's spatial design for The Ataraxic of Zhuang Zi. Although the exhibition is laid out along four conceptual vectors, the artist presents the four parts as interdependent components that exist in harmony by mixing up their territories with cross-references. Within Archive, for instance, Qiu places an inventive implement whose features seem to refer to both Clinic and Crystalloid: an oblong iron cast table (4 meters long x 60 centimeters wide x 90 centimeters high) adapted to be an ink-producing machine. At each end of the tabletop stands a pair of small iron columns, attached to self-revolving anchors clamped onto four custom-made ink sticks (2 x 6.5 x 25 cm each). Tiny red flags flap on top of these ink sticks. Next to the four tabletop iron columns are symmetrically placed clinical metal stands, the kind used in intravenous therapy. Each stand carries a medicinal bag of clean water, which drips through a catheter to supply lubricants to the revolving ink stick, producing the liquid ink. The liquid ink then flows through four channels carved onto the table's surface, converging at a central hole and leaking through a funnel to a catheter, which passes through an orifice on the floor. This infusion pipe guides the dripping



ink into a fiberglass vessel shaped like a calabash gourd that is located downstairs in the Crystalloid hall. In a masterful stroke of triple-entendre, Qiu positioned this juice-yielding inkstone table in between two large wall-mounted photographs of the North and South entrance gates to the Nanjing Bridge. With its diligent ink power engines running like tireless motorcars, and capped by the frontal views of the two entrances, red flags and all, the table's elongated profile emerges as a double of the Nanjing Bridge. This bridge is the visual centerpiece of Qiu's Archive, but it is also a linchpin that connects Clinic with Crystalloid through Archive.[M.C.7]

## Act I, Scene 2  Recycling Visuality—Echoes

As a site-specific installation, the ink-producing table exemplifies total art's propensity for synthesis: it is a prop that belongs to Archive but also complements other spheres of the work. As an independent sculpture, however, this studious table recalls the crow metamorphosis ritual I described earlier. Qiu poetically names this ink-producing machine Yan de lunhuei (The Transmigration of the Smoke), which evokes the cyclical process of material transformation. "The coal becomes the smoke; the smoke becomes the ink stick; the ink stick becomes the liquid ink; the liquid ink can produce writing; the writing becomes inky traces; the inky traces becomes the crow; the crow becomes the coal," thus spake the total artist (2008b).

Let's translate Qiu's poetry into performative prose: Coal, when burned, produces smoke. The smoke, when congealed with oil and adhesives, turns into an ink stick. If we understand the being of an ink stick as a solid mass of mineral and chemical substances, then a way for it to travel in the world is by becoming liquid. Once liquid, the ink may join with a brush pen to facilitate calligraphy, hence acquiring a thousand faces while becoming gradually dissipated. Like human faces, the faces of these calligraphies will eventually become ashes, which will join the earth to become its dark offspring, coal. The crow is then the miracle in this cycle, ascending from the ashes and soaring up to draw an arc, before disappearing as coal. The smoke, the ink stick, the calligraphy, the crow, and the coal are therefore different stages of a cyclical continuum.

But what about the hands that mold the crow, and the feet that smash it?

Qiu remarked in our email exchange that there are "two engines" in the Ataraxic of Zhuang Zi: "One is the ink-producing machine; the other the two workers engaged in remolding the crows" (2008f). We may consider an engine—as the force that propels movement—either extrinsic or intrinsic to the cycles of change. As a force with intention, the worker shapes the crows, retrieves their ashes, and re-shapes the crows. In this scenario, the worker is a stand-in for the creator, supposedly extrinsic to the creation if intrinsic to its continuation.[MRS8] We might conceptualize this creator/engine figure as an "artist" or "god," a being who hovers over and exists prior to the creation. In another scenario, the self-revolving ink-producing machine exerts a force without intention; obeying the rules of mechanical propulsion, it appears neither intrinsic nor extrinsic to the ink stick. In fact, the ink stick cannot be detached from the process of its own transformation. Perhaps we may call the mechanism that both enables and is part of the ink stick's transformation "time." Here metaphysics is intertwined with physics: the symbolism remains loose enough for viewers to imagine their preferred narratives.

I prefer to imagine this tale of two engines as a parable for visuality, a koan for my retinae. A vision gets recycled from here to there to there and back again. I follow the trails of visuality through the air, the water, the metal, the plastic, the wood, and the coal-laden ground. My eyes are full of curiosity and thirst for more recycled sights, shifting as they shimmer and molt. But why? Toward what end do my pupils dilate? The answer to what transmutes my vision as it drifts through elements and ultimately to what drives my desire to see the phenomenal world, are buried in the cave, hidden inside the heart of a crow.

## Act III, Scene 2  A Crow in the Coal and a Coal in the Crow

Much like an ink stick, a pile of ash, or transmigrating smoke, a crow is a being that exists in time. According to ancient Chinese folk lore, the crow is an auspicious sign foretelling impending fortune and glory (Baidu Baike 2008a). While the crow as a symbol acquired some sinister aspects after the Tang Dynasty (618–907 AD), there is an extensive body of Confucian literature continues to revere the bird as a filial animal that cares for its aging parents. Considering that the Confucian tradition has made an aggressive comeback in post-Mao China (Liu 2003:164–90), we may reasonably regard the crow as an idealized figure, even a mythic alter ego, for a Chinese person. This indigenous dimension is present yet restrained in The Ataraxic of Zhuang Zi, as Qiu engages in the open dialectic of simultaneously alluding to distinctive Chinese sources and stressing their non-region-specific multivalence.

The installation piece in Crystalloid encapsulates such noncommittal ambiguity. Bodies of taxidermy crows lie scattered on the ground below five coal-inscribed Chinese characters on the wall: "Zhi yao you le ren" (when there is a person), an excerpt from the remarks by Mao Zedong cited on the 30 December 1968 edition of the People's Daily. Even the font used for the wall lettering imitates the original newspaper. Qiu uses a "neither-nor" tactic for his wall installation: by imitating his source, he neither forsakes it, nor does he repeat the original context. While Qiu's sculptural arrangement turns the crows into surrogates for ren (a person or people), this person's identity remains unconfirmed. By isolating the phrase and removing it from the original passage in which Mao praises the value of (Chinese) people and the inspiring guidance of the Communist Party, Qiu tones down the phrase's nationalistic/revolutionary relevance, modulating the excerpt to make it a state-less, existential contemplation. Qiu's subtext therefore transfers the phrase—when there is a person—from its explicit Chinese political framework up onto the generic human plateau.

The juxtaposition of the crow and the coal provides a constant visual motif in both Crystalloid and Think Tank. The coal and crow pairing used in the Crystalloid wall installation offers a spatial haiku for the cycles of life and death. Intriguingly, the coal, as the substance materializing the phrase "when there is a person," is associated with birth (wherein a person

作品《破冰：沉没的巨人》创作过程
During the production process of "Breaking through the Ice - the Sinking Giant"

appears), while the taxidermal crows connote death. This life/coal and death/crow doubling is reversed when we enter another part of Crystalloid, where the crow metamorphosis ritual takes place. In this living diorama inside an archaeological mine, the crows are literally made of coal. Crows and coal are interchangeable as materials. The cyclical actions performed by the two workers align the crow with birth and the coal—in its ashen form—with death. If we take the crow as a mythic equivalent of "ren" (a human being), then the coal's presence foreshadows the human being's future as a fossil.

I suggest, however, that the point of discerning such a reversal in the hermeneutic positions of the crow and the coal is not to stress the artist's clever variations but instead to understand that the creature and the mineral, or rather the process of birthing and of dying, are mutually implicated—intertwined, even concurrent—for all earthly beings. Qiu seems to reinforce such an understanding as he places an abundant amount of taxidermed crows on top of, next to, below, and in between the coal-coated railings of a bridge leading from Archive to Think Tank.

## Act III, Scene 3　A Bridge for Lingering but Not for Leaning

The major structure that spatially configures Think Tank is a bridge stretching from the corridor into the main body of Exhibition Hall D. Calling this installation a bridge is a paradox. Its structure is modeled after a Jiu qu qiao (literally, a nine twisted bridge), which is a classical southern Chinese garden landscaping ornament featuring nine twists and turns in the bridge's composition (Baidu Baike 2008b). Yet the bridge in Think Tank doesn't cross any water; rather, it creates a tortuous path impeding a viewer's speedy passage. Not calling this installation a bridge, nevertheless, would seem an oversight. Wall-to-wall photographs of the Yangtze River flank the corridor where Qiu's twisted bridge first appears, conveying the illusion that we are passing above flowing water. Qiu's bridge also includes verisimilar artifacts from the Nanjing Bridge including a series of decorative carvings created during the height of the Cultural Revolution (1966–1976). Qiu and his student team painstakingly made rubbings of these carvings on the actual bridge in order to reproduce the panels as coal plates. Qiu has designed his twisted passage as a displaced echo of the Nanjing Bridge.

Qiu's twisted bridge-passage offers an alternative to the value systems responsible for the place the Nanjing Bridge holds in the Chinese national imaginary. Through his voluminous interviews with suicide survivors and family members of suicide victims, Qiu found out that most people are drawn to kill themselves at the Nanjing Bridge for rather mundane reasons: jilted love, loss of employment, failing a college entrance exam, insufficient money, domestic violence, bankrupt credit, and poor health (Qiu 2008c, also 2008e)—arguably all situations made desperate by the withdrawal of a social safety net and the dissolution of their extended familial structure in China's effectively post-communist reform era. Did those Nanjing Bridge suicide victims seek to erase their personal humiliations by drowning in a waterlogged monument of national pride? Through its pensive twists and turns, Qiu's "ataractic" bridge distances itself from the reasons that have driven ordinary people

to instantaneous self-annihilation. To know how he interprets some of the collective traumas hidden beneath these personal reasons, we have to search for keys in Think Tank. But on this transitional passage, we can almost grasp Qiu's own attitude regarding the matter at hand. The artist's alternative bridge voices unflinchingly his objections to impulsive suicides have.

Our first clue comes from the name given to this bridge transition between Archive and Think Tank: "Mo ping lan" (literally, "Don't lean on rails[MRS9]"). This lyrical name is an excerpt from a verse by Li Yu (937–978), a prince and poet from the historical period known as Wu dai shi guo (Five Dynasties and Ten Countries) (see Baidu Baike 2008c). Li's two-stanza poem meditates on the nature of life as dreams whose dreamers [MRS10]have forgotten their transient status as guests. Zeroing in on the experience of crossing a bridge, the poet urges himself to appreciate the undulating vistas from afar rather than to lean on the bridge's rail, gaze at the watery depth, and then become consumed by your solidarity and sorrow. "Li shi rongyi jian shi nan" (It's easier to part [from here] than to see [here] again), muses Li, reflecting perhaps on his own precarious political station.iii[MRS11] Translating the poet's whispers from his wounded ego into plainer prose: "You will die soon enough, why should you become grief-ridden over any temporary distress?" As if to match Li's philosophical equanimity with a positive action, Qiu makes his bridge rails such that they cannot be leaned on, heavily coated as they are with pungent-smelling coal and safeguarded by the myriad mythic crows.

Qiu reiterates his opposition to suicide in a video document of a live performance he staged on the Nanjing Bridge, shown on a monitor set into the corridor wall. In January 2008, Qiu found a suicide note written in blood on the bridge's railing, which read, "Dang ai yan xiao yun san, wo shen xia de zhiyou wang qing" (When love disappears like smoke, the only thing left for me is to forget love). On 14 June 2008, Qiu went to the same spot, erased the original writing, cut open his index finger, and inscribed different graffiti in his own blood: "Ma da jia si jia de shoudu zai nali?" (Where is the capital of Madagascar?) "Why Madagascar?" I asked the calligrapher. And Qiu replied, "Because nobody here knows where it is" (2008c).

Madagascar is, then, a riddle. During the split second when I decide to throw myself off the bridge, would this riddle disrupt my frantic determination, thus permitting me to linger on a moment longer?

## Act III, Scene 4  An Index in a Map

Like the nine-twisted bridge that frames its entrance, the Think Tank is also a paradox. This hall holds a remarkable selection of sketches, engravings, and etchings of original prints and mixed media on paper. What unifies these diverse works are the themes, which revolve around the political significance of the city of Nanjing and its eponymous bridge in China's dynastic and revolutionary histories. As Qiu informs us, these artworks are derived from his initial drawings where he planned out performances and installations for his larger Suicidology project. The displayed artworks then functions as both Qiu's foundation and road maps. As a foundation, they were visualized in the past; as road maps, they are provisions for the future. In fact, most of the performance and installation plans charted out on the folios displayed have yet to be realized as three-dimensional artwork. Thus, for the total artist, this Think Tank performs a double role: as both an index for Qiu's ongoing Suicidology series and an integral part of The Ataraxic of Zhuang Zi.

Ironically, Qiu's Think Tank is also an anti-think tank. Unlike a common think tank, in which a group of experts is dedicated to problem solving, Qiu's Think Tank presents—rather than solves—problems. In their convoluted fashion, Qiu's plans for the Suicidology series appear to contradict precisely the kind of political, economic, and military interests that a government- or corporate-sponsored think tank would hold. Exploring the potential reasons why the Nanjing Bridge has become a magnet for potential suicide among ordinary Chinese, Qiu exposes the historical pathos of the city of Nanjing and the revolutionary mythologizing of the Nanjing Bridge. The political and ideological ramifications of these two Nanjing identities—as historical capital for weaker dynasties and as a nationalistic bridge for the communist China—are a source of chronic communal psychosis. Therefore the countless suicides are festering symptoms of this malady.

Emblematic of Qiu's contemplation of these issues is a sculpture that appears at the front entrance to Zendai. This frontispiece is a magnified version of the most popular type of Chinese award, conventionally a thick piece of paper imprinted with the image of the Nanjing Bridge. We see many samples of these certificates in Archive. Qiu's blown-up certificate, however, is made of one centimeter-thick rusted iron, and its decorative patterns—including the Nanjing Bridge in silhouette—are cut into the square and then bent forward, protruding from the surface. Qiu further sharpened these protrusions to make their edges like knives. An award certificate is normally a record of society's acknowledgment of an individual's achievement; but here it becomes a weapon, one that drives a person breathlessly forward and threatens with malice when he/she falls behind. If the recipient of this award certificate has to labor under the weight of success, then what about those who fail to attain such social recognition? Should they commit suicide? Or should they rest under the shadow cast by this rusty iron square?

No salvation is offered in The Ataraxic of Zhuang Zi. In Think Tank, however, Qiu has envisioned certain proposals, not as solutions for those who wish to transcend the cycle of crows and coal, but as a tranquillizer—a momentary calming agent—for those who ever contemplate suicides.

## Act III, Scene 5  Suicidology 101

One of the proposals on view in Think Tank materializes as the exhibition's title piece: a giant calabash gourd made of clear fiberglass, with a steel cap shaped like a hypodermic needle. Black butterflies flutter, pause, or lie still inside this giant calabash, which is housed in the Crystalloid section. The butterflies are able to breathe from the air coming through the hole in the huge hypodermic needle. Some butterfly food is scattered inside the calabash. A smaller fiberglass calabash rests a few feet away, serving as the container for the liquid ink dripping from the ink-producing machine upstairs. Museum assistants are instructed to replace any full container with an empty one and to seal the ink-filled calabash with a hypodermic needle cap.

By juxtaposing hypodermic needles with calabashes, Qiu creates a visual conceit to address the two conceptual elements marking his exhibition title: The Ataraxic of Zhuang Zi. The first concept becomes clear with Qiu's fiberglass gourd-sculpture: transparent calabashes equipped with needles become syringes. When needed, these syringes may be filled with the medicinal ataraxic to tranquilize those who lean too tremulously close to the edge of a bridge or window ledge. Suicidology 101 as prescribed by the total artist calls for persuasion through art as medicine.

But, how does Qiu's medicine relate to Zhuang Zi?

Most immediately, the giant calabash with resident butterflies combines two familiar allusions to the works of the Daoist poet-philosopher Zhuang Zhou (369–286 BC). When his frequent interlocutor Hui Shi complained to Zhuang about a giant calabash gourd, which can be used neither as a bottle nor as a scoop, Zhuang replied, "Why don't you tie the giant calabash around your waist as a buoy to float over streams and lakes?" (see Da Zhonghua 1999:10–12).iv The freedom with which Zhuang eludes any fixity of mind, letting him see in the gourd a whole new possibility, evolves into a certain epistemic elasticity in his dream about a butterfly. Waking up from a dream where he roamed freely as a butterfly, Zhuang asked, "Did Zhou dream about the butterfly, or did the butterfly dream about Zhou?" (Zhuangzi, On Leveling All Things). An imaginative transposition of perspectives allows Zhuang to sidestep the division between self and other by forgetting that there is a self. No bridge is needed between the man and the butterfly; the man is already the butterfly. Thus, try and we can all fly.

For Qiu's project, however, the "Zhuang Zi" in the title is not just an honorific name for Zhuang Zhou, nor does it merely refer to the Daoist master's thinking collected in the volumes entitled Zhuangzi. Rather, the signifier calls attention to a long-standing, yet somewhat submerged, spiritual heritage in China. To Qiu, Zhuang Zi symbolizes "a whole system of cultural outlooks and modes of living," one that has inspired such brilliant calligraphic and literary works as "Orchid Pavilion Preface;" by Wang Xizhi [303–361]) and "Chi bi fu" (The Red Cliffs Poetry; by Su Shi [1037–1101]) (2008d). Such a system, Qiu adds, cultivates "an anti-utilitarian aesthetic attitude and an ability to transcend the preoccupations of the moment." It allows one "to understand the world holistically in a free and open vision." Perhaps with such a vision, as Qiu's remark implies, a person will be able to circumvent the blind fixation that contributes to impulsive suicide.

## Act IV, Calligraphic Archaeology

Zhuang Zhou did not tell us what color the butterfly in his dream was. The butterflies in Qiu's giant fiberglass calabash, however, are black, just like the crow and the coal. Black is the color of existence, of being and becoming, in The Ataraxic of Zhuang Zi. The ink that gradually fills up the smaller calabash-syringe is also black: black is the color of Qiu's medicine.

It is revealing that Qiu would cite "Preface to the Orchid Pavilion" and "The Red Cliffs Poetry" as milestones in the cultural lineage of Zhuang Zi. Qiu first became widely known as a xingwei (performance) artist by copying Wang Xizhi's cursive writing for the "Preface to the Orchid Pavilion" on the same sheet of paper a thousand times (between 1990 and 1997). A decade-plus later in his present Total Art project, Qiu adopted the title from Su Shi's calligraphic masterpiece, "The Red Cliffs Poetry," to name his archaeological cave inside Crystalloid. Here Su's red becomes Qiu's black. In The Ataraxic of Zhuang Zi, other than the red calligraphic frames in Clinic, the only example of Qiu's calligraphy is his blood writing on the rail of the Nanjing Bridge: "Where is the capital of Madagascar?" In "Madagascar," I heard a rumor from a little crow: red equals black, as blood equals ink. The black ink is, then, the living blood of a calligrapher's art.

A calligrapher is an archaeologist on three levels: digging into the past, reconstructing the past through present-tense actions, and discovering history by composing history. Qiu digs into the past through his calligraphic practice—which includes routinely imitating his predecessors' writings—and through his prodigious compilation of material traces from the past. By immersing himself totally in what he managed to discover, as seen in his Archive in Zendai MoMA, Qiu reconstructs the historical mythos of the Nanjing Yangtze River Bridge and exposes the bridge's relentless influence on the Chinese populace. He has rediscovered a site—one so familiar to the Chinese as to be naturalized—and deemed it worthy of an archaeological investigation that aims to uncover its layers of fabrication. Yet, Qiu's purpose is not only to call forth history for its own sake but also to bring his own temporal intervention into play. His Total Art actively contributes to recomposing the history of the Nanjing Bridge.

As totality encompasses opposites, the act of writing already plants the seed of its own erasure. We perform the act of seeing by simultaneously including and excluding what is unseen. To me, the deepest mystery in what Qiu summons as "a free and open vision" lies in a fleeting de-visualization of the present moment, when the one who sees plunges into the creative stream of time and suddenly remembers that change is always the name of the game ◉

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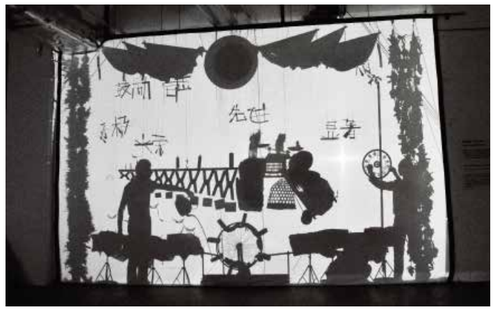


**奖状 5 号**
Certificate No.5
录像装置，Video installation
2011

**奖状 6 号**
Certificate No.6
剧场，Theater
2011

**奖状 7 号**
Certificate No.7
剧场，Theater
2011

## 奖状 2 号 Certificate No.2 铁板、铁链、滑轮组成的装置

Installation with iron plate，chain，and pulley block，500cm × 250cm × 250cm，2009

选取一幅带有南京长江大桥图案的 1970 年代的空白奖状，用厚度 1 厘米生锈的生铁板，水刀切割出奖状图案的平面图形。每个图形留一边不切断，将切割下来的图形沿一边折起，使其与锈铁奖状的平面呈 90 度角竖立，折起的部分边缘打磨为锐利的刀口。

A 1970s certificate of merit with the image of the Nanjing Yangtze River Bridge is selected. The patterns of the certificate are cut out of a 1cm-thick rusty iron plate with water jet scalpel. The patterns are not totally completely cut out from the iron plate so that they can be folded upwards, forming an angle of 90 degrees with the rusty certificate of merit. The edges of the patterns are very sharp.

## 莫凭栏　Don't Lean upon a Balustrade

装置，雕塑，Installation and sculpture，1.3m×20m×15m，2009

南京长江大桥正桥栏杆上镶嵌着铸铁的浮雕 200 块，包括 22 种画面。浮雕画面内容叙述了当年社会主义建设的各方面成就，如：以北京火车站为代表的北京十大建筑、东风号万吨巨轮下水、青藏川藏公路建成，等等。这些浮雕和桥头堡上的《人民》群雕。代表了当年中国雕塑创作的典型风格和最高水准。

邱志杰组织中国美术学院雕塑专业的 20 余位学生临摹复制了南京长江大桥栏杆上这些文革风格的浮雕，制成模具后，用煤粉掺杂黑色的鸟类羽毛，翻制这些浮雕的黑色的“影子”。

浮雕安装在用木头制作的栏杆扶手和立柱框架之中，木头的表面覆盖煤。栏杆上的煤层的所有表面，均由人的手掌拍打过，其上留下各种人的掌纹和指纹。随着展出进行，这些煤层逐渐干裂，出现裂纹。

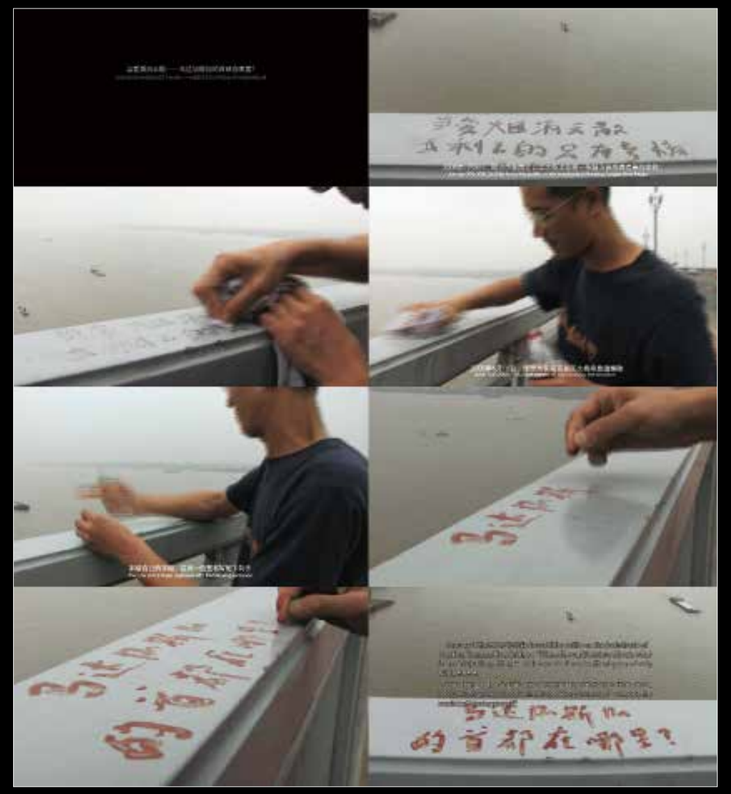
这个煤的栏杆由档案馆展厅向思想库展厅延伸，在思想库展厅内形成一种九曲桥结构。观众必须通过这个九曲桥才能进入思想库。

Two hundred reliefs are inlaid into the railings of the Nanjing Yangtze River Bridge, among which 22 pictures are included. The reliefs show the achievements made by the socialist construction during that period, such as the ten representative buildings in Beijing, East Wind, a liner of ten thousand tons, and the Qinghai–Tibet and Sichuan–Tibet railways. These reliefs and the sculptures entitled "People" erected at the bridgehead were created by…, and were widely considered as he best sculptures in China at that time.

Qiu Zhijie asked more than 20 students majoring in sculpture at China Academy of Art to copy the reliefs on the railing of the Nanjing Yangtze River Bridge. When moulds were made, coal powders and black feathers were added to make the black "shadow" of these reliefs.

The reliefs are inlaid between the wooden railings and columns. The surface of the wood is covered with coal. All the coal surface are flapped by many people's palms and such were full of human fingerprints. This coal surface will deteriorate slowly during the show.

The coal railings connect the Archives and Think Tank by forming a zigzag bridge in the exhibition hall of Think Tank. Viewers have to cross the zigzag bridge to enter Think Tank.




## 当爱烟消云散……马达加斯加的首都在哪里？

Love is Dead…..Where Is the Capital of Madagascar?

摄影、行为、录像装置，Photography，performance，and video installation，2009

“当爱烟消云散，我剩下的只有忘情”是某个疑为在南京长江大桥上自杀的人留下的血书遗墨，邱志杰于2008 年 1 月初在长江大桥上拍到这个血书。

2008 年 6 月，邱志杰在南京长江大桥上把该处涂鸦残存的血迹擦去，割破自己的手指头，用血书写了一个句子：“马达加斯加的首都在哪里？”并进行录像和照片记录。

Love is dead. All that left is void. The sentence, written in blood, is supposed to be the last words written by someone who had committed suicide on Nanjing Yangtze River Bridge . The photo was shot by Qiu Zhijie on the Bridge in January 2008.

In June 2008, the artist wiped off the writing and wrote another sentence with his own blood: Where is the capital of Madagascar ? Then he recorded the sentence by video and photo. Photographs directly mounted onto the walls show the two sentences.

## “纸飞机”系列

“Paper Folding Planes” Series

摄影，Photography，2009

## 档案馆 Archives 装置，幕布、奖状，Installation，screen，and certificates，2009

“档案馆”主要有艺术家收集的各种关于南京长江大桥的历史资料：包括音像资料、书籍、老奖状、老信封、老报纸等实物；包括在调查中现场采集的资料；也包括作者在调查过程中所产生的文献，如调查表、纪录片等。有一些档案同时也是创作性的，特别是在调查过程中使用了实验方法的时候尤其如此。有一些历史资料，也经过作者的轻微加工成为类似于“激浪派物品”的小物体艺术。如果说“思想库”是整个计划内在的“因”，那么这个档案馆乃是整个计划外在的“缘”。

随着调研的进行，这个档案馆也还在不断地丰富之中。

Archives feature all kinds of historical materials about the Nanjing Yangtze River Bridge that the artist has collected, including audio and video materials, books, certificates of merit, envelops and newspapers from the past. These materials collected during field survey; and documents such as questionnaires and documentaries were created by the artist during the survey. Some of the archives can be deemed as creative, especially when such an experimental approach is adopted during the survey. Some historical narratives, due to the slight embellishment made by the artist, have turned into Fluxus articles in a way. If Think Tank is regarded as the internal "reason" of the whole project, the Archives are the external “chance achievements.”

With the furtherance of the investigation, the Archives are constantly enriched and updated.

1968 年 12 月 29 日的《人民日报》
People's Daily on December 29, 1968
报纸，折叠成壁虎和苍蝇的浮雕
Newspaper and paper folding relief of a gecko and a fly

## 诊所 Clinic 装置，Installation，2009

“诊所”部分主要建立在与南京“心灵驿站”的合作之上。

“心灵驿站”是著名的“长江大桥守望者”陈思——一位民间的自杀救助者所创办的机构。陈思从 2003 年开始，每个双休日上桥守望，劝阻来到南京长江大桥上自杀的各种人士，至今已经挽救了近 150 条生命。他的壮举也引起了媒体的广泛关注。在工作中，陈思发现必须有一个安顿的地方，在轻生者被阻拦下来之后进行看护和心理干预，因此创办了“心灵驿站”。

和“心灵驿站”周边的大学生志愿者一样，邱志杰作为志愿者参与了这个“心灵驿站”的救助和心理干预工作，并提出一系列以艺术作品作为心理治疗的计划。

“Clinic” is based upon the cooperation with "Soul Inn," a psychological consultation room in Nanjing.

"Soul Inn" is a non-governmental suicide prevention organization established by Chen Si, who is famously known as "Guardian on the Nanjing Yangtze River Bridge." Since 2003, Chen Si has made a habit of coming to the bridge every weekend, to try to persuade people out of committing suicide off the bridge. So far, he has saved nearly 150 people. His feats have attracted wide attention among the media. During his work, Chen felt the urgent need for establishing a place where he could take care of and give psychological advice to those attempting to commit suicide. Therefore, Chen founded “Soul Inn.”

Qiu Zhijie has volunteered at "Soul Inn" together with college student volunteers nearby, they have taken measures and held psychological interventions to help console those attempting to commit suicide. As an artist, Qiu also proposed that art play an integral role in psychological therapy and in the trauma recovery process.

**心灵驿站** The Inn of Soul 纪录片 HDV，50 分钟，Documentary HDV，50min，2009

**饭一定要吃，泪一定要流**

We Must Eat and Cry 200cm × 400cm × 10cm

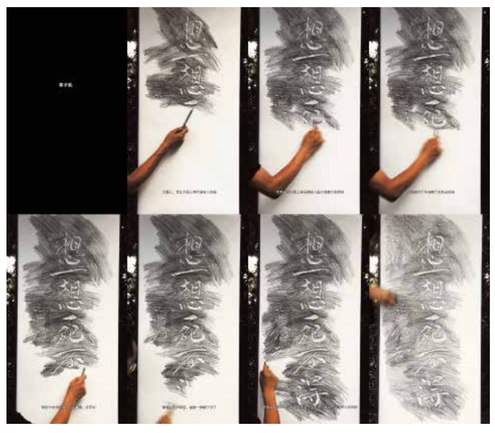
“饭一定要吃，泪一定要流”，这是写在“心灵驿站”房间内床头上的一句话。艺术家用煤粉和胶水在展厅的墙面上堆积成了这十个字，保留制作过程中洒落在地面的煤粉。

"We must eat and cry out," the sentence written on the walls of Soul Care. Here the artist reproduced this sentence on the wall with coal powders and mucilage glue. The coal powder that falls on the floor is kept.

## 燕子矶（劝诫碑书法描红计划）

Yanzi Ji (The Calligraphy Tracing Plan of the Stele of Admonition)

书法描红版画、木刻原版、录像、行为，
Print of calligraphy tracing，woodcut，video，and performance，2009



南京的风景名胜燕子矶是长江大桥建成之前著名的自杀集中地。轻生者往往坐在栏杆上，往后一仰坠下长江。南京俗话说：“一仰一个。”附近晓庄师范的创办者陶行知先生抗战前在这里竖了两块木牌子“想一想，死不得”，这两块木牌子被称为劝诫碑。邱志杰将 陶行知 先生手迹刻制为木版，印制了一批书法描红用纸，供给被救助下来的轻生者和志愿者使用，使书法描红的过程成为一种治疗方法。展厅中，一个录像显示了艺术家在燕子矶用笔拓印“想一想，死不得”劝诫碑的过程，文字在拓印的过程中不断地显影出来。画外音中是各种游客观看这个劝诫碑的时候关于自杀及其他人生问题的谈话。另一个录像记录了“心灵驿站”中的志愿者和被救下来的轻生者使用这些书法描红纸书写的过程。若干由志愿者和被救下来的轻生者书写的“想一想，死不得”书法和木刻原版及录像一起构成了展厅中的装置。

Swallow Rock (Yanzi Ji) used to be a site prone to suicide incidents before the completion of Nanjing Yangtze River Bridge. People who wanted to commit suicide would sit on the railing and then fall into Yangtze River on their back. So there used to be a saying popular in Nanjing , back in the river, life in the heaven. Before the Anti-Japanese War, two wooden tablets saying Have a second thought and Don't die were erected at Swallow Rock by renowned educationist Tao Xingzhi. The two tablets were widely regarded as admonishment tablets. Qiu Zhijie has copied Mr. Tao's handwriting onto xylograph and printed a batch of calligraphy exercise books according to the xylograph. These calligraphy exercise books are given to people to help persuade them not to commit suicide and to volunteers. They are asked to trace the model characters, which is a part of the recovery therapy. Here in the exhibition room,a video shows the process of the artist rubbing the admonishment tablets with a pencil. The text of Have a second thought and Don't die appear little by little, with the different tourist's speaks on suicide while they viewing this admonishment tablets. Another video documents how the suicides and volunteers use theese calligraphy exercise papers. Calligraphy pieces wrote by the suicides and volunteers, with the woodcut board also show in the installation.

**我微微地颤抖** I Tremble Slightly

装置，Installation，2009

**合影：南京心灵驿站的志愿者们** Group photo: Volunteers at the Inn of Soul in Nanjing

摄影 Photography，120×90cm，录像 video，0:01:23，2009

# 档案馆、诊所与作者问题

## 对于『南京长江大桥自杀现象干预计划』的机制批判

高士明

**“我愿我的作品成为像手术刀、燃烧瓶或地下通道一类的东西，我愿它们被用过之后像爆竹一样化为灰烬。”**

**——米歇尔·福柯**

老邱将自己的工作分为三个部分，修身、肇事与造物。修身是自我的反复淘洗锻炼，肇事是日常生活的实践，造物则是艺术创作、意象结晶的过程。邱曾经说，他希望自己的创作是“红楼梦”式的，那是一座线索复杂、十面埋伏、因缘交错的迷宫。他的作品像哥特式建筑般在反复的呼应和循环中向天空无限延展，用他自己的比喻来说——如他故乡的榕树般独木成林。

在这个展览的开幕式上，我用“别开生面”来评价老邱。他给我们带来的是有质量的思想和一种历史关怀，在今天遍布着机遇和策略的艺术界，他带给我们一种生机，一种新的局面。这种局面在当前中国当代艺术肤浅的政治意向和商业编码中愈发显示出它的重要性。而这种局面的开创，不但在于他对历史性现实的关切，还在于他在工作中不断遭遇的问题。在本文中，我将舍弃主题解析，不去谈论老邱展览中巧妙设置的“烟的轮回”，也放弃去猜测作品中的复杂借喻和层层指涉——对任何阐释者来说，这都是充满诱惑力的。作为老邱的同行者和长期阅读者，我想要讨论的，是这个展览中意义空间的设置及其运作机制。

艺术家成为艺术史写作的对象，原因通常有三者，或因其杰出，或以其重要，或因其典型。就艺术家自身而言，这三者都不在他考虑之内。他所要做的，不是表述，而是探讨。或者说，他的工作往往只是探寻，不是寻找解决问题的方案，而是在一团迷雾中发现和捕捉问题本身，在迷途中迷悟。在这迷途与迷悟交织的悠远路程中，他要经历许多次战斗。这些战斗有些纠结着许多他者而影响深远，有些在沉默中结束，不为人知，但这所有的战斗都真切地发生在他的生命中。在个体外部的更宏阔的交往空间中，在无数艺术家共同的命运中，战斗组成了一场场重大的战役，而无数战役又演化成了一场场战争。每一场战争，都是一次对艺术史的重新塑造，每次战争，都将重新厘定艺术与生活的边界。老邱是我所说的“战争型艺术家”，有着以个体之力统摄总体图景的欲望，那是个人的大历史，一个人的生命向现实的突围。

### 档案馆：个体与公共的历史

艺术家都有一种强烈的建立开端的企图，如同在尚未有人涉足的旷野中竖立一块界碑，这是一种抵达边界乃至跨越边界的冲动，边界之外，是未被发现或未被指认的荒野，是尚未被赋形的艺术空间。在自觉或不自觉中，艺术家反复划定艺术的疆界，而其作品，正如一块块路标。每一种存在都是一条道路，路标的意义在于指明道路。道路从过去延伸而出，通向未卜的前途，那未必是一个确定的目的地，而是另一段道路。

其实，所谓“当下”不过是层层堆积的废墟，所有的“开端”都不过是又一次回忆。在“南京长江大桥自杀者干预计划”中，老邱引导我们回溯一种社会记忆的模式。南京长江大桥是一个时代的象征物，在 1968 年那个令东方西方都百感交集的年份，它如此明确地成为政治宣传的象征物，一种振奋民族力比多的器具。在历史上，其象征意义远远超出了它的实用功能，在 1968 年 × 月 × 日《人民日报》的头版，通车的大桥与氢弹爆炸摆置在一起，这是社会主义中国的一份宣言，“中国制造”的政治意义从未有过地得以强化，那是强力与意志的胜利。在这份报纸的右上角，照例放置领袖语录的位置，是一句意味深长的话——“只要有了人”。（在此处，毛忽略了人与人民的区别。在政治话语中，人与人民是全然不同的，人是天地之“生民”，而人民则特指一个被阶级化了的群体。）

大桥是浪漫主义政治的象征物，而阻止它成为一种“社会主义怀旧”的意识形态象征物的方法，在邱看来，是将之彻底个体化。大桥在邱的档案馆中，成为一个话语生产机器，一个历史装置，群体记忆与个体经验、国家叙事、时代神话与升斗小民的悲欢交织在一起。在这里，历史贯穿了公共与私人的生存领域而成为可经验的。

历史何以成为可为个体经验的？若历史只存在于公共媒体与史学家的字里行间，那我们记忆中的、我们生命中的又是什么？在这里，我们不可避免地涉及私人历史与公共历史的关系。个体经验的历史是切身的游历，是散漫的、局部的、具体的，而公共历史则正如一张包罗万象的地图，无数次个体的旅行不过是地图上不同路径的选择。个体历史之于公共历史，正如一次旅行之于一张地图。作为一次性发生的历史来说，旅行总是先于地图的。而这张作为公共历史的地图恰恰是非历史性的，它只是提供了位置，却无法设定行程。地图是一套与现实平行的标识系统，而不是具体事物的归纳或抽象。那么，所谓公共历史，就不过是一个没有讲述者的故事，它甚至也没有真正意义上的读者，它甚至连故事都算不上。

那么，真正的历史在何时发生？历史就是变迁，就是沧海桑田，它在变化中发生，也只存在于变化之时刻。而这些都要由白驹过隙的个体生命来丈量。历史何以可能被个体经验？这个问题已把历史预先设定为等待经验的现成对象，历史或许首先从来就是个人的，是“向来我属”的。罗兰·巴特说：那是经过个人的存在测度过的小小的历史。而所谓公共历史，则是一种不可经验的虚构，真实存在的只是无数小历史的鸣响与嘈杂的和声。

南京长江大桥，是曾经的社会仪式——纪念仪式（commenmorative ceremonies）与身体实践（bodily practices）的集合体——的现场。老邱计划中始终携带的“档案馆”并不仅仅为了记忆申述（Memory claims）。档案馆部分呈现出的，其实是一种社会符号的考古学。大桥的所有相关物都被聚集在一起，艺术家成为一个社会记忆的收藏者，然而此社会记忆却不是为了重构历史的宏大叙事，而是个体的历史、可经验的历史、作为经验的历史——巴特所说的“经过个人存在测度过的小小的历史”。

所有政治表述都印着有效期。一旦时过境迁，宣传所要做的，就是有组织的忘却。这种记忆的阉割，带来的是一种集体健忘症，同时也带来一种浪漫的集体怀旧。关于这一点，人们已经谈得太多。老邱用长江大桥的意象聚集起来的，绝非某种怀旧的东西。社会主义怀旧的经典场所是卡拉 OK 的豪华包厢，所有的怀旧都在将过去浪漫化，时间会过滤苦难，“一切残酷的事物皆会因时间而变得温暖”。这是历史在个体身上留下的印记，用记忆去消解、融化它，让它变得柔软、温暖，甚至甜蜜，最终成癒。老邱所关切的，不是任何形式的怀旧，而是作为社会现实的那场尚未谢幕的演出。大桥是一个历史演出的舞台，演出者是作为象征性整体的人民。老邱所做的，只是考古。

十几年来，“考古”始终是老邱的一条重要线索：从《清明节的记忆测验》到潘家园 1 号坑，从“未来考古学”，再到《记忆考古》，最后到此刻展厅中埋藏着“烟的轮回”的巨大考古坑。作为卡尔·波普尔、米歇尔·福柯的出色读者，老邱深知一切事物都是历史性的建构，考古学的任务绝不止于对现成历史对象的发掘。一切眼前的事物皆是时间的遗迹，一切行动都是理念、话语、机制和符号纠缠斗争的结果。文化是斗争出来的，考古学于是成为历史性的话语考察，任何地方都是考古学开展的现场。考古从而转化为一种记忆的拓扑学，这正是“档案馆”的实质。

很难说老邱的创作是从档案馆开始的，档案馆并不是他创作的基础，对他而言，档案馆与思想库之间，毋宁是一种平行关系。社会调查与想象力共同造就了他的考古学，而其中，最为重要的是，绘画成为考古学必不可少的一部分。隐秘的意象在画面的空白处被逐渐发掘出来，那画面空白处正是历史与意识交织纠缠的晦暗之地。

### 不及物的“干预”？

福柯曾经建议一个“匿名的年份”，让批评家面对无名氏的作品进行评判。这并不是为了寻求所谓批评的公正性，在他的著名论文《什

么是作者？》中，福柯清晰地表达了他的意思：“我们可以很容易地想象出一种文化，其中话语的流传根本不需要作者。不论话语具有什么地位、形式或价值，也不管我们如何处理它们，话语总会在大量无作者的情况下展开。”“必须取消主体（及其替代者 / 物）的创造作用，把它作为一种复杂多变的话语作用来分析。”自福柯看来，作者绝不是某种浪漫主义的创造性个体，也不是可占有的著作权的承担者和享有者，作者作为书中不需要再现的自我，是符号、话语和意义运作的历史—社会机制中的一个功能性结构，是意义生产的承担者和媒介。与此同时，作者还往往被视为文本运作的暂行边界，一旦作者的概念被“谋杀”，作品的边界也就烟消云散。在萨德侯爵被承认为作者之前，他的文稿是什么呢？如果老邱不被视为艺术家，“书写一千遍《兰亭序》”就成为普通日课，“马达加斯加的首都在哪里？”就不过是南京长江大桥上的古怪涂鸦。

在我与老邱的数次彻夜长谈中，这些问题被一次次提出来，艺术家的制作和作为，哪些是依赖艺术史范式的，哪些是与日常生活不可分的？在经验与实验之间，创作的根据何在？作品的边界又划定在哪里？对这些问题思考的结果是我们决定把一切摊开，对观众与同行们掏心掏肺。

于是，这个展览作为整个“南京长江大桥自杀者干预计划”的第一站，就必须兼具引言与故事梗概的双重功能。这个展览交代出了整个计划的意义生产的流程与机制：“档案馆”是历史性现实中的一部分，艺术家所做的是采集和吞食；“晶体”彰显的是那些从日常中拔地而起的时刻，是这些时刻幻化出的一只只彩蝶；那么，“思想库”中发生的就是对历史性现实的消化，以及消化孕育中的抽丝织茧；最后，“诊所”是什么呢？是艺术家干预社会的工具吗？或许，“诊所”真正起作用的现场是在大桥旁的那条陋巷，在那里，自杀救助者陈思仍然在守候着。然而，“诊所”竟然可以被置换入美术馆的空间，这个臭名昭著的虚伪的权力化的意义场域。艺术家的“诊所”是不及物的。在《放大》的结尾，安东尼奥尼设计了一个古怪的情节：一场没有球的网球赛。这也是一场不及物的游戏，这场游戏在向我们诉说什么？那么，艺术家的干预是否是真诚的？或者说，真诚问题是否应该在这个语境中展开？这是真诚与否的问题吗？

在卡尔维诺《看不见的城市》中，马可·波罗与忽必烈汗之间横亘着语言的山峦，未曾学会鞑靼语的旅行家只有通过身体、表情、声音以及旅行包中的各种事物来表意，可汗看着这一切，就好像面对一个又一个沉默的徽章。对可汗来说，他越来越庞大的帝国已成不可认知之物，只有通过旅行家的故事才能够了解。交流在沉默与猜测中进行，当可汗问到，一旦我认清了所有这些徽章，是否就真正掌握了我的帝国？马克说：不，陛下，那时，您就会消失在符码的国度之中。两人的交流就如同在下棋，所有的一切都围绕棋盘——这个现实的仿像进行。在此，作为中介的仿像不仅是象征权力的交往空间，还是现实的真正承担者，对于现实的认知与作用都必须通过仿像这个意义摆渡者才能够进行。那么，对艺术家而言，美术馆是否如棋盘一样，可以成为现实与艺术、公共与个体、社会调查与艺术创造之间的一个中介、一个不及物的象征性交往空间？

卡夫卡在短篇小说《一道圣旨》中讲到：皇帝在临终前发出一道圣旨，但是传旨的钦差必须奔跑着穿越皇宫、内殿、台阶、宫院、外殿……每一处都无比广大，因此他永远无法把旨意传递给宫外的现实领域。但是，在文章最后，卡夫卡写到：你坐在窗前，在黄昏降临前虚构出那道永远传达不到的圣旨。因为，即使上帝已死，我们仍然需要圣谕。

## 现实内外：“诊所”或作者问题

在这个展览的研讨会上，我们将艺术家创作的“后台”问题提到了“前台”。艺术创作的后台一般是指艺术家面对社会现实建构起的自我参考体系，这个体系是艺术家的读本也是弹药库。而如果我们换一个角度看，社会自身本来就是一件作品，那么艺术家的工作无非就是针对社会这件“元作品”或者“潜在作品”加以注解和评论。于是，作者就是或首先是一个读者。我这么说并不是妄图颠覆艺术与现实的关系，事实上，在这里，我们与古老的模仿论如此接近，所异者，无非是阅读、观看的对象由自然变成了我们参与、纠缠于其中的社会，甚或因我们而建构、显象的现实。艺术家从来就是身处现实之内，艺术从来就是现实的一种。“参与”假设了我们“置身事外”，假设了艺术与社会之间存在一个边界，而实际上，我们的生命从来都被缠绕在社会现实之中，艺术家的工作与日常生活的实践从来无法分清。当然，我们不是在重提“为艺术而艺术”、“为人生而艺术”这些老话题，问题在于——人不能认识真实并同时成为真实。

“诊所”离开了它原本起作用的社会空间，进入美术馆这个中介场所，它被改装成一件装置。在此，最简单的事实是：艺术家不再直接对现实表态，他深知作品与现实之间的稳固关系早已瓦解，或者其实这种关系从来就没有实际存在，因为在你我之间、我们和他们之间，并不存在一个共同版本的现实。从批判现实到介入现实，我们都是被整合在一种与“现实”的虚假关系之中，我们原本深深地纠缠于其中的“有情世界”，仿佛成了一个我们时刻盯视着的对象。“诊所”这个对象化现实的小小切片被抽离出来，被置入一个日常之外的美术馆空间——这个自我加冕的公共空间，成为一件作品、准作品或者伪作品。（我们又在什么意义上谈“真”论“假”呢？）

而“诊所”的这一位移，与杜尚把小便池放入展厅的做法究竟有何区别呢？在这两个故事中，自杀救助者陈思与小便池制造商 Mr.Mutt 是否扮演了同样的角色？就后者而论，杜桑在小便池上签 Mutt 先生的名字，是替 Mutt 签名还是冒名顶替？这里涉及作者的认证权力，涉及权威（authority）与真实性（authenticity）、认同（identification）与认证（authentication）之间的内在关联。然而无论如何，这一签名撕裂了作者、作品与生产的界限。Mutt 先生的作品是无限量的，而小便池们的所有权也是开放的。Mutt 先生的生意在继续，这个事件也将继续，并且通过生产和消费网络，通过那些未曾签名的其他小便池们，不可避免地扩散到社会生活之中。杜桑这个隐秘的“中间人”，绝不只是针对展览审查制度和艺术史写作的恶作剧者，他提醒大家注意的是艺术领域内和外的关系，内外之间被虚构成两个平行发展的意义世界，由此构建出的是虚伪的作者观念。

在这个展览上，“诊所”得以合理地进入美术馆，是“作者”这个具有认证功能的工具在起作用，而老邱却绝对不是在玩杜桑的老把戏，因为用他的话说——那只能发生一次。表面看来，老邱的工作是粗暴的，他把他人的生活搬到美术馆内，实现了所有权的封闭，他把救助行动变成了静态的装置，把“真”的变成“假”的。作为“后感性”运动的领导者，他深知美术馆其实只是个虚假的公共空间，它本质上是个舞台。而在这个舞台上，真实生活中的行动成为表演。然而，此处至关重要的是——在舞台上演出的并不是老邱。这些床与条凳，不是物证，不是道具，而是表演者。这些脚踩闹钟手足无措的演员们，它们的剧本就是那曾经围绕着它们发生的现实事件。

在这个计划开始的时刻，老邱就放弃了作者权。他意识到，这并不只是一个艺术计划，因为在这即将演出的剧目中，他既不是演员，也非导演，真正主导这场戏剧的，是那段实际发生过仍然在发生着的历史。而关键在于，“你”和“我”、“你们”和“我们”，此刻皆在其中。这就是海德格尔反复陈说的此在“被抛入其中的历史—命运”。在此历史—命运中，艺术家的所作所为，只是诱发了历史的自我演出。

艺术家对作者权的放弃，在中国当代艺术的历史上，还是第一次（那些随意指认现成品的行为、雇佣工人作画还沾沾自喜的行为绝不在此列，那只是对作者权的剽窃）。做到这一点，需要巨大的勇气，更需要真正的智慧。“我愿我的作品成为像手术刀、燃烧瓶或地下通道一类的东西，我愿它们被用过之后像爆竹一样化为灰烬。”我不知道老邱是否读到过福柯的这句话，但他近来的工作显然触及了问题的实质。

几乎所有作者都希望自己的作品能够历经千古，直至永恒，福柯这句话显然表达了一种不同的意见——作品被视为一种装备，它们被用过之后就像爆竹一样化为灰烬。福柯的这一观点来自一种认识，现实永远比作品更加强悍、有力且深刻，而我们日常所谈论、所针对的，只是连绵不断、广阔无边的现实中的一个个破碎分离的镜像，我们所要做的，是在融入、参与中重新组构现实。这种融入和参与不是 1960 年代以来傲慢的拯救式的“行动主义”，不是法国理论家们所谓的“日常生活实践”，也不是吾人所熟知却早已失却的“批判”或者“革命”，而是加入其中，纠缠进去，正如修真者的入世修行，入的是这个红尘俗世，进的是这个有情世界，而非一个意指对象或模态化的“受控实验室”。

“一个哲学家对自己最初和最终的要求是什么？”尼采说，“是在自己身上克服他的时代，做到不受时代的限制。他凭借什么来征服这个最大的难题呢？凭借他身上让他成为时代产儿的东西。”老邱在此放弃了作者的伦理，选择成为一个时代的、意识形态的造型师。在这个意义上说，老邱所要面对的，不是艺术也不是伦理，而是历史。他所为之心忧的，不是那一具具从大桥上高空陨落的身体，而是一种更加深重广大的疾病，这种疾病应被视为我们人性的一部分，因而无法被“治愈”。从根本上说，现实中陈思的守候并不能构成拯救，拯救必诉诸世事人心。寄身美术馆中，“诊所”应面对的却是一个社会、一个时代的症候。

当然，这一切，都是众人之事。作为个体的你我，只是被抛入、被卷入其中。在现世的幽暗丛林中，如里尔克所说：每个人都只是林中的一棵树，树木之间虽枝干相摩，究其根源处，却是沉默和孤独，陌不相知，各不相干。

然而，人之为人，还有另一种命运。在《女歌手约瑟芬，或耗子的民族》的结尾处，卡夫卡写到：人们纷纷赶来听约瑟芬的歌声，身体挤在一处，暖烘烘的。她的歌声让人感到自己与所有的他人连在一起，“她将愉快地消失在她的民族的群体中，因为我们不喜欢探究历史，她会和她所有的兄弟们一起，迅速被遗忘，从而解脱得愈加彻底”◎

# Archives, Clinic, and Author

## Criticism on Mechanism of A Suicidology of Nanjing Yangtze River Bridge

Gao Shiming

*I would like my books to be sorts of scalpels, Molotov cocktails, or minefields and have them carbonize after me in the manner of fireworks.*
*—Michel Foucault*

Qiu Zhijie divides his work into three parts: self-introspection, practice and creation, which refer to self-meditation and examination, daily experience, and art creation respectively. According to him, his creation is supposed to be like a grand mansion that seems like a labyrinth with all kinds of intricate windings. Similar to Gothic architecture, the repetitive use of concept of circulation infuses his works with a sense of infiniteness. Qiu often draws an analogy between his works to a banian tree—with one such tree only, a forest can be made.

At the opening ceremony of the exhibition, I used the phrase "one of a kind" to describe Qiu Zhijie and his art creation. What he has brought to audience is his deep concern and humanitarian approach towards the past and present. The contemporary art scene today is teeming with intrigues and tactics. The groundbreaking significance of Qiu and his art lies in the fact that he has brought something new and unique to life, which, in turn, helps him to stand out and distinguish himself from most contemporary Chinese artists obsessed with so-called political intention and commercial ambition. Apart from his concern for the present, problems that keep popping up along the way have also contributed to the establishment of his prominent status. However, I do not intend to make a theme analysis or focus on the delicacy of Samsara of Smoke in this article. Neither would I try to cast light on the various metaphors and obscure implication contained in his works. As a peer and long time observer of Qiu Zhijie, what I would like to concentrate on in this article is the mechanism and significance of space in this exhibition.

Generally speaking, there are three reasons that make an artist become an object of the writing of art history: their uniqueness, significance or the typical characteristics embodied by their art. However, from the perspective of an artist, I believe none of the three factors is among their major concerns. What an artist does is to explore and dig deeper rather than giving a definite answer. In other words, artists tend to seek for problems rather than solutions. During the process, he has to go through many combats. Some end up in failure and remain unknown, but some will turn out to be extremely influential. Anyway, such combats really have taken place in their life. All these small combats make up big battles, which, then, evolve into wars. Each war is considered as an opportunity to reshape art history and redefine the boundaries between art and life. Qiu Zhijie can be regarded as a typical "war-type artist," with the ambition to challenge the reality on his own and to create a grand history characterized by his personal flavor.

### Archives: History of Individuals and the Public

Every artist has the ambition to create something new. To some extent, it makes them feel like being the first human to land on the moon. It's an act to search for and go beyond boundaries. What lies beyond the boundaries is art space with infinite possibilities. Consciously or subconsciously, artists keep redefining the boundaries and making new signposts with their works. The function of signposts is to indicate. Nevertheless, it doesn't necessarily point out a definite destination.

As a matter of fact, the so-called "contemporary" should be considered as accumulation of the past, and all the "firsts" are destined to be part of the past. Qiu Zhijie leads us to look back upon a certain pattern of social memory in "A Suicidology of Nanjing Yangtze River Bridge." Nanjing Yangtze River Bridge is a symbol of a particular era. The year 1968 is destined to be remembered as a turbulent year. Constructed during that period, Nanjing Yangtze River Bridge therefore inevitably became an emblem of political propaganda and a tool to boost national patriotism. In other words, its symbolic significance surpassed its pragmatic function. On the front page of People's Daily on 1968, the headlines of the completion of the bridge and the celebration of the successful H-bomb test were aligned side by side. Together they made a statement from socialist China. The political significance of "Made in China" was highlighted to an unprecedented level. On the upper right corner of the newspaper, there was a sentence excerpted from Quotations from Chairman Mao, which read "as long as there are humans…" ( Here great chairman Mao overlooked the difference between human and people. In the political context, the meanings behind the two concepts are totally different. )

Bridge is a symbol of romanticism. As far as Qiu's concerned, the most effective way to prevent it from being some kind of ideological emblem of "socialist nostalgia" is to individualize it. The bridge, in the context of the archives established by Qiu, becomes a discourse-generating machine where group memory and individual experience, grand narration and personal perspective mingle together. History, connects both public and private realms of experience, becomes something that can be felt.

How could history become something that can be personally experienced? If history exists only in the voices of public media or words of historians, then how to define what's left in our memory? At this point, the relationship between private and public history would inevitably be referred to. The history experienced by individuals is concrete, loose and by no means comprehensive. While public history is like an all-embracing map, incorporating every piece of private history and personal experience. The relationship between public history and personal experience is similar to that between a map and a trip. However, the map of public history is not historic per se. Only the locations can be pointed out but routes cannot be traced, not mention pre-arranged. A Map can only function as some kind of identification system. It does not fit the role of a specific conclusion. In this regard, the so-called public history is no more than a story with no particular targeted audience.

We may start to wonder when real history begins. History consists of various changing moments, which can be measured by individual life. By putting forward the question "why could history be experienced by individuals," we actually acknowledge the presupposition that history is something that waits to be experienced. After all, it may turn out that history is in nature something very personal since the very start. According to Roland Barthes, personal history can be considered as small history measured and experienced by individuals. As to public history, it is some kind of virtual presence that cannot be experienced.

Nanjing Yangtze River Bridge used to be a scene of commenmorative ceremonies and bodily practices. The function of "Archives" is more than "memories." What Archives presents is archaeology of social symbols. With all the bridge-related items gathered together, the artist plays a role of collector of social memory. Nevertheless, the aim of his collection of such social memory is not to reconstruct grand narration of history. Instead, what the artist intends to do is to reconstruct personal history that can be experienced and resorted to, in other words, the "small history" defined by Roland Barthes.

Political expressions with distinctive characteristics of a particular era will all go obsolete eventually. When it does, what the mass need to do is to let time efface those memories. Such a tacit consensus results in collective amnesia. But at the mean time, it also gives rise to some kind of romantic collective nostalgia. One distinctive feature of nostalgia is to blur the past in a romantic way. Time alone would efface all the unpleasant memories about sufferings. It would make the cruelest thing in the world cozier. Such magic of time would make people adopt a view that is more tender when looking back upon history and might even become addictive to the past. However, what Qiu Zhijie focuses on has nothing to do with nostalgia. What Qiu Zhijie does is archaeological work.

For the past decade, "archaeology" has played a major role in Qiu's art creation: from Memory Test on Tomb-Sweeping Day, No.1 Pit in Pan's Garden, Future Archaeology, Archaeology of Memory to the huge archaeological pit of Samsara of Smoke. Here the audience can easily spot the influence of archaeology. As a serious reader of Karl Raimund Popper and Michel Foucault, Qiu understands deeply that everything makes up a piece of history. The aim of archaeology is far more than to dig into the past. Everything present will become relics of time eventually. All actions are results of conflicts among different ideas, discourses, mechanisms and symbols. Civilization is born from various arduous struggles. From the perspective of archaeology, every place can be considered as a scene to conduct archaeological work. In this sense, archaeology turns to be some kind of topology of memory, which is exactly the nature of "Archives."

It is incorrect to say that Qiu's art creation starts from Archives. Archives should not be deemed as the foundation of his creation. To him, there's a kind of parallel relationship between Archives and Think Tank. Social surveys and imagination together make up his archaeology. Moreover, painting becomes an integral part of his archaeological work. It is the blank area on the paintings where history and ideology mingle together.

### Intransitive "Intervention?"

Foucault once proposed an "anonymous era," by which he meant that names of the authors should be erased when works were open to criticism. By doing this, the so-called justice in criticism was not what Foucault was after. In What Is An Author, Foucault expressed his ideas clearly: "It is easy to see that in the sphere of discourse one can be the author of much more than a book - one can be the author of a theory, tradition, or discipline in which other books and authors will in their turn find a place. These authors are in a position that I will call "trans-discursive." This is a recurring phenomenon – certainly as old as our civilization… All discourses, whatever their status, form, value, and whatever the treatment to which they will be subjected, would then develop in the anonymity of a murmur… In short, it is a matter of depriving the subject (or its substitute) of its role as originator, and of analyzing the subject as a variable and complex function of discourse." In Foucault's view, "writing has become linked to sacrifice, even to the sacrifice of life: it is now a voluntary effacement that does not need to be represented in books, since it is brought about in the author's very existence. The work, which once had the duty of providing immortality, now possesses the right to kill, to be its author's murderer, as in the cases of Flaubert, Proust, and Kafka. That is not all, however, this relationship

between writing and death is also manifested in the effacement of the writing subject's individual characteristics. Using all the contrivances that he sets up between himself and what he writes, the writing subject cancels out the signs of his particular individuality. As a result, the mark of the author is reduced to nothing more than the singularity of his absence; he must assume the role of the dead man in the game of writing. When Sade was not considered an author, what was the status of his papers? Simply rolls of paper onto which he ceaselessly uncoiled his fantasies during his imprisonment." Here, I would like to put forward a similar question: when Qiu Zhijie is not considered an artist, what is the status of his works? Sentences such as "Where is the capital of Madagascar?" would just be some bizarre graffiti on Nanjing Yangtze River Bridge.

During my all night long talks with Qiu Zhijie, some questions were put forward again and again. Which kind of art practices depends on the regulation of art history? What is indispensable in everyday life? What is the basis for your creation? Experience or experiments? How to define the boundaries of works? The reflection upon such questions leads us to keep an open mind when communicating with other fellow artists and audiences.

As the debut of "Suicidology of Nanjing Yangtze River Bridge," the exhibition has to function as an introduction and prelude. The exhibition gives an overview of the whole plan as well as the concept behind it. "Archives" is part of the historical reality and what the artist has done at this stage are mainly collecting and digesting. "Crystalloid" highlights the moments distinguished from everyday life. Such moments, in the context created by Qiu, turn into various butterflies. What happens in "Think Tank" is then the digestion of the historical reality. Finally, what's the function of "Clinic?" Is this a tool used by the artist to intervene the society? In reality, "clinic" is a shabby lane underneath the Nanjing Yangtze River Bridge. Volunteer Chen Si patrols along the bridge and tries to prevent people from committing suicide. However, as "clinic" is now inserted into the space of an art museum. Qiu's clinic is intransitive. In the finale of Blow Up, Michelangelo Antonioni presented audience with a bizarre invisible game of tennis with non-existent rackets and balls. In a sense, the game is also intransitive. What does the director try to convey through the game? Is the artist's act of intervention sincere? Should the issue of sincerity ever be covered in such a context? Is this a problem of sincerity or not?

In Italo Calvino's Invisible City, Marco Polo entertains an aging Kublai Khan by recounting tales of cities that he has visited in his travels. It is written as of a succession of dialogues - meditative conversations between Kublai Khan and Marco Polo, the traveler and visitor to Khan's Empire. Marco Polo describes to Kublai Khan various fantastic cities he saw on his travels in order for the Emperor to comprehend the sheer size of his own empire (home). I wonder if the artist intends to treat art museum as some kind of symbolic intransitive space, a medium between reality and art, collective and individual, social survey and art creation.

In a Message from the Emperor, a short story by Franz Kafka, he wrote: The Emperor—so they say—has sent a message, directly from his death bed, to you alone, his pathetic subject, a tiny shadow which has taken refuge at the furthest distance from the imperial sun. […] The messenger started off at once […] he makes his way through the crowd. […] But the crowd is so huge; its dwelling places are infinite. At the end of the story, Kafka wrote: But you sit at your window and dream of that message when evening comes. After all, even if God is dead, we still need the message he left.

## Reality: in and out—the problem of Clinic or Author

At the seminar prior to the opening of the exhibition, we turned our focus on the problems that were normally behind the scene during art creation. By "behind the scene" it refers to the self-reference system established by the artists in the face of reality. Such a system can be regarded as reading and ammunition depot of the artists. If taking a new perspective and treating the society as a whole as a piece of work, what artists do is to make annotations on the "work." In this sense, the primary identity of an author is a reader. I don't intend to subvert the relationship between art and reality. As a matter of fact, we are in the condition that is very similar to the theory of imitation. The difference lies only in the fact that the object to be read and observed has turned from nature to the society, where we are all closely connected. Artists are deeply involved in reality. Art has always been a kind of reality. The so-called "involvement" assumes that there is an invisible boundary between art and reality. However, we are always entangled in social reality, never able to escape it. Therefore, it's not possible to draw a clear line between daily life and art practices. Of course, we do not advocate "art for art's sake" or "art for life's sake." The key issue is: we cannot observe reality and be part of it at the same time.

Detached from the social space where it functions, the "clinic" displayed in the art museum has been transformed into an installation. The simplest fact is: the artist no longer comments directly on reality. Deep in his mind, he knows that the fixed and stable relationship between work and reality no longer exists. Probably such relationship never existed at all, for there's no universal version of reality shared by all. From criticizing the reality to intervening in reality, we are all entangled in some kind of false relationship with "reality. " The "emotional world" we were once deeply involved seems to have turned into an object which stares at us all the time. "Clinic," is detached from reality. It becomes  a piece of artwork. A piece of artwork-to-be or pseudo-artwork in the public space called art museum. (What is the ground for us to talk about "true" or "false"? )

What's the difference between the displacement of the "Clinic" and the act when Marcel Duchamp brought a urinal into an art museum? Were Chen Si, the volunteer, and Mr. Mutt, the manufacturer of the urinal, playing the same role? Duchamp signed the name of Mr. Mutt onto the urinal. Did he sign it for Mr. Mutt or should this be considered as an act of imposture? Both author and actor were referred to as writers who were able to identify significance among all the insignificant trivialities and to establish fundamental principles. The inter relationship between author/actor, authority, authenticity, identification and authentication was herein referred to. Nevertheless, the boundaries between author, work and creation were torn apart by the signature. The works of Mr. Mutt were infinite. The ownership of the urinals was open. The business of Mr. Mutt continued. The influence of the incident would also continue. Through the networks of production and consumption, the unsigned urinals would reach the general public. As the invisible "mediator," what Duchamp did was to remind people of the relationship between the inside and outside of the realm of art. The concept of a false author is born in between the two parallel worlds.

At Qiu's solo exhibition, the presence of "Clinic" in the art museum is definitely not a mimic of Duchamp's old trick. In Qiu's own words, that was something which could happen once only. On the surface, Qiu Zhijie's work was just to put other people's life on display in the art museum. He turned some kind of voluntary relief operations to a motionless installation. In other words, he turned "truth" into "falseness." As a leading figure in "Post-Sense Sensibility," Qiu knows deeply that art museum is no more than an artificial public space. In nature, it is a stage, on which real life is performed. One thing should be pointed out that the performer on the stage is not Qiu himself. Instead, the beds and benches put on display are the performers and the scripts are about what's happening around them.

Upon the start of the scheme, Qiu gave up his right as an author. He was aware that this was more than an art scheme. In the upcoming show, Qiu is neither an actor not a director. What dominates the drama is history that unfolds itself. The key is that all of us are deeply involved in the drama. Individuals' destinies are deeply entangled with history. What the artist does is to present something to us.

This could be considered as the first time in the history of Chinese contemporary art that an artist gave up his own right as an author. It takes great courage and genuine wisdom to do that. Michel Foucault once wrote "I would like my books to be sorts of scalpels, Molotov cocktails, or minefields and have them carbonize after me in the manner of fireworks." I'm not sure if Qiu has read Foucault's words. But his recent works obviously echo Foucault's ideas.

Nearly all authors hope that their works can be passed down forever. However, Foucault expressed something different. In his view, works should be considered as a kind of device which would carbonize and turn into ashes after being used. Foucault's stance is rooted in his view towards the reality. As far as he's concerned, reality is far more powerful and penetrating than any works. What works convey is broken pieces of reality and what we need to do is to reconstruct reality through integration and immersion into these broken pieces. By "integration" I don't refer to the arrogant "activism" prevailing the 1960's, or the so-called "daily practices" advocated by French theorists, or the familiar "criticism" or "revolution" which have been lost for long. By "integration" I mean to really enter the reality, the emotional world instead of some kind of abstract "control laboratory."

"What does a philosopher demand of himself first and last?" Nietzsche asks in the preface to The Case of Wagner. "To overcome his time in himself, to become 'timeless.' With what must he therefore engage in the hardest combat? With whatever marks him as the child of his time." Here, Qiu Zhijie abandoned his position as an author. Instead, he chose to be a shaper of the era. In this sense, what Qiu was faced with was neither art nor ethics, but history. What he concerned the most was not the individuals jumping down from the bridge but the sickness embodied behind such a phenomenon. To some extent, such sickness can be regarded as an integral part of humanity, and therefore cannot be cured. Fundamentally speaking, what volunteer Chen Si does cannot be deemed as rescue. Implanted in the art museum, the "clinic" is facing the whole society, the syndrome of an era.

Of course, this is a matters concerning every one of us. As individuals, we are involved into it regardless of our own wills. Rainer Maria Rilke once expressed the idea that everybody was like a tree in the forest. The distance between them seemed small, and yet on the root they were separated, trapped in silence and solitude. However, people are not destined to be trapped in silence and solitude. At the end of Josephine the Singer, or the Mouse Folk, Kafka wrote: So perhaps we shall not miss so very much after all, while Josephine, redeemed from the earthly sorrows which to her thinking lay in wait for all chosen spirits, would happily lose herself in the numberless throng of the heroes of our people, and soon, since we are not historians, will rise to the heights of redemption and be forgotten like all her brothers ◉

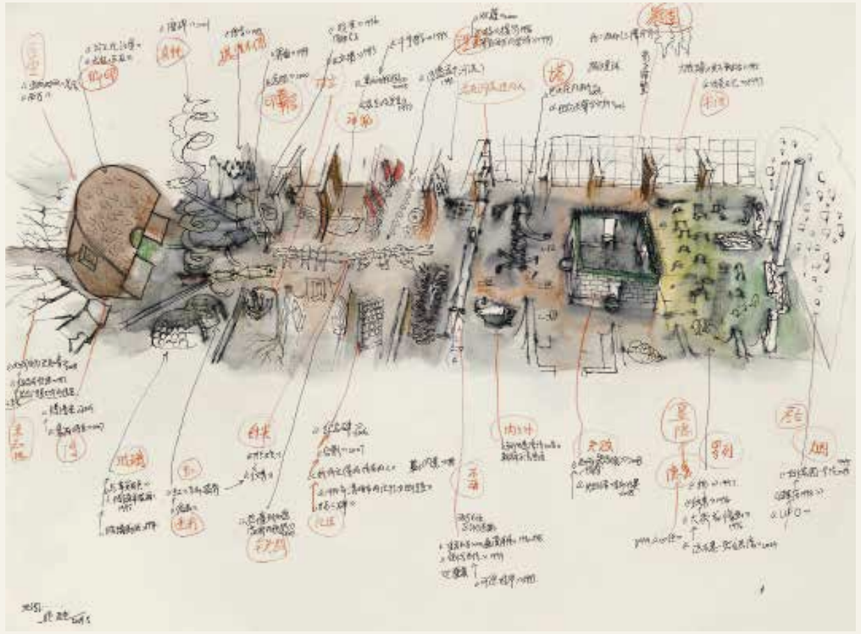
无知者的破冰史展出现场 Exhibition view of "The History of Breaking through the Ice by the Ignorant"

# 『破冰』展览的叙事结构

邱志杰

# Breaking Through the Ice: Narrative Structure of the Exhibition

Qiu zhijie



破冰展厅设计草图 "Breaking Through the Ice" exhibition design sketch

将尤伦斯当代艺术中心（UCCA）整个展厅做成船的龙骨框架，强调所有的东西镶嵌在整体架构中。整个大展厅的地面都用生锈的薄铁皮覆盖，铁皮的一些地方切割开来，直接翻起折叠以便和一些作品相连。铁皮的一些小局部切割开来，卷曲成浪花的形状，或者“揉成”纸团状，露出下面地板上的档案资料。铺满整个展厅的铁皮被定义为“水面”；根据展厅中原有的 9 组柱子，延伸出 20 个对称的墙面把整个大展厅分割。

墙面的付型形成大船龙骨的结构。这个“船仓”的底部是浸没在水下的，或者说锈铁皮的“水面”已经漫过了大船龙骨的下腰部。这艘大船是上升中或下沉中的。对称的结构所分割出来的空间几乎均等，如同博览会的摊位或者中国的筒子楼的结构。龙骨墙的厚度部分还是锈铁皮，墙体则由竖立的铁道枕木组成。立着的木头是“被切成方形的树”，它们从下部升起，顶开铁皮水面。展厅南面 10 面墙是水墨画“给邱家瓦的 30 封信”系列，构图上互相连接，形成南京长江大桥的 9 个桥墩；中部的《失败之城》矩形空间被定义为巨船露出水面的“舱体”，高耸的升降梯和儿童滑梯是这个船的“桅杆”或“烟囱”；东部船头处一个灯泡和海螺，这是两个“航标灯”。另一侧则有树根做的“锚”。整个展厅布置的叙事分成五个部分：破冰，植物在等待，沉没的大船，渡过者，大桥。“破冰”这个序厅描述的是沉没中的破冰船的外部景观。进入大展厅，则进入其内部。大展厅西侧竹席覆盖满了这部分展厅，水牛标本、烟囱等作品直接放在上面。这里的竹子，整个展厅周边的枕木“森林”，展厅东侧的稻草人，整棵树做成的铅笔和树根锚等，构成一圈“岸上的植物”。它们是旁观者和等待者。展厅中央部分是半泡在水中“沉没的大船”。水面完全由生锈的铁皮组成。汽车钢板弹簧组成的“破冰”展览的叙事结构邱志杰水浪，露出水面的大船烟囱和舱体等。

在水面之上，传送带横过江面，传送带上婴幼儿造型的雕塑却静止不动，这是“渡过者”，她是怀疑运动的存在的希腊人芝诺，也是一苇渡江的印度人达摩。在这出戏剧的旁边，是巨幅绘画连成的南京长江大桥的形象。整个展览的标题为“破冰”，集中探讨人类营造巨型架构的野心，特别是中国工业化的历史，现代化的巨人症对生命的压力。狂想撞上了冰山，巨轮渐渐沉没。水上布满漩涡。巨轮沉没之后，岸边的植物卷土重来……

在这个隐喻性的结构中，民族国家的强悍的现代性计划犹如在冰原上艰难行进的破冰船，裹挟和统制所有的个人。而个人的生命力从现代化的废墟中破土而出，犹如耐心的植物的卷土重来，这将是一场更加艰难的破冰◎



By transforming the UCCA exhibition hall using a ship's keel as the overarching visual framework, the effect was such that all objects in the show appeared to be contained within the hull of the ship. The entire floor of the exhibition hall was covered with rusty metal sheets. Small incisions are made in some sections where the metal is lifted up and folded to help it connect with the other works. Some areas are cut and then curled to resemble the shape of a wave, or "crumpled" like a paper ball to reveal the archived materials underneath. The formation of metal sheets that covers the exhibition floor is supposed to represent the "surface of the water."

The site was measured according to the existing nine columns in the exhibition hall, and then extended with twenty symmetrically proportionate walls to divide up the exhibition space. These protruding walls form the shape of the ship's keel. The bottom of this "cabin" is hidden below water level, and the rusted metal sheets represent the "surface of the water" that has flowed into the ship's keel. The ship is either floating up or sinking. The symmetrical walls form identical spaces between each pair and are structured like the booths at an expo or a Chinese dormitory building. The keel is also covered by rusted sheet metal. The walls are composed with ladder-like wooden ties from railroad tracks. The wooden ties are placed vertically like" rectangular trees," and they rise from below, breaking through the sheet metal surface of the water. The ink wash painting series, Thirty Letters to Qiu Jiawa, will take up ten walls in the south wing of the exhibition hall. The works are visually connected to resemble the nine piers of the Nanjing Yangtze River Bridge. The rectangular space of the City of Failure in the center represents the cabin of the giant ship that is exposed above water. A towering elevator and child's slide is the ship's "mast" or "chimney." In the east wing a light bulb and a conch are the ship's two beacons. On the other side is an "anchor" made from a tree stump. The narrative about the entire exhibition plan is divided into five sections: breaking through the ice, plants standing by, the sinking ship, the passengers, and the bridge. The "Breaking Through the Ice" section of the exhibition entails a space that presents the exterior of a sinking icebreaker. By entering the exhibition space the viewer enters the ship. The west wing of the exhibition floor is covered with bamboo mats on which buffalo specimens, a chimney and other works are placed. A circle of" plants on the shore" is composed of a" forest" of wooden railroad track ties, scarecrows in the east wing, pencil shavings made from an entire tree, tree root anchor, etc. They represent observers standing by. The middle section of the exhibition space is the" sinking ship" halfsubmerged in water. The surface of the water is composed of rusted metal sheets. Steel automotive springs are arranged to form a series of waves, revealing that the chimney and cabin rising above water.

Above water level, a conveyor belt stretches across the surface like a river. A sculpture of an infant is motionless on the conveyor belt. This is the "passenger," the Greek Zeno who views movement with suspicion, and the Bodhidharma from India who crosses the Yangtze River effortlessly in around 6th Century. Next to this staged scene are enormous paintings depicting images of the Nanjing Yangtze River Bridge. The title for the exhibition is Breaking Through the Ice. It offers an analysis of the human ambition that drives the construction of massive structures, especially those of China's industrialization and modernity's gigantism, as a source of tension. Imagine the ship that hits an iceberg and gradually sinks. There are whirlpools everywhere in the water. After the ship sinks the plants on the shore will take over.

Within this metaphorical structure, a nation's formidable program of modernization is like an icebreaker advancing with great difficulty, drawing in and dominating all that falls in its path. Yet individual vitality has the capacity to burst through the destruction of modernization, like those patient plants waiting in the wings to make their comeback. Whatever else happens on this journey towards a new society, the icebreaker of Chinese modernization is sure to encounter many challenges ahead ◉

# 过眼云烟——杰罗姆·桑斯和邱志杰的对话

杰罗姆·桑斯：你真的很喜欢你在尤伦斯当代艺术中心（UCCA）的个展“破冰”是么？

邱志杰：对。应该说“南京长江大桥自杀现象干预计划”本来就包含了对革命的反思，怀旧吊古的情绪；对工业化道路的思考；对人的命运的思考。“破冰”这个展览在这个计划里面，应该是最集中探讨关于现代化道路和工业化道路的问题的，也是这个计划里到目前为止规模最大的，我想以后也不会再有比它更大的一次呈现了。

杰罗姆·桑斯：这是否也关涉当下的危机？目前我们世界的很多地方都一定程度上被冰封住了。这个展览是否关涉破除冰冻和不要将一切活动终止？

邱志杰：这个危机不是在当下开始的，而是已经开始一两百年了，就是在整个的现代化进程中，大家一起努力，齐心协力地来构筑这么一个冰层。其实是现代化过程所制造的坚冰。如果说今天的西方世界在坚冰之下，那么共产主义世界更早就已经沉入下面的海底去了。今天对我来说，共产主义的那一套“乌托邦”和资本主义的这一套“乌托邦”其实没那么大差距。所以今天大家觉得好像世界经济碰到一些问题，似乎美国也要把自己变成社会主义国家。《经济学家》的封面说：现在每个人都是社会主义者了，因为美国银行都国有化了。但这其实不是解决问题的方式，因为整个现代化这种社会发展模式没有改变。

杰罗姆·桑斯：显然，这个展览很有野心，用一个沉船内部的结构形式来呈现你的各种主要艺术语言，从绘画、书法、雕塑到装置，等等。你是不是自此进入一个新的创作阶段？

邱志杰：像 UCCA 展厅这么大的一个空间通常是用来做群展的，其实世界上很少有规模这么大的个展。我一直坚持着做个展，个展对我来说是比较合适的方式，因为我本来就同时做各种各样的媒体，而且我的这件作品和那件作品之间的界限也并不那么清晰，所以在这种个展里面，我可以去做很多非作品，都是在我的艺术生涯里面，或者这段时间思考里面需要出现，但不见得是适合贴上一个标签的那样一种东西。所以我觉得这是非常好的一次实验，能够做一个非常庞大的展览，你说不清楚那是你的二十件作品，还是你的一件作品。

杰罗姆·桑斯：为什么采用船的形式？是否暗示泰坦尼克号？

邱志杰：其实人类一直有这种构筑伟大事物的狂想。在工业化的过程中，人类开始理性地组织社会，放大自己的能量，把很多个人结合成群众，造出了一些前所未有的庞然大物。比如像摩天大楼，像泰坦尼克号这样的东西，或者说像南京长江大桥这样的东西。这种构筑宏伟建构的雄心，实际上也把人带向一种自己无法控制的局面里去。所以这个“船体”造型，基本上的语义色彩是非常明确的，就是它是一个现代化的寓言。

杰罗姆·桑斯：但这是一个生锈的，来自于另一个历史时期的船，而不是一个干净的崭新的船。

邱志杰：其实这个船的图像来自我在上海看江南造船厂一个船坞的印象。江南造船厂是中国工业化过程的一个起点，是李鸿章创办的江南制造总局的原址。那个船厂已经搬光了，现在里面长满了杂草，以前的船坞还在，还扔着一些锚和一些以前造船的零碎东西，但是里面已经长满成千上万的杂草。所以这个展厅是一个非常缓慢地沉没中的一艘船，所以它已经是生锈的了。

杰罗姆·桑斯：你的一系列作品都表现出对历史的一种持续关注，譬如桥的历史，船的历史，你总是回过头去看历史是源于怎样的一种需要？

邱志杰：通常革命家和革命领袖们总是指着很远的地方，告诉人们说：“那是我们的目标，我们大家朝它奔过去，越快越好。”大家就跟着上他的路。他还骗我们说：“那个是必然的目标，唯一的可能性。”于是这个历史就变成一个隧道，只有一个出口。如果不跟他走就全是错的，就会被隧道的墙撞得头破血流，所以领袖们就告诉我们说：“历史潮流，不可阻挡，顺我者昌，逆我者亡。”这是走向未来的一种历史观。我们盯着那个远方的目标奔过去的时候，就忘了我们身边各种各样的可能性了。我们整个脑海所有关于未来的想象，完全被那个发出光亮的隧道出口所占据。但这个隧道其实完全可能是一支“笛子”，在它的侧壁上充满了出口。但是我们误以为那是一支“箫”，误以为那是一条隧道。

我和卢杰曾经做过一个行为：我们在德国煽动很多人来参加我们活动——讨论什么是前卫，最后大家决定上街倒着走。于是这些人就开始闯红灯——德国人本来很遵守纪律不可能闯红灯的。最后有一个德国的老头追着我们骂，很生气地说：“在德意志，只能前进不能后退！”我发现当一个人倒着走的时候，他的身体特别敏感，因为他不知道脚后跟的前面是什么。他盯着渐渐退去的这个“过去”作为参照，这个“过去”是确定的，不是虚幻的。人往前走看到的那个东西，其实是虚幻的。其实是遗忘了自己当下身体，压抑住当下身体的敏感性的。当他退着走的时候，他身体的敏感性会全部被调动起来，然后就会一直估量自己的身体和周围事物的关系，再判断着下一步应该怎么踩下去，这是身体最敏感的时候，也是最灵性的时刻。

杰罗姆·桑斯：这个展览有一种令人难以逃脱的感觉。把所有东西都连续地看尽显得很复杂。大多数展览都是你一眼就可以看到所有细节的。观众无法找到出口，因为这里有成百上千的视觉组合和组合模式。

邱志杰：对。因为这个展览本身讨论的问题是工业化，你看工业化的模式是事先设计好的，根据这个蓝图，“咣咣咣！”这个架构就起来。在这个展览里一直存在的是这样一种思考问题的方式和另一种方式的对比，也就是和植物蔓延、慢慢滋长的，会导致失控的方式之间的一种比照。所以可以说这是一个建筑，但这个建筑的每一根柱子还是活着的树，它们会分杈，它们会慢慢形成雨林。

杰罗姆·桑斯：这个就有点像北京这个城市的感觉，好像它在每个方向上都在迅速发展。

邱志杰：对。其实规划是不可能的。“如何成为失败者”——当一个城市规划师就肯定是一个失败者。

杰罗姆·桑斯：在你的展览里还有很多对死亡的呈现，死去的水牛和在有机玻璃里面的鸟的标本，另一边则是铁轨和现代性的历史。动物和工业化、现代化之间有一个对比。就是动物的死亡和工业材料的一种混杂，水牛是死的，然后有很多枯叶的东西。

邱志杰：其实像牛这个东西，我是在想象这样一个场景：铁路穿过我们的田野的时候，田地被硬化变成路基，然后水牛被一个呼啸而过的，冒着白气的钢铁怪兽吓得趴下了并浑身发抖。其实动物跟植物是同一边的力量，在田野被入侵的时候，它们都是田野的力量，它们其实是一些非常耐心等待的物种，它们最后总会卷土重来。在另一个层面上，这些铁和金属，这些很工业化的东西，它们其实也是有生命的，只不过它们比这些草和动物晚死那么几千年几万年而已。它们也有生，也有死，它们被从矿石里面提炼出来，现在变成作为一座桥梁或者一艘船的金属形态，但是它们又慢慢地氧化。氧化的过程，就是重新分解的一个过程，它们跟氧气一结合，慢慢又变回矿石了。所以“生锈”在我这里面是非常重要的，是必须的。就是这个金属不能是不生锈的，其实它们已经是在开始衰老和分解的一个过程中了，它们也会死去。

杰罗姆·桑斯：你是否在用一种生态的方式？《我曾经七十二变》这件作品中，突然之间竹子变形成了各种日常生活用品，我们每天的需要都变成了竹子的各种形态，世界都变成竹子构成的了，这在

一定程度上跟生态土地有关。

邱志杰：当然跟这个生态的东西有一点关系，其实我大概是在 2005 年左右，开始重新读《进化论》，主要是因为我当时去英国访问了一圈。我一个人住在那里非常孤独，就想起“赫胥黎独处于一室之中，在英伦之南，背山而面野”。就是《天演论》里面的文字：“二千年前，当罗马大将恺彻未到时，此间有何景物？”那是中国最美的一段译文，我的老乡严复翻译的。想起进化论，想起其实这些物种之间，生命之间的争斗是最伟大的戏剧。所以你说生态也对，你从生态的角度来观察问题，看到的就是各种生命的悲剧。所有物种之间互相争战，每个物种自己的整个过程其实就是最壮丽的戏剧性。

杰罗姆·桑斯：确实也存在这样一种需要，尤其今天的北京是全世界污染最严重的城市之一，有一种迫切需要回归到生态土地的必要性。

邱志杰：非常重要。全世界为什么骂中国？昨天在厦门，记者问我：“中国制造意味着什么？”我说：“中国制造没有给世界作出多大的贡献，那个袜子人家要想做也能做，只不过人家不想做了，交给你来做。中国挣了世界的钱，但是也用了世界的能源，也给世界制造了污染。中国如果还没有去发明出真正有别于过去的生产模式的一种新的生产模式，就并不存在着中国创造，而只能是中国制造而已。”全世界有很多人希望中国人都变成环境主义者，然后中国人都不要开汽车，以免把所有的油都给开光了。其实大家害怕中国只是因为中国人太多，大家拼命骂中国，是因为如果中国像美国那样一人开一辆车的话就完蛋了。

回头看自己。既然我们人这么多，我们也确实有责任去替人类发明出一些新的生活模式。

杰罗姆·桑斯：所以你的展览中有一种浪漫，譬如哭泣的镜子，以及对浪漫主义的一种怀恋，你是否同意？

邱志杰：当然有。我觉得好像中国人对世界作出的最大贡献，可能就在这一点上。法国人可能贡献着“我思故我在”这样的想问题的方式；英国人贡献出“把大家都想象成坏蛋”这样一种想问题的方式，因为大家都是坏蛋，所以要把法律弄好了——这些都是不同文化在参与对人类智慧的一种建设。中国人最大的贡献，其实我认为不是这些《周易》、“八卦”、“太极”这些玄妙的东西，而是对死亡的敏感性。就是你在活着的时候，每时每刻都能意识到自己是会死的，所以我们对孝的尊重，对家庭的尊重，包括我们对美食的兴趣可能都跟这个东西有关。我们对这种“人生是过眼云烟，人生如梦”的感觉有非常深刻的体验。中国文学史上最重要的诗篇也好，最重要的小说也好都是关注这个的。像那么厚一本《红楼梦》就写这种消失，写一切宏伟、繁华的东西的破灭，好像中国人在这上面有异常的敏感性。

杰罗姆·桑斯：这有点类似我所说的怀旧和浪漫主义。你想要保存历史留下的那些正在迅速消逝的东西。

邱志杰：我们当然有责任重新去展开我们中国人在这方面那种最深邃的体验，而且要把这种体验用现在的材料转译成全世界的人都能感觉到的东西，以便帮助他们。我特别高兴的是这次这个展览很多外国人看了能被感动，那些眼神非常真实。他们能够非常真心地被感动，这一点我是非常高兴的，居然没有文化障碍。

杰罗姆·桑斯：就像一个刚来到陌生的新世界的孩子，被打动而同时又迷失。

邱志杰：那很好。我想一个展厅能给人这样一个体验，给人一个孩子刚来到世界，面对世界的时候所体验到的那种复杂和惊奇。那说明这个艺术家开始有点理解上帝的创作语言了。艺术作品的最高境界应该是理解上帝创造时候的那些语言，然后用那些语言去帮助上帝做他没有去做的那些事。上帝的完成其实是要通过我们的自我完成去完成的。我这个展览其实是跟《杜伊诺哀歌》有关系的。

杰罗姆·桑斯：因为你的展览是以《到此一游纪念碑》为主——这是不是你一个浪漫的终点，因为你参与了阻止那些来此自杀的人们的组织？你不只是在做抽象化的艺术作品，而是和真实生活发生着关系。

邱志杰：作为一个人，一个有道德感的人，不可能不变成一个干预者，不可能只是作为一个很客观的社会观察者。跟那些人谈话，如果他们只因缺一万块钱就要去死，你口袋里正好有你肯定会拿出来。但是我觉得守住艺术本身还是非常重要的。其实没有人是自杀者，他们都是被谋杀的，是被社会一种主流的观念所逼死的。那么只有艺术可能在这个意义上，对这样的一些观念进行批评，去寻找到这些主流想法之外的别的一些可能性。

所以我做这个计划，其实要解决的是艺术家的左右摇摆：在做艺术还是完成他的社会责任，或者他的一种道德冲动之间，总是处在左右摇摆里面。我们必须寻找到一个点，能够同时满足这两种冲动；能够弥合被我称为“群己矛盾”的东西，就是这种社会关怀和个人自由之间的一种冲突。我所谓的“总体艺术”，或者说这个“南京长江大桥自杀现象干预计划”作为我“总体艺术”的一个个案，应该说都是把这种矛盾的解决当做一个重要的指标。



每一个到长江大桥上旅游的人，无论是一个仅仅把它当做交通工具通过的人，还是一个把它当做自杀的工具去自杀的人，或者来到我们 UCCA 这个展厅里面的人，以及你和我，其实都是到此一游者（笑）。

那个纪念碑当然是给自杀者的，也是给展厅里面来看这个展览，来遭遇这么一场旅行的人的。他们在展厅里就是一个半小时的旅行，或者他们在世界上也就是 80 年的旅行，纪念碑是给所有人的。

杰罗姆·桑斯：这就是为什么你正在做一个真正跟北京和土地有关系的计划，也就是让人们在画廊和艺术馆之外的野外环境中体验你的计划。

邱志杰：是的。也不光只有北京某一个艺术区的这个计划。我最近其实一直在研究植物，包括我上两个星期在黄山，我带学生做的很多事情和我在藏区做的很多事情，其实都有点这种性质。我相信它必须介于艺术和真实的社会事件之间，才能同时既发展艺术也有社会价值。艺术家有时候会拿出一些“未消化的现实”——有时候会过分简单地去使用社会资源，进行社会性的工作时，往往就缺少了艺术的超越性。可是搞艺术的时候，又往往会走到另外一个极端去，过多地在局限展厅内而不考虑现实问题。所以一个最好的展厅，恰恰必须跟展厅外的东西有所链接。反过来一个你在生活中所做的事，如果要有价值，恰恰要和生活之外的东西有所链接。所以作为一个艺术家，同时又是一个教师，对我来说是必需的。两者都应该是我的工作必不可少的一个组成部分。

杰罗姆·桑斯：你如何描述“南京长江大桥自杀现象干预”这个计划呢？

邱志杰：它好像复杂到没办法用一句话说出来。

杰罗姆·桑斯：两句也可以。

邱志杰：首先，这是一种个人所展开的，企图对他的历史、现实进行理解的努力。

其次，它是对于我们被现代化过程所忽略的一种更全面的生存理想的追忆。我们以前有过这种理想，只是在现代化过程中丢掉了。

杰罗姆·桑斯：对你来说这是什么样的生存理想？

邱志杰：倒退着前进。最后，这个展览当然是给邱家瓦的礼物。所以第三句话应该这么说：它是我希望捍卫的那些价值——为了我女儿的幸福，我需要去加以捍卫的那些价值◎

《一线天》装置工作照　Working on "One Line Sky"

# Fleeting Clouds

## A Dialogue between Jerome Sans and Qiu Zhijie

Jerome Sans: What is the story behind your UCCA project—Breaking Through the Ice?

Qiu Zhijie: The Nanjing Yangtze River Bridge Project embodies a process of self-examination. It is a visit to a historical site as I muse over the past, contemplating the path of industrialization and reflecting on human destiny. The exhibition Breaking Through the Ice focuses on modernization and industrialization. As part of the larger Project, it is by far the most ambitious in its scale. I do not think in the future I will be able to present this project on such a scale again.

Jerome Sans: Is the project a reference to our current global financial crisis? We are living in an era where much of the world is metaphorically "under the ice." What are the central references in the work?

Qiu Zhijie: The particular crisis that this piece references is not actually a recent one. In fact, it has been going on for two hundred years. This "layer of ice" is the result of "progress" through industrialization. We are all implicated in the "modernization" process that has created this unyielding layer of ice. Today, if we find the Western world under ice, the Socialist world is already somewhere on the ocean floor. Looking at our present situation, I think Socialism's "utopia" and Capitalism's "utopia" are not so far apart. It appears that the world economy is running into serious problems, and the United States may even become a socialist country. A cover story in The Economist suggested that now that American banks have been nationalized everyone is a socialist. However this is not a solution to the larger crisis, because modernization as the dominant model of social development remains unchallenged.

Jerome Sans: You used the structural elements of a ship's interior for your visual language in this most ambitious project of yours. The show entailed you invoking your entire repertoire at once, with your drawings, calligraphy, sculpture and installation. Does this represent a new direction for your work now?

Qiu Zhijie: An exhibition space on this scale is usually reserved for group exhibitions. Actually there are very few exhibition spaces like this in the world. I insisted on a solo exhibition because this format was necessary for me to be able to execute such an interdisciplinary work using so many different media's. Since the dividing line separating each piece is ambiguous, I have been able to make many "non-artworks" for this exhibition. At this time in my artistic trajectory, these non-artworks must surface, but they do not require individual labels. It is a very good experiment for me to make a large exhibition in which twenty pieces can be viewed as one.

Jerome Sans: Why do you use a ship as the dominant icon in this piece? Is it a reference to the Titanic?

Qiu Zhijie: Human beings always have fantasies about creating great things. During the industrial revolution people began to rationally organize society in order to release individuals' potential. We began to gather the masses together into cities and build giant skyscrapers of unprecedented size, as well as feats of engineering such as the Titanic, and the Nanjing Yangtze River Bridge. The lofty aspirations implied in the construction of such monumental structures often leads humans to places that are beyond their control. By using the form of a "ship" for this project, the semantic meaning should be very clear—this is a parable of modernization.

Jerome Sans: But it is a ship that is a rusted old vessel from another time, not a clean, new ship.

Qiu Zhijie: Actually the image of this ship came from an impression I had during my visit to the Jiangnan Shipyard in Shanghai. The Jiangnan Shipyard was a starting point in China's industrialization process, built on the original site of the Jiangnan Arsenal and the brainchild of Li Hongzhang. Now the shipyard is abandoned and overgrown with weeds. Some anchors and tools remain scattered on the shipyard dock. In this exhibition space a ship is gradually sinking and so the ship is already rusty.

Jerome Sans: There is an ongoing concern in your work about history, the history of the bridge, the history of the ship—let's talk about this need to always look back at history.

Qiu Zhijie: Revolutionists and revolutionary leaders tend to point to a place far away, telling people "Let us speed towards our target as quickly as possible." People follow this assigned path. The lie is continually proclaimed: "This is our goal, it is the only possibility." History becomes a tunnel, and there is only one exit. Those who fail to follow miss the exit and are destroyed. The leader tells us: "The course of history is set, those who submit to that agenda will prosper, and those who resist are doomed to perish."

It is this conception of history that we carry with us as we confront and imagine the future. As we sprint towards a target in the distance, we forget we are surrounded by possibilities. Our minds are filled with imaginings about the future, and our tunnel vision keeps us preoccupied with the task of reaching that exit straight ahead. But it is possible that this tunnel is actually a "pan flute" and its walls are lined with openings that we do not see clearly.

If we walk backwards, however, our view of the world recedes as our body moves forward. Lu Jie and I did a performance in Germany that was related to this idea. We got a group of people to participate in our event. We discussed ideas of what is avant-garde, and then everyone went out on the streets and walked backward. These people started to jaywalk, which was noteworthy because Germans usually follow the rules and they would never cross the street against a red light. Finally, an angry old German man chastised us: "In Germany, you can only walk straight ahead, not backward!" Through this experience, I learned that as a person walks backward his body becomes very sensitive, because he cannot see what awaits him. He is fascinated by the scenes he passes, and uses them as immediate points of reference. In this way, passing is actually felt, not merely imagined.

The things we see as we walk forward are unreal. We actually forget the presence of the body and suppress our senses. As a person walks backwards his sensitivity is activated and mobilized. He will continue to assess the next step based on his movement in relationship with his environment. The body is most susceptible and open in the moment that it embraces flexibility.

Jerome Sans: It is very difficult to escape from this exhibition. It is very complicated to see everything in a row. In most exhibitions you can see all details in one glance. We cannot find those points of exit that you mentioned, because there are hundreds, thousands of visual combinations, and varying modes of combination.

Qiu Zhijie: Right. That's because this exhibition raises questions about industrialization. The industrial model we see follows a blueprint and modernity is constructed. In this exhibition, there is one mode offered for thinking and another mode for making comparisons. Compare the slow growth of plants and the way plants can be out of the scope of our control. You can say it is a kind of architecture of some sort, but the columns in this building are breathing like trees. They will branch off. They will slowly take the shape of a forest.

Jerome Sans: You take a bit of the urbanist's approach to Beijing—you cannot control the city. It rapidly spreads itself out in every direction.

Qiu Zhijie: Right. Actually, this growth is impossible to really plan. An urban planner is an individual who has already been defeated in the face of his project to impose order on the expansion of the city.

Jerome Sans: There is a lot in the exhibition on that focuses on death, There are dead water buffalos and dead birds suspended in these clouds that are made of industrial materials, death attending the construction of railways, the history of modernity, animals and nature versus modernity and industrialism.

Qiu Zhijie: This is what I had in mind regarding the water buffalo in the show. When a railway passes through our fields, those fields harden and become the foundation of the tracks. This steel monster screaming past them, belching white smoke, frightens the water buffalo. Animals and plants, in fact, share the same efficacy; when the field is under attack, both animals and plants are part of the force of nature. These species are very patient as they serve human beings, but in the end, they will stage a comeback.

On another level, steel and metal are industrial objects. They are alive as well, but in comparison to plants and animals, the process of their deaths is slower by thousands of years. Industrial objects also live and die. They are extracted from minerals to become part of a bridge or a ship's metal form. But these metals will slowly oxidize. A decomposition process eventually takes over and they become ore again through oxidization, hence "rusting" is very important. Thus as the metal rusts, it begins to deteriorate and decompose, and finally it crumbles.

Jerome Sans: Would you say that you are taking an ecological approach in your work? I am thinking of the bamboo series where all of a sudden the bamboo grows by itself, the objects made by the hands of man simultaneously grow from bamboo and then return back to bamboo. In some ways this seems like an ecological land proposal.

Qiu Zhijie: Of course it is related to ecology. About five years ago, I began to re-read the theory of evolution. At the time I was visiting England and I felt very lonely and I thought about Thomas Henry Huxley. In Evolution and Ethics, he wrote "It may be safely assumed that, two thousand years ago, before Caesar set foot in southern Britain, the whole country-side visible from the windows of the room in which I write, was in what is called 'the state of nature." The Chinese translation of Huxley's text is a masterpiece, completed by Yan Fu who comes from the same province as me. When you think about evolution, the struggle between species to survive is the most powerful piece of drama. You are quite right to bring up the environment. From an ecological perspective, what we see is the tragedy for every form of life. The competition to survive among species is a spectacular event in which the drama of their struggles becomes part of the evolutionary process.

Jerome Sans: But there is a need for such considerations as well—especially nowadays in Beijing, one of the most polluted cities in the world. Would you say that there is a desperate need to go to eco-land, or have an

ecologically sustainable relationship with the land?

Qiu Zhijie: This is a very important issue. Why is the world condemning China? Yesterday I was in Xiamen and a reporter asked me: "What does 'Made-in-China' symbolize?" I replied, saying that "Made-in-China is not a contribution to the world at large. When a producer no longer wishes to produce socks, for example, China steps in and picks up the order. China has made huge profits by using the world's resources and in the process, generates a lot of pollution. Made-in-China does not exist if China fails to invent a new production model that can be set apart from other production modes; otherwise it is only Made-by-China." Of course it would be great if Americans use a new technology that does not involve petroleum, but that would be impossible [laughs]. The world wants to see Chinese people become environmentalists, and urge Chinese people to stop driving cars before the world runs out of oil. In fact, everyone condemns China because they are nervous about China's massive population. If every Chinese person drove a car, like the Americans, it really would be the end.

We need to look inward at ourselves. Because there are so many Chinese people, it is our responsibility to invent new models of living for humanity.

Jerome Sans: There seems to be a kind of romantic presence in your show, such as the crying mirror, and some nostalgic references to romanticism. Do you agree with this?

Qiu Zhijie: Of course there is such an element. This is where I think Chinese people have really contributed to the world. French people came up with the approach "I think therefore I am;" British people came up with the approach "assume everyone is a scoundrel" and since everyone is immoral strict laws must be put in place and enforced. These are various ways that different cultures build up human knowledge.

Chinese people have contributed their sensibility on death. I actually do not think it has to do with the occult of the Book of Changes, The Eight Trigrams, and The Supreme Ultimate. Being alive, we are aware of the inevitability of death, therefore we place great significance on filial piety, family, and even our obsession with food is related to this way of thinking. Life is as transient as a fleeting cloud; life is but a dream, indeed thinking this way is part of our experiences. The most important Chinese works of literature are devoted to these subject matters. For example A Dream of Red Mansion describes things fading away, how everything grand and thriving eventually perishes. It seems Chinese people are very extremely sensitive to this sense of impermanence.

Jerome Sans: That's a bit like what I was saying about nostalgia and romanticism; you want to somehow preserve the patrimony of a past that is rapidly disappearing.

Qiu Zhijie: We are responsible for showing how Chinese people relate to

工作室一角 Studio view

this kind of profound experience, and we have to use the materials around us to translate our experiences for the benefit of the world.

I am very pleased by that many foreigners are moved by this exhibition. The look in their eyes reveals they truly appreciate the work. I am really glad that we have moved beyond cultural barriers.

Jerome Sans: I would say that they are both moved and lost, just like children entering into a world they do not understand. It is brand new, so they are both fascinated and bewildered by it at the same time.

Qiu Zhijie: That's great. I think an exhibition space can offer us a chance to experience art in the way a newborn experiences the complexity and surprises of the human world. There is a sense in which my exhibition actually relates to Rilke's Duino Elegies. This is how an artist comes to understand the language of God's creation. Art should strive for perfection in order to live up to the language of God's creation, and further use this language to help God accomplish unfulfilled tasks. God's perfection is attained through our individual fulfillment.

Jerome Sans: This exhibition ends with a kind of monument. Your romanticism has its limits as well. Your work in a suicide prevention association has implications for real life and is not just conceptual, but also practical.

Qiu Zhijie: Anyone with a sense of moral obligation cannot help but try to intervene, try to do more than a detached social observer. Some people would die over financial troubles. If you had the money to help you would want to give it to them. Actually, I don't believe that people themselves choose to commit suicide; rather, they are driven to death—murdered even—by our mainstream values. In this sense, only art can offer a genuine critique of our socially accepted values and offer new ideals. Only art can help us envision possibilities that lie outside of mainstream values.

During the planning stage, I had to resolve my own artistic ambiguity regarding the tension that lies somewhere between making art and fulfilling social obligations or following moral impulses. We must locate a point so these two types of impulses can meet, in order to bridge what I called the "contradictions of freedom," which is a conflict between social concern and individual freedom. I resolve this kind of contradiction and consider works that can balance these issues to be "total art." The Nanjing Yangtze River Bridge Project is a case study of what I call "total art."

Every visitor to the bridge, whether they are driving on the bridge or using the bridge as a place to commit suicide, or standing in the exhibition space at UCCA, including you and me, is just here for a visit.

The monument is dedicated to people who committed suicide and to visitors who journey through the exhibition. They may walk through the exhibition space in half an hour or so, or spend eighty years traveling through life. The monument is for everyone.

Jerome Sans: This is why you are thinking of creating a project in Beijing involving the land, at museums and art galleries, and taking urban programs into nature—outside where people can have unique experiences through your project.

Qiu Zhijie: Yes. This project will continue to take place outside of the Beijing art district. Recently I have been studying plants, including taking my students and spending the past two weeks in Huangshan Mountain. I have done various projects in Tibet of a similar nature. I believe these projects must bridge art and real social events so I can continue making art and finding my own social worth.

Sometimes artists present "undigested reality"—they oversimplify the use of social resources, and the social relevance of their work often lacks breakthrough value. Another mode of creating art takes you to the other extreme and it is easy to become excessively indecisive in your exhibition space. Therefore a good exhibition space is one that helps you connect with the things that are happing outside the exhibition, and integrate your life activities with your art.

Jerome Sans: So how would you describe this current project?

Qiu Zhijie: It is rather complicated.

Jerome Sans: Give us your two-sentence version.

Qiu Zhijie: One, as a solo project, this is an attempt by an individual to understand his own past and present. Two, the project takes the form of a retrospective that examines things neglected along the path of modernization. It is a comprehensive examination of the survival of human ideals.

Jerome Sans: So what are these ideals? What is ideal for you?

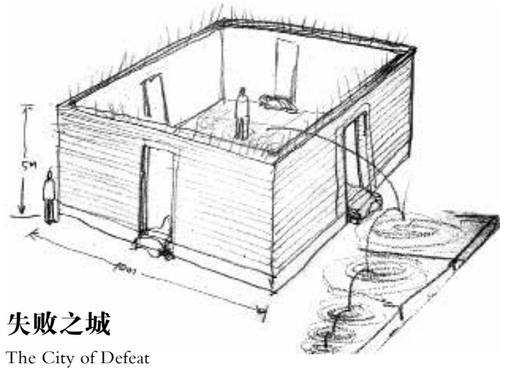
Qiu Zhijie: To walk backward. Finally this exhibition is my gift to my daughter Qiu Jiawa. So my third sentence goes like this: My ideals are the very things I try to protect, and I shall strive to uphold these values for my daughter's happiness ◉

## 破冰——沉没中的巨人

Breaking through the Ice — The Sinking Giant　铁、有机板、石蜡，Iron，acrylic board，and paraffin wax，16m × 5m × 4m，2009

锈铁板制成的倾斜船头，前头翘起。甲板上密密麻麻地布满了鞋印。地面，在锈铁地面层之上，铺满破裂的“冰块” 。船头正前方留出一条没有铺设有机玻璃冰块的锈铁地面。通常在破冰船的船尾部分会拖着一条露出的水面，船头部分是面对这一片坚冰。这个装置呈现的是一个相反的场景。船头前出现一条没有冰的水带。整个船头的造型看上去也像是一个倒过来的鞋后跟，构成了一个巨人倒栽入水中，很多人的脚把巨人的鞋后跟踩进水中的意象。同时，密密麻麻的鞋又像是大船沉没之前只能留在船头甲板上的幸存者。

The tipped bow of the ship was made of rusted iron plates, the front part is facing up. There are shoe prints all over the deck. Broken “ice cubes” are laid all over the floor, which was built above the rusted iron floor. Direct ahead of the bow there is a rusted iron path without plexiglass ice cubes lying around. Often the stern part of the icebreaker will have a tail of water, the bow part is facing the stretch of hard ice. This mechanism shows an opposite scene. At the bow there appears a band of water without ice. The shape of the whole ship's bow looks like an upside-down heel, forming an image of a giant falling to the water head down, and many people stepping the giant's heel into the water. Meanwhile, the densely distributed shoes seem to be the survivors staying on the bow before the ship is submerged.



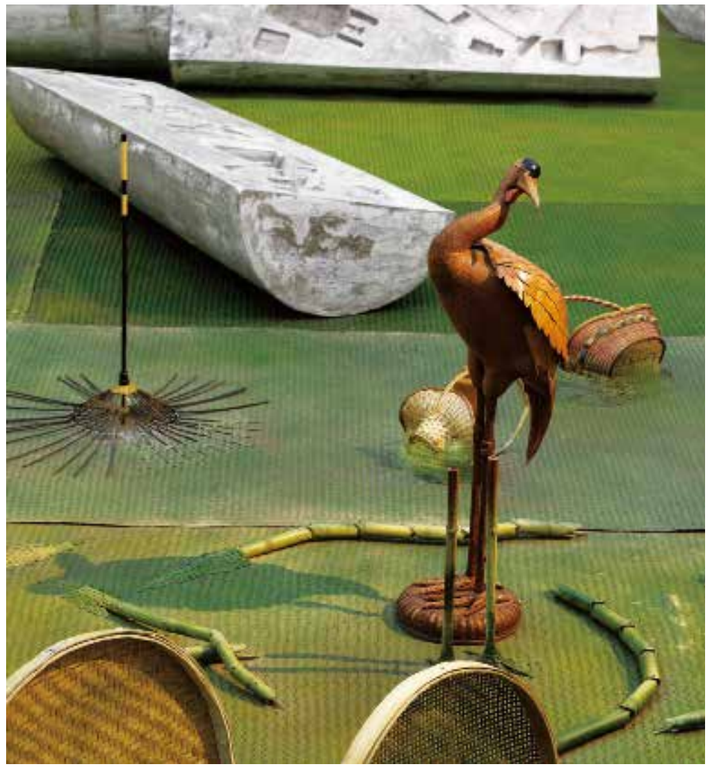
# 失败之城

The City of Defeat

石头、草，Stone and glass，800cm × 900cm × 500cm，2009

装置的结构来自明孝陵的四方城。这是明成祖朱棣所建，据说是想象中的地下宫城露出地面的城楼。这个围合空间的四壁和地面都是石板，而每个龟趺上面是透空的门洞……地面的部分石板刻有多个涟漪的浮雕，涟漪的空间关系按照打水漂的弹跳结构分布，暗示了一颗石头的运动。

The concept for this installation comes from the Square City of Xiaoling Tomb of the Ming Dynasty in Nanjing. The enclosing walls and the ground are all made of stone slabs; while the space above each tortoise-shaped pedestal is an open door… some of the slabs on the floor are carved with rippling reliefs, which are arranged in the format of ducks and drakes, thus implying the movement of a stone.



## 我曾经七十二变

I Used to Have Seventy-Two Forms

竹席和竹编装置，Installation with bamboo mats and bamboo objects，
26cm × 18m × 2m，2009

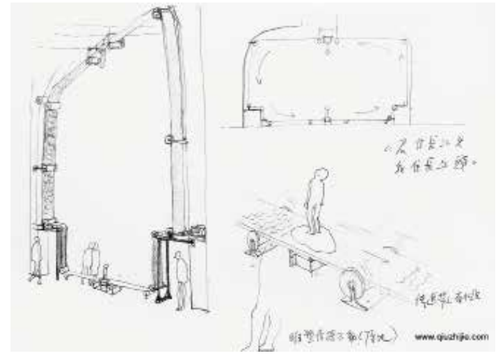
一大片竹席，竹席的颜色在靠近锈铁地面的时候是接近铁锈色的棕色，越往墙边越向竹子的青绿色过渡。竹席上面连接着多种竹器。（从构成竹器的竹材上劈出竹篾，编织进竹席中，使竹席和这些竹器紧紧相连。）竹器包括蒸笼、箱子、摇篮、簸箕、箩筐、桌椅、笛子、箫、芦笙、竹排、竹梯子、鱼箩、筷子等中国人日常生活中常用的种类。一个摇篮的下半部消融在竹席中，当它再次冒出来时，已经变身为一把竹梯子，等它再融化在竹席中，再次从竹席中升起，则变形为书架。这个不断融解、化生的过程，展示了中国人的世界观和生生不息的生存意志。

Here is a large area covered with bamboo mats whose color changes from rust on the floor to the virid scence of the bamboo near the walls. On the mats there are many kinds of bamboo utensils. (The bamboo strips used to weave the mats and utensils tightly together are split from the utensils.) The utensils include food steamers, cases, cradles, dustpans, wicker baskets, tables and chairs, flute, xiao, lusheng, bamboo rafts, bamboo ladders, fish baskets, chopsticks and other kinds used daily by Chinese people. The bottom part of a cradle disappeared into the mats, by the time it emerged again, it has turned into a bamboo chair, the next time it melted into the mats and rose up again it has turned into a book shelf. This process of continuous disintegration and amorphization shows the world value and ever vigourous survival will of Chinese people.

## 芝诺 Zeno

滚轮、传送带、玻璃钢雕塑、磁铁、电机，Roller，conveyor belt，fiberglass sculpture，magnet，and electric motor，26m×9m×0.4m，2009

芝诺，古希腊诡辩哲学家，反对运动的存在，提出“飞箭不动”，“阿硌琉斯永远追不上乌龟”等怪论。传送带的地面部分中央，一个仰头朝上看的“儿童”雕塑，站在一块“石头”上。石头的内部是车轮和强力磁铁；传送带下方的地面上，也是一个强力磁铁和车轮。上下两个强力磁铁使雕塑和地下的磁铁互相吸引，雕塑不会被传送带带走。雕塑下的轮子和传送带下面的轮子以相反方向转动，配合传送带的运行。这样，当传送带不断转动时，这个小雕塑是固定在远处不动的。传送带由电影胶片制成。




Zeno, the Greek philosopher who is best known for his paradoxes, who argued against motion and claimed that “the flying arrow is motionless” and other paradoxes such as “Achilles can never overtake the tortoise.” In the middle of the conveyor belt on the floor, a sculpture shaped as a child facing up stands on a “rock.” Inside of the rock there are wheels and strong magnet; on the floor under the conveyor belt there are also wheels and magnet. The powerful magnet on both sides makes the sculpture and the magnet on the floor attract each other, so the sculpture will not be carried away by the conveyor belt. The wheels underneath the sculpture move in the opposite direction of the ones under the belt, moving along the belt. So when the belt is constantly moving, the small sculpture is fastened down afar. The conveyor belt is made of film stock.

## 一线天 One Line Sky

水泥、日常生活用品，Cement and various daily necessities，25m×9m×5m，2009

两个竖立的烟囱，大的直径 1 米，高 10 米（接近展厅上方的马道）。另一个高 8 米。地面靠墙根摊放多根被剖开露出剖面的烟囱。这些烟囱在制作时，在浇筑水泥烟囱的时候埋入大量日常生活杂物：书籍、锅碗、衣服、小家具……每个物体都有很小的一部分互相接触。当水泥凝固后取出这些物品，水泥烟囱中留下这些物品的空洞的副型，也就是说，当两个半个的烟囱和成一个烟囱，这些物品所占的空间构成了“烟道”。物体之间的接触面有时很小，这意味着这个烟囱的烟道很小，可能只容一炷香通过，是一种“一线天”。浇筑烟囱时所使用的日常生活杂物，固定在展厅西面的大墙上，如同一面攀岩联系墙。正面看上去也像从两根竖立的烟囱中飘出来的“烟”。如果他被假想为攀岩墙，则攀登者的终点是烟囱的出口。

There are two chimneys erected, the big one has the diameter of one meter, the height of 10 meters (close to the berm of the ceiling.) The other one has the height of 8 meters. On the floor close to the walls, there lie several chimneys split open showing the section. During the production of the chimneys, when cementing a lot of daily items were buried in them: books, bowls and pans, clothes, and small furniture... Each object has a small part touching the one next to it. Once the cement is dried, the objects were taken out, inside of the chimney there is the hollow negative space of the objects. In other words, when the two half chimneys are merged into one, . the spaces left by the articles can make up a channel so narrow that just a stick of incense can pass through. The space occupied by the objects forms the “pipe.”The contact area between the objects are very small, which means the pipe of the chimney is very small, so small it may only let a stick of incense pass, hence the "One Line Sky." The daily tools used to cast the chimneys are fixed on the western wall in the exhibition hall, like a connected rock climbing wall. Looking from the front, it also looks like “smoke” drifting from the two standing columns. If it was imagined to be a rock climbing wall, then the end point for the climbers is the exit of the chimney.

## 留在高处：被升起的滑梯

Stay in the High Place: The Raised Sliding Board

升降机、儿童滑梯，Freight elevator and children's sliding board
900cm×900cm×400cm，2009

一个升降车，把一个儿童滑梯举起在高空。滑梯用铁制成，登高的梯级和下滑的滑道都向左侧盘旋。风格上让人想起 1970 年代的幼儿园。升降机是市场上购买的工程机械。事实上假设升降机没有升起，这个儿童滑梯就是真正可以使用的。但由于升降机升高后，滑梯离开地面，升降机便成为某种危险的存在物。

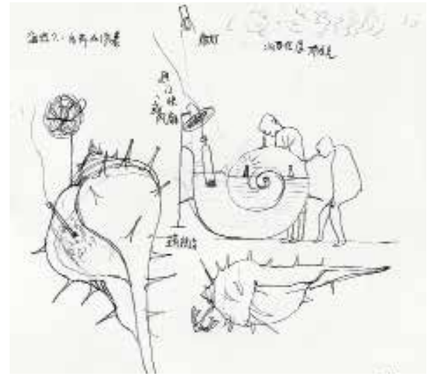
A freight elevator lifts a children's slide to the air. The children's slide is made of iron. The stairs for ascending and the slideway for slipping down both spiral to the left. In terms of the style, it will remind people of the kindergartens in the seventies. The freight elevator is an architectural machine bought from the market. Actually the children's slide could be used if we assume that the freight elevator did not raise it. However, the freight elevator rises and the sliding board is off the ground. So the sliding board becomes a dangerous thing.

## 内部的风暴 Internal Storm

锈铁海螺、航标灯、灯泡、电机，Cerusty iron conch，beacon，light bulb，and electric motor，250cm×160cm×160cm，2009

放大的海螺。钢筋作骨架，用狭窄的钢片在骨架上覆盖，严格地模仿真实海螺内部的螺旋形结构。海螺的上半部分钢筋骨架没有完全被钢片包裹，观众可以看见其内部结构。“大海螺”注满水；海螺内层空间中有一个由马达驱动的螺旋桨，搅动水体，使海螺内的水不断地翻滚。由于螺旋形结构的内壁渐次缓冲了水体的动能，到靠近开口处的海螺外层的水已经完全变得平静。海螺开口处的水面上漂浮着一个木制的航标灯模型。

The installation is an enlarged conch whose skeleton is made of steel rods and covered with thin steel plates. It imitates the spiral structure of the inside of a real conch. The upper half of the conch's skeleton is not covered completely with steel plates, so viewers can see its internal structure. The internal space of the big conch is filled with water where there is a propeller to stir the water. The spiral inner wall of the conch gradually reduces the power of water, so the surface of the water near the opening of the conch remains calm, on which floats a model of a wooden beacon.



## 革命后的马远——长江万顷 · 东风和解放牌汽车

Ma Yuan after the Revolution - Surging Water of the Yangtze River · Dongfeng And Jiefang Trucks

锈铁海螺、航标灯、灯泡、电机 、废旧汽车钢板弹簧，Rusted conch，beacon light，bulb，motor，and used springs from trucks，1m × 4m × 10m，2009

收集数百个废旧的东风和解放牌汽车的钢板弹簧，这些汽车钢板弹簧呈现两头挑起的弧形，密密麻麻一个紧挨着另一个交错摆放，形成一个 4 米宽 10 米多长的面积。形态看上去与水面上的波浪十分相似。颜色和地面一样是锈铁色。平面上看，靠近中部船舱的地方比较规整，另一侧呈不规则形。在钢板弹簧“水面”的中央，有一组弹簧为特殊设置。弹簧的一侧紧贴在地面上，另一侧高高翘起来。两组对衬，形成一种重物压在其上的感觉。在这两组的中央，放置一根芦苇。芦苇的头部带着芦花，尾部是一支毛笔。传说中达摩过长江，站在芦苇上，“一苇渡江”。

Hundreds of the disused leaf springs from Dongfeng and Jiefang trucks were collected, all of which with their ends curling and are densely interlaced, forming a shape 4 meters by ten meters. They look like waves on water surface, with the same color of rusted iron like the floor. On the surface, the part closer to the cabin is relatively neat, the other end is irregularly shaped. In the center of the "water surface," formed by the leaf springs is a special mechanism. One end of the springs is tightly touching the floor, the other end tilts high above. The two sets are symmetrical, giving the impression of a great weight is pressuring down. Between the two sets lies a reed with flowers at the tip and a brush pen at the end. Legends say that Dharma crossed the Yantze River on a reed. That's the story of "crossing the river on a single reed."

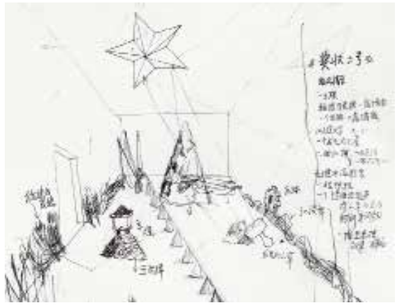
## 革命后的马远——湖光潋滟

Ma Yuan after the Revolution - Waves upon the Lake

钢板、绳索，Steel and rope，450cm × 200cm × 150cm，2009

三个由整块钢板制成的刨丝器，每个上面均有若干圆形的刀口，打磨锋利。其中两个散乱地放置在锈铁地面上，看上去与地面浑然一体。另一个竖立靠在墙上。平放的和竖放的两组刨丝器上的圆形小刀口方向相反，如同不同方向的波浪。粗大的麻绳在这些圆形刀口中穿过，在整块钢板的上下反复穿进穿出，并在两组刨丝器之间互相打结，把不同方向的波浪拧结在一起。

Three grates are made of whole steel boards and each surface has several sharp circular blades. Two of them are laid horizontally on the ground, which is covered with rusty iron plates making it appears as if they are well integrated with the ground. Another one stands against the wall. The direction of the small blades of the two group graters (horizontal group and erect group) is opposite, just like waves from different directions. Thick ropes pass through these circular blades up and down and are knotted each other between the two group graters to twist the "waves" together.



## 奖状 3 号 Certificate No.3

铁板、水泥、农作物、有机玻璃、雕刻字、红旗，
Iron board，cement，crops，fiberglass，iron characters，and red flags，
900cm × 630cm × 250cm，2009

这个装置的概念是把一张带有南京长江大桥图案的奖状拆开变成实物。左边沿着墙根放着一个齿轮，很多稻草和麦穗。一辆煤车，煤车中杂乱地盛放着一堆高粱、玉米、棉花等农作物。右边是一堆文字，杂乱地堆成一堆，成为乱码。一个铁制的公章，文字也脱落到地面，成为另一小堆乱码。房间中央的地面，南京长江大桥的形象转换成一根铁轨和九堆水泥粉末。铁轨架在九堆水泥粉末的顶尖上。房间尽头正对观众的墙面，墙根下随意地放着六面红旗。墙上的高处，悬挂一个镜面组成的五角星。射灯的光打在上面，在空间中形成多个三角形的光斑。

The concept of the installation is to disassemble the images of a Nanjing Yangtze River Bridge themed merit certificate into physical things. On the left along the walls, there lie gears, rice straws, and wheat stalks. There is also a coal cart, fully loaded with agricultural produce such as sorghum, corn and cotton. On the right there are a pile of Chinese characters in random order. There is also an iron seal, whose texts have fallen onto the floor, forming another pile of random characters. In the middle of the floor, the image of Nanjing Yangtze River Bridge transformed into a rail track and nine piles of cement power. The track was set on top of the nine piles. At the foot of the wall directly facing the audience to the far end of the room, lie six red flags. On top of the wall hangs a five-pointed star made of mirrors, which reflects the spotlight to form several triangular light spots.

## 北京 Beijing

灯箱、电子倒计时表、照片
Light box，digital countdown clock，and photograph，300cm × 400cm × 600cm，2009

一面墙上是一张照片，从现在的北京街头拍摄过时的倒计时表——“现在离北京奥运会开幕还有 000 天 00 时 00 分 00 秒”。另一面墙上是一个不锈钢制的“公元 5000 年倒计时表”。

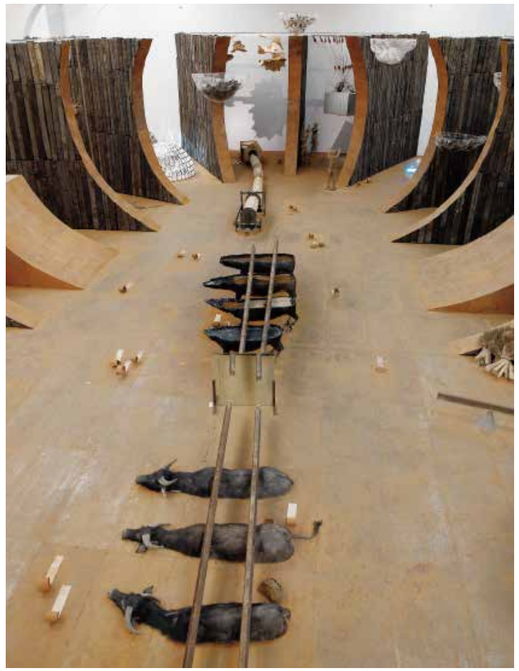
The photo on one wall taken from a street in Beijing is of a digital countdown clock showing there are zero days left before the 2008 Beijing Olympic Games opened. A clock on the opposite wall made from stainless steel is counting down from 5,000 A.D. to zero.

## 南京 Nanjing

镜 子、 水 泵、 水，Mirror，water pump，and water，400cm × 600cm × 400cm，2009

小房间。四个带有南京长江大桥图案的镜子。在有大桥图案的地方打眼，从孔中淌出水，水流下，落在镜子下面的水槽中，由电动水泵循环。观众进入房间可透过水流在镜子中看到多个自己的形象。

In the little room hangs four mirrors with designs of Nanjing Yangtze River Bridge. Driven by a hidden apparatus, water trickles out of the mirrors and into troughs beneath. When you enter the room, you can see several reflections of yourself in the mirrors.



## 建国方略 The Nation's Building Strategy

水牛标本、铁轨，Water buffalo specimen and railway tracks，1.5m×1.5m×20m，2009

四个水牛标本，从上面四分之一处切开。每个水牛分成两半，背部和体腹与四肢。四个水牛的下半部分放在竹席之上，从西面向东延伸。水牛背部放两根七米长的铁轨，平行。铁轨的尽头都磨成钢针。这四个水牛被切去背部，露出剖面；将标本处理制成防水层，灌入水。在水面上密密麻麻地放满竹笛子，充当“枕木”。出现在铁皮地面的另一组装置中，四个水牛标本只有背部和头部，直接放在锈铁的地面上，看上去如同中国画里面经常画的水牛泡在池塘里，露出背部和头部的样子。铁轨的针尖与第一组的两根铁轨的针尖相对。

A quarter of the bodies of the four buffalo specimens are cut off from the top, while the remaining lower parts are placed on the bamboo mats, spreading from east to west. The ends of the rails on the backs of the buffalo are ground into needles. The backs of the four buffalo are cut off to reveal the sections. In another set of installations, there are only buffalo backs and heads placed on the rusty floor, looking as if the buffalo are in the water with their backs and heads above the water as often shown in Chinese paintings. The ends of each rail meets up joining the two sections into one.

## 云是无辜的 The Clouds Are Innocent

有机玻璃、动物标本，Fiberglass and animal specimens，11.9m×1.2m×0.9m，2009

云只是一种气象现象，而云分祥恶，则因观云者自己做了染料；云本无心，需要被提醒。用无色透明亚克立吹塑工艺，吹制两个几乎完全近似的透明“云彩”，挂在展厅的空间当中，其中一朵“云彩”中放入乌鸦标本，这朵“云”即成为乌云；在另一朵“云彩”中放入丹顶鹤的标本，这朵云彩称为“祥云”。

Clouds are a meteorological phenomenon, but the people who observe clouds consider them lucky or unlucky things. People need to be reminded that the clouds are innocent. Two similar transparent "clouds" made of acrylic hang from the ceiling of the exhibition hall. One is filled with crow specimens and is named dark cloud, in the other one is filled with white cranes and is called "lucky cloud."

## 黑暗照亮了我 Darkness Illuminates Me

有机玻璃、霓虹灯、不锈钢，Fiberglass，neon light，and stainless steel，
100cm × 100cm × 130cm，2009

制作一个有机玻璃的大灯泡。灯泡内部的钨丝由霓虹灯代替。用霓虹灯弯成英文词 Darkness 的形状。霓虹灯为蓝色。

The bulb is made of fiberglass, and the tungsten is replaced by blue neon filament that is bent into the form of the English word "DARKNESS."

## 导体和耗材　Conductor and Consumptive Materials

木、导线、小灯泡、大铅笔的刨花、蓄电池、大卷笔刀，
Wood，conductor，small light bulb，wood shaving，storage battery，and oversized iron pencil sharpener，13m×2m×8m，2009

用整根树木制成巨大的铅笔，六角形，直径约 45cm，每根长 180—400cm，铅笔中心是直径约 10cm 的石墨条。铁板做一个巨大的卷笔刀，锈铁颜色，状如棺材。这个卷笔刀可真实地使用，能削出盘旋的铅笔刨花。一堆破碎的铅笔刨花随意地堆放在墙角，是为耗材；一个连贯的铅笔刨花悬挂在展厅中，盘旋而上，状如龙卷风，灵魂升天。铅笔是被消耗的物品，同时石墨是最好的电导体，导电性能比铁和铜高出 100 倍。在大卷笔刀的内部放一个蓄电池，一根铜线从卷笔刀的入口出来，固定在第一根铅笔的铅笔尖上。铜线的另一头通向最后那根铅笔尾部的石墨。铜线中连着一个小灯泡，发出微弱的亮光。

The giant pencils are made from a whole tree. The surface is a hexagon, with the diameter about 45cm, each 180cm to 400cm long. the core of the pencil is graphite stick with the diameter about 10cm. The iron plate has been made into a giant coffin-shaped pencil sharpener in a rusty color. The sharpener can be used as a normal sharpener; it can produce spiral pencil shavings. A pile of pencil shavings is carelessly placed at the corner of the wall as consumptive materials; A continuous pencil shaving hangs in the exhibition hall, spiraling upward like a tornado with its soul ascending to heaven. Pencils are items to be consumed, while graphite is the best electrical conductor – its electrical conductivity is 100 times higher than that of iron and copper. A storage battery is placed inside the big sharpener, the copper wire extends out from the slot of the sharpener and is fastened to the tip of the first pencil; the other end of the wire is connected to the graphite at the end of the last pencil. A small bulb is connected to the middle of the copper wire, giving out dim light.

## 传国玉玺的阴影笼罩着稻田

The Shadow of an Imperial Seal Hanging over the Paddy Field

木、木箱、滑轮组、缆绳、稻草人，
Wood，wooden box，pulley block，rope，and scarecrow，625cm×400cm×400cm，2009

“受命于天，既寿永昌”的谎言导致传国玉玺变成一块疯狂的石头，而事实上一种只有历史悠久的植物可以承受这句话的分量。在这个装置里我选择了稻草，沉重的玺印高悬在稻田之上随时可能落下。通过滑轮组，稻草人举起了沉重的印章。

The false saying "a country will be prosperous forever if the emperor receives instructions from God" leads the imperial seal to become a crazy stone. In fact, only historical plants can embody the connotation of this sentence. In this installation, the heavy imperial seal hanging over the paddy field may fall anytime. It is supported by scarecrows by means of the pulley block.

## 凸镜屋（化冰之屋）

The House of Convex Lenses (The House Of Melting Ice)

凸透镜、不锈钢、灯光，Convex lenses，stainless steel，and lighting，
400cm × 400cm × 200cm，2009

双面凸透镜挂满了不锈钢框架的爱斯基摩人半圆形雪屋。观众进入这个屋子可以看到上下颠倒的外部景观。凸透镜的焦距在 2 米处，半圆屋子的半径也正好是 2 米，阳光通过凸透镜，聚焦在半圆屋子的正中心点，将会点燃易燃物。

The frame of the Eskimo semi-circular igloo is made of stainless steel stuck with double-faced convex lenses. Viewers can see the outside upside-down scene when they enter the house. The focal length of the convex lens is two meters and the semi-diameter of the house is also two meters. So when the sunlight gets through these convex lenses, it focuses on the central point of the semi-circular house to potentially light any substance put there.

## 棱镜屋（彩虹之屋）

The House of Prisms (The House of Rainbows)

三棱镜、不锈钢、灯光，Triple prisms，stainless steel，and lighting，
300cm × 150cm × 150cm，2009

不锈钢框架的爱斯基摩人半圆形雪屋。框架上挂满教学用光学三棱镜，阳光照射在这个由 1500 个三棱镜组成的雪屋上，形成无数的彩虹。

The frame of the semi-spherical Eskimo igloo is made of stainless steel, which is enclosed with triangular prisms. Rainbows form when the sunlight shines on the 1,500 triple prisms in the igloo.

## 根锚 Root Anchor

木质的树根雕刻的锚、绳索，Anchor carved from a tree root，and rope，
6m × 1.8m × 11.8m，2009

带有根须的大树根雕成的船锚。根须保留。这个锚如果抛入水中，能帮助沉没的大船浮起。当它接触土地，会缓慢地生根，成为一个植物的锚。

A big tree root is carved into a ship anchor. It will help a sinking ship rise up if the anchor is thrown into the water. It will also slowly grow roots and become an anchor of the plant when it touches the soil.

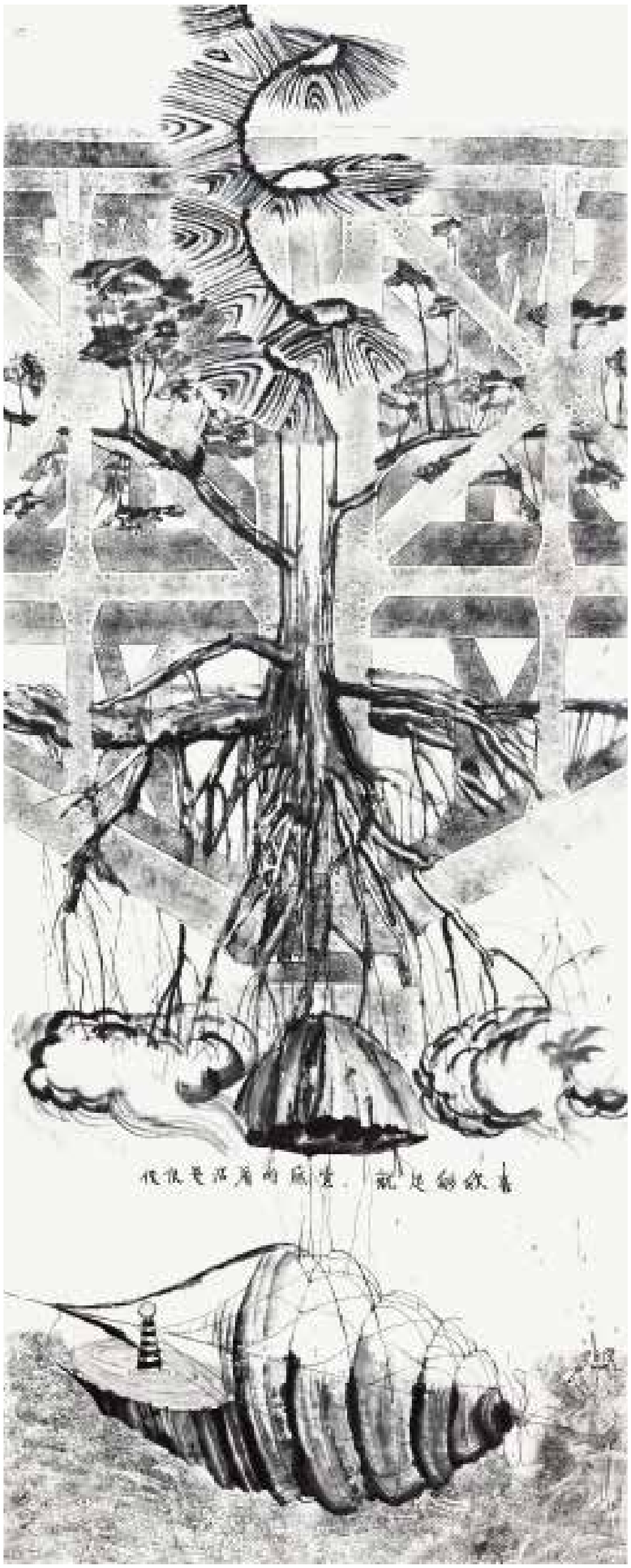
## 到此一游纪念碑 Monument to Commemorate the Visit

玻璃柜、杯子，Glass cabinet and printed mugs，250cm × 120cm × 20cm，2009

立方体玻璃柜每个隔断内分成多层隔断搁架，每个之间的间隙刚好可以放进一个搪瓷印花杯子。整个玻璃柜内密密麻麻放满了杯子，约 250 个。每个玻璃杯上的印花都是不同的。一面印着一个人在南京长江大桥上面留影的旅游纪念照，另一面是南京长江大桥栏杆上的涂鸦。既有旅游者的“到此一游”，也有自杀者的“爱恨情仇”。这样，玻璃柜子从一面看是几百张旅游纪念照。从另一面看是几百个文字涂鸦。

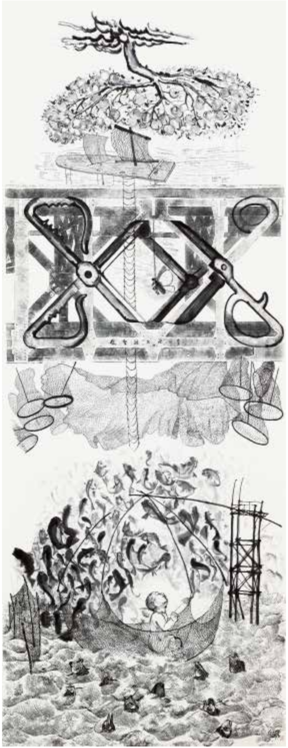
Each cubic glass cabinet is divided into many small partitions. One enamel printed mug can fit tightly in each of the partition. So the whole cabinet is cramped with mugs, about 250 of them. The printings on the mugs are all different. One side of the mug is printed with souvenir pictures taken by on the Nanjing Yangtze River Bridge; the other side is printed with graffiti from the handrail of the Nanjing Yangtze River Bridge. Among the graffiti, there are written comments of tourists about their visits to the bridge and words of love and hatred left by suicide victims. So from one side of the cabinet you will see hundreds of tourist souvenir pictures, and from the other side hundreds of text graffiti written by visitors.

# 给邱家瓦的 30 封信
# 30 Letters to Qiu Jiawa

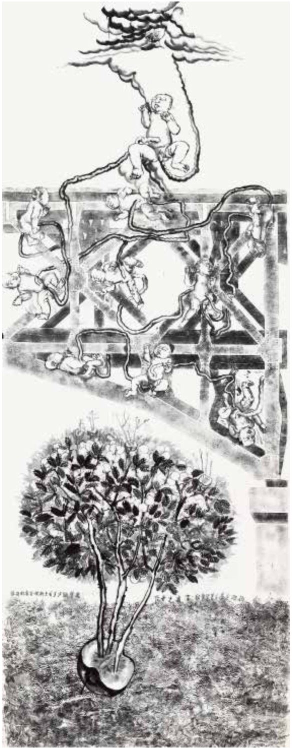


**仅仅是活着的感觉就足够欣喜**
The Feeling of Being Alive Itself Is Joyous Enough
300cm × 145cm，2009

**虽说过眼云烟，但也曾是万物**
The Fleeting Clouds Were Once Everything
500cm × 190cm，2009



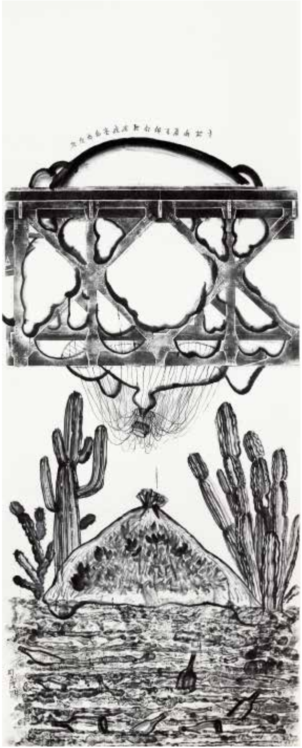
**你曾经九死一生**
You Once Survived Nine Deaths
500cm × 190cm，2009



**你要去数清一个苹果中有多少棵树……**
You Need to Figure out How Many Trees There Are in an Apple
500cm × 190cm，2009

你們要互相成為灌溉者……

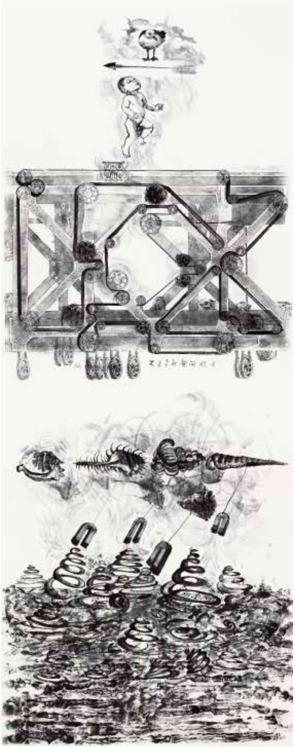
**你们要互相成为灌溉者**
You Have to Become One Another's Source of Water
500cm × 190cm，2009



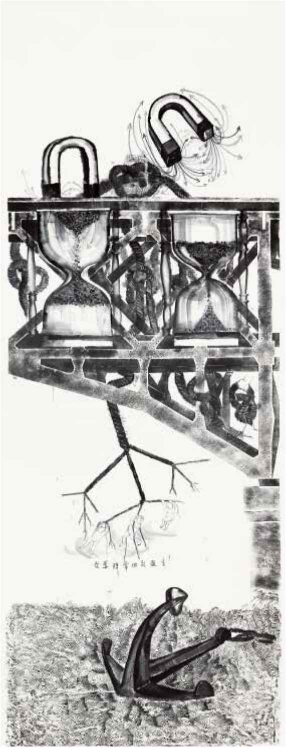
**把你的秘密放在他们够不着的地方**
Put Your Secrets in a Place beyond Their Reach
500cm × 190cm，2009

**用你的耐心战胜冷漠**
Use Your Patience to Win over Indifference
500cm × 190cm，2009

**他们所说的未来只是空中楼阁**
The Future They Describe Is Only a Mirage
500cm × 190cm，2009

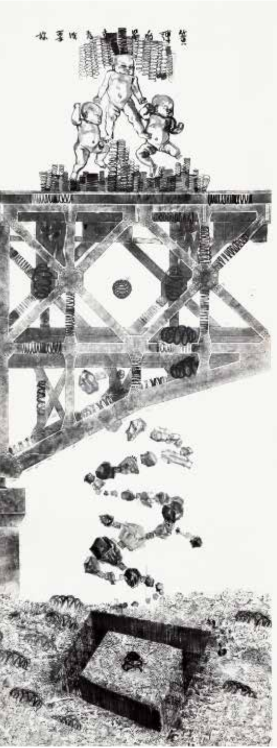


**不要尝试离开现在**
Do Not Try to Leave the Present
500cm × 190cm，2009

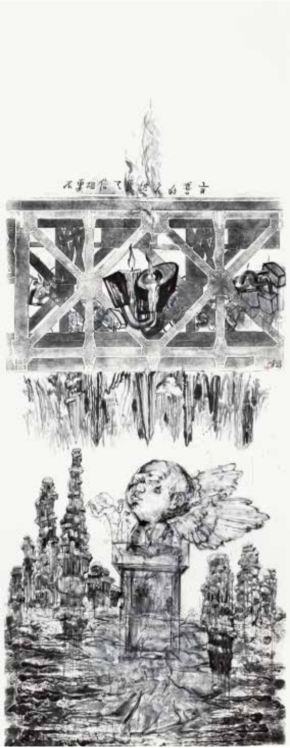


**你要时常回到过去**
You Should Go Back to the Past from Time to Time
500cm × 190cm，2009

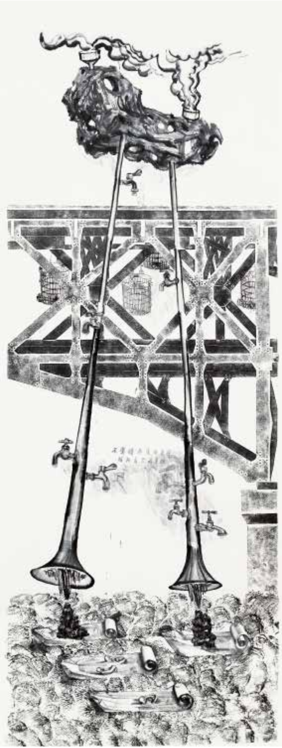
**你**
You
500



**要做世界的弹簧**
u Should Be the Spring of the World
cm × 190cm，2009

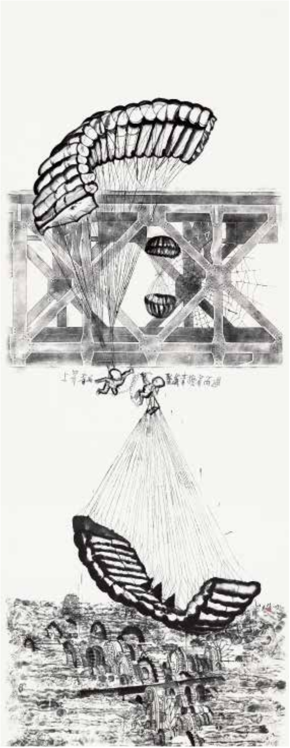

不要相信天长地久的誓言

**不要相信天长地久的誓言**
Do Not Believe in Oaths of Eternity
500cm × 190cm，2009

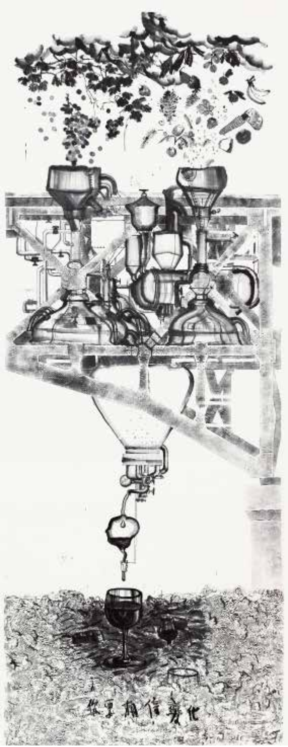


**不要让过度的表达成为自己的负担**
Do Not Let Exaggerated Expressions Become Your Own Burden
500cm × 190cm，2009

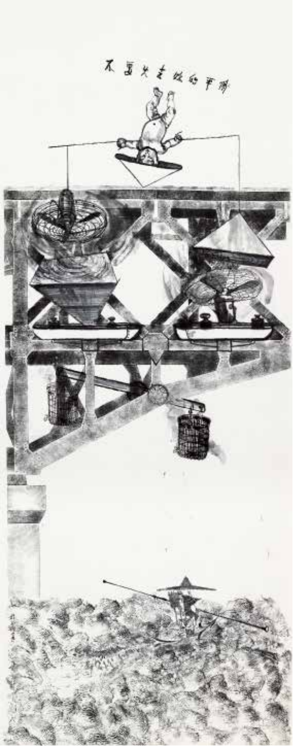
**每一种结果都并不太坏**
None of the Results Seems Too Bad
500cm × 190cm，2009



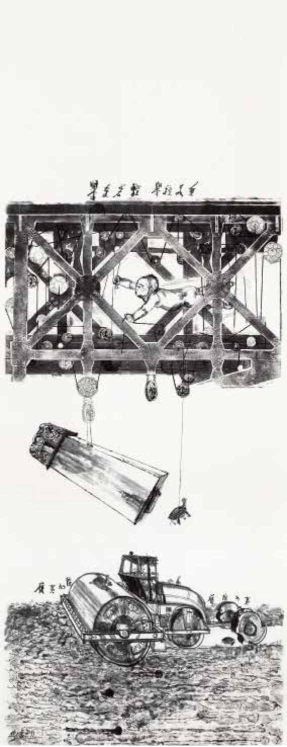
**上升者与下坠者擦肩而过**
The Ascending and Descending Brush Shoulders as They Pass
500cm × 190cm，2009



你要相信变化
You Need to Believe in Changes
500cm × 190cm，2009

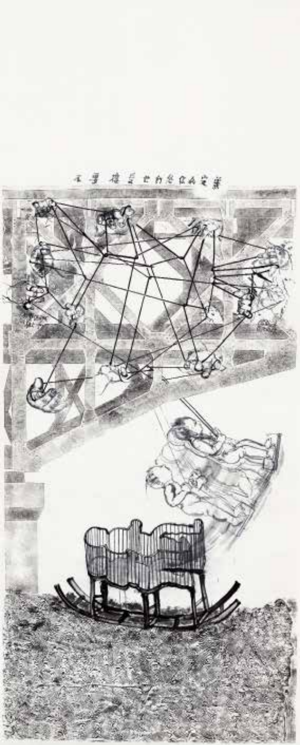


不要失去你的平衡
Do Not Lose Your Balance
500cm × 190cm，2009

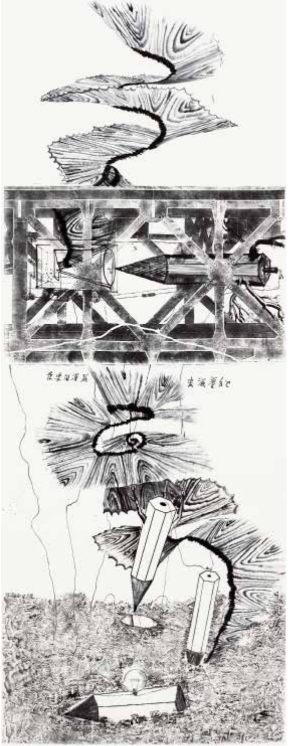


举重若轻 举轻若重
Lift the Heavy as You Would Lift the Light and Vice Versa
500cm × 190cm，2009

在平静中你才能看得清楚
Only in Tranquility Can You See with Clarity
500cm × 190cm，2009



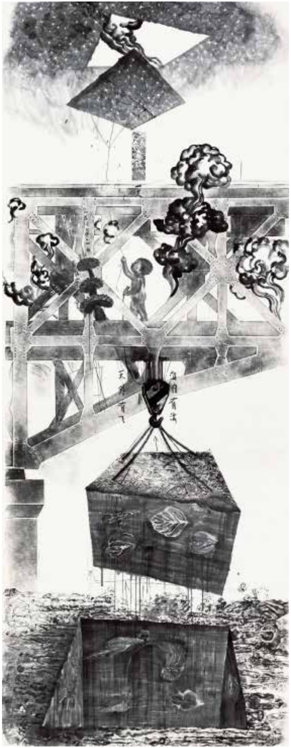
不要接受他们给你的定义
Do Not Accept How They Define You
500cm × 190cm，2009



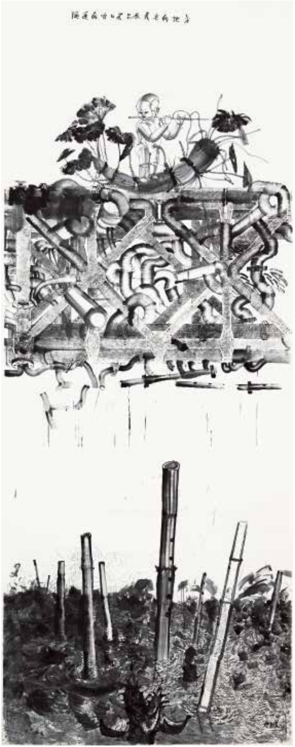
你要用消耗来滋养自己
Consume Your Energy to Nurture Yourself
500cm × 190cm，2009

不要忘记你儿时的怀疑

不要忘记你儿时的怀疑
Do Not Forget What You Doubted when You Were a Child
500cm × 190cm，2009

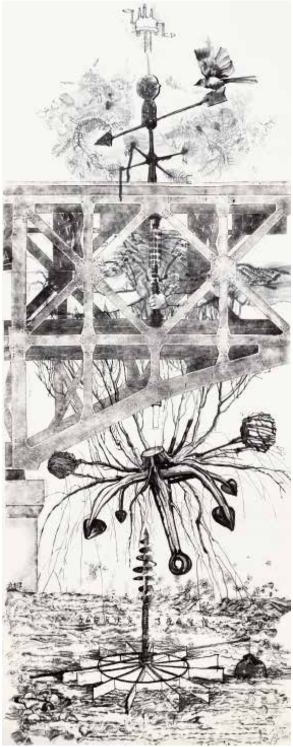


天外有天 海内有海
Beyond the Sky There Is More Sky, within the Sea There Is More Sea
500cm × 190cm，2009

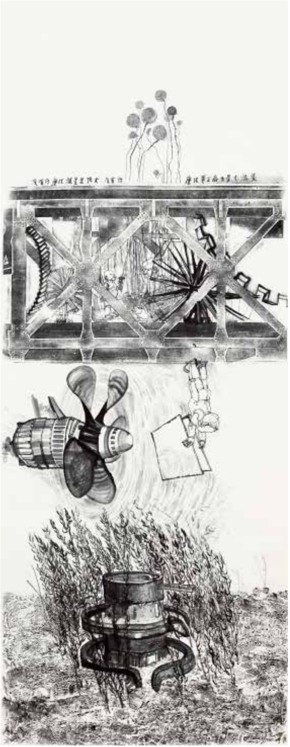

隧道的出口不只在发光的地方

隧道的出口不只在发光的地方
The Exit of a Tunnel Is Not Necessarily Located Where the Light Is
500cm × 190cm，2009

你不用在他们的比赛中成为胜利者
You Do Not Need to Become a Winner of Their Contests
500cm×190cm，2009

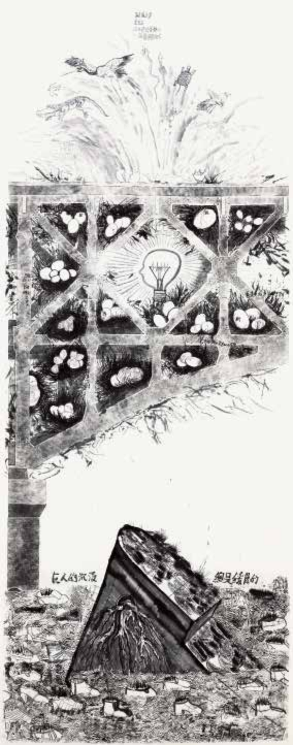


你的态度决定了你的深度
Your Attitude Determines Your Depth
500cm×190cm，2009



没有什么比温柔更强大
Nothing Is Mightier than Tenderness
500cm×190cm，2009

关于黑暗和光明的知识都只是幻象
All Understanding of Darkness and Brightness Is an Illusion
500cm × 190cm，2009


巨人的沉没
总是缓慢的

巨人的沉没总是缓慢地
The Sinking of a Giant Is Always Slow
500cm × 190cm，2009

**谁也无法禁止你偷着乐**
Nobody Can Prohibit You from Laughing Secretly
500cm × 190cm，2009

**土壤的胜利姗姗来迟**
The Belated Victory of Soil
500cm × 190cm，2009

# 偶像的黄昏

瓦莱丽·史密

一个男人从他遥远的家乡一路来到南京，他的父亲曾经带他来过这座城市，那时他还是个孩子。他走近著名的南京长江大桥，想起父亲曾经充满骄傲地带他看大桥各个部分的结构。父亲反复对他讲这座大桥是全世界最长的桥，是完全靠中国人的双手建造起来的，没用外国人援助。他知道很多关于这座桥的信息。这座桥每天承载一百万行人、两万台汽车、不间断运行双向列车，它将中国带入 20 世纪。大桥的形像伴随男孩度过他的童年，它被印在学校的课本上，教室的墙壁上，校长的办公室，父亲最喜欢的茶杯上，甚至在他高中的奖状上。无意之中，这形象已经深深扎根在他的脑海。很多人像男孩的父亲一样，将大桥看作是面向未来的启示性象征。大桥承诺了一种进步、繁荣、人人平等的新图景。今天，这个男人再次来到这座桥，他不是要去回忆这些，而是想要忘记。大桥已经失信。他迈步走上大桥，不带感情、不想未来、不存希望地向前走。他跨坐在这根六米长的钢梁上俯身拥抱飘渺的雾气，此时南京已入黄昏，大桥上的灯光正明灭闪烁。

自 1968 年南京长江大桥完工时算起，在这座桥上发生了 2000 起的自杀事件（还有 2000 多起未见报道），它比艺术家邱志杰年长一岁。这是邱志杰在过去的 5 年中专注于“南京长江大桥自杀现象干预计划”的最大动力。“自杀现象干预计划”自发起开始，历经多次重要的转化实现，在上海、新加坡、北京包括现在到柏林的展览都集中于展现了这个项目的不同面向。柏林的“偶像的黄昏”展，是邱志杰众多展览中的一个，也是他这项庞大工作的沉淀。人们即使没有关于它从何而来的知识，也能由标题推想出终结的感觉——一个时代的结束。当然，尼采在 1888 年写下了《偶像的黄昏》，意在写成反抗社会诸弊病的宣言。有趣的是，近一个世纪之后，在地球的另一端，中国知识界用尼采，特别是他的《权力意志》作为理论基础来反对中国政府的控制政策。

尽管，在肃清四人帮的法西斯倾向时，追溯到了《权力意志》和纳粹的关联，在“文革”过后早期有抵制尼采的偏见，尼采的号召却最终得到了响应。他对辩证法理性和社会制度的批判，还有他对非理性的热情在中国知识分子当中颇受欢迎，当时他们普遍对从 1980 年代中后期所谓的社会改革感到幻灭。在清醒认识到毛泽东的“文化大革命”已经失败之后遗留下来的意识形态裂缝，发展为对欧洲哲学的巨大热情，开启介绍之路的是中国文化院，是当时首批成立的非学院机构之一。尽管在北京对萨特、弗洛伊德、叔本华和尼采理论的讨论热火朝天，它们却并没有对 1980 年代后期的文化虚无主义和反传统主义进行修正，只是提供了多重声音。说不清是好是坏，他们留给后人的是对马克思主义和毛所做的一场场论争。



在邱志杰受正规教育的最后几年里，一直伴随着历史事件所留下的创伤。像他的同代人一样，他努力理解已经扎根的紧迫政治氛围。他 1992 年毕业就离经叛道，开始做录像、表演的策展和同身体有关的行为作品，是时候尝试学校教授过的新媒介、新形式。天安门事件 10 年后，邱志杰等人举办了一系列称为“后感性”的活动，这些变成了他们在中国正典之外形塑自己的概念图景的机会。甚至就在那时，开始出现了异化和妄想的基本的主题，也包括独特的语言和记录。以在不同都会的场所所作的文化和实地调查为基础，录像和行为的媒材合并后的内容形成邱对“总体艺术”的想法。在早期关键的几年，为邱提供了养分，使他能够聚集起精力和艺术鉴别力以抨击后天安门事件的社会的主旋律：生与死，自由和监禁，死亡和不朽，个人与集体，分离姿态和纪念碑。

邱志杰以谨慎的平衡使用这些辩证的概念，在柏林世界文化宫的主要展览馆和外面的花园里上面提及的至少四个单元实现了这一“总体”作品。在这四件中最大的作品是把内部空间的中央轴线转换为一个被悬在半空中基座的装置。这件作品让人想起他 2007 年的作品“纪念碑”。“纪念碑”是邱志杰在 1980 年代所作拓片，灵感来自于半坡遗址发掘出的石碑。他创造了成系列的八件水泥墩，每一件都包含了多层碑文。例如，一块刻有历代革命性口号的水泥墩子，每一层分别代表一个时期从后秦层层贯穿到后汉和后唐，一直到 1970 年代末的毛泽东和邓小平时期。每一层都作出拓印，然后再用水泥覆盖。其他墩子有“中国人如何看待外来民族或文化的话语”、“维新派”重要刊物的报头、卡拉 OK 房的歌单，在公共记忆中已经根深蒂固的成语，随意选取的书法作品和电子邮件，艺术家电脑内的日记片段和他在青春期时发明的密码。一系列水泥墩子和拓片是个人和集体记忆的考古学。它分析了隐含在书法风格变迁中的社会和政治规范，以及深嵌其中的意识形态。

邱志杰以“谁是世界上最幸福的人？”这件观念相近的作品重返“纪念碑”。一双摇摇欲坠的靴子被放在一个被弯曲成半圆形巨大钢索的顶上，钢索的底部连接着一个纪念碑的底座。这整个由靴子、半圆形钢索和底座组合的结构复制为九座，全部悬在半空，连在纵贯展馆的钢索上。九件水泥墩子对应的是南京长江大桥的九个桥墩，它们的稳定性和牢固感与大桥相联系，而它们内涵的威严与主宰的气势又在似乎并不安全的、精细的结构之下岌岌可危。每一条从半空中垂下的钢索都像一串串的灯笼，在空间循环的气流中轻轻摇摆。这些反纪念碑的后来者暗喻着某种人的传送装置，像是滑雪吊输送机，或工厂的生产线。我们能够想象每天在大桥上通行的几百万人，也让人反思使其无法被穿越的极高比例。

整件作品的关键是成系列的靴子，不前进，而是险要地平衡在钢索，悬置在空中。可能有人会联想到梵·高的作品里的靴子，没有人在穿它，却显现着更多的人类存在的痕迹，无论是梵·高或邱志杰的靴子，都是最根本的关于人类存在的物，承载着庄子的哲思，这是一位公元前 4 世纪的相对主义和怀疑论者。在他的谈论事物转化的《至乐篇》的第四部分，他怀疑意识与潜意识的区别。在哪一点上体现着我们——作为人类——那些我们认同的梦想或者一些状态，我们自认是身陷其中又或者是不太相干的好和坏，快乐和悲伤，活着还是死去。“谁是世界上最幸福的人？”里萦绕着这些基本问题。

在一次柏林的旅行中，邱志杰拍摄了 18 位著名历史人物雕塑的阴影，包括弗雷德里克二世、马克思和威廉·冯·洪堡特，这项为“时隐时现的漫游者”提供了基础的调查工作是依靠阳光而完成的。然后，他将这些阴影的照片转为剪影，像旗帜一样倒挂在窗上，在展场内成为一道有窗空的墙，这样剪影的图形在地面形成了正确的图形。当秋天和冬天的日光照射进玻璃墙，这些影子的影子就在一天内投射出相协移动的影子。处在隐秘与永恒的行动之中，“时隐时现的漫游者”是时间本身，是无法捕捉的，唯一的线索是这些重大历史人物所做的令人难忘的贡献。那座从现在到公元前 5000 年的倒计时时钟为此做了明确的演绎。但是，这些伟人能同与历史的关系越来越疏离的公众有什么样的可能的关系？邱志杰以艺术的技法表达出他们的伟大——他们的知识的重量已经在阴影中隐蔽不见，就像在他的早期作品《纪念碑》里那些被掩藏在巨大水泥块里的累积了几个世纪的言辞。

在《奖状 4 号》这件作品里，影子仍是主角：一面巨大的屏幕在播放南京长江大桥无处不在的形象。另一件大制作的奖状的材料再现是《奖状 2 号》，它是邱志杰在上海证大美术馆展出过的，用生锈的铁铸造而成。这件铁奖状各具形状的组成部分都已经被局部地割开，掰弯，像巨大的刀刃一样充满威胁地朝向空间里的参观者。在柏林的《奖状 4 号》的图像是显出的欢迎，使用玩具和像商店橱窗里的纪念品那样的旋转运动的光学镜片从背后投射。在屏幕上构成大桥图案的垂挂物是用一些童装的边边角角做成的，这些衣服的图案是从红旗上剪下来的，悬挂在空间里面。衣服本身指涉制服，它也牵涉 1960 年代的政治口号，“三面红旗”，曾经真实地悬挂在南京长江大桥的桥头上。在柏林展出的《奖状 4 号》，这帧幻影的构造被揭示出来，展现给屏幕背后的公众。屏幕背后是一面墙，上面贴满了由各所学校颁发的真正的奖状，这只是一个庞大的档案的冰山一角，档案的规模本身就足够给人留下极为深刻的印象，而在“文化大革命”期间大桥被看作是终将胜利的消息。展场内的整片区域就是一间活生生的剧场，在这里幻觉被细分成了构成的部件，揭示出了这场戏剧的运行机制。邱志杰和他的团队将在国会大厦豪斯厅为观众做生动而内容详尽复杂的，与这座大桥相关联的强有力的政治象征主义的仅只一次的开幕表演。

也许这场演出的第四单元是其中最为光怪陆离和形而上学的。“我们终于打败了狗娘养的”，这是新西兰人埃德蒙·希拉里在 1953 年 5 月 29 日登顶珠峰后下来时说的话。希拉里和同行的一名尼泊尔夏尔巴人丹增·诺尔盖，成为第一组从东南坡登上珠峰的登山队。在这里这句话被用来命名一件使用了拼贴手法的装置，水泥制作的底座上面插着镀铁的三面旗帜和旗杆，翻倒的水泥底座露出两个囚室模样的门被反锁的活蜂巢。这件作品就被侧躺放置在外面的草地上。透过展厅的玻璃窗，能够看到蜜蜂正自由地从巢里飞进飞出，巢却已经被永久地限制在了水泥洞穴之内。在希拉里的成功登顶近 7 年之后，两名中国登山者王富洲、屈银华和来自西藏的向导贡布由禁止外国人入内的北坡登顶珠穆朗玛峰。中国队大张旗鼓，宣扬他们的胜利，并将荣耀归于政府和“文化大革命”，将一面五星红旗和一尊毛主席石膏像留在山顶。据说，丹增留下一盒巧克力，作为留给峰顶和希拉里的礼物，还有一只别人给他的十字架也被留在了的山顶。但他们也留下了一把登山镐，镐柄上绑了英国、新西兰和中国的旗帜。

攀登珠穆朗玛峰的故事常常卷入民族优越感和个人成功的翻腾之云中。这是些人类征服了自然，要对此做出社会和政治奖励的故事。生活变成了一项奥运项目，不管是在体育、学术还是其他专业领域，所有的公共成就都变成了要争第一，拿金牌，做胜利者。日甚一日，社会的压力用提升和奖励，用数字和宣传，用钱和一个物质的世界塑造个人的野心。虽然邱志杰点出的是他的国家的状况，但谁都能认识到这是普遍现象。如果在这个故事里要讲求德行，那就是这样的想法，无论居住在地球上的哪个地方，我们必须找到自己的道路，并且它的方向必须是能使我们个人为我们所属的更大的人类群体负起责任。

而我们自己一手建造的纪念碑可能会遮住我们的去路，而回来的路也在我们自己。

邱志杰同庄子一样，是机制的怀疑论者。但，并不是所有的选择依照这一立场。在一个执政者有巨大控制的国家，成为一名社会批评家需要很大的勇气。以对历史的敏感和对过去的尊重，邱志杰在持续地刺探中国貌似合理的政治统治表象。他与统治的法则相抗，对道德提出了怀疑，在《批判的选择》中，作者就认为个人主义是对抗极端理性主义和保守文化的有效工具。个人的位置在哪里，他或者她对社会的责任是什么？这在当代中国是极为紧要的问题，对德国而言，第二次世界大战的痛苦教训也让她仍然可以强烈地感受到这一点◎

大卫·A·凯利，最高深的中国世界：尼采与中式思维，1907–1989，格莱姆·派克 （编），《尼采与亚洲思想》，芝加哥大学出版社，芝加哥，1991，第 160 页。

刘晓波，《选择的批判》，上海，1988， 被引用于大卫·A·凯利，最高深的中国世界：尼采与中式思维，1907–1989，格莱姆·派克 （编），《尼采与亚洲思想》，芝加哥大学出版社，芝加哥，1991，第 165 页。

创作《时隐时现的漫游者》 Making the "Cryptical Rovers"

# Twilight of the Idols

Valerie Smith

A man travelled far from his native city to Nanjing where his father had taken him once as a child. As he approached the famous Nanjing Yangzte River Bridge, he remembered how proud his father had been to show him the different parts of the bridge's construction. His father repeatedly said that it was the longest bridge in the world and that it had been assembled entirely by Chinese hands without the help of foreign assistance. He was a wealth of information about the bridge. This was the bridge that would bring China into the 20th century, capable of accommodating 1,000,000 pedestrians and 20,000 vehicles per day as well as two-way trains running simultaneously and around the clock. image of the bridge stayed with the man throughout his childhood. It was printed on his school composition books, on the wall of his classroom, in the headmaster's office, on his father's favourite teacup, it was even printed on his very own high school diploma. The image had embedded itself into his sub-conscious. It came to symbolize the forward thinking aspirations of so many people just like his father. It promised a new vision of progress, prosperity, and equality for all. Today, the man came to the bridge not to remember all of this, but to forget. The bridge had not kept its promise. He moved towards the centre without feeling, without future, without hope. Dusk had settled over Nanjing and the bridge lights began to flicker when he straddled the massive steel girder that ran the six-meter length of the bridge to embrace the foggy void below.

This story recounts one of 2,000 suicides (2,000 more unreported), which have taken place since the completion of the Nanjing Yangtze River bridge in 1968—a year before the artist, Qiu Zhijie was born. It is the driving force behind A Suicidology of the Nanjing Yangtze River Bridge, Qiu's main artistic preoccupation for the last five years. A Scuicidology has seen numerous important incarnations since its inception, all focusing on different aspects of this work, with exhibitions in Shanghai, Singapore, Beijing, and now Berlin. Twilight of the Idols, the title for the Berlin project, is but one chapter among several Qiu has distilled from this mammoth work. Without any previous knowledge as to its origins, one might extrapolate from the title a sense of finality, the end of an era. Certainly, Nietzsche, who wrote Twilight of the Idols in 1888, meant it as a manifesto against what he saw as society's ills. Interestingly, on the other side of the world, nearly a century later, the intellectual community in China used Nietzsche, in particular, his Will to Power as the basis on which to argue against the restrictive policies of the Chinese government.

Despite an initial post-Cultural Revolution prejudice against Nietzsche, in which his Will to Power was traced to Nazism in the wake of similar accusations levelled at the fascist tendencies in Gang of Four[1], Nietzsche's rallying call served a purpose. His critique of dialectical reasoning and social institutions as well as his passion for irrationalism gained currency with Chinese intellectuals disillusioned by the so-called social reforms of the mid to late 1980's. The ideological gap left in the wake of the failure of Mao Zedong's Cultural Revolution, further enabled the enormous enthusiasm for European philosophy, first introduced in the halls of the Academy of Chinese Culture, one of the first non-academic institutions to be established in that period.[2] Although Sartre, Freud, Schopenhauer and Nietzsche, whose theories were so hotly debated in Beijing, did not become remedies for the cultural nihilism and anti-traditionalism of the late 1980's, they did provide alternative voices. Their legacies, for better or for worse, were tossed in the fray with Marxism and Mao.

The aftermath of certain historical event paralleled the last years of Qiu's formal education. Like others of his generation, he was trying to make sense of the political urgency that he had inherited. After graduating in 1992, there came the important excursions into curatorial activities revolving around video, performance and actions with the body. It was a time to try out new media and forms not taught in school. In 1998, Qiu and others staged a series of events they referred to as "Post-Sense Sensibility," which became occasions to forge their own conceptual vision outside the Chinese cannon. Even then, the essential subjects that began to emerge in that document were that of alienation, delusion, and language. The medium of video and performance coalesced with content based on cultural investigations and fieldwork in different urban sites to form Qiu's idea of "total art." These early critical years provided the fodder Qiu needed to summon his consummate energy and virtuosity towards his attack on the central themes of post-Tiananmen society: life and death, freedom and incarceration, mortality and immortality, the individual and the collective, and the discrete gesture and the monument.

Playing with these dialectics in a careful balance, Qiu has indeed made a "total" work with at least four major elements that address the main exhibition gallery of the Haus der Kulturen der Welt and the garden directly outside. The largest work of the four transforms the central spine of the interior space into an assembly line of suspended plinths that recall the work he did in 2007 titled Monuments. Monuments was inspired by an excavation of stone steles at the Banpo archeological site[3] from which Qiu took rubbings in the 1980's. A series of eight cement blocks were created containing many layers of buried inscriptions. For instance, one block is carved with the revolutionary slogans of successive dynasties each representing a layer from the late Qin Dynasty through to the late Han and late Tan period, all the way to Mao Zedong and Deng Xiaoping in the late 1970s. A rubbing is made from each layer and then is covered over with cement. Other blocks contain "Chinese perspectives on foreigners throughout history," headlines from "reformist" newspapers, Karaoke song menus, Chinese sayings that have become engrained in public memory, random pieces of calligraphy, emails, fragments of the artist's computer diary, and a secret code the artist invented as an adolescent. The series of blocks and rubbings is the archaeology of individual and collective memory. It analyzes the social and political codes inherent in calligraphic styles and the ideology embedded in them.

Qiu returns to Monuments in a conceptually related work, Who Were the Happiest People in the World? Precariously perched on top of a large steel wire—bent in a semi-circle and attached at its base to a monumental plinth—is a pair of boots. The entire construction of boots, bent wire, and plinth is replicated by nine with each piece attached to, yet suspended in mid-air from a cable that stretches the length of the exhibition hall. Nine corresponds to the number of pylons that support the Nanjing Yangzte River Bridge. The stability and solidity associated with gigantic bridges—their message of supremacy and authority—is thwarted by a construction that seems insecure and delicate. Each piece dangles from the wire like a chain of lanterns, gently swaying to and fro with the circulation currents in the space. The succession of these anti-monuments suggests conveyors of people, like ski gondolas, or products in a factory assembly line. We imagine the millions of people that travel on the bridge every day and reflect on the high percentage that does not make it across.

The lynch pin in the entire work is the series of boots, which do not march, but are perilously balanced on the wire in a perpetual state of suspension. One might associate the boots with those painted by Van Gogh, which take on even more of a human presence without a person in them. The boots, whether they are van Gogh's or Qiu's, are the ultimate existential objects, carrying with them something of the philosophy of Zhuang Zi, a 4th century BC relativist and sceptic, who questioned in the fourth section of "The Great Happiness" the differences between the subconscious and conscious states in relation to the transformation of things. At what point do we embody, as human beings, the thing we associate ourselves with or dream about and is that state any less relevant, good or bad, happy or sad, alive or dead, than any other that we might think ourselves in? These fundamental questions hover above Qiu's Who Were the Happiest People in the World?

On a tour through Berlin, Qiu photographed the shadows of 18 public sculptures of famous historical figures from Friedrich the II to Max and Wilhelm von Humboldt. This research was the basis for " The Cryptical Rovers," a work dependent on the sun to complete. He then translated the photographs of the shadows into silhouettes and applied them like banners hanging upside down onto the window sections that form the length of the fenestrated wall in the exhibition, so that the shadows of the cut out shadows would register correctly onto the floor below. As the fall and winter sun hits the glass wall, the shadows of the shadows project a concerted shifting movement of abstract figures throughout the day. In an action between the furtive and the permanent, The Cryptical...is time itself, impossible to capture except in the memorable contributions of great historical figures. This is made explicit by a clock that counts down time from now until 5000 BC. But what possible connection can these dignitaries have with a public whose relationship to history is more and more separated from life? Qiu conveys their greatness as artifice—beautiful and intangible—the weight of their knowledge obscured in a shade and concealed like centuries of language hidden in the colossal blocks of his earlier work, Monument.

Shadow plays continue in Diploma No. 4, an enormous screen featuring

the ubiquitous image of the Nanjing Yangtze River Bridge. Another large-scale material representation of the diploma, Diploma No. 2, was created in rusted iron for Qiu's Shanghai Zendai exhibition. The various shapes that comprise the picture of the iron diploma were partially cut out and bent threateningly out into the open space of the viewer like giant knifes. In the Berlin Diploma, the image is an illusion conveyed by a rear projection of toys and optical lenses twirling around like souvenirs in a shop window. The swags framing the bridge image on the screen are made from bits of children's clothing patterns cut from red flags and hung in place. While the cloth refers to uniforms, it also references the 1960's political slogan, "three red flags" which actually appear on the Nanjing Yangtze River bridgehead. In Diploma for Berlin, the construction of the illusion is revealed and exposed to the public behind the screen. Directly behind the screen is a wall of real diplomas all from different schools, fragments of a much larger archive that in its sheer magnitude impresses upon the extent to which the bridge was bound to the message of success during the Cultural Revolution. The entire area is a type of living theatre, where the illusion is broken down to its constituent parts revealing the mechanisms of the drama. The powerful political symbolism associated with the bridge will set the stage for an elaborate and complex single opening performance animated by Qiu and his team and televised to the auditorium of the Congress hall of the Haus.

The fourth element in this play within plays is perhaps the most bizarre and metaphysical. "We finally defeated the bastard" were the words Edmund Hillary, an explorer from New Zealand, allegedly said after he and Tenzing Norgay, a Nepalese Sherpa, became the first to reach the top of Mount Everest from the Southeast ridge on May 29, 1953. The sentence is used here as the title for a sculpture that is a montage of three iron plated flagpoles with flags mounted on a cement base hollowed out to enclose two live bee hives locked inside by a gate as if in a prison cell. The entire sculpture lies on its side outside on the grass. Through the fenestrated wall of the exhibition hall, one can see the bees flying freely in and out of their hives, which are permanently confined to their cement cave. Almost seven years to the day after Hillary's successful summit, two Chinese climbers, Wang Fu Chou and Chu Ying-hua, and a Tibetan guide, Kombu alka Gongpa also reached the summit, but from the Northeast ridge, an approach which had been forbidden to foreigners. With much fanfare, the Chinese and Tibetan team publicly attributed their success to their government and the Cultural Revolution, which was properly acknowledged in the forms of the Chinese flag and a cement bust of Mao. It is told that at the summit Tenzing left a box of chocolates as an offering to the mountain and Hillary, a cross he had been given. But, they also left a pick on which they tied the British, New Zealand, Tibetan and Chinese flags.

The stories of climbing Everest are often enveloped in billowing clouds of national superiority and individual success. They are about man conquering nature and the social and political rewards for having done so. Life becomes a kind of Olympics; the aim of being the first, of getting the gold, of being a winner, have coloured all public achievements whether they are athletic, academic, or professional. Increasingly, social pressures create personal ambitions defined by promotion and reward, by numbers and publicity, by money and the material world. While Qiu points to this condition in his own country, it is recognizable to everyone precisely because it is universal. If there is a moral to this story, it lies in the thought that no matter where we live on the earth, we must make our own way and that direction must also lead to our individual responsibility to the greater human community in which we belong. While monuments of our own making may obscure the path, the way back is also within us.

Like Zhuangzi, Qiu is a sceptic of institutions. But, not all choose to follow this position. It takes great courage to be a social critic in a country that governs with tremendous control. With a keen sense of history and respect for the past, Qiu consistently probes China's specious displays of political dominance. He raises the question of morality against the rule of law, of what Liu Xiaobo, in his Critique of Choice, identified as the effective use of individualism as a moral revolt against extreme rationalist thought and conventional culture. Where is the individual and what is his or her responsibility to society? These are questions crucial for contemporary China framed here in a German context, where the hard lessons of World War II are still keenly felt ◉

① The Gang of Four, a leftist political faction composed of the Chinese Communist Party officials: Jiang Qing, Mao Zedong's last wife and group leader, and Zhang Chunqiao, Yao Wenyuan, and Wang Hongwen. They were prominent during the Cultural Revolution (1966-76), but finally charged with treason and brought down in a coup d'état on October 6, 1976, a month after Mao's death.

② David A. Kelly, The Highest Chinadom: Nietzsche and the Chinese Mind, 1907-1989, in Graham Parkes, ed., Nietzsche and Asian Thought, University of Chicago Press, Chicago, 1991, p.160.

③ Banpo is an archaeological site first discovered in 1953 and located in the Yellow River Valley just east of Xi'an, China. It contains the remains of several well organized Neolithic Settlements dating from approximately 4500 BCE.

## 谁还记得逍遥游？ Who Still Remembers the Free Traveling? 鸟形镜子，Mirrors in the shape of birds，2009

展厅的东面和南面两面大墙的墙根处，沿着墙脚靠着很多玻璃镜片，高度都在 50 厘米以下，镜片的轮廓切割为各种站立在雕塑底座上的鸟（乌鸦）造型，大多数镜片是完整的，每隔几米有一两个镜片被砸碎，碎片跌落在墙脚地面上。这些斜靠在墙根的镜片反射着展厅里的其他作品和经过它们的观众的脚部。

At the foot of the East and South wall, there are a lot of glass lenses which are no higher than 50 cm. Those lenses were cut into the the shapes of birds (crows) standing on the base. Most of them are complete, however every few meters there are one or two lenses that are broken with debris falling on the ground. Those lenses that were leaning on the foot of the wall reflect other works in the exhibition hall and the audiences' feet.

**公元五千年倒计时** Countdown Clock of 5000 Years 多种材质 Mixed media，2009

## 时隐时现的漫游者 The Cryptical Rovers 菲林、绒布，Textile cuts，2009

选择拍摄柏林的 18 个著名的雕塑，如腓特烈大帝像、马克思像、洪堡雕像等。拍摄阳光下这些雕塑落在地面的投影，依据这个投影的图形，用厚实的黑色天鹅绒制作成每个 190cm × 550cm 的剪影图形，悬挂在世界文化宫展厅朝西的玻璃幕墙上，布满整个墙面。有阳光的时候，从下午开始，这些剪影图形在地面制造出日光投影，并随太阳的高低而发生长短变化。雕像拍摄的时间影响了雕像的投影的长短形象，观者到达展厅的时间也决定着他所看到的展厅地面的影子的形状。二者都是不确定因素。雕像和它的投影都成了日晷。 在这面玻璃幕墙中部，正对展厅入口阶梯的位置是一个水泥浇筑的结构体，倾斜支撑着整个世界文化宫建筑的支柱。在上面悬挂着一个 LCD 牌子，如同雕像底座上的铭文，把这个水泥结构变成一个不可见的雕像的底座。LCD 牌子面板为不锈钢，不断递减跳动的数字显示的是“公元 5000 年倒计时”。

The photos of the 18 famous sculptures selected from Berlin include those of Friedrich II, Max and Wilhelm von Humbolt. The silhouettes of their shadows under the sun are made from heavy black velvet. They are hanging on the long wall that faces west in the exhibition hall of the World Culture Center. When there's sun, beginning from the afternoon, those silhouettes project shadows vary by the height of the sun. The time that sculptures were filmed affected the length of the images. The time that the visitors arrive also influences the shape of the shadow which they see on the ground. Both are uncertain factors; the sculptures and its shadows all become the sundial. In the middle part of the glass wall, the pouring of cement that faced directly to the exhibition entrance inclined supports the whole architectural structure of the W.C.C. On the top of it, there's a LCD plate just like the inscription on the base of the sculptures that turn this pouring part into an invisible pedestal. The LCD plate was made of stainless steel. The continuously decreasing number displays the countdown to 5000 C.E.

## 谁是最幸福的人 Who Are the Happiest People in the World?

不锈钢，鞋子，真石漆，木盒子，钢丝　Wooden sculpture bases，shoes，steel，sand，and stone powder，2009

在展厅中竖立一根高 3.5 米的柱子，柱子顶端和墙面的挂钩用一根绷紧的钢丝绳互相连接。如果墙面不能打挂钩，则在两根立柱之间绷钢丝绳。制作 9 个雕像最下部的鞋的造型，通过一根弧形弯曲的不锈钢管和下部的石头底座相连。鞋子雕塑放在钢丝绳上时，由于石头底座使整个结构体中心向下，鞋子雕塑可以在钢丝上晃动而不掉落下来。九组鞋子和石头雕塑底座沿着钢丝绳纵向分布，石头底座呈现不同的倾斜度。现场观众如果推这些底座，钢丝绳上的雕塑将会晃动。雕塑底座离地约 1 米，为空心木箱子上面喷真石漆，看上去是石头的质感。大小约 80cm × 80cm × 100cm, 弧形不锈钢管弯曲直径高约 1.5 米；鞋子的雕塑高度在 40cm 以下，每双鞋子的雕塑动态和造型都略有不同。

There is a column 3.5 meters high erected in the exhibition hall, the top of the column is connected to the hooks on the wall with a tightened wire rope. If it's not permitted to install hooks on the surface of the wall, the wire rope will be installed between the columns. The shoe part of nine sculptures are produced and connected to the stone platforms using archy stainless steel tubes. When placing the shoe sculptures on the wire rope, the shoe sculpture can sway on the wire rope without falling off due to downward pull from the stone platform of the center of the structure. Nine pairs of shoes and the stone platforms are distributed lengthwise along the wire ropes, the stone platforms have different levels of gradient. If the audience push the platforms, the sculptures on the rope will sway. The platforms have the height of one meter roughly, they are hollow wooden boxes sprayed with lacquer to give them the texture of stone. Each of them has the size about 80cm×80cm×100cm, the archy stainless steel tubes have the high bending diameter about 1.5 meters; the height of the shoe sculptures is under 40cm, the dynamics and forms of them are all slightly different.



## 我们终于打败了这个狗娘养的 We Finally Defeated the Bastard!

铁，水泥，Iron and concrete，2009

这个装置的形象原型是南京长江大桥边的生锈的旗杆和水泥底座。同时也呼应世界文化宫展场建筑上的三根巨大的旗杆。按照原型复制的旗杆和底座躺倒在草坪上。翻倒的水泥底座暴露出底座内部的空间。这个空间被一个加锁的铁门锁住。空间内放置了两个蜂箱。蜜蜂可以自由地从铁门栅栏的间隙中飞进飞出。三根生锈的旗杆上的旗帜也是用生锈的铁板制成的。三面生锈的铁做成的旗帜焊接在旗杆上的不同部位，看上去是旗帜在旗杆上反复地升起和落下之间的一个凝固的瞬间。“我们终于打败了这个狗娘养的”是第一个登上珠峰的人埃德蒙·希拉里在 1953 年 5 月 29 日下来之后说的话。他们当时在珠峰上埋下了一个十字架和一包巧克力。（1960 年中国人王富洲、屈银华和贡布也成功登顶珠峰，在峰顶留下了一面五星红旗和一尊毛主席石膏像。）埃德蒙·希拉里是一个新西兰养蜂人，登顶珠峰 4 天后获得英国女王授爵。希拉里迄今仍是唯一一名英国本土外获女王封爵的非政治人士。2008 年 1 月 11 日希拉里去世，新西兰举行国葬。

The shape of this device installation originated from the rusted flagpole and cement base besides Yangtze Bridge in Nanjing. This also echoes with the three gigantic flagpoles in W.W.C. The flagpole and the base were duplicates of the originals and were laid down on the grassland. The cement base was opened from the bottom to show the interior space. This space was locked by an iron gate. There are also two beehives inside the space that bees could freely fly in and out between each iron fence. The flags on the three rusted flagpole were also made of rusted iron plate. The rusted iron plates were soldered in different positions of the flagpole. It looks like a congealed moment when those flags were repetitively hoisted and lowered. "We finally defeated the bastard" was said by Edmund Hillary, the first person to conquer Mount Everest on May 29, 1953. They buried a cross and box of chocolate on Mount Everest. (In 1960, Wang Fu Zhou, Qu Yin Hua and Gong Bu also successfully conquered Mount Everest and leave a national flag of China and a plaster bust of Mao). Edmund an apiarist in New Zealand. He got the title of nobility by the Queen of United Kingdom four days after having conquered Mt Everest. Hillary is the only non-politician to be knighted by the Queen of England. Hillary passed away on January 11, 2008 and New Zealand held a state funeral.

## 奖状 4 号 Certificate No.4 装置、行为，Installation and performance，2009

在展厅北部的两根水泥柱子间绷一块白色幕布。幕布后设置灯光，各种物体的投影落在上面，形成一幅带有南京长江大桥的形象的奖状。这个投影奖状的某些部分是可运动的。

制造投影的区域从上到下横向分为三个部分，二楼阳台栏杆以上的部分，主要从上面悬挂，用儿童服装扎成对称的红旗造型；五角星是镜片制成，由马达驱动缓慢回旋；此外，从上方悬挂下来玩具鸟和玩具飞机，回旋运动。三个光源安装在对面墙上。在幕布的上面三分之一部分制造投影。

阳台栏杆外侧墙面上安装六个光源。这部分制造投影的物体主要是一些木杆带提线，下面连着纸板剪成的文字。文字内容是来自奖状的常见的词汇，如“同志”“学习”“进步”“成绩显著”“斗争”“表扬”……这些带着文字的木杆随意地卡在栏杆上。同时在栏杆前准备更多的词汇，并准备纸板和剪刀等工具让参与者现场剪出文字内容，观众移动这些木杆，像玩提线木偶一样，可以在幕布上组合出不同的句子。它们的投影出现在幕布的中部。阳台之下的空间，靠近幕布的地方，出现了用不同的商品包装盒纸板拼贴而成的南京长江大桥造型，这个长江大桥造型的反面其实是一个书架，书架上可以存放各种物品，如玩具、小雕塑等。小型雕塑的投影落在幕布上，则成为长江大桥上的人的身影。靠近幕布的地面上是一排花盆，盆中栽种着齿轮、麦穗等奖状中的图案。后面的底座上放着四个盛水的金鱼缸，鱼缸中有活的金鱼和玩具青蛙、玩具船等在游动。

在对面的墙面布置 4 组灯光打在长江大桥和麦穗等物品的图形上制造剪影；同时另外 4 组灯光安装在天花板处向下投射，使运动的水和水中物的影子出现在幕布上。

这个幕布上的影子奖状同时也是一个剧场。观众可以参与，操纵连在木杆上的文字组合出新的词句，同时由于光源安装在对面墙上，观众在阳台上面和下面走动时，他们的身影也会落在幕布上。一个从正面拍摄幕布，记录了观众参与的表演的录像，用电视机在幕布右侧，展厅的东面墙上展示。

开幕式时艺术家本人将在这个影子剧场里面进行 15 — 20 分钟的表演，实时摄像机拍下来的录像传输到开幕式会议厅的大屏幕上。



In the North part of the exhibition hall, there are two cement pillars with a white curtain in the middle. There are lights behind the curtain that project objects' shadows onto the curtain, creating a diploma with Nanjing Yangtze Bridge on it. Some parts of this projected diploma are moveable.

The projecting area is divided into three parts from the top to the bottom. Above the balcony railing of the second floor, the projecting area is mainly hanging from the top, using a symmetrical red flag made of children's clothing. The five pointed star was made of optical lenses and turns around slowly by an automatic motor. Moreover, the toy birds and planes move in circles. There are three sources of light on the opposite wall, projecting shadows on the top one-third of the curtain.

The wall beside the balcony railing has six light sources. They project onto objects with lifting stem and strings. The bottom is connected with scripts cut from cardboard. Those scripts come from the common words from the diploma such as "comrade," "study," "progress," "outstanding "achievement," "fight," "praise"… etc. Those words are on poles randomly stuck into the railings. At the same time, visitors can cut their own words to add to the scene out of cardboard. Visitors can move the pole and just play Muppets. They can combine different sentences on the curtain. Their projections will appear in the center of the curtain.

In the space under the balcony near to the curtain, there are different Nanjing Yangtze Bridges made from various wrapping papers. The opposite site of the Yangtze Bridge is actually a bookshelf. It can stores all store of items such as toys, small sculptures etc. The shadows of those items projected are human figures on the Yangtze Bridge. There is a row of flower pots on the ground near the curtain. The "plants" in these pots are gear wheels and wheat-patterns on the diploma. Four fish jars are placed on the base behind the bookshelf and there are living fish, toy frogs and toy ships in the jars.

Four groups of lights are arranged to create shadows for Yangtze Bridge and other items from the opposite wall. Also another four groups of lights will be installed on the ceiling and project downward, so that the moving water and items in the water appear on the curtain.

This shadow of the diploma on the curtain is also a theater that visitors can participate in by controlling the lifting stem to combine the words . As there are light sources on the opposite wall, when the visitors move around the balcony, their shadows will appears on the curtain.

A camera will record from the front the activities of the audience who participates. One monitor showing this video will be put on the east wall of the right side of the curtain.

The artist will have the 15-20 minute opening performance recorded and shown on the big screen in the conference room.

## 革命后的马远：层波叠浪 Ma Yuan after the Revolution – Ripples upon Waves

书籍、电风扇，Books and fans，2009 – 2010

大量旧书籍铺满展厅的地面。其中有一部分旧书用墨完全染黑。黑色部分的书籍形成了一座大桥的投影的轮廓。同时，也形成了两只飞翔中的鸟的阴影。在空间中旧书籍上的各个部位，放了摇头电风扇，黑色阴影部分的书籍上放黑色风扇，普通的白色旧书部分放白色的电风扇，这样电风扇不会破坏阴影的轮廓。

电风扇摇头吹风，地面上的旧书书页翻动，像江河的水面，桥梁和鸟的阴影叠加在翻动的波浪上。

A substantial amount of old books cover whole floor of the exhibition hall. Some of the old books are completely blackened with ink, which form the contour of a bridge. At the same time, they also form the shadows of two flying birds. Oscillating fans are placed on various locations on top of the books - black fans on top of blackened books, white fans on ordinary books, to preserve the contours.

When the fans are oscillating, the pages flip like water waves, on which the shadows of bridge and birds are superimposed.

# 南京

唐冠科

邱志杰在北京和纽约前波画廊举办的最新展览题为“莫愁：邱志杰新作”，届时将展出这位艺术家自 2007 年初始至今一直进行的一项大型艺术计划。本次展览将展出装置、版画、纸上作品等，而其雏形则可追溯到 2008 年 8 月 30 日至 9 月 27 日在新加坡泰勒版画院举办的邱志杰个展“大桥、南京、天下”及当时展出的 40 幅作品“南京长江大桥自杀现象干预计划”。在我具体介绍“莫愁：邱志杰新作”将要展出的作品之前，我想先谈一谈邱志杰这几年来的创作经历。这不仅能为理解这批新作品提供一个背景，也可以简单总结邱志杰从 1990 年代至今使用各种不同方式创作艺术作品的历程。

对于一位艺术家来说，建立一个容易被识别的风格比不去建立这样一个风格要难得多。当今社会竞争激烈，艺术也成为和任何行业一样的工作——许多年轻艺术家屈从于不可避免的压力，尽力寻找一种确定的东西，以努力将自己从这种激烈的竞争中区别出来。而一旦他们找到了这种东西，一切也就结束了——至少从宏观的角度来说是这样的。许多与邱志杰同时期毕业于 1990 年代初的年轻艺术家就已经这样定了下来，甚至成为自己作品的经济代理人。邱志杰却不是这样。他是一位知识分子，也是积极分子——甚至是超级积极分子，如果有这种说法的话——不仅仅作为一名艺术家关注自己作品的发展，也作为一位传播者时刻关心着自己所传播的思想。不愿被限制在自己的工作室里，他时常通过协作、策划及教学等手段来掀起有关当代艺术在中国的发展的讨论。2003 年起，他开始担任中国美术学院综合艺术系教授，同时兼任该校展示文化研究中心的主任。他还发展了一系列需要学生和其他人参与的大型项目。在这些项目中，助手的作用不是制作更多更大的作品（通常，当艺术家让助手制作作品时就会出现这种情况），而是为邱志杰所创作的观念复杂、视觉突出的作品打下基础。

邱志杰于 1992 年毕业于浙江美术学院（现中国美术学院）版画系。虽然他曾强调这段学习在自己艺术发展过程中的重要性[①]，但从他的毕业作品《新生活》就可以看出，他的创作不会局限于精细的纸上创作——那件毕业作品包括印有文字、标语、图像等的 16 块玻璃板。印刷的各种技术——包括石版、蚀刻、雕刻以及对刻板的加工，对墨汁及纸张的选择等，都能直接导致不同的效果，而这个发现一定给了邱志杰很深的印象。只要看看他的网站就不难发现，他在毕业后十年时间内，对各种表现手段进行试验和利用的“贪婪”。绘画、录影、录影装置、声音装置、摄影、书法、

作品《莫愁》创作过程 Production process of "Mochou"

网络互动艺术、行为，再加上在新加坡创作的版画。而且，对他来说，各种媒体间并没有确定的区分，比如一件录影装置中会包括书法，或书法中会用到行为的成分。

虽然我们很难笼统地概括邱志杰的创作范围，但可以说这些创作主要来自于两种思考方式——具有已被明确定义了目的和方法的简洁明快的作品，和需要相当时间考虑和制作的百科全书似的项目。1990年代创作的“纹身”和《乒乓》就属于前一种。他是这样描述“纹身”的：“‘纹身’系列讨论了一个形象和它的背景之间成问题的关系。这二者之间保持恰如其分的关系是传统肖像画游戏的前提之一。现在由于它们共享某种特征——被同一种物质所嵌入，或者妄图成为同一个汉字，它们之间应有的距离消失了，主体的体积感消失了，这个人的重量消失了，肉体的气味消失了，只剩下平面，谁都可以在上头无穷无尽地书写、涂抹。这个人无力拒绝，因为它只不过是图像而已。”[2] 1997年制作的纪实录影作品《乒乓》则研究了这项运动在中国的意义。邱志杰说：“这件作品记录和采访了在小学、中学和体育学校等接受乒乓球训练的中国孩子，以寻找这个国家性体育的来源和制作过程，以及它对普通人的生活和记忆的影响。对老师和学生的采访、这项运动被介绍到中国的过程以及它对中国政治历史的影响等相穿插。作为“国民体育”乒乓球其实成了控制人们的思想和身体的政治手段”[3]。

邱志杰往超媒体试验的沃土里钻得越深——比如1999年的《心经》[4]和《推背图》[5]——他的多媒体作品中所蕴涵的哲学意义就越深刻。他长久以来就对书法有着浓厚的兴趣，初中时曾在一所寺庙学习过，对中国文明发展中佛教和道教的功能颇有研究，同时也清楚地认识到中国今天的文化和精神现状。从2002年1月起，他开始参与“长征”项目，沿着当年的长征路线，将当代艺术介绍给当地群众。这也同时给他提供机会，体验到共产主义革命的影响及当今中国生活的现状。那时的他坚信任何艺术创作都必须以周密的准备为基础，于是有了一种记录自己所看到的一切的冲动，开始拍摄在各地见到的毛泽东笔迹。之后他又拍摄了各种黑板、书架、石狮子、罗马柱子等，完成了作品《社会调查》。2003年他回校开始教书时，这件调查作品的范围已远远超出最初的计划。也是在同一年，他提出了“Total Art”的概念。

他写到“自2003年成立以来，中国美术学院综合艺术系就致力于保护和重建中国传统文化。我们已经建立起了一套严密的课程和教育系统。以社会调查为基础的“Total artistic creation”是我的工作室所面临的最大的教育和研究课题……现在许多学校都成为专业技术学校，却不教育灵魂。他们教授学生各种技巧，但却不能满足他们的渴望。中国文化长久以来就强调一种不同的教育方式，即学习是一生不断追求自我完善的过程。所以，“Total Art”也其实是一个从传统中国思想中延伸出来的概念。”[6]人类学的田野调查取代了传统的农村采风，邱志杰强调说：“我们必须清楚地认识到，我们的最终目标是培养富有现实和人文的艺术创作，而不是进行社会科学和人类学的田野调查。我们的学生，作为这些调查的执行者，在兴趣和知识背景上也与社会科学的学生不同。因此，课程必须强调视觉表现和视觉文化，强调怎样将调查研究变成视觉作品。”[7]最后一句话特别重要，不但适用于学生，也是邱志杰自己创作理念的体现。

从早期的《中山公园调查》（2003年7月）和《北京市郊》（2004年6月），到后来的《从拉萨到加德满都》（2006至2007年[8]），邱志杰进行的项目的范围不断扩大，开始包括区域政治、文化等多重问题。最新的“南京长江大桥自杀现象干预计划”是最具有全面性和综合性的，也是这次展览作品《莫愁》的来源。在过去两年多的时间里，邱志杰在南京开始了一项提高人们意识的庞大项目。在他2004至2005年创作的书法摄影系列中，两件以北京为主题（《北京卢沟桥——过去》及《北京天安门——人群》），四件以南京为主题的作品，反映了相应城市的各个不同历史阶段。比如《南京明代城门——元素》和《南京明代——逻辑》将眼光投向这个城市最繁华鼎盛的时期，《南京旧总统府——国家》涉及她在近代历史上的象征性权利，而《南京长江大桥——浪漫》则在太阳和灯光中描绘了“文革”期间的成就。虽然在这些作品中对地点的选择还看不出任何系统性的策划，但毫无疑问的是，邱志杰对这座古老城市的悠久历史有着浓厚的兴趣。这也在他最近进行的广泛的社会调查中得到充分的体现。

为什么选择南京？其实对于中国人来说这个选择一点也不让人吃惊。1356年朱元璋带领农民起义，推翻了元朝，并占领了北京。他坐上了皇帝的宝座，定洪武为开国年号，并将都城设在南京。虽然永乐皇帝于1420年迁都北京，但直到清代，南京都一直是文化和经济的中心。19世纪的南京与一系列对中国历史的发展和国人的心理和记忆有深远影响的事件紧密联系在一起。1842年英国以轰炸南京威胁清政府，其结果是第一个不平等条约的签订，香港从此成为英国的殖民地。太平天国政府将其都城建立在南京，但清政府在欧洲各国和美国的辅助下很快将其收回。

20世纪的南京继续扮演着与中国历史息息相关的角色。1911年清政府被推翻，国民政府建都南京，直至1937年的南京大屠杀惨案。1945年日本宣告投降，国民政府迁回南京。但不久国共两党和平谈判失败，内战爆发。1949年，南京被中国人民解放军解放，成为中华人民共和国的一部分。了解了南京的历史，我们就不难理解为什么邱志杰在最近的一次有关展览《大桥、南京、天下》的访谈中谈到南京与中国其他城市的共鸣[9]：



“南京曾是一个重要的城市，是南部的中心。但我在某件作品中也曾称它为‘失败的城市’。历史上，人们多次在那里被杀掠，而今天，这个悲惨的历史仍在继续。人们到那里去自杀。

我们曾经崇尚革命，但现在却崇尚成功。每个人只有两个选择：成功或失败。这也是这么多人在桥上自杀的原因。他们选择了这个高大而坚实的象征性的地方。

我认为，在中国人的记忆中，南京长江大桥（比天安门）更重要。我们小时候的奖状上总有大桥的形象，而且课本的第二页也是。”

南京长江大桥在没有任何外界帮助的情况下，完全由中国人自己设计和建造，于1968年完工，并从此成为国家实力的有力象征。随着邱志杰对南京历史了解的加深，这座大桥也成为他调查的中心。南京长江大桥，以及与之相关的自杀事件和个人悲剧使他产生了缩短艺术创作与社会参与之间存在的距离的想法。对大桥历史的调查和记录、大桥上的不幸记忆、与之相关的绘画、摄影、录影、装置和行为等都会成为包括“莫愁：邱志杰近作”在内的展览的一部分。与防自杀机构合作的邱志杰为参与社会的艺术家提供了一个范例。

刚在上海证大当代美术馆举办的“庄子的镇静剂”和即将在前波画廊举办的“莫愁”展览，都诗意般地与南京的历史和其他中国古代传说或多或少地联系在一起。莫愁湖是南京最有名的景观，并因1700年前的一段故事而得名。传说齐代时有位名叫莫愁的少女，家境贫困。为埋葬死去的老父，被迫嫁入富室。因生活的不幸，投湖自尽。此湖从此取名莫愁。[10]

在泰勒版画学院所展出的石刻版画和在前波画廊展出的装置中，邱志杰并没有对这个传说进行直接的诠释。作品《莫愁》中展出的假山石，被重新塑造成抽象的雕塑，并原计划将被切下的部分悬浮陈列于展厅墙壁上。展出计划与实际布置的另一个不同点在于对地面的处理。邱志杰本来设计在展厅的四周建起专为盲人使用的走道，使他们可以顺其安全地走动，观看展览，并触摸这些被切下的石块。但在布置展览时，他决定将这些石块布满地面，将整个展厅变成了一个危险的环境。同时，从屋顶上喷出的水将不停洗刷雕塑的表面。虽然被邱志杰有意篡改，经过水的冲洗，

作品《莫愁》创作过程 Production process of "Mochou"

这件雕塑的表面将再一次被抹平，变还为假山石。邱志杰的《莫愁》并不是对莫愁湖的直接解释，但这次展览及展出的作品却触及许多类似的主题，包括对美丽的摧毁、漫长时间的治愈、对命运的最终接受及来之不易的抚慰等。

这种用非直接的手法面对和解释字面问题的方式是这件装置作品的最大特点，在展出的《失败者》水墨画系列作品中更被运用得淋漓尽致。在过去的五年中，邱志杰调整完善了“Total Art”的创作方式，并运用得得心应手。在这次创作中，他完全让自己的想象力成为主角。有意思的是，这次创作也将他带回到了版画和绘画——两个从未被完全放弃，但在过去十五年内很少用到的媒体。他已经尝试过了所有被艺术家曾经使用过的创作媒体——就好像让用笔和墨在纸上创作的方式冬眠，但现在已经让它苏醒。

但这组作品的主题却与传统的水墨画没有任何联系。每一件在北京和纽约展出的作品都来自于一个四字成语或歇后语，比如“竹篮打水”。邱志杰有自己简单的诠释：“在那里或许是可能的。”类似这样的自由联想也是这组水墨画的创作主题。比如，他是这样解释“竹篮打水”的：“2003 年我在伊朗伊斯法罕四十柱宫博物馆看到一个玻璃器皿‘泪盂’，专门用于盛放丈夫离家时妻子所流下的思念的泪水。据说丈夫归家时会检查容器中泪水的多少以考察妻子的忠贞程度。

哭泣的原因有很多种。据研究，不同的哭泣理由导致泪水的化学成分有细微的差别。该计划拟收集 1 公斤来自若干地球人的眼泪，将这些泪水倾倒在月球表面。由于月球引力较小，在那里，竹篮打水或许是可能的。我们甚至有机会看到飞行的泪水。”

邱志杰娴熟地运用各种绘画和平面设计的手段，将自己解释中的每一个细节都视觉化——漏水的篮子、美丽的泪盂、被抛弃的波斯妇女的眼泪，甚至宇航员——并让它们在同一个空间内创造自己的故事。相比之下，许多当代绘画作品会显得平淡乏味。邱志杰的每一件作品都有自己的韵律和味道：在《水中捞月：捕捉狂妄的飞行器》里图像重复罗列，《精卫填海：每一个漩涡都有一把钥匙》里回旋的旋涡，以及《舍身饲虎：对进化论的一种反驳》里四方的“封闭迷宫”等。

邱志杰在准备《失败者》系列的同时，也在为北京的尤伦斯基金会准备一个大型个展“邱志杰：破冰——南京长江大桥计划之三”。也是在这个创造力高度迸发的阶段，这种新的与世界随意链接的创作方式逐渐成型。与超现实派艺术家依靠弗洛伊德方式唤起潜意识来进行创作的方法所不同的是，邱志杰运用随意联想来链接神话、历史或个人的各种形态。这种创作方式使他能够将各种分散的现象，不论是自然的还是人为的，联系在一起——有关莫愁的传说，南京城的历史，与南京长江大桥有关的现象，还有观众没有预想到的婴儿（即 2008 年下半年出生的女儿，家瓦）。父母盼望已久的女儿，刚刚出生就住院看护。家瓦成为此后邱志杰创作的一系列水墨作品的源泉，包括在尤伦斯基金会展出的《给邱家瓦的 30 封信》，原计划于 2009 年 3 月在纽约前波画廊展出的 14 幅纸上水墨作品，以及最后——可谁又能用“最后”来形容邱志杰呢？——于 2009 年 3 月 11 日至 12 日之间直接在画廊墙壁上创作的大型壁画。

虽然在“失败者”系列中，南京长江大桥没有直接出现，但它在《给邱家瓦的三十封信》中，将这三组作品联系在一起。原定在纽约展出的《莫愁》中的许多单一的形象——包括松树、风扇、螺旋桨、铅笔、螺丝锥，以及像欧洲古典绘画中的小天使一样可爱的婴儿等——都在“给邱家瓦的三十封信”中反复出现于大桥的梁柱之间。邱志杰解释说，为纽约“莫愁”展所创作的作品都以自然现象和天气命名，比如《称云》《养电》《植雨》，等等。这组作品原计划于 3 月 12 日起，在纽约前波画廊展出，3 月 5 日就已经寄到纽约肯尼迪机场，但直到 3 月 11 日，仍被美国海关扣押。不幸中的万幸是，邱志杰本人 3 月 10 日晚飞到了纽约。面对这个棘手的情况，他彻夜未眠，考虑各种补救方案。一个方案是晚上开车到纽约各地，创作一个新系列的用光书写作品。另一个方案是直接在画廊的墙上写书法。等海关放出这卷作品后，直接将作品挂在墙上，盖住一部分书法。第三个方案是在墙上裱一层宣纸，然后在纸上作画。但宣纸需要很长时间才能干透，邱志杰于是决定直接在墙面上作画。11 日一早，画廊的工作人员去中国城买毛笔和墨汁，与此同时，邱志杰也绘制出了大型壁画的草图。从 3 月 11 日下午 3 点起，他马不停蹄地画了 20 个小时，终于在第二天早晨 11 点左右，完成了所有的画面和文字。

邱志杰能够反着写字，在其他作品中也用过这种方式。在创作这幅大型壁画作品时，他也反着，从画廊的最短墙面开始画海螺。但实际上，这幅壁画应该从右读到左，正如观赏一幅传统中国手卷一样。画面的最初始，是《柔软的舵》，其用笔和渲染掩饰不住艺术家在奋战 20 个小时后的疲劳。小家瓦的手里拿着一本题为《大观》的线装古书。翻动的书页改变了风向标的方向，也推动了螺旋桨，引出了其后布满整个展厅的幻觉图像。一只潜水艇“搁顶”在雪山上。山下是一张登山面具和一盒巧克力——第一个登上珠穆朗玛峰的人埃德蒙・希拉里 1953 年 3 月 29 日为神灵在珠峰埋下的供品。其他类似的随意联想，产生了美妙的视觉回应。由海螺的螺旋形状延伸至塔特林的第三国际纪念碑，再变成笔筒。一块假山石躺在弹簧床上赏云。弹簧衍变成绳索，从松树上垂下。角落里是从留声机中播出的音乐，声波转变为水中的涟漪。这幅大型壁画 2009 年 5 月 9 日将被涂掉，不复存在。但毫无疑问，它是这位多产而创新的艺术家至今为止最出色的作品之一。无论是形似或是意同，这些图像既参照中国传统主题或形象，又同时被添加上幽默的诠释（比如《听松》）。有些形象则来自艺术家在纽约的 24 小时内所接触的事物，比如住处的海螺，从中国城的越南餐馆买来的饮料吸管等。

在邱志杰的创作生涯中，他几乎运用过所有可以使用的媒介，包括录影、摄影、装置和行为等，而绘画和书法往往只是其中很小的一部分。在面对挑战，解决怎样在 24 小时内填满一个空旷的画廊空间的难题时，他开始重新发现那些已经沉睡多年的技术技巧。

在当今众多艺术家雇用大量助手创作的环境下，邱志杰证明了“艺术家的手”与艺术家的创作之间的关系是不可替代的。邱志杰属于艺术家中少有的一群，他们的作品能让观赏者停下来，多看几眼，再多思考一下。这无论在他的绘画、版画，还是录影、装置或摄影作品中都能看出。他对这些媒体的运用都得心应手，同时对媒体的选择也能作出正确的判断。也就是说，他不会轻易掉进重复自己的陷阱，不会选择制作市场所需要的、简单易懂的邱志杰。他不停地让我们吃惊，创作出全新的作品，包括“南京长江大桥自杀现象干预计划”，从中联想延伸出的《莫愁》，以及在纽约前波画廊创作的即兴壁画◎

① Sonia Kolnesikow Jessop 评价说：“邱志杰给传统书法添加了刺激性的新意义。”载于 2008 年 6 月 12 日《International Herald Tribune》。
② 参见：http://www.qiuzhijie.com
③ 参见：http://www.qiuzhijie.com
④ 参见：http://www.qiuzhijie.com
“这个作品提供了对于＂心＂的两种观点，并使他们之间的转换与共存组织成一种戏剧性的身体经验。
《般若波罗密多心经》是大乘佛教的重要经典，在中国禅宗典籍中具有特殊的地位。历代的译本达二十种之多，古代书法家也反复书写这篇只有两百多字，却深刻讨论了心灵的宁静与超脱的文本。
《心经》的文字用隐形幻彩颜料书写在墙上，在紫光灯的环境下，经文的字迹发出的荧光，飘浮在黑色背景之上。突然，强烈的白炽灯光亮起，紫光灯熄灭，字迹消失，观者看到的是空旷的白墙，并注意到空间正中的真人心脏标本。五秒钟后，灯光骤熄，紫光灯重新接通，观者的瞳孔经过一段时间适应黑暗之后，荧光色的经文渐渐从空中重新显现。重复以上过程。　　中国传统思想中身体作为无足轻重的“臭皮囊”的观念与身体存在的不可抹杀的物质性，二者的冲突构成了这件作品的张力。”
⑤ 参见：http://www.qiuzhijie.com
“电视、投影、房间、盛有牛奶的方盆、参与游戏者。
《推背图》是中国古代一部秘笈，分为图、谶、颂等，经过诠释之后相当巧合地预言了中国历史上若干大事。这件录像装置分为内外两大部分。外部的四个画面中，手书的《推背图》的谶语叠加在表现小人物命运的电影《马路天使》的画面上，每个屏幕上的单个文字同时切换，这样在一段数秒钟的时间内，四个屏幕所形成的横向的共时关系使文字之间形成语义，即一个成语短句。与此同时，图像里纵向的电影情节推进着叙事，这是第一组对比。而每个屏幕中的电影又分别有两秒的时间差的错位，使形象之间在共时的横向关系中又具有时间关系，每一瞬间四个屏幕中的形象都构成一种“连环画”。在空间的内部：地面上投映着周而复始的运转的罗盘影像，强大的宇宙规律，而罗盘又与《马路天使》中的《四季歌》形成呼应，众生的身影溜冰般地掠过其表层，这是中国人对人生的形象化理解。而《推背图》的画面叠加在罗盘的画面上，成为画中画，在其中无序地运动、翻转，参与游戏者端着盛满牛奶的盆子，无望地追踪着推背图的影像，试图用盘子＂接＂着它，他们随着“画中画”的运动而转身、移动，事实上在录像的控制下他们已经成了身不由己的提线木偶。”
⑥⑦ 邱志杰撰，《“Total Art” based on Social Investigation》，载于《艺术》，2006 年 9 月。
⑧ 有观此项目的介绍及评论，参见凯伦・史密斯《邱志杰》，载于展览图录《真实：中国当代艺术》（Tate Liverpool，2007 年 3 月 30 日 — 6 月 10 日），第 98 — 103 页。
⑨ Sonia Kolnesikow Jessop 评价说：“邱志杰给传统书法添加了刺激性的新意义。”载于 2008 年 6 月 12 日《 International Herald Tribune》。
⑩ 有关莫愁湖的来历，另有一个传说。莫愁是南北朝时期的一位少女，十五岁嫁为金陵（现南京）卢家妇，十六生子。但夫君不久被征军，从此生死不明。莫愁投湖自尽，希望随着湖水，漂流到夫君身旁。

# Mochou: Recent Works by Qiu Zhijie

John Tancock

Mochou: Recent Works by Qiu Zhijie, the title of the exhibitions at Chambers Fine Art in Beijing and New York in 2008 and 2009, derives in a somewhat circuitous way from an immense project that has been occupying the major part of Qiu Zhijie's time since early 2007. Filling the entire gallery space in Beijing, the imagery used in the installation and in the new series of ten large works on paper can be seen in embryonic form in a lithograph that Qiu Zhijie produced while he was working on the group of forty unique and editioned works known collectively as "A Suicidology of the Nanjing Yangtze River Bridge" exhibited in "Nanjing-The Bridge-Under Heaven" at Singapore Tyler Print Institute from August 30 to September 27, 2008. In New York the exhibition took the form of brush and ink paintings executed directly on the wall of the gallery as the fourteen smaller works on paper had not arrived in time for the opening as will be explained in due course. Before going on to describe the project in detail, however, it might be useful to place it within the context of Qiu Zhijie's current working practice. In a certain sense this is the fulfillment of the wide variety of different approaches that characterized his work in the 1990's and until the past few years.

It is always much easier for an artist to establish a readily recognizable style than not to do so. In the competitive world where we live today, in which art has become a career like any other, many young artists succumb to the inevitable. They strive to identify something that distinguishes them from the competition and once they have found it — it is all over, at least in the greater scheme of things. Many of the young artists who graduated at the same time as Qiu Zhijie in the early 1990's have since settled down and have become commodity traders of their own work. Qiu Zhijie is not one of them. He is an intellectual and an activist — if there were such a word, one might almost say he is a hyper-activist — deeply concerned not only with the development of his own work as a practicing artist but also as a communicator of ideas. Far too restless to be confined to his studio, he derives great satisfaction from energizing the debate concerning the development of contemporary art in China through his critical writing, the curating of exhibitions and his role as a teacher. Since 2003 he has been Professor in the Mixed Media Department and Co-Director of the Visual Culture Center, China Academy of Art, Hangzhou while working on vast projects that require the active participation of his students and individuals whom he encounters on his travels to realize. Help is required not to produce more or bigger (generally the case when an artist turns over the manufacture of his works to assistants), but to lay the groundwork for his conceptually rich and visually striking works.

Qiu Zhijie graduated in printmaking from the Zhejiang Academy of Fine Arts (now China Academy of Art, Hangzhou) in 1992. Although he recently stressed the importance of this training in his development [1], his graduation project On the New Life, 1992, which consisted of sixteen glass panels on which texts, slogans and images were printed, announced that he was not about to spend the rest of his life making exquisite works on paper. However, the technical challenges of the various printmaking techniques — lithography, etching, engraving etc. — and the way in which further work on a plate and the choice of inks and paper could lead to startlingly different results must have impressed him. A glance at his website indicates the voracity with which he embraced every possible means of expression during the next decade. Painting, video, video-installation, sound installation, photography, calligraphy, internet/interactive art, and performance must now be added to printmaking after the stay in Singapore. Furthermore, the boundaries between the various categories into which he divides his work are quite fluid; a video-installation might well involve calligraphy, and photography might well have a performative element.

Although it is difficult to generalize Qiu Zhijie's oeuvre, it is true to say that for the most part it has evolved from works that are succinct and clearly defined in their methods and objectives to projects that take a considerable time to complete and are encyclopedic in scope. Two works from the 1990's — Tattoo and Pingpong — are characteristic of his earlier approach. Describing Tattoo, he has written "Tattoo series began in 1994, and it is still continuing. It is a series of self-portraits, with some special facepainting or dressing. In Tattoo II, a red Chinese character was painted on the body and the wall, the meaning of the character is "No!" It covers and erases the boundary between body and wall. In Tattoo I, some pushpins were put on both the body and the wall, which made the body lose its weight, and its third dimensionality. The illusion here is used to discuss the relationship between an image and its background — how an image loses its independence and integrality by the extrinsic power." [2] Pingping, dating from 1997, is a documentary video that studied the meaning of the game in a Chinese context. As described by Qiu Zhijie, "Pingpong is some interviews and reports on Chinese children's table tennis training in several primary, secondary, and special physical education schools, tracing the origin and fabrication of a national mythology and its influence over people's daily life and memory. The interviews with children and teachers were mixed with documents of how this sport was introduced into China, and its relationship with Chinese political history — as a so-called "national sport," ping pong has become an official ideological tool to control people's minds, as well as their bodies." [3]

As Qiu Zhijie delved ever deeper into the possibilities offered by cross fertilization between the various media in works such as Heart Sutra, 1999 [4] and The Prophesizing Catalog of "Pushing One's Back," [5] the philosophical underpinnings of his multi-media works became more profound. Always interested in and a skilful practitioner of calligraphy since he first studied it at a monastery as a secondary student, Qiu Zhijie was also deeply responsive to the role of Buddhism and Daoism in the development of Chinese civilization while remaining acutely aware of the depleted state of cultural and spiritual life in China today. His association from January 2002 with the first phase of the Long March Project — A Walking Visual Display in which contemporary art was introduced to local communities along the route of Mao's 'Long March,' provided him with first hand exposure to the impact of the Communist Revolution and to the realities of life in China today. Believing that artistic creation must be preceded by thorough preparation, he felt during this period a strong urge to document whatever he saw beginning with accumulations of photographs of Mao's calligraphy, blackboards, bookshelves, stone lions, and Roman Columns, among other subjects in the Social Portraits and becoming much broader in scope as his return to teaching in 2003 coincided with the development of his concept of "Total Art."

"Since its establishment in 2003," Qiu Zhijie has written, "the Studio for Art in General at the China Art Academy has been interested in the preservation and methodological construction of traditional Chinese culture. It has already developed a tightly knit set of courses and a pedagogical system. 'Total artistic creation based on social investigation' is one of the most important pedagogical and research questions facing my studio, a question with great significance for the creation of a methodology as a basis for a 'total art,' Many modern schools have become professional training institutes that teach skills but do not shape souls, filling students with technical knowledge but not satisfying their deeper hungers. Chinese culture has long held a place for a deeper kind of education, emphasizing study as a life-long process because it takes self-cultivation as a life-long pursuit. In this sense, the idea behind 'total art' is an inevitable outgrowth of traditional Chinese thought." [6] Whilst anthropological fieldwork has replaced the traditional idea of going to the country to paint from life, Qiu Zhijie emphasizes that "we must stay conscious of the fact that our ultimate goal is to foster artistic creation that is rich in its embrace of reality and humanist concern, and not to produce research or fieldwork in a social-scientific or anthropological sense. Our students, as the leaders of their own investigation, also differ greatly from students and scholars in the social sciences in their interests and intellectual backgrounds. For this reason, courses must emphasize visual manipulation, lean toward visual culture and focus on how research can ultimately be turned into a visual product." [7] The last sentence is particularly significant, not only as it applies to the work of Qiu Zhijie's students but also to his own artistic production.

From relatively clearly defined assignments such as Zhongshan Park Research (July 2003) and Beijing's Peripheries: Research into the Cultural Situation of Beijing Guesthouses (June 2004), Qiu Zhijie's projects have grown in scope, involving complex geopolitical and cultural issues as in Railway from Lhasa to Khatmandu, 2006-7 [8] and leading up to what promises to be the most comprehensive undertaking of them all, A Suicidology of the Nanjing Yangtze River Bridge, source of Mochou. For the past two years or more and after following in Mao's footsteps in Eastern China and Nain Singh's in Tibet, Qiu Zhijie has been engaged in an extended project of consciousness-raising regarding the city of Nanjing, capital of Jiangsu Province in Eastern China. In the 2004–2005 Calli-Photography series, there were two photographs of Beijing (Beijing Luo Guo Bridge - Past and Beijing Tian An Men Square - People) and four images of Nanjing that were representative of different periods in its history. Nanjing Ming Dynasty Gateway - Elements and Nanjing Ming Dynasty - Logic looked back to the past when it was at the peak of its power. Nanjing ex-Government House - State referred to a more recent symbol of the power structure while Nanjing Yangtze River Bridge - Romantic portrayed this great achievement of the Cultural Revolution, where the sun seems to be setting and the lights modeled after those in Tiananmen square are just going on. Although it is to be doubted that there was anything systematic in Qiu Zhijie's choice of locations

in Nanjing, it is clear that the long history of this ancient city was of considerable interest to him even before it began to assume greater importance in coming months as a locus for far-reaching investigations that may only just have begun.

Why Nanjing? To a native Chinese, at least an educated one, the choice of the city would not be at all surprising. In 1356 a peasant rebellion led by Zhu Yuanzhang overthrew the Yuan Dynasty and captured Beijing in 1368. Zhu took the name of Hongwu and became the first emperor of the Ming Dynasty, establishing Nanjing as capital. Although the next Ming emperor, Yongle, moved the capital to Beijing in 1420, Nanjing continued as a major center under the Qing, in spite of a succession of natural and man-made disasters. In the nineteenth century, the city of Nanjing became associated with events that were to have a profound psychological effect as well as changing the course of Chinese history. British threats to bombard Nanjing in 1842 led to the first of the "unequal treaties" which forced China to pay huge indemnities and officially cede the island of Hong Kong to Great Britain. During the Taiping Rebellion (1851-54), Nanjing became the capital of the Taipings until it fell to the Qing dynasty with assistance from European and U.S. mercenaries.

In the twentieth century Nanjing continued to play a major role in the development of twentieth century China. With the overthrow of the Manchus in 1911, it once again became the capital until 1937 when it fell to the Japanese after the infamous "Rape of Nanjing," in which 300,000 or more Chinese are thought to have died. With the Japanese defeat in 1945, the Kuomintang government moved back to Beijing, but when peace talks with the Communists broke down, civil war broke out and Nanjing was captured by the People's Liberation Army in 1949. It is not surprising, then, that in a recent interview [9] discussing the exhibition The Bridge-Nanjing-Under the Heaven at the Singapore Tyler Print Institute, Qiu Zhijie has referred to what it is about Nanjing that accounts for its particular resonance among Chinese cities:

"Nanjing was once a great city, the capital of the south. But in one of my works I also called it 'City of Failure' because it has a really sad history. Over the centuries, people have been killed there many times and today these killings continue as people go to the bridge to kill themselves.

In the past, the key word in our society was revolution. But right now the key word is success. You have only two choices; success or failure. That's the reason so many people kill themselves on this bridge. They come to this symbolic place, which is so tall, so powerful.

I think the Nanjing Bridge is more deeply linked to the Chinese people's memory (than Tiananmen). Growing up, we would get certificates with the bridge as background. The bridge was always on the second page of our text books."

The Nanjing Yangtze River Bridge, built in 1968, was designed and constructed by the Chinese without outside engineering assistance after the withdrawal of Soviet experts. Admired ever since as a symbol of Chinese resourcefulness, the bridge became a potent if somewhat unlikely symbol of China's strength and ability to overcome all obstacles. As Qiu Zhijie's familiarity with the history of Nanjing deepened, the bridge became the focus of his inquiries, its association with suicide and personal tragedy triggering a desire to bridge the gap between artistic activity and social engagement. Research and documentation on the history of the bridge and its melancholy associations are accompanied by related paintings, photographs, videos, installations and performances and will continue to provide material for forthcoming exhibitions, one of which is Mochou: Recent Works by Qiu Zhijie. Working with suicide-prevention organizations, Qiu Zhijie has established a new model for the socially engaged artist.

Loosely connected with this constantly evolving and progressively more complex project are works that respond in a poetic and allusive way to legends associated with Nanjing and traditional Chinese themes such as the recently concluded Qiu Zhijie: Ataraxic of Zhuang Zi — A Suicidology of the Nanjing Yangtze River Bridge at the Shanghai Zendai Museum of Modern Art (fig. 7) and the current installation, Mochou, named after one of the most popular scenic spots in Nanjing. The name derives from a young girl named Mochou who lived in the Qi Dynasty 1700 years ago whose poverty obliged her to sell herself to pay for her father's funeral. Deeply unhappy in her marriage, she committed suicide in the lake that is now named after her. [10]

In the lithograph produced at Singapore Tyler Print Institute and the installation at Chambers Fine Art Beijing, the legend is not referred to directly. A Chinese scholar's rock of the type that is generally admired for the natural beauty of its irregular forms is cut down until it becomes a crystalline abstract sculpture. The cut-off fragments which give character to the rock, levitating in the lithograph, are installed on the wall in the gallery. One further change between the lithographic blue-print and the installation occurred in the treatment of the floor. As originally conceived by the artist, a narrow path of specially treated paving stones for the blind would have enabled them to walk around the walls and touch the rock fragments without any risk of danger, but during the process of installation the entire floor was covered with these markers, creating a potentially hazardous situation. From the ceiling a trickle of water runs down the abstract sculpture to a pool at its base. Although mutilated, the sculpture will eventually become a scholar's rock again, perhaps to undergo the same process once the trickling water has smoothed its surfaces. Far from being a literal interpretation of the Mochou myth, Qiu Zhijie's Mochou is a metaphor that touches on many of the same themes — destruction of beauty, a long process of healing, eventual acceptance of fate and hard won consolation.

The oblique approach to the nominal theme that characterized the installation is even more apparent in the remarkable series of ink paintings



that constitute the Failure series. Having refined the methodology that is the essential underpinning of "total art" during the past five years, Qiu Zhijie now feels free to let his imagination take over. Ironically, this coincides with a return to practices and techniques that were largely although never entirely abandoned during the last fifteen years, namely printmaking and painting. It is almost as if his remarkable technical abilities were allowed to hibernate until the moment came when after having worked in every possible medium available to the practicing artist today, he felt ready to return to the use of brush and ink on paper.

There is nothing traditional in the themes of these paintings, however, no return to the familiar repertoire of motifs that have characterized Chinese painting for hundreds of years. Each of the ten large paintings in the Beijing exhibition is based on a saying or proverb and there is a strong verbal component in the fourteen smaller works and the wall painting. The written and spoken language of the Chinese has lent itself to the creation of countless proverbs, which are still widely known and used. Beginning with a saying such as "Fetch water with a bamboo basket", Qiu Zhijie appends his own pithy postscript — "It may be possible there" — and through a process of free-association offers a far-fetched commentary that provides the thematic material for his painting. His commentary reads as follows:

"I saw a glass "tear-container" at the Chehel-Sotun Museum in Isfahan, Iran during 2003. It is for holding the tears of a wife when her husband is away. It is said that a husband will check the amount of tears in the container when he returns to measure his wife's degree of chastity.

People cry for all kinds of reasons, and some research shows that there are subtle differences in the chemical composition of tears caused by different reasons. This project proposes to collect a kilogram of tears from humans and drop the tears on the surface of the moon. Because gravity there is less than that on earth, it may be possible to catch water with a bamboo basket there. We may even see flying tears."

Using every painterly and graphic means at his disposal and working in an almost trance-like state, Qiu Zhjie finds visual equivalents for all the elements in his commentary — the leaking basket, the marvelous tear-container, the weeping eyes of the abandoned Persian women, even the moon-explorer — and allows them to create their own fantastic narratives in a way that makes most recent painting look prosaic and trite. Each work has its own rhythm, some relying on the accumulation and layering of images as in Catching the Moon in Water: Capture the Crazy Flying Machine, while others feature a dominant formal concern as in the swirling, circular forms of the eddies that fill most of the sheet in Jingwei Filling the Ocean: Each Eddy has a Key to It, or the nightmarish, angular forms of the glass "dead-end labyrinth" in Feed Oneself to the Hungry Tigress: A Rebuttal of Evolutionism.

Overlapping with his work on the Failure series, Qiu Zhijie was also making preparations for Qiu Zhijie: Breaking through the Ice, a major exhibition at the UCCA in Beijing, and it was during this period of unusually intense creativity that a visual language based on the free association of ideas emerged triumphant. Unlike the Surrealists, however, who depended heavily on the Freudian technique for revealing the unconscious, Qiu Zhijie utilizes it for creating congeries of forms that have mythological, historical or purely personal associations, enabling him to investigate relationships between widely divergent phenomena, man-made and natural. Whilst the Mochou legends, the many references to Nanjing and the Nanjing Yangtze River Bridge derive from mythology and history, the sudden and unexpected appearance of babies in subsequent works was a direct response to the birth of a daughter, Jiawa, in the last months of 2008. Long awaited but in precarious health for the first few weeks of her existence, Jiawa became the inspiration for the babies that suddenly appeared in Qiu Zhijie's next major sequence of ink paintings, the Thirty Letters to Jiawa included in the Ullens Center exhibition, the fourteen smaller works on paper intended for exhibition at Chambers Fine Art New York in March 2009, and finally – although who is to say what is final with Qiu Zhijie? – the paintings that he executed directly on the walls of the gallery on March 11-12, 2009.

In the Failure series, the bridge disappeared from view, only to re-emerge in the Thirty Letters to Jiawa as a unifying formal component in each group of three. Of relevance to the New York continuation of Mochou is the proliferation of forms that hover under and over the bridge and intertwine with its girders – a pine tree, fans, propellers, pencils, corkscrews and multiple images of babies reminiscent of putti in earlier European painting etc. – and that reappear in isolation in the individual sheets. Qiu Zhijie has explained that most of the titles relate to the weather and natural forces – Weighing Clouds, Lightning Breeding, Sowing the Rain – and these works were to have been exhibited for the first time at the exhibition opening on March 12. Rolled up in a tube, they arrived at JFK on March 5 but by March 11 they had still not been released by US Customs. Fortunately, he had arrived in New York on March 10 and responding to the desperate situation, stayed up all night considering several solutions. One possibility was a new series of light calli-photographs made while driving around different locations in New York at night. Another was to write the calligraphy directly on the gallery walls and once the works arrived, hang them on top of it. After rejecting the idea of covering the walls with rice paper as a foundation for the paintings as being too time-consuming, he decided to paint directly on the walls, although he was concerned that the surface might not be suitable for traditional brush and ink. In the morning Christophe W. Mao and Christina Yu went to Chinatown to purchase brushes and ink while Qiu Zhijie drew a series of very rough sketches for the thematic content of his murals. Beginning at 3pm on March 11, he worked continuously without sleeping for the next twenty hours, adding the finishing touches and inscriptions around 11am the following day.

One of the curious features of Qiu Zhijie's working method, related to

his ability to practice calligraphy in reverse, is the fact that while he started with the image of the shell on short wall to the right of the receptionist's desk, it was always his intention that the wall should be "read" from right to left as in a traditional Chinese painting. Executed in pale ink washes and showing signs of the artist's fatigue after his twenty hour endurance test, this section titled Tender Soft Rudder depicts his daughter Jiawa's hand opening the pages of an ancient Chinese textual anthology, The Grand View. The rustling of the pages sets in motion a weathervane also equipped with a propeller which in turn leads to the hallucinatory sequence of images encircling the gallery. Next to this a primitive submarine rests on top of an ice-covered mountain, the goggles and bar of chocolate at its base referring to Sir Edmund Hillary who buried a bar of chocolate as an offering of the gods after successfully climbing Mount Everest on March 29, 1953. Similar fantastic associations create memorable visual rhymes, for example the formal analogy between the nautilus shell where the journey begins, Vladimir Tatlin's Monument to the Third International converted into a brush-pot, the bed-springs on which a reclining scholar's rock observes clouds, and the vigorously painted length of rope knotted near the bottom that leads directly to the spreading roots of the pine tree. In one of the corners sound emerges from a Victrola in the form of the trajectory of a stone as it skips across the surface of the water. As a totality, the wall paintings destined to be painted over on May 9, 2009 were an extraordinary accomplishment, among the best works of this prolific and highly inventive artist. Whether linked by formal similarities or playful analogies, the isolated objects and larger groupings frequently reference classical Chinese themes and imagery, often with a playful twist as in Listen to the Pines. He also incorporated a number of objects that caught his eye during the twenty-four largely sleepless hours he had so far spent in New York (a conch shell in the apartment where he was staying and straws that accompanied cold drinks at a Vietnamese restaurant in Chinatown).

Having worked in the full range of media available to the artist today including video, photography, installation and performance for most of his career, Qiu Zhijie had mostly relegated his skills as a painter and calligrapher to the background. Faced with the challenge of filling an empty gallery in twenty-four hours, however, he pulled out all the stops, rediscovering skills and techniques that had remained dormant for many years. When it is increasingly common for successful artists to work with large numbers of assistants, Qiu Zhijie shows that there is no substitute for the intimate relationship between the hand of the artist and the materials he is using. Qiu Zhijie is one of the very few artists today who makes the spectator stop, look and think whether he happens to choose painting, drawing, print-making, video, installation or photography to express his current pre-occupation. Equally at home in all the artistic media he has so far chosen to work in, he is uniquely fortunate in his ability to select the most appropriate means of expression for the task at hand. This means that he does not run the risk of falling into the trap of repeating himself, of producing the kind of Qiu Zhijies that the market expects and can immediately comprehend. He continues to surprise, never more so than in A Suicidology of the Nanjing River Bridge, its distant offshoots such as Mochou and related works, and the temporary wall painting at Chambers Fine Art New York ◉

① Sonia Kolnesikow Jessop, "Qiu Zhijie adds provocative new meaning to traditional calligraphy," International Herald Tribune, June 12, 2008.
② Qiu Zhijie, "Tattoo," http://www.qiuzhijie.com
③ Qiu Zhijie, "Pingpong," http://www.qiuzhijie.com
④ Qiu Zhijie, "Heart Sutra," http://www.qiuzhijie.com
"This work provides two different perspectives on heart and turns their transfer and co-existence into one kind of physical existence. Sutra of the Heart Prajnaparamita is one of the important sutras of Mahayana and also holds a very significant position in the sutra of Chinese Zen. There are over 20 different translations of this sutra in China's ancient dynasties and ancient calligraphers repeated writing this sutra of only 200 words which includes thorough discussions of the serenity and nirvana of the heart. The scripts of the Heart Sutra are written on the wall with invisible fluorescent paint. Under the purple lights, the scripts, which float in the dark background, give out fluorescence. Suddenly, strong incandescent lights are turned on with the purple lights turned off and scripts disappear, leaving the audience nothing but the white empty wall and a real human heart specimen in the middle of the space. In five minutes, the incandescent lights are gone while the purple lights go on gradually. The eyes of the spectators get used to the darkness for a while and the fluorescent script gradually becomes visible in the air. This process will be constantly repeated."
⑤ Qiu Zhijie, "Pushing One's Back," http://www.qiuzhijie.com
"The Prophesizing Catalog of 'Pushing One's Back' is an ancient Chinese secret book categorized into drawings, prophecy and song. This book has been determined by many to have quite correctly prophesized the major developments in Chinese history.
This video installation consists mainly of two parts, an interior and an exterior wall. The four screens on the interior wall display the words of prophesy in this ancient book, juxtaposed with scenes from a 1930's classic movie from Shanghai, "Street Angels," which tells a story of the fate of a layperson. While the four screens, with each screen displaying one letter, together make up a Chinese idiom, the scenes form the movie displayed behind these letters are shown with slight time difference from each other, creating a temporal relationship between the letters and the images. At every moment, the images displayed in the four screens construct an interlinking relationship. Stepping into the room, an image of a rotating Chinese compass is projected on the floor. Such great order of the universe as represented by this compass, the recollection of the tunes of "The Four Season's Song" from the movie "Street Angels," and the sense of ephemerality as if one's shadow only passes the surface, such are the representations of the understanding of life by the Chinese. During the exhibition, the drawings from the "Catalog of Pushing One's Back" are projected onto the image of the compass, becoming part of the whole image and also moving constantly. Amidst such disorderly movement and the rotating compass, the participating "players" hold a pan containing milk, following the image from the "Catalog of Pushing One's back," attempting to "catch" what has fallen upon them, but in actuality, their movement is restricted by the movement of the image and the rotating motion of the compass. Thus, they are trapped under the control of the video just like string puppets."
⑥ ⑦ Qiu Zhijie, "Total Art" based on Social Investigation," Yishu Journal of Contemporary Chinese Art, September 2006.
⑧ For an account of this project see Karen Smith, "Qiu Zhijie," in The Real Thing: Contemporary Art from China (exhibition catalogue, Tate Liverpool, March 30 — June 10, 2007), 98-103.
⑨ Sonia Kolnesikow Jessop, "Qiu Zhijie adds provocative new meaning to traditional calligraphy," International Herald Tribune, June 12, 2008.
⑩ In another version of the legend associated with the naming of the lake, Mochou was a beautiful young woman who lived during the Northern and Southern Dynasties (420-589). At the age of fifteen, she married a man from the Lu family in Jinling (now Nanjing City) and had a baby at the age of sixteen. Her life was a happy one until her husband was called away on military service. After many years with no news of his fate, she missed him so much that she jumped into a lake with the hope of flowing to her husband's side wherever he was.

## 莫愁 Mochou

装置，灵璧石，白石子，水循环系统，盲道砖，Installation, Lingbi stones, white stones, water cycle equipment, and blind bricks，10m×15m×7m，2009

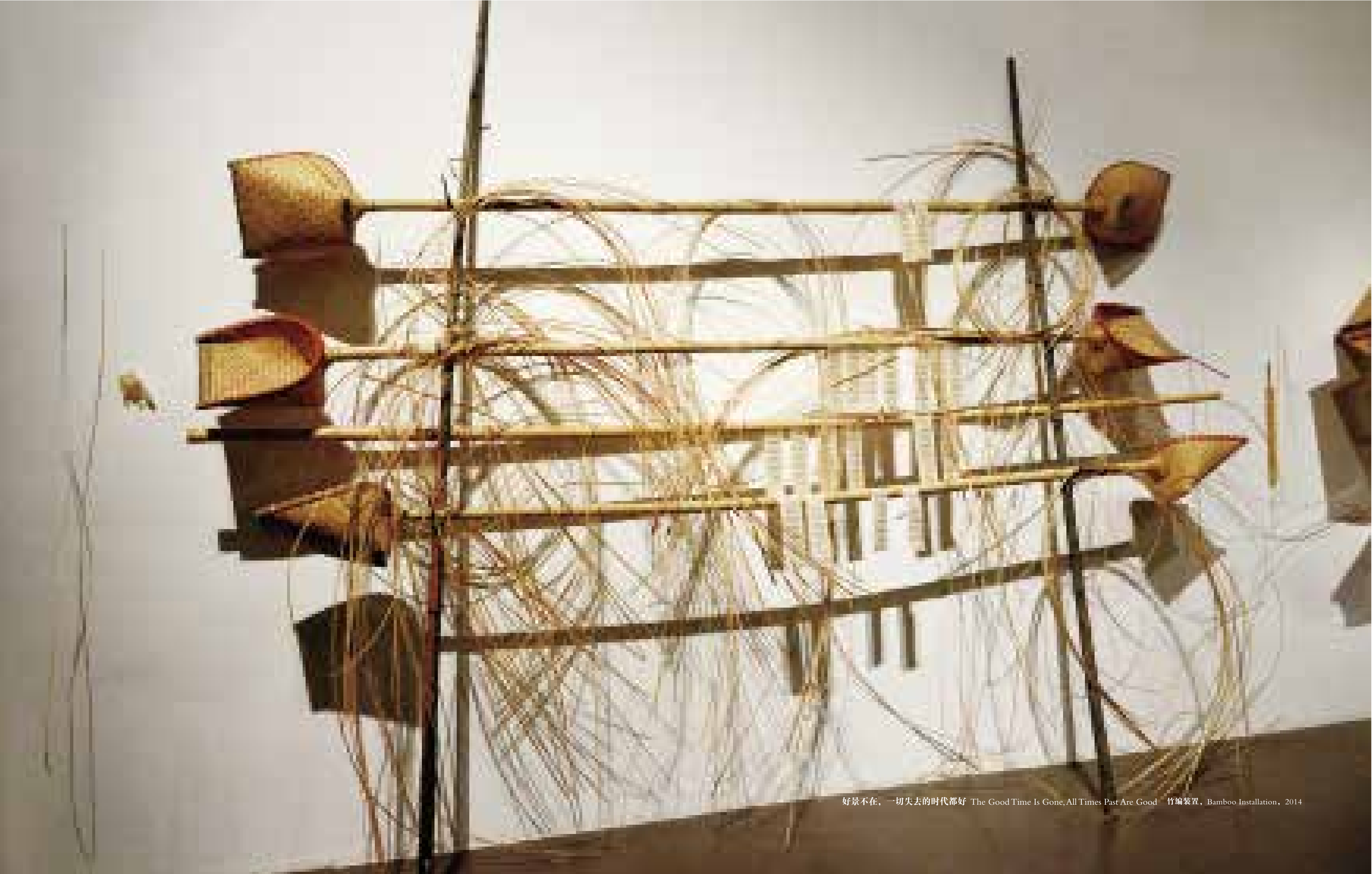
一个假山石，被削成几何晶体形（类似于石膏像中的亚历山大切面像）被切下来的部分贴在四周墙上，安置在空间正中的水池中。被切下来的部分贴在四周墙上，太湖石有凹凸纹理的一面朝外。顺着墙边有盲道，盲人顺着盲道走，可以摸到这些浮雕状的假山石切片。一道瀑布打在几何形的“假山石”上。很多年以后，把几何形重新磨成假山石……

The Chinese scholar rock is cut as a geometric abstract sculpture (similar to the planar plaster bust of Alexander). it is placed in the pool in the centre of the space. All the cut-off pieces are installed on the wall, with the bumpy side of the Taihu stone facing out. There is a path for blind people along the wall. The blind can follow this path and be able to touch the surface of the sliced rock reliefs on the wall. At the same time, a waterfall is falling from the ceiling and hitting the geometrical “Chinese scholar rock.” After many years, the sculpture will be shaped into a Chinese scholar rock once again.

南京长江大桥自杀现象干预计划五：齐物 展出现场　Exhibition view of "A Suicidology of the Nanjing Yangtze River Bridge 5: On Leveling All Things"

**不息** Endless Growth
**竹编装置**，Bamboo Installation，2014

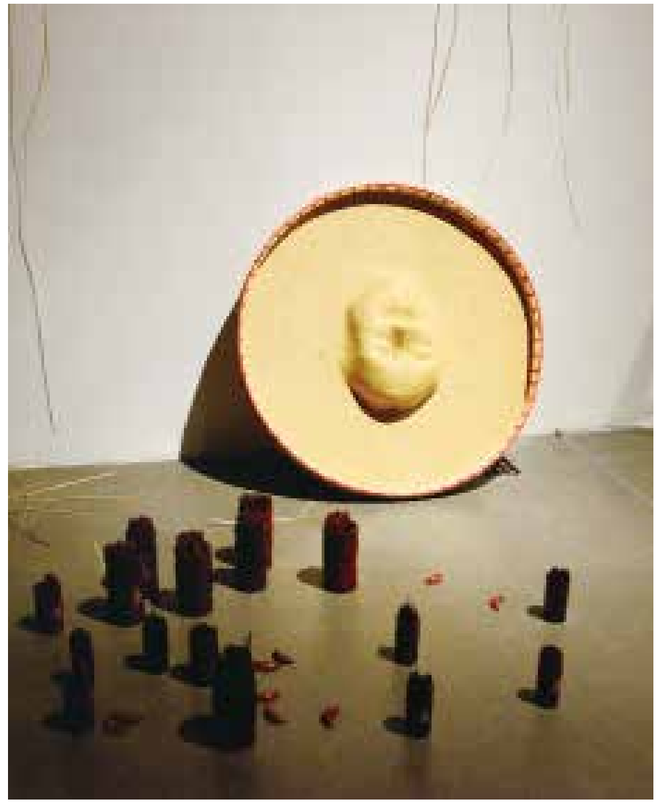
**革命后的马远——寒塘清浅**
Ma Yuan after the Revolution: Clear and Shallow Water in Winter
**竹编装置**，Bamboo Installation，2014



好景不在，一切失去的时代都好 The Good Time Is Gone, All Times Past Are Good　竹编装置，Bamboo Installation，2014

**倾诉者** The Speaker
**竹编装置**，Bamboo Installation，2014（左上图，Upper left）

**屈原** Qu Yuan
**竹编装置**，Bamboo Installation，2014 （左下图，Lower left）



**倾听者** The Listener
**竹编装置**，Bamboo Installation，2014（右上图，Upper right）

**渔翁** The Fisherman
**竹编装置**，Bamboo Installation，2014（右下图，Lower right）

**太行和王屋** Taihang and Wangwu Mountains
**竹编装置**，Bamboo Installation，2014（上图，Upper half）

**同德** One Nature
**竹编装置**，Bamboo Installation，2014（左下图，Lower left）

**湘君** Xiang River Goddess
**竹编装置**，Bamboo Installation，2014（右下图，Lower right）

**天堂** Heaven
**竹编装置**，Bamboo Installation，2014（左图，Right）

**散木** Offcuts
**竹编装置**，Bamboo Installation，2014（下图，Bottom）

**逝者如斯乎，不舍昼夜**
The Passage of Time Is Just like Flowing Water, Which Goes on Day and Night
**竹编装置**，Bamboo Installation，2013

**世界观** Outlook on the World　**竹编装置**，Bamboo Installation，2013

天堂 Heaven 竹编装置，Bamboo Installation，2014

天下莫大于秋亳之末 The World Is Not Big er than the End of a Hair 竹编装置，Bamboo Installation，2014

**无穷的隧道只是幻觉**

The Endless Tunnel Is an Illusion

**竹编装置**，Bamboo Installation，2014

## 殖民史植物考 The Colonial History of Plants

竹子、土、各种蔬果植物所构成的装置

Installation with bamboo，soil，vegetables, fruits, and plants，2013

38 个竹篾编制而成的脚的造型的竹箩筐，散布在展厅里，如同在地面行走。每个特殊的竹器中盛放着一种蔬菜或水果：从西周就传入中国的甘蔗，2000 年前传入的葡萄和胡萝卜，几百年前的辣椒、土豆、花生和玉米，一直到仅仅到达中国 100 年的草莓——所有这些植物都是外来物种，其中大量的传播都和文化交流与殖民史有关。它们在中国人的日常生活中已经无所不在，甚至很难有人想起它们曾经是陌生之物，曾经水土不服，曾经在中国脱胎换骨，基因再造。这个装置中每一种植物都有标签说明其迁移进中国的历史。它们处在一种中国原生的植物——竹子所编织的脚的造型的容器中，从远处行走而来，但自带着根系。

38 foot-shaped bamboo baskets are scattered in the exhibition hall, forming a trail with each food step. Each special bamboo basket is filled with a specific kind of vegetable or fruit: from sugar canes brought into China as early as West Zhou Dynasty, grapes and carrots brought in 2000 years ago, peppers, potatoes, peanuts, and corn brought in a few hundred years ago, to strawberries which were only brought into China a hundred years ago. All of these plants are alien species, whose dissemination is closely related to the colonial history and cultural exchanges. They are omnipresent in Chinese people 's daily life, and are hardly remembered as foreign things which have gone through transformation and gene reconstruction. Each plant in this installation is labelled with the history of its migration into China. Those vegetables and fruits are filled in foot-shaped baskets made from bamboo - a Chinese native plant, indicating that they travelled here from a distance with respective roots in their own systems.

2006-present

# 邱注上元灯彩计划

The Project: "Qiu's Notes on the Colorful Lantern Scroll"

“邱注上元灯彩计划”是一个大型的综合计划，包括了写作、绘画、装置和剧场表演。金陵是南京的古称，这十朝古都，以王朝更迭兴衰频繁而著称。据说因为秦始皇破坏了金陵的风水，所以这里虽然山川形胜帝王之宅，立国者不出五十年，金陵王气黯然收。而在它每一次退出历史舞台时，总是以大屠杀告终。这座宿命苦难而又繁华无双的大城，也成为咏怀吊古的主题。这里，金陵是一个象征性的概念，每一个拥有记忆的地方都是金陵。

这个计划的核心概念是历史演变的隐秘基因。作者认为历史会不断地以相似的方式循环。同样的角色将在历史中反复出现。例如，只要有年幼的皇帝，一定会出现权臣。只要有权臣，一定有试图推翻他的野心家和刺客。真实的历史任务只是这些历史角色的扮演者。因此，这些角色其实是历史的内在基因。

## 角色

散布在空间中的 108 个装置，每一个分别对应于一种在历史上反复出现过的角色。例如国色、僧侣、告密者、革命者、税吏、流寇……这些角色有时候是人物，有时候是某种事物，例如漕运、狼烟、谶言、丹药，等等。

## 剧场

展出中，这些小型装置经常是一些自行表演的，或者可以操纵的器械。由穿着黑衣的表演者操纵。它们之间的组合，自动和互动的过程，成为一个《金陵剧场》。他们不表演。只是忙碌着。与其说是使用这些器械，不如说是侍候这些器械使之维持运转。真正的角色是这些装置，表演者与日本能剧中的黑衣人相似，他们只是一些能量。

**金陵剧场与不夜天** Jinling Theatre and the Never Ending Day 纸上水墨，Ink on paper，367cm×146cm，2014

## 观看者

悬挂在空中的 28 个灯笼“不夜天”系列，则是人类情感中亘古不变的情绪，是地面上的人们所领悟的道理，所寄托的情感，所跟从的命运。例如：夜雨、乡愁、远虑、近忧等等。事实上，由于灯笼的光源并不是传统的灯烛，这些灯笼是一些小型的多媒体影音装置。

## 脚本

该计划还将产生一系列水墨画。这个计划的基础是对于一张中国明朝的古画《上元灯彩图》的研究，因此这个计划又叫“邱注上元灯彩图计划”。《上元灯彩图》是一幅珍贵的古代市肆风俗画。由佚名画师所绘制，成画的时间大约在明朝中晚期。主要描绘明朝南京地区元宵节期间的古董市场的街市景致。画中各色灯笼表现了新年期间的热闹气氛。在古董市场中流连的士绅、商人、市民等各色人等，参与丰富多彩的社会生活的场景。

艺术家重新解读这样一卷明朝城市的社会风俗画作，从中提炼中国文化的隐秘基因，并寻找到它们的当代表征方式，演绎出一个庞大的创作 / 游戏 / 研究的构架。这是对于中国历史的述说方式的演义和基因图谱的绘制。

邱志杰首先放大重画了这张古画，一边加以各种注释。形成基于古画基础上的第一件创作。作者把绘画过程视为一种阅读和书写，这个绘画的过程是对《上元灯彩图》的一种“注释”。所谓“注释”，意味着图像和文字将是从《上元灯彩图》所引发出来的，但并不拘泥于原型，而是在理解的基础上，指向多种方向。这些画作将成为各种装置的草图，各种表演和事件的脚本，和展厅内其他创作机密相关。

在研究的基础上，邱志杰提炼出 108 个地面的角色和 28 个空中的灯笼角色，制作了一系列的肖像，同时也是装置的草图。
在这些肖像的基础上，另一批绘画产生出来，阐明这些角色之间的相互关系，这些画是这个金陵剧场表演的脚本。

## 笔记

所有的历史中普遍存在的角色设定。角色的数量是有限的。脚本的数量是有限的。情节总是惊人相似的。以至于经历历史会产生预感。阅读历史的人会觉得抄袭。经历和阅读历史的人都难免产生轮回和循环的感觉。这一事实似乎说明一些事物具有不易的本性：权力的本性不变。女人的本性不变。粮食和土地总是生死攸关的。而实在找不出借口的时候，复仇总是可以重新成为名义。

所有的角色都不会在历史中退场。历史基因会为自己寻找合适的承担者。只要条件具备、时机到来，弄权者必定重新出现。因为正直和愤怒而崛起的英雄，不可推卸地义无反顾地成为独裁者直到身败名裂。

新的角色会出现。当他出现时，经常乔装为旧的角色。他的乔装既蒙蔽了众人也蒙蔽着自己。他自己也往往不知道自己的使命。所有的角色都经常遗忘台词。因此他们的台词都发自肺腑而惊人相似。历史剧从没有幕间休息。历史剧从不穿帮。

对于表演者而言，角色的事先给定，就成为命运被领悟。有的演员很早就领悟到他或她必须扮演的角色，并且预知角色将要登场和退场的时间。他们也预知角色的下场，但绝大多数扮演者并不理解角色。

不理解角色并不妨碍完美的演出。因为充满前卫精神的剧作家随时修订脚本。有一些人捡拾了脚本的残章断简在市面上出售。我把他们叫做算命先生。展厅里的器械们的状态可能是完全随机的。但是每次都能在绣像中进行辨识。因此也可以认为脚本在墙上。但是凌乱的舞台并不是脚本的严格排演。或者说，历史剧有一群天才的演员。一个没有什么才华经常抄袭和重复的剧作家。一个很蹩脚的导演。

这个叫做金陵的舞台，可以是任何地方——任何一个记忆与失忆交错，欢庆与告别同步。朋友和敌人同体的地方都是金陵。金陵之夜从不冷场。

悬挂于天空的，是地面上的人们所追问的道理、所寄托的情感、所跟从的命运……这个剧场里每个观众也都是演员。只有各种发光体注视着金陵剧场中的一切。我们忙于参加历史，太少抬头观看，而它们是唯一的观看者 ◎

**金陵剧场：说书**
Jinling Theatre: Story Telling

**金陵剧场：聚义**
Jinling Theatre: The Gathering of Righteous Men

**金陵剧场：宫廷**
Jinling Theatre: The Imperial Court

**金陵剧场：长城**
Jinling Theatre: The Great Wall

**金陵剧场：课堂**
Jinling Theatre: The Classroom

**金陵剧场：天下**
Jinling Theatre: Under the Sky

The Jinling Chronicle Theater Project is a multi-faceted project including writing, painting, installation, and theatrical performances. Jinling is the ancient name of Nanjing, a large city 2 hours by train from Shanghai. Qiu Zhijie used to run his A Suicidology of the Nanjing Yangtze River Bridge Project there. The city of Nanjing was the capital of ancient China on ten occasions and was known for its frequent changes of dynasties. It was said that because the feng-shui was destroyed, no Dynasty there ever exceed 50 years. At the end of each historical stage, there were always massacres. This city, therefore, also became the subject matter of the remembering and memorializing the past. Almost all Hang-era ancient poetry is there. Jinling is conveyed as a metaphoric concept, it can be everywhere and full of historical memories.

The core concept of this project is the Cryptic gene in the evolution of history. The artist claims that history will continue circularly in a similar fashion. The same roles will appear repeatedly in different periods in history. For example, whenever there is a young emperor, there must be a powerful minister. Whenever there is a powerful minister, there must be an ambitious scheme being carried out to overthrow and assassinate the young emperor. From an outward appearance, these powerful ministers act out of their own motivations, but in reality, they acted out in line with their historical tasks. The real historical plot seems like a rehearsal based on a predetermined script. Different people active in history were playing these historical roles. Therefore, these roles are actually the inherent gene of history.

## Roles

Altogether, 108 installations will be scattered in the space, each corresponding to a historically recurrent role. For example: monks, whistleblowers, revolutionaries, tax collectors, bandits, etc. These roles are sometimes human, sometimes objects, and sometimes events; such as the cannel transportation, banquet, prophecies, utopia, or revolutions, etc.

## Theater

During the show, these installations are self-acting devices, in other cases they are instruments that can be manipulated. They will be operated by performers dressed in black. These performers are not actors, they are just operators of the instruments. The devices will be the real roles, and the performers dressed in black, like the Japanese Noh 'black' people, are just energy. The automatic and interactive processes between the installations become the Jinling Chronicle Play.

## Audience

Hanging in the air are 28 lanterns that constitute the "Sleepless Night" series. They are the emotional eternal human emotions, the truth that the people on the ground have realized, and the fate that everyone follows... For example: The Rain at night, The Nostalgia, The Foresight, The Moon, The Bell of Church, The Thunder, The Drunk, etc. The lantern light will not be a traditional lamp and candle, instead it will be a video projection and monitors, or LED lights, these lanterns themselves will actually be multimedia installations.

## The Script

The Project will also produce a series of ink paintings. The basis of this project originated from the study of a Chinese Ming Dynasty painting "Colorful Lantern Festival Scroll," a precious ancient genre painting. It was drawn by an unknown artist during the late Ming Dynasty （1368–1644）in the Nanjing area. This period has been described by historians as the end of Chinese medieval period, or the starting point of modernity. The ancient painting depicts the Lantern Festival of the antique market street.

The Project shows the lively atmosphere of the New Year lanterns during the Spring Festival. Wandering in the antique market, merchants, gentry's citizens, beggars, monks, story-tellers, fortune tellers, a variety of social roles are active on the stage-like street scenes, participating in a rich and colorful social life. The project is also called "Qiu notes on The Colorful lantern Festival Scroll."

The artist reinterprets this Ming Dynasty genre painting, refining the hidden genes of the history and their contemporary characterization, and thereby deducing a huge research/ product/performance framework. It will be the gene mapping of history. Qiu Zhijie first amplified the re-drawing of the ancient painting, combined with various annotations and recreations. He picked the basic composition and the extraction of basic elements, and re-organized them according to his own understanding, while adding new elements. The painting process is considered to be both a reading and a writing process. The so-called "notes" mean that the image and text will be coming out from the original ancient scroll but do not rigidly adhere to the prototype. Instead, they lead to different understandings and directions. The paintings were mixed with installation sketches, scripts of performances and events. These became the first pieces of the painting.

Based on the study, Qiu Zhijie developed 108 ground roles and 28 hanging lanterns roles, all together 136 installations. He made a series of portrait in the installation proposal that became the second painting series.

Again, based on these portraits, another series of paintings will be produced, clarifying the relationships between these roles. These paintings are the scripts of the Jinling Chronicle Theater.

## Notes

The project will be about the universal existence of the roles in all history. The number of the roles is limited. The plot is strikingly similar. Experiencing history, we will have a hunch. As readers of history, we will feel the roles copy one another, producing reincarnation and a cyclic feeling. This seems like things are changeless in nature: the nature of power is unchangeable, and the nature of a woman is also unchangeable. Food and land are always life-and-death matters. When we cannot find a better excuse, revenge always become an alternative.

No historical roles would actually withdraw from history. Historical genes will realize themselves. As long as the conditions appear again, there must be someone to become a new game player. The hero grows up upright, angry, and unwaveringly; he will become a dictator again. The new roles will appear. When they appear, they often disguise themselves as old roles. Their disguises are not only to deceive the public but also to deceive themselves. They often do not know their true mission.

The characters often forget their lines. Therefore, their lines are strikingly similar so that the audience does not really need to listen. History will repeat itself again and again. It doesn't matter if there is no understanding of the historical roles, as playwrights will adapts the scripts all the time. There were some people who picked fragments of the script, and sold them on the market. We call them the fortune-tellers.

Instruments in the exhibition may be completely random. They can be identified in the portrait, like movie credits. But history does not repeat itself in exactly the same way. This Jinling Chronicle Theater has a group of talented actresses, a playwright completely lacking in talent who often copies and repeats, and a really bad director.

This is the stage called Jinling, and it can be representative of any place. Anywhere with or without memory, anywhere with celebration and a farewell party at the same time, anywhere with both friends and enemies, is Jinling. Jinling's night is never silent, it is sleepless.

Objects hanging in the air are the truth that the people on the ground have realized, the fate that everyone follows... The audience in the theater will be actors as well. We are all so busy participating in history that we are too busy to watch everything happening on the Jinling stage. And we are the ones watching ◉

**绣像剧场：书生意气**

The Illustrated Portrait Theatre: The Vigor of Scholar

纸上水墨，Ink on paper，180cm × 97cm，2014

**绣像剧场：乡土**

The Illustrated Portrait Theatre: Home-Land

纸上水墨，Ink on paper，180cm × 97cm，2014

**绣像剧场：语言的力量**
The Illustrated Portrait Theatre: The Power of Language
纸上水墨，Ink on paper，180cm×97cm，2014



**绣像剧场：治乱**
The Illustrated Portrait Theatre: Order and Chaos
纸上水墨，Ink on paper，180cm×97cm，2014



**绣像剧场：深宫**
The Illustrated Portrait Theatre: The Deep Imperial Court
纸上水墨，Ink on paper，180cm×97cm，2014

**绣像剧场：天下**
The Illustrated Portrait Theatre: Under the Sky
纸上水墨，Ink on paper，180cm×97cm，2014

**绣像剧场：历史学家**
The Illustrated Portrait Theatre: The Historian
纸上水墨，Ink on paper，180cm×97cm，2014



**绣像剧场：维新**
The Illustrated Portrait Theatre: Renewal
纸上水墨，Ink on paper，180cm×97cm，2014

**绣像剧场：海事**
The Illustrated Portrait Theatre: Sea Affairs
纸上水墨，Ink on paper，180cm×97cm，2014

2010 年上海双年展：《邱注上元灯彩计划》系列装置
A series of installations of the "Qiu's Notes on the Colorful Lantern Scroll Project" in the Shanghai Biennale, 2010

# 关于一种历史剧的编撰

邱志杰

## 角色

明灯初试九微悬，瑶馆春归不夜天。

西元 1566 年，大明嘉靖四十四年丙寅年虎年，上元节。秦淮河畔游人如织，沿岸酒楼妓馆皆满，露天古董花鸟市场生意兴隆。当夜，名甲天下的金陵灯会照常举行，万民争看鳌山灯。名士才子缱绻逗留，吟咏不绝。一个月后，江宁县富商委托画师制作的《上元灯彩图》顺利收笔。同月，海瑞备棺待死上《治安疏》。责嘉靖帝修醮求长生，不理朝政，令权奸严嵩专国二十年，鞑靼北犯倭寇东扰。下诏狱。是年底，嘉靖帝丹药中毒死。次年，隆庆帝开海禁，倭寇渐绝。四年，张居正王崇古斡旋之下，与俺答汗和议成，旋开互市贸易。同年，狂生李贽任南京刑部员外郎，师事阳明学传人泰州王襞。当是时，海瑞任应天巡抚。治理吴淞江白茆河通流入海，抑豪强。万历十五年，海瑞死于南京任上。金陵百姓罢市，祭奠哭拜者百里。

《上元灯彩图》画成之年，宁波天一阁建成。一个日本人改名为德川家康。朝鲜女医大长今死。8 月，欧洲破坏圣像运动发展成骚乱。莫卧儿王朝，阿克巴大帝修筑拉合尔城堡。诺查丹马斯留下一部预言诗集之后去世。

首先是角色。我将超越每一段具体的历史，提炼出所有的历史中普遍存在的角色设定。角色的数量是有限的，脚本的数量是有限的，情节总是惊人相似的，以至于经历历史会产生预感。阅读历史的人会觉得抄袭。经历和阅读历史的人都难免产生轮回和循环的感觉。这一事实似乎说明一些事物具有不易的本性：权力的本性不变，总是让拥有它的人遗忘危机。女人的本性不变，女人要捍卫的与其说是空间不如说是时间。粮食和土地总是生死攸关的。而实在找不出借口的时候，复仇总是可以重新成为名义。

所以我获得的将会是基因。所有的角色都不会在历史中退场。历史基因会为自己寻找合适的承担者。只要条件具备、时机到来，弄权者必定重新出现。因为正直和愤怒而崛起的英雄，不可推卸地义无反顾地成为独裁者直到身败名裂。而野心家必定重新蠢动。国色天香的美女将会再次成为红颜祸水，不管她是貂蝉、赵飞燕还是杨玉环。每个时代都会有诗人厕身其中，他们的诗篇将比杀戮他们的人活得更长久。他们颤抖的喉管呼叫在每个时代，发出的是江水拍岸和秋风落叶的相似声响。而狂人每每用颠倒错乱的语言道出天机，只是在当时从来没有人听得懂。

就像基因会突变，突然地，新的角色会出现。当他出现时，经常乔装为旧的角色。他的乔装既蒙蔽了众人也蒙蔽着自己，他自己也往往不知道自己的使命。所有的角色都经常遗忘台词，因此他们的台词都发自肺腑而惊人相似。历史剧从没有幕间休息，历史剧从不穿帮。

脚本的数量是有限的。曾经被攻陷的城池，在未来午后的阳光中闪耀，为下一次被攻陷养精蓄锐。告诉我，我要在里面加入新的角色。历史中从未出场的角色，骑兵和火炮，纸张和银行，将把历史剧由写实主义变成荒诞派。因此，我们要把历史的基因们当作原料，去炼制一剂给我自己的逍遥散与镇定剂，让身边的日常，因为这种药物作用变得富于幽默感。

在进入这种工作之前，我有必要先变得冷酷。我既不应该过度欣赏那个受到黎民百姓交口赞叹的清官，不应该从他褴褛衣衫上的补丁中看到构成主义的形式美，也不应该过分惋惜那位被打入冷宫的废后的美貌和寂寞，我更不应该为权臣的飞扬跋扈而愤愤不平。每一个角色的具体扮演者都是清白的，在戏剧艺术的标准上他们无非是完美的演员。

对于表演者而言，角色的事先给定，就成为命运被领悟。有的演员很早就领悟到他或她必须扮演的角色，并且预知角色将要登场和退场的时间，他们也预知角色的下场，但绝大多数扮演者并不理解角色。或者说，他们自己以为是的角色和他们不得不是的角色，其实是一对兄弟。兄弟之间有时候长得很像，有时候差之千里。不理解角色并不妨碍完美地演出，因为充满前卫精神的剧作家随时修订脚本。有一些人捡拾了脚本的残章断简在市面上出售，我把他们叫做算命先生。

## 关于历史的同噩梦

与其坐而待毙，不如尝试突围。我们商量已定。分头，从各个方向，乘着黑夜潜行。

戏剧性安排在这一切发生之前。系统已经非常完善，它能够自动选择最佳方案，调配自己的运作，保证一切处于最佳状态——自动检修，不出差错。最关键的是，它已经和我的思维建立了同步机制。也就是说，我怎么想，想做甚么，现在觉得怎么样，担心甚么，期待甚么，所有的信息都会传递给系统。系统会把她自己同步成适合我的感受的状态。她知道我所知道的一切，理解毫无偏差，并且随着我的任何改变很快地改变。因此，我，就是系统派入历史内部的最大的内奸。

我可以呼吁我的变体们除掉我，但那样的话，历史的所有的意图就都被暴露了，我们的努力的方向也会因此蒸发。因此，我只能作为历史的主角继续存在下去。并且我还必须领导所有的变体们，想尽办法逃出包围。

我的意识一刻不断地向系统泄露我的行藏。幸好，信号传输的过程还是需要一些时间。传输的介质造成了系统获得我的意识的时间上的稍微滞后。完全同步还没有能实现。但是系统进化很快，时滞正在变得越来越小……几乎在我开始逃亡的同时，系统已经派出追兵。我甚至很难分清那些身影是警察，还是我自己的影子在晃动。

因此，我们的历史要成功逃走，只有一种可能。我必须不断地背叛我自己。除非变卦的速度如此之快，我才有机会让系统反应不过来。我必须反复无常到不知道自己要的是甚么，才能避免让系统知道我要的是甚么。我的下一步必须毫无理性和逻辑可言。如果我能够足够地不可理喻，系统可能会假设它自己收到的同步信息有误。她检修自己的错误的时间，是历史能够从系统中逃逸的唯一时机。而且，在她发现这一点之前，我必须再次变卦。我必须抢在系统同步我的意识之前再次滑走，只有这样，逃跑才是可能的。

趁着黑夜，我们越过了一片又一片废墟。经过核爆炸之后，这片废墟成了系统信号较弱的区域。

信号时断时续。我很少离开这种逃脱同步的状态。我的速度变得轻快，废墟从身体的侧面飞速掠过，擦痛了我的面颊。

巷战被我们甩在身后，迷宫被我们甩在身后，然后又是一片废墟。变体们正从各个方向潜行。我感觉不到他们。一道围墙拦住了我们的去路。我刚闪过一个念头，就知道同步再一次发生了。党员们就出现了。

幸好奔跑的惯性还在身上，我们没有被党员们看见。这时候，变体们帮我进行了变卦。他们高声交谈，在党员们身边从容地走过，从栅栏的间隙中删除了他们的身体。我想顺着围墙跑。绕圈跑的信息被同步给系统，将给变体们的出逃创造时间。

我经过了北门、西门、南门和东门，又回到北门。然后我折返过来，东门、南门、西门、北门。系统已经完全同步。我的身影不失时机地出现在党员们面前。他们在门边散步，三三两两地交谈。有的朝我赞许地点点头，为我稍稍让出通道。那些门扇都已经消失。我并没有从敞开着的门口走出，我知道每一个方向的门都已经被同步。我往门外走出一步，门也会往外移动一步。反复地跑过围墙，反复地折返。我的目的是从转身前后景观的变化，测试系统同步速度的时滞。

我会一直反复地跑下去，直到所有的转身都成为下意识的习惯动作。直到最后，一粒沙子偷偷地进入了我的鞋底。另一粒沙子从我柔软的内脏中生成，就像贝壳内长出珍珠。有了沙子，就有了希望。沙子会毁灭系统。

## 用真实的历史验证脚本

历史的角色设计基本到位了。当然，这份演职人员名单是永远不可能完备的。还会有新的角色登场，而有些角色会永远地退出历史舞台。这就像成长的烦恼之类无比漫长的连续剧。弄到最后，很多已开始的要素都已经不存在了。但是有些基本的戏剧要素总会在那里的。比如对立面的双方，导致双方力量消长的变量……故事的类型也都有限。比如成长故事、复仇故事……基本可以参照普洛普对民间故事原型的研究。

这时候，我已经可以对金陵剧场中的每个单体进行描绘。获得一个系列的肖像式绘画。这个系列叫做历史剧绣像谱。

下面要做的工作有两个：
第一，是要把目前已经获得的基本要素作为凭据，代入真实的事件。例如周幽王烽火戏诸侯；岳武穆冤死风波亭；本·拉登奇袭双子座；柏林墙倒众人推；之类。从真实的历史故事中提炼出基本元素，用事先设定的图形来考校和排演。这么做的用处有三：1. 是在发展和调整事先设计的图形的有效性与否。在具体事件中，发现原先的设计不妥之处或发展的可能。2. 同时，多种多样的历史事件，还会要求具体情节设计出新的成分。在演出之前根据粗略归纳，必定遗漏掉了的某些角色。这个过程将会丰富角色库存。3. 在图形的推演中，跳出说书人所造成的思维惯性。对历史事件展开有所不同的思考，得出不同的观感。这部分工作在纸上进行，得到一个系列的纸本绘画，历史剧考释。

第二，用此时已经更为丰富和完备的历史剧要素们，随意地组合成一个个套餐。根据情景逻辑的各类规律，一干角色到位，必定演绎出一干情节。有时是已经发生之事的惊人再现，有时是应该发生之事的预先排演。一些角色会要求或者引来另一些角色的出场，直到把整个事件撑持下来。这些工作，如同文王演卦，如同用兵棋推演。这个系列，可以叫历史剧推演。绣像系列，由印象而成形象。考释系列，由实事证形象和脚本，求不变数。推演系列，以游戏通节理，求变数。绣像、考释、推演三个系列循环论证，反复进行，则是以格历史以致新知。按图推背，穷理求通，所以安身立命，混一内外也。

## 互相关系

每一个角色之间总要用一些方式发生关系。他们有时互相推动，有时互相维持。有时连为一体，有时针锋相对。有时互有默契，有时磕磕碰碰。有时暗通款曲，有时钩心斗角。以上说法并不是隐喻。金陵剧场中的角色，不但是心理的互相牵挂，更是物理的互相勾搭。名妓的身上带有锁孔，钥匙当然在革命者和诗人的身上。但是渔翁钓竿上的磁铁将收藏钥匙。

他们连接：搭扣互相搭，钩子相钩连，虎符相吻合，钥匙打开锁。螺钉对着螺母。拉链和齿轮互相咬合。传送带互相连接，枪瞄准靶子，木鱼等待鼓槌。磁铁互相吸引和排斥，灯光互相直射。共享一双手套，被一根鞋带绑在一起。我的声音触发你的声控开关，等等。谁都知道，在金陵，没有人掌控自己的命运。人都是生来被使用的，每个人都只是某种历史任务的道具。历史任务一旦启动，人就进入角色，成为历史人物。历史人物的被使用状况，使我对他们的设计越来越接近某种刑具。

一些操作者在操作这些器械。他们不表演，只是忙碌着。与其说是使用这些器械，不如说是侍候这些器械使之维持运转。他们推动，摇动，填装，倾倒，摇晃，好像展厅是农忙时节清晨的农场。但他们都身穿黑衣，面目模糊，表明他们只是受到不可见的力量的委托。作为谦卑的雇佣军，他们无意喧宾夺主。

器械都很有个性，拥有显赫的身份。操作者却不需要身份，操作只是试图理解器械设计的目的。让它的意图得以展开，因此操作者的活动越虚越好。

然后一声锣响，黑衣人忽然全都离场。他们消失得很快，就像影子在阳光下消失。而不是像雾气那样缠绵和藕断丝连。他们的消失如此坚决，以至于让人怀疑他们是否曾经存在。所有的器械被遗留在当地，就像庞贝古城一桌刚刚摆好的宴席一样依然充满等待，也像性爱之后凌乱的床单被褥一样气喘吁吁，未经修饰。

作为装置，他们没有像美术馆中常见的展品那样附带标题。于是在观看者看来他们多少显得有些神秘，其中有一些甚至身份可疑。它既貌似有所意指但是更令人不安，就像一本杂志的某一页或者报纸的夹缝。他们的身世之谜的答案将出现在墙上的绣像中。展厅里的器械们的状态可能是完全随机的，但是每次都能在绣像中进行辨识。因此也可以认为脚本在墙上。但是凌乱的舞台并不是脚本的严格排演。或者说，历史剧有一群天才的演员，一个没有什么才华经常抄袭和重复的剧作家，一个很蹩脚的导演。

这个叫做金陵的舞台，可以是任何地方。任何一个记忆与失忆交错，欢庆与告别同步，朋友和敌人同体的地方，都是金陵。金陵之夜从不冷场。相思和更漏在低处纠结，明月在高处，梦在醉后，天籁和象征在远处。不夜天系列灯笼是心之所系。对应于某些亘古不变的情感。悬挂于天空的，是地面上的人们所追问的道理，所寄托的情感，所跟从的命运……这个剧场里每个观众也都是演员，只有各种发光体注视着金陵剧场中的一切。我们忙于参加历史，太少抬头观看。而它们，是唯一的观看者 ◎

2010 年上海双年展：《邱注上元灯彩计划》表演脚本
"Qiu's Notes on the Colorful Lantern Scroll" performance script sketch for the 2010 Shanghai Biennale, 120cm × 70cm

*promised longevity, and for his failure to fulfil the monarchical duty of reigning. He blamed the emperor for trusting the power-thirsty Chief Grand Secretary Yan Song to run the state for over two decades. There had been Tartar invasions led by Altan Khan. There were disturbances caused by Japanese pirates in coastal areas. At the end of the year, the Shizong Emperor died from poisonous Taoist medicine. The following year, Emperor Mu Zong (r. 1566 – 1572) lifted the two century long ban on maritime activities. The Japanese pirates petered out. The 4th year of Mu Zong's reign, a peace agreement was reached with Altan Khan, under the diplomacy of Zhang Juzheng and Wang Chonggu. Soon border trade was opened. The same year saw the rather troubled scholar Li Zhi promoted to the Deputy Director (yuanwai lang) at the Minstiry of Justice in the Southern Capital. He was a pupil of Wang Bi from Taizhou, a disciple of the school of Wang Yangming (1472 – 1529). In the meantime, Hai Rui was Govenor of the Prefecture of Yingtian (the Southern Capital region), and responsible for dredging the Wusong and Baimao Rivers, so they flew into the East Chinese Sea. He also tried to contain the coercive power of the grand local clans. In the 15th year of the reign of Shenzong Emperor, Hai Rui died on his last appointment in the Southern Capital. The people of Jinling staged a shopkeeper's strike. The queue to pay homage to him while his body was lying in state stretched almost to a hundred li.*

*The year when Shangyuan Lanterns and Decorations was completed, Tianyi Pavilion was built in Ningbo. A Japanese person changed his name to Togukawa Ieyasu. Dae Jang Geum, the first female physician to the king of Chosun, died. In august, the Iconoclasm of Europe developed into riots. Akbar the Great, the Mughal Emperor, built the Lahore Fort. Nostradamus died, leaving behind his Les Propheties.*

*As the bright lanterns were put up in rehearsal, Spring returned to the exquisite towers against the daylight in the midnight.*

*It was the year 1566 (Bing-yin year, year of tiger), or the 44th year of the reign of the Shizong Emperor (r. 1521 – 1566). Tourists swarmed the banks of the Qinhuai River for the Shangyuan Festival, the 15th day of the first month on the lunar calendar. The restaurants and brothels were brimming with people. Open air antique markets and bird and flower markets were having some serious business. That night, the world-famous Jinling Lantern Gala was held as usual. Thousands of people turned up to watch the firework lantern show. Literati composed poems especially for the occasion. A month later, Shangyuan Lanterns and Decorations, a painting commissioned by a wealthy merchant from the County of Jiangning was completed.*

*In the same month, Hai Rui (1512 – 1587), a rather lowly secretary (zhushi) at the Ministry of Revenue, prepared a coffin for himself and submitted A Memorial on Perpetual Peace and Good Government, a memorial of remonstrance that scolds the emperor for his addiction to Taoist sacraficial rituals that supposedly*

## Dramatis Personae

First come the dramatis personae. I will transcend each concrete historical period, and distil the universal ways in which roles are assigned in all history. There is but a limited number of roles and quantity of script. There is also a surprisingly high level of similarity in the plot, so much so that experiencing history produces a certain anticipation. Readers of history may suspect plagiarism. Readers and witnesses of history cannot help but feeling they are going through a cycle or samsara. This seems to suggest that many things are by nature unchanging: power is by nature unchanging, and always makes its owner forget about crisis. The nature of women is unchanging. What women try to defend is time rather than space. Food and land are inextricably linked. And when an excuse is hard to come by, revenge can always be invoked as a justification.

Therefore the opportunity I get would be the gene. No role will exit in the drama of history. Historical genes will look for appropriate carriers. As long as the time is right, a powerbroker will emerge again. Heroes that stand up out of righteousness and wrath will inevitably and inexorably turn into dictators and they fall from grace. And schemers would start to stir again. There will be more Helens of Troy, in the form of Diaochan, Zhao Feiyan, or Yang Yuzhen. Every era has its own poets, whose verse lasts longer than their killers. Their shivering windpipes call out to each era and make similar sounds to those of water rattling river banks and autumn winds sweeping up fallen leaves. Mad men now and then broach heaven's secrets in disjointed language, only that they made no sense to their contemporaries.

Just as genes mutate without warning, so too do new roles emerge. When they do, they often appear in disguise, which may trick themselves as well as all others. Their destinies were unknown to them. All roles forget their lines. Therefore all their lines come from the bottom of their heart, and remain surprisingly similar. There is no interval between acts of a historical drama. A historical drama never backfires.

There are a limited number of scripts. A once-conquered fortress shimmers in the afternoon sun in the future, preserving energy for the next conquest. Tell me. I need to add new roles there. Roles that never appeared in history: cavalry and cannons, paper and banks, the realism of the historical drama will be transformed into absurdity. Therefore, we need to use historical genes as raw material, to concoct a sedative and nepenthe. To make everyday life full of humour under the influence this drug.

Prior to embarking on such a task I have to first become ruthless.
I should neither get overexcited about the incorruptible official so feted by the ordinary folks. I shouldn't notice the formal aesthetic of constructivism in the patches on his shabby clothes. Nor should I pity the queen's solitary beauty after she has fallen into disfavor. Further, I shouldn't get angry with the powerful courtier's effrontery. The cast members are innocent, and by the standards of theatrical art, they are but perfect actors.

For the actors, once their roles are allocated, they become destinies to be intuitively grasped. Some actors early on feel into the roles they have to play, and anticipate the times of their entrance and exit. They can also predict the fate of their own roles. But an overwhelming majority of them do not understand the roles they play. Or, rather, the role they assume to be playing is but the twin brother of the role they inevitably become. Sometimes the twin brothers look alike. Sometimes they can't be further apart. Lacking a understanding of the roles they play does not mean a perfect performance is out of the question, because the avant-garde playwright can edit the script at any time. Some pick up the ditched fragments and sell them on the market. We call such people fortune tellers.

## About the synchronized nightmare of history

Attempts at breaking the siege always sound better than waiting to be executed. We have made our decisions. We will go separate ways, in all directions, departing surreptitously in the dark of the night.

Dramatically arranged to happen before all this, the system is close to perfection. It is able to choose the optimal programme and adapt its own operations accordingly, to ensure everything is running optimally. Automatic maintenance, no glitch at all. Most importantly, it has established a synchronization mechanism with my thinking. That is to say, how I think, what I feel like doing, how I'm feeling right now, what my worries are, what my expectations are; all the information will be transmitted to the system, which will then synchronized herself to fit my own state of mind. She knows everything that I know, without any misunderstanding. And yet she adapts quickly to my change. Therefore, I am the biggest Trojan horse that the system has sent to penetrate history.

I can call on my mutants to neutralize me. But then all the intentions of history would be exposed and our endeavours would dissipate. Therefore, I can only continue to exist as the protagonist of history. And I must also lead all my mutants, to try our best to break the siege. My consciousness does not skip a single piece of information in my itinerary, and passes everything onto the system. Luckily, the transmission of signals takes time. The medium of transmission creates a minor delay in the system's obtaining of my consciousness. Real-time synchronization has not yet been fully realized. But the system evolves fast. Time lags are getting ever smaller. No sooner had I started to run away than the system dispatched people to run after me. I could hardly distinguish which figures belong to the police and which to my own shifting shadow.

Therefore, there is only one possibility for our history to have a successful flight. We must ceaselessly betray ourselves. Unless the speed with which I change is extremely high, I stand no chance against the system's response. I must be capricious and wilful to the point when I stop knowing what I want. Only in this way can I avoid letting the system know what I want. My next step must be completely devoid of logic and reason. If I can be sufficiently unreasonable, the system might assume that the synchronized information it has obtained is false. The time he takes to maintain and repair himself is the only window of opportunity for history to escape the system. Moreover, before he discover this, I must change my mind yet again. I must glide away prior to the system's synchronization with

my mind. Only in this way is flight possible. Shaded by the reigning darkness, we cross one ruin after another. After nuclear explosions, this ruin becomes a place where the system's signals are particularly weak. The signals are on and off. I seldom depart from such a state of escaping synchronization. I started to pick up speed. The ruin scraped by my side, and my cheek felt a sting.

We left street battles behind. We left mazes behind. Still more ruin. Mutants were creeping in all directions. I could not sense them. A wall stood in our way. Just as an idea flashed in my head, I realized that synchronization occurred yet again. The party members showed up. Fortunately my instinct to run was still with us. We were not seen by the party members. Just then, the mutants changed the ostensible inclinations. They started to talk loudly and sauntered by the party members. They deleted their bodies between the fissures of the fence. I wanted to run along the wall. The information was synchronized to the system, which would create a window for the mutants to flee.

I passed the North Gate, West Gate, North Gate and East Gate, before returning to the North Gate. Then I turned around, first to East Gate, then South Gate, West Gate and North Gate. The system has been in sync. Party members turned up now and then. They took walks by the gates and talked in twos and threes. Some nodded approvingly and made way for me. All the gates had by now disappeared. But I didn't exit through the opened gates. I knew all gates were synchronized. If I took one step out of the gate, the gate would move one step in my direction, running around the wall back and forth. My goal was to observe the changing landscape as I turned, to test the time lag in the system's syncing process.

I would run on, till all the turns were internalized as part of my unconscious. Till the end, a grain of sand crept into my sole. Another grain of sand formed in my soft entrails, just as pearls grow in shellfish. Sand meant hope. Sand would destroy the system.

## Testing the script with historical reality

The design of the historical roles was almost complete. Of course the list of cast members could never be complete. More new roles entered. Some roles would exit the stage of history once and for all. Just like those endless TV series, such as Growing Pains. Towards the end many elements from the beginning had already disappeared. But some basic dramatic elements remained, such as the antagonistic duo, the variables that led to the changing balance of power, etc. There are but a limited number of story prototypes, such as growth story, revenge story…etc., cf. Vladimir Propp's Morphology of the Folktale.

Then I could describe each individual of the Jinling Theatre, to make a series of portraits. This series is called illustrated portraits of historical figures.

There are two tasks that follow:
First, the basic elements already obtained will be used as proof and incorporated into real-life events. Distil elements from real events in history. Such as the King You (r. 781 – 771 BCE) of the Zhou Dynasty trying to amuse his wife by lighting warning beacons to falsely inform his counts of a non-existent barbarian invasion. Yue Fei executed unjustly at the Fengbo Pavilion. Bin Laden's unexpected attack on the Twin Towers. The Berlin Wall fell at the hands of thousands of people. Check them against a priori patterns and then rehearse them. This would fulfil three purposes: 1) Develop and adapt the a priori patterns. In real-life events, it is possible to discover bugs of previous designs and room of improvement. 2) In the meantime, there is a rich variety of historical events that requires new elements to be designed according to the concrete plots. The kind of rough synopsis of the plot prior to the performance would necessarily leave out some roles, but this process will enrich the stock of roles, and 3) in the working-out of patterns, get beyond the story-teller's customary way of thinking, and reflect differently on the unravelling of historical events, in order to obtain alternative visions. This task is performed on paper, and the end result is a textual compendium of a series of illustrated historical dramas.

Second, randomly juxtapose the fundamental elements of historical drama, enriched and perfected by the previous step, to form "set menus." Allocate the roles according to the patterns of situational logic. A certain number of plots will necessarily be extracted. Sometimes they are rather surprising representations of things that have already happened. Sometimes they are rehearsals of things expected to happen. Some roles would require or request the appearance of certain other roles, until the entire event is sustained, just as King Wen of Zhou (1152 – 1056 BCE) developed hexagrams and played out strategies on a military chess board. We may term this as the working out of historical drama.

The illustrated portrait series forms images with impressions. The textual criticism series verifies images and scripts against real events in search of the constants underlying them. The working-out series attempts to illuminate the logic of history with games in search of variables. The three series, illustrated portraits, textual criticism and working out form a cycle of argument, which repeats itself continuously. Therefore it is an attempt at drawing fresh knowledge from historical lessons. Predict the future with the Back-Pushing Sketches. Exhaust the patterns in search of an enlightened truth. This is how one builds a stable life and fulfills destiny, thereby unifying the known world.



## Interrelations

Every role develops a relationship with every other role. Sometimes they push one another forward. Sometimes they sustain one another. Sometimes they form an entirety. Sometimes they are polar opposites. Sometimes they develop affinities. Sometimes they run into constant conflicts. Sometimes they work stealthily together. Sometimes they play psychological games. They are not metaphors. The roles in the Jinling Theatre not only foster psychological connections, but also physical entanglements.

The socialite's body comes with a key-hole. Of course the keys are with the revolutionary and poet. But the magnet on the fishing pole of the fisherman collects keys. They connect to one another: the buttons fit into the hole. The hooks are secured with one another. Tiger Tallies match one another. The key opens the door. The screw fits the wheel nuts. The slider and the teeth fit together to make the zipper work. The carousels are interconnected. The gun aims at the target. Woodblocks await sticks. Magnets attract and repel one another. Lights are projected on one another. Share a pair of gloves. Tied together by a single shoelace. My voice triggers your switch, etc.

It is well-known to all that nobody is in control over his/her own destiny in Jinling. Man is born to be used. Everyone is but a prop for a particular historical task, which, once triggered, propels man into his role and he becomes a historical figure. The ways in which historical figures are used prompt me to design them more like torture devices.

Some operators operate these devices. They do not perform, they are just kept busy. They are not so much using these devices as maintaining them for smooth operations. They push, they shake, they fill, they tilt, and they shiver, as if the exhibition hall were a farm on a busy morning during harvest season. But they are in black, and their facial features are blurred. This means they are commissioned by invisible forces. They are but humble mercenaries and have no intention to attract attention.

The devices are rather individualist, with elevated statuses. The operators do not need a status. Operating is a task that aims to understand the objectives with which the devices are designed, so that the objectives may be rolled out. Therefore, the more abstract the operators' activities are, the better.

Then came a loud bang of the gong. All men in black suddenly make their exit. Their exit is hasty, just as shadows disappear under the sun, not like the lingering fog. Their exit is so decisive that people start to doubt they ever existed. devices are left where they are, like a fully set banquet table in Pompeii, full of expectations, or the panting bedding tossed into a mess by wild sex. Undecorated.

As installations they do not come with a caption, as the ordinary exhibits in an art museum do. So for the visitor they more or less harbour a certain mystery. Some of them even have suspicious identities. Their apparent implications are more unsettling, like the first page of a magazine, and cracks in newspapers. The mystery of their identity will be revealed in the portraits on the wall. The devices on exhibition may be completely random, yet they are identifiable in the portraits. Therefore you can assume the scripts are on the wall. But the messy stage is not a venue where the scripts have been fully rehearsed. Or, rather, the historical drama features a cast of genial actors, a talentless playwright given to plagiarism and self-repetition, and a horrible director.

This stage is also called Jinling. It could be anywhere, any place where memories are crisscrossed with oblivion, celebrations synced with farewells, where friends and foes share a body, is Jinling. Jinling doesn't sleep. Mutual nostalgia is entwined with the hourglasses down below. The bright moon shines from the above. Dreams start to brew as inebriation sets in. Nature's whispers and symbols lurk in the distance. The white night series of lanterns are tied to one's heart, and correspond to enduring sentiments. What hang in the skies are those eternal questions pursued by generation after generation, the sentiments are embodied therein, the destinies followed thereafter…Everyone in the audience is at once an actor. Only all sorts of glowing objects gaze at everything that is going on at the Jinling Theatre. We are too busily involved with history to lift our heads. They are the only ones that are watching ◉

**初识上元灯彩图**

The First Encounter of the Colorful Lantern Scroll

纸上水墨，Ink on paper，140cm×70cm ×21，2010 – 2014

**明《上元灯彩图》**

The Colorful Lantern Scroll, Ming dynasty

200cm × 26cm

**相思** Lovesick　装置，Installation，400cm × 400cm × 150cm，2014

**优伶** The Actor　装置，Installation，2014

雷 Thunder 装置，Installation，260cm × 240cm × 220cm，2014

**观鱼** Watching Fish　装置，Installation，173cm × 160cm × 130cm，2014

**乌云** Dark Clouds　装置，Installation，184cm × 184cm × 96cm，2014

**夜雨** Night Rain　装置，Installation，147cm × 147cm × 51cm，2014

名妓 Socialite-Prostitute 装置，Installation，123cm×60cm×212cm，2014

权臣 Powerful Minister 装置，Installation，158cm×158cm×90cm，2014

《邱注上元灯彩计划》“太平广记”展览现场 "Qiu Notes on the Colorful Lantern Scroll" within the exhibiton "Taiping Guangji", 2014

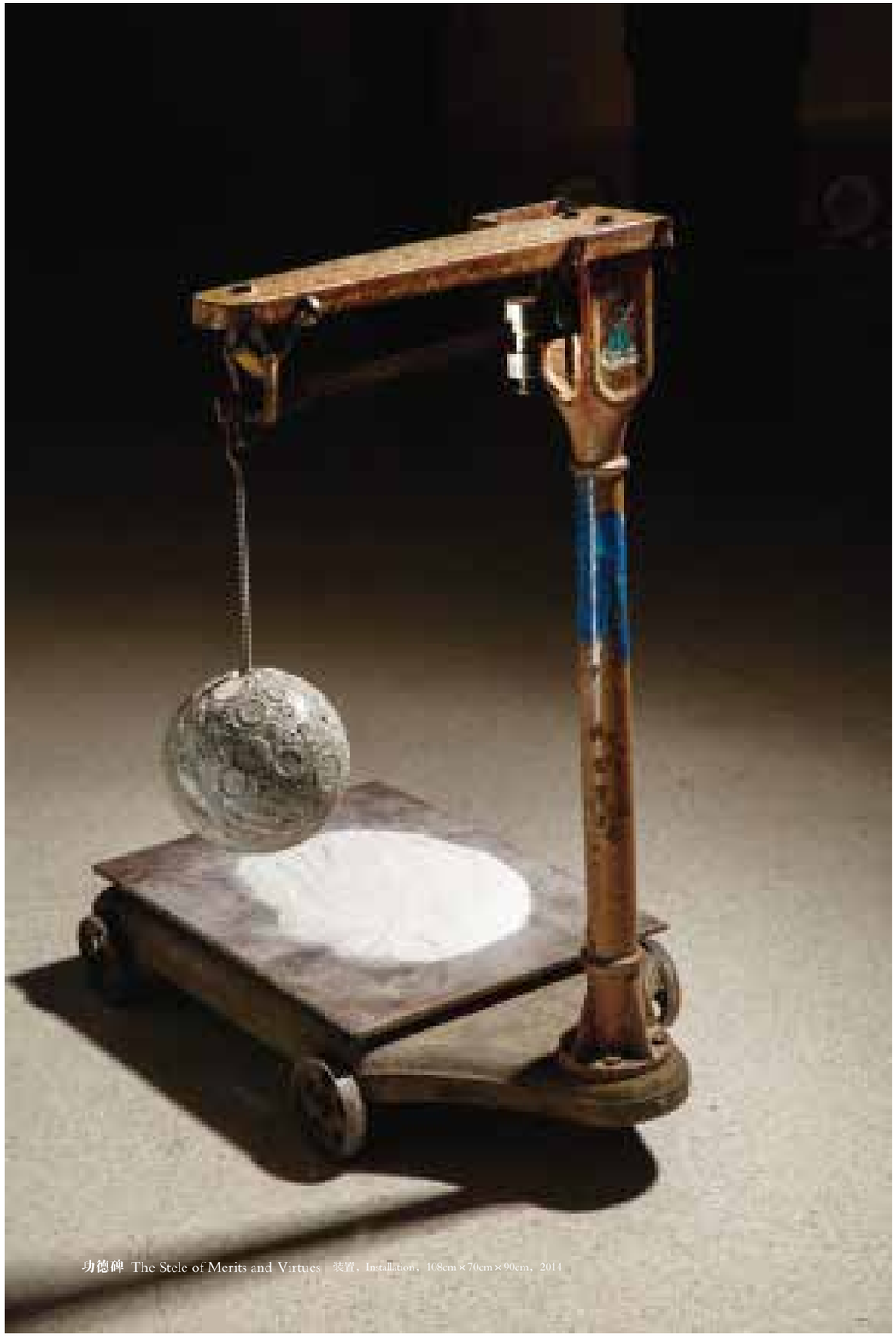
**治水** Harnessing the Flood　装置，Installation，600cm×250cm×250cm，2014

**酷刑** Torture　装置，Installation，50cm×60cm×110cm，2014

**邪教** Evil Cult　装置，Installation，130cm×85cm×12cm，2014

**农民** Peasantry　装置，Installation，207cm×207cm×148cm，2014

**知己** Soulmate　装置，Installation，40cm×70cm×22cm，2014



**功德碑** The Stele of Merits and Virtues　装置，Installation，108cm × 70cm × 90cm，2014

**圣贤** The Sage　装置，Installation，377cm × 120cm × 120cm，2014

**漕运** Canal Transport

装置，Installation，130cm × 37cm，2013

**乡愁** Nostalgia　装置，Installation，30cm × 30cm × 50cm × 8，2014

**香格里拉** Shangri-la

装置，牦牛头，背包　Installation，yak head，bag pack, 68cm × 68cm × 18cm，Backpack 65cm × 45cm × 30cm，2014

**北斗** The Big Dipper　装置，Installation，210cm × 175cm × 20cm × 7，2014

**驿站** The Inn　装置，Installation，170cm × 110cm × 2.8cm × 18，2014

《邱注上元灯彩计划》威尼斯双年展 "Qiu Notes on the Colorful Lantern Scroll Project" on the Venice Biennale, 2015

《邱注上元灯彩计划》威尼斯双年展 "Qiu's Notes on the Colorful Lantern Scroll Project" in the Venice Biennale, 2015

2008–present

# 水墨

Ink Paintings

# 我为什么要画水墨：在大都会美术馆的发言

我生在1969年，福建。这决定了我将幸运地成为一种杂食动物。啥都吃，死不掉。这个时间，意味着“文革”晚期的事情，还来得及在我的童年记忆中埋伏下来。我会唱的第一首歌是《我爱北京天安门》，小学课文的第一篇则是《雄伟的南京长江大桥》。此后，如果我期末考试成绩优秀，我会得到这样一张奖状，上面总是有那座大桥。刚上小学，第一件事情就是毛主席去世了。我们被组织到人民会堂去参加追悼会。周围的人都在哭，我哭不出来，十分着急。但是最后被周围哭的气氛所感染，也跟着哭起来。等到大家都结束时，我已经欲罢不能。这种表现，应该是得到了表扬。

即使是在“文革”中，传统文化的痕迹还是到处都在。古城里面还是到处都是老牌坊。我看到的《水浒传》还是民国时出版的带着绣像的版本。老派的书法家们，互相笔会唱和的时候，写的是毛主席诗词，但用的却是石鼓文。山水画家们，在群山中加上一队举着红旗的人，或者，远景中有一座南京长江大桥，就变成了革命性的题材。“文革”一结束，遗老们从各个角落冒出来。功夫热、书法热，死灰复燃。这时，恰恰是在一种很社会主义的艺术体制，一种叫做“群众艺术馆”的机构所办的少年培训班里，我接触到了本地文人传统的正脉。原来，“文革”期间他们不少人靠着抄抄大字报，出出黑板报，都过来了。中国文化传统的生命力，就是这样。风暴到来时，竹子会趴下。风过去，竹子会重新挺立。我的恩师郑玉水先生用1965年4月1日的《解放军报》练习汉朝的《石门颂》，这张报纸上有越南人在前一天击落12架美军飞机的报道，还有毛主席语录：“帝国主义是外强中干的。”这在当时或许是可以构罪的。20年后的1985年，因为故乡小城买不到《石门颂》这本字帖，我从老师那里借来字帖，连夜就用透明的纸双钩下来。

我度过了浸泡在中国传统文化中的少年时代，混迹在最后一代儒者中间。老师在庙宇中找和尚参禅聊天的时候，我为他们磨墨。必须重按轻推，不能发出声响。等他们兴致来时，写一堆“翰墨缘”、“金石乐”之类，很快耗尽一天磨的墨。我跟他们去拓印各种摩崖石刻，听他们用文读的闽南古语读线装书。一篇《孔雀东南飞》，读得老泪纵横。看他们用清水在红砖上写字，作每日的功课。这期间，我临摹了近千个汉印。进入青春期时，因为担心日记被偷看，我先是用篆书记日记，后来还是觉得不保险，索性用甲骨文当偏旁部首。发明了一种拼音密码。多年之后，在我早就忘记此事的时候，一次回乡我偶然发现了一本日记本，上面是我自己完全不认识的文字。这是我的版本的“天书”。而用水在砖头上写字的经验，在10年之后，当我接触到所谓过程艺术和激浪派的时候，默默地，变成了《重复书写一千遍〈兰亭序〉》。

在我三岁的时候，尼克松总统访问了中国。在我学习书法和中国画的同时，中国开始了“改革开放”。因此，我用篆书所写的日记中，充满了对弗洛伊德、尼采、萨特、卡尔·波普尔、卡夫卡、拜伦、海德格尔混乱的阅读。我们那群中学生，甚至有一个松散的小组在阅读《共产党宣言》、《1844年经济学哲学手稿》，甚至于《资本论》。这种思想上的不安，让我在1986年10月，看到一个叫“厦门达达”的展览时，非常明确地对自己说，这就是我要做的东西。于是我放弃去读考古成为一个敦煌学家的梦想，决定考美术学院。这就是说，在考上美院之前，我就已经知道，自己要做的不仅是美院正教的那些。我没有经历过先迷恋学院教育和官方艺术，到反叛为前卫艺术家的愤怒转折。我也不是在当代的潮流憧憬西方，蓦然回首发现传统。起义者和浪子回头的故事，更好听，但不是我的故事。旧文人、民间文化、社会主义记忆和全球化，这四种食谱，从小就杂乱地纠缠在一起，不可分割。

民间的影响，主要来自福建这个家乡。福建对我的影响是：独特的闽南方言保存了大量古文化信息；然后，民间文化极为强大。即使在“文革”还没完全结束的时候，逢年过节，党员们在单位上完班，回家就开始拜天公拜祖宗拜三坪祖师公。我在大学读书的时候，还曾经拿了一块桃木板，为一位当乩童的亲戚刻了道符。短短30年的社会主义生活，消灭不了南蛮之地的妖孽。给它们一点温湿，民间的怪力乱神就成了癣菌。侨乡的文化更让它略显合法。遍地都是妈祖庙，那是我最早造访的美术馆。

这就是我的杂食背景。这种杂食让动物有着剽悍的适应力，能够胜任多种角色。当它过于确定时，也让我不断地从角色中退出。这应该是一种商业上最差的艺术家策略：从《兰亭序》开始，我曾经作过“后八九”最年轻的艺术家；后来又成为新媒体艺术的组织和推动者；观念摄影的一员；“后感性”一代和行为艺术的辩护者；主张社会干预的“总体艺术”的鼓吹者。三头六臂，狗抓耗子。

除了做作品，还写作，还教书，还编过杂志、做过艺术空间，还一次次沦为策展人。唯一没有离开过的是，一支毛笔。我这种奇葩，正是一个时代的精神混乱和一个民族的精神病史的病例。三十年不眠不休，欲壑难填，上天入地，正邪兼修。激烈地卷入历史和世界，要么满身结石，要么炼成舍利子。

杂食的背景给我一个强烈的影响：每一个人，都是不可分割的。不能分割为一种文化单位。人不是观念、立场、态度的工具。人有口音，人有气息，人会死，带着各自生老病死沉浮聚散的命运。两个这样的命运之间要互相启发，一支简单而柔软的毛笔才够。

我学习过很多精巧的设计、场面的调度、图像的寓言、感官控制的技术。后来也知道如何利用阐释、营销和体制的力量。但是这些方便的成功技术，慢慢地变得没有尊严。当代艺术家们精心设计图像，然后用复制和传播占领人类的印象。他们塑造品牌雇佣奴隶把自己变成资本家，甚至为此去进修管理学；他们到处寻找空白注册专利，为此可以恶心自己。他们为了展览想方案，甚至要互相保密方案。这都让我觉得太资本主义，不勇敢，没尊严，没面子。2009年，我在纽约的一个画廊展览，我在开幕前两天到达，画廊是空白的，运来作品在美国海关被扣了。老板很轻松地笑着说：反正我知道你今天到，你会有办法的。于是喝酒。喝到半夜，我说，明天你去唐人街花20美元，给我买一瓶墨汁，两支毛笔。第二天中午我开始在墙上画画，连续画了24个小时。画出了一个展览。下午开幕前还来得及回住处换了一身衣服。那时正是金融危机最厉害的时候，切尔西的画廊都在展小画。我觉得这次很酷，很刺激。

水墨画和书法，助手帮不上忙，这很酷。画画的这个人读过多少书走过多少路，修养有多深，笔下就有多少韵致；内心有多强大，笔下就有多狠，这很酷。所有的痕迹历历在目，所有的错误无可掩饰，躲不得，藏不住，有冒险，像命运一样，这很酷。不靠人海战术和工艺精致，不靠砸钱堆材料，很大的一个展览运费很便宜，非常环保，这也很酷。画画写字的状态，通着气功和武术，越画身体越好，气场越大。不是青春饭，越老越强大，这就更酷了。这么想，我也就也越来越喜欢在墙上画画，展览完就抹掉。收藏家很痛心，观众觉得自己很幸运，很珍惜，看得仔细和激动。这样，双方都像做爱一样，真诚，投入，很有尊严。然而，书法和水墨绝不是逃避。不是烧香打坐听古琴，假装心平气和，假装万念俱灰。不是装神弄鬼教老外打太极拳。我不但没有断绝激烈的社会关注，反而更积极，能量更充足。2008年1月，我在南京长江大桥的栏杆上发现了一个自杀者留下的血书“当爱烟消云散，我剩下的只有忘情”。这时我正在进行南京长江大桥自杀现象干预计划。

这座1968年底建成的大桥和我几乎同龄。在我小学的奖状里，它是革命、民族独立和现代性的纪念碑，进步的标志。而当我携带着书法再次站在它上面时，它已经是一座意识形态的废墟。40多年来，从大桥跳下自杀的人在官方记录中是两千多人——你们的旧金山金门大桥，从1937年建成至今是1200人。我从2007年开始展开社会调查，同时带着学生，和民间自杀者干预机构合作，在大桥上阻止自杀者。这个工作至今还在进行。从事自杀干预，去当别人沮丧情绪的垃圾桶，是有风险的事业。我需要更强大更自由的内心，书法和水墨就是我的护身符。2008年，在大桥上，与这些现代化历史中的失败者一次次地狭路相逢，一次次地劝解这些赴死者。有一些形象和话语，在我的心中一再重复，慢慢明晰起来，沉淀下来，盘桓不去。我站在这座大桥上，常常会想起自己即将出生的女儿。这些形象和语句必须交给她。而它们只能是水墨画和书法。

因为水墨是失败者的艺术，是搏命的艺术。同时我也知道，那么多人走上南京长江大桥去死，正是因为这个时代中水墨和书法气息的

稀缺。而毛笔才是写信的工具，是一个父亲对女儿说话应该用的口吻。于是有了此刻在大都会美术馆这里展出的《给邱家瓦的 30 封信》，30 张画 10 套作品，中间正好是南京长江大桥的九个桥墩。

千男万子各自死，一父一女相伴生。

很多人在长江大桥上拍摄旅游纪念照，转印在杯子上，作为纪念品。我把大桥上的涂鸦拓印下来，印在杯子的另一面。这是《到此一游纪念碑》。大桥边上的广告牌，写着豪宅的广告词“世界会为有远见的人让路”。40 多年来，中国社会的关键词已经由“革命”变成了“成功”，而成功的指标正在日趋僵硬。正是这样的意识形态让失败者无路可走。我开着车从北京到南京，经过南京长江大桥，一路留下了轮胎上刻的字“如何成为失败者”。2008 年夏天，我刮去了大桥上自杀者的血书，在那个位置，割破自己的手指头，写下“马达加斯加的首都在哪里？”字写得不好，因为很痛，手发抖。

你们中有人在嘀咕，为什么是这句话。每次都会有人问的。我再给大家看这个《公元五千年倒计时表》。在大桥上，当我们蒸着失败感的桑拿，不能自拔的时候，我们需要某种东西，比命运更遥远，让心一凉。在这个倒计时表的对面，是北京奥运会的倒计时表。这个荒诞的钟表，其实是政治。

于是我所有的工作得到贯通：表面上看来，在大桥上救人，当教师，当策展人，是最社会性的肇事。而书法和水墨，是最个人，最接近于修身的工作。分布在其间的，是各种机缘中的造物。这样想，就只是中国旧文人的路数，穷则独善其身达则兼济天下。

但其实，最外部的卷入，正是修身的现场。越在大桥上呆着，形象和笔墨就越独特和厚重，而不是熟练地重复传统程式。而越是坚持书写和绘画，心灵就越敏感和自由。以一支毛笔在宣纸上形走着不归路，这样的书写和绘画，让内心强大，让我敢于走上大桥，这正是一种干预。所以我的水墨，不是枯木寒林松泉高士。我们不戒荤腥不修禅定不断烦恼，我们必须下地狱。我从小杂食，不怕。

最近，我正在为南京大桥自杀干预机构设计书法和水墨的艺术治疗方案。同时，邱家瓦 5 岁了，应该开笔习字。我为她双钩了《泰山金刚经》，让她描红。我相信，有书法和水墨，有唐诗宋词和汉字，她的一生，无论在什么样的炼狱中，也就有了护身符。多年之后，当我们都已死去，邱家瓦也会为她的孩子双钩一本字帖，让他们描红。

中国人并不相信不朽。真正的能量，是不息，代代相传 ◎

**阅读的树** The Reading Tree 纸上水墨，Ink on paper，2009

## 精卫填海：每一个漩涡都有一把钥匙

Jingwei Filling the Ocean: Each Eddy Has a Key to It

纸上水墨，Ink on paper，365cm × 146cm，2008

《山海经・北山经》：“炎帝之少女名曰女娃。女娃游于东海，溺而不返，故为精卫，常衔西山之木石，以堙于东海。”

地面上是玄武岩雕刻的水面，这个水面由很多扇紧密地挨在一起的门连接而成。每一扇门都把别的紧闭着的门当作她所依附的墙面。门上的锁孔是漩涡。漩涡等待投入者，正如锁孔等待钥匙。无数的钥匙在精卫鸟（电磁铁）那里。但漩涡也自有它的磁力。

It is said in "Classic of Mountains and Seas: Classic of the Mountains: North" that, the Yan Emperor had a daughter named Nvwa. She drowned while swimming in the Eastern Sea and never came back. She metamorphosed into a bird called Jingwei, who continuously carried pebbles and twigs from the Western Mountains in her mouth and dropped them in to the Eastern Sea to fill it up.

On the ground there is the water surface carved with Basalt; it is made of many tightly juxtaposed doors. Each door uses other doors as its support walls. The keyholes on the doors are the whirlpools, which await for people to jump in, just as a keyhole waits for a key to open it. Numerous keys are with the Jingwei bird (which is the electric magnet). However, each whirlpool also has its own magnetic power.

## 国家将兴，必有祯祥：但云是无辜的

Prophet of a Prosperous Dynasty:
But, Clouds Are Indifferent

纸上水墨，Ink on paper，365cm × 146cm，2008

国家兴盛必定有某种征兆。《礼记·中庸》：“国家将兴，必有祯祥；国家将亡，必有妖孽。”但是，云只是一种气象现象，云分祥恶，观云者自己做了染料。云本无心，需要被提醒。

用无色透明亚克立吹塑工艺，吹制两个透明的云彩形状。上端平整，下部为云彩造型的圆泡状的突起。两个透明云彩的造型几乎完全近似。两个透明的云彩现挂在展厅的空间当中，在其中一朵“云彩”中放入乌鸦标本。这朵“云”成为乌云。在另一朵“云彩”中放入丹顶鹤的标本，这朵云彩称为“祥云”。

Chinese people believe that there are always omens for the rise and fall of a dynasty. It is said in The Book of Rites · The Doctrine of the Mean that, “When a country is about to prosper, there are bound to be signs of auspice. When a country is about to perish, there are bound to be omens of evil fortune.” However, clouds are only a kind of natural phenomenon. It is people who have feelings and emotions, who give clouds color and make them auspicious or ominous. Actually, clouds are indifferent.

There are two transparent cloud-shaped sculptures made from acrylic. The top of each cloud is flat while its bottom surface is organic and cloud-shaped. The two clouds are nearly identical in shape, both hung in the exhibition space. One "cloud" has crows inside and becomes a "dark cloud." (In Chinese, a crow is called "wuya," which literally means "dark bird.") The other cloud contains red-crowned cranes, and becomes an "auspicious cloud." (In Chinese culture, the red-crowned crane is associated with Daoist immortals and symbolizes longevity.)

## 水中捞月：捕捉狂妄的飞行器

Catch the Moon in the Water: Capture the Crazy Flying Machine

纸上水墨，Ink on paper，365cm × 146cm，2008

多年以前，当水中捞月的醉汉诗人们湿淋淋地从长江或西湖中爬起来的时候，他们最大的梦想是把江水冻结，以便把水中的月亮凝结为固体，纳入自己的收藏。多年以后，我们终于确知月亮是一个布满环形山的球状固体，飞翔的欲望依然从中翩翩而来。但有些飞行器更狂妄。

在风筝的边缘安装刀刃，使风筝具有剪刀的功能，放风筝的人可以通过操纵风筝的拉线控制空中剪刀的张合，剪断空中别的风筝的拉线。

Many years ago, when two drunken poets who tried to catch the moon reflected in water climbed out of the Yangtze River or West Lake, all wet, their biggest dream was to freeze the water in order to transform the reflected moon into a solid for their own collection. Many years later, we finally know for sure that the Moon is a solid sphere with many craters on its surface. It still stimulates our desire to fly. But some flying machines are crazier than that.

Blades are installed on the sides of a kite to make it have the function of scissors. A kite flyer can control the movement of scissors by pulling the string attached to the kite. He can cut the strings of other kites.

## 刻舟求剑之一：谁在这里丢了他的剑

Mark the Boat Where the Sword Was Dropped into the River I: Who Lost His Sword Here?

纸上水墨，Ink on paper，365×146cm，2008

其实任何一种稳定的变化过程都可以作为钟表。船舱中特制的齿轮组控制着钟表，指针指示的其实是极小的时间单位，为了指示这样的时间单位，钟表的指针在我们看来飞速地旋转。指针的边缘都被磨快成为刀口，旋转的指针因此成为割草机，割断了种植在下面的快速生长的草。由此可见，从船上丢下了他的剑的人其实别有用心。

A man riding in a boat dropped his sword into the river. He marked where his sword dropped on the edge of the boat, then moved to the riverbank and looked for the sword below the mark on his boat. Any kind of regularly and steadily changing process can be used as a watch. The gears in the boat's rudder control the watch. Each movement of the watch's hands refers to a very small amount of time. In order to demonstrate such a small amount of time, the hands move rapidly. The edges of the watch's hands are polished into sharp blades, and the turning hands become a lawn-mower. They cut the grass growing underneath them. From this we may interpret it this way: the man who lost his sword may have a hidden agenda.

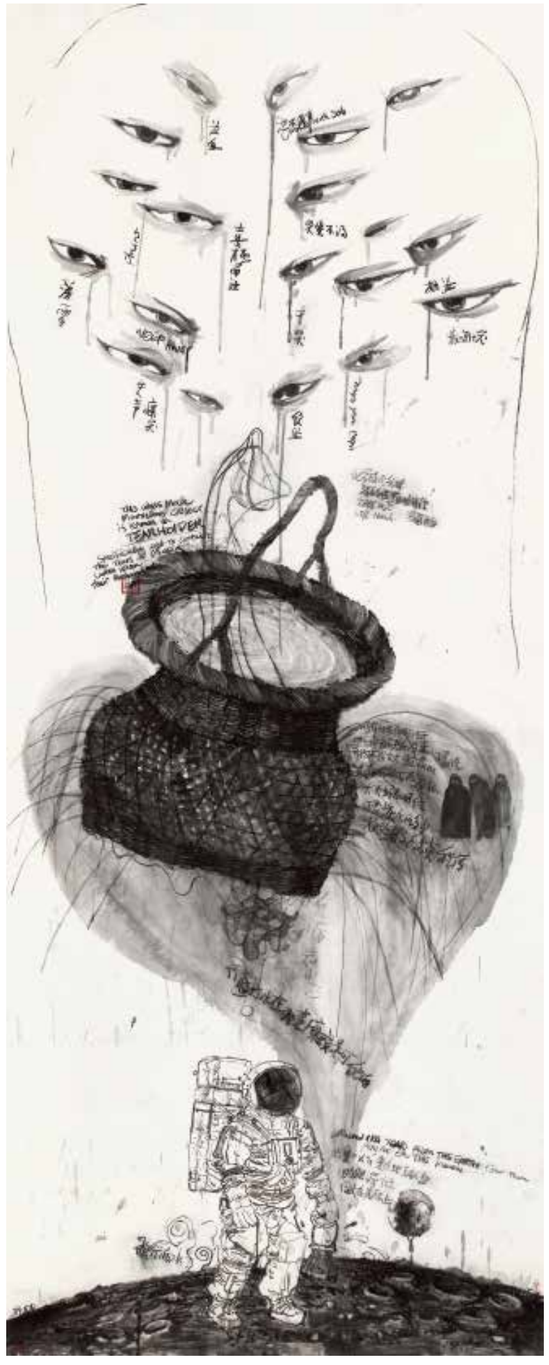
## 刻舟求剑之二：丢剑的人去了哪里？

Mark the Boat Where the Sword Was Dropped into the River II: Where Is the One Who Lost His Sword?

纸上水墨，Ink on paper，365cm×146cm，2008

他把剑掉进水中，在自己的船帮上作了记号后随着小船漂流而去。他以为剑还在他的船的下方，但是那柄剑其实也以为他还在上方的江水之上。剑和人从此都开始等待。所有的误解都来自以自我为中心的假想。如果剑能向上看，看到的是船的幻像，飘动的是另一些旗帜。如果潜望镜过于周折，光线需要花费太多的时间旅行，我们连现在也无法看到，每个人都是刻舟求剑者。

When he dropped his sword into the river, he marked the edge of the boat and drifted over to the riverbank. He thought that the sword was still underneath the boat, and the sword thought that the owner was still right where he had dropped the sword in the water. They both started to wait for each other. Every misunderstanding comes from self-centered assumptions. If the sword looks up, it will discover that the boat is only an illusion. What floats on the water are only flags from other boats. If a periscope has too many turns, it will take light a long time to travel through it. We cannot even see the present. Each of us is a man who has lost his sword in water.



## 竹篮打水：在那里或许是可能的

Catch Water with a Bamboo Basket:
It May Be Possible There

纸上水墨，Ink on paper，365cm × 146cm，2008

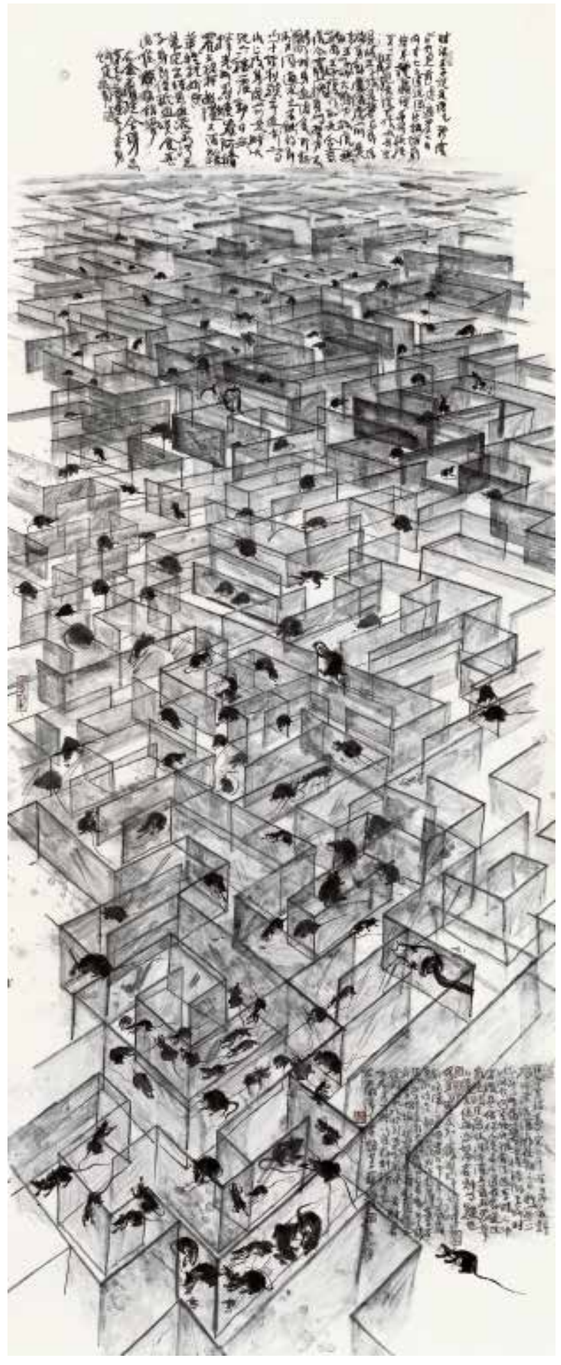
2003年，我在伊朗伊斯法罕四十柱宫博物馆看到一个玻璃器皿“泪盂”，专门用于盛放丈夫离家时妻子所留下的思念的泪水。据说丈夫归家时会检查容器中泪水的多少以考察妻子的忠贞程度。

哭泣的原因有很多种，据研究不同的哭泣理由导致泪水的化学成分有细微的差别。该计划拟收集 1 公斤来自若干地球人的眼泪，将这些泪水倾倒在月球表面。由于月球引力较小，在那里，竹篮打水或许是可能的。我们甚至有机会看到飞行的泪水。

I saw a glass "tear container" at the Chehel Sotun Museum in Isfahan, Iran in 2003. It is specifically for holding the sad tears of a wife when her husband is away. It is said that a husband will check the amount of tears in the container when he returns to measure his wife's degree of chastity.

People cry for all kinds of reasons, and some research shows that there are subtle differences in the chemical composition of tears caused by different reasons. This project proposes to collect one kilo of tears from all kinds of people on earth, and then pour the tears on the surface of the moon. Due to much less gravity, it may be possible to catch water with a bamboo basket on the moon. We may even have the opportunity to see flying tears.





## 舍身饲虎：对进化论的一种反驳

Feed Hungry Tigress with One's Own Flesh:
A Rebuttal of Evolution

纸上水墨，Ink on paper，365cm × 146cm，2008

用透明玻璃做一个封闭的迷宫，放入一只猫和一群老鼠，观察其结果。

摩诃三太子《舍身饲虎》的故事，佛经中的一段文本：来自《金光明经》中的《舍身品十七》。鼓吹了一种与《天演论》截然相反的思想。

Make a dead-end labyrinth from transparent glass, then put a cat and a nest of mice in it. Observe the consequence.

This is the story in which Prince Sattva saved a tigress' purity and her cubs' lives by throwing himself down to the starving tigress. It is a paragraph from the chapter Bodily Self-sacrifice of the Golden Light Sutra. It promoted a kind of ideology opposite of what is stated in the Evolution and Ethics.

## 螳臂扛鼎：
## 传国玉玺的阴影笼罩着稻田

Mantis' Arms Carrying a Bronze Tripod: Shadow of a State Seal covering the Rice Field

纸上水墨，Ink on paper，365cm×146cm，2008

楚霸王项羽力能扛鼎，保不住一个传国玉玺，但是他的敌人也没有能够保住。在一些力量面前，每一个人都是螳臂挡车者。“受命于天，既寿永昌”的谎言导致传国玉玺变成一块疯狂的石头，其实一种只有历史悠久的植物可以承受这句话的分量。在这个装置里我选择了稻草，它们生长在印章的方寸之中，从九叠篆文的笔画之中长出。沉重的玺印高悬在稻田之上随时可能落下，拽着它的是自不量力的螳螂——由一些人在扮演。

The great warrior Xiangyu (232-202 B.C.E.) of the Chu State can lift a bronze tripod, but cannot protect the state seal. His enemy cannot protect the seal either. In front of certain kind of power, everybody is a mantis trying to stop a moving carriage in vain. The state steal is bestowed by heaven and guarantees the prosperity of a state forever. However, this is a lie that leads only to an insane desire for a piece of stone from which the original stone was carved. In fact, only plants that have survived throughout human history can carry the heavy weight of the deep meaning of this legend. In this installation, I choose to grow straw inside the square form of a seal, sprouting up among the strokes of the nine-fold script. The heavy seal is hung directly above the paddy field and may fall anytime. Supporting the seal are mantises that have no idea of their own ability – people stand in for them.

## 乌合之众：或重于泰山，或轻于鸿毛

A Mob of Crowds: Either as Valuable as Mount Tai or as Meaningless as a Goose Feather

纸上水墨，Ink on paper，365cm×146cm，2008

九个水泥柱体，与南京长江大桥的九个桥墩似有对应。水泥墩通过滑轮系统与鸟笼相连，当乌鸦飞入笼中，笼子变重，将把桥墩升高。当乌鸦飞走，桥墩落回地面。

There are nine cement columns, corresponding to the nine columns of the Nanjing Yangtze River Bridge. They are connected to birdcages through a pulley system. When crows fly into the cages, the weight of the cages increases and the columns rise. When the crows fly out, the columns return to the ground.

# Why I Do Ink Painting

**Talk at the Met by Qiu Zhijie**

I was born in Fujian province in 1969. This determined why, quite fortunately, I became an omnivore. I ate everything, and that enabled me to survive. As my birthdate implies, the events that took place in the latter part of the Cultural Revolution are buried somewhere in my childhood memories. The first song I learned to sing was "I Love Beijing Tiananmen." My first Literature lesson in primary school was 'The Grandeur of the Nanjing Yangtze River Bridge." From this time on, every time I received outstanding grades in the final exams, the prize certificate I was awarded always bore the image of that bridge at the top. Not long after I started primary school, Chairman Mao passed away, and we were bussed to the Great Hall of the People to take part in a memorial service. Everyone around me was in tears. But I didn't cry, and that made me very nervous. In a few minutes, however, I succumbed to the mournful atmosphere around me, and I too began to cry. But when everyone else stopped crying, I was still going full blast. I think I might have been praised for that behavior.

Although all this was taking place during the Cultural Revolution, there were still many traces of the traditional Chinese culture all around us. Traditional memorial arches (Pailou) still stood in the old city. My copy of the novel the Water Margin was a Republican-era edition with old-fashioned illustrations. When veteran calligraphers gathered for calligraphy and poetry events, the poems they copied were by Chairman Mao but with an antiquated form of script called "stone drum characters." Landscape painters were sure to place a group of people holding the red flags among a soaring mountain range, or insert the Nanjing Yangtze River Bridge somewhere in their compositions, in order to make their scrolls revolutionarily correct.

When the Cultural Revolution came to an end, many venerable eccentrics emerged from the woodwork. Traditional martial arts and Chinese calligraphy were revived with vengeance. It was at this moment that I was had my first exposure to the local literati tradition. The event took place at a youth training program held at an "Art Hall of the Masses," a quintessential Socialist institution. Many of the scholarly types who taught there had survived the Cultural Revolution by writing the Big Character Propaganda Posters or designing propaganda blackboards. Such was the insuppressible vitality of traditional Chinese culture. Bamboo bends in a storm, but once the storm passes, the bamboo stands erect again. One of my most inspiring teachers, Zheng Yushui, had copied the calligraphy of the famous Han-dynasty (BCE 206-220 CE) inscription, "Stone Gate Eulogy (Shimen Song)," onto a page of the People's Liberation Army's Daily Newspaper of April 1st, 1965. That page carried an article about how the Vietnamese people had shot down twelve American fighter planes the previous day, along with a quotation from Chairman Mao: "Imperialism is a paper tiger; strong on the outside but withered on the inside." At that time, Professor Zheng's use of that particular page of the newspaper for his calligraphy practice was serious enough to constitute a crime. Twenty years later, in 1985, when I was unable to find a copy of the original rubbing of the "Stone Gate Eulogy" in local bookstores, I borrowed one from my teacher Zheng Yushui and stayed up all night copying it onto tracing paper.

I spent my youth steeped in traditional Chinese culture, an unworthy disciple of the very last generation of true Confucian scholars. When my teachers got together with monks in Buddhist temples and discussed Zen, they brought me along to grind the ink for their calligraphy. To do this properly, you press the ink stick down against the wetted ink stone and rub it back and forth gently so as not to make a scratching sound. When in the proper mood, the scholars and monks would start writing, and in a short time there would be many copies of classic calligraphy aphorisms, such as the 'the Music of Chimes' and 'an Affinity for Brush and Ink." In a matter of minutes they would exhaust the supply of ink that had taken me several hours to grind. I also went on outings with them when we would make rubbings of various calligraphic inscriptions on cliffs and stone tablets. I was present when they recited the ancient ballad, "Southeast Flies the Peacock," in an obsolete southern Fujian dialect, the sound of which brought tears to everyone's eyes. I watched as they practiced calligraphy on red bricks with plain water as ink, as their daily homework exercises. During those years, I myself must have copied around 1000 Han dynasty texts. As I entered my adolescent years, I used the ancient seal script for my diary entries, fearing that others would read them. But seal script wasn't private enough for me, so I started using even more ancient oracle-bone characters for the radicals and other elements of my diary entries. I also created my own secret alphabetic code. I'd long forgotten about this, but on a recent visit to my hometown, I came across one of those diaries. It was funny that I couldn't make out a single word of what I had written so many years ago. This was my own version of the Book from the Sky, composed entirely of nonsense characters. Ten years after I last practiced calligraphy with water on bricks, I had my first encounter with "process driven art" and the Fluxus group. My memory of brick and water calligraphy quietly morphed into my work "Copying the 'Orchid Pavilion Preface' 1000 Times (1990-95)."

When President Richard Nixon made his historical visit to China in 1972, I was three years old. Several years later, while I was studying Chinese painting and calligraphy, China initiated its policy of "the Open-Door Reform." Thus my boyhood diaries, written in the ancient seal script, were full of quotes by Freud, Nietzsche, Sartre, Karl Popper, Kafka, Byron, and Heidegger culled from my desultory reading. My casual circle of friends was reading the Communist Manifesto, Marx's Economic and Philosophic Manuscripts of 1844 and even Das Kapital. It was perhaps due to the angst brought about by my exposure to these works that in October 1986, after seeing an exhibition called "Xiamen Dada," I made up my mind to pursue a career as an artist. Putting aside my dream of becoming an archeologist specializing in the study of the Dunhuang caves, I took the entrance examination for an art academy instead. It was clear to me, even before I was admitted to an academy, that I would not study art in the conventional manner. Unlike many others at the time, I did not start out obsessed with academic training and official art, and then give it all up suddenly and become an avant-garde revolutionary. I didn't become entranced by the West, or make an effort to rediscover ancient Chinese traditions. Tales of reformed, reconciled rebels and prodigal sons returning to the nest make for happy endings certainly didn't apply in my case. Four different recipes, all mixed up together and inseparable, provided all the nourishment I needed in my youth: traditional scholarship, folk culture, the legacy of Socialism, and globalism.

The folk culture influence mainly comes from my native Fujian. Specifically, the southern Fujian or Minnan dialect preserved many elements of the ancient Chinese language and culture, and Fukienese people still practice local folk customs. For example, during the last years of the Cultural Revolution, during Chinese New Year and other traditional festivals, even Communist Party members would go home after work and worship the Daoist Supreme God of Heaven, their own ancestors, and the famous Buddha in the Sanping Temple. When I was a student in the art academy, I carved a Daoist prognostication tablet out of a piece of mahogany for a relative of mine who was a Daoist fortuneteller. Thirty years of socialism in China had failed to wipe out the heterodox practices from China's "southern barbarian" territories. In a slight hot and humid climate, the mouldy fungus of bizarre feudal customs will thrive, and the fact that many overseas Chinese trace their ancestry to Fujian confers an aura of legitimacy over these phenomena. There are temples of the goddess Mazu everywhere in Fujian; they were the first art museums I ever visited.

The above is an attempt to explain my background as an omnivore. An omnivorous diet gives animals a high level of immunity, and the ability to wear many disguises. When a particular disguise becomes too easy to see through, I can easily don another one. This is certainly the dumbest possible business strategy for an artist. At the time I was creating "Copying the 'Orchid Pavilion Preface' 1000 Times," I had already become the youngest of the "Post-89" generation of artists. Later I was an organizer and supporter of the New Media Art, a practitioner of conceptual photography, a defender of "Post-sense Sensibility" and performance art, and a vigorous proponent of Total Art and social intervention. I was like a Buddha with three heads, or a dog on a rat-catching expedition.

In addition to making art, I also write and teach, I have also published magazines and founded art institutions, and I was even made a curator on several occasions. Throughout all this, something I have never lived without was a Chinese brush. My eccentricity is the product of an age of spiritual chaos, just one clinical case study in the history of a mentally ill nation. This never- ceasing, omnipresent, unfulfilled juggernaut of desire, this jumble of good and evil, violently penetrates history and the world, either making people have calculus in their bodies or incinerating them so that only their relics, like those of Jesus or the Buddha, remain.

My omnivorous background has given me a particularly strong impression: I believe that each individual is an integrated being. A person is not a cultural unit, nor are people the tools of concepts, points of view, or attitudes. People have their own accents, their own vitality, they eventually die, and take their fate with them when they depart: birth, old age, illness, death, success, failure, ups, and downs. For two such fated lives to inspire each other, all that is necessary is a single, simple, soft writing brush.

I studied advanced design, site management, allegorical images and techniques of sensory control. Later I learned how to make use of the power of interpretation, marketing and institutions. But these various shortcuts to success gradually came to seem dishonorable to me. Contemporary artists can produce meticulous images, but then they use mechanical reproduction and other forms of propagation to control people's impressions. They create their own branded products and employ slaves, transforming themselves into capitalists. Some artists even take graduate courses in business management. They are constantly seeking loopholes for registering patents on their products, even swallowing their own spit to do so. They'll come up with a proposal for an exhibition, but keep that a secret from other artists. This all seems too much like bare-fisted capitalism to me; it's cowardly, undignified, and shameless.

In 2009, I was in New York holding a show in a local gallery. I had arrived two days before the opening, but I found that the gallery was completely empty: The U.S. Customs had held up the delivery of my works. The gallery owner wasn't worried, and said to me, "You just got here, but I'm sure you'll figure something out." So we started drinking, and continued drinking until late that night. I told the gallery owner,

'Tomorrow you go to Chinatown and spend $20 on a bottle of ink and two brushes." The next day at noon, I started painting on the walls of the gallery, and didn't stop for a full 24 hours. I painted an entire exhibition on the walls. That afternoon, I even had time to change my clothes for the opening. This took place at the worst point in the 2008 financial crisis, and all the contemporary galleries in Chelsea were showing small paintings. I thought that what I did was cool and exciting.

When you make a Chinese ink painting or calligraphy, no assistant can possibly help you. That's cool. If a painter is well read, well travelled and has a disciplined approach to art, that will be evident in the details of his paintings. If a painter has a powerful core of being, and is able to express that intensity in his works, that's cool. Every stage in his life experience becomes visible, and none of his mistakes or wrong turns in life can be concealed. There is no place to hide, no way to withhold the truth. Art can be dangerous, like life itself, and like fate. That's cool. A painter shouldn't have to rely on 'human wave attacks,' or on overly refined craftsmanship. Without throwing money at expensive materials, a painter can ship an entire exhibition for very little money, and of course it's environmentally friendly, that's cool too. Because painting and calligraphy are closely related to Qigong breathing exercises and the martial arts, the physical act of creation is itself a healthy form of exercise that nourishes one's qi energy. This is not art of the young, this is the kind of art-making that only grows better as you get older. That is totally cool.

For the above reasons, I increasingly enjoy painting on walls and wiping the work away after the exhibition. That drives collectors crazy, but it's a special treat for other viewers, who can get up close and have a more intimate relationship with the work. It's a little like making love—candid, involved, sincere, committed, and above all, dignified.

Practicing calligraphy and painting are not forms of escape. They're different from sitting in a lotus position with classical Chinese music in the background, faking nirvana, or pretending that you have extinguished all evil thoughts from your mind. It's not like dressing up like a scholar and giving Tai Chi lessons to foreigners. On the contrary, I have never cut myself off from deep involvement in Chinese society; in fact, in the past few years I have only become more active.

In January 2008, I discovered a suicide note written in blood on a guardrail on the Nanjing Yangtze River Bridge. It read, "When my love left me like vanishing smoke and clouds, all that remained was my despair." At the time, I was taking part in a project to prevent suicides on the Yangtze River Bridge.

Built in 1968, the bridge has been around as long as I have. The picture of the bridge that was printed on all my primary school prize certificates served as a memorial to the revolution, to China's national independence, and to modernity. It was also a symbol of progress. But forty years later, when I brought my own calligraphy on the bridge, it was already an ideological anachronism. According to Chinese government records, in the past forty years, more than 2000 people have lost their lives jumping off the Yangtze River Bridge. By comparison, 1200 people have killed themselves on the Golden Gate Bridge in San Francisco since it opened in 1937. In 2007, I began to carry out social surveys, collaborating with students and other non-governmental volunteers on a project to prevent suicides on the bridge. Suicide prevention, acting as a sounding board for other people's severe depression, is a risky enterprise, requiring a strong and independent soul. In this respect, painting and calligraphy served as a talisman to ward off evil influences.

In 2008, I met some individual cases on the bridge, losers in the game of modern history, people with no way out. One by one, I tried to dissuade them from ending their lives. There are images and words from that time and place that play over and over in my mind, growing more distinct with each reappearance. These pictures and voices have settled in my brain, and refuse to go away. When I stand on the bridge, I often thought about my daughter who was about to be born. Someday I will share these unforgettable images and phrases with her. The only way for me to do this is through paintings and calligraphy.

Chinese brush painting is the art of losers, the art that requires your life's energy. At the same time, the reason why many people choose to die on the Nanjing Yangtze River Bridge is because the age we live is devoid of the true spirit of painting and calligraphy. A Chinese brush is a tool for writing letters; it is the way a father should use to talk to his daughter when he wants to share his thoughts with her. The paintings I showed for the Metropolitan Museum's exhibition are called "30 Letters to Qiu Jiawa," the thirty paintings included images of the nine girders of the Yangtze River Bridge. There are fathers and sons who end their lives, and a father and a daughter who go through life together.

Many tourists take photographs on the Yangtze River Bridge, and then have the photos printed on a cup as a souvenir of their visit. I've taken rubbings from the graffiti on the bridge, and had them printed on the back side of a cup. This is my own "I was here memorial tablet."



On the billboards alongside the bridge, there's an advertisement for luxury residences. The text reads: "The world allows those with foresight to get ahead." Over the past forty years, the keyword in Chinese society has gone from "revolution"to "success," but the standards for attaining that success have become more and more narrowly defined. This is the ideology that has forced those who cannot "succeed" to jump off the bridge. When I drove from Beijing to Nanjing, and crossed over the Yangtze River Bridge, I left behind a lengthy trail of messages that I had carved into the tires of my car like a rubber stamp: How to Become a Loser.

In the summer of 2008, I scratched off the suicide note written in blood on the bridge, and cut my own finger to write with my own blood: "Where Is the Capital of Madagascar?" The calligraphy was poor, as I was in pain and my hand was shaking.

People ask me why I wrote that line. In fact, many people have wondered about that. I want to show the picture of my work "The Countdown of 5000 A.D." again here - When we are on the bridge, steaming in the sauna of failure, with no way out, we need something that is more remote than fate to provide comfort for our souls. On the opposite side of The Countdown of 5000 A.D. is the countdown clock that was erected in Tiananmen Square for the 2008 Beijing Olympics. This absurd clock, is actually politics.

So the kind of work I do has come full circle. On the surface, it appears that saving people's lives on the bridge, teaching, and curating art exhibitions are all respectable forms of social engagement. Painting and calligraphy, on the other hand, are extremely private and personal practices; the closest one can come to self-cultivation. Chance and fate play a role in all my acts of social engagement. As I see it, this is the same as the path of the traditional literati: In poverty, do the best you can to preserve yourself; if you succeed, then spread your good fortune to others. In fact, even the most superficial form of social involvement presents an opportunity to practice self-cultivation. The more time I spent on the bridge, the more idiosyncratic and dense my brushwork and imagery became, rather than falling repeatedly into traditional patterns. As my commitment to calligraphy and painting deepens, my soul grows more responsive and I acquire greater freedom.

Only when I am actually touching brush to paper, as if there were no turning back, does my calligraphy and painting give me the inner strength and courage to visit the bridge repeatedly. These visits are in themselves a form of intervention. That may explain why, my paintings are not paintings of gnarled trees, forests in winter, pine trees, bubbling springs and elegant scholars in long robes. We eat meat, we don't practice meditation, and we worry constantly so thus we are destined to go to hell. But because I have been omnivorous since I was a boy, in this regard I have nothing to fear.

Recently, I have been working on an art therapy program for a group dedicated to preventing suicides on the Yangtze River Bridge. My daughter, Qiu Jiawa, is five years old, and it's time for her to start learning calligraphy. I traced out the Taishan Diamond Sutra so she can practice. I believe that calligraphy and ink painting, Tang and Song poetry, and Chinese characters will act as a talisman for her that enable her to survive any form of inferno.

In time, when our generation has passed on, Qiu Jiawa will trace out a calligraphy rubbing for her children, and tell them to copy the characters in their own hand.

Chinese people don't believe in immortality. But the energy that is inside them, that is authentically theirs, never dies; it passes on down, from one generation to the next ◉

## 莫愁 Mochou

纸本水墨，Ink on paper，123cm × 83cm × 14，2008

计划于 2009 年 3 月 12 日在纽约前波画廊举行的展览“莫愁：邱志杰近作”几乎没有发生。

将要展出的作品于 3 月 5 日到达纽约肯尼迪机场，但直到 3 月 14 日，仍被美国海关扣押，“莫愁”几乎成为一个“失败”的展览。幸运的是，艺术家邱志杰 3 月 10 日晚飞到纽约，听到这个消息后，立刻决定在前波画廊的墙壁上即兴作画。3 月 11 日早上，画廊工作人员赶到纽约中国城购买了毛笔和墨汁，邱志杰也与此同时制作出了计划方案。从 11 日下午 3 点开始，他马不停蹄地画，连夜奋战，于第二天上午 11 点左右，完成了占据画廊所有四面墙壁的大型壁画创作。画完之后，他倒头就睡着了，还差点错过了下午 6 点的开幕。

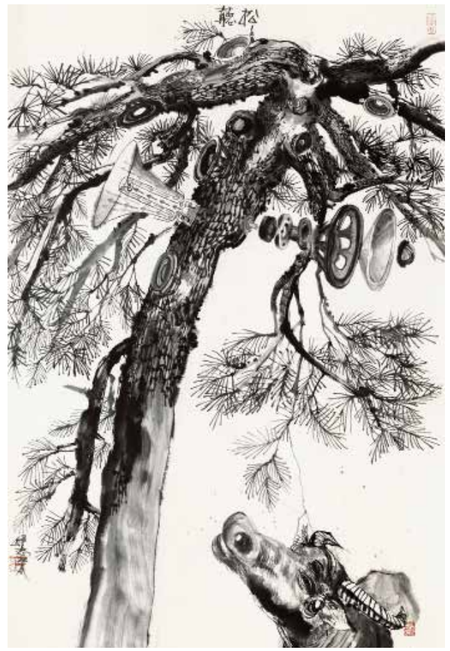
不可否认，这次的即兴作品是邱志杰多年创作中最优秀的作品之一。无论是以画面内容，隐藏内涵，还是笔墨处理，作品常常引用到中国传统图像和文字。同时，艺术家也将在纽约的不眠之夜所接触到的小物品直接搬到画面中，比如住处的一个海螺，从中国城的越南餐馆买的饮料吸管等。作品的开始处拿着《大观》的小手，也许就是艺术家刚刚出生四个月的女儿的吧。在当今众多艺术家雇用大量助手工作的环境下，邱志杰证明了“艺术家的手”与艺术家的创作之间的关系是不可代替的。

展厅的墙壁上还贴有打印出的原计划展出的作品图像——直到今天，作品仍然被美国海关扣押着。此次展览将持续至 5 月 9 日，邱志杰的墙上绘画届时将会被涂掉。

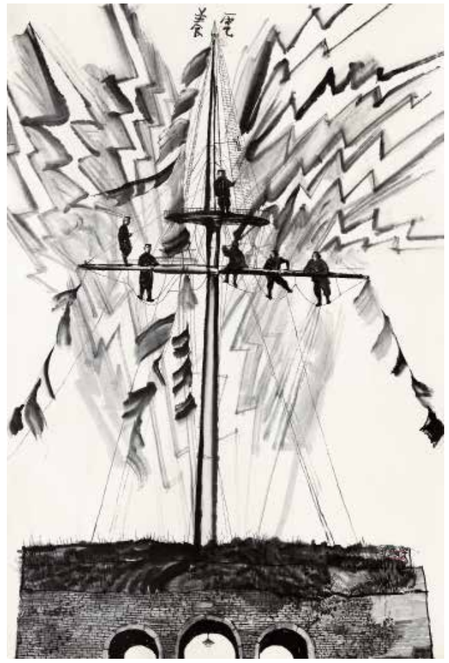
**不要失去你的平衡** Don't Lose Your Balance

**登月** Climb to the Moon

**藏海** Collecting the Sea



**听松** Listening to the Pine Tree



**养电** Breeding the Flashes

**孽烟** The Sinful Fumes

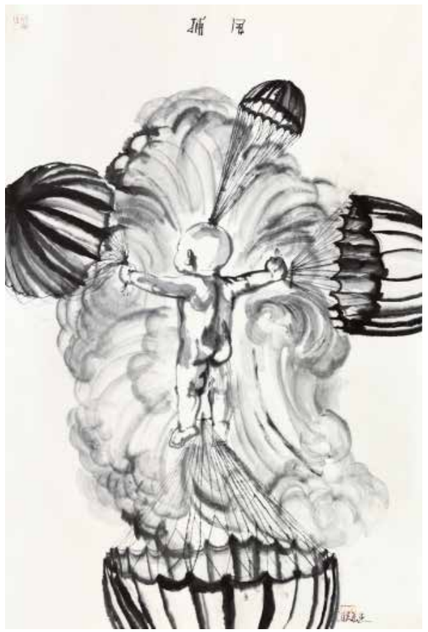
**倚霜** Lean on the Frost

**聚气** Accumulating Vitality

**植雨** Planting the Rain

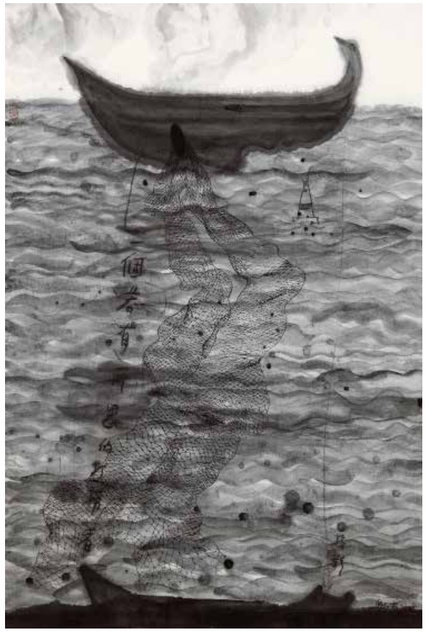
**你要做世界的深渊** You Should Be the Abyss of the World

**捉影** Capturing the Shadows

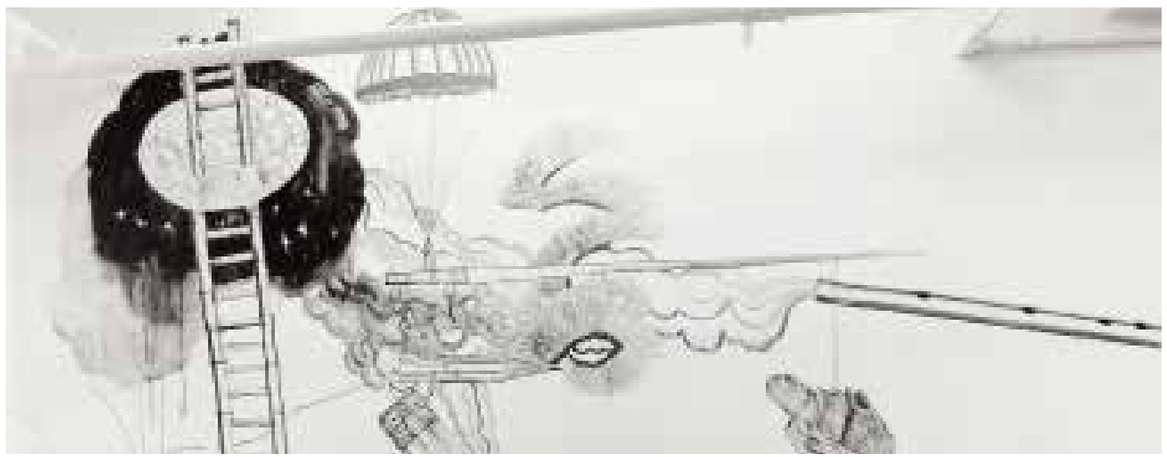


**捕风** Seizing the Wind

**称云** Weighing Cloud



**一个若有所思的打捞者** A Fisherman Looking Thoughtful



Scheduled to open at Chambers Fine Art New York on March 12, 2009, Mochou: recent works by Qiu Zhijie is an exhibition that nearly did not happen. During the preparations for Breaking through the Ice at the UCCA in Beijing, Qui Zhijie began working on a series of fourteen ink paintings that were related to a series of larger works on the same theme that had been exhibited there the previous year. Well-known as an artist who thrives on challenges, this exhibition was more than he bargained for.

The works arrived at JFK on March 5, but on March 11 the works had not yet been released by US Customs, making it likely that the exhibition opening would indeed be a failure. The theme underlying the complete series is the Nanjing Yangtze River Bridge and the related Mochou legends. Fortunately Qiu Zhijie had arrived in New York on March 10th, and in response to the desperate situation, agreed to paint directly on the gallery walls. In the morning brushes and ink were purchased in Chinatown, and with frequent breaks for smoking on the steps outside the gallery building, he drew a series of very rough sketches for the three walls and one partial wall of the gallery. Beginning at 3pm on March 11, he worked continuously without sleeping for the next twenty hours, putting the finishing touches and adding inscriptions around 11am the day of the opening. Then he crashed and nearly missed the opening later in the day.

The resulting wall-paintings are an extraordinary accomplishment, among the best works of this prolific and highly inventive artist. Whether linked by formal similarities or playful analogies, the isolated objects and larger groupings in the wall-paintings frequently reference classical Chinese themes and imagery. He also incorporated a number of objects that had caught his eye during the twenty-four, largely sleepless, hours he had so far spent in NewYork: a conch-shell in the apartment where he was staying, straws that accompanied cold drinks purchased at a Vietnamese restaurant in Chinatown. Further personal references were added to the free-wheeling imagery on the walls, notably the hand of his recently born daughter opening the classic Chinese text Image of the World next to the gallery entrance.

Having worked in the full range of media available to the artist today including video, installation, and performance for most of his career, Qiu Zhijie had mostly relegated his skills as a painter and calligrapher to a background role. Faced with this challenge, however, he pulled out all the stops, rediscovering skills and techniques that had been latent for many years. When it is increasingly common for successful artists to work with large numbers of assistants, Qiu Zhijie shows that there is no substitute for the intimate relationship between the hand of the artist and the materials he is using.

Strategically placed on the walls are Xeroxes of the paintings exhibited in Beijing and the fourteen works still with US Customs. The wall paintings will be on display until May 9, at which time they will be painted over.

莫愁 Mochou, 墙上水墨，纽约，Ink on the wall，NewYork，3m×30m，2008

## 闪电系列 "The Lightning" Series

纸上水墨，Ink on paper 100cmx70cm each, 2010

《闪电》系列水墨画延续了对纪念碑的思考。人类恒久地塑造不朽的事物，并使之成为视觉核心的冲动，在作者看来是一种自然的，同时也是带有暴力色彩的政治行为。作者在系列绘画中列举了大量和纪念碑形成对比的意象：历经岁月缓慢而耐心地累积而成的钟乳石；轻盈的烟和蜻蜓的翅膀；屋顶上的荒草；被屋檐的阴影所遮蔽的向日葵；等等。特别是，短暂地出现在天空的闪电。而人类一代代建造的纪念碑的碎片则散落在海底、荒芜的月球表面。作者用图像对比性地呈现了他对于沉重、辉煌、高耸的事物的不信任感和对于微小事物的亲近态度。这种沉重的事物包括了古老和时尚的建筑。

每张绘画的标题均来自明朝思想家王阳明的诗句。

The "Lightning" series of ink paintings continues the reflection on the topic of monument. In the eyes of the artsit, the lasting human endeavor is creating immortal things. Making it a core visual impulse is a natal and politically violent action. The artist lists a number of opposing images to monuments in this series of paintings: stalactites formed after years of slow and patient accumulation, light smoke and dragonfly wings, weeds on the rooftop, sunflowers covered by the shadows of the roof, and especially the momentary appearance of lightening in the sky. The shattered pieces of monuments built by generations of mankind are scattered at the bottom of the sea and the barren surface of the moon. Using contrasting images, the artist manifests a distrust of heavy grandeur and towering things and his intimate sensibility towards small and insignificant things. Such heavy things also include ancient and modern architecture.

Each title of the painting is derived from the poems of Wang Yangming, a Ming Dynasty philosophical thinker.

**流动的形象** Fluid Image 墙上水墨，Ink on the wall，2008

**如来** Tathagata

纸本水墨，Ink on paper，168cm×114cm×50cm×17，2008

**来往六道**

The Six-Realm Passage

**高速公路一夜行**

A Night Journey on the Highway

**食物链中谁做主**

Master in the Food Chain

居尘不染
Dustless Dwelling

远离颠倒梦想
Dreams Never Go Awry

玄武不寐听潜雷
Awaiting the Waking Thunder

鱼雁所过无静海
A Memo of the Rippling Thought

谁谓太狂须束缚
Catching the Boundless Insanity

如来随类化身
The Fortuitous Embodiment of Buddha

如是我闻： 莫信庄周说是非
So as I Heard:Turn away from Zhuangzhou's Teachings

如是我闻： 空解三秋噪夕阳
So as I Heard: Chirping in the Chaos

如是我闻： 防患每忧鸡雀口
So as I Heard:The Debased Rumors

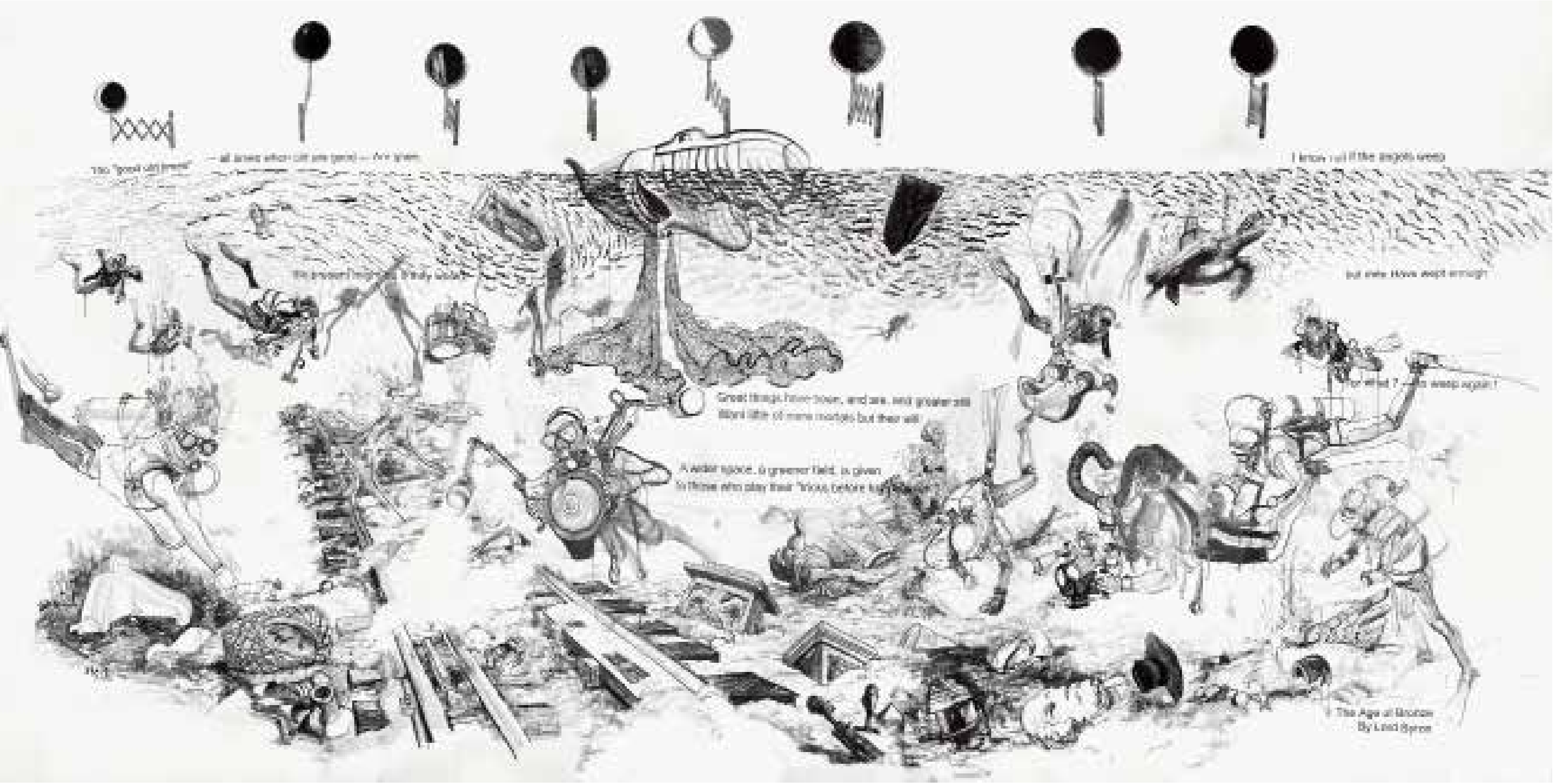
如龙不离于本处
The Ontological Dragon

无所从来无所去
For Here and for There

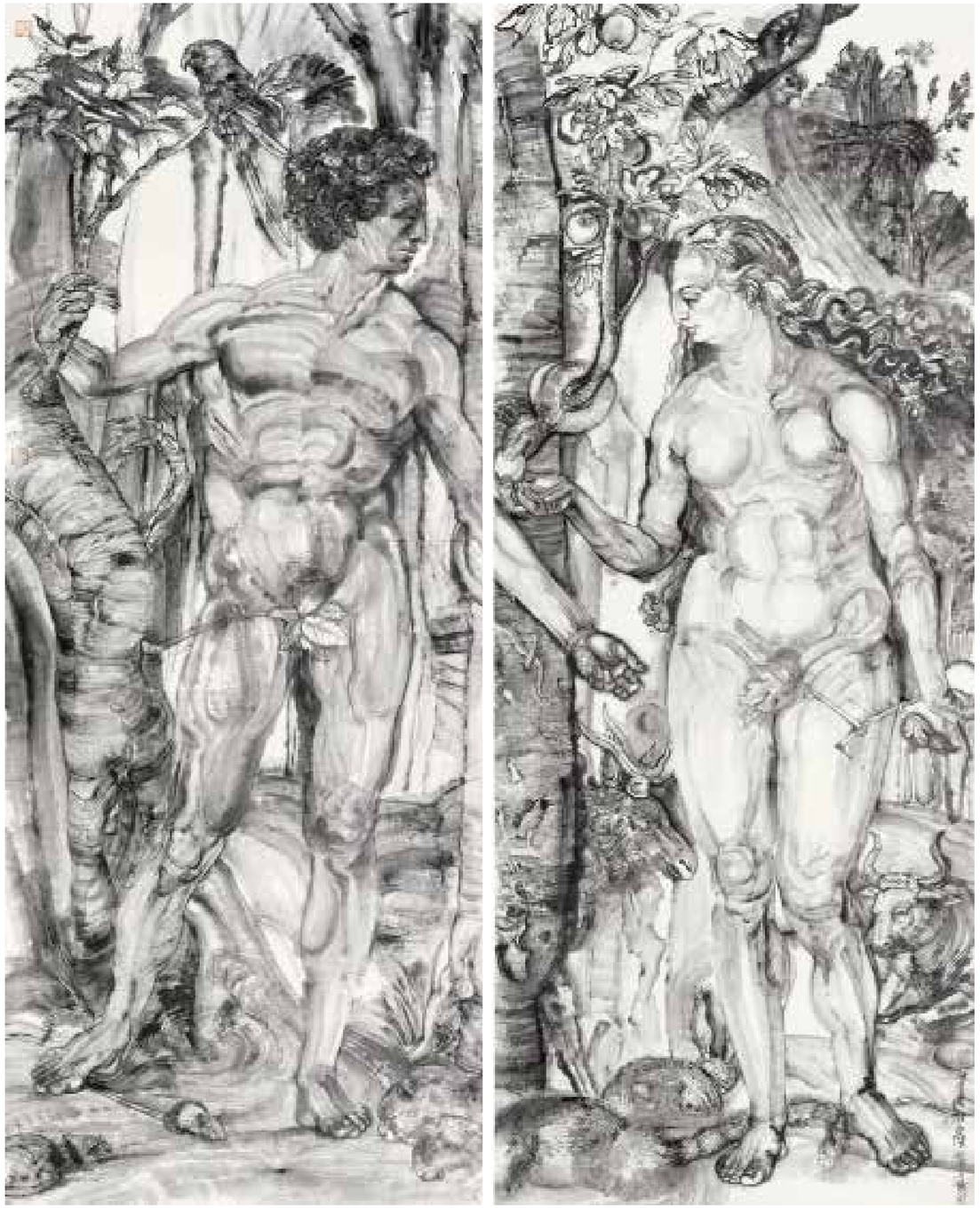
如海珍奇无有量
The Boundless Sea Treasures

鹬蚌相守有其道
The Antithetic Tao

老鳄春来犹梦蝶
Arising from a Butterfly Dream




**青铜时代** The Bronze Age，墙上水墨，Ink on the wall，400cm×700cm，2013



**众神系列 · 亚当夏娃** Adam and Eve
纸上水墨，Ink on paper，365cm × 145cm × 2，2013

**众神系列 · 巴比伦天神安努与神使**
Anu, God of Babylon, and Oracle
纸上水墨，Ink on paper，365cm × 145cm × 2，2013

**众神系列 · 宙斯** Immortals - Zeus
纸上水墨，Ink on paper，365cm × 145cm，2013

**众神系列 · 庇护圣母** Immortals - Goddess of Asylum
纸上水墨，Ink on paper，365cm × 145cm，2013

**众神系列 · 圣母子** Immortals - Madonna and Child
纸上水墨，Ink on paper，365cm × 145cm，2013

**众神系列 · 苏美尔夜晚女神依斯塔**
Immortals - Ishtar, the Sumerian Goddess of Night
纸上水墨，Ink on paper，365cm × 145cm，2013

**众神系列 · 湿婆之舞** Immortals - The Dance of Shiva
纸上水墨，Ink on paper，365cm × 145cm，2013

**众神系列 · 伏羲女娲** Immortals - Fu Xi and Nv Wa
纸上水墨，Ink on paper，365cm × 145cm，2013

**众神系列 · 千手观音** Immortals - Guan Yin with a Thousand Hands
纸上水墨，Ink on paper，365cm × 145cm，2013

**众神系列 · 送子观音** Immortals - Guan Yin Who Brings Children
纸上水墨，Ink on paper，365cm × 145cm，2013

# 世界地图计划
# The Project: "Mapping the World"

2008-present

**缘起：**

2010 年，小汉斯邀请我为慕尼黑的 DLD 研讨会画一张《二十一世纪地图》。其实这并非我画的第一张地图，在《庄子的镇静剂》和《破冰》等画册的前面，我都放进了图解整个展厅各个作品关联性的地图。更早，我在 20 世纪 90 年代初漫游西藏、新疆的时刻，做“长征”策展人的时候，我就着迷于收集和绘制地图。我从来不迷路，是因为我的脑子里总是有一张地图。

2011 年底，我获得古根海姆美术馆 Hugo Boss 奖的提名。要为画册提供作品图片，每个人只有 6 个页面。我完全没有办法在 6 个页面里面介绍清楚自己是谁，甚至于一件稍微复杂一点的作品，像《拉萨到加德满都的铁路》（这件作品的缘起就和画地图有关，作品本身也包含了地图），6 个页面也不够，更别说南京长江大桥计划这样庞大的工程了。于是我想到了画地图。这是一个贪心的人在有限空间里放进无限信息量的伎俩。

这套地图整体描述了我的全部工作：《二十一世纪地图》是一套关于未来学和末世学的研究。《乌托邦地图》关于政治思想的汇聚。《总体艺术地图》描述了我的整个工作框架特别是作为教师的工作。《重新发电地图》实际上是整个上海双年展的策划工作的思想地图。最后，《南京长江大桥地图》全面勾画了这个我近年来着力最多的大型艺术计划的方方面面。

2012 年，我担任上海双年展策展人。我想，策展无非是搭建起一种关系，就像地图所做的一样。浙江美术学院版画系毕业的我大概是策展人中素描最好的，我不要为画册写一篇长长的文章，我可以画一些地图，或许加上一些注解。这样，在 2012 年，我完成了 12 张地图作品。后来，更多。

地图为我提供了一种把研究、写作、幻想和行动脚本统一起来的方式。多年来尝试过创作、写作、策展、教学等各种工作的我，经常会被问及身份问题，“你到底是什么”，以前我狡猾地回答说我是“in-between”，现在我说，我是一个“Mapper”。

现在，画地图的工作发展成“世界地图计划”，就像每一张地图，都是一个世界。

**结构：**

世界地图计划包括：

1.《万物系列》：这是对诸种事物的文化研究。如身体、烟、茶、酒、面条、船、衣服、药、工艺，等等。有时候标题并不那么老实，比如游戏地图被我取名为《习惯称为失败者》，一张关于艺术与日常生活的关系的地图，被命名为《诗人们甚至被柏拉图赶出了理想国》。这个系列还包含意识里的东西，如《乌托邦地图》《革命的循环》《忙碌的众神》《神兽》，等等。

2.《众生系列·类型学》：以掌纹和面相加上标注成为地图，借助各类身份探讨历史规律，如《昏君╳权臣╳隐士╳治水╳儒商╳感伤的人》，等等。《众生系列·写实主义》，所画的都是真实人物，所标记的都是真实事件。《众生系列·应该这样》这个系列的第二阶段将根据真实存在过的历史人物的事迹来推想他们可能的掌纹：张居正、金圣叹、李鸿章、袁世凯、宣统、孙中山、张学良、林彪……

3.《自传系列》这个系列将涉及目前为止我经历过的地点和事件，从福建到杭州到北京。它们不是个人的日记，它们和自恋无关。它们并不涉及重新占领过去的野心。它们或许涉及自我理解，它们其实是懒得回忆更懒得遗忘的结果。如：《总体艺术地图》《南京长江大桥计划地图》《关于后感性的回忆》《1989 地图》《漳州一中》《老浙美》《三台山》，等等。

4. 叙事地图系列

地图上的文字通常都是词语，尤其是名词。这个系列用各种句子取代词汇构造成地图。这些语句将涉及描述性语句、感叹语句，可能具备格言式的精练，也可以是十分口语化的日常事件。整个地图的绘制变成一种写作。《水浒地图》《中国历史系列》《世界史系列》《现代史系列》。

5. 空间地图系列

该系列是地图的装置版本。在这里地图成为一种方法，物体通过标注被定义为角色，在思想关系里面占有其特定的地位。该系列目前的成果包括：《游戏场》（2013）、《殖民史植物考》、《烟世界》，以及上元灯彩计划的装置版本，等等。

6. 行动地图系列

当空间地图被播散到真实的社会空间，当地图上的文字标示不只是描述性的词汇和语句而是可能事件的行动方案，地图就成为社会剧场的脚本。它类似于诸葛亮和锦囊妙计、藏宝图、电脑游戏攻略、户外生存手册、城市使用指南。

**制图人随笔：**

1. 萨拉·马哈拉吉教授给我讲过一个杜尚的生活细节：杜尚是不使用整本的笔记本的。他的笔记都记在一些小纸片上，往盒子里面一放。时间长，盒子里面就装满了各种各样零碎的小纸片。这样，每当杜尚要重访这些笔记的时候，随手拿出来的经常是不知道什么时候写下的别的想法，起码是要从很多中找出所要找的。这成了一套机制，确保他的思维逻辑不断地自我切断。这个办法其实就是写“达达诗”的办法。

2. 杜尚是真的很勇敢，勇敢到了这样来谋杀自己的思维惯性。这当然就是自我修炼，是总体艺术。或者说，他一定觉察到自己有着太强的逻辑性，需要不断地把牌打乱，游戏才会好玩。

3. 画概念地图这个行为比较像小朋友搭积木。先把东西往面前一摊，摆弄来摆弄去，有一些东西之间的关系慢慢就呈现出来了。有些关系是严格耦合的，有些是随意的，有些则好像别有用心。有些关系逻辑性很强，有因有果。比如山脉的走向，决定了河流的走向。河流的上游到下游，更是因果逻辑。河流是把时间布局在空间中。所以每一条河流都是博物馆。每一座山峰都是考古坑的负形。另有一些东西没有因果，只是呈现为你不得不接受的现状。

4. 画地图介于逻辑和非逻辑之间。“神秘的不是世界是怎样的，而是它竟然是这样的。”地图不是为了生产理解，而是为了生产知道。“知道”的意思就是明白前后左右是什么，明白道路在那里，路该怎么走。

5. 画概念地图是直接造物，而不是用地图去再现一个已经定型的地形。因此，绘画中更多地被责任感所压迫。有时候，犹豫不决导致无法推进，是主要的工作障碍。这样画画更像是在没有路标的荒野上冒险。

6. 这个地图同时是建造的蓝图。设计可以依靠直觉，但好的直觉要合乎道理。

7. 地图覆盖到多大的范围，这始终是一个问题。真实的世界连绵不绝，总是有必要把画框再向外推出去。因此，画面内的东西与被切割掉的画框之外的东西的联系是值得被标注出来的。通常交通地图册会在页面边缘标注“下转 × × 页”。

8. 地图总是可以更细。一直到最后变成一种俯视的超级照相写实绘画。但即使到那种程度，地图依然是符号性的。每一个图形“标注”

了某种事物的存在，都是诉诸概念系统的约定，而不是视错觉。

9. 我相信，人类的第一张绘画一定是一张地图：某原始人去打猎，他的同群的原始人给他画一张图：在河边的那一棵树下面有兔子窝。这一块石头可以藏身。但是要小心，这里是我挖的陷阱——我们今天觉得描述事物本身是一件事情。其实，一开初，我们是为了做好事情，才产生出描述事物的需要的。

10. 2013 年春天我创作水墨画《鸟瞰》系列，26 个画面紧密相连，构成谷歌地图一般的全球景观。我边画边有所想，正如在国际航班上从窗口俯瞰下面的群山大海时，也常有辞句飘入。于是将这些语句写在画面上，使山水画变成地图。

等到要做画册时，画面上的这些语句需要翻译，于是不得不把它们从画面中摘录出来交给译者。每张画还是有一定构思的，所以这些语句并非全无关系，总还是围绕着某种感觉。只是它们在画面上是共时并存的，到了文本文件里，各句之间不得不有先后次序。这样，不经意间，竟然作出了达达诗，算是意外收获。

11. 画地图在浅层面上，可以就是读书笔记。比如顺着丝绸之路把相关的人物和驿站地点画出来，那就是一张“真实有用”的地图。这样的工作规模可以很大，结果也可以很让人叹为观止，但是这只是阅读量、工作量累计起来的壮观。不是意外。要在逻辑和知识的关系系列中掺沙子，在常规物的系列中插入例外物。比如，在旅行者中，在玄奘、马可·波罗这些名字之后，突然出现了“飞去来器”和“花粉”。在画关于仪式巫术的现象的时候，从“面具”滑向了商品拜物教，商品拜物教可不就是巫术吗？商家们用“11·11”促销活动所组织起来的购物狂的集体歇斯底里可不就是癔病吗？

我的地图是用概念之间的关系来工作的。

画地图的妙处在于要组织出出人意料的关系，突兀的联系起到的是融贯的作用，本来以为没有联系的事情忽然联系在一起，带来的快感就是艺术特有的意外感。前面那些知识的罗列和逻辑的推演，都是为了最后这几步。就是，必须尽快走完已知的（知识的）和可知的（逻辑的）部分，才能看到不可思议的联系。这些联系是本来就在那里的，只是我们视而不见，当他现身的时候，显得不可思议。

12. 所谓女人路痴，多半是撒娇，多半是因为她们拥有太过操心的男朋友。据说女人按照先看到什么后看到什么来记路，她们为你指路的时候会说：你会先看到一个书报亭，再走个五分钟，你会看到一座红色的房子，诸如此类。这种感知方式其实是按照时间轴来组织经验，这其实就是感性。它的问题是要是你换一个进入的方位，经验呈现的顺序就会发生变化。你将会先看到红色的房子，然后才是一个书报亭。

而地图的感知方式则是理性的，是用一个坐标系在定位任何一个个体。在关系中理解事物。所以我们会说：书报亭在红色的房子的东南面四点半方向。

你是用剪辑录像的方式和画地图的方式来理解世界，这是一对感知的模式。每个人本能地都拥有剪辑录像的模式，而画地图的模式则需要花一点工夫去培养和强化。

13. 俗见以为，理论生活压抑感性能力。这其实是浪漫主义以来的波西米亚艺术家形象的影响。其实，理性越是穷尽可知可言之物，不可知不可言的事物才会真正来到眼前。正如苏格拉底所画的知识的圆圈，知识越多，周长越长，圆圈之外的不可知之物也就越多，人也就不得不调用感觉。

你在你家周围熟悉的街区里走动，每天下意识地左拐右拐到单位上班，你号称你是凭感觉在走，其实你只是依赖习惯，你并没有调用你的感觉。慢慢地，你走到了不那么熟悉的街区，于是你掏出地图，分析推理判断，用 GPS，你依靠理性来走动。等你终于走到荒无人烟的地方，地图上没有相关的知识，理性不够用了，这时候，你终于真正开始运用你的感性了。你敏锐地感知风向哪个方向吹，树木的哪个方向枝叶更加茂密，你分辨哪里是道路哪里是流沙，你的每一脚踩下去的时候都小心翼翼，不知道下面是坚实的土地还是致命的沼泽，这时候，你的每一个毛孔都打开了，你才是真的在使用你的感觉。你在你家附近日复一日地走动时，你并没有“凭感觉”。地图正是为了让我们尽快到达使用感觉的地带，而不是在已经有了地图的那些地带挥霍感觉 ◎

## Introduction:

In 2010, Hans Ulrich Obrist asked me to paint *Map of the 21st Century* for the Digital Life Design conference in Munich. It wasn't the first time I made a map - at the beginning of the catalogues *Ataraxic of Zhuangzi* and *Breaking the Ice,* I put maps explaining interconnections between each piece of work in the show. Even before that, when I was traveling in Tibet and Xinjiang in the beginning of 1990's, as the curator of "Long March" project I was already fascinated with collecting and creating maps. I never got lost because there is always a map in my head.

At the end of 2011, I was shortlisted for the Hugo Boss Prize administrated by the the Guggenheim Foundation. I was supposed to provide photographs of my works for the catalog. Each contender had only six pages, and there was no way I could explain myself and my works in only six pages, not even even a less complicated work such as *Railway from Lhasa to Katmandu,* another project in which I used real and concept maps. It would be an even greater challenge for a project such as *The Nanjing Yangtze River Bridge.* Therefore I had the idea of making maps - a strategy for a greedy person to put unlimited information within a limited space.

This set of maps described all my work in total: *Map of the 21st Century* is the result of my research on futurology and eschatology. The Map of Utopia is a collection of political ideologies. *The Map of Total Art* describes the framework of my work in general, especially my work as a teacher. *The Map of Reactivation* is a mind map of the whole curatorial work of the Shanghai Biennale. Finally, *The Map of the Nanjing Yangtze River Bridge* thoroughly explains various aspects of the large-scale art project to which I devoted most of my energy in the last few years.

In 2012, I held the post of curator of the Shanghai Biennale. In my opinion a curator is a person who sets up relations, just like a cartographer. I graduated from the printmaking department of Zhejiang Academy of Art, among curators I'm probably the best at drawing and sketching. I didn't want to write a long article as a curatorial statement. Instead, I make some maps complemented with comments. I made twelve maps by 2012, and more afterwards.

Mapping has provided me with a method to bring together research, writing, imagination and action. I spent many years experimenting with artistic creation, writing, curating, and education, which as a result I was often asked by people regarding my identity: "Who are you after all?". I used to answer cunningly: "I'm in-between." Now I answer: "I am a Mapper."

Now, the work of making maps has developed into *Mapping the World Project*, just like each map embodies an individual world.

## Structure

Mapping the World Project includes:

*A. All of the Objects Series*
This series entails cultural research of all kinds of objects: the body, cigarettes, tea, alcohol, noodles, ships, clothes, medicine, crafts and so on. Sometimes the titles are very playful, for example, I named the map of games "Used to Be a Loser." A map of relations between art and everyday life was called "The Poets even been driven out of the Republic by Plato." This series also includes conceptual objects, such as in the *The Map of Utopia, The Circulation of Revolution, The Busy Gods, The Mythical Creatures* and so on.

*B. All Living Things Series*
*All Living Things Series I:* Typology includes maps created using palm lines and facial structures complemented with commentary notes, discussing historical laws using various identities and roles, such as *A Fatuous Ruler, An Imperious Official, A Hermit, A Flood Preventer, A Confucian Businessmen, A Sentimental Person* and so on.

In *All Living Things Series II: Realism* all characters and events portrayed were real.

*All Living Things Series III: Ought to Be Like This*, the second stage of this series, speculates the possible palm lines of real historical figures based on their life events. The historical figures include Zhang Juzheng (Grand Secretary during the Ming dynasty, credited with bringing the dynasty to its peak), Jin Shengtan (an editor, writer, and critic), Li Hongzhang (Qing dynasty general, politician, and diplomat), Yuan Shikai (a senior general of late Qing, subsequent warlord, and self-proclaimed emperor of China), Xuan Tong (the last Qing emperor), Sun Yat-Sen (the first president of the Republic of China), Zhang Xueliang (senior general of the Nationalists and subsequently the People's Liberation Army), Lin Biao (Chinese army leader at the time of Cultural Revolution), etc.

*C. Autobiography Series*
This series touches upon places and events I experienced so far, from Fujian to Hangzhou, from Hangzhou to Beijing. They are not personal diaries and have nothing to do with narcissism. They are not about the ambition of occupying the past. They are probably about self understanding - the result of not being disposed to either recall or forget. Examples include *The Map of Total Art, The Map of a Nanjing Yangtze River Bridge, Recollect Post-Sense Sensibility, The Map of 1989, Zhangzhou No.1 High School, The Old Zhejiang Art Academy, The Mountain of Santai*", and so on.

*D. Narratives Map Series*
The letters written on the maps are usually words and phrases, mostly nouns. In this series, words are replaced by sentences to form the map. They can be descriptive or exclamatory, as concise as proverbs or as informal as used in everyday life. The process of making the map becomes a literary practice. Examples include *The Map of All Men Are Brothers, Chinese History Series, The World History Series, Modern History Series.*

E. "Spatial Maps Series".
This series features maps in the form of an installation. Here maps become a method: objects become roles by notation, taking part through imagined relationships. Current works within this series include *Playground, Colonial Botany, A Map of Smoke*, and the installation version of *Qiu's Notes on the Colorful Lantern Scroll* and so on.

F. "Action Maps Series".
When spatial maps are spread into actual social spaces, when words on the map are no longer descriptive words and phrases but action plans of possible events, maps become scripts for a social theatre. It resembles Zhuge Liang and "a brocade sack of miracle plans," treasure maps, or guides of computer games, wilderness survival guides or city guides.

## A Mapper's notes

1. Professor Sarat Maharaj once shared a story about Marcel Duchamp with me: Duchamp never used a regular notebook, he made his notes on little pieces of paper which he put in a box afterwards. After a while, his box was full of notes of different sorts, so every time Duchamp wanted to use his notes, he dipped his hand into the box and took out a note, which was often some other note he didn't remember writing down. He had to find one particular notes from many notes, which created a mechanism that guaranteed the line of his thinking logic was self-disrupted every time. This method is also used to write "Dada poetry."

2. Duchamp was brave indeed, he was even brave enough to kill the inertia of his own thought process. This is of course a way of self-cultivation, it is Total Art . Or maybe, he must have realized that he was such a logical man, and his thoughts needed constant reshuffling to make the game more fun.

3. The act of making conceptual maps is somehow similar to children playing with toy building blocks - you place everything in front of you, move them there and back, and relations between different objects start to appear. Some relations involve close connections, some are random, and some have ulterior motives. There is a strong logic applied to those relations, with a cause and a consequence. For example, the direction of the mountain range dictates the direction of the river. There is even more cause-effect logic in the location of upstream and downstream. Rivers place time within a space, therefore each river is a museum. Every mountain is the opposite form of an archeological pit. There are some things beyond cause and effect, manifested in a way you have to accept for what it is.

4. The act of making maps is in between logic and a lack thereof. "What is mysterious is not how the world is, but it is actually this." A map is not for creating comprehension, but  for creating knowledge. "To know" is to understand the whole picture from every aspect: front, back, left, and right, to now the path, and to know how to travel down the path.

5. Making conceptual maps is creation itself, not a reproduction of an existing landscape in the form of a map. Therefore, there is the heavy pressure of responsibility in at the process of making. Sometimes, hesitation paralyzes the maker and prevents him/her from progressing, and this is the main obstacle of this kind of work. This way painting is like an adventure in the signless wilderness.

6. This map is also a blueprint of construction. Design can rely on intuition, but good intuition is a reasonable one.

7. To what extent does a map cover an area? This is an eternal question. The real world is continuous, and it is necessary to keep pushing the frame of the picture further out. Therefore, the connecting points between things inside the paintings and things outside separated by the frame should be marked. On a regular road map, there is always a note at the end of the page that reads "to continue, see page number xx."

8. A map can always be made more detailed. In the end, a drawing of the map can be as detailed as a real-life satellite photo. But even at this stage, the map remains symbolic. Every image annotates the existence of something, resorts to the arrangement of the conceptual system, not visual misconception.

9. I believe that the very first drawing made by humans must be a map: when a primitive man went hunting, a member of his tribe would draw a map for him: "See, under that big tree on a bank of the river there is a rabbit hole. You can hide under that big stone, but be careful, I set a trap there…" Now we think that describing objects is a task, but at the very beginning, we invented descriptions for the sake of accomplishing our tasks.

10. In 2013, I created a series of ink wash paintings called "Bird's Eye View." The 26 paintings are closely connected to each other, creating a world-wide landscape that resembles something from Google Maps. While making them many thoughts entered my mind, just like when you look out of an international flight and see mountains and oceans through your window, words, and sentences just appear in your mind. I therefore wrote these down on the paintings, turning a traditional landscape painting into a map.

When the time comes to publish the catalog, and these words and sentences need translation, I have to pick them out and hand them to a translator. Each map has a certain concept, so the worlds and sentences are somehow related, and apply to certain feelings. However they all exist simultaneously in the paintings, so they have to have a particular order when put in a text file. Therefore, an unexpected result was achieved - it turned out to be a Dada poem.

11. On a superficial level, making maps is like making notes while reading. For example, when noting every human encounter and road post along the Silk Road, a "real and useful" map is created. This can be done in a large scale and the result can be admired as the pinnacle of perfection. But this is merely the grand result of accumulative reading and working activities, nothing unexpected. One should blend sands into logic and relationship of knowledge to add an unusual flavor into this usual order. For example, after the names of travelers such as Xuanzang and Marco Polo, suddenly "boomerang" and "flower pollen" appeared. When making a map of witchcraft rituals, it is very natural to move from "mask" to "commodity fetishism. " What is a commodity fetishism if not witchcraft? How should you call the mass shopping craze organized by sellers who reduce prices on the 11th day of the 11th month, if not a hysteria?

My maps work according to the relations between concepts.

The delight of a mapper is to build relations that exceed people's expectations. Unexpected relations play a role of comprehension. Things not connected at the first place suddenly become connected which brings a joyful satisfaction is a pleasant surprise of art.

The listing of knowledges and deducing logics beforehand are for these final steps - one has to go through the known areas  (ones of knowledge) and perceivable areas (ones of logic) to discover surprising connections. The connections are there inherent and we choose not to see them, and when they appear, they are truly astonishing.

12. The cliché about women being unable to drive is mostly rooted in tenderness from their partners. The sources of it are women's boyfriends who are concerned about their partners' safety. It is also said that women remember their way by relying on reference points. When a woman explains how to get to a certain place, she would say something like this, "First, you will see a newsstand, then walk straight for 5 minutes until you see a red building" and so on. This sort of perception uses time axis to arrange experiences, it is a form of sensibility. The problem of this method is if you try to start this route from another position, the order of the manifestation of the experiences will change. You will see the red building before you see the newsstand.

The perceptional method used in a map is rational. Every single thing is located using coordinate systems - things are perceived based on relationship. That's why we say: "The newsstand lies at half-past four towards the southeast of the red building."

If you try to understand the world like how you edit films and make maps, you are using a pair of perceptive methods. Everyone instinctively possesses a mode of editing films, but to possess the mode of making maps requires training and improvement.

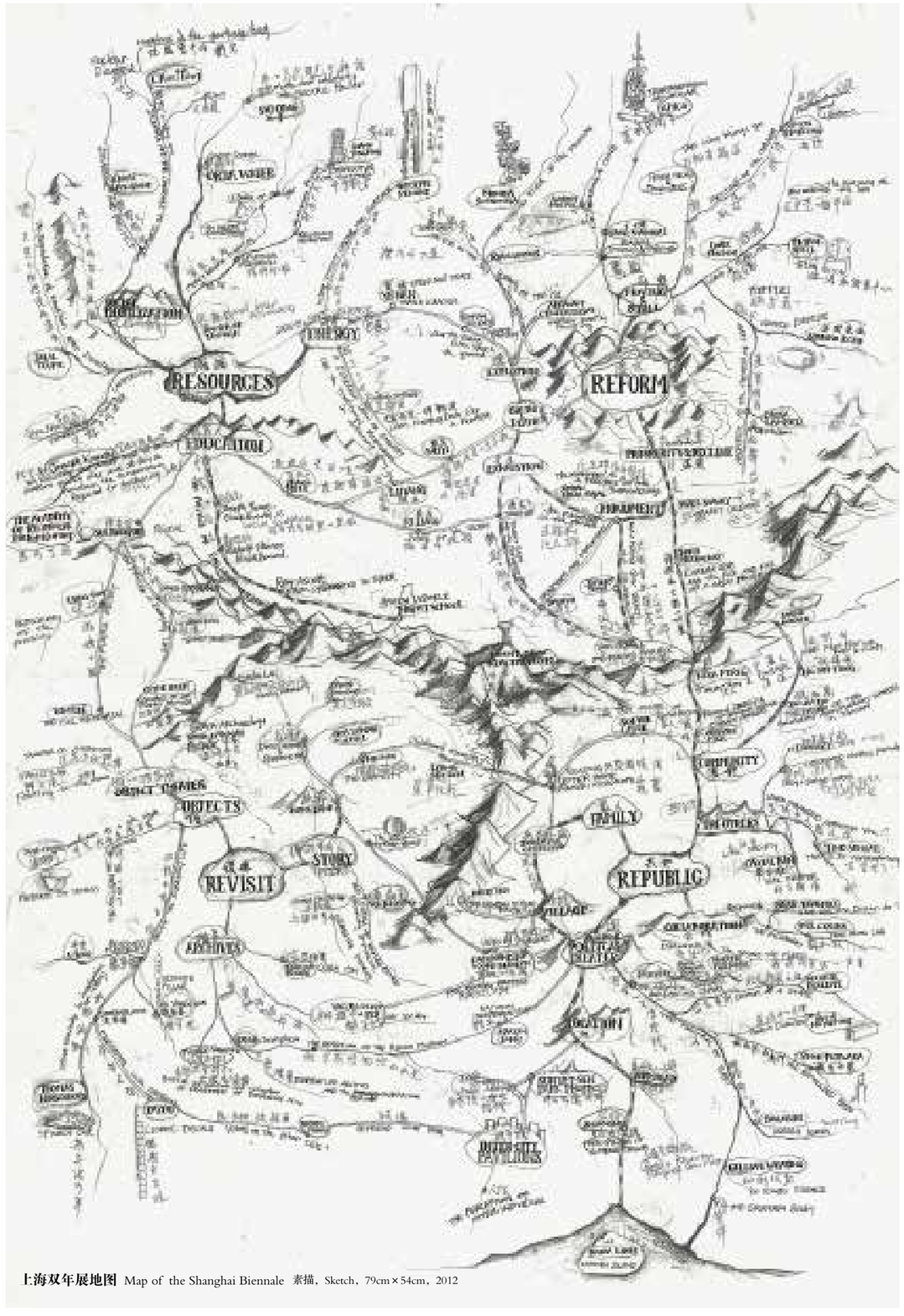
13. It's believed that rational life suppresses sensibility. This belief was actually under the influence of Bohemian Romantic artists. Only when rationalism covers everything that can be perceived and expressed will truly unperceivable and inexpressible things start to appear in front of our eyes. Just like Socrates' circles of knowledge, the more you know, the wider the perimeter gets, and more things remain undiscovered, when one has to start using one's feelings.

Every day you walk around in a familiar neighbourhood near home, and your subconscious guides you to turn left and right to get to the office. You claim to rely on feelings whist walking, but actually you do it out of habit without bringing any feelings into play. Little by little, you walk into a place that isn't familiar to you, then take out a map to analyze and evaluate your movements, and after that you use GPS to move rationally. When you reach an uninhabited place which is not shown on the map and your rationality cannot help anymore, it's time when you truly start to use your sensibility. You intensely feel the direction of the wind, you start to notice which side of the trees have more leaves, you distinguish between roads and drifting sands. Every step is carefully taken, as you don't know whether beneath your feet there is firm ground or quicksand. During this time, all of your pores are opened and you are truly using your sensibility. Walking around your neighborhood day to day, you are not really "relying on your feelings." Maps help us reach a zone of sensibility as soon as possible, and stop us from wasting our feelings in the zones that are already marked on the map ◉

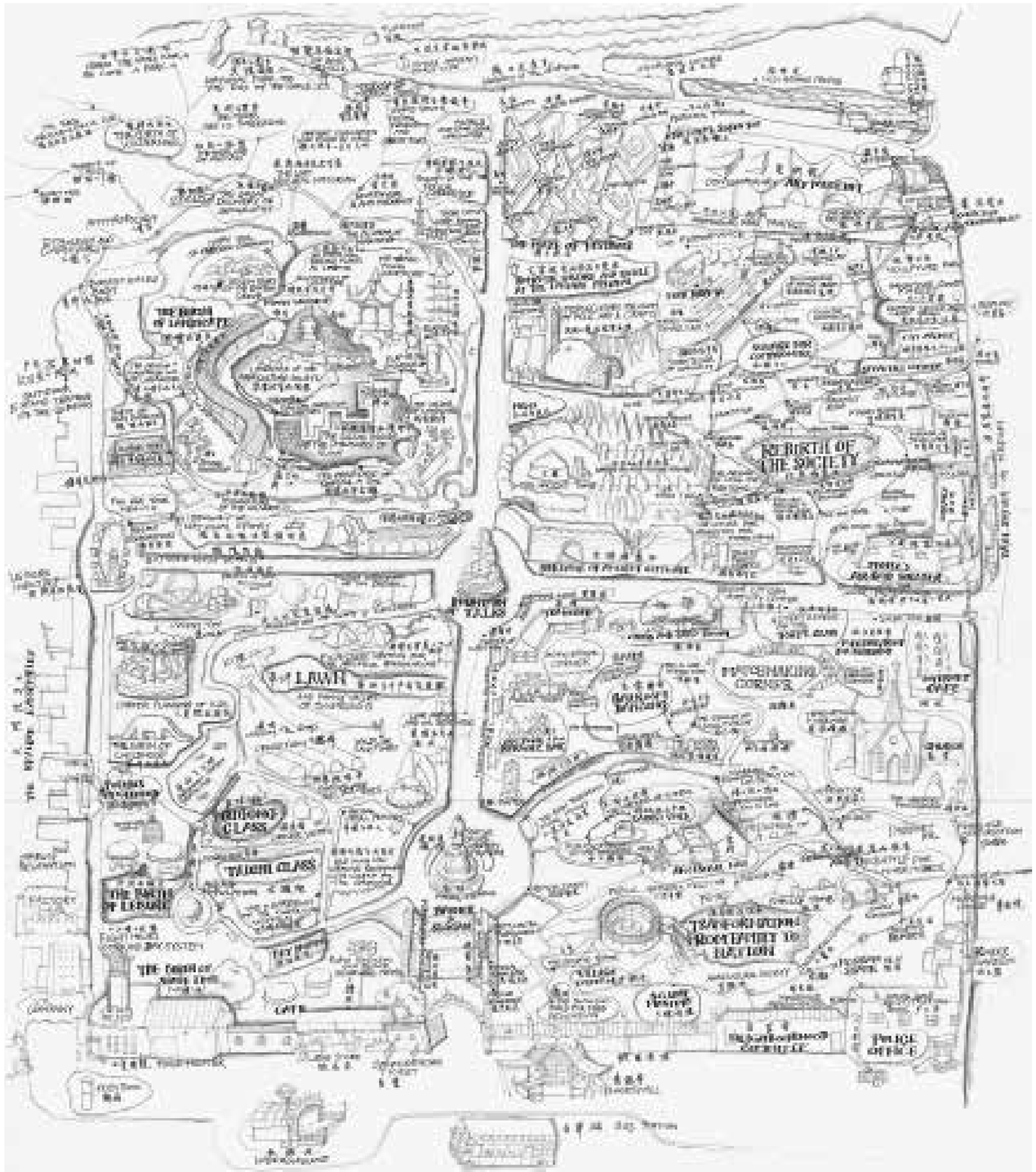
**二十一世纪地图** Map of the 21st Century　素描，Sketch，79cm×54cm，2012

**乌托邦地图** Map of Utopia　素描，Sketch，79cm×54cm，2012

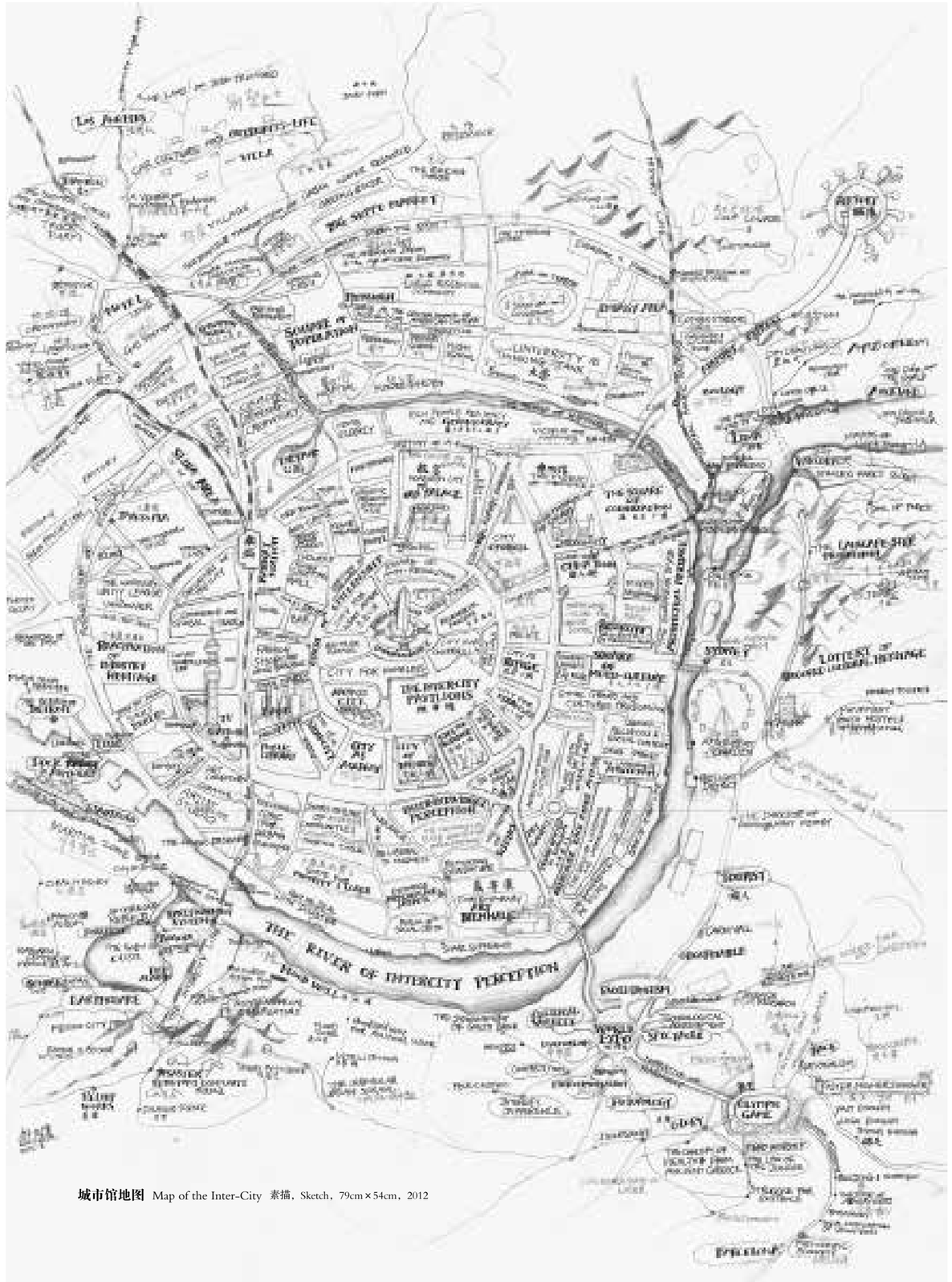
**重新发电－原理图** Map of Reactivation-Concept 素描，Sketch，79cm×54cm，2012



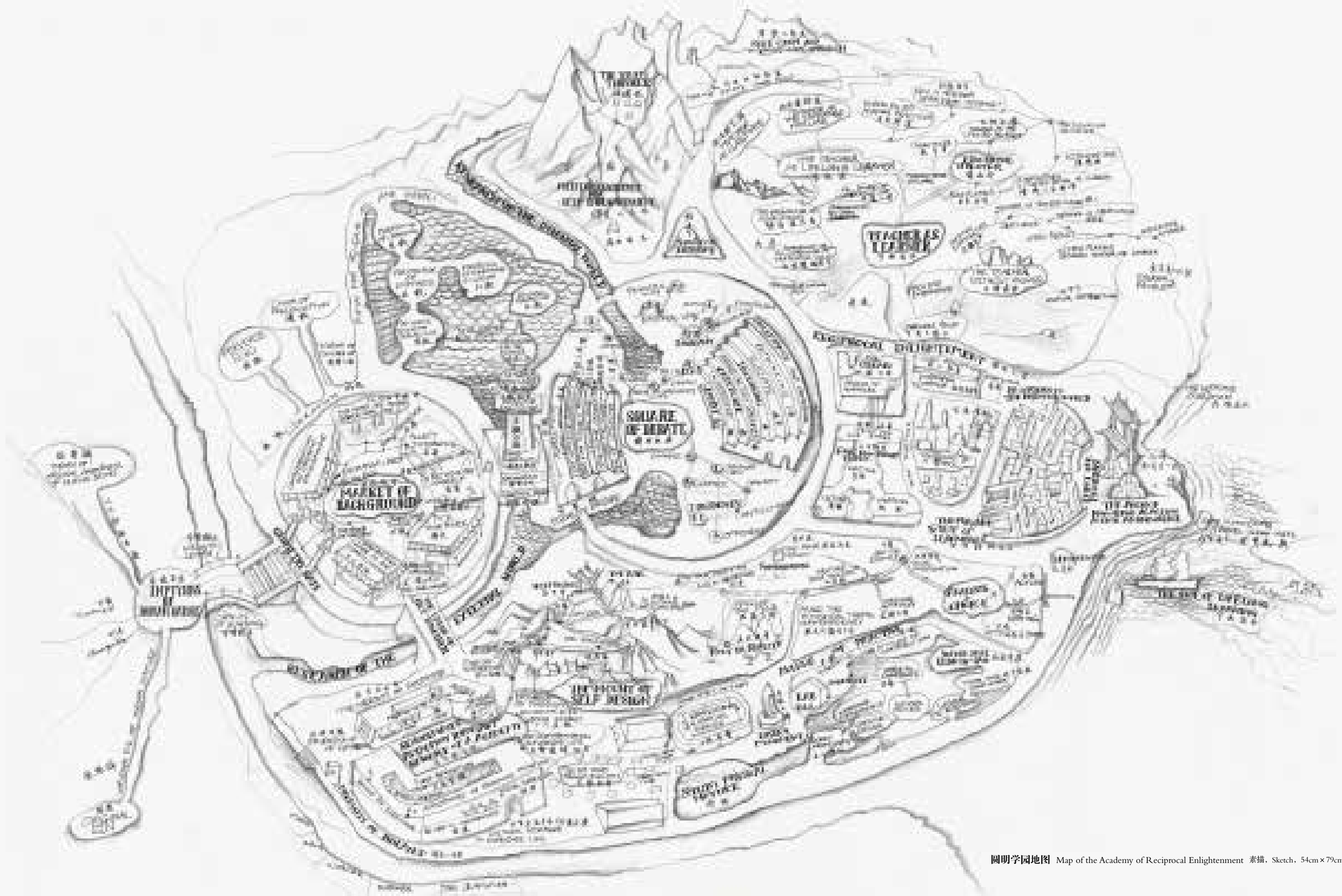

**上海双年展地图** Map of the Shanghai Biennale 素描，Sketch，79cm×54cm，2012




**中山公园地图** Map of the Zhongshan Park 素描，Sketch，79cm×54cm，2012




**城市馆地图** Map of the Inter-City 素描，Sketch，79cm×54cm，2012




**圆明学园地图** Map of the Academy of Reciprocal Enlightenment 素描，Sketch，54cm×79cm，2012

# 鸟瞰

A Bird's-Eye View

纸本水墨，Ink on Paper，97cm×180cm，2013

河流早于人类发现了道路
The River Discovered Roads before Mankind Did

上帝
纯白致顿悟
冷战
天地不仁
河流早于人类发现了道路
不为人知的矿藏
古战场
阶级区别消失地
风

God
From Pure White to Satori
Cold War
Cruelty of Nature
The River Discovered the Roads before Mankind Did
Undiscovered Mineral Deposits
Ancient Battlefield
Land without Social Classes
Wind

雄辩的青年教师
The Eloquent Young Teacher

这里曾遍布绞架
独角兽
鞭身派
禁书
雄辩的青年教师
地图绘制者
玫瑰之名
十日谈
异端
毒药
炼金术城堡
清教徒
宗教革命
酒神
礼仪性真理
更多的在黑暗中

This Place Was Once Filled with Gallows
Unicorn
The Ascetic Mystical Russian Khlysty Sect
Forbidden Books
The Eloquent Young Teacher
Cartographer
The Name of the Rose
The Decammeron
Heresy
Poison
Gold Refining Castle
Pilgrims
The Reformation
Bacchus
Ceremonial Truth
Even More Remains Obscure

第三条道路
The Third Path

带翼兽
不得背叛农业的本质
第三条道路
合身兽
进化的证据
多神教
风险
农业工人
南斯拉夫在哪里
有很多惊奇的草原
小国寡民
你，离群索居者
还记得苏联吗？

Winged Creature
Do Not Betray the Basic Nature of Agriculture
The Third Path
Siamese Beast
Proof of Evolution
Polytheism
Risk
Farm Workers
Where Is Yugoslavia?
A Multiplicity of Terrifying Steppes
Small Country, Sparsely Populated
You Are a Maverick and a Loner
Do You Remember the USSR?

核心秘密
Core Secrets

灾难
启示录
前现代社会
恐怖的美
后福特主义
一个幽灵在欧洲游荡
世界的语法简洁优美
机器破坏者
铸币厂
核心秘密
私有化
有闲阶级
静止共同体
无政府主义者
地震
年轻的火山成为世界遗产
地球的演说刚刚开始

Disaster
Revelations
Premodern Society
Terrifying Beauty
Post-Fordism
A Spectre Is Haunting Europe
The Grammar of the World Is Simple and Elegant
Luddites
Mint
Core Secrets
Privatization
The Leisure Class
Settled Community
Anarchists
Earthquake
A Young Volcano Becomes Part of the World Heritage
The Earth's Speech Has Just Begun

动物最不能理解的是玻璃
What Animals Find Incomprehensible Is Glass

“屌丝”中心
“高富帅”中心
等待终极审判
屋顶探险队
乱局考古学
摩天楼刺伤了鸟瞰者
贫困设计博物馆
困局经济学
黑帮老大的性幻想
健身房
针对妇女的暴力
露宿者
占领运动
市场教旨主义
演讲者角
革命尚未成功
蜘蛛人
走钢丝者
集体宿舍中的夜谈
动物最不能理解的事物是玻璃

Losers Center
Mr. Rights' Center
Awaiting the Ultimate Verdict
Rooftop Explorers
Chaotic Archeology
Skyscraper Wounding Birds-eye Viewers
Museum of Impoverished Design
Economics of Distress
Mafia Boss's Sexual Fantasies
Gymnasium
Violence against Women
The Homeless
Occupy Movement
Market Fundamentalism
Speakers' Corner
The Revolution Remains Unfinished
Spiderman
Tightrope Walker
Night Talks in the Dormitory
What Animals Find Incomprehensible Is Glass

天堂比任何一个国家都好
Heaven Is Better than Any Country

巫婆岛
寒冷从烟囱进入室内
吸烟被视为恶习唾弃
领奖成为政治引导
曾有一个国王高坐在山顶
呐喊
环境保护主义者的抑郁症不可救药
化妆舞会通宵达旦
为抽屉写作者
来自未来的报告
懒汉的创意产业
社会进化论
末日预言
悲剧依山而立
奥德赛后来如何
社会党
天堂比任何一个国家都好

Island of Witches
The Cold Enters the Room through the Chimney
Condemning the View of Smoking as a Vice
Prizes Become Political Guidance
Once upon a Time There Was a King Sitting on a Mountaintop
Outcry
Environmentalists' Depression Is an Incurable Sickness
the Masked Ball Continues Until the Wee Hours
Writing to a Drawer
A Report from the Future
The Creative Enterprise of a Lazybones
Social Evolution
Prognostication of the End of the World
Tragedy Depends on the Mountains
What Comes after the Odyssey?
The Socialist Party
Heaven Is the Greatest Nation

马赛克的秘密已经失传
The Secret Tradition of Making Mosiacs Has Been Forgotten

讽刺者
记忆让他饱受折磨
光明创造阴影
我的名字叫迷彩
十字军
无可防御的城堡
被激情控制的建筑
如何避免自恋
民族与商业的辐辏之地
不死的内战
盐分升高迫使鱼进化
但愿长醉不愿醒
冲浪成为无压力生活风格的标志
马赛克的秘密已经失传

Satirist
His Memory Allows Him to Bear Suffering
Light Creates Shadows
My Name Is Camouflage
The Crusaders
An Unassailable Castle
A Building Controlled by Excitement
How to Avoid Narcissism
Where the Nation and Commerce Converge
Immortal Civil War
Fish Evolving Due to High Concentrations of Salt
I Chose Eternal Inebriation to Sobriety
Surfing the Internet Symbolizes a Stress Free Lifestyle
The Secret Tradition of Making Mosiacs Has Been Forgotten

生活的狂热分子
The Fanatics

绘画的政治关乎显隐
显隐不定的领土
鸿沟
衰老的海岸面目奇异
鸟的较量
猫的散步
围墙内的幸福
未知文明
竭力克制的伤感
被祝圣的教堂
通宵图书馆
鸥王
鳗鱼征服了螃蟹
戴面具的雾
生活的狂热分子
再没有世界可以征服了，多么悲哀！

The Politics of Painting Revolves around the Implicit and the Explicit
Territory That Is Neither Implicit nor Explicit
The Great Divide
The Strange Appearance of the Worn out Shoreline
The Bird Contest
A Cat's Walk
Walled up Happiness
Unknown Civilization
Sorrow Suppressed
Ordained Church
Twenty-four Hour Library
King of Seagulls
Eels Defeating Crabs
Fog Wearing a Mask
The Fanatics of Life
No More Worlds to Conquer, How Tragic!

试着赞美这陌生的世界
Attempting to Flatter This Unfamiliar World

洋流很少改变方向
大部分水囚禁在冰块中
冰河时代结束时海平面上升了 120 米
碰运气的人收获甚丰
不相信运气的人如偿所愿
要不要相信联合国
巨人沉没之处
水藻耗尽了氧
海草成为主食
神是一个黑女人
不能回到错误的家乡
试着赞美这陌生的世界

Ocean Currents Rarely Change Direction
The Majority of Water Is Imprisoned in Ice Cubes
At the End of the Ice Age the Sea Level Rose 120 Meters
People Who Try Their Luck Make the Greatest Fortunes
People Who Don't Believe in Luck Get What They Want
Do You Trust the United Nations?
Where the Giant Sank
The Algae Consumed All the Oxygen
Seaweed Becomes Staple Food
God Is a Black Woman
You Cannot Return to the Wrong Hometown
Attempting to Flatter This Unfamiliar World

胜利女神的漂流瓶
The Statue of Liberty's Drifting Bottle

多事之秋
珊瑚已经适应了变局
更多的不速之客还在路上
船的历史转折点
胜利女神的漂流瓶
塞壬
来自诸神的建议
好莱坞
雄辩者
忙碌的写作者
性压抑升华为武装
星空观测者
受卫星指引的将军
找敌人的人
拉丁美洲确实存在

A Busy Autumn
The Coral Has Acclimated to the New Situation
More and More Unwelcome Guests Are on the Road
A Turning Point in the History of Ships
The Statue of Liberty's Drifting Bottle
The Sirens
Polytheistic Suggestions
Hollywood
Eloquent Speakers
Busy Authors
Sexual Repression Sublimated as Armour
Stargazers
Generals Guided by Satellite
People Seeking Their Enemies
Latin America Truly Exists!

昨日之岛

The Isles of Yesterday

岛被辟为监狱
禁欲主义者
公开的秘密
古生物的血和它的嗜好者
渴望自由的狱卒
在诗歌里重新做人
鹿
乡愁
神秘主义者
基督山
昨日之岛
海神庙
死去的浪

The Island Has Been Turned into a Prison
Ascetic
Public Secrets
Paleontological Blood and Those Hooked on It
Prison Guards Who Want Freedom
Becoming a New Person through Poetry
Deer
Homesickness
Mystics
Jesus Mountain
The Isles of Yesterday
Temple of Neptune
Dead Waves

精卫本是少女

The Bird Named Jingwei Is Actually a Girl

兵家必争之地
封禅
乌托邦的理想已然凋零
死猪
饕餮
乘槎浮于海
冲积岛殖民史
精卫本是少女
煤
历史的否认者
法律是否存在于蓬莱?
哪吒号轮船
人竟存名利之心于今为烈
此地方言后来成为世界语

A Critical Battleground
Imperial Sacrifice
The Utopian Ideal Is Already Defunct
Dead Pigs
Taotie
Riding a Branch in the Sea
The History of Colonization on an Alluvial Island
The Bird Named Jingwei Is Actually a Girl
Coal
Deniers of History
Does the Law Exist in the Penglai Isles?
A Ship Named Nezha
The Striving for Wealth and Fame has Never Been so Intense
The Local Dialect Here Became Esperanto

社戏已无观众

Noboby Watches Socio Dramas Anymore

长亭外
装饰艺术流行
当事人不知其所以然
清理河道淤泥时发现宝藏
禹功
水稻的故乡耕地稀缺
异乡人饱受歧视
平和
整个国家从基层再造
村中已无青年
海内存知己
南靖
乡绅武断地方
社剧已无观众

Outside the Chang Pavilion
Art Deco Is Popular
Those Involved Know Nothing
Treasure Discovered When Dredging
Emperor Yu's Power Is Great
Scarcity of Farmland in the Homeland of Rice Cultivation
Outsiders Fed up with Prejudice
Peace and Quiet
Rebuild the Country from the Bottom Up
All the Youth Have Fled the Villages
Wherever I Go I Know There Are People I Can Trust
Nanjing, Fujian Province
Home of Arbitrary Aristocrats
Nobody Watches Socio Dramas Anymore

画家在失明后臻于化境

The Painter's Genius Thrives after He Loses His Sight

竹子在多年前是恐龙的食物
霾城
望月
因建造而形成的废墟
颠僧受人民爱戴
隐修者实为战略家
抱朴子最善烹茶
城市布局的象征主义
莼鲈皆无
当涂坟
采桑之战
楼外楼
谁还抱鹤作为宠物
艳遇多发地带
秘密的政党诞生
画家在失明后臻于化境

Dinosaurs Ate Bamboo in the Past
Pollution City
Moon Gazing
Ruins Created by Poor Construction
Crazy Monk Admired by the People
Hermit Monk as Military Strategist
The Alchemist Baopuzi Was a Fine Chef
Symbolism Expressed in City Planning
Homesickness
Tomb of Dangtu
The Battle of Picking Mulberry Leaves
The Tower Beyond the Tower
Who Raises Crane as a Pet?
A District Where It's Easy to Meet Pretty Girls
The Birth of a Secret Political Party
The Painter's Genius Thrives after He Loses His Sight

潜龙在渊

From the Book of Changes: The Hidden Dragon in the Abyss

出塞
绥远
陌上
定远
承恩寺
水旱蝗灾迭至
保暖衣物取代了燃料
河阳
因矿藏耗尽而抛弃的城市
灞陵伤别
滴水洞
路南是阴凉之地
轮种豆科植物以保持土壤肥沃
故都
大鱼
临川
潜龙在渊

Traveling beyond the Passes
Suiyuan Province
In the Fields
Dingyuan, Anhui Province
The Temple of Great Benevolence, Hubei Province
Drought and Locusts Plague the Land
Thermal Clothes Substitute Burning Fuel
Heyang, Shaanxi Province
Cities Abandoned When the Coal Reserves Are Exhausted
Parting Sadly at Baling
Dripping-Water Cave
It's Cold and Wet on the South of the Road
Plant Legumes Alternatively to Maintain the Richness of the Soil
The Ancient Capital
Giant Fish
Linchuan, Jiangxi Province
From the Book of Changes: The Dragon Bides Its Time

并非免费的水

This Water Is Certainly Not Free

并非免费的水
对茶叶的渴望
羌笛
魔术师成为萨满
神农尝百草
人口从城市逆流
革命圣地
关键经济地区成为摄影圣地
子规啼
驱使饥民作战
学生战胜军阀
巨龙竹
美从混乱中崛起

This Water Is Certainly Not Free
A Thirst for Tea Leaves
An Ancient Flute
Magician Becomes Shaman
Emperor Shennong Tastes 100 Plants
Population Draining out of the Cities
Sacred Site of the Revolution
Key Economic District Becomes a Photographer's Paradise
Cry of the Oriole
Force the Hungry to Fight Wars
Students Conquering the Warlords
Giant Dragon Bamboo
Beauty Rising out of Chaos

抗饥饿动物
Animals Restraining Their Appetites

北堂幽暗
古人在此伐檀
墓地挤占耕地
灵台
独留青冢向黄昏
每一寸土地被已利用
采薇
灌溉区
黍离麦秀
洛神
井被回忆所填满
江山故宅
猿声天上哀
龙场驿
万里客
中原北望
白帝
赤壁
此地盛产的唯有人口
抗饥饿动物

Planting Herbs to Reassure Mother
The Ancients Cut down Sandalwood Here
Cemetery Crowding out Farmland
Spirit Terrace
The Abandoned Tomb of Wang Zhaojun
Every Inch of Land Has Been Put to Use
Solider Returning from Battle
Irrigation Area
Farmland Turning to Ruins after the Dynasty Falls
The Female River Spirit
A Well Filled up with Memories
Longing for Home
The Cry of the Gibbon Fills the Sky
Longchang Station
Distant Traveller
Looking North from the Central Plains
The Mythological Emperor Bai
Red Cliff along the Yangtze River
Here the Only Local Product Is People
Animals Restraining Their Appetite

出自长辈安排的婚姻
Marriages Arranged by the Older Generation

蒸馏酒的故乡
水坝引发的战争
出自长辈安排的婚姻
杨家将
计划外生命
医术高明的传教士
信奉万物有灵的人民
难于理喻的区域
三教共尊为圣地
土地被分割得细碎

Hometown of Distilled Wine
War Started Because of a Dam
Marriages Arranged by the Older Generation
The Yang Family of Generals
Birth Outside the Plan
Missionary Becomes Skilled Physician
People Who Believe the World Is Sacred
Places That Are Hard to Comprehend
Holy Place Revered by Three Faiths
Land Divided into Fragmentary Parcels

其实还有另一条道
In Fact There Is Another Way

不食鱼族
太子在轰炸中意外身亡
吊古者易流泪
杨家岭
华阴
温泉
土壤与人争水
因皮革美丽而招致屠杀的动物
历法制定者
流放地
嗜酒的司机
其实还有另一条道
鬼斧神工

Non-fish Eaters
Accidental Death of the Prince in an Explosion
Those Who Mourn the Past Cry Easily
Yangjialing: Chinese Communist Party headquarters
Huayin, Province
Hot Springs
The Soil and the People Fighting Over Water
Animals Slaughtered due to the Beauty of Their Fur
Compiler of Calendars
Place of Exile
Alcoholic Driver
In Fact There Is Another Way
Uncanny Virtuosity

帝国的疆界日渐模糊
The Territory of the Empire Grows More and More Indistinct

巨型鸟类化石
难以理解的昆虫
未完成的纪念碑
极端分子赢得大选
此处的人民需要缴纳重税
脆弱的土壤
被加热的地下水
西王母
帝国的疆界日渐模糊

Fossil of a Giant Bird
Incomprehensible Insects
An Unfinished Memorial Stele
Election Won by the Extremists
People Who Live Here Are Taxed Exorbitantly
Worn out Soil
Heated Underground Water
The Queen Mother of the West
The Territorial Limits of the Empire Grow Increasingly Indistinct

绿洲
The Oasis

拜火教
作为惩罚的金矿
恐怖主义的故乡
令人嫉妒的日照量
这里唯一的烹饪方式是烧烤
绿洲
巨鳌
临时政府
农业的界碑曾在此矗立多年
粟特
人类已迁居他处

Zoroastrianism
A Gold Mine as Punishment
Terrorist Homeland
Enviable Daily Quotient of Sunlight
Here the only Cooking Method Is Roasting
The Oasis
Mythological Giant Turtle
Temporary Government
Agricultural Boundary Markers Have Stood Here for Age
Sogdiana
People Have Already Moved Elsewhere

自有宇宙便有此山
This Mountain Has Been Here Since the Beginning of Time

分发巧克力的观光客
卑贱者未被统计
凤凰巢穴
鸣沙
同性恋河谷
蓝田日暖玉生烟
冰河时代痕迹
他人即矿藏
自认为受到歧视的社群
自有宇宙便有此山

Tourists Who Give out Chocolate
The Vile Have Not Been Counted
Phoenix Nest
Singing Sands
Homosexual River Valley
Lantian Jade Emits Smoke When Heated by Sunlight
Traces of the Glacial Age
Everyone Can Be Exploited
Communities that Believe They Are Victims of Discrimination
This Mountain Has Been Here Since the Beginning of Time

沙漠是最终的君主
The Desert Is the World's Last Ruler

沙漠扩张主义
抽签决定谁将死去
集体中毒事件
位置决定了战略价值
楼兰
独一无二的植物品种
农业的末日
下一次冷战的关键
这里因不幸的历史而成为观光点
来自殖民者身体的病毒
对苔藓的屠杀
信使
梦见水
离开国家公园
沙漠是最终的君主

Desertificationism
Drawing Lots to Determine Who Dies
Collective Poisoning
Position Determines the Strategic Value
Loulan
Unique Plant Species
The Death of Agriculture
The Key Points of the Next Cold War
This Became a Tourist Spot Due to Unfortunate Circumstances
Infections That Come from the Bodies of Colonialists
The Death of Moss
Messenger
Oasis Mirage
Leaving the National Park
The Desert Is the World's Last Ruler

薄暮
Sunset

林中有无害的野生动物
人口老龄化
退休人士社区
沼泽扩张
壮年劳力不足
私酒酿造者
大旱时期祈神
太阳观测者
令人费解的巨大图案
独立之梦
流浪汉小说
绿的政治
少年维特的烦恼
薄暮

Harmless Wild Animals in the Forest
Ageing Population
Retirement Community
Swampification
Lack of Able Bodied Labour
Bootleggers
Prayers During a Drought
Solar Observers
Patterns That Defy Understanding
Singular Dreams
Picaresque Fiction
Green Government
The Sorrows of Young Werther
Sunset

抵抗者凭借天险坚守了若干年
Relying on Natural Barriers, the Defenders Held on for Several Years

森林对抗贫困
葡萄酒产区
大哲隐居于此
鬼故事
狗的起源
黑木崖
抵抗者凭借天险坚守了若干年
集水区
怪兽出没
古文书出土处
原住民已灭绝
人民已适应了新政权

The Jungle Confronts Poverty
Wine-producing Region
A Great Philosopher Lived in Seclusion Here
Ghost Stories
The Origin of the Dog
The Altars at Heimuya
Relying on Natural Barriers, the Defenders Held Out for Several Years
Water Catchment Area
Haunted Monsters
Where Ancient Texts Were Excavated
The Aboriginal People Are Extinct
The People Have Adapted to the New Regime

鸿雁的足迹已被覆盖
The Footprints of the Geese Have Been Covered Up

保护野生动物导致猎户的消失
直线是文明的证据
人来过
基地
雪莲
烧酒
修行者
雪盲症
雪下有冰
鸿雁的足迹已被覆盖

Animal Conservation Has Led to the Disappearance of Hunters
Straight Lines Are Proof of Civilization
People Have Been Here Before
Basecamp
Snow Lotus
Distilled Spirits
Religious Practitioner
Snow Blindness
Ice Beneath the Snow
The Footprints of the Geese Have Been Covered Up

# 鸟瞰点滴　读邱志杰

张颂仁

邱志杰高瞻远瞩，图表的阵局一摊开，大家习惯的思想阵脚就被打乱。抽离了地面的近距离镜头，世界变得好像大有可为。感觉“有可为”就是鼓催行动，这是邱的鸟瞰的兴奋点。他提供了思想行动的蓝图。

跟去年首个系列 Mapping 不同之处是邱把他远观的山川形态以国画手法表现，因此在绘画意义上丰富多了。他问：用毛笔画航空母舰怎么发挥笔墨趣味呢？西洋教堂与密集建筑、都市与冰川沙漠，如何整理出一个有规律的理路以使“写画”的“写”趣再找到气韵的舒展？大地千变万化，人造环境几何突兀，如何融为连贯的通景，如何在“写实”中表达生动？邱的这些提问可见他在高空远瞻、诗怀浩瀚时还积极地要解决书画面对现代景观所派生出的问题。鸟瞰的意义不独整理思想，还要开拓绘画。邱立足于毛笔水墨传统，关心中国绘画统绪，也关心打通世界。他打通多元世界的方法首先在绘画技术上得到印证，邱把这个叫“家族相似性”。他不谈普世主义的“共通”，而重视把各地特征还给各地。其实这个观点特别符合儒家以五伦考察天下文化的开放心态。而高观远瞩的“文明感”和历史胸怀最需要的正是对天下文化的开放态度：不指涉、不传教、把别人当人看。

这里要附注一笔的是鸟瞰图和山水画的关系。邱把“山水”变成了历史，所以尽管带着“山水”的形貌，但其实那是文明史，不是“山水”。鸟瞰图的山川河海里没保留给仙人隐逸的云居仙窟。山水不在乎咫尺千里，而在乎脱俗超尘，能邀仙灵暂住。所以鸟瞰图应该算是“图书”。最高明的图书上攀河图洛书，其他有落实现实政治的如《海国图志》，地志图等，但这些都不是山水画传统所指的“山水”。看图而“胸怀天下”是因“看到”而生拥有之心。或者，世界这样的“被看见”，也就是已经被拥有了。比方西方大航海时代的世界地理图，说得科学点就叫它启蒙知识，但它其实挟带着政治经济意图做研究，在帝国市场计划里彻底是欲望图志。

再想鸟瞰历史和发现事物深层关系的这种工作，从操作的程序来看，那基本是排列家当、整理档案、会计价值。邱让我们心生一丝疑虑：历史学不就是算计家当？而且于不同时代更应该要从新时代的角度算计，重新感慨前人看不到的得失。邱认为“文明”是鸟瞰下的“生活的综览”。如此说来，鸟瞰式地抽离生活，优点是对生活的方式更为自觉，甚至将其变成意识形态，有意地去识别立场，分辨清楚来源去路。邱的鸟瞰图是重新衡量启蒙地图，重新划分家当，我的算到别人那，别人的划些进来。他搅乱了知识秩序，以至重新建构了欲望，再次分配了追慕和思恋的对象。

邱的艺术精彩处其实不单是他所说的历史、文明大图景。他也制造新神话，找出匪夷所思的系统关系，在大家脑袋里制订此前没有的参照点。鸟瞰图利用风景把小故事变成神话。真实故事走到鸟瞰风景里去就变成更辽远的，甚至荒诞的寓言、神话。就像使用电脑软件把地图上一丁点小活动拉大到充塞整个画面，其他内容保持原大，这个活动就变得像神话这么重要。其实强国的小新闻就是如此给全球报导、给神化的。就这样邱找回各种失落的知识，编织出充满细节与生命气息的记忆。相对于全球资本的欲望图志，邱的版图更阔大，值得追、循的理路更有趣。“有趣”是可以颠覆天下的，现在只打游戏机不做功课的学生已给我们证实这个真理。邱的“有趣”从新的事物关系网开始，给我们编织了另类的世界样貌 ◎

# Viewed Through the Eye of A Bird: On Qiu Zhijie's Cartography

Johnson Chang

When you spread out one of Qiu Zhijie's all-knowing, all-seeing maps, they can make your sense of self go haywire. It's like looking at the ground through a close-up lens; suddenly the world appears like a new and wonderful place. That feeling of wonder which serves as an impetus to action is the frisson in Qiu's works. He supplies a blueprint for new thinking and new activity.

The present series of 26 maps differs from Qiu's Mapping series (2012). Here the distant landscape forms are depicted by using traditional Chinese painting techniques, thus greatly enriching the aesthetic quality of the maps. Qiu wonders: How can you maximize the potential of Chinese brush and ink painting when depicting an aircraft carrier? And when dealing with subject matter like churches, dense building complexes, cities, and glacial deserts, how to develop a systemic way of ensuring that the "cartographic calligraphy" retains its calligraphic aesthetics in the process of artistic creation? Nature is infinitely varied and forever changing, while the man-made environment is full of geometric surprises and shocks. The challenge becomes how to blend all of this into a coherent panorama while remaining spontaneous as well as "realistic." In raising these issues, Qiu speculates and rhapsodizes while attempting to make a positive contribution towards solving the question of how Chinese painting and calligraphy can best depict the contemporary landscape. Viewing the world from a bird's eye perspective not only stimulates the thought processes, it also seeks to revolutionize painting.

Qiu's art grows out of the tradition of Chinese brush and ink painting. He is mindful of the different schools of Chinese painting and their respective lineages, but at the same time he also wishes to embrace the rich diversity of the globalized world today. He achieves this through expanding and enhancing the techniques of Chinese painting. He calls his approach the "coherence of family likenesses," which reflects an attitude that is both "very Chinese" as well as Confucian. In bringing the divergence of the world together through "family likenesses" he avoids the pitfalls of the hegemonic "universal," yet at the same time respecting the special features of each place he depicts without distorting them. This point of view is remarkably similar to the liberal attitude towards global human culture expressed in the "five cardinal relationships" of Confucius — between ruler and subject, father and son, husband and wife, between siblings and between friends. In fact, every high-minded, civilized person who embraces a sense of history needs to maintain an open and liberal attitude towards world culture, without interfering, without proselytizing, and by treating others with the same respect with which he would want them to treat him.

Here we must mention the relationship between bird's eye views and Chinese landscape art--shan shui or "mountain river" art. Qiu's bird's eye scenery in effect transforms "landscapes" into history, so while his maps retain the physical characteristics of landscapes, they are actually cultural history, not landscapes in the sense of "mountain river" art. The mountains, rivers and seas depicted in Qiu's bird's eye views contain not a single misty crag or cave wherein a hermit might retreat to seek sanctuary from the world. Shan shui— "mountain and river" art — is not concerned with accurate depictions of nature scenery; their function is to provide a quiet place where immortals may escape to, somewhere far removed from the stresses and strains of civilization. In this regard, bird's eye views can be considered to be a form of a "picture book." The earliest and most important example of which is the famous cosmological Yellow River Diagram. Later examples include the mid-19th century Illustrated Geography of the World, as well as maps found in local gazetteers, most of which served political and practical purposes. But none of the above are "landscapes" in the sense of traditional landscape painting.

Looking at pictures and "embracing the world" is in fact a form of "observation" which gives rise to the desire to possess. We might even say that the world was already in the hands of the mapmakers as it was being "observed." For example, the maps from the European age of naval exploration are perceived as scientific and "exploratory." But when read in the context of the political and economic motives behind their compilation, they are more like illustrations of desire driven by the colonial objectives of imperialism.

Taking a closer look at the profound relationship between history and discovery that is implied in Qiu's bird's eye views, one might also suggest that the process of his mapping bears a resemblance to the more prosaic arrangement of one's family property, the organization of a personal archive and the calculation of its value. Qiu again forces us to question if the study of history is nothing more than an evaluation of our personal possessions. Certainly it is necessary to perform that operation with fresh eyes in every era, so as to account for our forebears' gains and losses anew. Qiu suggests that "civilization" is an "overview of life," so bird's eye views can only make us more self-conscious of the way we live. This can lead to the birth of ideologies, permitting us to intentionally distinguish where we stand, and to understand our personal trajectories. Qiu's bird's eye view maps constitute a reassessment of those early maps from the European Enlightenment. They reconfigure the distribution of family property, blurring the notion of what is mine and what is yours. He purposely confuses the order in which knowledge is accumulated, reconstructs desire and longing, and redistributes the objects of our pursuit and craving.

The essence of Qiu's art does not lie in his panoramic pictorial vision of history and civilization. More importantly, he is a mythmaker, drawing systematic connections between the most unlikely concepts, and creating hitherto unknown points of reference in the human mind. In his bird's eye view maps, Qiu uses the medium of landscape to transform fragmentary truths into myths. When these tales are viewed through a bird's eye lens, they expand exponentially into absurd fables. It is like copying a tiny detail from a map on a computer, enlarging it with the click of a mouse to the point where it fills the entire screen, while the rest of the map retains its original dimensions. This type of transformation is as important as myth creation. It's what happens when a minor event in a big country gets blown up out of proportion by the world's media—a myth is born. In a similar manner, Qiu gathers up knowledge that has been forgotten, and presents it in the form of highly detailed, true to life memories. Compared to the maps of desire, the want-lists of global capitalism, Qiu's cartography has grander ambitions, and contains more intriguing itineraries. The curiosity and amusement that lies behind this enterprise can be revolutionary; the young people who play computer games instead of doing their homework clearly demonstrate the power and influence of that kind of amusement. Qiu's imaginative reweaving of the web of relationships among things is a source of delight for his admirers, offering them novel depictions of an alternative universe ◉

# 关于鸟瞰系列

# Bird's Eye

邱志杰

Qiu Zhijie

《鸟瞰》系列从 2012 年的系列地图发展而来。

超越一时一地的视角，从广阔的角度来描述天下山河的全景，在中国山水画中有着悠久的传统。如宋王希孟（《千里江山图》）、清高岑（《江山千里图》），近代何海霞等人，历代都有尝试。这类绘画大都巧用中国散点透视的原则，将许多高远视角的风景，通过山峦掩隐云霞飞渡，连接成连续的景观，提供一种胸怀天下的全局感。从这一系列“千里江山图”出发，视野再广一点，视角再高一点，就有了鸟瞰的感觉。

飞在空中，就有了一种截然不同的观感。向正下方鸟瞰，平地的景物呈现出相互之间的关系。景物不再用轮廓线互相遮挡掩映，他们所占的地方和位置与其他位置的关系，变得一目了然。所以，鸟瞰所呈现的是关系，理解事物之间的关系，看到关系，需要的是一种足够远的距离。

景物被摊在眼前，如同摊在桌面上，有一种铺陈和历数各种东西的感觉，景物变成阅读的对象，变成了文本。

所以，鸟瞰时，看已经不仅是简单地看，而是带着所有的历史记忆和感慨在读。鸟瞰得足够广阔时，风景就变成了地图，生活就变成了文明。鸟瞰一种地貌中人类制造的痕迹，总是不由自主能感觉到文明史的脉搏，如同读书，心头涌上天下事。在地面行走，这种感觉，会被迎面而来打招呼的人打断，成为局中之人。

因此，《鸟瞰》加上大量签注，保持在阅读和写作的准地图状态 ◎



The present series of 26 maps, Bird's Eye, evolved out of my 2012 series of maps.

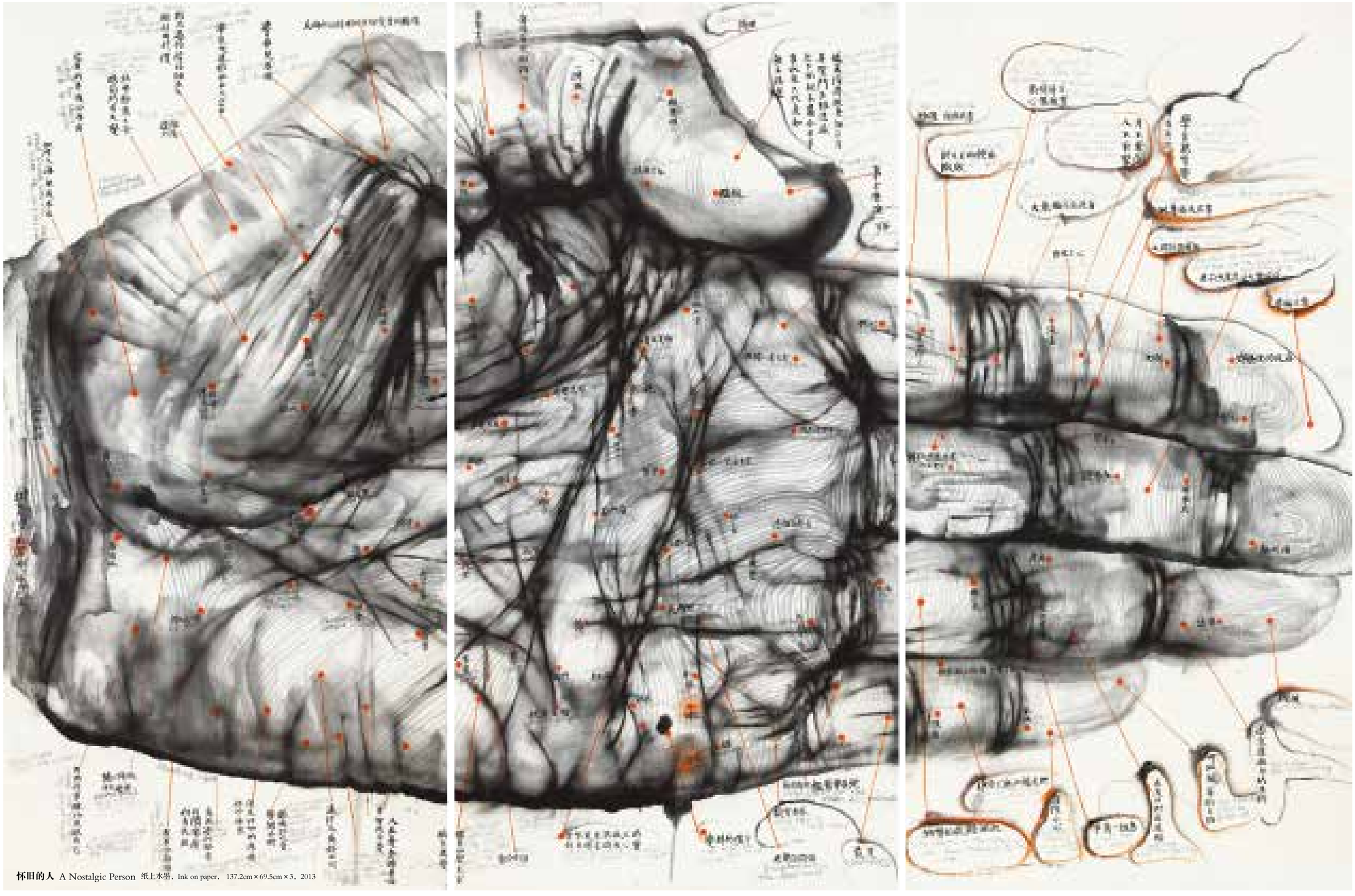
In the history of Chinese landscape painting, there is a long tradition of depicting panoramic scenes of natural scenery from a broad perspective that transcends time and space. Examples of works in which the artist has made use of this technique include "One Thousand Li of Rivers and Mountains" by the Song-dynasty painter Wang Ximeng; the similarly titled "Rivers and Mountains of One Thousand Li," by the Qing-dynasty artist Gao Cen; and more recent works by He Haixia and other painters. These works make subtle use of the Chinese technique of multiple perspectives, in which elevated and distant views of mountain peaks and ranges that are draped in clouds and mist are linked together in a single panorama, giving the viewer the exalted feeling that he is embracing the entire world. Compared to these early depictions of "One Thousand li of Rivers and Mountains," bird's eye views can give the viewer the sense of having been transported to a more elevated and distant place.

Viewing the world while flying is a totally different form of perception. Looking straight down at the world from above reveals the relationships among objects as if they were on a flat surface. In illustrating them from this point of view, there is no need to outline the subjects, to set them off with shading, or to deal with issues of overlapping. There is no ambiguity about the objects' relative volume or placement. In fact, bird's eye views are primarily about spatial relationships. In order to better understand these relationships, and to see them clearly, it is essential to view them from a sufficiently great distance.

When objects appears before you, as if they were laid out on a table, the eye tends to organize and enumerate them, and to read the resulting "composition" as if it were a text.

Looking at the world from a bird's eye view is not as simple as just gazing at it in the conventional sense. It is closer to reading, a process that evokes historical memory as well as sorrow and grief. When the bird's eye perspective is sufficiently broad and deep, a pictorial landscape becomes a map. Living becomes civilization. Observing the marks that mankind has left on the earth from a bird's eye view, it is impossible not to feel the beating pulse of civilization; like reading a book, the whole of human history swells up to fill the mind's eye. If you are walking around, this kind of feeling can be interrupted suddenly by someone coming up to you and calling your name. Only then do you become part of the picture.

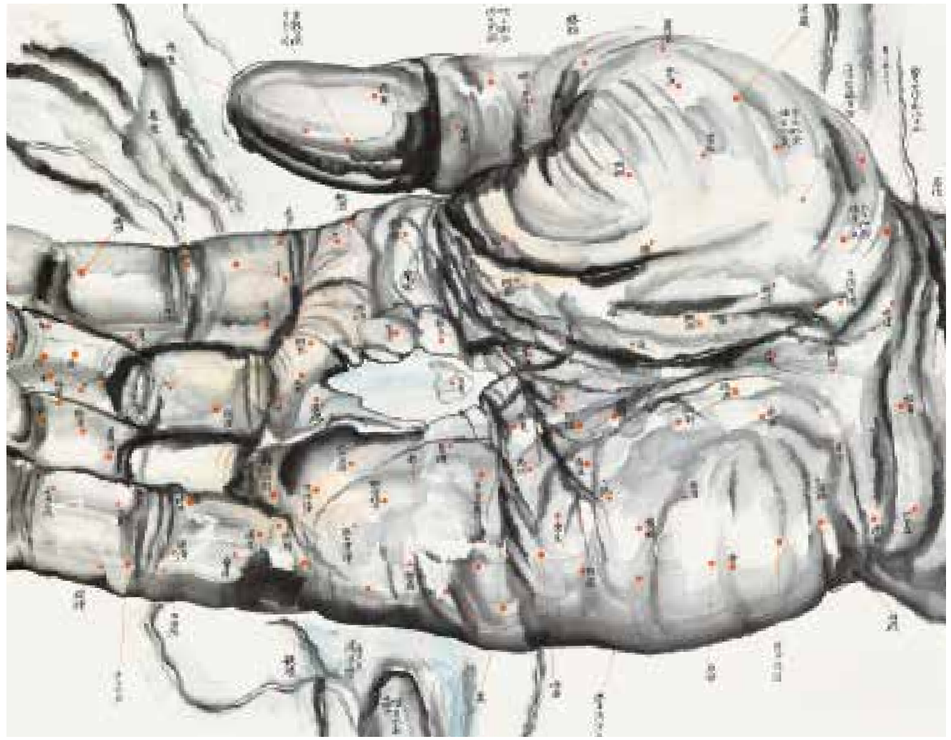
For this reason, there are many captions in the Bird's Eye maps, in order that they remain true to the nature of maps: objects to be read and to be written ◉



**怀旧的人** A Nostalgic Person 纸上水墨，Ink on paper，137.2cm×69.5cm×3，2013

**儒商** A Confucian Businessman 纸上水墨，Ink on paper，215cm×146cm，2013

**隐士** A Hermit 纸上水墨，Ink on paper，146cm×183cm，2013



**治水** Water Control 纸上水墨，Ink on paper，146cm×183cm，2013

**前朝梦忆**

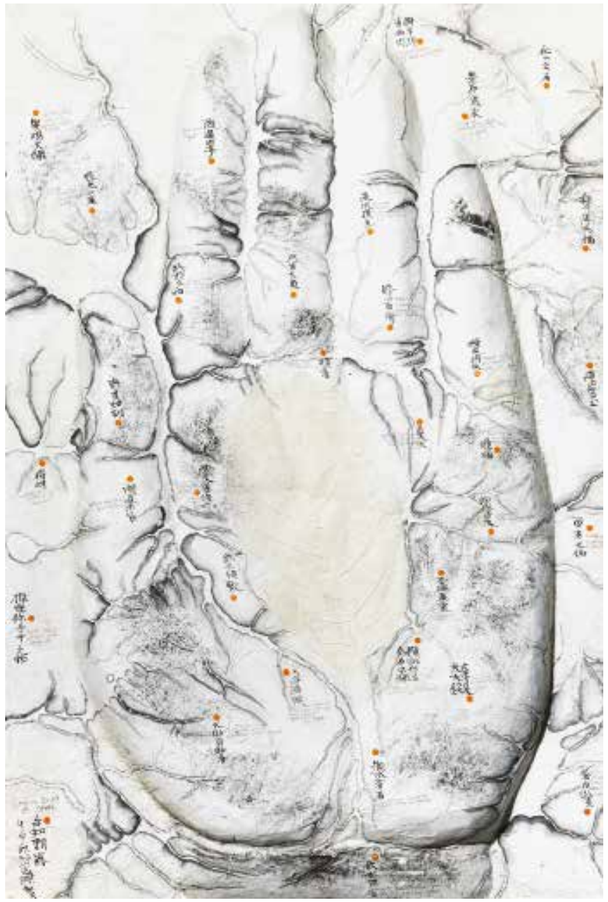
Return to Dragon Mountain

纸雕，Paper relief，178cm×120cm，2015

**上善若水**

As good as water

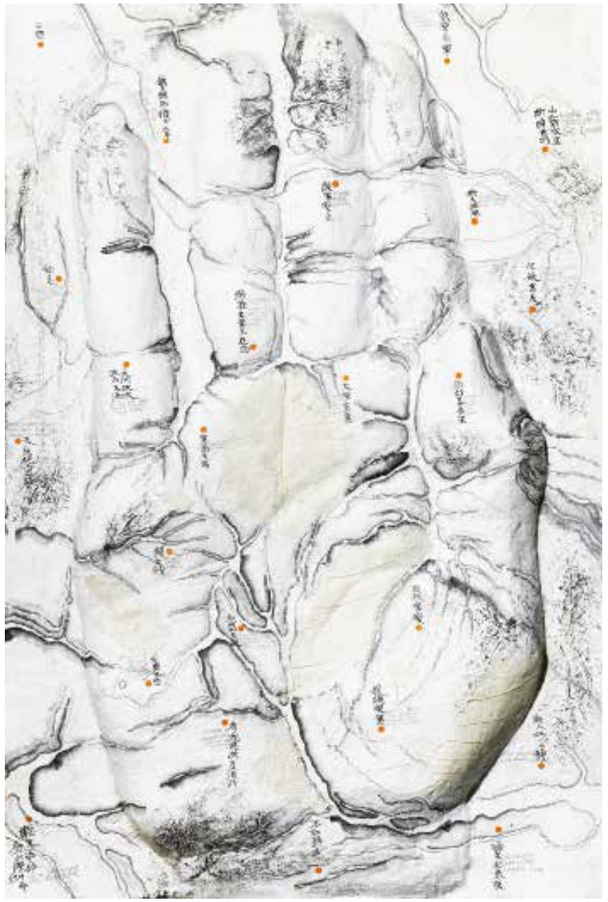
纸雕，Paper relief，178cm×120cm，2015



**生如朝露**

Life is But a Span

纸雕，Paper relief，178cm×120cm，2015



**听天由命**

Give Hostages to Fortune

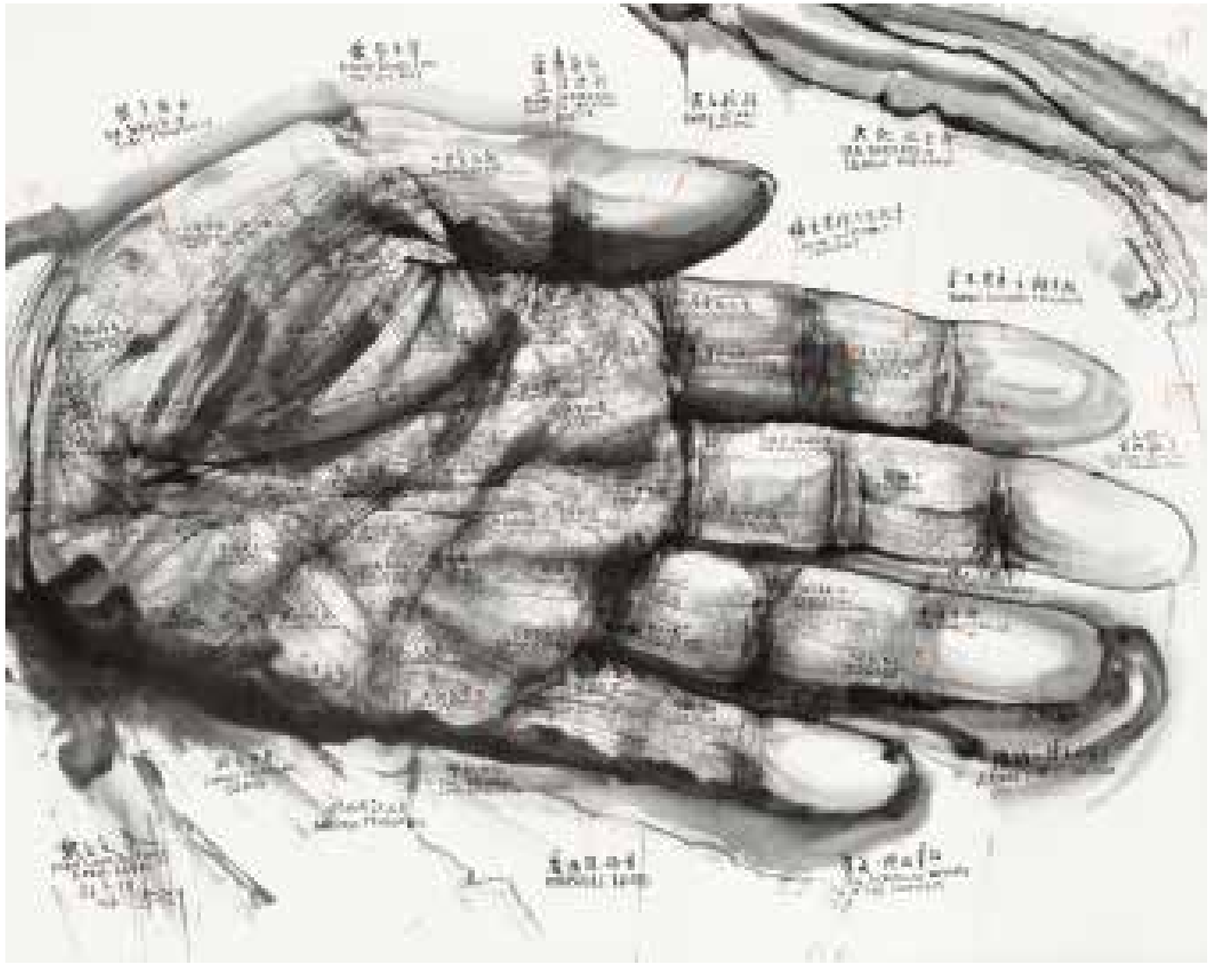
纸雕，Paper relief，178cm×120cm，2015

**众生之“国色”**

All Living Things series - Man with Destiny, The Supreme Seductress

纸上水墨，Ink on paper，146 x 183 cm，2017





**众生之“商人”**

All Living Things series - Man with Destiny, Merchant

纸上水墨，Ink on paper，146 x 183 cm，2017

**众生之“出塞”**

All Living Things series - Man with Destiny, Out of Border

纸上水墨，Ink on paper，146 x 183 cm，2017

**众生之“丫鬟”**

All Living Things series - Man with Destiny, The Maid Servant

纸上水墨，Ink on paper，146 x 183 cm，2017

# 邱志杰——艺术家、考古学家与文献资料管理者

葛佛兰 & 乐大豆

“我们的脚也许正在踏步前行，但我们的上半身却正在往后仰。”[①]

邱志杰

就像威尼斯与上海，中国的福建省——邱志杰的家乡，同时也是中国开放对外贸易最早的地区之一，是一片充满商人与跨文化交流的土地。邱志杰生于漳州市，该市邻近著名贸易中心——泉州市。马可·波罗也曾来到泉州（在他自己的笔记中叫“刺桐”），据说当时有十万名阿拉伯商人居住于此。在马可·波罗的回忆录中，他形容泉州港口是最伟大的商业避风港之一，甚至也许是东半球最大的海港。[②]因为不断和外界交流，福建文化和中国中部的文化不同。从福建省的语言，我们便可以听出其过去受外国与本地文化融合后所产生的影响。当我们在筹备“新路”这个追溯过去与现在的计划时，我们想到，在那么久远以前，泉州曾是“海上丝路”的起点，这其实是很疯狂有趣的。我们忍不住回想，1292 年马可·波罗竟然就将泉州作为他的最后一站，从那里返回威尼斯，结束他惊奇的亚洲冒险之旅。

除了这个特殊的背景，还有很多其他原因促使我们决定要由一名中国艺术家邱志杰介入两个馆藏的作品，来展开“新路”这个计划。第一是因为，邱志杰的创作奠定在他所谓“总体艺术”的概念上。这个概念聚焦在艺术创作与其历史文化背景无法相抽离，而且没有学科规则的划分这样的认知之上。总体艺术的概念，来自邱志杰迥异、多元文化参照的文献记录，这些都呈现在他的作品里。他探索及参考这些跨学科的议题，建立一种对过去、现在、未来关系的深层理解，并用一个宏观世界与中国在地的角度看待这个关系。邱志杰以一种超然与理性的态度看待社会，以及社会和时间的关系。他能够做到这样，是因为他曾受过书法训练，不断重复临摹前人的作品，保留过去的痕迹。[③]身为 2005 年第二届南京三年展“未来考古学”的策展人之一，邱志杰开始思考当代艺术家透过与过去的关系，在社会中的干预与介入。他开始检视古代中国如何看待“时间”，他发现古人很少谈论未来。[④]邱志杰告诉我们，在中国的皇帝时代，理想世界存在于一个遥远的过去。如今，我们却似乎只能想象未来，以至于我们忽略了现在，因为我们把“现在”当成一个等待命运降临的房间。有趣的是，邱志杰在这样的眼光与态度转换间，看见犹太—基督教的影响。这种影响散播全球，并借由宣扬“未来更有希望”的方式，说服全世界接受“时间线性进展”的概念。[⑤]从这点可以推论，欧洲改变了中国人对现在与过去的看法；但这并没有改变欧洲人自己对于过去的执着。这个中国人对现在与过去看法的改变，看来是中国人自身对欧洲哲学、宗教，以及“文化大革命”的消化与吸收[⑥]。

如何才能打造一个明智、有建设性的和时间的关系？根据邱志杰的分析，我们必须改变态度，并开始对我们生活着的当下提出质疑，因为我们对现在的观感只是源于历史学家与媒体灌输给我们的虚构故事。我们听到的这个故事，是一连串真实事件的回忆，但这回忆并未提及我们过去可能采取的其他路径。只专注于未来而不思考过去，有时是一种刻意的选择。以中国为例，它已经充斥着规范人们日常生活的规则。2011 年，共产党建党 90 周年纪念之际，所有关于时空旅行的电影都被禁播。呈现电影角色能够回到过去并做不同选择，使现况与未来有所改变，这种事情是不被允许的。国家广播电影电视总局发布了一个给电影工作人员的指导守则，建议他们专注于共产党的中心思想，发行一系列中国革命、国家建设、改革开放的影片。

但我们不是应该要经过所有走过的十字路口、岔路、转捩点，才能知道未来该怎么走吗？为此，我们应该要开始质疑过去，并挖掘所有消失或被刻意隐藏的线索，如此才能“改变现在、未来”“改变文化、政治”，最终，（根据中国儒家思维）改变社会不稳定的力量，进而能够用其来对抗正向与“平衡”结果。这正是“新路”计划的目的。邱志杰将此态度命名为“未来考古学”，这和过去几年，奎里尼基金会一直在进行的活动互相呼应，并把 Arthub Asia 过去几十年的作为推向一个转捩点。

如同所有在奎里尼基金会参与“保存未来”计划的艺术家，邱志杰认为艺术行为是一种另类叙述，让过去与现在的作品成为未来考古学研究的文化沉淀物。[⑦]在他的概念地图中，邱志杰根据奎里尼基金会与震旦博物馆的馆藏创造了一个新的文献资料库。他精确地指出我们文化所历经的空间、时间的邂逅与分离 ◎

① 邱志杰，《我们真的有未来吗？》，未来考古学：第二届中国艺术三年展，2005 年，展览册。

② “在这个你知道它名为‘刺桐’的避风港，印度船只经常来往，带来香料和其他昂贵器具。这个港口也有许多蛮子（南方中国人）商人来往，因为这里进口满坑满谷的货品与珍珠宝石，从刺桐，这些货物运送到全中国南方。我向你保证，如果一船的胡椒送到亚历山卓或其他基督教地方，那么就有一百艘船或更多的胡椒送到刺桐。因为这两个地方就是世界上最伟大的贸易避风港。”《马可·波罗游记》，第二册第 82 章。尤尔·科迪尔完整版：包括亨利·尤尔注释译本的未删减第三版（1903 年），由亨利·科迪尔修订，附科迪尔后来的笔记与附录（1920 年）。

③ 郑美玲，《解构 / 视觉化书法考古学：邱志杰的总体艺术》，戏剧评论，第 53 册，第二号，2009 年夏天，纽约大学与麻省理工学院，17 – 34 页，20 页。

④ “〔…〕人们很少谈论未来。即使他们真的谈论到了，也是当他们在思考过去的时候：一个人可以从检视过去就知道现在，也可以从检视现在就知道过去。”邱志杰，《我们真的有未来吗？》，未来考古学：第二届中国艺术三年展，2005 年，展览册。

⑤ 邱志杰，《我们真的有未来吗？》，未来考古学：第二届中国艺术三年展，2005 年，展览册。

⑥ “一个国家搞到几乎快灭亡，就因为过度偏执于传统价值，‘落后等于被揍’的想法深植人心。”邱志杰，《我们真的有未来吗？》，未来考古学：第二届中国艺术三年展，2005 年，展览册。

⑦ “艺术行为应该被视为一种叙事，也就是说，给未来考古学研究的遗迹。透过这种遗迹，以及鱼龙混杂的各种遗迹，我们才能将自身建构为文化的累积与沉淀。”邱志杰，《我们真的有未来吗？》，未来考古学：第二届中国艺术三年展，2005 年，展览册。

# Qiu Zhijie: The Artist, the Archeologist, and the Archivist

Francesca Girelli and Davide Quadrio

Our feet are perhaps marching ahead but our upper halves are leaning backward[1]

Qiu Zhijie

Just as Venice and Shanghai are lands of merchants and cross cultural-encounters, so is the Chinese province of Fujian, home to Qiu Zhijie and one of the earliest provinces open to foreign foreign trade. Qiu Zhijie was born in Zhangzhou, a city that borders on the famous trading center of Quanzhou. When Marco Polo visited Quanzhou (referred to in his writings as Zayton), it was fabled to be home to over 100,000 Arab traders, and in his memoirs, the traveler describes the harbor as one of the greatest havens of commerce, [2] perhaps the largest seaport in the Eastern hemisphere.

Thanks to frequent exchanges with the outside world, Fujianese culture is still different from what we can encounter in Central China, and even the languages currently spoken in the province continue to bear evidence of a past marked by the integration of foreign into local cultures. While planning this first stage of the New Roads Project retraces the itineraries from the past to the present and back, thinking about that faraway time in which Quanzhou became the point of origin of the famous "silk road on the sea" is a whimsical amusement. We cannot refrain ourselves from imagining Marco Polo, who, from that precise location, undertook his return journey to Venice in 1292 following his incredible Asian adventures.

In addition to this unique situational background, there are multiple other reasons why we have decided to begin New Roads with an intervention by China-based artist Qiu Zhijie in the two permanent collections. The first reason is that Qiu Zhijie's practice is based on the concept of what he defines as Total Art, which is centered on the awareness that artistic creation cannot be uprooted from its historical and cultural background, and that there is no division between disciplines. Total Art stems from Qiu Zhijie's archive of incredibly heterogeneous and multicultural references that are constantly drenching his practice. Moreover, by exploring these multidisciplinary issues and references, Qiu Zhijie has developed a deep and interconnected understanding of the relationships between the past, the present and the future as they are universally viewed and as they are viewed within China.

The artist's incredibly detached and rational view of society and its relationship with temporality most likely originated with his training as a calligrapher, whose practice includes routinely imitating the writings of his predecessors and enabling the preservation of traces from the past. [3]

As one of the curators of the second Triennale of Nanjing (2005), entitled Archeology of the Future, Qiu Zhijie had already begun considering contemporary artists' interventions in our society through relationships strictly with the past. In doing so, the artist has examined the ways in which time was perceived in ancient China, when "people rarely talked about the future." [4]

Qiu Zhijie tells us how in the tradition of the imperial China the ideal world exists in the remote past, whereas nowadays we seem to be able only to envision the future to such an extent that we may overlook our present, since we view it as if it were merely the waiting room before our destiny. The curious thing is that the artist sees in this change of vision and attitude a possible Judo-Christian influence, which has transmitted and convinced the whole world to adopt the idea of a linear progression of time by promoting hope in a better future. [5] From this, it can be supposed that Europe has changed the way in which Chinese people view the present and past, but this has not stopped Europeans from still being utterly and completely deeply-rooted in their own past.

This change in the way the Chinese view their present and past appears then to have been produced by a combination of their own digestion of European philosophy and religion and the disaster of the Cultural Revolution which, to quote Qiu Zhijie, "almost wiped out a nation." [6]

According to Qiu's analysis of what needs to be done to achieve a sensible and constructive relationship with time, we have to change our attitude and start questioning the present as we live through it, since our perception of the present is nothing but a tale with which historians and the media have been indoctrinating us. This tale we all are told is a recollection of real facts that however have excluded other possible paths we might very well have taken.

This tendency to put focus on what is yet to come instead of revisiting the past is sometimes a deliberate choice and, in the case of China, has been forcibly instituted with rules that pervade the people's daily lives. In 2011, for instance, on the occasion of the 90th anniversary of the founding of the Communist Party, all movies with any reference to time travel were banned. Showing characters travelling back in time and making alternative choices that would change the present and therefore also the future were not to be encouraged, and the State Administration of Radio, Film, and Television issued a guidance for film maker, suggesting that they focus instead on the central spirit of the party by launching vivid reproductions of the Chinese revolution, the nation's construction and China's reform and opening up. But shouldn't we be able to map all the crossroads, forks and turning points that we have taken so that we may then have the instrument that will allow us to choose our future paths?

To do so, we should start questioning our past and unearth all of its clues that have gone missing or have been deliberately hidden, thereby demonstrating that the potential power of "turning the present/future" into cultural/political and, untimely, social instability (in haste, according to the Chinese Confucian mentality) can be directed against positive and "balanced" outcomes. This exactly embodies the goal of New Roads. Qiu Zhijie has titled this attitude Archeology of the Future, paralleling perfectly the activities that the Querini has been developing over the past few years and bringing what Arthub Asia has been developing in the last decades to a turning point.

In line with all the interventions by the artists who had participated in Conservation of the Future at the Venetian institutions, Qiu Zhijie considers artistic behavior an alternative narrative that allows artworks from the past and the present to become the cultural sediment in the archaeological study of the future [7] Qiu Zhijie creates through his conceptual maps a new archive of references sourced from two warehouses of memory, the collection of the Querini and that of the Aurora Museum, pinpointing for us spatially and temporally the encounters and dissociations that our cultures have undergone ◉

① Qiu Zhijie, Do we really have a future?, Archaeology of the future: The second triennial of Chinese Art, 2005, exhibition catalogue.
② 'At this city you must know is the Haven of Zayton, frequented by all the ships of India, which bring thither spicery and all other kinds of costly wares. It is the port also that is frequented by all the merchants of Manzi, for hither is imported the most astonishing quantity of goods and of precious stones and pearls, and from this they are distributed all over Manzi. And I assure you that for one shipload of pepper that goes to Alexandria or elsewhere, destined for Christendom, there come a hundred such, aye and more too, to this haven of Zayton; for it is one of the two greatest havens in the world for commerce.' Travels of Marco Polo, Book 2 Chapter 82. The Complete Yule-Cordier Edition: Including the Unabridged Third Edition (1903) of Henry Yule's Annotated Translation, as Revised by Henri Cordier, Together with Cordier's Later Volume of Notes and Addenda (1920).
③ Meiling Cheng, De/visualizing Calligraphic Archaeology: Qiu Zhijie's Total Art, TDR: The Drama Review, Volume 53, Number 2, Summer 2009, New York University and the Massachusetts Institute of Technology, pp. 17-34, p.20
④ '[…] people rarely talked about the future. Even if they did touch upon it, it was when they thought about the past: One can tell the present from the past, as well as tell the past from the present.' Qiu Zhijie, Do we really have a future?, Archaeology of the future: The second triennial of Chinese Art, 2005, exhibition catalogue.
⑤ Qiu Zhijie identifies this turning point of the Chinese relationship with the past and future as following the translation of foreign texts such as Thomas Huxley's Evolution and Ethics, translated by Yan Fu in1901. Qiu Zhijie, Do we really have a future?, Archaeology of the future: The second triennial of Chinese Art, 2005, exhibition catalogue.
⑥ 'For a nation that was nearly wiped out completely as a result of overindulgence with traditional values, the idea that backwardness means getting beaten is deep-rooted'. Qiu Zhijie, Do we really have a future?, Archaeology of the future: The second triennial of Chinese Art, 2005, exhibition catalogue.
⑦ 'Artistic behavior should be considered as a kind of narrative, that is to say, a kind of remains for the archaeological study of the future. Through this sort of remains and the cohabitation of all kinds of remains, we are able to construct an imagination of ourselves as cultural accumulation and sedimentation'. Qiu Zhijie, Do we really have a future?, Archaeology of the future: The second triennial of Chinese Art, 2005, exhibition catalogue.

# 画地图的人——邱志杰访谈录

贝多拉、乐大豆、邱志杰

统的营养液之中。过去从来不会完全过去，它总是以奇异的方式在前方等待我们。特别是在中国，有一种接力棒的想法，似乎一代代艺术家是在共同完成一种集体创作。那种把目光投向前方的历史观是在很晚的时候才被引进中国，至今也未能彻底消灭古今贯通的传统。中国的历史观是倒退着前进的。

乐：你在上海双年展时创作一系列思想的地图，并以其创建整个策展的蓝图。你如何将它应用到威尼斯的展览？

邱：画地图是把各种事物之间的关系摆出来、摊开来、看清楚。画地图介于逻辑和非逻辑之间。神秘的不是世界是怎样的，而是它竟然是这样的。地图不是为了生产理解，而是为了生产知道。“知道”者，明白前后左右是什么，明白道路在哪里，路该怎么走。画地图是为了找出路。正如策展，如艺术本身。在威尼斯，我将把纹理、神的形象、神兽、食物、钱币、器皿、游戏等日常生活的各个方面汇集在地图上，组合他们之间的关系，以拓片为最后的呈现方式。

乐：你似乎从不曾在创作中放弃与过去做联结，而这种做法被认为是保守的，特别是你在成为艺术家的初期的时候。你如何看待过去中国和现在中国之间的关系？而你又将如何在奎里尼·史坦巴利亚基金会的展览中解答这类问题？

乐大豆（以下简称乐）：邱志杰，你的创作总是围绕在一个你称为“总体艺术”的观念下，请你解释一下，这是什么意思？

邱志杰（以下简称邱）：实际我并不满意“总体艺术”这个词，可惜“贯通艺术”这个词没办法翻译成英文。我的意思是几个方面的贯通：一是内在的个人自由和外在的社会责任的同时完成；二是理性的研究和情感性的积极行动能够互相促进；三是你所从事的各方面的工作能够互相滋养而不矛盾；最后就是颠覆性的艺术经验和日常生活能够找到结合点互相串通。因此，做艺术就是在解决人生问题和社会问题，真正的艺术不只在于艺术品的本体呈现，还在于它所投入的那个世界，所以是总体的。在这样的思路下，具体地表现为从现实出发的新公共艺术、社会调查和研究、长期计划乃至终身计划与合作性作品等等方式。

贝多拉（以下简称贝）：我们普遍认为当代文化与过去的关系是相对保守与静态的，原因是“过去”被看作是一个遥远的、死去的概念。我们怎样克服这个态度？你认为有可能扭转这个状态吗？

邱：当我说到“贯通”的时候，已经包括了古今之间的贯通。传统无所不在，我们的语言和器物，我们的思维方式都深深地浸泡在传

邱：中华文明从未中断，即使在今天，很多貌似崭新的现象也是古老模式的翻新。只是在今天，传统的延续方式必须纳入全球化的语境中来思考。在为奎里尼·史坦巴利亚基金会展览所做的作品中，中国传统的纹样、神灵形象等，被编织在一个整体的人类文明变体谱系之中。中国传统，正如意大利或者印度或者阿拉伯传统一样，在这个谱系中都贡献着独特的角度。我们经常可以看到一种纹样或一种器皿或一种食物，在不同的文明间不断迁移，产生变体。文化之间并非壁垒分明，而是绞缠编织在一起。交换和交流远比我们所知道的更复杂。

贝：观察你的地图时，很容易联想到威尼斯的地图，蜿蜒且致密，有一种类似有机体的展现。过去的威尼斯是由各种各样的住宅小区，或称为住宅细胞逐步汇集而成，与你所绘制的地图，采用完全相同的方式：形成住宅细胞，进而检测体系中的类型细胞和象征性细胞。在我的印象中，东方的当代艺术，不止是中国，都在建立“新”的过程中快速地剔除“老”的部分，似乎是为了避免城市和地区朝向一个有机体的系统发展。……这是一种“建设从无到有”的形态—— 这似乎已经变成了成功城市的典型模范——需要吗？

邱：是的，画地图并不是制作分类表格，然后按照逻辑成分排列要素。一旦把各种概念空间化，地图就会要求连接性的要素，这时候你就会发现一些靠逻辑推导得不到的东西。事实上，各种最先想到的概念出现在纸面上，随之出现的新的概念就必须以先存在的概念为前提，在它的旁边找个位置，当然，有时候也把先到的给挤走。这就像一个城市最先到达建造房屋的人和后来者的关系。这样真正伟大的城市都是生长出来的而不是可以完全规划的，它是一代代人粉墨登场的舞台。城市里的人知道，他们只是此刻在这个台上表演，等他们离去后，新一代的演员会登场。这样的城市就像一只名叫“生活”的神兽，它有自己的脾气、伤疤、隐私和命运。像威尼斯这样的城市，它的机密深不可测，外来者不可能利用一张标准版本的地图来确保自己不迷路，你必须在自己的直觉中建立起一张你自己的版本的地图。所有的老城都有迷宫的特质。反过来，在今天的东方，出现了太多一夜之间拔地而起的新城区，有笔直的大道为汽车而生。那是因为这些城区还不够老。时间会让这种城市怪兽变老，让它的脸上出现皱褶，让它也慢慢变得心事重重。

乐：奎里尼·史坦巴利亚基金会与震旦博物馆两者均为小巧但质量卓越的美术馆基金会。你将如何连接这两个藏馆，又将会用什么样的创新方式开启两者在策展与艺术上的国际性合作？

邱：这两个美术馆的巧合与相似点很多，首先是都包括从古到今的收藏和项目，其次都是由私人收藏转为公共开放和服务，同时也都关注从纯艺术到实用的广阔领域。这些共同点刚好也和我开始提到的总体艺术的和古今、公私、艺用的贯通完全吻合。在这个基础上，我们可以超越常规的文化交流模式，以一个艺术家的工作来同时整合两馆的收藏态度。

贝：透过你为这个项目所创作的地图，你同时表述了中国与意大利在文化交流上所产生的误解。当你在开展两者文化（介于东方和西方之间）与历史关系的研究时，什么是让你感到最惊讶的部分？又有哪些是最为突出的差异？

邱：文明之间的差别并没有我想象的那么大。当我们讲东方和西方的时候，我们就忘了非洲和拉丁美洲，这种二元论就会让我们夸大差异。其实中间有过渡、含混，独角兽出现在欧洲，也出现在印度和西藏，据我所知，在中国就有五种独角兽。当人们一谈欧美的差别，就忘记了亚洲，当人们谈中国和意大利，却忘了美国。我们看到种种文化差异，但依然是在人类文化拓扑学的可能性之内。不管什么文化，要做出怪兽来，办法其实是有限的。

乐：你能讲一下龙和麒麟主题的灵兽地图和雕塑吗？这个想法是如何来的，你怎么连接博物馆的收藏，尤其是与贝里尼作品的关系？

邱：我试图超越常见的文化比较的模式。通常文化比较比的是异常之处。如，比较中国的龙和欧洲的独角兽，把他们作为两种文化的象征。我则将各种灵异动物分布在地图上，我发现赋予动物神灵异性质的视觉技术其实是有限的。带翼兽、独角兽、多头兽、合体兽、人面兽等等形式在各种文明里都有。所以当我制作《神兽地图》的时候，我并不是在地理的世界地图上分布各地的神兽，而是像动物园一样把各种文明中的神兽编入谱系。这个结果是，看上去每种文明的差别并没有我们想象中那么大。贝里尼的这张画描绘的是刚刚出生的耶稣，把襁褓中的耶稣展示给大家看。在欧洲有一种传说，

**独角兽** 2　Unicorn 2　樟木雕塑，Camphor wood sculpture，65cm × 45cm × 30cm，2013

独角兽把角探进圣母的怀里，于是圣母生下了耶稣。我会在贝里尼的画前面，放一个还在襁褓中的独角兽，以便勾连起这段传说。

贝：当谈到博物馆时，我喜欢用动词“商谈”，……目的是将这些机构改造得更有生气、更真实。我们如何以古老的空间为基础来“商谈”新的空间？

邱：对，说得很好。我们现有的藏品的意义并不是一成不变的，需要我们在实际使用它的过程中不断地重新协商其价值之所在。因此把它带入当代的语境中，使其成为可以协商的对象，而不是被当成死去的经典简单地加以陈列，是我们对待遗产最好的方式。遗产是一种资本。

乐：你想要如何在未来的几年当中继续这个项目？你又如何将它带回上海和震旦博物馆？

邱：我想这个计划是可以无限扩展的。在这批地图中，我所使用的每个形象都是独立的印章，它们可以不断地重组出不同的位置关系，印章的图像库的规模也会不停地扩大下去，永无止境。我当然乐于看到它们和震旦博物馆的古典藏品互相辉映。我的这些印章所采用的拓印方式，是一种在中国高度成熟的提取古代器物的纹理信息，将其转换成文本的技术。中国传统的碑刻、画像石、玉器、青铜器的研究，都有赖于拓印技术。和印刷不同的是，它可以把立体转为平面，这也就是把世界转成文本。

贝：你认为创建一个文化交流平台，如同现在我们在新路计划所做的，有可能成为转换我们丰富而复杂的当代艺术语汇的渠道吗？还是它只是个理想？

邱：我是这么认为。只有当它是一个理想国时，当代文化交流的模式才能带出新的可能性。

贝：在奎里尼·史坦巴利亚基金会和震旦博物馆的藏品中，什么是令你印象最深刻的？

邱：奎里尼·史坦巴利亚基金会的地图收藏和震旦博物馆的玉器和青花瓷，它们都分别抓住了各自的文化在顶峰时期对世界的理解。

贝： 现在我们是否能给予“疆土”一词更直接、广阔的概念与相对私密的关联意义——从城市、邻里、宫殿的历史、仪式、象征性的表现以及沟通体系——与其在整体全球性的网络化下，使这些特定的实际的事物在现实体系内不断地整合？而当地的语言是否可以在通用的语境中进行沟通？

邱：有两点要说，在古代中国，并没有明晰的版图，我们的天下观不会以一条界线来明确疆界，也不会以血缘种族来确定版图。它更多是的一种文明共同体，具有很大的开放性。第二，今天的中国疆域广大，面积几乎与欧洲相等，但是并没有分裂成几十个小国家，各地的方言差别之大，也不亚于欧洲两国语言之间的差别。但是人们依赖一种共同的书面语，也就是汉字进行交流。这是因为汉字基于图形，而不是基于纪录声音的文字。在某种意义上，图形是一种具有普遍性的语言，这也是为什么我更愿意从图形的角度来连接这条路，中国的缠枝纹和欧洲的卷草纹之间，通过中东的缠枝纹互相连接，这里图形在涌动、迁移，就像植物在道路上走动，一直走到最东端的日本，被叫做唐草。唐草的故事，就像是面条的故事，纠缠不清。传统也像花纹一样，互相纠缠渗透。我并不太相信简单的区分方法，其实这个过程相当神秘。

贝：我们继承了大量的零碎的概念，之后把它们归类在各式各样的群组中。像奎里尼这样充满历史、经过时间洗涤的博物馆，它的零碎的概念可以分化出千万种的可能性，组成一个文物典藏实验室。在你地图中所收集的重要群组，使我想到著名的瓦尔堡地图集。你的灵感是来自于瓦尔堡吗？

邱：我想，我们认为不是碎片的东西，不过是更大的东西的碎片。那个庞大的东西的名字叫“关系”，侧重整体关系，而不是要素独自说话，始终是中国思想的特点，例如中医和曼陀罗对我的影响可能远远超过上述制图学传统。

贝：文献档案的议题，越来越受到关注。档案是灵活的记忆库，建立档案也是博物馆的优先任务之一。你认为档案是什么？是什么激发了你的档案所象征的意义？

邱：我认为档案首先是一种观看的方法，它远远不只是收藏目录之下的资料。档案的观察方法，是从围绕着我们的日常生活中的时事中提取信息，整理出它们的类别和关系。在这个意义上，每个人都是档案学家。所以，毫无疑问，档案是一种行动，那就是富有感受力地活着 ◎

贝多拉　意大利威尼斯 Querini Stampalia 博物馆当代艺术策展人。
乐大豆　Arthub Asia 基金会主席，曾创办上海比翼艺术中心。

**船的故事** The Story of Boats　拓片水墨，Ink rubbing on paper，120cm × 240cm × 2，2013

这幅地图中，叙述了船的历史：从漂浮在水面的一片树叶或一个葫芦或一截树干开始，出现牛皮筏子和独木舟，出现龙骨，出现帆和桨，出现螺旋桨这样的推进器，变身为潜水艇和太空船。但是，在画面中，有人抱着一个篮球，他在用最原始的方式偷渡。

The history of boat is stated in this map: from a floating leave or a gourd, or a piece of wood, to the invention of cow-skin raft and canoe, as well as keel, sail, oar, and accelerators such as propeller, then to the invention of submarine and spaceship. However, there is someone in the painting holding a basketball - he is crossing the border illegally using the oldest way.

# In Conversation with Qiu Zhijie

Chiara Bertola , Davide Quadrio, Qiu Zhijie

DQ (Davide Quadrio): Qiu Zhijie, your art practice is associated with the concept of Total Art, as you describe it. Can you explain what this is about?

Qiu (Qiu Zhijie): As matter of fact, I am not terribly satisfied with using the term "Total Art." It's a pity that it's hard to find an English phrase that translates the Chinese term Guantong Art perfectly. Guantong denotes "comprehensive connection," which can refer to a few things. First, it means the simultaneous fulfillment of both internal individualist freedom and external social responsibility. Secondly, it suggests the concurrence of rational scrutiny and impassioned action. Thirdly, it implies the achievement of beneficial interplay, rather than conflict, among all endeavors one is engaged in. The last layer is the reconciliation, and mutually beneficial marriage, between the disruptive experience of art-making and experience of daily life.

To make art, therefore, is to deal with problems of life and society. Art is not just about the produced work, but also the greater environment to which the work responds. It is a comprehensive practice.

On such premise, it can be embodied in the forms of public art, social research and survey, long-term, and even lifetime projects, collaborative works, etc., that are based on issues within reality.

CB (Chiara Bertola): The common logics and a preponderant perception is that the relationship between contemporary culture and the past is extremely conservative and static, because the past is seen as something distant and deceased. How can we overcome this attitude? Do you believe a change of perception is still possible?

Qiu: When I talked about guantong, or "comprehensive connection," it was already implied that there is connection between the past and present. Tradition is ubiquitous. Our language, daily utilities, and the way we think all feed extensively on the nutrient of tradition. The past is never completely the past.

It always mysteriously appears ahead of us, waiting for us to catch up. Especially in China, there seems to be a perception that we are teamed for a relay race. Generations of artists seem to be working together to reach a final common goal. The kind of history-making concept that stresses the importance of looking towards the distant future was not introduced to China until recently. And to this day it hasn't been able to completely eliminate our traditional way of viewing history, which sees the past and the present as an intertwined existence. History in Chinese traditions looks back as it moves forwards.

DQ: For the Shanghai Biennale, you created a series of "mental maps" that have become blueprints of the entire curatorial work. How did you use mapping for the Venice's project?

Qiu: To draw a map is to make sense of relationships between things. You lay everything out in order to see it clearly. Mapmaking lies between the logical and non-logical. The magic is not in figuring out what the world looks like, but in realizing that's the way it looks. A map is produced not to ensure comprehension but to provide information.

Those who receive information thus realize the physical context they are in, where the roads are, which way to go, etc. The purpose of a map is wayfinding, just as curating and art itself. In the Venice Biennale, I will lay the various mundane things out on maps, including textures, images of God, mythical creatures, food, currency, vessels, games, etc. I will construct a relational map for them. And the final works will be presented by using the ink rubbing technique.

DQ: You never dismiss your connection with the past. Your practice has been completely in line with that since the beginning of your career when the old were considered reactionary. How do you see the relationships between the past and present of China? And how can your project at Fondazione Querini Stampalia tap into this kind of question?

Qiu: Chinese civilization has never been interrupted. Even till today, many seemingly new phenomena are only new versions of the old, although today the continuation of tradition must be considered in the context of globalization. For my work in the Querini Stampalia exhibition, I have woven traditional Chinese designs, images of God, and so on, into the fabric of global genealogy of human civilization. Chinese heritage, just as Italian, Indian, or Arabic traditions, has contributed with highly unique perspectives to this genealogical pedigree. We can often see a pattern, a vessel, or food, traveling and continually evolving among different civilizations. The lines between different civilizations are not clearly defined. Instead, they are intricately intertwined. The exchange and sharing are far more complicated than we can imagine.

CB: Observing your maps, we can easily be reminded of the map of Venice—with its sinuous and dense lines that makes it appear like something organic. Venice was progressively formed in "residential cells" exactly the same way you draw up your maps, a system of typological and symbolical cells. I have the impression that the contemporary Eastern world, and I am not talking exclusively about China, is building up the "new" by swapping it too quickly with the "old," preventing cities and territories from growing in an organic and progressive way. What is your understanding of this "building-from-scratch" approach — which seems to have become the prevailing urbanistic model?

Qiu: Yes, drawing a map is not about producing a classification system and arranging all contents accordingly in a logical way. When you intend to map concepts spatially, it will require identification of connectivity amongst all elements in question to pull them together. And you will discover things unable to be deduced by logic. In practice, the concepts that first come to mind are put down on paper first. Concepts that come subsequently will then need to be considered on the premise of those earlier concepts and find their places nearby.

Of course, sometimes new concepts can push out the old ones too. This is similar to the relationship between the pioneers and new comers in a city, and the buildings they set up. Great cities like Venice all take form gradually and can't be planned out.

A city is a stage where generations of people take turns ascending. The dwellers of the city know they only own the stage temporarily. Once their time is gone, new performers will take over. A city as such is like a mythical beast named "life." It has its own temper, scars, secrets, and destiny. A city like Venice has a depth that can't be fathomed easily.

A new visitor will not be able to stay oriented and not get lost with only a mass-produced standard map. He must construct his own map using his intuitions. All old cities have characteristic of a maze. On the contrary, today in the East we are seeing far too many new cities spring up almost overnight, with straight boulevards laid down for cars. These urban areas just haven't lived up to the age yet. Sooner or after these cities will eventually grow old, time will wrinkle their faces, inscribing wrinkles on their faces, leaving them with heavy hearts.

DQ: Fondazione Querini Stampalia and Aurora Museum are both small but excellent collecting organizations. How will you draw upon the two collections? And how will you bring new curatorial and artistic insights through this international collaboration?

Qiu: The two art organizations have a lot in common. First of all, both of them collect art from the ancient to contemporary times. Secondly, both started out as private collections and are now open to the public. They also collect both fine and applied arts. All this matches the nature of Total Art that I mentioned earlier—with connections between the ancient and modern, public and private, fine art and craftsmanship. Based on this, we can break through the conventional curatorial practice of cultural exchange, and approach the collections with an artist eye.

CB: Through the maps you have created for this project you are also illustrating the mistakes and misinterpritations that resulted from the cultural exchanges between China and Italy—to a certain extent, between Orient and Occident. What surprised you the most during your research about the historical relationships between the two cultures? And what were the most outstanding differences between them?

Qiu: The difference between civilizations is not as big as I imagined. When we focus only on the East and West, we risk missing out on Africa and Latin America. The emphasis on the East-West dichotomy is what magnifies the difference. In reality, there is much transitional ambiguity in between. Unicorn, for instance, can be found in European culture, but it also appears in Indian and Tibetan cultures. As far as I know, you can find five different kinds of unicorn in Chinese folklore alone. Similarly, when we zoom in on the difference between Europe and America, we will be forgetting about Asia. And when we talk about China and Italy, America is being left out. We may find a wide range of cultural differences, but they remain in the domain of the topography of human civilization. To create an imaginary creature in a given culture, you will find quite limited options.

DQ: Can you talk about the map of spiritual creatures and sculptural works connected to the Dragon and the Unicorn? How did this idea come along and how do you connect this with the two collections, especially in relation to the Bellini piece?

Qiu: I would try to go beyond the common paradigm of cultural comparison. When it comes to comparative study of different cultures, we are usually comparing from the difference. For example, we would compare the Dragon of China with the Unicorn of Europe, seeing them as distinctive symbols that represent the two cultures respectively.

Contrarily, I locate the spiritual creatures on the map. I realized there are actually limited techniques to visualize an imaginary creature. Almost all cultures have the variations of the winged beast, unicorn, polycephalic animal, chimera, and human-head animal. So when conceiving the Map of Spiritual Creatures, I am not locating mythical creatures geographically on a world map according to their origins. Instead, I am fabricating a pedigree, much like building a zoo. The result makes us see that the differences between civilizations are really not as big as we think. Bellini's painting depicts Jesus as a newborn child. According to one European legend, it was a unicorn that rest its horn in Virgin Mary's arms and thus impregnated the Virgin with Jesus. I plan to place a baby unicorn in front of Bellini's painting to allude to the legend.

CB: I like using the verb "negotiate" when it comes to working with museums, mainly suggesting the attempt to give them more energy

**道与器** Tao and Objects 拓片水墨，Ink rubbing on paper，120cm×240cm×2，2013

这幅图用一个卧倒的圆柱体和一个垂直站立的圆柱体来变化出许多器物。把站立的圆柱体拉长、分节，我们得到中国式宝塔。把它压扁、分瓣，我们得到生日蛋糕或某种餐具。同样，把横躺的圆柱压扁，我们得到轮胎，把它拉长和分节，我们得到炮筒。最后，它们相遇在竹梯子、水车之类复杂的器物中。从基础造型变化出各种器物，无非拉长、压扁、一端收缩、分瓣、分节、加把手、加嘴、加盖、加脚等等办法，手段是有限的。器物虽多，逃不过道理。所有的器物互相过渡，形成了一个阴阳互换的太极图。

In this painting many objects are created through the transformation of a horizontal and a vertical cylinder. The standing cylinder is elongated and segmented to form a Chinese-style pagoda. When flattened and split, it turns into a birthday cake or some kind of utensil. Similarly, when the horizontal cylinder is flattened, we get a tire, and when elongated and segmented we get a gun barrel. Finally, they meet and integrate into complicated objects such as a bamboo ladder and a water wheel. From basic shapes to the transformation into a variety of artifacts, the methods used are no other than elongating, flattening, contracting one end, splitting, segmentation, adding a handle, adding a spout, adding a lit, adding legs etc., means are limited. Artifacts are numerous, but they can not escape logic. All objects go through transformation, forming a Tai Chi diagram of the universe of ever-exchanging Yin and Yang.

and bring them to life. How do we negotiate a new space on the foundation of an old space?

Qiu: Yes, good point. The significance of a collection does not remain unchanged. By drawing upon them, we are re-negotiating their meanings. They become subject of negotiation when we re-contextualize them against the contemporary times so they are not merely exhibited as classics of the deceased past. This is the best way to conserve heritage. Heritage can be an asset.

DQ: How do you plan to continue this project in the next few years? And how will you bring it back to Shanghai and the Aurora Museum?

Qiu: I think this project has the capacity to be expanded indefinitely. In these maps, each pattern is printed from an independent block. The patterns can be restructured spatially and create different relationships. The image library for these blocks will also continue to grow, endlessly. I will certainly be very pleased to see them showcased together with the classic collection of the Aurora Museum. The method of rubbing I use is a highly advanced traditional technique that is traditionally used to turn messages and patterns on ancient vessels into texts. Research of traditional Chinese inscriptions on reliefs of stone, jade, bronze, etc. all depends on such technique. The main difference between rubbing and pressing is that the first one has the capacity of transforming the three-dimensional into two-dimensional, hence to turn the world into texts.

CB: Do you think that the creation of a cultural exchange platform, as the one we are aiming to build with the New Roads project, is a possible mean of successful transmission of the rich and complex repertoire of contemporary art? Or is this just a utopia?

Qiu: I think it is possible. Only when it is an utopia will it be possible to catalyze new possibilities for exchange of contemporary cultures.

CB: What struck you the most amongst what you saw in the collections of Querini and the Aurora Museum?

Qiu: Querini's maps and Aurora's jade and blue-and-white porcelain collections. Each of them encapsulates the distinctive worldview of their native culture at the time of the culture's pinnacle.

CB: Nowadays should we have a more direct and broad definition of territory, to the intimate connections between the extremely particular—the city, the neighborhood, the history of a palace, rituals, figurative representations, and communication systems—and the absolutely universal networks in which those particular realities are constantly integrated? Can a local concept be communicated in the universal context?

Qiu: There are two things I'd like to point out. In ancient China, there are no clear boundaries to territories.

The worldview of China was not structured on a few lines called borders, nor was it by races or bloodlines. It was held together as an integrated civilization that allowed a lot of openness. Secondly, China's vast territory is now nearly as big as the European Continent. But it is not split into dozens of smaller countries. The diversity of dialects in China will probably not be second to that of European languages, yet the Chinese people are able to communicate in one common written language, that is Chinese. This is because Chinese written language is mostly based on pictographic systems rather than phonetics. In a sense, the graphic is the universal language. This is also why I much more prefer to connect the dots graphically. The floral and vegetal decorations on Chinese porcelains are connected with those in European art while bridged by the scroll patterns in the Middle East. Here, we see one graphic pattern growing and migrating, as if encountering on the road a growing plant whose expansion eventually reached the most eastern end of Japan. There it became karakusa, or Arabesque pattern. The history of karakusa is much like that of noodles, so entangled and intricate. Traditions intertwine and saturate just like these vegetal patterns. I don't believe in simple classifications. The process of classification is actually quite enigmatic.

CB: Human beings inherit great numbers of fragmented concepts that are then categorized in myriads of possible constellations. An old and renowned museum like Querini has housed intellectual fragments that can deviate into hundreds of thousands of possible interpretations. It is virtually an experimental laboratory. The symbolic map collections that you have amassed remind me of the Warburgian Atalas Collection. Was Aby Warburg your inspiration?

Qiu: I think what appears comprehensive and not fragmental are but frangments of a larger system. And the system is called "relationship." Chinese philosophy has always been characteristic of its emphasis on the overall relational system, rather than disconnected interpretations. For instance, Chinese medicine and the Mandala have far more influence on me than the tradition of cartography.

CB: The definition of archiving has become a more and more popular topic of discussion today. Archiving pertains to dynamic memory and is one of the priority tasks of a museum. What is archiving in your opinion? And what is the significance of your archiving?

Qiu: In my opinion, to archive implies a way of viewing. It is far beyond just storing categorized data. To archive is to observe what is happening around us in everyday life and extract information, sort out their classifications and relationships. In this sense, everyone can be an archivist. So, without a doubt, I see archiving as an action that ensures a vigorous way of living ◉

Chiara Bertola/Curator of Querini Stampalia foundation, Venice
Davide Quadrio/Director of Arthub Asia Foundation, Founder of Biz Art center, shanghai

# 邱志杰的有机地图

# Qiu Zhijie's Organic Cartographies

贝多拉

Chiara Bertola

我们曾经梦想世界。我们曾经梦想它是具抵抗性、神秘、有形可见的，于空间中无处不在，于时间中屹立不摇，但是我们让细微、永恒不理性的片段，成为世界的建构元素之一，于是了解到这想法竟是谬误。（阿根廷作家波赫士，《想像的动物》）

现在邱志杰的地图作品正展示在奎里尼·史坦巴利亚基金会三楼的墙上，一些能帮助我们解读他作品的线索开始浮现。他的地图没有明显疆界，乍看之下令人难以理解，因为它们反映的是一个鲜活、正在突变的东西，就像知识的成形、理论的建构，或是故事的转述。因此，比较容易理解的方式，是把他的作品比喻成有机物，例如一棵植物、柔软的树枝、树的结节，或是巨大的人物剪影。事实上，这些作品跟实际的地图绘制学一点关系都没有。

邱志杰在制作这十六张地图时，似乎早已明白，不可能绘制出一个没有固定形体的东西……，他明白“虚无”无法创造出任何东西，于是他的地图作品由许多叙事、途径的线索所组成，尤其是关于社会和知识、媒体、技术传递的关联的故事。

存在不同现实中的文化与正规联结相互滋养，以一种复杂、出乎意料的方式开展，充斥着误解、迷思、偏见，以及真实状况与发现，这样的概念逐渐浮现。当邱志杰肯定地说“我的地图聚焦在一个远古的图像如何透过文化传播的过程，被掺杂而后变形……”，这个作品的密度与复杂度也就呼之欲出，因为地图是由一连串多样的故事所创造出来，而这些故事并不都能透过一个因果关系所联结。

我们下意识想到，法国哲学家德勒兹（Deluze）和瓜塔里（Guattari）的“根茎”[①]理论 10，也就是散播知识的理想模式。邱志杰的地图创造了通往多元方向的多元路径，而它们渐渐开展，形成一个无限壮大的分支网路，逐步产生愈来愈遥远的联结关系。邱志杰繁复的地图系统，有力地呼应了另一个复杂的舆图——德国学者阿比·瓦尔堡的《记忆地图集》（Aby Warburg's Mnemosyne）。

瓦尔堡的中心思想是意象成形的过程，透过手势、表达所建构的图像与概念，由西方视觉文化呈现。瓦尔堡这名艺术历史学家，成功创造了一个未完成的作品，因为它既无限又开放。此作品不仅是单纯图像的集合，更是一个鲜明的西方态势的呈现，概括古典希腊到近代，保留它在欧洲传统视觉记忆中的样貌，将图像如实呈现。但是，我们怎么能够不把两者做比较？瓦尔堡与邱志杰两人都拥有收藏归纳文献资料的热情，即使他们创作方式不同，但两人心中都有相同欲望，想组织整理图像、符号、手势这些广泛无边的资讯——在邱志杰的地图里、在瓦尔堡的板子上——而同样反阶级式的态度，也呈现在两人破裂、不连续、异质性的创作过程中。事实上，在邱志杰的地图作品中，我们看见由道教、佛教、欧洲哲学传统（尤其是瓦尔堡革命）所衍生而来的，各种文化行为与认知过程的共存。当中的逻辑，就像德国学者班杰明的星座图，以破碎、间断的形式向外分散；他们彰显一种本体论：偏好从直接性和自发性来追溯、分类图像，作为管道及对症指标，模糊了形体与内容的界线。

我们先前在探讨迂回破碎的开展方式时，提过“根茎”理论。但它也适用于散布的聚集。当然，现在 16 幅地图都悬挂在墙上，邱志杰的壁画地图，从视觉角度来看，大概是最能说明德勒兹和瓜塔里新哲学的作品了。邱志杰试图呈现的时间性，并不属于历史，而是属于记忆与生存的：它是图像的时间性。

邱志杰这个计划的优秀之处，以及它和瓦尔堡规则最接近的地方在于，它创造的并非一个图像的集结，而是关于“用图像思考”的概念。法国哲学家迪迪-于贝尔曼（Didi Huberman）曾写过关于“活跃记忆”（active memory）的主题，这个词可用来形容邱志杰的作品。每个地图代表一个主题，一种可传播式展示的发展。但是每张地图对未来的解读与引用，保持开放；而每张地图都根据磁引力，被定位在相对的位置。每张地图都来自于理性世界，正因这股趋力，地图永远未完，永远待续 ◎

① “根茎”的特质是，即使在恶劣的条件下仍能自动生长。某些思想家将它拿来比喻某些概念，如瑞士心理学家荣格，在形容生命看不见的特质时，借用“根茎”一词。他说，就像根茎一样，生命在地底开展，地面上看得到的虽然只能活一季便消逝，却不会永远打断生命的延续。“根茎”的比喻也曾被法国哲学家德勒兹和瓜塔里所用，来形容一种会驱动人的哲学研究，没有明确出入点，也没有内部的层次结构。在他们的重要著作《反恋母情结》中，德勒兹和瓜塔里比较了根茎与乔木性质的思考模式。乔木性质是传统哲学的思考模式，采用层次化、线性的发展模式，死守二元论的分类。根茎性质则在任何方向都能创造建设性关联。



We have dreamed the world. We have dreamed it resistant, mysterious, visible, ubiquitous in space and firm in time, but we have allowed slight and eternal bits of the irrational to form part of its architecture so as to know that it is false. (J.L. Borges, Handbook of Fantastic Zoology).

Now that Qiu's maps are displayed on the walls of the third floor of the Fondazione Querini Stampalia, some features that can aid us in reading them are clearly emerging. These are maps with no sharp boundaries, which would simply implausible. They are the reflection of something that is very much alive and steadily mutating, similar to the formation of knowledge, to the construction of a theory or to the recounting of a tale. For this reason, it is easier to relate them to something organic: to the image of a plant, to willowy branches, to the knots in a tree, to colossal anthropomorphic silhouettes. They do not relate to the geometrical mappings of the terrestrial gradients.

The sixteen maps exhibited here seem to have been conceived with an awareness of the impossibility of rendering something that does not have a defined shape. The cartography created by this artist, who is conscious of the fact that nothing is generated from nothing, is actually woven from the threads of many narratives, of many pathways, particularly those stories about the connections between societies and the transmission of knowledge, media and techniques. What emerges is the idea that the cultural and formal links that subsist between different realities mutually nurture each other, unfolding in ways that are at once complex and unexpected, full of misunderstandings, myths and preconceptions, as well as real circumstances and discoveries. When Qiu affirms "My map will focus on how an image, even if originated from antique seeds, was afterwards adulterated and transformed through the transmission process of the culture itself [...]," the density and complexity of this cartographic structure becomes clear, as the maps were created from a multiplicity of disparate stories that could not always be linked through a system of causes and effects.

We instinctively think of Deleuze and Guattari's rhizome[①], which is the ideal model of decentralized knowledge. Qiu Zhijie's maps create a plurality of paths in diverse directions, and they develop by forming a net of ramifications that could grow infinitely, progressively generating more and more connections among seemingly distant items. Within Qiu Zhijie's intricate system of mapping, the complexity of another Atlas is echoed powerfully—that of Aby Warburg's Mnemosyne.

At the center of Warburg's focus was the process of formation of iconography and the production of images and ideas through the gestures and expressions conveyed by Occidental visual culture. This art historian succeeded in creating an unfinished piece, as it is actually infinite and, most importantly, open. It is not a simple assemblage of images, but rather is a dynamic representation of western gestures from the time of Greek classics through the modern age, relaying them just as they have been passed on through European traditions of visual memory.

And yet, how can one not parallel the archivistic passion shared by Warburg and Qiu? Even if their practices are performed differently, at the core of each is the same desire to organize and manage immense volumes of data, images, symbols, and gestures—on maps for Qiu and on plates for Warburg—and the same anti-hierarchical attitude in a working process established on ruptures, discontinuities, and heterogeneities.

As a matter of fact, in Qiu Zhijie's cartography, we encounter the parallel coexistence of cultural behaviors and cognitive process derived from Taoism, Buddism, and European philosophical tradition, and cartographies primarily from the Warburgian revolution. I think about the logic within them, which, much like that of Benjamin's Constellations, branches out with fragmentation and discontinuity; they exhibit an ontology that privileges tracing and classifying images through their immediacy and spontaneity as conduits and symptomatic indicators, making the distinction between form and content appear inadequate and obsolete.

We previously mentioned the rhizome while discussing this circuitous and fragmented way of expanding, but it also applies in terms of its decentralized aggregations. Of course, now that all of the sixteen maps are displayed on the walls, Qiu's murals and maps are possibly, on a visual level, the most illustrative incarnation of Deleuze and Guattari's new philosophy. The temporality that Qiu aims to represent is not of history but rather of memory and survival: it is the temporality of images.

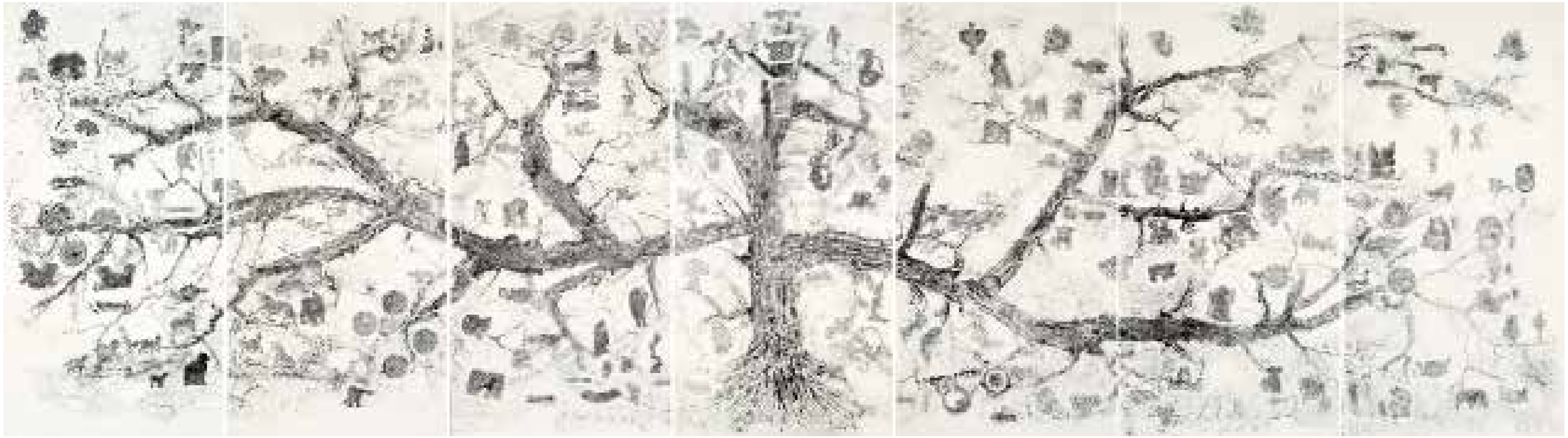
The greatness of Qiu Zhijie's project, and also the aspect that most relates it to Warburg's precepts, is that it is not about the creation of an image-based collection but, rather, about "thinking in images." Didi-Huberman wrote about an "active memory," a term that could be applied to Qiu Zhijie's work. Every map by Qiu represents a topic and the development of transmissible display. But each also remains open to possible further references, which are positioned in relation to each other according to magnetic attractions. All of Qiu's maps have been generated from the rational world, and precisely because of this driving force it will always be incomplete and never concluded ◉

① The particular characteristic of the rhizome, able to autonomously generate new plants even in adverse conditions, brought some thinkers to take it as a metaphor, and symbol. Carl Gustav Jung adopted the term rhizome when addressing the invisible nature of life, that is mostly developed in an underground level, whereas what is actually visible only lasts for one season and then ends, without permanently interrupting the vital flow. The rhizome metaphor has been also adopted by Gilles Deleuze and Félix Guattari to characterize a certain type of philosophic research that spurs without defined gates of entry and exit and without internal hierarchy. In their pivotal work, the Anti-Oedipus, Deleuze and Guattari compare the rhizomatic nature of thinking to the arboreal one which, typical of traditional philosophy, is developed hierarchically and linearly, following rigid binary – dualistic – categories. The rhizomatic thinking instead is capable of establishing productive connections in any direction.

## 忙碌的众神 The Busy Gods 拓片水墨，Ink rubbing on paper，120cm × 240cm × 6，2013

这张图用一条河流安排了世界上各种文化中重复出现的众神。首先是创世神和造人的神。接着我们要解释世界，日月星、风雨水火地、春夏秋冬、黎明黑夜，各自有神，形成了世界体系。再接着人类活动登场了。先狩猎后农耕，然后有了丰收神、生殖神、酒神、爱神、美神和艺术神。有了女人和粮食，就有人来抢夺，于是有了守护神和战神。有了战争，就有了命运、复仇和正义之神。魔法神和医药神失败的时候，死神到来，地府的冥王到来。各个文化中，神的名字都不同，但是工种是一致的。基本上我们人类需要什么，就发明出什么神来。2004 年我访问印度的时候，有人告诉我他们刚刚发明了停车场的神和保佑电脑不中病毒的神，以及一位女神，专管孤独的中产阶级妇女的抑郁症。神很忙碌。

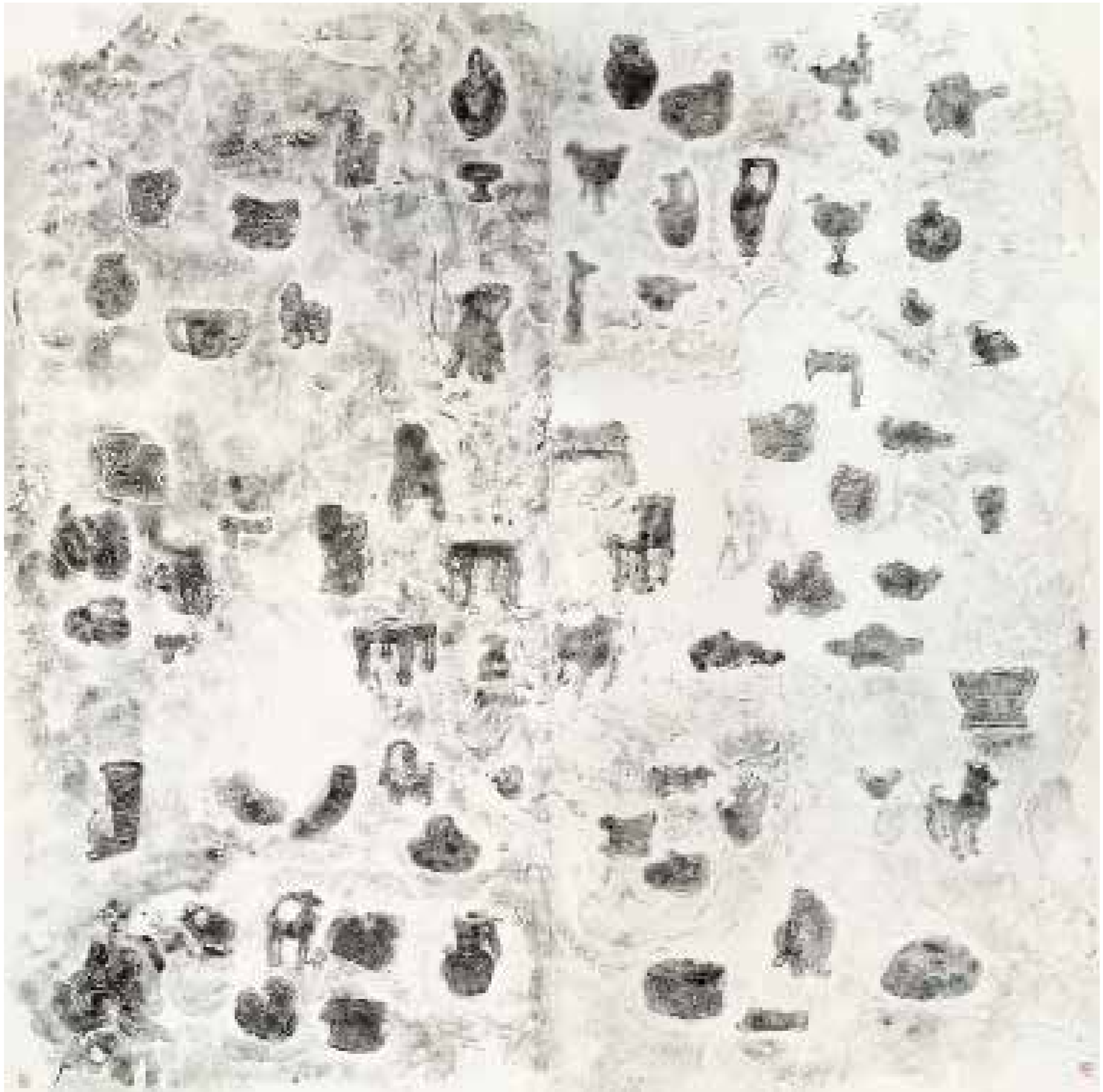
This painting depicts a variety of recurring gods from different cultures in the world arranged alongside a river. First to be depicted are the gods of creation and gods who made men. Then we have to explain the world: different gods govern the sun, the moon, the stars, the wind, the rain, the water, the fire, the earth, the four season, the day and the night, forming the system of the world. After that human activities initiated, including the inventions of the God of Harvest and God of Reproductivity, God of Wine, God of Love, God of Beauty, and God of Art. With women and food comes rubbery and attack, therefore God of Protection and War appear. With war come the Gods of Fate, Revenge and Divine Justice. When the Gods of Magic and Medicine fail, the God of Death arrive, as does Pluto from the underworld. In each culture the gods have different names, but they have the same functions. The invention of gods is according to our needs. When I visited India in 2004, I was told that they had just invented the God of Parking Lots and God of Anti-Virus for protecting computers, and a goddess responsible for making sure that lonely middle-class women do not suffer from depression. The gods are very busy.



## 遍地灵异图 Map of Mythological Animals 拓片水墨，Ink rubbing on paper，120cm×240cm×7，2013

这张图集合了各种文化中的神兽的形象。每个文化传统自以为独特，发明出变形的可能性是相当有限的。不少文明中都有带翼兽充当守护神。人头鸟身的动物，和其他会说话的动物一样，总是拥有预测能力。独角兽，不管在东方还是西方，都是敏感和神奇的，龙也总是守护者。这张图对各种神兽的变形可能性进行了统计。

This painting combines images of mythological animals from various cultures. Each culture insists on its uniqueness, however, there are limited number of form variations that can be invented. In many cultures beasts with wings are used as gods of protection. Birds with human heads always have the ability of prophecy, as do animals who can speak. Unicorns are sensitive and magical both in the East and in the West, and Dragons are always protectors. This map is an overall statistic of the potential variation of forms of mythological animals.



## 家里的动物园 The Domestic Zoomorphology

拓片水墨 , Ink rubbing on paper, 120cm × 240cm × 2, 2013

每种文化都喜欢把动物放在家具器物中。茶壶的嘴总是鸟嘴或龙嘴，茶壶盖子则是小狮子或小鸟。桌子腿是猛兽的脚，刀剑与盾牌的装饰更必须是猛兽。这张图没有按照器物的用途分类，而是把他们按照动物园的逻辑来分类。我们的家里，就有一座动物园。

In every culture, animals are one of the themes of decoration of furniture and utensils. The spout of a teapot is in the form of bird beak or dragon mouth, the lid of a teapot is either a small lion or a small bird. Table legs are legs of beasts, so are the decorations on knives, swords and shields. This map is not categorized according to the functions of the utensils, instead the logic of Zoomorphology. We have a zoo at our home.

**独角兽 2** Unicorn 2 玻璃雕塑，Glass sculpture，100cm × 66cm × 55cm，2013

## 人间百工图 Map of a Hundred Crafts Among People

墙上水墨，Ink on the wall，250cm × 250cm，2013

此图画出了各种原材料与各种工艺之间的关系。从棉麻和皮毛到纺织，从竹木到建筑，从土到陶瓷，从矿物到金属到铸造、腐蚀、镶嵌等。构造起我们生活的各种工艺传统，深深根植于大地。和整个系列一样，它指向的是，表面上的文化传统的差异之下，存在着某种更深刻的必然性。

This work illustrates the relationships between a variety of raw materials and various techniques. From cotton linen and fur to textile, from bamboo and wood to architecture, from soil to ceramic, from minerals to metals then to casting, etching, mounting and so on, the various craft traditions that construct our lives are deeply rooted in the earth. Similar to other pieces in the entire series, it indicates that underneath the superficial differences of cultural traditions, a certain profound necessity exists.

**笑的政治** The Politics of Laughing 墙上水墨，Ink on the wall，350cm × 1500cm，哥德堡双年展 - 瑞典，Goteborg Biennale 2013，Sweden

**诗人们甚至被柏拉图赶出了理想国**

The Poets Were Even Driven out of the Utopia by Plato

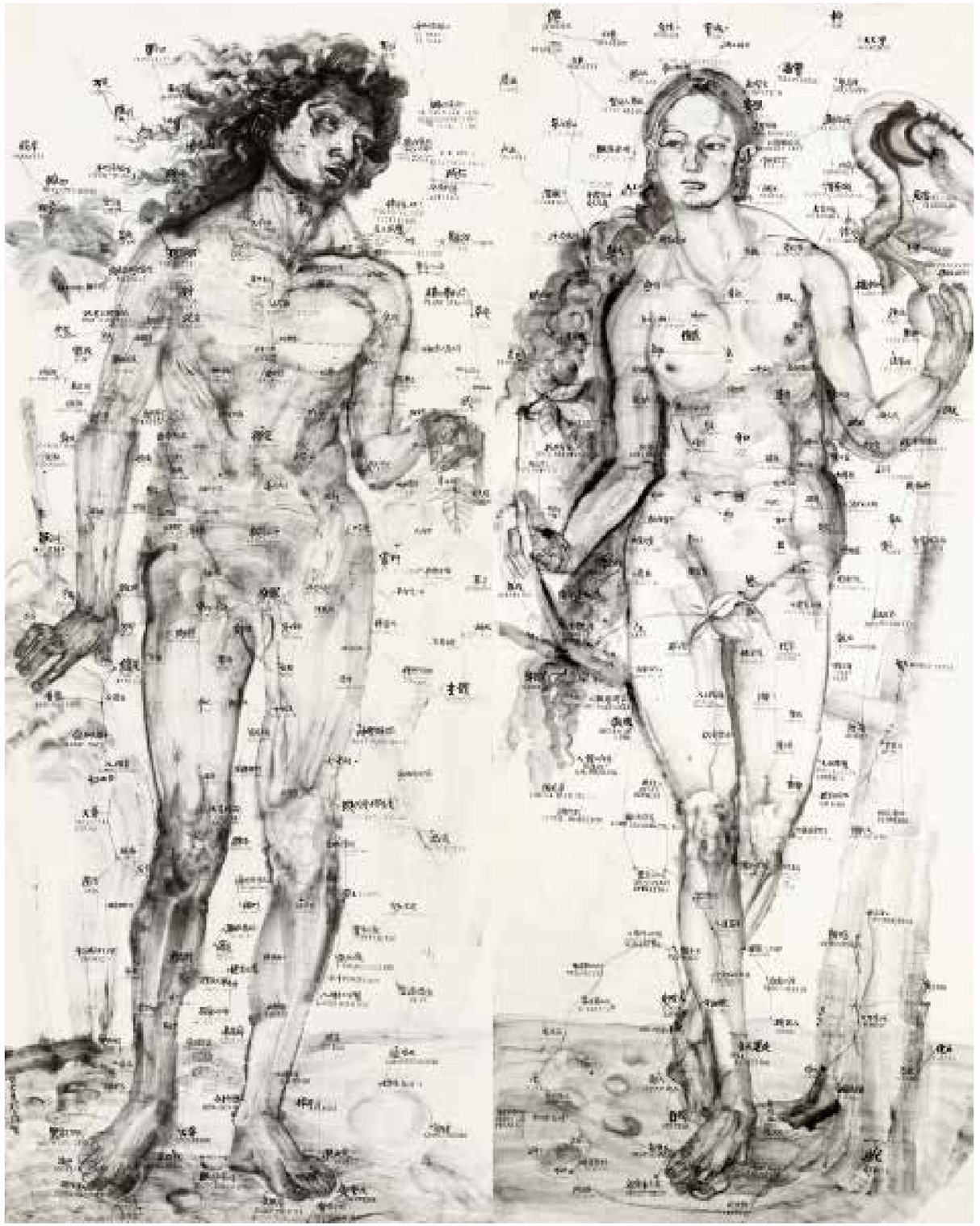
纸上水墨，Ink on paper，240cm×120cm，2014

**习惯成为失败者**

Used to Being a Loser

纸上水墨，Ink on paper，240cm×120cm，2014

**革命的循环** Revolutionary Circulation　纸上水墨，Ink on paper，240cm×120cm，2014



**观身不净图** Mindfulness of the Body　纸上水墨，Ink on paper，367cm×292cm，2013

**第三世界的遗产** The Heritage of the Third World
纸上水墨，Ink on paper，183cm × 146cm，2013

**作一业以安身立命** Settling down with One Pursuit of Life 纸上水墨，Ink on paper，183cm×146cm，2014

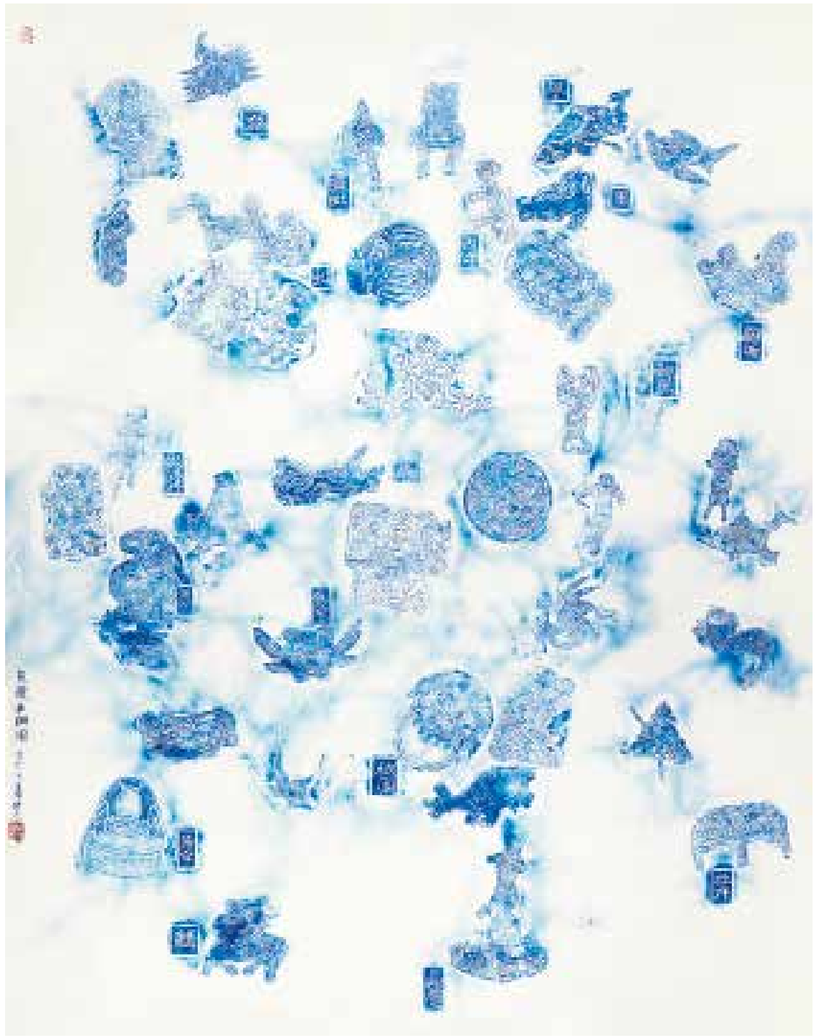
**远近亲疏图** Map of Close and Distant Relationships 纸上水墨，Ink on paper，183cm×146cm，2014

**海水能否变透明** The Seawater May Become Transparent
纸上水墨，Ink on paper，183cm×146cm，2014

**文心雕龙图**

Map of the Literary Mind and the Carved Dragon

纸上水墨，Ink on paper，183cm × 146cm，2013



**见龙在田图**

Dragon in the Field

纸上水墨，Ink on paper，183cm × 146cm，2013

**潜龙在渊图**

Hidden Dragon in the Abyss

纸上水墨，Ink on paper，183cm × 146cm，2013

**烟盒地图**

Map of Cigarette Packs

墙上水墨，Ink on the wall

烟盒，Cigarette Cases, 2013

**游戏场** Play Ground 装置，Installation，2013

# 不存在的旅行者

# The Inexistent Traveler

绘制地图是西方社会接受和理解世界所采用的基本方法之一。通过地图，未知变得可见、可理解。但是，地图也曾被用来吓跑潜在的访客，像是在早期欧洲人的地图里，美洲大陆上赫然印着的标题“Here be monsters”（译者注：这儿有怪兽）。

沿袭绘制地图的历史与技法，结合中国古代绘出想象空间的传统，邱志杰构建起意想不到的叙事、虚构的城市，或是奇特的乌托邦地点，诸如“乌托邦地图”与“总体艺术地图”。少时的书法训练让他得以运用这些技法完成手绘创作。

第三十一届圣保罗双年展之际，邱志杰绘下巨幅地图作引，像是一位好奇的探路人引领着前路，贯穿于展览之中。地图基于双年展的策展与艺术主旨，并与艺术家在此地准备绘画时的沉思相交融。在美术馆自底层至二层的斜坡通道的一侧，邱直接于墙上作画，而当2014年12月7日双年展结束之时，这面墙将会随之消失。如此，地图作为地理景观的永恒再现这一说法因它的临时性而被弃绝，而绘制地图的主观面向——这些面向总会存在，无论这幅地图声称自己有多么的中立和科学 ◎

第三十一届圣保罗双年展策展人，查尔斯·艾舍

Map-making is one of the fundamental ways that Western society has come to terms with the world. Through maps, the unknown is made visible and understandable. Yet maps have also been used to frighten off potential visitors, as in the famous "here be monsters" rubric on early European maps of the continents of North and South America.

Qiu Zhije uses these histories and techniques of mapmaking, together with a Chinese ancient tradition of mapping imaginary places, to construct unexpected narratives, imaginary cities or strange utopian locations, such as the "Map of Utopia" or the "Map of Total Art." He was trained as a calligrapher and uses these skills in rendering his free hand drawn maps.

For the 31st Bienal, Qiu Zhije has drawn a large-scale map that functions as a curious pathfinder for the journey ahead, through the exhibition. The map is based on some of the curatorial and artistic ideas behind the Bienal itself, merged with the artist's own reflections while he was here preparing the image. The map is drawn directly on the wall of the ramp, which currently leads from the ground floor, and will disappear once the Bienal is closed on 7 December 2014. In this way, the idea of the map as a permanent rendition of a geographic landscape is rejected in favor of the temporary, subjective aspects of mapmaking – aspects that are always present no matter how neutral or scientific the map claims to be ◉

(Charles Esche)

## 不存在的旅行者 The Inexistent Traveler 墙上水墨，Ink on the Wall，32m × 7.5m，2014

2014 年圣保罗双年展的主题是“如何……不存在的东西”，邱志杰在展厅入口处的 32m × 7.5m 的巨大墙面绘制了水墨壁画《不存在的旅行者》，此画成为整个展览中最显眼的点题之作。

该作汇集了大量文化研究成果，分别涉及乌托邦、政治思想、史诗、众神、世界各大宗教的新运动、旅游文化、探险者、科幻、流浪汉小说、公路电影、怪兽、地理大发现、殖民史、人口迁移和物种交换、学院等多种话题，构成一部迷宫一般的视觉史诗，又不乏诗意和幽默感。例如他把商品拜物教、市场原教旨主义和仪式巫术并列放进宗教地图中；而在旅行者中，在马可·波罗和哥伦布旁边，出现了蒲公英、漂流瓶和土著人的飞去来器。

The 31st Bienal de São Paulo in 2014 was titled "How to (…) things that don't exist". Qiu Zhijie created a large-scale (32m x 7.5m) ink mural "The Inexistent Traveler" by the entrance of the exhibition, which was one of the most prominent pieces as well as responding to the theme of the Bienal.

A huge amount of cultural research went into the final work, topics covered include utopia and political ideology, epic, the gods, new movements of the world's major religions, tourist culture, explorer, science fiction, picaresque novel and road movie, monster, geographical discovery, colonial history, migration and exchange of species, and academy etc., all of which form a maze of visual epic that is both poetic and humorous. For example, the artist juxtaposed commodity fetishism, market fundamentalism and ritual witchcraft in the map of religion; and among "travelers," next to Marco Polo and Columbus, appeared dandelion, drift bottles and indigenous people's boomerang.

SQUARE
OF DEMATS

**金** Gold
纸上水墨，Ink on paper
124cm × 240cm，2016

**木** Wood
纸上水墨，Ink on paper
124cm × 240cm，2016

**水** Water
纸上水墨，Ink on paper
124cm × 240cm，2016

**火** Fire
纸上水墨，Ink on paper
124cm × 240cm，2016

土 Soil
纸上水墨，Ink on paper
124cm × 240cm，2016

# 评论与对谈

Critique and Conversation

# 互济与贯通：沈其斌、邱志杰对话

沈其斌（以下简称沈）：我就单刀直入了，作为一个人，你是怎么定位自己的？

邱志杰（以下简称邱）：其实我不是很看重个人定位，我更看重的是对传统的选择。中国人有一种特别的思维方式，我把它叫作接力棒思维，说穿了就是愚公移山里边愚公说的“子子孙孙，无穷匮也”。欧洲人纪念碑意识很强烈，他们比较注重不朽，中国人不是特别注重不朽，我们注重的是“不息”，所以不朽的太行山碰到不息的愚公他们家就毁了，不息比不朽更厉害，它就像竹子一样，像榕树一样，风吹过来它就趴下，风吹过去它又起来了，它是那样的东西。因为中国历史成熟得早，人们的历史经验很早就已经成熟。任何强大的暴政我们搞不过它，老百姓就装怂，可是每个老百姓都知道“那迟早会灰飞烟灭的”，王图霸业终归尘土，已经成为每个老百姓最基本的常识了，一切都是过眼云烟。所以传统意义上的中国人不是那么崇尚成功，他们反而喜欢项羽超过刘邦，大家都喜欢诸葛亮超过司马懿，明明司马懿是胜利者，诸葛亮是失败者。中国对失败者的肯定，在很大程度上都是对不朽的功业的怀疑，这是因为中国人把历史当作信仰，他们不信神，但是他们信历史，这就是我说的生生不息。

特别是我当老师以后这种感觉越来越明显，以前我当学生的时候花很多时间学传统，我自己当老师之后就特别明显地感觉到我做的事情根本不是我一个人在做，我可能是以新的方式在做很多我的老师做过的事情而已。我做的事情也无所谓成败，如果我做不完，我的学生们会接着往下做，他们是一个个接力棒，进行着可能是三四千年以前就开始，到现在还没有结束的一场接力。

沈：从这个角度来看你已经很清晰地告诉了我你的定位，你就是一根接力棒，或者是历史传承中的一个开关，这个开关有可能是比较重要的，也有可能就是历史中的尘埃，这个意识确实跟我们的传统有关系，但是我们按照现象的角度来讲，你不仅是批评家，还是艺术家，不仅做策展人，也是一个老师，各种身份汇聚到你一个人身上的时候，通常人们不知道从哪个角度来认识你、解读你、识别你，其实你是一个综合体，而且你每一个地方都干得处于差不多要把人家的饭碗要挤掉的状态。在这种情况下，你有没有对这样的状态产生过矛盾或者是纠结？

邱：非常少的瞬间有过。

沈：是什么样的瞬间？

邱：通常情况下不会为这个问题焦虑，是因为你说我有这么多身份，可我毕竟还是没有去当工人，没有去当商人，基本上我的身份就是文人，就是中国传统意义上的文人。你说苏东坡是书法家，当他把秦少游、黄庭坚弄到自己家里边来“雅集”的时候他就是策展人，他还是政府官员，他同时身兼老师、书法家、文学家。我想中国的学问有一个好玩的地方，就是它并不要求用分科把人切割成一个具体的什么社会角色。相反，好像这些学问的目标是通向我们所谓的“道”，一个人通过读四书五经也可以通向道，通过砍柴也可以通向道，通过杀牛都可以，只要通晓这个“道”之后，他也可以去干别的，而且能干得很好。要不然我们就不能理解为什么徐渭会去指挥戚继光打倭寇，为什么王阳明是一个战神，曾国藩这样一个书生给他一支军队他就是一个元帅，人家又没有上过军事学校，不像德国的将军都得是军事院校毕业的。

沈：从这个意义上看中国古代文人不是像现在所讲的“专才”，他们是一个个“通才”，从琴棋书画到文化的各个领域，甚至到《易经》，这样才构成中国文化所谓的传统。

邱：就是我们要通向的是一以贯之的道理，学习的目标是为了悟道，你站在道理的基础上，万物的道理是一个道理。你会经商就会打仗，你会打仗就会读书，会读书自然会画画，全通，同时你也会种田，所有的事情通在一起，培养出全面的知识。这在很大程度上也解释了为什么我把我的工作叫“总体艺术”，我一直觉得“总体”这个词不好，因为它的英文 Total 的词根跟“集权主义”是同一个，我一直想把“总体艺术”改叫作“贯通艺术”，我想说的那个意思是贯通。你的艺术是在这个层面上来做，就像中国古代贯通的道理一样，但是贯通这个词是完全不可能译成英文的，也许今后我做出来的影响够大，就应该直接音译，我们没有必要把它翻译成 Communication art，那是交流的艺术，跟贯通还是不一样。我觉得在贯通的层面上，我对这种生活方式从来没有感到过真正意义上的焦虑。资本主义识别体系中会觉得你做个艺术家就是一个艺术家，你做个策展人就做一个策展人，它要专业化、分科化。你做一个艺术家，最好你做书法就一直做书法，做摄影就一直做摄影，摄影如果是摆拍的最好不要再抓拍，每个人最好身上都贴着标签。可恰恰人是反对物化的，每个人要尽可能地实现天赋给他的可能性，所以他全面地去发展自己。应该说这个理想在中国率先出现，后来在达·芬奇那里也出现，在西方也出现这种想法，就是穷其天赋之能，用他的能力去开发出那些可能性，这个是我从来没有感到焦虑的。

沈：假如焦虑会是什么状况？

邱：要是有焦虑的是时间，曾经有一度——当我还没有找到好办法的时候，确实感到时间紧张，这边要在电脑前鏖战几个通宵，那边要练字什么的，开始出现时间的问题。我们当代成功学对艺术家，特别是对年轻艺术家多多少少有一点影响，我不想说我是例外，我肯定也会看到有的艺术家重复地画同一风格的画作，然后迅速地积累财富，把他剩余的时间用来社交，迅速地形成社会影响，然后还跨界成为名流等等。他们那个方式有点儿像撅砖头——在同一个地点撅，不停地撅，很快就可以达到一个不错的高度。而我的方法有点不同，我这种玩法，是东放一块砖头、西放一块砖头，我得付出比别人多几倍的时间，因为我要建一座金字塔，这座金字塔要和那在同一地点撅的砖头达到一样的高度，我的工作量就是别人的 6 倍甚至更多，因此我会发觉时间不够用。我喜欢做的事情很多，我又不愿意骗自己说我除了摄影对书法就不感兴趣，我不能那么骗自己，我还真感兴趣，就是时间不够用。你的这种工作方式更不容易被市场所认同，市场不愿意为你这种方式买单，会造成生活的困难，明摆着的现实困难，主要是时间不够用。因为我还是比较幸运的，从毕业之初就被当作少年英雄，去参加重要展览，所以我倒没有经历过特别悲惨的作为青年艺术家的挣扎，一上来就被老前辈提拔成革命队伍里边的“红小鬼”，因此在经济上的障碍或者成功学上的障碍反而不算大。再加上随着自己年龄增长，我慢慢明白了我盖的就像金字塔一样，只是一开始慢，现在往高处走的速度会越来越快，越来越扎实，结果就是一座金字塔是推不倒的，撅砖头是从底下一脚就给踢翻了，谁都踢不翻一个金字塔，它翻过来还是一个金字塔。我其实蛮建议年轻艺术家采用这种方式，也像这样来工作，把自己的底盘搞大，即使缓慢一点，大器晚成，能够成就大一点的东西。后来这种焦虑就没有了，时间的焦虑到后来就没有了。

沈：什么时候开始没有了呢？

邱：大概是 2003 年我开始教书以后，因为那个时候对时间的焦虑到了极点，我又要去北京当艺术家，还得跑去杭州教书。虽然许江给我非常大的自由，我是全校最自由的老师，我不用开会，不用干这干那的，但是我自己对学生有责任感，我自己会在杭州没日没夜地给他们上课，从早上八点上到夜里三点。我有时间矛盾，作为艺术家的时间跟我做教师的时间开始矛盾，后来我终于明白其实不矛盾，我如果不去教书，我不会那样全面地思考一遍自己所做的所有的工作，把该扔掉的扔掉，把该强化的强化，不会把自己的理论一一去打通，因为你面对一个年轻人的时候你不能讲未经思考的话，教师的角色使我对我的艺术家角色有一种全面的反思能力。反过来呢，正因为我不是全职的，我始终在国际上混，我带给学生的永远是最鲜活的、最现场的第一手材料，甚至把学生直接带到现场去。这样一来，也就是，我做好艺术家是我做好教师的前提，我做好教师是我做好艺术家的前提，结果这两件事情有一天开始互相滋养。我突然间发现这个美妙的变化——由互相侵占时间转换成了互惠互利，我不知道是怎么做到的，反正我非常成功地转换出了一种互济关系，就是互相滋养，互相利益，好像我个人的创作也开始

进入这样一种状态，正因为我是一个书法家，我才这样用录像，别的录像艺术家不会这么用录像，然后正因为我是一个录像艺术家，我才会这么做书法，别的书法家不会这么做书法。这样来理解，我把书法理解成一种时间的媒体，就是书法跟一张画完全不同。

沈：所有的事情你都通透了。

邱：互相养了，我不知道说通透有没有太满了，通透是我的目标。现在我开始慢慢地真的感觉到自己进入了一个教书与做艺术互相滋养的状态，就是不矛盾、不冲突、互相滋养的状态。有一个很具体的例子，比如我教书，我从来不讲自己彻底明白的事，我只讲自己不太明白的事，我通过跟学生讲把它讲明白。再比如我一直陪着学生做作品，学生做 24 个方案，我也做 24 个方案。那年给他们上完装置课，我陪着做了 24 个，要求学生做一本方案、一堆方案，我自己也做一堆方案出来。刚上完这个课就接到 UCCA 艺术中心的邀请，大展厅给我，做一个个展，只有一百天时间，我翻开我陪学生做的方案，一半已经做好了，其实时间紧又赶上春节，找不到工人。

沈：等于你去填空。

邱：一百天怎么可能做二十几个装置，而且这个时候学生们春节要回家，我不忍心找他们。结果其中有一个知道，结果一个通知另一个，最后二十几个学生出现在我的工作室，感人死了，那是因为我那么认真地教他们。也由于我认真地教他们，他们一人负责一件作品，比任何工人都管用，因为学生真的彻底理解你，他们懂艺术，他们爱艺术，真心地在做。最后完全是集体创作，其实那个展览是我们一群人，即上百人在我的工作室工作，二十几个学生，每个人带着几个工人在干活，在做东西。我想别的艺术家根本赶不出来，在三个月时间里做那样一个展览，那么多作品，而且是全新的作品。这个就是互相滋养，由于我认真教书，我的方案也有了，助手也有了。

沈：这样的行为也会影响到你自身的一种价值观，你也在不断地调整自身。因为出生于六十年代的这些人，虽然他有崇高的理想，但是由于“85 思潮”的开始，有一种西方式的自我、个人主义的东西，在这些所谓成功的艺术家的身上是特别明显的。你通过一个教育的方式，通过学生，通过教学影响，重新思考和改变自己的价值观。

邱：对，教学形成了一个特别强烈的共同体的意识。我的教学，由于我的观点明确，所以有时候会被人误解为我是在执行一种非常霸道的教学，其实我在课堂上极其民主。比如我要上摄影课，假如我自己去研究，即使再认真地备课最多弄熟二十个摄影家，把资料整理好，提出我的观点，给学生讲，学生还不一定能弄明白。我现在的方式是这样，摄影课一开始我找了两百个摄影家，三十个学生，一人分六个，他们自己去研究，他们自己去弄懂，去国外的网站上查，用翻译软件翻译都没有问题，大体上弄明白，不需要细致的翻译，每个人做 PPT 给大家讲，我在后面听，看谁讲得最好。我的受益最大，我比任何人的受益都要大，因为我起点比他们高，我理解能力比他们强。最后汇集过来近两百个摄影家的资料非常可观，几十个 G 的资料，某个学生起码成为某六个人的专家，同时他对另外一个人讲的感兴趣，把那个人的资料拿过来，最后所有的资料共享，他研究这六个人比我研究这两百个人更深入。民主其实是一种生产力，这就是“学习者共同体”。我跟他们说，其实没有什么老师、学生，我比他们早受教育，年纪比他们大，我只是他们的师兄，在某条路上比他们先起跑，因此我可以给他们一些建议，其实大家的关系是师兄弟。

沈：你刚才讲的一句话很有意思——“民主是一种生产力”，你的所谓教学的民主，从更深的程度上面来讲，即老师是引路人，通过你的引路学生的能力甚至潜能释放出来，通过这种潜能的释放，每一个学生回到自身。

邱：这是两方面，我不太愿意用“回到自身”，因为很容易引向我们刚才说的西式的个人主义。其实我倒不觉得学生们是回到他们自身，他们来到学校受教育已经有了某种自我，他们来学校受教育恰恰是要走出他们本来比较狭窄的“自我”，去面对更多的可能性。大家通过切磋、琢磨、互相给予来建立起这样的一种新的“我”，大家是在这个过程中建立新我的，所以我在教书的过程中学到非常多的东西，我觉得我学的比任何一个同学都多。

沈：教学对你的艺术产生了很大的影响。

邱：完全是这样，现在还有一些年轻老师他们还很痛苦，不愿意上课，以为上课就耽误创作，要创作就没法上课。我觉得每上完一门课，我的创作就上了一个新的层次。

沈：这个很有意思，这就是你所讲的互相滋养、互济的、互相贯通的那种东西。

邱：你想王阳明搞哲学对他打仗绝对是有意义的，因为哲学搞通了，所以仗才打得好，这是中国式的一种修身，他的给出跟获得是同一个过程，所以我很喜欢博伊斯说的一句话，“我用消耗来滋养自己”，就是你付出得越多，你得到的越多。

沈：这是一个非常有哲理的说法。

邱：真的是这样，你付出的越多，你天天在帮别人，结果是在帮自己。



沈：接下来聊一聊关于你的艺术和你的作品本身。你当初做《重复书写一千遍〈兰亭序〉》时是什么样的动机、什么样的想法，使你做《重复书写一千遍〈兰亭序〉》的？

邱：《重复书写一千遍〈兰亭序〉》这个事情对我来说特别自然，我从小被当作书法家培养，而且接受的是特别正宗和古典的中国书法的师徒授受的方法。

沈：从什么时候开始？

邱：中学时代，初一前后。当地的名师都是我的老师。

沈：什么机缘使你跟这些老师学习的呢？因为你父亲吗？

邱：不是。漳州很小，又是一个历史文化名城，老书法家在“文革”中靠抄抄大字报都保全下来了；而且七十年代末、八十年代初中国文化复兴，在“文革”摧残之后，功夫热兴起，小朋友都投奔少林寺学功夫，所以文化馆会办这种书法班，那里边就有最好的传统老师。我其实是在文化馆里边认识这些人的，可是迅速地就变成入室弟子了，由于我古文好，他们就格外喜欢我。不只是学书法，最后变成他们在庙里边跟和尚参禅，我在旁边磨墨，也不谈书法，在旁边磨一天的墨，然后他们开始笔会，两下子把我磨了一天的墨给用光了。而且磨墨还得重按轻推，不能出声音，很用力地摁，一点声音都不能有，静静地听他们讲话，等我磨完他们会写一些什么“金石乐”“书画缘”之类的，有的也写诗。我在那种情况下长大。我们有一些老先生，他们每天在家里边就是拿红砖头，用水在砖头上练字，他们的日课就是用水练字。

沈：怎么会重复写一千遍呢？

邱：其实上美院之前我就知道自己要搞当代艺术，读了很多西方哲学典籍，碰巧在厦门看到“厦门达达”黄永砯那个展览，大概在这个圈子里边我是唯一看过原作展览的。1986 年 10 月，我当时看了就说：“这就是我要干的事”，我那个时候是一个挺早熟的中学生，甚至与四个同学组织了一个“马克思主义小组”，读《资本论》、读《1844 年经济学哲学手稿》，我自己读萨特、读尼采。

沈：你在中学时代就读这些了？

邱：对，因为那个时候是八十年代文化热，我上中学的时候约是 1985、1986 年。

沈：你比较年轻。

邱：那个时候的风尚也是这个，据说不谈尼采根本别想泡到妞，跟现在没钱差不多的感觉，哈哈。我进了美院，从进美院之前我就知道自己要干什么，所以在美院里对我影响最大的西方艺术家或艺术组织，一个是博伊斯，然后就是激浪派，所以《重复书写一千遍〈兰亭序〉》这样的作品就是我对书法的记忆，我对书法的理解和与激浪派的结合。其实我那个《大玻璃》——就是我当时另一件成名作——被老栗他们说成是政治波普，我当时就跟老栗说：“我不是政治波普，我是激浪派”，你别看里面有那些流行图像，但是人在里面穿来穿去，背景不是固定的，包括我想要在玻璃上印版画展出，再洗掉，再印，再展出，这种想法完全是激浪派的风格。而且玻璃上印东西，随着人走动的角度，图像重新组合，这个是约翰·凯奇做过的，约翰·凯奇印字母，你从不同的角度走，组合成不同的单词，完全是激浪派特色。从激浪派的角度来想同一时期，同一个艺术家做这两件作品就有道理了，否则一个是书法，一个是波普，没道理，其实是有道理的，当时激浪派对我的影响很大。然后我自己想做一个对书法的还原，我从中学时代就开始做实验，听着音乐写抽象的书法，我自己都做过这个实验，我想理解书法的本质到底是什么。第一遍《兰亭序》里边是特别符合的，有文学、有墨迹、有运动、有很多层面，也有我们对一个伟大的原作的崇敬感，就像我们其实没有办法平心静气地面对蒙娜丽莎一样，因为她变成了符号，我想做一个剥离和还原。所以《兰亭序》的临写，写到第十遍的时候大概就变成了一个纯墨迹，第二遍文学性就被破坏了，到了第十遍就是纯墨迹在起作用，有点儿像杰克逊·波洛克的画，时间性也被剥除掉了；接着往下写发现时间性回来了，这个时候书法完全是一个动作，因为看不见，连墨迹都不留下来了，全黑了之后，纯粹变成动作，变成笔锋的一种舞蹈；再往下做到后期接近一千遍的时候越来越成为另外一件事情，跟书法无关的一件事情，变成关于要不要遵守诺言的事情，因为我在第 800 遍的时候停下来没有人知道，只要我宣称是 1000 遍，或者我乱抹也可以。

沈：很多人也很好奇是不是真的写了一千遍？

邱：事实上是这样的，一个是是不是真的写了一千遍，一个是我是不是严格地临摹，第一遍我为了体面，而且要显示我小时候的书法功底，我肯定临摹得很认真，还有两张临得不好被涂掉。可是往后难道真的严格临摹了吗？你乱涂过来一千遍不是很快就可以做完吗？为什么要用五年时间做完这件事，所以最后变成对关于诺言，关于自由意志，关于这个事情的实践，如果要具体回答到底写了多少遍，我的回答是不知道，因为我写到后来算乱掉了。

沈：你也不知道到底写了多少遍。

邱：也许写了一千零几遍，也许写了九百多遍，到最后日记记乱掉

了，有一本日记本遗失之后根本不知道了，我知道大约的遍数，要么是九百多遍，要么是我写了一千出头。

沈：你当时写这件作品的时候有没有想过这件作品可能会延伸出这么多的意义来呢？

邱：刚才说的把书写还原到纯运动，这个在一开始想做这件作品的时候就想到了，但是意想不到最后会变成较劲，跟自己的诺言在较劲，那个是一开初完全没有想到的。

沈：这件作品对你以后的创作影响大吗？

邱：准确说我觉得不是被它影响，但是有一种东西是始终在的，就是我觉得有两条线索。一条是情感的或者哲学的线索，就是中国人对无常的敏感。我一开始讲到接力棒，这个也是无常的意思，每个人都知道自己会死，所以他这摊子事要交到下一代手里，这个都是无常感。中国人对无常，有一种特别的敏感，以至于我们描述这个感觉的形容词极其丰富，什么“沧海桑田”“白驹过隙”迎来送往，这种词汇非常丰富。最牛的意象是“鸿爪雪泥”，非常厉害，这种鸿爪雪泥的无常感在《重复书写一千遍〈兰亭序〉》这件作品里面，在我此后所有的作品里面都占了，没有一件作品没有这种东西，有的可能很隐晦，但是有的非常明显。

另外一条是我的创作主线即关于隐身，就是关于一个形象怎么从后面的背景里面冒出来，过了一会儿又消失掉了。隐和显，在我那种绘画里边，九十年代的那一批喷的，还有一批不是喷的，是画的，那种绘画里边就有，一直到我现在《竹席》里边也有，这个也是“隐”和“显”。当然“隐”和“显”这个话题说到底也是无常感，只是它表现为我们说到无常的时候更多的从时间来谈，从空间来谈表现为“隐”和“显”、“藏”和“露”，就是“此时显，彼时隐；此时隐，彼时显”，这其实是一个哲学命题，就是我们说现象学的现象，所谓的“现象”这个词就是像泉水涌出来一样真实，这个事情——其实我从小就特别喜欢看喷泉的水柱，就是那股水在那里，它有体积，它排开空气，占有一个体量。任何一个瞬间如果用一圈照相机同时摁快门拍下来，你可以翻成一个雕塑，变成一个对象电影，它就静态凝固了，可是它没有一刻停过，它不停地在动。我最喜欢看那个东西，一看那个东西我就出神，啥都不用干，可以一天到头地看那个东西，那个就是隐和显，同时也是无常，就是你能抓住的是一个非常快的瞬间，你会意识到梦幻泡影，这个东西是梦幻泡影，这个大概是我的创作里边最内在的一种东西，应该说这种东西从《重复书写一千遍〈兰亭序〉》开始完全有了，我承认它是一件成熟的作品，虽然那个时候我还是一个学生，但是我也觉得它在美术史上被过多地谈论了，我后来有很多作品都比这个要好、要丰富。因为这是一个学生的作品，可贵就在这里，它是一个非常幼稚的年轻人，把他理解的中国书法跟他理解的激浪派，诠释、表现在作品里面。后来我的作品会加入很多非常复合的，很多感性的东西。

沈：《重复书写一千遍〈兰亭序〉》这件作品其实很简单、很干净，很单纯地在你那个年代探讨了一个所谓的书法的本质或者是艺术的本质问题。

邱：或者又是观念艺术，又是行为艺术。

沈：或者是人的本质，很多东西很简单地体现在里边了，所以才会被很多人谈论，你后来的复合艺术其实更丰富，内容更加繁杂，那个时候反过来对于一般人来讲不知道抓哪个重点，他会看得眼花缭乱，包括你后来做的一系列作品当中，由于你过于旺盛的想象力和创造力，每一个地方都是星光灿烂，结果就隐没掉了。

邱：这个不就是显和隐嘛，这个也做，那个也做，最后你自己就隐身到里边。

沈：从书法到后来的影像、装置、行为、戏剧、多媒体、装置综合，你几乎全部去体悟，而且是实践，每一个实践的作品，单纯来讲应该说都是非常好的。反过来也就证明了刚才我们前面讲的，可能就是因为你太有才了，你太多才了。

邱：人们在庸俗的判断下就会容易攻击这样的行为，杂家必须啥都能做，他们就是不懂那个东西。

沈：现实社会很庸俗、很世俗、非常肤浅和浮躁，在这种情况下面，甚至有的人本来是玩摄影的，摄影玩不过你，本来是搞装置的，装置玩不过你，那个时候他可能会找一个这样的东西攻击你，觉得老邱不行，做的东西太粗糙、太杂、太乱，你是怎么看这个问题的？

邱：我当然饱受其害，饱受攻击。啥都干，人们当然非常乐意说，反正一旦你做的事情多，他们就说你不精，其实是有人多而精的，历史上也有过先例，比如达·芬奇。

沈：太多了，包括苏东坡，从书画到古琴、到围棋他都是高手，这是肯定的。这个我肯定非常认同和赞赏。记得你曾经出过三本书，关于当代艺术。当时三本是一套，这三本书出来以后，你说有两个改变，一个是你曾经有一个阶段说我不当策展人，所以我们就不谈“后感性”这些，因为要谈的你的东西太多了，还有一个是你说一般不轻易给人家写评论，给艺术家写文章，为什么？



邱：不写文章是因为我从一开始写作，我就对批评没有兴趣，其实我一开始写作是因为批评家胡说八道，我看着这事情明明不是这样的，我就跳出来写文章，看不下去了就写，碰巧我又特别能写。

沈：记得当时在《江苏画刊》上面，搞了轰动全国的几篇，关于意义问题的。

邱：九十年代最核心的理论论争，就是“意义问题讨论”。我到现在还在写作，我写上海双年展的策展笔记，我写《总体艺术论》，15 万字，马上就出来，我很自豪能写出这本书，这本书分成六章，提出基础理论，我在书的结尾说：“中国从延安文艺座谈会讲话之后没有原创艺术理论，我够勇敢，虽然智力不够，但是我胆子大，我来扔出一本，来作为大家批判的一个起点。”我不写评论是因为对我来说第一，智力的挑战不够；第二，性价比太低；第三，有的时候还得说违心的话。我做不到钱收了，照样骂你，这太狠了，这不是一般人能干到的，太厉害了，就是钱先打进来，卡号给你，要几千字就几千字，发给你，骂你的，你得用，画册得用，太厉害了，我做不到，我这个人很好，不是那种“坏人”。而且后来很烦，越来越多的人，连一些很烂的艺术家都来，我心里很鄙视，我不是很看得上的艺术家也让我写，这个就会变得非常痛苦，我这个人又不太会拒绝，干脆就做一个公开声明，公开拒绝，即使这样也有艺术家找来说“什么不写批评，就是价钱的问题，开个价吧”，我还受到过这种侮辱。

沈：后来写过吗？

邱：没写过，一直没写过，我现在如果会为某个艺术家写批评，那一定会是一篇推荐，或者说就是吹捧文章，肯定那个人是我的学生，我提携年轻艺术家，推荐我的学生。我不当批评家，我当赞美家。

沈：还是你教学的一部分。

邱：我推荐我的学生天经地义，一个老师当然要提携你自己的学生。

沈：就是推荐文章。

邱：就是吹捧和推销，很简单，我公开宣布那就是吹捧，你连自己的学生都不吹捧，你吹捧谁啊，这个是优良传统，老师捧学生就应该极度肉麻，不遗余力，往死里捧。

沈：那关于不策展呢？

邱：不策展是因为我当策展人也是被迫的，我也没那么爱当策展人，因为 1996 年的那种历史条件，我知道录像艺术很重要，从理论上，我参加完意义问题讨论，想直接鼓励那种感性的、现场的艺术，从政治上我知道录像艺术可以当做整个中国实验艺术走出地下状态的一个突破口，如果美院里边要有一个当代艺术专业，第一个专业一定是录像艺术。

沈：你为什么有这种敏锐的见识呢？

邱：研究历史就知道。科学技术是第一生产力，你不管姓资、姓社总要搞技术，总要高科技，所以你以科技的名义可以回避意识形态论争，这个小板块的突破，可以促使整个中国当代艺术被接受，被大众接受，被官方认可，走出地下状态。如果你一直在地下状态里面，你就永远会是使馆艺术，永远是警察来查封，警察查封完了，老外更喜欢，老外一喜欢警察又来查封，永远恶性循环。要走出这一步，我们得在国内公开展示，不是老是运到欧洲或者送到使馆，必须要破局，这个破局的点就是录像艺术。我当时非常清楚，做这个展览的时候特别明确，所以这个展览定在杭州，因为我知道我要影响谁，我要影响一所最重要的美术学院，用这个事情当突破口，结果 1996 年做展览，2001 年新媒体艺术中心成立，当时我以为十年之后能做成，结果五年就做成了，真的目的就实现了，历史的发展很快。当时我策展是因为我意识到这件事情得有人做，可是真没人做，那帮批评家还沉浸在别的情绪里边，没有认识到该做这件事，我就跳出来当策展人，碰巧我还有点儿组织能力，于是就做成了策展人，到 1999 年也是，杨福东、孙原、小刘炜这些年轻人很棒，但是没有一个成名的策展人和批评家关心他们，没人给他们一个理论上的引导，于是我做了“后感性”这个展览，其实我又是被迫地成为策展人。第三个展览也是，南京的葛亚平要做双年展，朱彤和左靖他们去找我，我说我不想做，他们说你如果不想做，老葛会叫谁谁谁做，我说那个人不行，我来做。唉，全是乱七八糟的责任感，就是我知道那个人做肯定是年轻艺术家要给他送礼就能参展，该被发现的年轻艺术家不会被发现，会是很令人沮丧的一件事情，我看不了这个事情那样就发生了，于是我就跳出来做。所以每次当策展人都是被迫的，但是我很不爱当策展人，当策展人很容易当得心力交瘁，特别是我特别不善于拉赞助。我作为艺术家、策展人在工作里边，写作我没有问题，理解局面我没有问题，提出策展论述都没有问题，摆布空间我最擅长，我自己是装置艺术家，就是拉钱这个事情我太痛恨了，我太不擅长了，所以 2005 年我决定宣布我不做策展人，很大程度上有两个原因：一个是 2003 年以后 798 开始起来了，这些人，皮力、卢杰、李振华他们都在做独立艺术空间，我发现有一批挺专业的好的策展人出现了。所以我那个时候就把李振华叫来，把我手里的所有的录像艺术资料拷给他，说着：“新媒体艺术的组织部长这件工作从今天开始移交给你了，你管好这一摊子事，我退休了”，真的有这么一件事，后来他觉得不够，又雇了我

一个学生当助手，专门在我的工作室扫描我的东西，用我的扫描仪，扫描各种材料，现在最全的材料在李振华手里。我就觉得有一些挺专业的策展人出现了，我可以专心去做艺术家了；另一个很重要的原因是，我在策展这件事情上所实现的责任感，创造力，通过教学得到了满足。因为 2003 年我开始回美院教书，一回美院我就写了一篇文章，叫做《合格的美术学院教师应该接受策展人训练》，其实每一个课程我都是当做一个展览在策展的，因此也可以说这么多年来其实我也没停过策展，因为我没停过教书，每一个课程都是一个策划，课程结束之后也都是一个展览。

沈：每个项目都是一个展览。

邱：对，而且我把策展的办法用到执行我自己作品的时候，作品就变成了项目，像“南京长江大桥”是一个巨型系列展览，我开始把策展的能量用来做作品，做成了巨型的项目，“长江大桥”是一个策展，就是做这种项目，这又是“互济”，策展人的精力，当时的那些付出最后对你的创作还是有帮助的。

沈：这次你担任上海双年展的总策展人，你这次做双年展的总策展人也是被迫吗？

邱：应该说也是，首先，上面我列举过名字的很多我认为挺好的策展人，现在都在开画廊，不适合当策展人，要不然轮不到我。2004 年我就参加那一届上海双年展，给他们提过一些建议，关于做城市馆什么的建议。

沈：我们也聊过。

邱：前几年就聊过这个事，很痛心，今年有这个场合，场地这么大，有点儿不用我这一计不行了。

沈：自己也有点儿动心。

邱：其实我知道做上海双年展这样的巨型展览，等待我的肯定是一场炼狱，当然如果我做，我肯定是做这件事情，做我本来就想做的事情，可应该说也是被迫的。

沈：这会不会是你做策展的一个告别的演出呢？

邱：不会的，因为我会一直教书，我会策划学生的展览，教书我肯定不会停，会教一辈子，教到死。

沈：回到定位首先你终身是一个老师。

邱：终身学生。

沈：终身是老师和学生。

邱：这样才构成接力棒，我的老师陈嘉映每次去杭州上课，我都跟着再听一遍。他每回讲法都不同，我每次都受益无穷，而且还以大弟子的身份当护法，课间休息期间赶紧上去递烟，有学生提问，不让老师走，我赶紧呵斥，救老师，让他休息。所以我到现在也还在当学生。

沈：回到上海双年展，你这次做策展人会不会对你的创作有影响呢？你怎么去平衡这种关系？

邱：有影响，这个双年展因为规模大，定好了日子，当然在创作的时间上有影响，但是好像我现在“互济”和互相滋养已经出神入化了，我就想了一招，而且很本能的、很自然的，每当我碰到有两件事情争夺时间的时候，我已经非常本能地就是把它们变成同一件事情，比如说我今年有 Hugo Boss 奖的提名，Hugo Boss 奖的提名要做一本画册，这本画册里面除了一篇文章和插图，有 6 个页面是叫做“艺术家计划”，6 个页面怎么介绍我的作品呢？我介绍《长江大桥》一个作品也得 600 页，我就想我画地图，画一张总体艺术地图，画一张长江大桥地图，画概念地图，只有这个办法能让人们知道我是谁，我上海双年展也画地图，于是我就画了上海双年展的地图登在 Hugo Boss 奖的画册上面，两件事情一起做掉了。上海双年展的画册我不会写一篇长长的文章，就是一系列地图，可能会有十张。

沈：问题是这个地图需要经过你的阐释，它才可以叙述。

邱：我现在是用英文画的，如果有中文版本，其实可以不阐释，我也可以加上小小的注解，所以在上海双年展的展厅里边会有我画的巨大的地图，一个小注解贴在边上，每一个板块前面都有一张地图，然后放一个小小的注解，这个是我的策展方式。这个策展方式源于我本身是一个艺术家，别的策展人画不了这么一张地图，我还是版画系出来的，画地图简直就是我的老本行了。于是我就用画地图的方式来策展。我把这个地图交给我的联合策展人，交给别的参展艺术家当做一种催化剂、当做一种发生器，概念的，当作脑力激荡的一种工具来使用，当做一种交流工具来使用，这个本身已经成就了一种独特的，实验性的策展方式，所以又开始互相滋养，对我创作的影响其实挺明显的，我就等于把一系列画地图的计划提上了议事日程。6 月份还准备在欧洲做一个画地图的个展。同时，那个展览等于是在给上海双年展做宣传。

沈：最有意思的是你现在找到了一个好的方法论，这个方法论就是把你的教学、策展、你自己艺术的创作都融为一体，变成一件事情。每一件事情之间相互滋养，这是你的方法论上的一个重大的成果。

邱：就是完成了这件事情，从此开始互相滋养，好像我都觉得没有什么问题。

沈：非常好。我讲这些最终还是要回到你的艺术来谈，你是什么情况下创作“光书法”的呢？

邱：创作“光书法”的缘起是 2002 年我跟卢杰一起策划 “长征”的时候，在广西乡下田埂下抛锚了，完全没辙，而且田埂伸手不见五指，大家等车来救援的时候无聊，就开始拿头灯画画、写字，因为无聊就开始玩儿。这是 2002 年的 6 月份、7 月份。到了 2002 年的中秋节，我就发现原来我有某种能力，因为我从小学篆刻，我写反字很厉害，我就是可以，我小时候临摹过一千个汉印，我是可以把这个字反过来写的，别人只能用手电筒画一个圆圈，画一个天使的光环，我是可以用来写字的，而且可以控制它，使它反过来以后，被照相机拍下来，反过来以后变成一个很漂亮的书法作品，因此这种可能性在我身上存在。如果不是学过书法的人，只能像毕加索那样画个抽象画，就因为我不但写书法，还学篆刻，还是学版画的，我就天生被训练会写反字，自然就有了“光书法”创作的机会。所以 2002 年的中秋，我做的第一件“光书法”，就是我坐在那里写我所能想得起来的所有的名字。

沈：《星空》？

邱：《姓名星空》，那是第一件“光书法”作品，其他都是后来的。这个事情后来就变得很伤情、很感伤，我坐在这里写字，我的朋友沈小闽帮我摁快门，我写到后来就开始写我所想得起来的名字，写我的那些已经死了的书法老师们的名字，最后沈小闽说把他刚分手的女朋友也写上吧，反正你也认识她，最后这个事情变得很煽情，慢慢想起一些已经死掉的人的名字，就变得很感伤。然后我就发觉写得不够好，我就继续练习、继续锤炼，甚至改进手电筒。

沈：后来有笔触了。

邱：为了这个飞白、虚实浓淡，我用黑卡纸先把手电筒挡起来，可是这个光，如果直摄镜头里边会像星星一样撕开来，就得贴层硫酸纸，贴了一层硫酸纸我再把硫酸纸撕掉一条小缝，这样就有飞白，有中锋了，最后有几张，像那张《元宵》，写的真的跟毛笔写的一模一样，而且你发觉 CCD 对光的敏感就像宣纸对墨的敏感一模一样，可以非常敏感，速度快、速度慢都留下，全都能够体现得出来，这个事情就越来越丰富，一直到做出了《二十四节气》。

沈：从你的《重复书写一千遍〈兰亭序〉》到《光书法》，然后是“记忆考古”倒写书法，这里边有一条线索，书法始终作为你创作当中的一个媒介，一个手段。

邱：我把我自己的工作分成三个东西，一个最内核的就是我不需要跟别人合作，我自己一个人玩儿，没人理我，我也会不断地练习的，那个东西叫修身，它是书法和摄影，书法和摄影都是用来理解时间和空间这些基本的哲学问题的。对我来说书法是一种电影，是一种时机媒体，我们看一张绘画作品时，画面的不同局部是同时进入你的眼睛的，但是书法不是，书法是从第一个字看起，有一个文字认读秩序。你从第一个字认，一拖长了以后相当于快进，抹掉相当于暂停，顿一下，然后又快进又暂停，就是你看这张书法需要 8 分钟，看他这张需要 12 分钟，好像是固定的，不像绘画那样。绘画，心理学家的研究也说人们总是先看眼睛，再看手，再回来看嘴，然后下来看领口，可那是很微妙的，没人知道是真是假，没法统计。

沈：不同的画面秩序也不一样。

邱：对，但书法的秩序是时序，这就是为什么我在毕加索用手电筒创作那个作品之后，我还敢用手电筒来写字，因为我背后有中国书法撑着。就是说毕加索的那个画面，其实花了五分钟才拍成，但是对你来说这五分钟没意义，只有最后那一秒钟成立，曝光结束那一秒钟成立。但是书法不是，因为我从这个字写起到那个字结束，我在跑过去的过程中，等于是画面的这个部分是第一分钟，最后一部分是第八分钟，是有过程的，因为我有书法底子，因为我写的是字，所以我敢在毕加索那个作品照片那么出名之后，我还敢接着干，因为我背后是强大的传统，书法跟摄影，两个东西，我现在又融在一起了。或者我会用理解录像的方式理解书法，就是书法的墨迹，书法是什么东西呢？其实看书法特别像看一个电影，特别不像看一个绘画作品，我对书法的理解完全是用录像在理解，那是因为我做过录像艺术，别的书法家不会这么来想书法这个事情，书法跟摄影是我最内在的修身的东西，另外我会做很多装置，会制造一些物质，要去理解我们和日常物品的关系，这个部分我把它叫做“造物”，做大装置、小物品，小装置、画画，这个部分都属于造物。

沈：为什么叫造物呢？

邱：造物就是你必须跟物理世界保持一个关系，其实造物也是修身，而且必须依托物来完成自我建构，而且理解，其实这些物都是你的学习对象，动物是你的学习对象，植物是你的学习对象。你慢慢地理解了，通过切割这些木材，把它变成木皮书；按照年轮做成多米诺；你发现每一棵树都是两条河。它们汇聚在地面，底下的树根是一条河流，上面的树梢也是一条河流，都是水的通道，每一棵树都

是水的通道，都是河流。你在造物，你在接触树木的过程中，你理解了这个事情，所以它是一个镜像，两条河流的镜像，跟树枝系统，上海出海口就在树木跟地面接触的点，下面是另外一条河。你在切磋、琢磨，跟这些物品互相触摸的时候，你在懂道理，因为这里边藏着物理，不是 Physics 这个物理，是事物的道理，藏着很深层的世界的道理在这里边，所以造物是必需的。而最外围的是肇事，可是所谓最社会性的事情，最后发现最外围的肇事就是最好的修身，所以又绕回来了，互相滋养，就是带着在乡下的酷热的粗糙的地面的磨砺，伤痕累累回来了，书法又厚重了。正因为你有书法跟摄影撑着，然后你通过这样的练习，倒着写、反着写，长时间曝光，在夜间观看世界，你看一个东西的眼光都不一样了，因此你才能输出一种新的眼光给你所“肇”的那个事，你“肇事”的社会。你就不是在做一个医务人员要做的事，不是一个消防队员要做的事，你做的就是一个艺术家要做的事，因为你在提出新的看世界方法，新的视觉方法，这个是因为你内在地，每天在进行这种磨炼，你从思维深处就把自己变成一个想问题的思考着，因此你才可能对这个现实有所贡献，反过来这样的现实能够滋养你。

沈：你的修身就是在现实当中。

邱：有很内在的部分，但是必须接在一起，所以变成从内到外不断地循环。修身、造物、肇事。

沈：不再是所谓传统意义上的图像。

邱：其实中国传统意义的修身也是那样修身的，颜真卿就是在“安史之乱”里面修身的，王阳明就是在他的打仗里面修身的。只是我们当代文化对传统文化进行了一种扭曲，把它扭曲成听听古琴泡泡茶而已。

沈：这个肯定是当下社会极其庸俗化、小资化和肤浅化的产物。

邱：其实泡茶也是这样呀，日本人把泡茶变成一种仪式，变成日常生活之外的一种东西。在我们闽南，农民下地干活带着茶具，建筑工人从脚手架上下来，下面小板凳上就是一套茶具。没有那么多作态，但是日常生活中的必需品。如今大家假装坐禅，假装搞枯禅，其实我的想法比较接近狂禅，就是必须用最激烈的方式、最猛烈的方式完成修身。

沈：你这样的一种修身对我们社会上比较装的修身有很大的批判性和革命性。

邱：不知道，我觉得自古以来真正的修身都是这样的，孔子讲修身也是在这种很具体的社会里边谈修身，从来不是避世的，从来不是自我阉割的，不是压住可能性的。这个其实跟我的画面有点儿像，我们说无常，有一些人的画很虚，我的好朋友张颂仁很推崇邱世华的画，张颂仁把我带到他家指着墙上说：你看画得多好，我说这没画啊。这太装了，大家非得假装在那里边很有感悟，其实这件事情很装，我说的无常其实是一个活泼的状态，就是我喷绘的那种画，其实意象极其繁密，有点儿像煮开水，每个地方都在冒泡，每个泡儿又在迅速地消失掉，不是古井微澜，不是一潭死水的“无为”，那种心如枯井，不是那种枯禅式的不动，它是动态的，它是活的、动的，不停地在动，可是依然在这里边抓一种无常感。

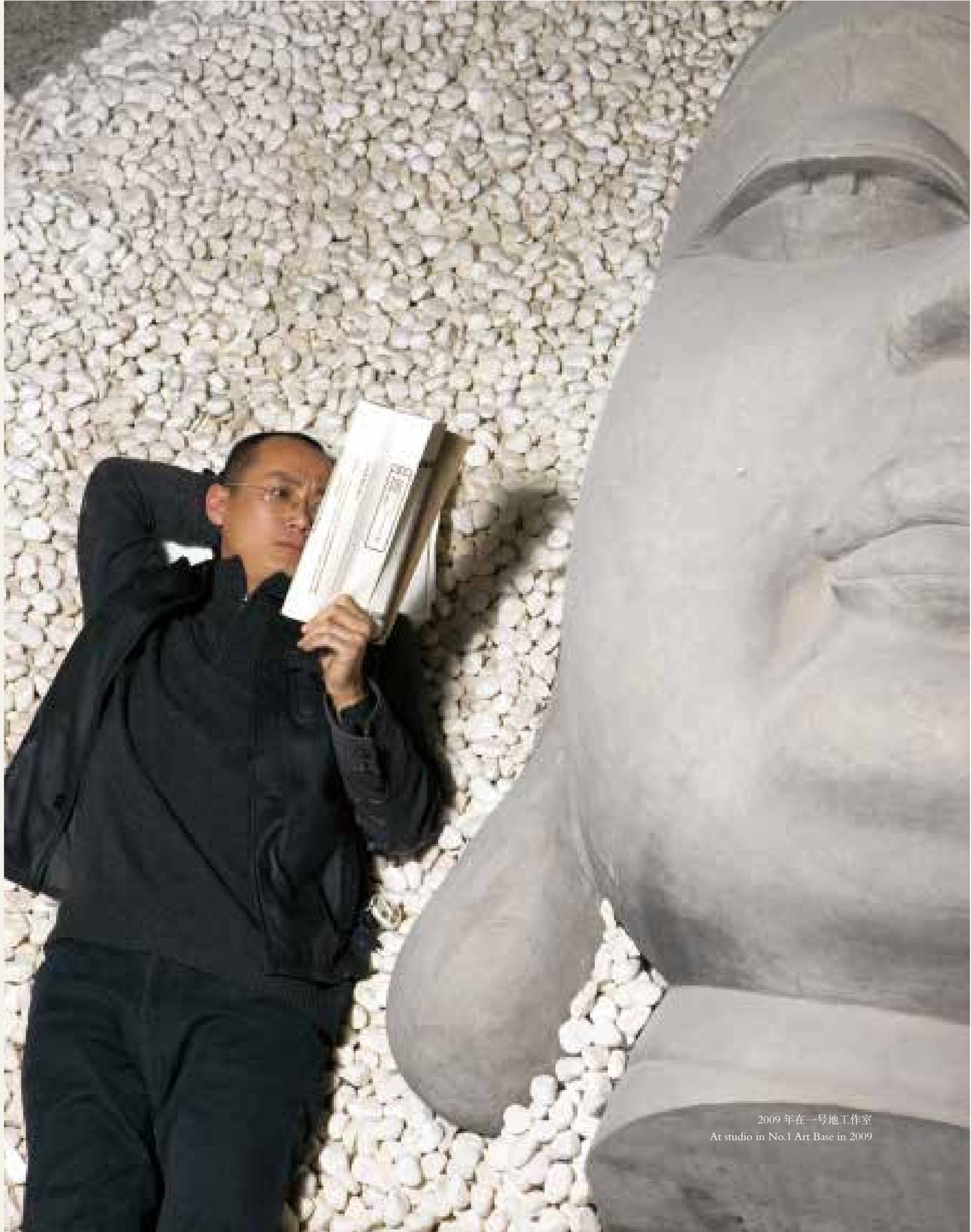
沈：你作为当下的一个文人，要是说有一些纠结，或者你的责任、纠结、苦恼，你是怎么看这个问题的？

邱：不太有什么苦恼吧。

沈：没有什么纠结的，像你讲的你在接力过程当中已经找到了你的生命的东西。

邱：2005 年的时候我在英国读到梁启超的东西，他说人无所谓成，无所谓败，因为败于你可能成于彼，败于此可能成于彼，成败不必在我，因此人就没有成败心，没有成败心就不患得患失，就无所畏惧。我什么都可以干，我觉得我看明白了，所以没有什么可纠结的，就是说该解决的都会解决，可能你做不到，但是你用心去做。无畏的，哪怕明天就死掉也没有关系，也不怕。我知道家人和学生们他们会把我的笔记本翻出来，该发表的都会发表，我没能做完的，他们接着做就是了。因此心里边没有什么真正意义上的恐惧，也没有着急。我会非常节约时间，想尽可能地多做事情，但是我不着急，我知道我做不完，我已经付出很多爱，很多我爱的人会帮助把这些事情做下去，而且会在这个基础上又长出新的事情，并且这个事情也不是你的，我也不过是在做我老师交待我的事情，是这样一种状态，不会有特别的纠结、恐惧这样的事情 ◎





2009 年在一号地工作室
At studio in No.1 Art Base in 2009

# Mutual Benefit and Connection: Conversations Between Shen Qibin and Qiu Zhijie

Shen Qibin and Qiu Zhijie

Shen Qibin: So I come straight to the point, as an individual, what position do you put yourself in?

Qiu Zhijie: I do not care about individual position very much. Chinese has a special way of thinking; I call it the "Relay Baton Thinking," and in fact it conveys the same meaning as "sons and grandsons never come to an end," said by Yu Gong. Europeans usually have a very strong sense of monument. They care more about "immortal": however we care more about "endless." So the immortal Tai-hang Mountains encountered the endless Yu Gong family and then were destroyed by them. Chinese regards history as a belief. They do not believe gods but history, which is as I just said: "the endless."

Such feelings became more obvious after I became a teacher: The things I did were not individual. Perhaps I was just doing the same things once done by most of my teachers in a new way. There were no so-called successes or failures in career. If I could not finish it, my students would follow my steps. It is a relay baton. It may be a relay starting from three or four thousand years ago and still going on nowadays.

Shen Qibin: In this aspect, you have clearly told me your individual position. You are a relay baton, or a switch in the inheritance of history. But in the aspect of phenomenon, you are not merely an artist, but also a critic. You are not only a planner, but also a teacher. When various identities are concentrated in you, people will usually be confused about which way they should choose to recognize you. Besides, you did every job so well that your peers were close to losing their jobs. In such a situation, have you ever been ambivalent or miserable about your status?

Qiu Zhijie: Rarely, just in some moments.

Shen Qibin: What kind of moments?

Qiu Zhijie: After all, I have never been a worker or merchant. Basically my status is the scholar in Chinese traditional meanings. Su Dongpo is a calligrapher. When he invites Qin Shaoyou and Huang Tingjian to his house to enjoy poems and music, he also becomes a planner. In addition, he is a government official. There is an interesting point in Chinese wisdom that it does not divide people into different groups by branches. On the contrary, the object of all Chinese wisdom is the so-called "Dao." One can obtain Dao by reading the classics as well as chopping wood and slaughtering cattle. As long as he thoroughly understands the Dao, he will be able to do any other thing and do it well. Otherwise we will not be able to understand why Xu Wei commands Qi Jiguang to attack Japanese pirates, why Wang Yangming is a God of War and why the scholar Zeng Guofan can become a marshal after being granted an army, never having attended a military school.

Shen Qibin: In this respect, ancient Chinese scholars are not the so-called "specialists" in current days; they are "all-round talents." It is the so-called tradition in Chinese culture.

Qiu Zhijie: What we want to achieve is the principle that runs through it all. The object of study is to understand Dao. On the basis of principles, all things on earth belong to a single principle. If you can do business well, you will have the ability to lead a troop. If you can lead a troop well, you will have the ability to read books. If you've read a lot of books, you will be able to make paintings. You will be all-round. The aim of study is to obtain comprehensive knowledge. To a large extent, this is why I call my job the "Total Art." I want to change its name to be the "Guantong (Connection) Art." What I want to say is the meaning of connection. In the aspect of connection, I have never really been anxious about this lifestyle. The capitalistic recognition system prefers to attach labels to everyone. However people are exactly opposed to materialization. Everyone should try to achieve the possibilities given by his talents. He should try to develop himself comprehensively. It should be mentioned that such an idea of exploring one's talents appears first in China, then in Leonardo Da Vinci, and then in western world, which is why I have never been anxious about anything.

Shen Qibin: If you were anxious about something, what would it probably be?

Qiu Zhijie: I may worry about time when I once have not found a good way to go. Surely I will see some artists keep drawing the same style of artwork, and rapidly accumulate wealth. Then their remaining time is spent on social activities which quickly bring social influences to them. After that they may cross another boundary and become celebrities etc. My method is a little different. Their method is more or less like piling bricks: keeping piling bricks on a single spot and quickly reach a quite high height. However when I come to play this, I place a brick to the east and another to the west. I have to spend much more time than other artists do, because what I want to build is a pyramid. This pyramid shall have the same height as that of the brick piles at the single site. So my workload is six times larger than that of others, or even larger. As a result I will find that time is insufficient. As time goes by, I gradually understand that building a pyramid is merely slow in first stage. The higher the pyramid is, the faster I can build it and the sturdier it will be. In the end the pyramid cannot be pushed to fall. However just a kick to the bottom of brick piles will break them down. No one can collapse a pyramid with a kick. In fact I'd like to suggest young artists to work in this way: build a large career foundation even though it takes more time. Great minds always mature slowly. Only in this way can they achieve a greater success, and the anxiety of time will disappear at last.

Shen Qibin: When did it disappear?

Qiu Zhijie: It disappeared in 2003 when I started to be a teacher. It was at that time my anxiety reached its peak. I had to go to Beijing to be an artist and travel to Hangzhou to do teaching. Afterwards I finally understood that if I did not do teaching, I would never be able to so comprehensively think about all the jobs I have done. I would never give up what I should give up and strengthen what I should strengthen. I might never have the chance to connect all my theories one by one, because when you're faced with a young man, you cannot speak without thinking. The role of teacher enabled me to fully rethink my role of artist. What about if the situation was reversed? From beginning to end I was active in international activities. I would bring the freshest first-hand materials to students and sometimes even brought them directly to the sites. As a result, my role of an artist was the premise of my role of a good teacher and my role of a good teacher was the premise of my role of a good artist. One day the two things begun to nourish each other and I didn't even know how I did it. Before long, being a teacher and being an artist were nourishing and benefitting each other. It seemed that my personal creation also entered such a state. Because I was a calligrapher, I could use videos in this way. Other video artists would not use videos in this way. And because I was a video artist, I was able to do writing in this way. Other calligraphers would not do writing in this way.

Shen Qibin: So now you see everything clearly?

Qiu Zhijie: It is too early to say clear. Clearness is my goal. Now I gradually start to really feel like I enter a state of mutual nourishment which has no contradiction or conflict. It is a state of mutual nourishment. I have a very specific example: When I do teaching, I never teach knowledge that I totally understand, only the things I am not quite clear about. I get them clear by talking about them with students.

Shen Qibin: Such behavior will influence your own values and you are continuously adjusting yourself. For most people born in the 1960's or 1970's, although they have lofty ideals, the also have Western egos and individualism in their mind. Such individualism is especially significant in the mind of these so-called successful artists. By way of education, and by the influences of students and teaching, you rethink and change your values.

Qiu Zhijie: That's right. Teaching can give you a very strong sense of community. Because of my clear viewpoints, my teaching is sometimes misunderstood as a kind of domineering teaching. In fact I am very democratic in my classes. Basically I use exchange and sharing of opinions to form a "learner's community." Democracy is in fact a kind of productivity.

Shen Qibin: Teaching  Surely has a great influence on your artwork.

Qiu Zhijie: Exactly. Nowadays some young teachers are still very miserable. They believe that teaching will hinder artistic creation and artistic creation will make teaching impossible. However when I finish a class, my creation steps up to a new height.

Shen Qibin: That is very interesting. They are just as you said, the nourishment, mutual benefits and connections between things.

Qiu Zhijie: Just think about it. Wang Yangming's study of philosophy must have influenced how he led his troops. Only with a clear understanding of philosophy can a general be able to lead an unbeatable army. It is a style of Chinese self-cultivation. His expense and gains are in the same process. I like the sentence said by Beuys very much: "I use consumption to nourish myself." The help you give to others in daily life will turn out to help you.

Shen Qibin: What was the initial motivation and thinking behind the creation of  "Copying the 'Orchid Pavilion Preface' 1000 Times" ?

Qiu Zhijie: It is very natural for me. I was cultivated to be a calligrapher when I was a child in the very orthodox and classical expository teaching method of Chinese calligraphy. In fact I met and knew the local calligraphy predecessors of my hometown in the Cultural Center. Because I had a wide knowledge of ancient Chinese prose, they liked me and quickly made me as their disciple. I not only studied calligraphy but also practiced meditation with the monks there. I ground ink by their side for whole day without talking about calligraphy. After that they would start writing. Very soon the ink I had ground for whole day would run out. When grinding ink, I had to press it hard and push it gently without making a sound. I pressed very hard. I listened without making even a bit of noise. After I finished my work, they would write something like "Pleasure of Metal and Stone" or "Predestined Relationship of Calligraphy and Painting." Some of them wrote poems. It was the surrounding in which I grew up. Some old gentlemen even used red bricks as paper and used water as ink to

practice calligraphy, which was their daily homework.

Shen Qibin: Why did you repeatedly write the poem1000 times?

Qiu Zhijie: Western arts, including Beuys and Fluxus, had the largest influence on me when I was at the China Academy of Art. "Copying the 'Orchid Pavilion Preface' 1000 Times" was my combination of calligraphy memories and Fluxus. I wanted to make a revivification of calligraphy and I wanted to know what the essence of calligraphy was. When I wrote the first time of Orchid Pavillion Series I had a very comprehensive feeling in my heart including literature, ink marks and movements as well as the respect of a great masterpiece. It was just like how no one can be calm when facing the Mona Lisa. However the Orchid Pavillion Series became a kind of symbol, so I wanted to dissect and revive it. When I wrote the second time, the literariness was destroyed. And when I wrote the tenth time, only ink marks were left there. It seemed to become a painting of Jackson Pollock, removed from timeliness. When I continued to write, I found that the timeliness came back and the calligraphy at that time became a single action like a dance of brush tip. When I had written it 1000 times, and I felt that I was doing a completely different action which had no connection with calligraphy. It became a matter of whether to keep my promise or not. No one could know whether I stopped at 800 times or not. As long as I claimed that I wrote 1000 times, whether I really wrote 1000 times did not matter a lot. I could even doodle on it.

Shen Qibin: Many people were curious about whether you really wrote it 1000 times or not.

Qiu Zhijie: The fact was like this: one aspect was whether I really wrote 1000 times, the other was whether I copied the text strictly. When I wrote it the first time, I was sure to copy very careful to show my calligraphy skills trained from a young age. But should I continue to copy so strictly? Was it sooner to just scribble 1000 times? Why did I spend five years to finish it? So in the end it became a matter about promise, free will, and commitment to this piece. I might have written more than 1000 times or 900 times. My diary was a mess.

Shen Qibin: Did you ever consider that so much meaning would be derived from this artwork when you were writing?

Qiu Zhijie: Returning writing to pure movements, I got this meaning at the very start. But I did not consider that I would have to struggle with my promise.

Shen Qibin: Did this composition have a great influence on your later works?

Qiu Zhijie: To be precise, I was not influenced by this artwork but a thing that was always there. I reckoned that there were two clues. One was the clue of emotion or philosophy, which is Chinese people's sensitivity to impermanence. At the very start I talked about a relay baton, which was also a sense of impermanence. Every one knew that he would die, so he passed on his career to next generation. This also comes from the sense of impermanence. Chinese has such a special sensitivity to impermanence that the words to describe such feelings were abundant, such as "ocean becomes land after a few years," "time flies like a white horse running," "the one who comes will leave in the end" etc. The most awesome one was "Life is like the snow marks of a swan goose." Such feeling of impermanence appeared in "Copying the 'Orchid Pavilion Preface' 1000 Times" as well as all my compositions afterwards. All of them had such feelings. Some of them might be very obscure, but some of them were very significant.

Another main line of my creations was about invisibility. It was about how an image appeared from the background behind it and then disappeared. The invisibility existed in the paintings of the 1990's as well as those of my bamboo weaving series. It was the topic of appearance and disappearance. Of course the essence of this topic was also impermanence. We often talked about impermanence in the level of time. However in the level of space, impermanence was shown by appearance and disappearance, hiding and revealing. It was about "appearing at this moment and disappearing at that moment; disappearing at this moment and appearing at that moment." It was in fact a topic of philosophy. The very short instant you could seize was a dream of a bubble, which was the most inner meaning in my compositions. Such a meaning was established in "Copying the 'Orchid Pavilion Preface' 1000 Times." I admitted that it was a mature creation although I was just a student at that time. I thought it was over-discussed in art history. Many of my following compositions were better, richer and more sensitive than this one.

Shen Qibin: Actually, "Copying the 'Orchid Pavilion Preface' 1000 Times" is very simple, clean and pure in your time. It probes into the essence of calligraphy, art, and human nature. Many things are easily shown in it, and that's why it is discussed by so many people. Your later art is more colorful and more complicated. However, common people cannot know which one is the main point of the artwork and their eyes become dazzled. Your excessive imagination and creation add highlights to every corner of your following series, and submerges the main point in the highlights. You comprehended and experienced nearly all things in the artwork, such as calligraphy, video, equipment, behavior, drama, multimedia and device assembly. Such a composition of practice is excellent in the respect of pureness. However, I have just talked about it. Perhaps you are too versatile that professional photographers cannot win you in taking photos, and the professional equipment designers cannot win you in designing. So they may attack you in such ways: Mr. Qiu is not excellent for his work is too rough, too mixed and too disorderly. What do you think of this problem?

Qiu Zhijie: I suffer a lot from these verbal attacks, which are caused by vulgar adjustments. If you create too many things, they will say that your work is not exquisite. Actually some artists' works are both abundant and exquisite, such as those of Leonardo Da Vinci.

Shen Qibin: There are many examples including Su Dongpo, who is good at calligraphy and painting, Ku Chin as well as Wei Chi. As a result, such artists really exist. You said that you are not a curator at one point, so here we do not talk about "Post-Sense Sensibility." There are too many things I want to talk about with you. You are not a curator and you generally do not write comments on artists. Why?

Qiu Zhijie: I will not write comments because I have no interest in criticism. I wrote comments at the very start because I saw critics talk nonsense. When my opinions were clearly against those of the critics, I would jump out and write comments. I could not stand the nonsense. It happened that I was especially good at writing.

Shen Qibin: I remember that you wrote several comments about meaning in Jiangsu Art Monthly, which shocked the whole of China.

Qiu Zhijie: The most central theory debate in 1990s was the debate of meanings. I am still writing about it now. I am writing the curator notes for the Shanghai Biennial Exhibition and the basic art theory of On Total Art. I will not write comments because firstly, the challenge of intelligence is not enough for me. Secondly, cost performance is too low. Additionally, sometimes I have to say something against my heart. Besides, I will have troubles after I write comments. More and more artists, even some lame artists will invite me to write comments. I disdain them in my mind. The comment invitations of lame artists make me miserable, and as I have no skill for rejection, I issue a public statement that publicly refuses all comment invitations. Even so some artists still come to me and say that "You do not write comments? You care about the price? Just tell me how much you want." I have suffered from such kind of insults.

Shen Qibin: Have you ever written comments afterwards?

Qiu Zhijie: Never. If I wrote something about an artists, it is either a recommendation or a puff piece. And the artist must be one of my students. I'd like to support young artists and recommend my students. I'd like to be an encomiast instead of a critic.

Shen Qibin: It is also a part of your teaching. But why do you refuse to be a curator?

Qiu Zhijie: I used to be a curator because I was forced to do such a job. I have no enthusiasm for being a curator. I did it just because of the historical circumstances in 1996. I knew that video art was very important. In theory, I wanted to encourage the sensitive and on-site art after I finished my debate on the topic of meanings. Politically, I knew that video art could be the breakthrough point of Chinese experimental art is that it is no longer solely underground. If there were a modern art major in China Academy of Art, it would be a video art major.

Shen Qibin: Why do you have this kind of discernment?

Qiu Zhijie: The reasons were in the history. Science and technology is the primary productive force, both Capitalist and Socialist societies need the high-tech industry. Therefore, any discussion in the name of technology may avoid the ideological dispute; the development of this segment may speed up the process of the Chinese contemporary art being accepted by the mass people and the official channels, therefore coming out of the underground situation. If the underground situation does not change, Chinese contemporary art will stay a form of "embassy art" - the more the cops keep seizing the shows, the more westerners like the shows, because of this liking, the cops want to seize them even more, this is a vicious cycle. In order to take the first step, we need to have public and open exhibitions, instead of shipping the works to Europe and to the embassies, we need to make a breakthrough, and the point of breakthrough is video art. I was very clear about this when I was planning for the show, therefore I set the exhibition location of Hangzhou, as I know who I want this show to influence - I want to influence one of the most important art schools, and use this exhibition as a impetus. As a result, the show was held in 1996, and in 2001 the New Media Art Center was established. It took only five years to accomplish, initially I thought I would need ten years. The development of history is very fast. I became a curator at that time because I noticed that someone had to be a curator, but really no one wanted to be a curator. Those critics were still wandering in other emotions without anyone noticing that someone needed to do such a job. So I jumped out to be a curator. It happened that I had some organizing ability. That's why I became a curator. The situation was the same with that of 1999 when some young and excellent artists like Yang Fudong, Sun Yuan and Junior Liu Wei came out without any famous curators or critics caring about them, or giving them theoretical guidance. This was why I organized the exhibition of "Post-sense Sensibility," and I was again forced to be a curator. The third exhibition in 2005 was also like this. Ge Yaping wanted to make a biennial exhibition. Zhu Tong and Zuo Jing came to invite me to be the curator. I said I did not want to be a curator. They said that if I refused, Mr Ge Would ask this or that to curate the exhibition. I found that they were incapable to curate a good show, so I would be the one in charge. Alas, what a messy sense of responsibility! I could not endure that the exhibition would turn out that way, so I jumped out to take over it. I've been forced to be a curator time after time, but I really hate that role. What an arduous job to be a curator! Especially I was so bad at getting sponsorship. In 2005, I announced that I did not want to be a curator any more. On one hand I reckoned that as professional curators appeared, I could fully concentrate on my job as an artist. On the other hand, that the essential sense of responsibility and creation that came from my role of curator was obtained again by teaching. When I first returned to China Academy of Art I wrote an article entitled "A Qualified Art

Teacher Should Receive the Curator Training." In fact I regarded every class as an exhibition, so one may say that I never abandoned my role of a curator during those years. As every curriculum is a curatorial process, and after the completion of each class, there will also be an exhibition.

Shen Qibin: Every project was an exhibition, too.

Qiu Zhijie: Yeah. When I applied the skills of organizing exhibitions to creating my artworks, the artworks became the projects. Take the Nanjing Yangtze River Bridge for example, it was such a huge exhibition. I had begun to use the energy of organizing exhibitions to compose artwork, and I accomplished such a huge project. The Nanjing Yangtze River Bridge was a kind of exhibition. Performing such projects was mutual beneficial. The experience of being a curator and the devotion of that time helped my creation.

Shen Qibin: Will it be a farewell performance for your curator career to be the Chief Curator of the coming Shanghai Biennial Exhibition?

Qiu Zhijie: No. I will continue to be a lifelong teacher. I will continue to organize students' exhibitions. I will definitely never stop my teaching. I will teach until the end of my life.

Shen Qibin: Back to the topic of personal position. You are first and foremost lifelong teacher.

Qiu Zhijie: A lifelong student.

Shen Qibin: Back to the Shanghai Biennial Exhibition, will it influence your composition to be the curator? How will you balance these relationships?

Qiu Zhijie: It will influence my composition. The biennial exhibition is very huge. The date is confirmed. Of course the exhibition will occupy my composition time. But I have become spiritualized in producing mutual benefits and mutual nourishment. I have the idea to settle it. It is very instinctive and natural for me to integrate two things into a single thing when they have to be done at the same time. For example, I was nominated for the Hugo Boss prize this year which requires me to make a catalogue containing an article and pictures, totaling six pages called "the Artist Plan." How can I use six pages to introduce my artworks? I came up with an idea. I want to draw a map, a map of Total Art, a map of the Yangtze River Bridge, a map of concept... This is the only way to introduce myself. So I drew the map of the Shanghai Biennial Exhibition on the picture album of Hugo Boss prize. The two things were done at the same time. I will not write a long article for the picture album of Shanghai Biennial Exhibition. It will just be a series of maps. Unless they are also artists, other curators cannot draw such maps. I gave the map to my co-curators and other artists who came to the exhibition as a kind of catalyst, a generator, a concept, a tool of brainstorm and a tool of communication. It is a unique and experimental method for organizing exhibitions. So these two things again begin to nourish each other. The plan of drawing maps is on my schedule. I am also planning to organize a solo exhibition of maps in Europe in June. At that time, the exhibition is a kind of advertisement for the Shanghai Biennial Exhibition.

Shen Qibin: The most interesting point is that you find a wonderful methodology which integrates your teaching, your exhibitions and your artworks into a single thing. All of them are nourishing each other, which is an outstanding achievement of your methodology. All of these should come back to your art. What makes you compose the Light Calligraphy?

Qiu Zhijie: I learned seal cutting when I was very young. I copied more than 1000 Chinese seals when I was a child and I learned to write words in mirror image. Others could only use flashlights to draw circles or the halos of angels, however I use my flashlight to write words. I could control the upside-down words to be taken as a picture by cameras. After that the words became a kind of wonderful calligraphy. It is feasible for me. If I have never learned calligraphy, just like Picasso who could only draw abstract paintings, I could not get the job done. I was not only good at calligraphy, but also skillful at seal cutting and printmaking. I was born to do mirror writing. So I had the chance to compose Light Calligraphy. So when I was composing my first Light Calligraphy on Mid-Autumn Day in 2012, I just sat there and thought about all the names I could remember.

Shen Qibin: Stars?

Qiu Zhijie: The Name Stars, that's also the first Light Calligraphy. I sat there writing and my friend took photos for me. Later, I began to write the names I can remember, such as names of my departed calligraphy teachers. One day, the friend asked me to write the name of his girlfriend who just broke up with him as I also knew her anyway, and the whole things became very sensational at last. I slowly thought of names of some already dead people and became very sad. After that, I found I didn't write well enough, then I began to practise more and continued to exercise, I even improved the flashlight. For the final several photos, for example, the Lantern Festival, it's same as writing in ink brush, and you can find that the CCD to light is as sensitive as Chinese art paper to ink, very sensitive. Regardless of high speed or low speed, it all can be fully reflected. Then the thing became richer and richer untill I finished the Twenty-four Solar Terms.

Shen Qibin: From Orchid Pavilion to Light Calligraphy, and then Memory Archaeology and mirror writing calligraphy, there is a clue that calligraphy is always a intermediary of your creation.

Qiu Zhijie: I divide my work into three things: the core is that I don't need to cooperate with other people. I play with myself and even though nobody cares about me, I still practice constantly. That's self-cultivation, and for me, it's calligraphy and photography. In addition, I can make plenty of devices and some materials so as to understand the relationships between us and everyday objects. I call this part as "creation," and making big device, small articles, big equipment, small equipment and painting all belong to creation.

Shen Qibin: Why call it "creation?"

Qiu Zhijie: Creation is that you must keep a relationship with the physical world. In fact, creation is self-cultivation and must depend on creatures to complete the self-construction. Besides, you should understand that these creatures are actually your learning objects, animals are your learning objects, and plants are your learning objects. You will gradually know, by cutting these woods, turning them into veneer books, and then making dominoes according to the annual ring, you will find each tree is two rivers gathering underground. The roots below are a river, the branches above are also a river, and they are both the water channel. Every tree is a water channel, and a river. In the process of creating and getting in touch with these trees, you will understand this. When studying, thinking and touching these meterials, you are understanding the truth. As there are truths hiding inside, not physics, but the truth in things, which hides the truth of world deeply inside, the creation is necessary. However, the outermost is "doing things," the so called social things, for example, saving people on the Yangtze River Bridge, leading students to carry out social investigation, and so on. At last, you will find that the outermost "doing things" is the best self-cultivation, so it comes back around and they nourish each other. When you come back with the scarred skin burned in the rural rough ground, the calligraphy becomes more dignified. Because calligraphy and photography support you, and then you practise writing backwards and upside down, exposing for a long time, at the same time, watching the world at night, then your insight will be different, and thus you can output a new insight to the things you have done as you are putting forward a new method to watch the world. Only because you are doing inner cultivation every day can you make contributions to the reality. Therefore, in the society where you are "doing things", you are handling affairs neither the medical workers nor the firefighters should do, but the artsts should do. In turn, this reality can nourish you.

Shen Qibin: Your self-cultivation is precisely in reality.

Qiu Zhijie: Also some very inner parts, but they need to be put together, so that it becomes a circulation from inside to outside, self-cultivation, creation and doing things.

Shen Qibin: It's not the images of traditional meaning.

Qiu Zhijie: In fact, the traditional self-cultivation is the same, for example, Yan Zhenqing cultivates his moral character in Anshi Rebellion, Wang Yangming cultivates his moral character in fighting. However, lots of people distort it into something just like listening to Guqin or drinking teas, which is a distortion of our contemporary culture to traditional culture.

Shen Qibin: That's must because the current society is extremely vulgar, bourgeois and superficial.

Qiu Zhijie: Nowadays, people pretend to Deadwood Zen, while my thoughts are close to Crazy Zen. That's to say, I must use the most drastic and fierce way to complete self-cultivation.

Shen Qibin: Compared with the pretend self-cultivation in our society, your self-cultivation is critical and revolutionary to great extent.

Qiu Zhijie: I don't know. I think self-cultivation is always like this since ancient times. For Confucius, self-cultivation is also talked in specific society, never away from society, never self-emasculated, or suppressing possibilities. The impermanence I said is actually a lively status, just like my painting with extremely dense images. And it's also a bit like boiling water, bubbling everywhere but quickly disappearing. It's not "inaction" like small waves in old well and stagnant water or immobility of Deadwood Zen, but it's live and moving with a sense impermanence inside.

Shen Qibin: As a literary man at present, you may have some entanglement, or just your responsibility, entanglement and worry. What's your view on this matter?

Qiu Zhijie: I don't have so much worry.

Shen Qibin: No worry? Is it just like what you said, you have found things you are looking for in your life during the process of relay baton?

Qiu Zhijie: When I was in Britain in 2005 I read a book called "On Liberty" written by Liang Qichao, I remember him saying "there is no matter about success or failure, because you may have failure here but success there. So we don't need to attach too much importance to success or failure." One who doesn't care about success or fall won't be swayed by considerations of gain and loss and will be fearless. I can do anything now because I think I see clearly and there is nothing to tangle .That is to say problems needing to be solved will work out finally. Maybe you can't make it, but just put your heart in it without fear, even though you won't see the sun of tomorrow. I know my family and students will dig out my notebook, then they will publish works which need to be published and continue things which I didn't finish. Therefore, there is no real sense of fear and worry in my heart. I will save time as much as possible to do as many things as possible, but I will be in no hurry. I know I can't finish all of it, but I have given lots of love, and many of my loved people will help to continue it and develop new things on this base. It doesn't belong to any of us. For me, I am only doing things my teacher handed over to me. That's a status without tangle or scare ◉

# 邱志杰——他曾七十二变，现在是制图员

孙琳琳

十年前他是艺术界的生猛小子，言行出位，亦正亦邪。主持2012 上海双年展之后，邱志杰变了。

现在，他虽然还总把革命口号“你大爷的”挂在嘴边，但基本上慈祥得像个德艺双馨的老艺术家——开始负责任，开始苦口婆心，开始说起女儿邱家瓦就眼泪汪汪。

而最大的变化，是邱志杰埋头做起了制图员。

2013 年 4 月底，北京迟迟不入春，日落时分，顺白路 72 号院一片萧索，邱志杰工作室的院子里立着十二棵毛白杨，刚发新叶。乌发明眸的助手兰兰站在树下，指了指右手边的工作间。

邱志杰正整个人贴在宣纸上，歪着脖子填满二十六张“鸟瞰图”的最后一块空白。

“可以让我把这个画完吗？”邱志杰躬身蘸墨，又贴回画上。他两手黑黑，下巴沾着墨迹，样子有点滑稽。刚带下飞机的双肩包就扔在脚边，大开着，手机跟电脑的数据线流了一地，每一样都被折磨得有“包浆”了。

头一天他在杭州中国美院上课，下课后学生们轮流找他倾诉，直到深夜，之后他又舍不得睡，一直画到清晨六点。中午从床上跳起来奔到机场回京，也不着家，直接扎进工作室接着画。

“我进行磁盘整理的速度很快，只要睡一小会儿就够了。”两天后，他完成了“鸟瞰图”，连章都没来得及盖，就又跳上飞机回杭州上课去了。

像托尔金用文字构筑中土世界一样，邱志杰用绘画展开他的智力版图。

多年来邱志杰习惯收藏地图，各种和地图相似的东西他也感兴趣，面相、掌纹、叶脉、镶嵌画，凡是标上文字使之成为概念模板的事物都喜欢。

他正式将地图当作作品是 2010 年，受国际策展人小汉斯之邀参加慕尼黑的DLD Conference (Digital-Life-Design)，画了一张《二十一世纪地图》。

2011 年，邱志杰入围 Hugo Boss 艺术奖，要在画册中做六页 Artist Project 展示，为了尽可能充分地表达，他又想到了画地图。这次除了《二十一世纪地图》，他画了《总体艺术地图》《南京长江大桥地图》《乌托邦地图》《重新发电地图》。

就在这时，邱志杰接手 2012 上海双年展。“和别的策展人相比，我的优势是我是全世界策展人里面素描画得最好的。我肯定要用我的优势来策展，整个上海双年展的策展我就用画地图的方式来进行。”随后，他又画了《城市馆地图》《中山公园地图》《圆明学园地图》《革命史地图》《身体思想地图》《命运地图》。

就像兰德公司先画好地图，美国政府再去给每一条公路标上号码一样，邱志杰把自己画的地图发给联合策展人，让他们根据地图来推荐艺术家，也把地图发给参展艺术家，让他们用地图来出方案。画册里也不写文章，就放上地图，写一段段的注解。

一个如此大规模的展览就这样靠着地图铺陈开了，地图不仅是逻辑框架，也被邱志杰用来换取赞助，开发衍生品。更重要的是，在描画的过程中，他意外画出了关于自身的秘密地图。

“版画的传统把我引向了地图，《说文解字》的传统把我引向了地图，维特根斯坦的传统也把我引向了地图。”

地图曾是一等机密，可以指引一支军队出奇制胜，可今天没有哪一个角落不可以 Google 到。探险已经结束，华盛顿国会图书馆里的四百五十万幅地图不再有哪一幅还负责导航。在地图终结的时代，像托尔金用文字构筑中土世界一样，邱志杰用绘画展开他的智力版图。

阅读邱志杰的地图相当于跳到他惊涛骇浪的脑海里面去游泳，要比阅读普通地图耗费更多时间和体力，细腻的描绘和奇绝的想象如一波波大浪要掀翻你，但乐趣正来自于此。

那些规规矩矩写在风景边上的句子其实是一个个陷阱：人来过、死去的浪、沙漠扩张主义、鸿雁的足迹已被覆盖。他随便写写，但又不是。

《圣经》中雅各的第一任妻子利亚与第二任妻子拉结分别代表着活泼型与沉思型的生命：前者四处采摘为自己做一个花环，打扮起来对镜愉悦地自我欣赏；后者不离镜台终日默坐，看着自己的双眼而陶醉。

中国大部分艺术家的生命状态更像默坐自恋的拉结，而邱志杰无疑是活泼型的。他的工作室简直是苏东坡的实验室和道具间，各种水墨、竹编、麻绳、石磨，还有用纸浆做的考古坑，把鱼骨头和硬币扔到里头印出轮廓。

四年前，高士明说他做事的状态是“时空错乱，因缘指引，十面埋伏”，而现在，邱志杰似乎在收缩埋伏圈，理清章法。

“以前人们总是问我说你算谁？到底是策展人还是艺术家？作为艺术家你到底是做水墨的，做录像的，还是做装置的？我以前就回答说我是个文人。但是现在，我找到一个东西能把我的各种身份统一起来，它能够满足我写作的快感、研究的快感、绘画的快感，那就是地图。所以现在有人问我你到底是谁？我就说我是制图员。”

19 岁在浙江美院成为学生领袖时，邱志杰就是个可怕的年轻人。尽管他总是对艺术圈里的人和事冷嘲热讽，却是最信仰艺术的那一个，对艺术在所有文化中的能力和价值深信不疑，不断刷新、实验，这么不稳重的作风在艺术界凤毛麟角。

假如当代艺术中仍有游戏人间的狠角色，那么舍他其谁。

“我知道做上海双年展这样的巨型展览肯定是一场炼狱。”邱志杰在开始时说，如今他总结道：“进炼狱之前我就知道我死不掉，但是那个磨难还是远远超出我之前的预测。”

“里面每一堵墙、每一盏灯都是我的学生哭出来的，我带的那些学策展的学生就是一群孟姜女。就是甲午海战的那种感觉，前面是日本鬼子，后面送上来的炮弹里面都是沙子。打碎牙往肚子里吞，完全理解李鸿章的感觉。”

他举起手里的马克杯，把有字的一面转过来，“It's a hard life! 你会怎么翻译？”接着又自答道：“任重道远，吃苦耐劳，像我的路虎卫士，也像我。”

邱志杰精力充沛，言谈中带着知识分子见多识广的愉悦感。他的勤奋不仅对抗人的惰性也对抗地心引力，自 2013 年 2 月开始创作“鸟瞰图”以来，他几乎没有时间睡觉，白天处理各种杂事，深夜总是在琢磨、描绘，与白酒、香烟相伴。

“我终于悟出了镶嵌咬合的道理，整个大地是一个镶嵌画。两座山之间必有一条沟，那中间一定要塞进一个平面，塞得实实的，这个画就显得非常结实，这个就是维特根斯坦说的，所有概念都是互相镶嵌在一起的。”

人们常常赞叹邱志杰的创造力，然而起作用的是普鲁斯特所说的那个“深在的自我”。进行创作的不是社会生活中的邱志杰，而是深在的邱志杰。那里面有郑玉水，有洪再新，有陈嘉映，有维特根斯坦，有苏东坡，可能还有厦门新垵村武功高强的某个姓邱的地主。

2013 年春季的课堂上，邱志杰把“中山公园计划”的参展艺术家悉数请来给学生上课，让他们了解艺术第一线发生了什么。当了十年老师，他渐渐摸索出一套跟学生共同学习，搞艺术与搞教学互相周济的办法。

“如果不去教书，我没办法进步到今天这个状态。我在打通自己的思想，在被年轻人所问的那个最幼稚，但其实是根子上的那些大问题不断地拉回到核心里面来。”

2003 年邱志杰刚回中国美院教书的时候，又嚣张又玩儿命。每天中午带着一群学生坐在草坪上读哲学书，晚上上课上到三点半，工资卡扔在班长手里。

“我们做当代艺术这些人，真是因为责任感才回去的，给我一个机会毒害青年，我还不狠狠地用啊，大学讲坛终于被我们这帮在野党给抢过来了。”

教书十年，邱志杰的学生遍布艺术圈。做上海双年展最忙的时候，这支邱家军就从各个角落冒出来，汇集起来，成为他的得力助手，这也是他爱说的“互相滋养”的明证。

“左手和昨天是好朋友。”邱志杰一直用这句奇怪的话做签名，这是他四岁半的女儿邱家瓦的名言。

“邱，家，瓦！让她背三字经，她马上去开玩笑：人之初，性本没。我马上就崇拜得要死，她乱说真的太美太强大了！”

邱家瓦出生第九天得了严重的黄疸，满月才出院。她的生命里糅合了邱志杰所有的心碎和柔情，没有什么话题像谈论女儿这样令他觉得难以表述，深深陷在沙发里。

“我没有望子成龙，但也不是有钱人家让她快乐健康就行的心态。还是希望她会讲闽南话，能背唐诗宋词，长成一个咱们汉家的姑娘。不是望子成龙，是什么呢？”

邱家瓦出生那年，邱志杰创作了《给邱家瓦的三十封信》，其实是留给女儿的传家秘笈，提醒她“隧道的出口不只在发光的地方”。“这三十张画，她长大看到会很感动的。不用留钱给她，但要留一些句子、一些画面给她。”

离开工作室之前，摄影师最后为邱志杰拍几张照片，顶光很强，他眼窝深陷的样子看起来有点陌生。

等忙完这一天，毛白杨最高的枝头已经勾了半轮明月，邱志杰费了九牛二虎之力把行李箱合上，急匆匆地往家赶。这时候，邱家瓦还没有入睡，正等他回家，那盏灯是对幸福劳作最好的奖赏。

**《新周刊》：2012 上海双年展你拿出了十二张地图，2013 年 5 月在威尼斯展出的《独角兽与龙》是关于地图的，之前你的课堂上也有围绕着地图的教学实践，为什么会对地图感兴趣？**

邱志杰：生活里有很多垃圾时间，我没事干就抄字典，抄字典其实就是画谱系，慢慢形成一种每个点都不漏掉的思维，这种思维其实就是画地图的人的思维。画地图是不会空白的，大地没有留白，荒漠也是实体。

往前回想，《天下系列之偏安》就已经是地图了，因为那里面每条船都有身份，五月花号、小鹰号航母、库克船长的船，写上字马上就变成地图了。

从《重复书写一千遍〈兰亭序〉》开始，我的画都有点每个局部都是均匀的、密密麻麻的。在欧美有一个词指称这种绘画，叫做 Over All Painting，这个特点其实就是地图的特点。

再往前追溯，我在大学时代就画过地图，是画后来徐冰做的“文字素描”，但是我可能比他更复杂一点，有点像《说文解字》，比如说我要画一个房子，就把各种字凑在一起，“梁”“柱”“窗”“门”“炕”“桌”。

**《新周刊》：你曾经认真地研读过维特根斯坦，他与地图有什么关系？**

邱志杰：维特根斯坦提供的一种东西，陈嘉映把它总结出来的，就是说：深刻是有底的。一个东西牛不是由它深处的东西所支撑的，你不要一味地往深处去，其实重要的是建立合理的前后左右关系。把关系理对了，真相就大白了。确定的东西之所以确定，是因为它被它周围的东西牢牢地镶嵌了，这就是画地图。

**《新周刊》：今年这么多人去威尼斯办展，被视为中国艺术家全面进攻西方世界，你怎么看？**

邱志杰：这个行业想让人看到，就算目的是为了出名、为了卖钱也无可非议。何况很多年轻艺术家去参加外围展也没有抱着一举成名、大捞一笔的心态，他们更多的是利用参展机会去看看威尼斯双年展，给自己一个理由下决心花这笔钱去旅行，去学习。

为什么要指责呢？指责是基于有人有可能准备骗人：他参加的是平行展，回来骗人说他参加了威尼斯双年展，利用这个骗人来卖钱。但是这样去猜度别人太阴暗了，我是不愿意这样去想别人。你不要用那么阴暗的心理去揣度别人，自己的人生也会幸福一点的。



这么多平行展没准还能帮忙挽回一点中国艺术的面子。而且平行展不等于外围展，这件事地球人都知道，不是只有某几个人知道，来捅破一个惊天秘密。

**《新周刊》：总结一下 2012 上海双年展，已经彻底忙完了吗？**

邱志杰：还有一些该往回运的作品，还有一些欠制作商的钱，还有民工讨薪的情况。当美术馆的人比较冷漠的时候，他们会来找我，希望由我来向美术馆的人交涉，因为他们是冲着我的面子来参加展览或者提供某个服务的。

我幸存了，凤凰涅槃。但没有想到过程会令人发指到这种程度，我都受到过人身威胁，直接有人过来说，邱老师你也是有孩子的人了，要为自己着想。

陈嘉映给我发短信说，听说上海双年展办得很棒，我说，只不过是又一次把一个脏兮兮的屁股给擦干净了。如果没有真正意义上的制度上的改革，再厉害的策展人也是没用的。

**《新周刊》：当代艺术总在把艺术之外的东西扯进来，去做一些更像是社会学或者人类学者应该做的事，比如“中山公园计划”里的某些作品，这样做是否有泛艺术化的倾向？**

邱志杰：我对他们也有一样的批评。现在所谓的新公共艺术是有一种倾向，那就是加工不够，来自生活，但是这个葡萄还没有变成葡萄酒。而且有一些艺术家做着做着就真正地沦为社工。往右的方向去就会变成恶作剧，往左的方向去会变成 NGO（非政府组织），变成学雷锋做好事。

**《新周刊》：你的作品很多很杂，数十年的艺术创作，那么多种艺术形式，如何平衡？**

邱志杰：我做什么都能抓住这个行业的本质，唯一的问题是时间。到处猎艳怕会不深入，成为杂家。人们也会这么批评我，但是这种批评其实是一种惯性。一个人专心地做摄影，他的摄影也不见得有我的好。

以前曾经有过分裂的状态，又想做书法，又想做摄影，又想做录像，又想做策展人，后来我发觉核心在于搭建起一个互济的平台，让你做的事互相滋养。正因为做了录像，我才会用这种眼光看书法，正因为做书法，我才会用这种眼光看摄影。我把这个叫做诸相贯通。

**《新周刊》：面对重大历史时刻，很多艺术家会有表达欲。你怎么看艺术家与社会的关系？**

邱志杰：新闻记者是一面准确的镜子，但是艺术家不是镜子，他和社会的关系是一盘棋。这是两套艺术理论：Representation 是“像”，但艺术是 Situation，是“象”。我们跟社会的关系是：在这盘棋里面下一步该怎么走，不是去反映这个现实，而是对此刻的局势有所反应。

棋局就是一种势，我们为势所迫，但是势无必至，在同样的势下面可以这么干，也可以那么干。艺术是一个动词，是一个动作，我是对这个事件有所反应，作出行动。这个行动是在下棋，是该怎么做的问题，不是怎么样才准确的问题。

**《新周刊》：有人说当下中国正处在礼崩乐坏的时期，你怎么看？**

邱志杰：礼崩乐坏已经喊了几千年了，我们觉得孔子的时代“礼”很好，他也觉得礼崩乐坏。朱熹也这么说，每代人都这么说，所以我不觉得哪个时代有什么特殊性。

礼崩乐坏也不是中国的问题，全世界都礼崩乐坏，是资本主义、全球化导致礼崩乐坏。西方人也是罚出来的，他之所以显得道德好，其实是因为法律严。全球化创造了大量陌生社会，你在一个陌生的地方，道德水准就会比较低，熟人社会不能干太没面子的事情。

**《新周刊》：2003 年你开始教书，到今年刚好十年。就你观察，艺术院校的学生这十年来有什么变化吗？**

邱志杰：我读书的时代，浙江美院每年招六十几个学生，全校两百多个学生，每个学生都是各省的画画第一名，每个人都牛哄哄的。校园里陆俨少、沙孟海走来走去，上国画临摹课时一人发一张潘天寿原作，太贵族了。所以学生的气就足，就会觉得毕业以后我们如果不做大师，中国这一代就不会有大师了。

扩招之后学生太多，我非常努力地去记都记不全学生的名字，学生名字记不住对他伤害非常大，他就不把自己当人看。他们面临的最主要问题是成功学的诱惑和蚁民化的恐惧。这十年诱惑越来越大，压力越来越大，特别是 2006 年艺术市场爆发之后。

他们会跟四川美院的毕业生比较，四川美院的毕业生一个个画呆傻的大人头，然后就开始卖画，比他们早成名，比他们早买房早买车，他们就会动摇，会崩溃。

**《新周刊》：你做十年老师后，你有变化吗？**

邱志杰：随着当代艺术天价爆出，慢慢他们也发现老邱其实挺有钱的，然后就会有成色比较好的学生倾斜到当代艺术专业来。机会主义也没关系，投机投久了就爱上了，我现在比较包容，水至清则无鱼。

学生两极分化，农村来的学生有的电脑都没摸过，另外一批学生开兰博基尼、阿斯顿·马丁。有一个义乌老板的儿子帮我们做展览，爱上艺术，考进雕塑系，他决心好好读书，留校当老师。他爸爸马上追来说，儿子你当大学教授一年工资多少钱？我提前给你五十年工资，回家帮我照顾生意。最后我劝他未来努力做好一个艺术赞助人，回家照顾生意去吧。

我以前特别爱支持有才华和贫困的孩子，但是我现在还挺喜欢富裕家庭的孩子，他们除了从小就跟着父母出国，知识面够宽广之外，最大的好处就是不会被小利益诱惑。家里穷的话，毕业有一件作品被画廊赏识，他就会照着这个下去，就固定了，富人家的孩子会把实验阶段持续得更长。

《新周刊》：你有收藏艺术品吗？

邱志杰：我只收我学生的东西。我是资助学生，因为会有贫穷的学生找老师借钱，借是个无底洞，我又不是基金会。那我就有一个规矩，不管你穷还是富，做出好作品，我买，但是实际上是对穷的学生倾斜的。

我买作品，等于变相给钱，但是他们又没有欠我的情，我会告诉他们，等你们将来变成好的艺术家，我还是赚了的，所以不用对我感恩戴德。我不是在做好事，我是在投资。

《新周刊》：中国艺术家的开山作往往都很好，往后就很难。你怕不怕干到顶峰之后被淘汰？

邱志杰：我的开山作是《重复书写一千遍〈兰亭序〉》，已经成为经典作品，但是我认为我现在做的比那个好多了。那就是一个学生看他在家乡的老师每天用水在砖头上练字，又在美院接触到约翰·凯奇和激浪派，很自然就做出来的作品。

艺术家的工作方式不一样。有一种艺术家是摞砖头，很快到达一个高度，再往上摞就不行了，就开始晃了；有的艺术家是到处打桩的，建金字塔的，我现在讲贯通互济，就是开始连了。

《新周刊》：你是闽南人，这次“中山公园计划”也涉及台湾的金门、淡水、花莲等，谈谈你眼中的台湾。

邱志杰：我之所以做“中山公园计划”，肯定不是为了帮国台办搞统战，其实是反过来的，是因为中国模式里面如果不加上台湾经验，就可能会沦为邪恶的模式。中华民族既然在台湾设了一片试验田，台湾的成功经验就需要引进。

因为我是闽南人，多年前我在北京的工作室就是台湾艺术家的驻京办，很多艺术家都住过我工作室。台湾一方面保留了温柔恭良的传统文化，另一方面其实是民主化所养成的人跟人的平等，还有小人物的尊严比较得到尊重。

“中山公园计划”其实是想讨论当民族国家的认同、“中国”的概念已经不足以成为两岸建立共同体的依据的时候，什么东西可以确保我们的公园依然是天下为公的地方？其实就是公共空间，就是公心。这东西在大陆存活率比较低，但是也在重新发动和出现。

《新周刊》：你每年总有数月出国工作交流，西方国家的政治、经济、社会形态、人际交往会给你带来文化休克吗？

邱志杰：在美国有，别的地方都没有。当我遇到特别霸道的帝国主义的傲慢的时候，我会反抗。

在美国，我去参加一个晚宴，画廊老板说你必须得穿西装，不能穿唐装。结果我穿着唐装进了，那是在军械库办的一个亚洲博览会，一进去我就笑了，所有最有钱的收藏家全都穿唐装。由于对自己的忠诚，我成了上流社会了。

《新周刊》：44 岁，你如何看待生命与时间？

邱志杰：虽然读了很多西方哲学，我还是特别中国。我有一种接力棒思维，就是一代人做一代人的事，我做的事也是黄宾虹、李鸿章没做完的。

中国从孔子开始到现在为止，大家在进行一场已经进行了三千年的集体创作，是一个接力棒。我做不完的事我的学生会接着做。我要哪天死了，我的学生会把我的八十几本笔记本翻出来，从里边找出东西来的。

更何况人类的生理年龄在延长，四十多岁还可以当小伙子 ◎

2009 年在一号地工作室
At studio in No.1 Art Base in 2009

# He Changed 72 Times, Now He Is a Cartographer

Sun Linlin

Ten years ago, he was an ever-active brat of the art world, a man of paradoxes, eccentric in both word and deed. After he led the Shanghai Biennale of 2012, Qiu Zhijie changed.

Today he still swears like a sailor, but at the same time he is as kind-hearted as an old artist, who is excellent in both performing skills and moral integrity. He became responsible, he gives advice in earnest words and with good intentions. He speaks of his daughter, Qiu Jiawa, with tears in his eyes.

But his biggest change is that he became a cartographer.

It's the 4th of April, 2013. Spring is slowly sneaking into Beijing, and the yard of building 72 on Shunbai Street looks cool in the fading beams of the setting sun. Twelve poplars, just starting to grow new leaves, stand silently in the yard of Qiu Zhijie's workshop. Lanlan, the artist's assistant with shining eyes and hair as dark as feathers of a raven, waves her hand and points me to the entrance.

Qiu Zhijie is absorbed in his work; with his head bent, he fills in the last white area in a "Bird's Eye View Map," consisting of 26 pieces. "Can I finish this first?" Qiu Zhijie bends forward to dip his brush in the ink and gets back to his work. His hands are black, there is trace of ink on his chin; he looks quite funny. The backpack he just brought from his flight, lies opened near his feet. Mobile phone and laptop chargers are flowing on the floor; all these things are so threadbare that there is patina on them.

The day before, he delivered a lecture to the students of China Academy of Art; after the lecture the students took turns to pour out their troubles and left his lecture late into the night. After that, though his mind was calm enough to go to bed, he was painting till six o'clock in the morning. In the afternoon, he woke up, running to the airport to catch his flight to Beijing. But he didn't go home, he went directly to his workshop to return to his work.

"I roll as fast as a hard disk drive; one hour of sleep is enough for me." In two days, he finished "Bird's Eye View Map," but he didn't even have time to stamp it. He took a plane to Hangzhou to give yet another lecture.

(Introduction) As J.R.R. Tolkien builds the world using language, Qiu Zhijie develops his mind maps using drawings.

A long time ago, Qiu Zhijie started to collect maps. Anything that resembled a map was interesting for him: masks, palm lines, leaf veins and mosaics, everything that can represent that conceptual shape.

In 2010, he made a work out of a map for the first time when he accepted an offer from international curator Hans (Ulrich Obrist) to take part in Digital Life Design conference in Munich, Germany. For this show, he made a "Map of the 21 Century."

In 2011, Qiu Zhijie was shortlisted for the Hugo Boss Prize. When it was time to present his project on six pages, he decided to make a map to express himself completely. Besides "Map of the 21 Century," he made "Map of Total Art," "Map of a Nanjing Yangtze River Bridge," "Map of Utopia," and "Map of Reactivation." Soon after, he took over Shanghai Biennale 2012. "I had an advantage over other curators; among the curators of the whole world, I'm the best at drawing. I should use my advantages in my curatorial work, so I carried out my duties for Shanghai Biennale using the maps I painted." Afterwards, he made "Map of Intercity Pavilions," "Map of Zhongshan Park Project," "Map of the Academy of Reciprocal Enlightenment," "Map of Revolutionary History," "Map of Body Thought," and "Map of Destiny." Just like the RAND Corporation making maps for American government to help put numbers on the roads, Qiu Zhijie gave his maps to the curatorial team, asking co-curators to recommend the artists according to the map. He also sent the maps to the participating artists, asking them to develop their projects according to the map. There wasn't any curatorial statement in the catalog; there were only maps complimented with short description.

The overall map for organizing this large scale exhibition wasn't only logical framework. Qiu Zhijie also exchanged maps for material assistance, developing his work on the side. Most importantly, during his painting, he unexpectedly produced a map of his own secrets.

"The tradition of printmaking led me to cartography; "Shuowen" method led me to cartography; works of Ludwig Wittgenstein led me to cartography."

There was a time when maps were top secret; they were able to lead armies to defeat their enemies with surprise moves. But now there is no corner of the world that is hidden from Google. The time of the Great Geographical Discoveries has long since passed, and none of 4.5 million maps that kept in Washington State Library are used for navigation. In the end of the era of maps, as J.R.R. Tolkien built worlds using only language, Qiu Zhijie develops his mind maps using drawing.

Reading Qiu Zhijie's maps is like swimming in a stormy ocean of his thought. The process takes more time and attention than reading ordinary maps. Exquisite drawings and wonderful images wash over you like big waves, carrying joy and delight.

The explanations, carefully written above the landscape, are nothing more than a trap; ones who've been here, sandy beaches, bird's footprints are slowly covered by text. It looks like he writes casually, but actually he doesn't.

The Bible describes the two wives of Jacob, Leah and Rachel. A difference between two women represents the vitality and pensiveness of life itself. The first woman gathered flowers all over the place to make garlands; after dressing up she would joyfully admire herself. The second woman spent her days near the mirror, delighting her beauty in silence.

Most of Chinese artists are lost in self-admiration, just like Rachel. However, Qiu Zhijie is undoubtedly an artist full of vitality. Qiu's workshop resembles poet and calligrapher Su Dongpo's combination laboratory and stage prop storage room. There are various inks, bamboo, ropes, and stones. There is even a replica of archeological excavation constructed out of paper, where coins and fish bones left their marks.

Four years ago, critic and curator Gao Shiming said that Qiu's work "blends time and space, (it) has a power to lead the people, makes them feel surrounded." But now Qiu make this bond even closer, carefully practicing the art of composition.

"People used to ask me, 'Who are you after all? Are you an artist or a curator? If we say you're artist, then what are you doing? Ink painting, video art or installation?' I used to answer, 'I'm a scholar.' Now I have found something than can bring together all of my skills; it brings me the joy of writing, research and drawing. This thing is a map. So, when people ask me, "Who are you after all?" I say, "I am a cartographer'."

(Introduction) If there was a ruthless role in the Contemporary Art, like in a game, than it would be him who plays it.

Qiu Zhijie became a leader of his fellow students in China Academy of Art by the age of 19. By that time, he already was a tremendous young man. It spite of his mocking and ridiculing the figures of art world, he always had a strong belief in art. He never doubted the power and value of artistic culture and never stopped looking for ways to modernize and experiment. Such a free and independent position is a rarity within the Art world. If there was a ruthless role in Contemporary Art, like in a game, than it would be him who plays it.

"I knew that a giant project like Shanghai Biennale was definitely like purgatory," said Qiu Zhijie at the beginning (of our talk). Now he concludes, "Before entering purgatory I knew I would not die, but the volume of work created happened to be far beyond my predictions."

"Every wall, every lamp, at the exhibition was installed by the hard work of my students. All these young women that I brought with me from the Curatorial Studies department were just like the heroines of legends. It's like the being in the middle of naval warfare during the First Sino-Japanese War. The Japanese devils are in front of you, and all the ammunition you get from home front is full of sand. Swallowing your own broken teeth, you can fully understand Li Hongzhang (Qing dynasty general)."

He turns his mug to show me the print on its side. "It's a hard life," it reads in English, "How would you translate this?" He immediately answers his own question with Chinese idioms: "One should bear heavy responsibilities through a long struggle, be hardworking, and endure hardships. Just like my 'Land Rover Defender.' Just like me."

Qiu Zhijie is very energetic; while talking, he gives you an impression of an intellectual who has experience and extensive knowledge. He uses his energy not only to resist the passive nature of people, but also to try resist gravity itself. Since February of 2013, when he started to draw "Bird's Eye View Map," he has had almost no time to sleep. During the day, he keeps himself busy with his day to day tasks. At night he crafts and perfects his drawings, with only rice wine, cigarettes and a Snickers bar keeping him company.

"I have finally grasped the soul of mosaic. In its entirety, the Earth is a giant mosaic. There should be a gap between two mountains, meaning that there should be a plain in the middle, a very broad one; that makes picture complete. That's what Wittgenstein was talking about: all the concepts are composed with each other, just like pieces of a mosaic."

People often admire Qiu Zhijie's imagination; the source of it is what Marcel Proust called the "deep minutes (of self-consideration)." The Qiu Zhijie of daily life isn't the one who creates; the one who creates

is the self-considered Qiu Zhijie. Inside of him, there is Zheng Yushui (calligrapher), Hong Zaixin (writer), Chen Jiaying (scholar), Wittgenstein, Su Dongpo and maybe another Qiu, the landlord of the Xinan village close to Xiamen with great military achievements.

(Introduction) "Her Careless Speech is So Rich and Beautiful!"

In the spring of 2013, during his class, Qiu Zhijie asked the artists participating in "Zhongshan Park Project" to give a lecture to his students to make them understand what's going on at the front line of art. He had already been teaching for ten years. During this time he realized that he should also be learning along with his students, combining his art practice with his own art education.

"If I didn't teach, I wouldn't have become the person I am now. I keep disseminating my own ideas; all these uninformed questions asked by my students aim right at the heart of big and complicated issues."

In 2003, Qiu Zhijie returned to the China Academy of Art as a teacher, haughty and risky. He spent days sitting in the park grass, reading philosophy books. His evening classes ended at three o'clock in the morning, and a student leader was in charge of his debit card.

"We, who make contemporary art, are coming back (to teach) because it's our responsibility. For me, it was a chance to spoil the youth, an opportunity that is not yet used. The classroom podium was reclaimed due to our efforts."

After ten years of his teaching career, the students of Qiu Zhijie have spread over the art world. The hard work on the Shanghai Biennale made Qiu's personal army return to help from all places, gather together, and become his enthusiastic assistants. It proves the idea of "mutual enrichment" that Qiu likes so much.

"Left hand and yesterday are good friends." Qiu Zhijie uses this strange phrase as his signature; it's a catchphrase of Qiu Jiawa, his four years old daughter.

"Qiu! Jia! Wa! I asked her to learn by heart a 'Three-Character Classic', and she immediately started to mangle it for fun: 'man at birth is absent' (instead of 'is good in nature'). I was delighted to no end! Her careless speech is so rich and beautiful!"

Nine days after her birth, Qiu Jiawa fell ill with jaundice. She left the hospital only after a month had passed. She brought together all the pieces of Qiu Zhijie's heart and all his tenderness. It is only when she's mentioned that he has trouble expressing himself; he collapses on the couch, lost in thoughts.

"I don't long for her to succeed in life. At the same time, I don't think that it's enough for her to be a happy and healthy child of a wealthy family. But I hope she will be able to speak south Fujianese dialect and recite Tang and Song poetry. I hope for her to grow up to be a good daughter in a Chinese family. What are all of these things, if not a measure of success in life?" In the year she was born, Qiu Zhijie generated "30 Letters to Qiu Jiawa." It's a secret library for his daughter to inherit, a reminder that "the exit from a tunnel is not necessarily located where the light is."

"I think she will be moved when she sees these 30 paintings after she grows up. There is no need to leave her any money; I want to leave her these phrases and these images."

Before we leave his workshop, a photographer takes a few pictures of Qiu Zhijie. In this strong light, his eyes look very deep set, giving the impression of a complete stranger.

At the end of this very busy day, the poplars in the yard have already reached the moon with their longest braches. Qiu Zhijie zips his suitcase with a tremendous effort and hurriedly returns to his family. Qiu Jiawa is still awake, waiting for him to come home. The light seen from her window is the best reward for her father's hard, yet joyful, work.

## INTERVIEW WITH QIU ZHIJIE

New Weekly: In 2012, you created 12 maps for Shanghai Biennale. In May of 2013, you had another map-related exhibition in Venice called "The Unicorn and the Dragon." Before that, you used maps as an educational tool during your classes. Why are you so interested in maps?

Qiu Zhijie: There are always boring moments in life. When I'm bored, I take out a dictionary. For me, looking up for a word is just like drawing out a family tree. Slowly, it makes you pay attention to all the little details; it's the constant state of mind of a cartographer. There cannot be any blank areas on a map, everything should be visible, even deserts.

Actually, "Control of Middle Ground" from the "All under the Skies" series was already a map. You see, every ship (in this woodcut) had its own name. There was a ship called the "Mayflower," an aircraft carrier named "Sparrow," and a ship named for Captain James Cook. Writing names on them turned a picture into a map.

Starting from "Copying the 'Orchid Pavilion Preface' 1000 Times" all my paintings consist of equal parts that completely cover all of the space. In the West, there is a specific term for this kind of painting; it's called "All-Over Painting," My paintings' specific features are the features of the map.

Previously, when I was working on my Bachelor's degree, I had already painted maps. It was something close to Xu Bing's later work, "Calligraphy Sketches." My work was a bit more complicated than his; it relates to "Shuowen" (the original Han dynasty dictionary). For example, to paint an apartment, I would paint the beams, columns, windows, doors, bed, and desk all at once; all on top of the ink of previous images.

New Weekly: You used to be keen on Wittgenstein's philosophy; does it have something to do with the maps?

Qiu Zhijie: Wittgenstein provided a theory, and Chen Jiaying summarized it: a deep understanding is not so deep. An item isn't based on its deep structure, and one shouldn't always look for it. The most important part of something is the relations it builds around itself. When you establish the relations in a right way, everything is clear. To define something, we have to define all the pieces of the mosaic it's placed upon, therefore, we need to make a map.

New Weekly: This year, many (Chinese) artists presented exhibitions in Venice. What do you think about Chinese artists' explosion into the Western art community?

Qiu Zhijie: It's a good opportunity to look around, and there is nothing wrong with people wanting to become famous or to make some money. Moreover, most of the young artists who take part in big exhibitions abroad do not have any ambitious plans, and are not hoping to make any profit. It most cases, they just use the chance to see the Venice Biennale; it motivates them to spend some money on travelling or studies.

Why should we criticize them? We should really criticize artists who are getting ready to deceive others. For example, somebody participates in a parallel exhibition of Venice Biennale; and when he gets back, he makes people believe that he participated in the main exhibition. Thus, he can get larger sales fraudulently. Anyway, it's not good to be too disheartened about other people; I don't want to suspect everybody. If you don't make such pessimistic guesses about others, there will be more happiness in your life.

All these parallel exhibitions do not necessarily help Chinese art to save face. Parallel exhibitions and big scale shows aren't the same; the entire world knows about big shows, not only a few people, so it's not a secret.

New Weekly: Let's summarize the Shanghai Biennale. Is it completely over for you?

Qiu Zhijie: There is still some artwork to send back, there is still some money we owe to manufacturers, there are still workers waiting to get paid. When the administration of a museum acts indifferently, the artists and workers speak to me. They hope I can help them in negotiations with administration, because I motivated them to participate in the exhibition or provide it with some services.

I survived this ordeal, like the phoenix rises from the ashes. I never thought that people could ever be so mad at me; I was even threatened physically. There was even a person who approached me and said that I should plan more carefully and not to forget that I have a little kid.

The other day, Chen Jiaying sent me a message; he had been told that this time the Shanghai Biennale was just excellent. I answered that I merely cleaned up one exhibition's dirty butt. However, without an overall reform of the whole system, even a better curator than I will not be of any use.

New Weekly: Contemporary art always tries to embrace things that don't belong to art. Some artwork, like these ones from "Zhongshan Park Project," embrace ideas that better suit sociology or anthropology. Does it look like Contemporary artists want to broaden the sphere of art?

Qiu Zhijie: I think the same way as you do. So-called public art has its direction, but there is still some more work to be done. These grapes haven't turned into a wine yet. After working in this circle for a while, some artists actually become social workers. If you turn right, it becomes a practical joke; if you turn left, then you're on your way to a Non-Profit Organization, or to "Learn from Lei Feng." (A propaganda campaign that portrayed Comrade Lei Feng as a model citizen, and the masses were encouraged to emulate his selflessness and modesty).

New Weekly: You have a wide variety of work. How do all these different kinds of things you made over the last few decades correspond with each other?

Qiu Zhijie: No matter what I do, I always try to reach their core essence; my only problem is a lack of time. People say, someone who tries to do everything becomes a Jack-of-All-Trades, but a master of none. That's also the way some people criticize me, but they do it only as a force of habit. Even some professional photographers cannot reach my level of skill.

I used to feel like I was going to tear myself apart. I wanted to do everything: calligraphy, photography, video, and curating. But then, I realized that just should find a broad platform and connect everything I do to let different techniques enrich each other. I can see calligraphy the way I see it, only because I made some videos. I possess an understanding of photography only because of my calligraphic exercises; I call it "Everything is Permeated."

New Weekly: During big historical events, a lot of artists desire to express them. What do you think of relations between art and society?

Qiu Zhijie: A journalist is an accurate mirror, but an artist is not. The relations of an artist and society is like a game of chess. There are two popular art theories, one is about representation, and the other one is about situation. Real art is about situation. To relate to society means one has to think about how the next move should be made. Art is not a mere reflection of reality, it's someone's attitude reacting to it.

A chess game is a situation; situations limit us, but you still can react

differently in the same situation. Art is a verb, an action. I want to react to these situations, and I take action. These actions are just like playing chess, all you can be concerned about is how to make the right move, instead of making an accurate representation.

New Weekly: Some people say that contemporary China is experiencing a moral decline, do you agree with them?

Qiu Zhijie: People have been blaming each other for a moral decline for thousands of years. Now we think that in Confucius' time people lived a "moral" life, but Confucius wouldn't agree with us. Zhu Xi (Song dynasty Confucian writer and propagandist) spoke of the moral declines too, people of all times did. So, I don't think that any particular era can be singled out.

Moreover, moral decline isn't particularly a Chinese problem, it's worldwide. It's an after effect of capitalism and globalization. Western culture is constructed with a system of castigation; they seem ethical only because of their strict laws. Globalization has turned society into a world village; one cannot be moral while dealing with complete strangers. In a society where all people know each other, one cannot afford to be immoral, or they will lose their prominence.

New Weekly: In 2003, you started to teach. This year, it's the tenth anniversary of your teaching. In your eyes, how much have students changed over the past decade?

Qiu Zhijie: When I was doing my Bachelor's degree, the yearly intake of students in Zhejiang Academy of Art (now China Academy of Art) was around 60 people; there were little more than 200 students overall. Each student was the best painter of his province, and everyone was arrogant. The campus wasn't so big; you could see Sha Menghai (a great master of calligraphy) walking around. During the Chinese traditional painting class, each of students would get an original work of Pan Tianshou (one of the most important traditional Chinese painters of the 20th century) to copy; it was very aristocratic. So, everybody was inspired. We thought, "If we don't become the great masters of our generation, than this generation will have no masters."

But then, the school started to take more students. I do my best to remember the names of my students, but I still cannot remember everybody. It has a very bad impact on students when a teacher doesn't remember their names; the students might start to think that they are unimportant. The key problems students have to deal with are how to resist the temptations, and how to fight the fear of becoming a nameless sell-out in their field. There have been more and more temptations within last ten years, especially after the Art Market boom in 2006.

Our students would compare themselves to the students of Sichuan Academy of Art. The graduates from that school paint a series of giant ugly faces and start to sell them immediately; they can buy cars and apartments before our students do. That makes our students feel like failures and they start questioning themselves.

New Weekly: Did ten years of teaching change you?

Qiu Zhijie: After the Contemporary Art Market boom, my students slowly started to realize that old man Qiu makes good money with his art, and some of them moved toward Contemporary Art. There is nothing wrong with opportunism; first, you become acquainted to something, and then you fall in love with it. I indulge these students. A pond that is too clear has few fish, and someone who is too critical has few friends.

My students come from different social backgrounds. There are some students from villages who haven't even touched a computer; there are ones who drive Lamborghinis or Aston Martins. A son of a businessman from Yiwu, helped me to organize an exhibition. He fell in love with art, then enrolled in the sculpture department. He decided to study hard and then become a good teacher. But his father asked, "Son, how much money are you doing to make every year as a university professor? I give you your salary for 50 years of your work all at once, if you come back home to help me take care of my business." In the end, I convinced him to go and take care of his family's business. At the same time, he can put in effort in to becoming an effective patron of the arts.

I used to only support talented kids who came from poor families. However, now I think that kids of wealthy families can be interesting too. They not only travel abroad often with their parents and possess a broad knowledge of things, but they can also resist the lure of easy money. For a kid of poor family, selling your graduation work to a gallery is a good starting place; a kid of wealthy family can spend longer time experimenting with his work.

New Weekly: Do you collect artwork?

Qiu Zhijie: I only collect my students' work. I support them financially; sometimes poor students would ask their teacher to lend them some money, but it's a bottomless abyss. I'm not a charitable institution, I have rules. No matter if you are rich or poor, if you make a good artwork – I buy it. Actually, my rule especially applies to poor students.

When I buy students' artwork and give them some money, it doesn't mean that they owe me a debt of gratitude. Like I tell them, "When you became a famous artist, I will profit from it; there is no need to be so deeply grateful." I don't do this as a good deed, I simply invest.

New Weekly: Chinese artists usually have no troubles with creating something radically new, but after that, they aren't able to live up to that standard. Are you afraid of falling into a decline after reaching your pinnacle?

2005 年光书法创作 Making Light Calligraphy in 2005

Qiu Zhijie: My greatest opening was "Copying the 'Orchid Pavilion Preface' 1000 Times" it's considered to be a classic piece. However, I think that my recent works are better. "Writing 'The Orchid Pavilion Preface'" was naturally created by a student, who watched his calligraphy teacher writing characters with water on asphalt, then went to art school, and got to know John Milton Cage and Fluxus.

Different artists have different creative methods. Some artists build their career brick by brick, just like construction workers. They reach a peak of glory pretty quickly, but after that they are too tired to do anything else. Some artists break into the ground to build a pyramid. I told you before about everything simply existing; now I have reached a point where everything is connected.

New Weekly: You were born in Fujian, a southern province. The "Zhongshan Park Project" took place at some of cities in Taiwan: Jinmen, Danshui, Hualian and so on. Please tell me, what do you think of Taiwan?

Qiu Zhijie: I made "Zhongshan Park Project" not to work with the PRC State Council Office for Taiwanese Affairs, but for exactly opposite reason. If the Chinese Economic Model didn't imply the results of Taiwan experiment, it would turn out badly. As soon as China made a testing area in Taiwan, we should find ourselves adopting their methods.

I'm from Fujian, and my workshop in Beijing has been a station for Taiwanese artists for many years; many Taiwanese artists lived in my workshop. First of all, Taiwan has high respect for traditional culture. Second, everybody there has equal rights as a result of democratic elements; even the masses enjoy dignity and respect.

With "Zhongshan Park Project" we tried to discuss the issues of nation and country. What can guarantee that a park still belongs to everybody, when the concept of "China" will stop the work that connects these two edges? The answer is for a public space, a desire for the greater good. We don't have much of these places on the continent, but right now have been brought back into play.

New Weekly: Every year you spend few months abroad. Did you ever experienced culture shock because of foreign politics, economics, social state, or intercultural communication?

Qiu Zhijie: Except for America, I never did. When I am faced with the arrogance of an imperialist country ruled by force, I usually oppose.

While in America, I was invited to a dinner party. The director of the gallery that invited me told me that I had to wear Western-style clothes, not a Chinese-style outfit. I ended up wearing Chinese-style outfit anyways. What I saw at the party made me laugh; all the rich collectors were wearing Chinese-style costumes, because of the Asian Expo held there at the same time. So, I got into high society by keeping my identity.

New Weekly: Being 44, what do you think of destiny and time?

Qiu Zhijie: I read a lot of Western philosophy books, but I remain Chinese. I have an idea of a baton relay: every generation accomplishes its tasks. What I do is what Huang Binghong and Li Hongzhang didn't finish.

From Confucius till present day, China has been doing the same collective creation for three thousand years already; it's a baton relay. The tasks that I don't finish will be finished by my students. The day I die my students will open more than 80 of my notebooks, and find something relevant to them.

However, due to the increase in life expectancy, a man in his forties can still be called a young man ◉

# 人这个方案要用艺术来完成

刘晶晶、邱志杰

Art World：你是当代艺术家中少见的有哲学和国学背景的人，和陈嘉映的师生关系尤其引人注目。

邱志杰：其实有三、四位老师对我都比较重要，他们在我人生的关键阶段出现。少年时代对我影响特别大的是书法家郑玉水，他传统书法功底很好，从他身上我看到最后一代传统儒者的人格魅力。我是用非常传统的方法学书法，临帖，老师跟庙里的和尚谈话，我和师弟在旁边磨墨。还记得那庙里有个和尚一辈子在空中画梅花，有些和尚一辈子学弘一法师的字。这些在他们再自然不过，而在我们看来很神奇。我小时候看到了传统的精华的尾巴。这些东西到后来对我的影响很大。《重复书写一千遍〈兰亭序〉》就是直接从那边过来的。郑玉水老师在我大学毕业的那年去世。在浙江美院读书的时候，比较重要的老师是洪再新。他反复讲潘天寿的高度，讲康德临死前的表现，给我看德国汉学家给黄宾虹写的信，其实不外乎告诉我要“取法乎上”，站在最高的地方，跟大师直接交流。和大师们建立起这样一种精神血缘关系之后，你不能干太贱的事情。洪再新上课的第一天就跟我说以后不用来上课，于是每个周六我去他家聊天——浙美有一种崇尚天才的传统，有些学生会被另眼相看。我快毕业的时候，洪再新塞给我一本索绪尔的《普通语言学教程》，他跟我说这是皇冠上的明珠，我把它复印下来，看的时候划了很多道道。那时候海德格尔我能读懂了，但维特根斯坦完全读不懂，于是我就去北京了，目的很明确：看能不能在北大弄懂维特根斯坦。碰巧陈嘉映也刚意气风发地回国，从海德格尔研究转向分析哲学和维特根斯坦。他自己重新翻译了《哲学研究》。我混在他的研究生班里上课。我们每个人都复印了英德对照的原版本和当时流行的一种中译本，每天讲三十到四十小节，从讨论译本的错误开始，陈嘉映最后补充：他认为还有几个地方应该是怎么翻译才对。接着讨论哪句话可能针对罗素，哪句话可能针对弗雷格，接着就谈观点以及观点引发的文化意义，讨论是否维特根斯坦的确主张相对主义和没有确定标准等等。每天这样从字词到章句，再到义理，课程非常细，



对我来说是思维的训练，而不是观点的改变，观点其实我在上课之前就认同了。这一年的课风雨无阻。一年之后美术批评家写的文章在我看来好多病句，逻辑混乱。

Art World：那在你眼里谁还有立足之地呢？

邱志杰：我觉得老栗那样质朴描述内心感受的就很好。王南溟完全盗用了马克思的文风，文章里喜欢用着重号和黑体字，这是典型的马克思风格。王南溟和马克思都是律师，文章都是典型的律师写作手法。

Art World：《星空》里面也有你三位老师的名字。

邱志杰：2002 年 9 月 16 日晚上我坐在那里，想起我所能想的到所有人的名字，然后用手电在黑暗中写他们的名字，用照相机长时间曝光拍下来。我把写下来的名字放进一个星象图，密密麻麻的。第一次写，想起了 400 多个人的名字，第二次（2005 年）有 700 多人，2006 年也做了一次。这里面会有重复，然后有些人消失了，新认识的人加入，也许再写也会出现你的名字。我把老师的名字放在了星象图上的北斗星位置。经过后两次试验，我决定此后每十年重复做这么一次，一直持续到我死亡。因为这件作品的核心是我能记住多少。有些人被想起，有些人被忘记，有些人是新认识的，有些老早就认识的人最近变得重要起来……甚至于，有些人死了。变化是很重要的，有了十年的距离，“星空”中出现的人的名字的变化就会很大，那种人事代谢的感受会更强烈。如果一年写一张，可能每张之间所构造的差异不够，那种沧桑感的强度就会受到影响。

Art World：你当时在浙美完全是一个受人瞩目的天才，包括你的 302 小组——在你的学生中有没有类似你当年的人？

邱志杰：我肯定不是天才……我有特别的才能，就是反思能力极强。但这其实也是训练出来的，不同阶段碰到的都是最好的老师。书法上我算弘一法师的传承，哲学上我是海德格尔的弟子的弟子的弟子，两个大师的第四代——我觉得我的学生应该比我强，因为他们的老师比我的老师还要好啊！（笑）我们那时候的中学生很猛，我们天天读《资本论》、《1844 年经济学哲学手稿》等，尼采、萨特是一定读的，倒是波普尔当时没有读。我小学读了中国所有的章回小说，《水浒传》读了 13 遍，那个影响其实很大，现在我们各种好玩的想法，对江湖义气的理解，都直接从《水浒传》来。萨特的影响也很大，特别是他的戏剧，不过《存在与虚无》我到现在也看不懂，乱七八糟的。（笑）在浙美读书的时候我外号叫“邱波依斯”，渐渐变成了学生的领袖，三年级的时候，做了 302 小组，（302）成为一个学术核心一样的组织。我们到油画系教室改画，开始提出反个性，挺后现代的，这些实践引导我读理论，读索绪尔。八九十年代之交，颜磊和我起了一个承上启下，把浙美的脉络延续下来的作用。

Art World：你曾经说“整个艺术世界其实是在瓜分趣味类型的势力范围”——那是 1997 年你在布鲁塞尔的教堂外想的问题，十年之后，你认为自己真正要去做、不得不去做的趣味仍然是“人生无常”以及“雪泥鸿爪”吗？

邱志杰：我想没有本质的变化。这是中国人骨子里的东西，因为中国思想把很大一部分精力用来探索生死智慧，对这种人事变迁、时移物换非常敏感，因此也产生出像“雪泥鸿爪”“白马过隙”“人生如寄”这样精妙的意象和话语。十年之后的变化是，我相信这种东西已经变成一种气质渗透在我所有的作品里面，而作品本身可以表面上是社会性的、暴烈的，或者甚至是冷漠的，但是应该有一种内在的情绪流露出来。当年刚想到这个问题时，会有很多刻意的时候。

Art World：你似乎跟宗教、神学有着不一般的缘分，但是最近的谈话里发现你并不信怪力乱神，你有反神学的倾向。

邱志杰：因为从小学书法，跟着老师在庙里混，耳濡目染，我曾经几乎是一个佛教徒，读经抄经。2004 年的印度之行，随身带着电子版的《大藏经》和《大唐西域记》，沿着佛陀和玄奘的路走遍了北印度，6 个星期的旅行，使我完全不再相信大乘佛教，回到原始佛教中那个是人而不是神的佛陀，那个是教师而不是偶像的佛陀，并进一步，完全回到了儒者的立场。印度底层人民的悲惨生活事实，活生生地证明了宗教是人民的鸦片。加上我对西藏一直很感兴趣，西藏的历史进一步向我表明了这一点。神学所能提供的慰藉，一个理智清明的人，通过有逻辑的、坦白的思考就能够获得，这正是儒者的道路。今天的我相信“有教必邪”。

Art World：所以有了新长征计划的“为什么去西藏”？

邱志杰：西藏调查是“总体艺术”系列展的预热。明年在上海或者杭州应该会有一个宣言式的总体艺术展。总体艺术就是用儒家来解释实验艺术，核心是人尽其才，物尽其用。我们总是在特别常规特别理性的环境下减少物的可能性，但是我们应该在这诸多可能性

中，力求在物尽其用的过程中完成人尽其才。物和人都有那么多可能性，经过思考的选择，在历史的这一时刻选择承担起此时此地的责任，成为某一种人和某一种物，这完全可以用儒家来解释。艺术在我们生活中扮演什么角色？这个可能世界是对你现实可能世界的一种升华和展开，跟堕落的可能性产生区别。

Art World：那么神秘感呢？在波兰的亚欧对话多媒体展上，你说艺术家要有神秘感。你怎么理解神秘感？你怎么描述自己以及自己的神秘感？神秘感和想象力是相连的。想听你说说这两个词：想象力和神秘感。

邱志杰：在波兰的亚欧对话多媒体展上，一些欧洲的艺术家扯出一些伪社会学关怀的所谓作品，我认为那些根本不能算作品，作为社会行为却又太无效和太自恋。我不反对作为个人承担社会责任，但是艺术家也有艺术家应该负的社会责任。有些艺术家在满足自己作为公民的社会责任的时候忘了艺术家的责任，那也无妨甚至很好，那他就改行好了，但不要硬说这才叫艺术。国内也有人提倡类似的说法，影响很坏。其实，关心社会，有正义感，这都只是一个公民起码应该做的，把这个拿到桌面上大讲特讲，降低了对艺术家的要求，把起码的要求当作了高等的要求。社会对艺术家的要求，不是要求他表达出大家已经知道的东西，不是要求他和大家一样正常，而是要求他比大家“疯”点“怪”点，这个“疯”点“怪”点，其实就是他应该能在可能性的领域走得更远，用奇诡的想象力破解我们的思维定势。在可能性之中走，四周便都是神秘。我自己在创作之初也经常是从一个现实的处境出发的，甚至于，因为怀疑自己所了解到的现实处境是不是够深入和周全，我会进一步去做社会调查。但是调查和调查报告本身是不够的。如果我们使用想象力，开始设想我们能够和这样一种现实处境发生什么新的关系的时候，可能性会不断地涌现出来，最后总是能够出现峰回路转，一个全新的处境展开在我们面前，令我们惊叹。这就是神秘，神秘和无知有关，而艺术工作的前提就是要成为一个“无知者”，要对于成见和定见进入一种无知的状态。神秘的不是世界是什么样的，而是世界还可以是什么样的。

Art World：你曾经描述自己的作品的感性指标：“我感性的指标是它的新奇，它的怪异，或者是它的强力。它就好像洗一个热水澡一样，这个澡洗下来，你原来的观念都不见了。”有意思的是，电影《色·戒》的原著里面张爱玲也说过同样的话——“像洗了个热水澡”。

邱志杰：那个电影没看，张爱玲我也看不进去。用洗热水澡的说法来描述艺术感受，既是想强调它的身体性，也是想强调它的功能性和日常性，在日常生活中的功能性。同样是感性，我并不把个人情感的宣泄当作一种指标。新奇和怪异，首先是对自己而言的。

Art World：艺术感受的身体性——我以为你会说“醍醐灌顶”……你不认为所有的艺术其实都是在讨论“色”和“戒”的问题吗？艺术是色相，你做作品的时候必须动用感情，于是你着了色相，而你必须控制你动用的感情，那也许就是“戒”的问题。

邱志杰：嗯，“醍醐灌顶”是比洗热水澡更美好的说法，可惜在口语中很多人听不懂。《心经》中色不异空、空不异色的伟大的诡辩术，如果套用在艺术上讲你所说的“色”和“戒”的问题倒也有趣：我比较倾向于认为色由戒生。就是说，不管艺术或生理，感受的强度可能是和禁忌有关的。假设某一种文化规定女孩子的大拇指不能叫别人看见，万一被人看了就得自杀以示贞节，每个女孩都得戴手套出门……那样的文化中的男人们一定认为大拇指是最性感的部位，而不是今天我们的文化中的“三点”。具体到创作中，我觉得创作可以有很多种，有的艺术家比较动感情，有的艺术家比较偏重控制力，就算同一个艺术家，也有的作品比较重感情，有的作品比较重理智，这都不妨碍出现好东西。我所理解的“戒”倒不侧重于作者的理智程度，而侧重于理解为作品生效的条件。正因为有了日常生活中的种种戒，艺术品才显得有声有色。要不是“文革”十年的戒，《父亲》那样一张画谁会看得哭出来呢？

Art World：你对于考古学的兴趣是对于“神秘”的一种向往吗？今年在长征空间的个展，你给的名字是“记忆考古”，你对考古是有情结在里面的，感性，冒险，未知，不清晰，什么都在里面了。

邱志杰：是的，因为对于过去我们同样是无知的，所以过去也可以是神秘的，记忆也可以是神秘的。我确实曾经认真地考虑过读考古专业。

Art World：如果不做艺术，你可以是考古学家、哲学家、作家、书法家……为什么做艺术家？

邱志杰：开个玩笑可以说是因为贪心吧，因为作了艺术家，同时可以是考古学家、哲学家、作家、书法家……事实上，我更相信中国以前“文人”的标准。一个健全的人，比起成为什么家都重要。而这也正是最难做到的。1986 年 10 月我去看厦门达达展览，一下子觉得我就是要做这个，我这才决定去考美院，之前我是想考北大的考古，或者人类学。我到现在都觉得艺术是人类学的一种。可能康德也是这么想，假如他写第四本书，应该是谈人类学和艺术。人是一个没有完成的方案——这个要靠艺术来完成，其实海德格尔他们最后都接着康德的话来讲，最后要靠艺术来完成人这么一种方案和设计——这是一种实验人类学。

Art World：陈嘉映曾经评点你“有时还是有点观念先行”，张颂仁说“脑子玲珑剔透，有时转得太快”，谢德庆说：“邱志杰是一个博学的人，但他的作品缺乏一招致敌的力度，花招太多。”更多人认为你“疯”，你觉得呢？

邱志杰：我相信在我师从陈嘉映先生学习的时候，实在尚未能够完全抛弃“观念先行”的当代艺术界的通病。希望能够不断有些进步，以慰师尊。张颂仁的话我认为是气话（笑），作为画廊老板，变化太多的艺术家在商业上的操作难度无疑加大了。资本主义市场规律，是要把艺术家符号化的。其实不是我做得太多了，而是我们现代的中国文化人现在太懒了，一招鲜就要吃一辈子。说来惭愧，比起达·芬奇，我们都做得不够多，是不是？谢德庆老先生是深受资本主义商品观影响的艺术家了，对我来说，一招致敌不是一流境界，不值得追求。应该追求的是无敌。

Art World：你喜欢走在艺术这条“陌生化的歧途”上，喜欢艺术的游戏。

邱志杰：艺术这条“陌生化的歧途”—— 有些人是不承认的。这是选择问题。有些人是要走高速路的，有些人喜欢越野车。有的人看见树林就想砍了来盖房子或者当柴火烧，有些人就只想看看树林，在里面走走就是了，还有些人想变成树……

Art World：你总是把自己的身家性命，自己的生活跟作品纠缠在一起。这么做是消耗了自己还是……我想听你的真实想法。

邱志杰：我用消耗来滋养自己。但也不是成心这么做。

Art World：据说你在列车上会随便给自己设定一个身份跟陌生人神侃，拿玻璃盖了一个公共厕所（《公共生活》）之后，你写道：“再漂亮的姑娘肛门都是臭的。”——蒋志认定你是正邪兼修。

邱志杰：我曾经这么做过，很多人也曾经这么做过，这不奇怪吧？生活本身是正邪相生的，两者往往也没有明确的界限。

Art World：艺术和语言实验方法论之间的关系是什么？

邱志杰：语言实验是一辆开向无人区的越野车，艺术是那里的风景。

Art World：“指望艺术能够帮我做的是让我不表达。”你似乎一直很注意不要让既有的观念，哪怕一丝一毫，去影响观者的体验。

邱志杰：可以用观念影响观众的体验，甚至也可以故意去组织观众的既有观念系统来服务于最后要构造的效果，但是艺术效果不是表达观念。相反，艺术效果应该能颠覆既有的观念。完全不表达，我做不到，但是应该追求。因此求助于艺术。我可以用大白话把意思表达得很正确、清晰，所以，如果我要表达什么，我就说大白话。但大白话当然不是诗歌。做艺术的时候，我们在搭建一种尚未成型的东西，这东西我们在着手工作的时候还不明白，因为它还不存在。我们在找，我们在试。我们不表达，是因为我们无知。

Art World：你又提到了“无知”。

邱志杰：记得在 1992 年，我不知道政治波普是老栗提出的，就跟他说政治波普就是政治行画，跟陈逸飞画的行画没什么区别。老栗说中国在某个阶段需要这个，先把它弄出来再压下去。老栗文章里说王广义是政治波普，邱志杰是文化波普。1992 年广州双年展时，不停有人进来向老栗告状，我觉得江湖的水也太浑浊了，那时所有人都在谈后现代。这个时候我开始对江湖有点反感，发现江湖的混乱与我从前的设想完全不同，我一腔热情，想大显身手却觉得浑身不对劲，发现这个江湖怎么是这样的，说起来也是不领情。

Art World：因为你的 302 小组的气氛和外面不一样，外面没有你们那时候纯粹。

邱志杰：对，我们都是反个性的，有段时间画的画都一模一样，302 小组低年级的同学因此被给了不及格，我们就去系里抗议。然后我为他们一人画了一种风格才通过考试。我们想从根上挖掘：人究竟有没有个性，我们真的在做各种实验和探讨，到了广州发现他们竟然在做非常浅的拼贴和新古典：山水画里飞进一个飞机，可口可乐大拼贴什么的。这个“弱智”把我搞伤了，我被恶心走了，回厦门在海边租了一个工厂做玻璃迷宫，准备参加“后八九”的作品，读福柯、索绪尔。就这样在福建待了一段时间之后，回到北京给老栗看了我这段时间的作品，他叹了口气说：你离开潮流了。之前他说我是文化波普的时候，我说不是，我是激浪派——比如玻璃迷宫。

如果你说我是文化波普，就不能解释我的“兰亭序”作品，如果是激浪派就很容易解释，玻璃作品是来自约翰·凯奇，《重复书写一千遍〈兰亭序〉》那种过程美学也是非常典型的激浪派。以当时比较功利的做法就是遵循老栗给我的定义：文化波普，赶上末班车，迅速完成原始积累。在北京虽然跟陈嘉映学哲学，但是因为参加过“后八九”，作为“后八九”的少年英雄，理所当然是老栗圈子的一分子。但是 1993 年底，老栗叹气，认为我离开了政治波普。

Art World：你是自愿跳下这车的。

邱志杰：的确。1994 年我在杭州开始做录像和摄影，出现了一个创作爆发期。1995 年老栗的“从国家意识形态出走”展览上，装置，观念艺术被称为“南方物理化倾向”，而我则被说成是“南方物理化倾向”的驻京代表。（笑）还有那次关于意义问题的讨论，几个批评家主张阐释性作品，我主张感受性作品。这是艺术家和批评家的权利之争，艺术创作的主导权之争。观念艺术需要清理。

Art World：那么多艺术形式，你为什么特别钟意录像艺术？ 1996 年你组织了《现象与影像：中国录像艺术展》，那应该是中国第一次录像及录像装置艺术展。你说录像艺术瓜分了空间运动影像美学，是录像艺术的“感性”和“总体”特别吸引你吗？

邱志杰：也不是所有的录像艺术都“感性”和“总体”，也有很多录像艺术家在做很不感性的东西，所以我也没有特别钟意录像艺术。但是当时我确实在录像艺术里面看到一种感性的可能性。特别是好的录像装置，的确能够构造出一种完全无法用语言来还原的现场。这是比较强大的特点，当时非常吸引我。录像艺术是最百感交集，最强调现场感的，你不能用一张照片、一段话来说它，它是不能语言化的，你只能此时此刻此地感知它。现在大家都会做短片，找个酒吧，带一堆 DVD 就可以持续放一个星期。这是盗版 DVD 带来的潮流，基本上他们是在手淫 DVD，意淫电影。但是录像装置展览难度要大得多。中国的观念艺术有误区：比如枯燥崇拜，极简崇拜，机智崇拜等等，拍一条鱼在水里扑腾，一只母鸡慢慢闭上眼睛，二十个人的牙床……这是极其讨厌的。我之所以提“后感性”，是有知识的人的感性，不是原始人的本能。观念艺术是用观念来搞艺术，艺术还是那些感觉，而不是艺术来传达观念。

Art World：你的“后感性”是引发了尸体和血腥的源头。

邱志杰：尸体和血腥，是后感性的一个阶段性的手段，但并不是最有意思的方向，可惜很多有前途的艺术家把这符号化了。其实谈观念也不是问题，整个当代艺术的展览制度是一个促使人比赛的制度。比勇敢，不比勇敢就比无聊，不比无聊就比无耻，这样，每个艺术家无所不用其极地在最短的时间来搞定观众。我们后来就希望把一个展览办得不像展览，同时也坚持现场感。2001 年做了“狂欢——第二次的后感性”，对展览制度进行了批判，开始做策展实验。这个时候我在纽约遇到卢杰，有了“新长征计划”。“长征”为我提供了一个框架可以大量展开策展实验。我也认为艺术应该介入社会，但是应该以艺术的方式介入，得承认生活中是有荒诞和神秘的东西，但不是很简单地你想批判你就批判，你自身要成为一个够疯狂的存在，你才有批判的力量。“长征”这种形而下的关怀以及在具体地点的展开，很满足我历来对底层的关怀。我于是带着后感性的兄弟们参加了长征。骨子里我还是一个左派，但必须是诗意的左派，而不是那种卖力气的蛮干的左派。“长征计划”让我找到一个机会，把我对社会学，对文化，对考古，对哲学整个的兴趣跟创作融合在一起。2003 年到浙美，我坚持将工作室叫作“总体艺术工作室”。我的思路是要把意义问题的讨论成果，我录像艺术的成果，我们后感性的成果，长征的成果，全融合在一起。 我们今天的问题已经不再是高名潞老师说的墙里墙外的问题，而是要不要造一座话语权的塔。没有基础理论肯定不行，得有一个批判的起点，这就是我的总体艺术概论。因为我们的反展览和策展实验，所以每次我们的展览都像排一场戏。我们自称是“做现场的”现场艺术。我们想说的就是 Live Art 和 Performance Art 是有区别的。如今满大街都是 DV 鸡 DV 鸭，变成了邪教，每个地方都有 DV 辅导员。我们现在做的录像装置已经变成古典录像艺术了。所有这些东西合在一起，我模糊觉得应该出现一种东西，就是建立在对底层的关注的基础上，用文化研究作为方法论，通过社会调查、符号学研究、语言学研究，来获得对事物的全新的看法。这个过程不是一个获得知识的过程，是通过知识来发现无知的过程。这意味着你获得了艺术的立足点，不是回到展厅，是回到现场。回到历史的现场 ◎

1993 年，**杭州三台山** Santai Mountain, Hangzhou, 1993

# Humanity: A Project That Should Be Completed by Art

"Art World". Interview by Liu Jingjing

Artworld: You are a rare case of a Contemporary Artist with a background in Philosophy and Chinese Ancient Civilization; your friendship with Chen Jiaying catches everyone's eyes.

Qiu Zhijie: I had three or four teachers who were very important to me, and I met them in the key periods of my life. The most important teacher of my early years was the calligrapher Zheng Yushui. He possessed great calligraphy skills; he was the living embodiment of the charming magic of the last generation of traditional Confucians. I learned calligraphy in a very traditional way, practicing from models. While our teacher was in temples talking to monks, I would sit down by his side along with my fellow students, rubbing an ink stick against an ink stone. I remember a monk at one temple who spent his whole life drawing plum flowers in the air. There were other monks who studied the calligraphy of master Hongyi for their entire lives. It was extremely natural for them, but to us, it looked miraculous. When I was a kid, I recognized the spirit of traditional culture, revealing all of its secrets. All of these things had a great impact upon me. This experience led me to "Copying the 'Orchid Pavilion Preface' 1000 Times" My teacher, Zheng Yushui, passed away the year I graduated. When I was studying at the Zhejiang Academy of Art, my most important teacher was Hong Zaixin. He expounded the prominence of Pan Tianshou again and again. He told stories of Kant right before his death, and showed me a letter to Huang Binhong written by a German sinologist. He told me that I should "aim high," position myself well, and start discussions with great people. When you establish a spiritual relationship with the great masters, you won't let yourself produce any worthless stuff. After the first class, Hong Zaixin told me that I shouldn't attend them anymore. Instead, every Saturday I went to his house to talk to him. There was a great tradition in Zhejiang Academy of Art, a tradition to respect talented ones; some of the students were regarded with special respect. When it was nearly time for me to graduate, Hong Zaixin lent me a copy of "Course in General Linguistics" by Ferdinand de Saussure. He said that this book is the pearl on top of an emperor's hat. I made a photocopy of the book; I read it, and it explained a lot of things to me. After that, I was able to read Heidegger, but Wittgenstein was still beyond my comprehension. So, I traveled to Beijing with only one goal: to go to Beijing University and comprehend the meaning of Wittgenstein's philosophy. I was lucky to meet Chen Jiaying who just came back to China with boundless enthusiasm. He changed the direction of his research and turned from Heidegger to analytic philosophy and Wittgenstein. He made a new translation of "Philosophical Investigations" all by himself. I joined a group of graduate students who attended his classes. Each of us had a photocopy of the bilingual edition of "Philosophical Investigations" in English and German, and a Chinese edition of the same book that was popular at the time. Every day, Chen Jiaying explained to us from thirty to forty passages. We started from the mistakes in the Chinese edition; Chen Jiaying would direct our attention to passages that could have a better translation. After that, we discussed if some prefer Russell or Frege, and moved on to concepts and the cultural issues that brought these concepts to life. We discussed if Wittgenstein's position reflected the philosophy of relativism and therefore cannot be objective truth, and so on. That's how we worked, from words to passages, from passages to meaning. This course was very detailed. For me, it was an exercise of the mind, not an attempt to acknowledge new ideas. I had acknowledged Wittgenstein's ideas long before taking this course. That year, I would attend that class regardless of any circumstances. The year passed, and I realized that most of the articles written by art critics are nonsense, their logic is chaotic.

Artworld: Are there any critics we can rely on?

Qiu Zhijie: I think that Li Xianting does very well; he sincerely describes the experience that artwork gives to him. Wang Nanming completely emulates (Karl) Marx's style of writing. He likes to use underlines and boldface type in his articles; that's classical Marx style. Wang Nanming and Marx both are lawyers; therefore they use writing methods of lawyers in their articles.

Artworld: Your work "Starry Sky" includes the names of these three teachers of yours.

Qiu Zhijie: On the evening of the 16th of September 2002, I sat down and tried to remember names of people I ever met. I wrote these names in the darkness with flashlight and made pictures of inscriptions using long-time exposure. I fashioned a map of the night sky, thickly dotted with stars, using the names I wrote. When I did this for the first time, I remembered more than 400 names. The second time, in 2005, there were more than 700 names; I did it one more time in 2006. Some of the names were repeated; some names disappeared; names of the people I recently met appeared. Maybe next time, there will be your name. I placed the names of my teachers in the Big Dipper. After all of these experiments, I decided to repeat this writing night every decade until the day I die. The essence of this work is about how much I can remember. I remember some people, and I forget some; I meet new people, and some old acquaintances suddenly become important. Some people die. Changes are very important. Within one decade, the changes of the names written in starry sky can stun the eyes; the replacement of the old by the new becomes visible. If I write a piece every year, there would not be a world of difference between them, so it would not properly reflect various vicissitudes of life.

Artworld: When you studied at the Zhejiang Academy of Art, you were absolutely a talented kid who drew everybody's attention; you also organized a "Group 302". Is there anybody among your students who is very much like the younger you?

Qiu Zhijie: I'm surely not a talented one. My special feature is an ability to reconsider things, and even that was obtained by training. During the diverse periods of my life, I had the fortune to repeatedly meet good teachers. In calligraphy, I'm a successor of Master Hong Yi; in philosophy, I'm a pupil of pupil of Heidegger's pupil; I represent the fourth generation of two great masters. So, I think that my students should be better than me, because they have a better teacher than I had. (Laughs) Even in middle school, I was very passionate; I read "Capital" and "Economic & Philosophical Manuscripts of 1844" every day. I was also reading the works of Friedrich Nietzsche and Jean-Paul Sartre, but I missed Karl Popper back that time. In primary school, I read all classical Chinese novels. I read "The Water Margin" 13 times, and it had a great impact on me. All of the smart ideas I come up with, and my personal sense of rough-and-tumble justice are rooted in "The Water Margin." Sartre also had a great impact on me, especially his plays. However, even now I still unable to understand Sartre's "Being and Nothingness;" it's all topsy-turvy. (Laughs) When I was doing my Bachelor's degree at the Zhejiang Academy of Art, I was nicknamed "Qiu Beuys." I gradually became a student leader and organized "Group 302," which turned into the students' scientific center. We went together to the workshop of Oil Painting Department and rearranged paintings, putting forward impersonal ones, post-modernist ones. These activities led me to reading theory, reading Saussure. At the border of the eighties and nineties, Yan Lei and I formed a connecting link between the preceding decade and the following. We made new works of art that continued tradition of the Zhejiang Academy.

Artworld: Once you said that "Actually, the Art world is divided into clubs with their own interests and spheres of influence." That was a problem you thought of while standing near a church in Brussels back in 1997. Ten years after, do you still feel that you have no choice but to follow your own interests in working on topics such as "the impermanence of life" or "the fleeting nature of human life?"

Qiu Zhijie: My thoughts haven't changed fundamentally. It's become an important issue for Chinese people, because Chinese thought puts a great effort into solving the problems of life and death. Chinese culture is very sensitive to the feeling of coming and going, to the things that change as time flies. That's why it produced such elegant images and expressions as "[life is only] a goose's footprint in the snow," "time gallops as fast as a horse," and "life is like a passing traveler." What has changed in last decade is that my work has absorbed all these feelings. My work can seem to be social-focused, ferocious or even indifferent, but there is a certain feeling that sometimes bursts out. The problems that I was considering during that time can still make me meditate.

Artworld: It looks like your destiny is closely linked with religion and theology, but one can see from your recent interviews that you don't believe in any spiritual beings. You actually lean toward atheism.

Qiu Zhijie: You see, in childhood I started to learn calligraphy, spent some time in a temple with my teacher. I was deeply influenced by what I heard and saw there. I was almost a Buddhist monk, reading and writing canonical texts. In 2004, I travelled around India with a copy of "Buddhist Canon" and "Traveling Notes of the Western Regions in Great Tang Dynasty." I spent six weeks travelling around northern India, following the routes of Buddha and Xuan Zang (the author of "Travelling Notes…"). That trip made me lose my faith in Buddhism based on the Mayahana sutras. I realized that the Buddha from Buddhist stories was a human being, not an immortal creature; he was a teacher, not an idol. Step by step, I came back

to a Confucian point of view. The miserable lives of Indian people with low social status proved to me that religion is the opiate of the masses. Besides, I was always interested in Tibet. The history on Tibet proved the same to me. An intelligent man with a clear and bright mind can obtain the comfort that religion provides through honest consideration; that's the way of Confucian. Now I believe that "religion goes right along with evil."

Artworld: Is that the reason that you made "Why Go to Tibet" part of the new "Long Match Project?"

Qiu Zhijie: The Tibet investigation was merely a preparation to a series of Total Art exhibitions. Next year, there probably would be an exhibition in Shanghai or Hangzhou, a manifesto of Total Art . Total art explains experimental art through Confucianism; its principle is that everyone gives their best, and makes the best possible use of everything. We are surrounded by strict common standards that make us reduce the possibilities of the use of objects. Our goal is to create a space of possibilities and to make the best possible use of everything. That's how we can give our best through the best use of everything. There are so many possibilities for people and objects; but, there are choices to be made consciously. In this current historical period, a choice turns into a responsibility taken in this very time and place; it turns into certain people, certain objects. All these concepts can be explained through Confucianism. What place does Art have in our life? This world of possibilities elevates and unfolds the real world. It also differentiates itself from decadent possibilities.

Artworld: What about mystique? During the "Asian and European Dialog" multimedia art exhibition in Poland, you said that an artist should be sensible to mystique. How do you understand mystique? Mystique is connected with imagination. So I'd like you to explain these two words: imagination and mystique.

Qiu Zhijie: During that multimedia art exhibition in Poland, there were a few European artists who brought in so-called artworks which were posed as socially concerned. I don't think these were artworks; these were more like social actions, but very ineffective and narcissistic ones. I have no objection to social responsibility, but artist should have an artistic social responsibility. Some artists are satisfied enough with expression of their civic obligations, and there is nothing wrong with it. It's ok to do good deeds, but they shouldn't insist on calling it Art. There are some people in China who hold the same opinion; they have a bad influence. To be concerned about society, to have a sense of justice is a minimum requirement for any citizen. A chance to speculate on these issues lowers the requirements for an artist. It turns this minimum requirement into a supertask. The social requirement for Art is not to represent things familiar to everyone. Artists shouldn't be as normal as everybody else; he should be "crazier" and "stranger." Being "crazier" and "stranger" implies the ability to walk into a space of possibilities further than others. He should use his peculiar imagination to explain our fixed methods of thinking and doing. During a walk in a space of possibilities, everything that surrounds you is mystic. My own creation process often starts with a real situation. When I doubt if my knowledge of real situation is deep and complete, I conduct social research. But, it takes more than the research and a report. When we use our imagination, when we start to envision all sorts of new associations with reality, the possibilities emerge one by one. Finally, we see that things have taken a new turn, and we face a brand new situation that strikes us with surprise. That's what is called mystique. Mystique is connected with innocence, so a precondition of an artist's work is to become an "innocent". He should have an innocent's attitude towards prejudice and set views. Mystique is not about the way things are; it's about the way things could be.

Artworld: You used to explain your extent of sensibility this way: "My extent of sensibility is an extraordinary strangeness or power. It's like taking a hot shower: when the water trickles down, your old ideas are flushed away." It's interesting that in a novel "Lust, Caution" by Eileen Chang, which was a base for a movie of the same name, there is a phrase: "It's like taking a hot shower."

Qiu Zhijie: I haven't watched that movie, and I don't read Eileen Chang. I used the shower metaphor to explain the perception of art. This metaphor underlines the physical component of art; it also tends to emphasize its functionality and everyday life component, and its tendency to be useful within daily life. It's the same with sensibility; I don't measure it with individual self-expression. An understanding of the extraordinary and the strange is personal in the first place.

Artworld: The physical component of Art… I thought you were going to say "pleasure of receiving wisdom like pouring expensive liquor over your head". Don't you think that Art tends to solve the problems of "lust" and "caution?" Art is a lust; when you make an artwork, your feelings are involved, therefore, you employ lust. But your emotions should be under control, so you also employ caution.

Qiu Zhijie: Oh yes, "pleasure of receiving wisdom like pouring expensive liquor over your head" sounds way more beautiful than a hot shower. Unfortunately, many people aren't able to understand this metaphor is just spoken language. In "Heart Sutra", lust is the equivalent of emptiness, and emptiness is the equivalent to lust; it's all a great deceit. It's very interesting to discuss the problem of "lust" and "caution" from the artistic point of view. I am inclined to reach lust through caution. I mean, no matter if we speak of Art or life, an intensity of feeling is connected with a prohibition. For example, there is a culture that prohibits young women to show their thumbs. If by any chance, a woman's thumb is seen, she has to commit suicide to avoid such a disgrace. For the men of this culture the most appealing part of woman's body would surely be the thumb, not the T&A that we consider appealing. Speaking of creation, I say that there are different kinds of art. Some artists stress the emotional part, some artists stress the caution. The same artist can have both emotional and rational works; it doesn't influence a quality. As far as I understand "caution," it doesn't influence the deepness of a creator's thoughts; it influences the conditions of an artwork's effectiveness. Artwork looks impressive only because of the numerous cautions of daily life. If there were no "cautions" in the Great Cultural Revolution, would a painting such as "Father" (1980) be able to move people to tears?

Artworld: Does your interest in archeology correspond with your understanding of "mystique?" This year (2007) you had a solo show in the Long March Space; you called it "Archeology of Memory." It embraced all the aspects of your passion for archeology; it's sensible, risky, ignorant, and unclear.

Qiu Zhijie: Yes, when it turns to the past, all of us are ignorant. If the past can be mystic; memory can be mystic too. Long ago, I actually considered studying archeology.

Artworld: If you hadn't become an artist, you could be an archeologist, a philosopher, a writer, or a calligrapher… Why did you decide to make art?

Qiu Zhijie: As a humorous reply, I can say that it's because I'm greedy. An artist can be an archeologist, a philosopher, a writer, and a calligrapher all at the same time. Actually, I like the Chinese traditional definition of "scholar" better. It's more important to be a sensible person than to be a specialist in something, but it's also the hardest thing to do. In October 1986, I went to see an exhibition of the Xiamen Dada Group. The moment I saw the show, I realized that it's all I want to do. That's how I decided to enter art school; before that, I wanted to study archeology or anthropology. Even now I think that art is a kind of anthropology. A human is an unfinished project that should be completed by art. Actually, Heidegger and his followers carried on an idea of Kant, that humanity is a project and a design pattern that should be completed with art; it sounds like experimental anthropology.

Artworld: Chen Jiaying used to mention that "in a conceptual aspect (Qiu Zhijie) is ahead of his time." Zhang Songren said about you: "An active and clear mind, sometimes even too fast." Xie Deqing pointed out that "Qiu Zhijie is an educated man, but there is a lack of dynamic in his works. His work didn't get him enemies; he plays too many tricks." Most of people are of the opinion that you're a "madman." What do you think?

Qiu Zhijie: When I was a student of Chen Jiaying, I still was not able to dismiss the common problem of contemporary art, which is being ahead of one's time. I hope I'm making some progress here to comfort my master. As to Zhang Songren, I believe he said this rashly. (Laughs) When artist becomes a director of a gallery, it changes him; it's getting harder to do market trades. A rule of a capitalist market is the symbolization of art. Actually, I don't do too many things, it's just that contemporary Chinese intellectuals are too lazy. They approach something new and want to enjoy it till the day they die. Speaking of what I'm ashamed of, in comparison with Da Vinci, I don't do enough, right? Xie Deqing is an artist deeply influenced by capitalist commodities. I don't think that provoking enemies is a top priority task; it's not something to strive for. What is to strive for is having no enemies.

Artworld: In your art, you follow the "path of a stranger." You like to play artistic games.

Qiu Zhijie: There are people who don't accept the "path of a stranger" in art. It's a question of choice. Some people want to drive through highways, some people prefer off-road vehicles. When some see a forest, they want to cut it and build houses or use it as firewood; another is happy just to walk in the forest; and another wants to become a tree…

Artworld: You always interlace your family issues, your personal life, with your artworks. Are you diffusing yourself or… I want to know what you actually think.

Qiu Zhijie: I nourish myself through diffusing. But I don't do this consciously.

Artworld: I've heard that when you take a train, you make up a story for yourself and talk to strangers. After you made a glass toilet ("Public Life"), you wrote down that "Even the prettiest girl has a stinky ass." Looks like you tend to put together good and bad.

Qiu Zhijie: I used to do this, and many others did. Isn't it weird? In our lives, the good and bad give rise to each other, so sometimes it's

hard to see a difference.

Artworld: How is Art related to the methodology of a language experiment?

Qiu Zhijie: A language experiment is an off-road vehicle that drives through the wastelands, and Art is a view behind the window.

Artworld: "What I hope to achieve in Art is (a right) not to express." Looks like you don't want any concepts, even a little piece of concept, to interfere with a spectator's experience.

Qiu Zhijie: One can use concepts to interfere with a spectator's experience; one even can consciously construct some concepts into a structure that will help to achieve a certain result. But the result of an artwork is not an expression of concepts. Quite the contrary, effective Art should disprove existing concepts. I cannot avoid expression completely, but I should try to. That's why I resort to Art. Using everyday speech, I can express myself properly and clear. So, when I need to express something, I use everyday speech. But it definitely is not poetry. When we create, we set up things that haven't obtained their shape yet. We cannot fully understand these things during the working process, because they don't exist yet. We're searching, we're trying. We don't express, because we are ignorant.

Artworld: You mentioned "ignorance" again.

Qiu Zhijie: Back in 1992, I didn't know that the term "Political Pop" was brought forward by Li Xianting. In conversation with him I said that Political Pop is actually political art reproduction, not much different from Chen Yifei's art reproductions. Li said, at the certain stage China needs it; it should be done for a while and then put away. In his article, he says that Wang Guangyi is Political Pop, and Qiu Zhijie is Cultural Pop. In 1992, during the Guangzhou Biennale, there were a lot of people who would approach Li and complain; I felt like all the water in this world turned muddy. In that time, everybody was speaking of Postmodernism. That was a moment when I started to be repulsed by all these people; I realized that this muddy water has nothing to do with me. I was full of passion; I wanted to fully display my capabilities, but felt that I didn't belong there; I realized why it all had turned that way. All of these sound a bit ungrateful.

Artworld: That's because the atmosphere you had in your Group 302 was different from the one outside. There weren't people of this pureness outside.

Qiu Zhijie: Yes, we were protesting against individuality. Once we painted identical pictures, and underclassmen members of the group didn't pass their exams, so we went to the dean's office to protest. At the end, I painted a picture in a certain style for one of these students, and he passed. We tried to figure out if individuality exists at all; we made actual experiments and research. In Guangzhou, we realized that artists were making very superficial collages and neoclassical paintings: flying planes on traditional landscape paintings, big collages with the Coca-Cola logo and so on. These simple-minded works made me sick; I left the show disgusted. Then I went to Xiamen and rented a factory to make a glass labyrinth; it was a work I was going to exhibit in "Post '89." I read Foucault and Saussure. That's how I spent time in Fujian Province. Then, I went to Beijing to show Li my new works. He sighed with admiration and said, "You left the mainstream!" Before that, he used to say that I belonged to Cultural Pop, and I denied that. I belong to Fluxus, and my glass labyrinth proves it. If someone says that I'm Cultural Pop, than he's unable to explain my "Orchid Pavilion Preface." If we concede that I'm Fluxus, such an artwork becomes easy to understand. The glass artwork comes from John Cage; the beauty of the process shown in "Copying the 'Orchid Pavilion Preface' 1000 Times" is a classical attribute of Fluxus. A relatively successful strategy of that time was to listen to the old man Li: it is Cultural Pop, hurry to catch the last train, and finish up a period of accumulation as fast as you can. In Beijing, I learned philosophy with Che Jiaying. But I also took part in an exhibition, "Post '89," became a young hero of that show, and naturally became a part of Li Xianting's art circle. But in the end of 1993, Li sighed with admiration and stated that I left the mainstream.

Artworld: You got off this train voluntary.

Qiu Zhijie: That's right. In 1994, I started to make photo and video works in Hangzhou. It was an explosive era of creativity. During an exhibition called "Leaving Country's Ideology" curated by Li Xianting, conceptual art and installation works were called "a southern tendency to material metamorphosis." I was defined as the Beijing-based member of this movement. (Laughs) During that time, there was a discussion about meaning; a few critics supported the idea of interpretation of artwork, I insisted that work should be sensible. It was a fight for authority between artists and critics; a fight for priorities of art creation. Conceptual art need to be sorted out.

Artworld: There are many artistic methods; why did you stress video art? In 1996, you organized "Phenomena & Image: China Video Art Exhibition." It was the very first video art and video installation exhibition in China. You said that video art imprints an esthetic of a spatial movement; was it the "sensible" and "total" elements of video art that attracted you?



Qiu Zhijie: Not all video artwork is "sensible" and "total." Some video artists do very insensible things, and I never stressed video art. At that particular moment, I really found a possibility of sensibility within the framework of video art. A good video installation is especially capable of creating an environment which cannot be reduced to a verbal description. There is one more powerful feature that attracted me to video art back at that time. Video art is full with mingled sensations; it stresses one's feelings here and now like nothing else. You cannot describe it with a single image or phrase, it cannot be reduced to a verbal description. You can only experience it here and now. Now everybody can make a short film, find a bar, bring a pile of DVDs, and continuously broadcast it for a week. That's a movement inspired by pirated DVDs. Actually, it's only masturbation with DVD, an attempt to express Platonic love for movies. It's far more difficult to make a video installation show. Chinese conceptual art is partially under a delusion. For example, monotony is admired; minimalism and technical skills are admired too. They film a fish thrashing about in a pound, or a chicken that slowly closes her eyes, or gums of twenty people… It's extremely nasty. For me, the reason to promote "sensibility" was to touch upon the sensibility of an intelligent person, not the instinct of primitive man. Conceptual art uses concepts to make art, but art is a sensation, not an idea that can be transferred.

Artworld: Your "Post-Sense Sensibility" used corpses and blood as materials.

Qiu Zhijie: Usage of corpses and blood was a method of "Post-Sense Sensibility" for a short time, and not even the most interesting one. It's a pity that many promising artists turned it into their trademark. It's not a problem to discuss concepts. The whole system of the exhibitions of contemporary art is a competitive one. It's better to be brave than be boring; it's better to be lewd than be boring. So, there was a period when artists were not too finicky about the means they used to attract spectators. Afterwards, we hoped to make this exhibition as unlike an exhibition as possible; at the same time, we wanted to cultivate the spectators' perception of here and now. In 2001, I made "Carnival: The Second Exhibition of Post-Sense Sensibility." It was a critique of the exhibition system, a beginning of my curatorial experiments. This time, I met Lü Jie in New York, and we thought up the "Long March" project. "Long March" provided me the framework to develop curatorial experiments. I also think that Art should interfere with society, but it's more complicated than just criticizing it when you can. First, you should turn yourself into a madman, and then you can criticize society. The form of "The Long March" delivered concerns and certain places for action; it fulfilled my long-time concern for people with low social status. Eventually, I brought my colleagues from "Post-Sense Sensibility" to "The Long March" project. Deep inside, I belong to the Left Wing, but it's definitely is the poetic Left Wing, not the one that acts rashly. "The Long March" gave me a chance to bring together my interests in sociology, culture studies, anthropology, and philosophy. In 2003 I got back to the Zhejiang Academy to teach; I insisted to call my workshop "Total Art Studio." I thought that I need to unite the results of my theoretical research, video art creation, "Post-Sense Sensibility," and "The Long March." The questions I'm concerned about right now are not the questions of being inside or outside a wall, as raised by Gao Minglu. The question is, "Should we construct a tower of discursive power or not?" A basic theory should be provided; there should be a model for criticism. That's what my Total Art theory is for. We stand against the exhibition system; we stand for curatorial experiments. That's why every exhibition of ours is like a rehearsal. We call ourselves "the ones who acts on site," "Art on Spot." I want to stress that it's different from live art and performance art. There is now a cult of useless video; streets are filled with DVAs to DVDs, you can even buy DVZs. The video installations we make now have already turned into a classical art medium. I have a feeling that if can we bring together everything we know, something new will come to life. I mean, we are based on our concerns for people of low social status; we use cultural research as our main methodology. Through cultural, semiotic, and linguistic research, we acquire a brand new way of understanding objects. It's not a process of obtaining knowledge; it's a process of revealing our ignorance through knowledge. What I want to say is, when you gain an artistic standpoint, you don't get back to the exhibition space. You get back to a space of action, the arena of history ◉

# 福建·书法
Fujian · Calligraphy
1969–1988

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## 邱志杰年表
## Qiu Zhijie Timeline

1969

○ 1969 年 11 月，生于福建省漳州市漳浦县旧镇。父系原籍厦门岛外杏林区内林村，祖父林九狮入赘海澄新垵东社邱家，务农渔及做木匠。母系为漳浦城关人。有一姐一兄。外祖父曹岂凡先生新中国成立前曾在漳浦任《闽南日报》主编，抗战期间移居上海，擅书法及古诗文。

自记事起即移居漳州，住芝山顶。父亲为党政干部，历任教育局、宣传部、地委办公室、长泰县枋洋公社、长泰县经委、漳州大学、漳州卫校官职。母亲初为小学教员，后在市供销社任职，兼管图书室。

自幼涂鸦，喜临摹古典绣像。幼时常做满地皆蛇，独坐于桌上之梦。

1969

○ **Nov, 1969** I was born in the old town of Zhangpu county, Zhangzhou city, Fujian province. My father's family came from the Nei Lin Village in Xinglin district outside the island of Xiamen. My paternal grandfather, Lin Jiushi, was married into the Qiu family that lived in Xin'an Dongshe of Haideng district. Lin Jiushi made a living through farming and fishing, he was also a woodworker. My mother is from Chengguan in Zhangpu. She has a big brother and a big sister. Her father, Mr. Cao Qifan, was the chief editor of the "South Fujian Daily" before establishment of the new China in 1949. During the Anti-Japanese War (1937-1945), he moved to Shanghai. He was gifted in calligraphy and composing ancient poem and prose.

I lived in Zhishanding, Zhangzhou, since I remembered. My father was a Party and Government administrator. He consecutively held positions in the Education Department, Propaganda Department, local Communist Party Committee, Fangyang Commune of Changtai district, Economic Commission of Changtai district, Zhangzhou University, and Zhangzhou Medical School. My mother started her career as a primary school teacher, and then worked as a staff of the local supply and marketing cooperative. She was also the librarian there.

I made drawings from the cradle; I liked to copy traditional embroidered portraits. When I was young I often dreamed of sitting on the top of a table with a lot of snakes on the ground.

1976

○ 1976 年，入读漳州市东方红小学（后改名为漳州市实验小学）。

曾被选入宣传队出演儿童剧。在舞台上画台下观众群像。

小学前阅读了大量中国传统章回小说，尤其反复阅读了《水浒传》。小学时曾刻全套《水浒传》人物剪纸，广泛地为本市少年复制，待图像传游一周回到眼前，俨然古典图式。

在漳州地委大院内以红砖垛修建军事堡垒。在枕头下画手枪图形。

1976

○ **1976** I entered the The East Is Red Primary School in Zhangzhou, which had since changed its name to Zhangzhou Experimental Primary School.

I was selected to join the propaganda team to perform children's plays. While on the stage, I drew portraits of the audience.

Before entering primary school, I read a lot Chinese classical novels, I especially liked "The Water Margin," and read it many times. While in primary school, I made paper cutouts of all the characters of this novel. These cutouts were circulating among the children in my city extensively to make copies, by the time they return to me they look like ancient ones.

I built a fortress in the yard of the local Communist Party Committee of Zhangzhou using red brick piles. I drew image of guns on the back side of my pillow.

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1 1970 年，第一张照片
First photo taken, 1970

2 1970 年代，童年在漳浦旧镇
Childhood in old town in Zhangpu, 1970s

3 1970 年代，和父亲在漳州华侨新村
With father in Overseas Chinese New Village, Zhangzhou, 1970s

4 1970 年代，和童年好友周丹在漳州毛主席纪念馆
With childhood friend Zhou Dan at Zhangzhou Memorial Hall of Chairman Mao, 1970s

5 1974 年，在福建
In Fujian, 1974

6 1975 年，和母亲一家的家庭合影，外祖父曹岂凡对书法生涯有重要影响
With my mother's side of the family, maternal grandfather Cao Qifan has great influence on Qiu's calligraphy career, 1975

7 1980 年初，姐弟在漳州一中
With sister at Fujian Zhangzhou No.1 High School, early 1980s

8 1980 年，在福建漳州家中
At home in Fujian Zhangzhou, 1980

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○ 1981 年，小学毕业后开始追随本地名家郑玉水、范益民、王作人、谢龙绶、包昆等人学习书法、篆刻。临摹秦汉玺印瓦当近千。书学颜真卿、柳公权、黄庭坚及《曹全碑》、《石门颂》、《张迁碑》、《石鼓文》等。画学吴昌硕。曾拓印漳州旧文庙《康有为书重修漳州学宫记》、漳州南山寺《放生池碑》、万松关左宗棠篆书石刻及云洞岩各种摩崖石刻。

为一位做乩童的亲戚刻制道符印版。阶段性拓印掌纹研究变化。

学书法期间，接触到漳州南山寺僧人和闽南地区的弘一法师文脉，受到佛教思想影响。

1981 年入漳州一中开始，中学阶段一直在漳州一中美术小组活动，初步接触到西式素描。美术教师李威。作品布贴画、书法在省级画展获奖。

漳州为福建前线战备城市，地下防空洞体系发达。各校中学生均在防空洞中游戏、斗殴。曾以不同颜色画地面上对照地图，而变乱地道中指路标示以误导他人。

初中阶段主要阅读西方现代文学和鲁迅、李白、拜伦、庄子。高中阶段大量阅读马克思、萨特等，也开始阅读尼采和弗洛伊德，及“走向未来丛书”系列等。曾尝试背诵《共产党宣言》和《野草》，以及泰戈尔诗作。高中时曾与同学比赛记忆力，一天之内背下了所有的毛主席诗词。

一好友服药自杀于厦门渔船上，衣服口袋中留纸条：我是信仰马克思主义的。

○ 1986 年，用甲骨文偏旁为元素，自创一种拼音文字，用于写作日记。

同年在漳州一中创办学生书法社团“芝山书社”，自任社长。担任闽南青年书法家协会理事。

与同学兰旭、陈冬青、潘杰等人创办油印刊物《鸡鸣》一期，恰逢“反对资产阶级自由化”，被校方停刊。阅读莫言、张贤亮、张承志、阿城等作家。1986 年夏天，用庙里的签诗等材料，创作拼贴作品《祭坛》，在闽南青年美展上被禁展。

• 10 月，在厦门群艺馆看到“厦门达达”展览。决定报考美术院校。开始订阅《中国美术报》。尝试用古典音乐刺激创作抽象线条“书法”长卷。

○ 1987 年，师从福建师大李豫闽、杨思陶，漳州龙溪师范杨松青，厦门工艺美校王振峪学画。在福州学画期间借住福州仓山福建师大美术系沈远的房间，看见一堆抽象绘画（黄永砯作品）。在福州长安山上空目睹不明飞行物低空掠过福州市区。

为自己设计了分解阶段性任务的教学方法，迅速掌握了写实绘画技术。

在破墓中掘骷髅头骨置于枕边研习解剖。用圆珠笔将全身皮肤画满肌肉骨骼名称。

因鲁迅影响，决定报考版画系。

1981 1981

○ **1981** After graduation from primary school, I started to learn calligraphy and seal cutting from famous local artists such as Zheng Yushui, Fan Yimin, Wang Zuoren, Xie Longshou, Bao Kun, and others. I copied almost a thousand royal seals and eaves tiles from Qin and Han dynasties. My calligraphy exercises were based on the works of Yan Zhenqing, Liu Gongquan, Huang Tingjian," The Stone Tablet of Cao Quan," "Cliffside Carving Stele for Extolling Feats in Shimen," "Stele of Zhang Qian, " "Stone Drums of Qin" etc. I leaned painting from Wu Changshuo's artworks. I also made rubbings of "Record of Rebuilding the Learning Palace of Zhangzhou by Kang Youwei," "Freeing Life Pond Stele" in Nanshan Temple of Zhangzhou, stone carvings of seal script works by Zuo Zongtang at Wansong ancient gate, and various cliff inscriptions of the Cloud Cave Cliff.

I made printing plates of Taoist incantation for a relative who was a fortune teller. I spent a while studying the variations of palm lines and made rubbings of them periodically to see the change.

During my calligraphy studies, I met some monks from Nanshan Temple, and got to know the descendants of Master Hong Yi from the South Fujian area. I was influenced by Buddhist philosophy.

I entered Zhangzhou Secondary School in 1981. During this period, I was an active participant in the school's art group. I was also introduced to the Western drawing techniques. My art teacher was Li Wei. My collage works and calligraphy were awarded prizes at the provincial competitions.

Zhangzhou is located within a military strategic area of Fujian province. It has a developed series of bomb shelters, where students of different secondary schools play and fight. I used different colors to draw corresponding ground maps to give to my allies, and changed the signposts in the shelters so my enemies got lost and confused.

During my secondary school years I mainly read Western modern literature and works of writers such as Lu Xun, Li Bai, George Byron, and Zhuangzi. During my high school years I read a lot of Marxist philosophy and the works of Jean-Paul Sartre; I also started to read Friedrich Nietzsche, Sigmund Freud's "The Future of an Illusion" and so on. I tried to learn by heart "The Communist Party Manifesto," Lu Xun's "Wild Grass" and works of Rabindranath Tagore. While in high school, I memorized all the poems composed by Mao Zedong within one day on a bet with my classmates.

One of my good friends committed suicide by pill poisoning, he was found on a fish boat in Xiamen. In his pocket there was a note read "I do believe in Marxism."

1986 1986

○ **1986** I created my own system of writing based on the inscriptions on tortoise shells of the Shang Dynasty; I used it to write my diary.

During this time, I organized "Zhi Mountain Calligraphy Club" in Zhangzhou No.1 High Schooland proclaimed myself the club leader. I was also a board member of the Southern Fujian Calligrapher's Youth Association.

Together with my classmates Lan Xu, Chen Dongqing, Pan Jie, and others, we published the first volume of our magazine " The Crowing Rooster." The publication coincided with the "Opposing Bourgeois Liberalization" campaign, and was shut down by school authorities. During this period, I read works of Mo Yan, Zhang Xianliang, Zhang Chengzhi, A Cheng and other writers. During summer of 1986, I used fortune-telling plates from temples as part of the materials to create a collage work called "The Altar." This work was banned at the Southern Fujian Youth Art Exhibition.

10 月 Oct

• **Oct** I saw an exhibition of the "Xiamen Dada" art group in the Community Art Center in Xiamen, and decided to apply to art schools. I subscribed to China Art Magazine. I used classical music as inspiration to experiment with abstract line "calligraphy" scroll.

1987 1987

○ **1987** I started to learn painting from Li Yumin and Yang Sitao, teachers from the Fujian Teachers' Training Institute, Yang Songqing from the Zhangzhou Longxi Teachers' Training Institute, and Wang Zhenyu from the Xiamen Schools of Arts and Crafts. While I was learning painting in Fuzhou, I stayed with Shen Yuan at the Art Department of Fujian Teachers' Training Institute, in Cangshan, Fuzhou. There I saw a pile of abstract artwork that happened to be the work of Huang Yongping. I observed a UFO flying at a low altitude past Fuzhou downtown area on top of the Chang'an Mountain in Fuzhou.

I developed a step-by-step learning plan and quickly acquired all the practical skills needed for realistic painting.

Next to my pillow, I placed a skull dug up from a grave to learn anatomy. I used a ballpoint pen to write all the names of muscles and bones on my body.

Influenced by Lu Xun, I decided to apply for the Printmaking Department.

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1 1985 年，漳州一中美术兴趣小组
With members of the Art Extracurricular Group of Zhangzhou No.1 High School, 1985

2 1985 年春，漳州天宝上地写生
Plein-air painting at Zhangzhou Tianbao Shangtun, spring 1985

3 1985 年，漳州一中美术组云洞岩写生聚餐
Lunch party with members of the Art Extracurricular Group of Zhangzhou No.1 High School, Yundongyan plein-air painting activity, 1985

4 1986 年，在漳州市少年宫
At Zhangzhou Youth Club, 1986

5 1987 年夏，在福建漳州
Fujian Zhangzhou, summer 1987

6 1987 年，在福建漳州，前排右 2 为恩师郑玉水先生
With beloved teacher Zheng Yushui (first row second from right), Fujian Zhangzhou, 1987

1988–1992

# 浙江美院·版画系

# Zhejiang Academy of Fine Arts Printmaking Department

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1988 1988

○ 1988 年 9 月，进入浙江美院版画系就读。因入学时专业和文化课成绩均为第一名，代表新生发言。将被选送苏联留学。任学生会副主席。因即将出国，改变原定的阅读计划，集中精力读日本出版的《书道全集》。

1989 年 3 月，师弟李毅鸿到杭报考书法专业，同游虎跑、玉皇山，在八卦田遇“鬼打墙”迷路。时校园中多有气功团体“带功讲座”活动，操场上群妪俯仰颠簸，其状可怖。

• 4 月，由青年教师杨劲松带队，在舟山虾峙岛下乡写生。因留学手续及学习俄语事宜掉队，独自去舟山追赶队伍。雨夜在沈家门三轮车中过夜。在普陀山不肯去观音院流连。回来后创作两套连环画，讲述日军占领沈家门历史。

• 6 月中旬，暑假期间违令离开杭州，潜赴南京散心。住梅园新村地下室招待所，在中山陵遇一美女姐姐，嘱以不可自杀。

• 9 月，大二上学期，返校接受审查，精神惶恐苦闷，埋头画画。每天晚上在图书馆读书。阅读张承志《金牧场》受到鼓舞。与校园中的疯人“梵高”友好，雪夜游湖。时常梦见成片黑色向日葵摇曳。

• 年底，撰写万字论文《作为批判的艺术》。购得一批台湾《艺术家》和《雄狮美术》杂志。

1989

1989

4 月

Apr

6 月

9 月

Jun

年底

Sep

Year end

**○ Sep, 1988** I was admitted to the Printmaking Department of the Zhejiang Academy of Fine Arts. During the entrance exam, I was top of the class in both "professional art skill" and "non-art academic subjects". As a result, I was selected to give a speech on behalf of all the freshman students. I was also selected to study abroad in the Soviet Union. I held the post of vice president in the Student Committee. Because of my plans of going abroad, I changed my reading schedule and focused on studying the Japanese edition of "Complete Calligraphy Works."

**• Mar, 1989** My schoolmate Li Yihong came to Hangzhou to register for the entrance exam for the Calligraphy Department. Together we traveled to Hupao and Yuhuang Mountain, and got lost in the Park of Eight Diagrams. During that time, there were many Qigong groups on campus giving lectures, leading deep breathing exercises. There were many practicing old ladies on the school's sports field, moving their heads up and down, trembling. It looked creepy.

**• Apr** The young teacher Yang Jinsong led a group of his students to Xiazhi Island in Zhoushan to paint from nature. I was busy going through the procedures for my future trip abroad and learning Russian, so I had to go to Zhoushan by myself to catch up with my fellow students. During my trip I spent one rainy night in a three-wheel cart in Shenjiamen. The Guanyin Temple on Mount Putuo charmed me completely. After coming back from my trip, I created two series of picture-story book that narrated a story of the Japanese army invading Shenjiamen.

**• Mid Jun** During the summer vacation, in spite of the school's orders, I left Hangzhou to Nanjing in despair. I lived in a basement hostel in Meiyuan New Village. Near the Sun Yat-sen Mausoleum, I met a beautiful girl who urged me not to commit suicide.

**• Sep** During the first semester of my sophomore year, I had to go through the school's inspection. I felt stressed and worried, and buried myself in painting. Every evening I read in the school's library. The "Golden Farm" by Zhang Chengzhi encouraged me greatly. I became friends with "Van Gogh," the school's madman. Together we walked around the lake in snowy winter nights. I often dreamt a field of swinging black sunflowers.

**• Year end** I composed a ten-thousand-character thesis "Art as Criticism." I bought a batch of Taiwanese magazines "The Artist" and "Xiongshi Art."

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1 1989 年，浙江美院时期
During school years at Zhejiang Academy of Fine Arts, 1989

2 1989 年 5 月，浙江美院时期
During school years at Zhejiang Academy of Fine Arts, May 1989

3 1989 年，刚进入浙江美院时
New student at the Zhejiang Academy of Fine Arts, 1989

4 1989 年 6 月，南京中山陵
Dr. Sun Yat-sen's Mausoleum in Nanjing, June 1989

5 1989 年 4 月，在浙江舟山写生
Plein-air painting in Zhejiang Zhoushan, April 1989

6 1989 年 5 月，在杭州武林广场
Wulin Square in Hangzhou, May 1989

7 1989 年 9 月，浙江美院
At Zhejiang Academy of Fine Arts, September 1989

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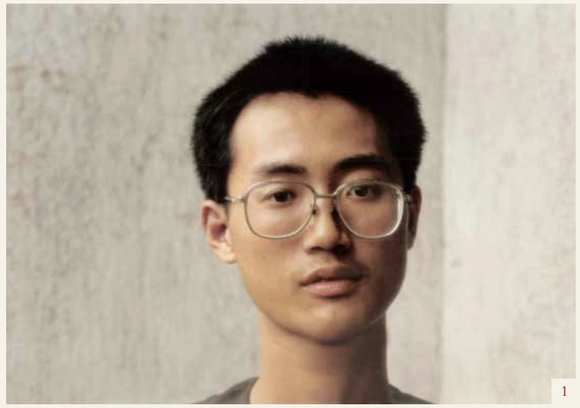

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○ 1990 年，寒假留杭州闭关读书，大量阅读达达、激浪派和博伊斯资料。给福建师大李豫闽写信表示自己将完全转向现代艺术创作。

受“达达诗”“建筑诗”概念的影响，画一批由文字构成的叙事性的画。

• 4 月，在学校附近寻找出租房，偶然找到老画家刘苇先生（倪贻德太太）的房子，老太太看年轻人好学，免费提供空间。遂在其厨房隔出一半作为工作室，画了一批抽象绘画，一批纸上综合材料。

1990 年，大二下学期，研究美国画家佩尔斯坦，画大透视人体素描。

• 6 月，大二下学期期末，全院教学检查，因在上海造船厂毛笔速写数量超大受表扬，最终度过被开除危机。开始重新全面投入思考艺术问题。

创作行为作品《关于梵·高》，在贴满报纸的室内消毒为一个被子弹打烂的枪靶“包扎”。

• 9 月，中国美术史课堂上结识史论系教师洪再新，此后经常周末去其朝晖小区的家中谈话。在洪先生引导下接触潘天寿、黄宾虹、贡布里希著作。

大量接触苏轼的书法和诗文。阅读格非、余华等现代作家。

大学三年级，开始用高更、梵·高的方法画素描。

• 10 月，下乡考察，独自在鲁西南曲阜、梁山一带无目的浪游。在邹县孟府的回廊下看到《杨二碑》。

1990 年，在浙江美院读书时看到汉堡美院的 Mijka 教授带着这次展映的 8 小时长的录像带，第一次接触录像艺术，受到震撼。

• 年底，开始创作《重复书写一千遍〈兰亭序〉》。

其间与版画系教师杨劲松交往密切，某日参与杨策划的“新学院派”画展研讨会，结识许江。同日结识《江苏画刊》陈孝信及其学生张晴。与陈、张共同访至杭州竹竿巷张培力家中，看到《洗鸡》录像。

1990 1990

4 月 Apr

6 月 Jun

9 月 Sep

10 月 Oct

年底 Year end

○ **1990** I stayed in Hangzhou to read in confinement during the winter vacation. I read a large amount of materials on Dadaism, Fluxus, and Joseph Beuys. I wrote a letter to Li Yumin, my former teacher from the Fujian Teachers' Training Institute, stating that I was going to switch over to modern art completely.
Influenced by "Dada Poetry" and "Architecture Poetry," I made a series of narrative paintings composed of texts.

• **Apr** I was looking for an apartment to rent. Coincidentally, I found an apartment that belonged to the old painter Liu Wei (Ni Yide's wife). The old lady realized that her lodger was a hardworking student and decided to provide the space for free. I screened off half of her kitchen to make it my studio, there I made a series of abstract paintings and a series of mixed media on paper.
During the second semester of my sophomore year in 1990, I studied the American painter Philip Pearlstein, and made large perspective figure drawings.

• **Jun** At the end of the second semester, the school performed academic evaluation. I was praised for my large quantity of ink portrait sketches at the Shanghai Shipyard, as a result, I avoided being expelled by the school. I started to investigate art problems again.
I created a performance piece titled "About Van Gogh." In a room covered with newsprints, I disinfected and bandaged up a target ruined by gun shots.

• **Sep** I got to know Hong Zaixin, a teacher from the Art History Department in the Chinese Art History class. After that, I often visited his place at Zhaohui Community during weekends. Through conversations with Mr. Hong, I was introduced to works of Pan Tianshou, Huang Binhong, and E. H. Gombrich.
I was keen on the calligraphy and poems of Su Shi (Su Dongpo). I also read Ge Fei and Yu Hua and other contemporary writers.
During my junior year, I started to make drawings imitating Gauguin's and Van Gogh's styles.

• **Oct** During a field trip, I wandered around Qufu and Liangshan aimlessly by myself, and saw the "Tombstone of Yang'er" in a winding corridor of Meng Mansion Temple in Zou County.
In 1990, while studying at the Zhejiang Academy of Fine Arts, I saw an eight hour long video brought there for a show by professor Mijka from the Hamburg University of Fine Arts. I was shaken by this first contact with video art.

• **Year end** I started to work on "Copying the 'Orchid Pavilion Preface' 1000 Times"
During that period, I was close with Yang Jinsong, a teacher from the Printmaking Department. One day I participated in a workshop organized by Yang discussing the exhibition "New Academism," there I met Xu Jiang. One the same day, I met Chen Xiaoxin from Jiangsu Pictorial Magazine and his student Zhang Qing. I visited Zhang Peili's home at Zhuganxiang in Hangzhou with Chan and, there we watched the video "Washing a Chicken."

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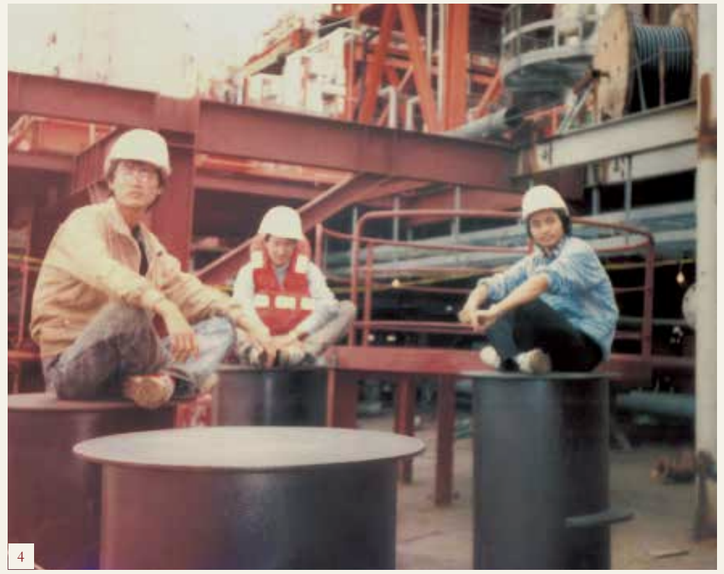

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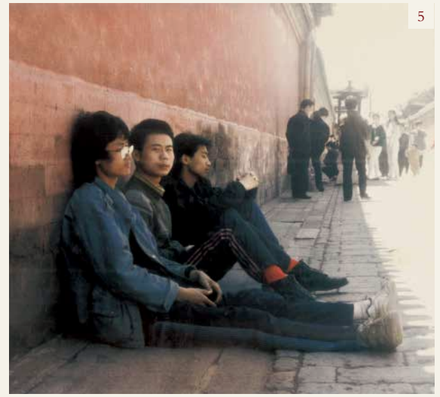

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1 1990 年，在浙江美院
At Zhejiang Academy of Fine Arts, 1990

2 1990 年 6 月，在浙江美院
At Zhejiang Academy of Fine Arts, June 1990

3 1990 年 10 月，在山东泰山经石峪
At Shandong Taishan Stone Valley, October 1990

4 1990 年 4 月，上海沪东造船厂下乡，同学应金飞、曹兴军
With classmates Ying Jinfei and Cao XingJun at Shanghai Hudong Shipyard, countryside trip, April 1990

5 1990 年 9 月，在北京故宫，张焯、陈廖宇
With classmates Zhang Ye and Chen Liaoyu at the Forbidden City, September 1990

6 1990 年冬，浙江美院宿舍，王军和曹晓阳
With Wang Jun and Cao Xiaoyang at the dorm of Zhejiang Academy of Fine Arts, winter 1990

7 1990 年，《双喜》石版画
*Double Happiness*, lithograph, 1990

8 1990 年，在西泠印社
At Xiling Society of Seal Arts, 1990

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1991 1991

○ 1991 年春天，与颜磊一起赴舟山拜访吴山专。同日结识倪海峰、李非雪。

用安迪·沃霍尔的风格印刷雷锋像，得到了4+，这是我在浙江美院就读期间唯一的一次不是五分的专业成绩。

1991 年，受达达观念和欧洲新形象绘画影响，组织浙江美院的学生组成“302”小组，实验“反个人艺术”。出版了一期《302 交流报》。302 是我住的学生宿舍。当时住有颜磊、曹晓阳等，隔壁有蒋志、佟飙等人，经常参与交流的还有杨福东、陈亮洁、陈晓云、吴美纯、刘韡、龚嘉伟、张俊、赵洋、盛天烨等人。

1991 年，受美国画家佩尔斯坦影响，创作《爱情故事》组画 3 幅，使用色调分离的“块块画法”。

• 6 月，在 302 宿舍中，用卢西安·弗洛伊德的画法画一批木板油画人物，沿轮廓线切割，以各种角度竖立在空间中，此为“大玻璃”初稿。旋即又改用照片剪下后贴在小玻璃板上的方法，做了“大玻璃”的第二个小稿。

1991 年暑假，在鼓浪屿闭关，画两本连环画《史记：曹相国世家》和《商君列传》，交重庆出版社出版，挣得毕业考察经费。

• 9 月，毕业考察西北行。独自夜登华山，天雷横行，劈断松树。于千尺幢险道踏空，三脚架坠于深谷。

第一次访敦煌。因特殊机缘，遍览莫高窟特级专业窟。由格尔木进藏。在拉萨布达拉宫下于小东开的雪域画廊结识戏剧导演牟森，畅谈博伊斯。此次进藏到萨迦而止。画了一批水墨西藏速写。由成都、重庆出三峡，登黄鹤楼、滕王阁。回杭。

戴汉志和施岸笛筹备柏林世界文化宫的“中国前卫艺术”展览访问杭州，在我的宿舍中，戴汉志爬到上铺俯拍了一张照片，画面是我和龚嘉伟正在与施岸笛交谈。桌上放着《302 交流报》。这张照片后来出现在《中国前卫艺术》画册关于浙江美院的文章中。

• 11 月，在浙江美院重装修前的教学楼中创作《11 月 15 日的偶发》，用墨刷牙，朝一个罐子里口诵读 10 首唐诗，封口。曹晓阳、佟飙摄影。

○ **1991** In Spring I went to Zhoushan to visit Wu Shanzhuang with Yan Lei. On the same day I met Ni Haifeng and Li Feixue.

I printed a portrait of Lei Feng using Andy Warhol's style, and got a B+. It was the only time during my studies at the Zhejiang Academy of Fine Arts that I didn't get an A for my major.

In 1991, under the influence of Dadaism and European new figurative paintings I organized a study group of my fellow students called "302." We were experimenting with "Anti-individual Art." We published the first volume of "302 Communication Journal." 302 was the number of my dorm room. My roommates include Yan Lei and Cao Xiaoyang, our neighbors were Jiang Zhi, Tong Biao, and some others. Other friends who we often communicated with include Yang Fudong, Chen Liangjie, Chen Xiaoyun, Wu Meichun, Liu Wei, Gong Jiawei, Zhang Jun, Zhao Yang, Sheng Tianye, and others.

That year, under the influence of American artist Philip Pearlstein, I created "The Love Story," a triptych with distinctive tones to create a feeling of dissociation, a "piece by piece painting."

• **Jun** In my dorm room No. 302, I created a series of oil-on-wood portraits in the style of Lucian Freud. I cut along the outlines of the figures, positioning them in the space with different angles. This is the first draft of "The Large Glass." Right after that I decided to glue cut-out photos onto small pieces of glass boards, this is the second draft of "The Large Glass."

During the summer vacation in 1991, I confined myself in Gulangyu to make two picture-story books "The Records of the Grand Historian: Hereditary House of Cao Xiangguo" and "Biography of Shang Jun." They were published by the Chongqing Publishing House and I used the payment for my graduation research.

• **Sep** I went to the North West for my graduation research. One night I climbed up the Hua Mountain alone. A furious thunder struck, breaking the pine trees. I almost missed a step on the dangerous passageway and the tripod fell into the abyss.

I also visited Dunhuang for the first time, and had the rare opportunity to tour all the special class caves of Mogao. I entered Tibet through Golmud. I met the theatre director Mou Sen at the Snow Land Gallery opened by Xiaodong, by the foot of Potala Palace in Lhasa; we had a great exchange of minds about Beuys. The trip to Tibet this time ended with a visit to Sa'gya. I made a series of ink sketches about Tibet. I went to the Three Gorges of the Yangtze River from Chengdu and Chongqing, after climbing up the Yellow Crane Tower and Tengwang Mansion. I returned to Hangzhou.

During that time, Hans van Dijk and Andreas Schmid were organizing the "China Avant-Garde Art" exhibition at the House of the Cultures of the World, Berlin, for this they came to visit Hangzhou. At my dorm, Hans van Dijk climbed on top of the upper berth and took a picture from above, in which Gong Jiawei and I were talking to Andreas Schmid. On the table next to us there was the first volume of the "302 Communication Journal". This picture appeared in the section about the Zhejiang Academy of Fine Arts in the "China Avant-Garde Art" Catalog.

• **Nov** I was working on the piece "A Happening on November 15th" in the school building of the Zhejiang Academy of Fine Arts before it was refurbished. I brushed my teeth with ink and recited ten Tang poems into a pot which was sealed later on. Cao Xiaoyang and Tong Biao were the cameramen.

6月 Jun

9月 Sep

11月

Nov

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1 1991 年 11 月，浙江美院时期
During school years at Zhejiang Academy of Fine Arts, November 1991

2 1991 年，在浙江美院版画系教师，韩黎坤、董良
With teachers Han Likun and Dong Liang at the Printmaking department of Zhejiang Academy of Fine Arts, 1991

3 1991 年，浙江美院同学在西安，左起邱志杰、曹兴军、应金飞、洪复旦、轩彦、王军
With classmates of the Zhejiang Academy of Fine Arts in Xi'an, from left to right: Qiu Zhijie, Cao XingJun, Ying Jinfei, Hong Fudan, Xuan Yan, and Wang Jun, 1991

4 1991 年 12 月，“大玻璃”第三批草稿
Third round of sketches for "The Large Glass" , December 1991

5 1991 年 9 月，陕西乾陵
At Shanxi Qian Tomb, September 1991

6 1991 年 9 月在甘肃麦积山
At Mount Maiji, Gansu, September 1991

7 1991 年 9 月，在华山
At Mount Hua, September 1991

8 1991 年冬，浙江美院同学王晓明、林可同、曹晓阳、邱志杰
With classmates of Zhejiang Academy of Fine Arts, from left to right: Wang Xiaoming, Lin Ketong, Cao Xiaoyang, and Qiu Zhijie, winter 1991

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○ 1992 年 2 月，分别在上海造币厂、上海油画雕塑院找到工作机会。

• 4 月，创作《向 30 年代致敬》木刻，参加“纪念毛泽东同志《在延安座谈会上的讲话》发表 50 周年美展”。获“夏朋奖学金”。

• 5 月，因为舍不得离开图书馆，同时担心 302 小组散伙，同意校方留校任教的要求。当时已经开始要求必须硕士生才能留校，破格留校任教合同签署后，辞去上海本来所找的工作。

• 6 月，政审未获通过，户口被打回福建漳州原籍，丧失在福建的大专院校找工作的机会。

• 7 月，受约翰·凯奇印在玻璃上的字母影响，以丝网版画技术为主，制作了在浙江美术学院版画系的毕业创作《大玻璃：关于新生活》大型版画装置。毕业论文《今天的现实和现实主义》一万六千字。

从浙江美院版画系毕业。毕业时，开始大量阅读后现代理论。洪再新赠送索绪尔《普通语言学教程》，全本复印下来并开始研读。

• 8 月，带“大玻璃”照片资料到南京访问陈孝信，同日结识沈其斌、毛焰、管策、金锋等人。

1992 1992

○ **Feb, 1992** I was given two job opportunities, one at the Shanghai Mint, the other at the Shanghai Oil Painting and Sculpture Academy.

• **Apr** I made a xylograph called "A Salute to the 30s" to take part in the exhibition "The 50th Anniversary of Yan'an Forum on Literature and Art." I received the Xia Peng Scholarship.

• **May** Given I didn't want to part with the school's library. And at the same time, I was worried about the splitting of the study group "302," I accepted the teaching position offered by the school. Back then the school already required teachers to have master's degree, but they made an exception for me and I signed the contract. Subsequently, I turned down the two job offers that I found in Shanghai.

• **Jun** I didn't pass the screening that checked student's political background, my Hukou (Residence Registration) was return to my hometown Zhangzhou, Fujian province. As a result I was disqualified for looking for teaching positions at any institutions of higher education in Fujian.

• **Jul** I was inspired by John Cage's prints on plexiglas panels and used silk screen printing technique to make "The Large Glass: on the New Life," a large scale printmaking installation. It was my graduation project for the Printmaking Department of Zhejiang Academy of Fine Arts. The topic of my graduation thesis was "Reality Today and Realism;" the thesis was 16,000 characters long.
I graduated from the Printmaking Department of the Zhejiang Academy of Fine Arts. Around graduation, I started to read postmodernist theories. Hong Zaixin gave me a copy of "Course in General Linguistics" by Ferdinand de Saussure. I copied the whole book and started to read it.

• **Aug** I brought some photos of "The Large Glass" to visit Chen Xiaoxin in Nanjing. On the same day, I met Shen Qibin, Mao Yan, Guan Ce, Jin Feng and some others.

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1 1992 年 4 月，浙江美院教室
In the classroom of Zhejiang Academy of Fine Arts, April 1992

2 1992 年 6 月，浙江美院的毕业答辩
Graduation thesis defense at Zhejiang Academy of Fine Arts, June 1992

3 1992 年，在浙江美院学生宿舍，与李建文、王军、高天民
With classmates Li Jianwen, Wang Jun, and Gao Tianmin at the dorm of Zhejiang Academy of Fine Arts, 1992

4 1992 年 6 月，“大玻璃”现场与萧峰院长
With Dean Xiao Feng at the exhibition venue of "The Large Glass", June 1992

5 1992 年 6 月，“大玻璃”布展，左起陈亮洁（背影）、张俊、杨福东（背影）、曹晓阳、邱志杰
Installation of "On the New Life" , from left to right: Chen Liangjie (back), Zhang Jun, Yang Fudong (back), Cao Xiaoyang, Qiu Zhijie, June 1992

6 1992 年 4 月，在浙江美院教室
In the classroom of Zhejiang Academy of Fine Arts, April 1992

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# 福建·杭州三台山 观念艺术

Fujian-Hangzhou Santai Mountain. Conceptual Art

1992–1994

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1 1992 年，杭州中国美院宿舍与龚嘉伟、施岸笛，照片为戴汉志拍摄
With Gong Jiawei and Shi Andi at the dorm of China Academy of Art in Hangzhou, photo by Hans van Dijk, 1992

2 1992 年 12 月，在厦门祖母病床前
By grandmother's sickbed in Xiamen, December 1992

3 1992 年，大学四年级毕业下乡在西藏
Countryside trip to Tibet during senior year in college, 1992

4 1992 年 10 月，在广州与栗宪庭
With Li Xianting in Guangzhou, October 1992

5 1993 年，在福建石狮
Fujian Shishi, 1993

1992 年 9 月，在杭州举行的“青年雕塑家邀请展”上发言，批评使用传统文化符号但实际上是装饰雕塑的做法。发言引起栗宪庭关注，到我住处看“大玻璃”资料。获邀参加“后八九中国新艺术展”。该发言由冯博一约稿发表在《美术家通讯》上，这是第一次发表文章。

• 10 月，前往广州，《大玻璃：关于新生活》由栗宪庭推荐，《重复书写一千遍〈兰亭序〉》由范迪安推荐，参加王林组织的文献展。住在中山大学内一招待所，与周春芽、王亥等人彻夜畅谈。在“大尾象第一回展”开幕及研讨会上见到张颂仁、吕澎等人。

因第一次见识到美术界的江湖纷争而反感，同时觉得流行的所谓后现代主义讨论过于肤浅，提前离开广州。

• 1992 年 10 月 – 1993 年 1 月，在厦门岛金鸡亭一个玻璃加工厂创作了《大玻璃》的第二个版本《活页日记》。在这里接触到玻璃喷砂喷绘工艺。

1992 1992

Oct

10 月

1992.10-1993.01

• **Sep, 1992** I gave a speech on the "Young Sculptures Exhibition," criticizing those sculptures that used traditional cultural symbols but in fact remained decorative. My speech drew Li Xianting's attention, and he went to my place to see some materials on "The Large Glass." He asked me to take part in the exhibition "China's New Art, Post 1989". Feng Boyi published my speech in the "Artist Report"; it was the first article I published.

• **Oct** I went to Guangzhou. My works "The Large Class: About a New Life" and "Copying the 'Orchid Pavilion Preface' 1000 Times" were recommended by Li Xianting and Fan Dian respectively to take part in the Documenta Wang Lin organized. I lived in a guest house in Sun Yat-sen University, and spent my nights talking passionately with Zhou Chunya, Wang Hai and others. During the opening of "Elephant's Tail Exibition" and a seminar dedicated to it, I saw Chang Tsong-zung and Lv Peng for the first time.
For the first time I saw all the conflicts and hassles of the art world which I didn't care for. At the same time, I found the popular discussion on the so-called postmodernism too superficial, so I left Guangzhou prematurely.

• **Oct 1992 – Jan 1993** I made the second version of "The Large Glass" that I called "Loose-leaf Diary" at a glass processing plant in Jinjiting district of Xiamen. There I was introduced to airbrush and abrasive blasting.

5

○ 1993 年 1 月，《江苏画刊》第一期封面介绍《大玻璃：关于新生活》毕业创作。

• 2 月，《活页日记》在香港“后八九中国新艺术展”上展出，为参展的最年轻的艺术家。
为《作业 1 号：重复书写一千遍〈兰亭序〉》拍摄录像，采取了较随意的纪录方式。
重新拍摄《作业 1 号：重复书写一千遍兰亭序》，采用俯拍机位，画面为书写的手，这是第一件录像作品。

• 4 – 7 月，去福建石狮朋友陈刃开的广告公司，在木板上创作《调查报告》系列绘画十余幅（后遗失）。大量阅读索绪尔、波普尔、海德格尔、福柯及利奥塔、詹明逊等后现代理论家。

• 8 月，恩师郑玉水先生在漳州去世。我从石狮赶回，用他的隶书风格写了葬礼的各种挽联。亲手送恩师骨灰下葬。

• 9 月，先到重庆，与陈文波、杜侠、赵能智等结识。访大足、安岳石刻后到达成都，在成都遗失身份证，滞留十天。与周春芽、王川、郭伟、郭晋兄弟等交游。由成都第二次入西藏。
在布达拉宫获守殿喇嘛解下灵塔上哈达相赠。于桑耶寺附近雅鲁藏布江出车祸，坠于路基 20 米下江边，为小树所撑持免于落水。司机称遇鬼。次日，于拉萨城外堆龙德庆再遇车祸。在青稞麦秸堆中掏猫耳洞。
访问阿里。在狮泉河结识韩心刚。在札达租车寻找传说中的藏文修行洞未果。在札达托林寺倾倒的佛塔废墟中发掘得模印泥佛几十种数百个。

1993 1993

2 月 Feb

Apr–Jul

4–7 月

Aug

8 月

Sep

9 月

○ **Jan, 1993** "The Large Glass: on the New Life," my graduation work, was on the cover page of the first issue of Jiangsu Pictorial Magazine.

• **Feb** "Loose-leaf Diary" was exhibited on "China"s New Art, Post 1989" in Hong Kong. I was the youngest artist who took part in the show.
I made video documentation for "Work No. 1: "Copying the 'Orchid Pavilion Preface' 1000 Times" I decided to make the documentation in a rather casual way.
I remade the video documentation for "Work No. 1: "Copying the 'Orchid Pavilion Preface' 1000 Times" This time, I used high angle shot with the scene being my writing hand. It was my first video work.

• **Apr – Jul** I made a series of more than ten paintings on wood called "A Survey," at my friend Chen Ren's advertizing company in Shishi, Fujian (This work was lost later on). I read works of Ferdinand de Saussure, Karl Popper, Michel Foucault, Martin Heidegger, Jean-François Lyotard, Fredric Jameson, and other postmodern theorists in quantities.

• **Aug** My dear teacher Mr. Zheng Yushui past away in Zhangzhou. I hurried back for his funeral from Shishi. I imitated his style of official script (Li Shu) to write all the mourning couplets needed for funeral, and buried his ashes myself.

• **Sep** I went to Chongqing, where I was introduced to Chen Wenbo, Du Xia, Zhao Nengzhi, and others. I visited the stone carvings of Dazu and Anyue, then travelled to Chengdu. I lost my ID card in Chengdu and got stuck for ten days. I became friends with Zhou Chunya, Wang Chuan, and the brothers Guo Wei and Guo Jin. I entered Tibet for the second time through Chengdu.
In the Potala Palace, a monk of the temple guard untied a khata (ceremonial scarf) from the Tibetan Columbarium and presented it to me. We had a car accident near the Samye Monastery and Yarlung Tsangpo River. Our car fell 20 meters from the roadbed and was stopped by a small tree by the riverbank. The driver claimed to have encountered a ghost. The next day, in Doilungdêqên District outside Lhasa we had another accident. I had to dig a cat-ear burrow in a haystack to take refuge from the coldness.
I visited Ngari Prefecture and met Han Xingang by the Sênggê River. My plan was to rent a car in Zanda County to start a quest in searching for the Buddhist Practice Cave from an old legend, I didn't succeed in finding it. Among the ruins of a Buddhist pagoda in the Tholing Monastery, I dug out several dozen kinds and hundreds of molded clay Buddha figures.

1993 年底，在杭州三台山创作《重复书写一千遍〈兰亭序〉》
Making "Copying the 'Orchid Pavilion Preface' 1000 Times" in Santaishan, Hangzhou end of 1993

1992 年 4 月，在浙江美院 At Zhejiang Academy of Fine Arts, April 1990

• **10 月 1 日**，由阿里到达叶城、喀什。车过喀喇昆仑山口，明月当空，思及恩师郑玉水，凄然泪下。数日后，由库车镇步行到克孜尔石窟。经吐鲁番出新疆，第二次访问敦煌。

• **11 月**，独自在山西永乐宫、解州、临汾、平遥、太原、洪洞等地逐县游览，在平遥城墙上目击一对男女野合。在浑源雪中登恒山，游大同之后欲上五台山，大雪封山，未果。

到达北京。住新街口颜磊和刘安平的住处。向栗宪庭出示石狮时的《调查报告系列》，栗认为我脱离了潮流。某日，在东村结识张洹、马六明等人。

• **12 月**，开始定居杭州满觉陇和三台山。许江介绍了一批美院教师为兰州飞天宾馆画装饰画。我参与此事，挣得二万四千多港币。生活较为安定。生活上楼笙华提供了很多帮助。创作进入一个爆发期。

从 1993 年底，创作《立场》《玻璃厕所》《纹身系列》《1994 年清明节的记忆力测验》《可逆程序》《卫生间》《截取》《被测量体》《标准体相》等一系列观念艺术作品。开始大量使用摄影、录像、装置等媒介。

• 年底，在杭州创作录像雕塑《色情狂》，帮助佟飙拍摄录像作品《睡眠》。

同时撰写五万字的《自由的有限性》长文。大量阅读海德格尔、康德、保罗·利科和逻辑语言学派等。到阅读维特根斯坦开始无助。

洪再新介绍认识高士明、高世强。开始密切交往。

○ **1994 年 5 月**，参加上海华东师大“媒体的变革：第三次中国艺术研究文献展”，展出同时期的《纹身》等摄影作品。研讨会上与王林等批评家激烈争论。发言批评王林的人格决定论。因此得到顾丞峰约稿，将在杭的长文压缩成《批判形式主义的形式主义批判》一文，在《江苏画刊》12 月号刊出，引发“意义问题讨论”。

• **11 月**《江苏画刊》1994 年 11 月号发表《设置问题、思考问题》，推介杭州曹晓阳、佟飚、吴美纯等年轻艺术家的工作。

10 月 Oct

11 月 Nov

12 月 Dec

年底 Year end

1994 1994

11 月 Nov

• **Oct 1st** I left the Ngari Prefecture for Kargilik and Kaxgar. When my car was on the Karakoram mountain pass, a bright moon hanging in the sky, the thought of my dear teacher Zheng Yushui brought me to tears. Several days later, I walked from Kuqa County to Kizil Caves. I left Xinjiang through Turpan, and visited Dunhuang for the second time.

• **Nov** I traveled alone across Shanxi province; visited Yongle Palace, Haizhou, Linfen, Pingyao, Taiyuan, Hongtong and some other counties. When I was on the City Wall of Pingyao, I saw a couple having sex in public. In Hunyuan I climbed the Heng Mountain duing a snowfall; after I visited Datong, I wanted to climb the Wutai Mountain, but cancelled the trip becasue the heavy snow sealed off the mountain pass.

Afterwards, I arrived in Beijing. I stayed at Yanlei and Liu Anping's apartment in Xinjiekou. I showed "An Investigation Report Series" made in Shishi to Li Xianting, Li said that I had parted with the mainstream. On another day, I met Zhang Huan, Ma Liuming and some others in East Village.

• **Dec** I settled down in Manjuelong and Santai Mountain in Hangzhou. Xu Jiang recommended a few teachers from the Academy of Art to make decorative paintings for the Feitian Hotel in Lanzhou. I took part in it and earned 24,000 Hong Kong dollars. As a result, I lived a relatively stable life. Lou Shenghua helped me a lot too in terms of making a living. It was a peak time for my art creation.

Starting the end of 1993, I made a series of conceptual work including "Position," "The Glass Toilet," "the Tattoo Series," "Memory Test on Tomb Sweeping Day in 1994," "Reversible Process," "Washroom," "Interception," "Measuring Weight," and "A Standard Body." I started to use photography, video, installation, and other media a lot.

• **Year end** I made the video-sculpture "Erotomania" in Hangzhou, and helped Tong Biao shoot his video piece "Sleeping."

At the same time, I wrote a 50,000 character long article called "The Limitation of Freedom." I read a lot of works of Martin Heidegger, Immanuel Kant, Paul Riccœur, and members of the school of Logic Linguistics. However, works of Ludwig Wittgenstein left me feeling helpless.

Hong Zaixin introduced me to Gao Shiming and Gao Shiqiang; we became close friends.

○ **May, 1994** I took part in "The Reformation of Media: the Third Exhibiton of Research Achievements of Chinese Art," and exhibited photography works including the "Tattoo Series." During the discussion forum, I argued fiercely with critics such as Wang Lin. I gave a speech criticizing Wang Lin's theory of individual character determinism. As a result, Gu Chengfeng asked me to write an article for him, so I shortened the long article I wrote in Hangzhou to "A Formal Criticism against Formalism." It was published on the December issue of Jiangsu Pictorial Magazine, which led to the "Discussion on the Problem of Meaning."

• **Nov** In the November 1994 issue of Jiangsu Pictorial Magazine, I published "Setting the Problems up, Reflecting on the Problems." This article introduced the works of Cao Xiaoyang, Tong Biao, Wu Meichun and other young artists in Hangzhou.

1993 年底，在杭州三台山，曹晓阳、邱志杰、佟飚 Cao Xiaoyang, Qiu Zhijie, Tong Biao, Santaishan, Hangzhou, end of 1993

# 北京·录像艺术
# Beijing Video Art
1994–2003

1995 年，第一次访问欧洲　First time visiting Europe, 1995

• 9 月，开始移居北京，在北京大学外国哲学研究所旁听。跟陈嘉映先生细读维特根斯坦《哲学研究》，及跟随王玮、张祥龙等学习现象学哲学。此期间的作业《从〈哲学研究到〉到艺术理论》次年发表于湖南“当代艺术丛书”的《艺术批评专辑》。

○ 1995 年，继续“意义问题讨论”。连续在《江苏画刊》发表《一个全盘错误的建构》《在含意缺失的展厅中，批评何为？》《反思与追问》等文。

• 7 月 – 8 月，为北京西三旗一家 K 房制作装饰壁画挣钱，准备 9 月出国旅行的经费。期间接触到荧光幻彩颜料，后来使用在《心·经》等作品中。

• 9 月，参加栗宪庭策划，德国汉堡文化局举办的“从国家意识形态出走：中国前卫艺术展”。这是第一次出国旅行。事先运去准备制作大玻璃厕所的材料在运输过程中破碎，用剩余材料即兴创作《与事实有关》装置。

与魏光庆、曾梵志周游欧洲，访问科隆路德维希美术馆和威尼斯双年展百年回顾。威尼斯双年展时看到了代表美国馆展出的比尔·维奥拉的作品《埋葬秘密》，受到震撼。发愿在中国推动录像艺术。

回国后将自己译出的比尔·维奥拉画册中的文章发表在《江苏画刊》。

开始构思“现象与影像：中国录像艺术展”并寻找赞助。并广泛接触和鼓励艺术家。同时，组织各种朋友翻译《录像艺术文献》，主要是北大的一批学生。原文主要来自栗宪庭由美国带回的文集和杂志。这本蓝皮书成为国内一整批人的启蒙读物。我翻译了其中的加里·希尔、比尔·维奥拉等数篇文章，并担任全书编辑校对。佟飙是该书美编。

• 1995 年春节期间，在漳州老家重新拍摄《虹》系列。

• 1995 年冬天，因张颂仁与高名潞的展览展期发生冲突，都需要展出《重复书写一千遍〈兰亭序〉》，在广安门外住处重新书写了第二件《重复书写一千遍〈兰亭序〉》。至此，历时五年，彻底完成该作品的创作。

持续在北京大学上课。

9月 Sep
1995 1995
7–8月 Jul–Aug
9月 Sep

• **Sep** I moved to Beijing, and started to audit classes at the Institute of Foreign Philosophy in Peking University. I read Wittgenstein's "Philosophical Investigations" attentively, led by Chen Jiaying; I studied phenomenology under the instructions of Wang Wei and Zhang Xianglong. My homework paper during this period "From 'Philosophical Investigations' to Art Theory" was published next year in the "Art Criticism Collection" of "Books on Contemporary Art."

○ **1995** I continued to participate in the "Discussion on the Problem of Meaning," and published the following articles in Jiangsu Pictorial Magazine: "One Completely Wrong Construction," "How is Criticism Possible in a Meaningless Exhibition Hall," "Reflection and Inquiry" and so on.

• **Jul-Aug** I was making murals for a night club in Xisanqi in Beijing to make money for my trip abroad in September. While working I discovered florescent paint, which was later used in "Heart Sutra" and other works.

• **Sep** I took part in "Coming Out of National Ideology – China New Art Exhibition" organized by the Culture Department of Hamburg, Germany, and curated by Li Xianting. It was my first trip abroad. Parts of the materials for constructing the work "The Glass Toilet" sent to Germany in advance was broken during transportation, I improvised with the remaining materials and made a new installation called "Something to Do with Reality."

I traveled across Europe with Wei Guangqing and Zeng Fanzhi. We visited the Ludwig Museum in Cologne and the retrospective review exhibition for the 100th anniversary of Venice Biennale. During the Venice Biennale, I saw "Buried Secrets" – an artwork by Bill Viola who represented the United States. I was deeply impressed and took a vow that I would promote video art in China.

After returning to China, I translated an article from Bill Viola's catalog and published it in Jiangsu Pictorial Magazine.

I started to think about "Phenomena and Image: China Video Art Exhibition" and look for financial support. I talked about this to many artists and encouraged them to participate. At the same time, I organized my friends to join the effort to translate "Video Art Documents," most of them students of Peking University. The original texts are mostly books and magazines brought by Li Xianting from America. This Bluebook enlightened a whole bunch of people in China. I translated some articles written by Gary Hill, Bill Viola and others; I was also the editor and proofreader for the entire book. Tong Biao was the art editor.

• **During the Spring Festival of 1995** I took another set of pictures for the "Rainbow" series while I was in my home state, Zhangzhou.

• **Winter 1995** Johnson Chang and Gao Minglu got into a conflict as they both wanted to show "Copying the 'Orchid Pavilion Preface' 1000 Times" in their separate shows. I created the work again in my apartment in Guanganmen. Within a span of five years this work is finally accomplished.

I continued to take classes at the Peking University.

1995 年，在福建漳州重拍《纹身 2》作品
Rephotographing *Tatoo 2* in Fujian Zhangzhou, 1995

1996 1996

○ 1996 年，春节后移居北京祁家豁子牡丹电视机厂宿舍。创作布面油画《成人游戏》系列。布面丙烯画《舞者》系列等。这类绘画后来主要通过凯伦·史密斯主持的四合院画廊产生一些销售。

• 3 月，创作《一个理由充足的物理存在》行为摄影装置、《吞食磁带者》摄影、《斗争哲学》装置模型等。

耿建翌移居北京一年，住回龙观，时常前往探望交流。此外交往较为密切的有颜磊、朱加、李永斌、陈少平。

• 4 月，完成长文《自由的有限性》，总结了毕业后的创作。未发表。后使用在福建美术出版社《邱志杰》画册中。

陪栗宪庭考察上海、杭州“物理化倾向”，访问三台山佟飙、楼笙华等人画室。栗抱否定态度，并在回京后开始策划“艳俗艺术”活动。

惊蛰日，在杭州钱塘江边实施行为艺术《过滤器》。

梦见登陡峭之山，天空现九道彩虹。

• 5 月，在上海刘海粟美术馆参加朱其策划的“以艺术的名义”展览，创作《标准》装置。

该年 3 月，经张颂仁推荐，曾接到圣保罗双年展邀请信。因此为圣保罗准备了《4 月 8 日》《九宫：千字文》《手写北京日报》等作品。随即，因上届圣保罗展出作品涉嫌丑化领袖，引起华侨抗议，中国驻圣保罗使馆介入，提出参展需经过中国官方机构。6 月，片区警察造访我所居住的小区，勒令我搬离。于是锁门南下，开始筹备录像展。

在杭筹展期间，大量看各类电影 VCD 上千。

• 9 月，在杭州中国美院画廊，协助吴美纯策划“现象与影像：中国录像艺术展”，主编了两本论文集《录像艺术文献》与《艺术与历史意识》，其中收入自撰论文《我为什么做出了这么好的作品：语言实验方法论》及若干译作，该文由北大研究生会学报转载。

展览期间，邀请栗宪庭、陈嘉映、周传基在中国美院做讲座。展览期间的研讨会上，高士明与张培力、王功新就录像作品的叙事性发生争论。意识到观念艺术在两代人中的不同立场。

在“现象与影像：中国录像艺术展”上创作《现在进行时》录像装置。《江苏画刊》介绍该展的文章作者“林仲璐”为邱志杰笔名。

展览过后，无法付北京到期的房租，且不知警察拜访是否已经过关，无法回京。去宁波、千岛湖等地接城雕活转给雕塑系朋友做。注意到“走向未来”的意识形态已经深深根植于地方官员的头脑中。

Mar 3月 Apr 4月 5月 May 9月 Sep

○ **1996** After the Spring Festival, I moved into the dorm of Peony TV Factory in Qijiahuozi, Beijing. I made works including a series of oil paintings titled "Adult Games" and a series acrylic paintings titled “The Dancers.” These works were partially sold by the Courtyard Gallery led by Karen Smith.

• **Mar** I made works including "A Compelling Physical Existence," a piece that included performance, photography and installation, photography work "Magnetic Tape Eater," and "Fighting Philosophy," a model of installation.

Geng Jianyi had moved to Beijing one year ago and lived in Huilongguan. I often visited him for exchanging ideas. Besides him, I was also close with Yan Lei, Zhu Jia, Li Yongbin, and Chen Shaoping.

• **Apr** I finished the long article "The Limitation of Freedom," which summarized the works I created after graduation. It wasn't published. Afterwards, it was included in the catalogue “Qiu Zhijie” published by the Fujian Art Publishing House.

I accompanied Li Xianting to Shanghai and Hangzhou for the filed trip of "Tendency of Physicality." We visited the studios of Tong Biao, Lou Shenghua and some others in Santai Mountain. Li had a negative stand towards it, and after he returned to Beijing, he started to work on the "Gaudy Art" project.

On the Awakening of Insects Day (the 3rd solar term), I did the performance art piece "The Filter" on the bank of Qiantang River.

I had a dream where I climbed a mountain filled with cliffs; in the sky there were nine rainbows.

• **May** I took part in the exhibition “In the Name of Art” curated by Zhu Qi at the Liu Haisu Art Museum in Shanghai. I presented an installation called "Standard."

In March of the same year, through recommendation by Johnson Chang, I received an invitation letter from the Sao Paulo Biennial committee. For that I prepared works including "April 8th," " Nine Squares: Nine-Thousand-Characters Article," "Handwriting Beijing Daily”. It happened that at the previous Sao Paulo Biennial there were some works mocking the great leader, so Chinese nationals residing abroad protested. This time, the Chinese embassy in Sao Paulo got involved and required all works being shown had to pass an inspection by the Chinese government. In June, the local police inspected my neighborhood and made me move out. I locked the door and left to the South to start organizing the video art show.

While preparing for the video art show in Hangzhou, I watched more than a thousand films and videos of all kinds on VCD.

• **Sep** I helped Wu Meichun organize the exhibition "Phenomena and Image: China Video Art Exhibition" at the exhibition space of the China Academy of Art in Hangzhou. I was also the editor-in-chief of the two books "Video Art Documents" and "Art and Historical Consciousness." These books included some of translation works of mine and my article "Why I Created Such Good Works: A Language Experiment Methodology;" that article was also reprinted by the Peking University Postgraduate Union Bulletin.

During the exhibition, I invited Li Xianting, Chen Jiaying, and Zhou Chuanji to give lectures at the China Academy of Art. At a discussion forum dedicated to the exhibition, Gao Shiming had an argument about the narrativity in video art occurred with Zhang Peili and Wang Gongxin. I realized that the two generations have different stance towards conceptual art.

For "Phenomena and Image: China Video Art Exhibition" I created a video installation called "The Present Continuous Tense." Jiangsu Magazine published a review for this exhibition by Lin Zhonglu; it was my pen name.

After the show, I wasn't able to pay for my apartment in Beijing, and I didn't know if the police inspection was over yet; so I wasn't able to go back. Instead, I went to Ningbo, Qingdao and some other places to take orders for city public sculptures; I took orders, and my friends from the sculpture department made them. I noticed the theme "Marching towards the Future" had deeply rooted in the heads of local administrators.

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1 1996 年，北京祁家豁子
Beijing Qijia Huozi, 1996

2 1996 年秋，在杭州天竺与吴美纯、曹晓阳、沈玉佩、高士明
With Wu Meichun, Cao Xiaoyang, Shen Yupei, and Gao Shiming in Hangzhou Tianzhu, fall 1996

3 1996 年，杭州三台山，左起邱志杰、楼笙华、赵航、沈玉佩、佟飚（背对者）
In Hangzhou Tiantaishan, from left to right: Qiu Zhijie, Lou Shenghua, Zhao Hang, Shen Yupei, and Tong Biao (back), 1996

4 1996 年，与陈文波、赵能智同游泰山
Visiting Mount Tai with Chen Wenbo and Zhao Nengzhi, 1996

• 11 月 在杭滞留到 11 月，潜回北京。返京前，梦到群山之后出现巨鸟，鸟喙大于山，腾飞则遮天蔽日。大鸟周旋许久，落于身前，仅二三米大。

• 12 月，在福州画院“漂移：当代艺术联展”上创作《安全的关系》，因使用猫及老鼠等活的动物受到观众质疑。收到一张明信片抗议。

1996 年底，在福建漳州朋友杨晖的摄影棚。创作《好》系列摄影，并重拍此前在杭州创作的《纹身》系列和《虹》系列。

○ 1997 年春节后，在杭州见到筹办摄影展的施岸笛。由于柏林策展团队的联络，接触到其他使用摄影作为媒介的人。此后，美术圈涉及摄影的庄辉、刘铮、荣荣、蒋志、郑国谷等人渐渐形成一个“观念摄影”的圈子。参加了荣荣和刘铮出版的复印刊物《新摄影》的活动。也由于摄影工作，和戴汉志密切工作。

• 6 月，创作单频录像作品《乒乓》，创作单频录像作品《木偶人尼采的权力意志》。8 月，岛子在北四环北京剧院策划“新影像”展览，《纹身》和《虹》等摄影作品参展。巫鸿参观此展后邀请《虹》参加芝加哥展览。后因主办的基金会误认为该作中的针筒涉及吸毒，改用《纹身》系列参展。

应刘树勇和华子邀请，编辑《新影像》第二辑。

• 9 月，在翁菱主持的中央美院画廊“1997 中国录像艺术观摩展”，展览的赞助资金来自福建漳州一家食品企业，我用一张仿古的《兰亭序》书法换得。全国各地的三十几位艺术家在北京展示了最新的创作。本人展出录像片《乒乓》。

该展之后，我用为大展拉来的电视机赞助顺便举办了自己的第一个录像个展“逻辑：五个录像装置”，展出《卫生间》《物》《凶吉》《进化的逻辑》《埃舍尔的手》等 5 件作品。

与张海儿一起赴柏林参加新柏林艺术中心“中国新摄影家”展览开幕式，《截取》《可逆程序》和《好》系列等作品参加了展览。在展览期间举办讲座介绍中国的录像艺术家的作品，本人的作品《物》被新柏林艺术中心收藏。柏林录像节组织者邀请我为明年的录像节组织来自中国的展品。

新柏林艺术中心收藏有大量录像艺术史上的名作，系统地研究了布鲁斯・瑙曼、阿巴拉莫维奇等人作品。前往卡塞尔参观文献展。

9 月底，由柏林去布鲁塞尔与此前在北京结识的以色列艺术家 Uri Tzaig 的个展开幕。谈及世界形势，开始反思中国艺术传统的阐释方式。

• 10 月，在福州创作《结局或预感》录像装置。

11 月 Nov
12 月
Dec
1997 1997
6 月
Jun
9 月
Sep
10 月 Oct

• **Nov** I was stuck in Hangzhou until November; then I secretly went to Beijing. The night before my trip, I dreamed of a giant bird that appeared from behind mountains. Its beak was as big as mountain; when it flushed, it shielded the sun and the sky. This roc (mythical bird of prey) circled above for a while, then it landed in front of me, and I saw that it was only two or three meters big.

• **Dec** I made an installation called "Safe Relations" for "A Drift: Contemporary Art Joint Exhibition," which took place in an art school in Fuzhou. The installation used living cat, mouse, and some other animals; it was questioned by spectators. I even received a protest letter.

At the end of 1996, in the photo studio of my friend Yang Hui, I made a photo series called "Fine." I also filmed the "Tattoo" and "Rainbow" series one more time, which I done before in Hangzhou.

○ **After the Spring Festival in 1997** I met Andreas Schmid in Hangzhou who was organizing a photography show. Through my connections with Berlin curatorial circles, I met some other people who used photography as a medium. Afterwards, some members of the art circles who used photography as their medium such as Zhuang Hui, Liu Zheng, Rong Rong, Jiang Zhi, Zheng Guogu and others, gradually formed a "conceptual photography" circle. I joined the activities organized by the magazine "The New Photography" published by Rong Rong and Liu Zheng. Because of my photography work, I started to collaborate with Hans van Dijk closely.

• **Jun** I created a single-stream video work called "Ping-Pong," and a single-stream video work called "Puppet Nietzsche's Will to Power." In August, Dao Zi curated "The New Image" at the Beijing Theatre in Beisihuan. "Tattoo" and "Rainbow" were exhibited. After visiting this show, Wu Hong invited me to participate in an exhibition in Chicago to show "Rainbow." However, the organizer of the show thought the syringe in the photo was related to drugs, so "Tattoo" took part at this show instead.

At the request of Liu Shuyong and Hua Zi, I edited the second edition of "The New Image."

• **Sep** I organized the"97 China Video Art Festival" at the gallery of the Central Academy of Fine Arts headed by Weng Ling. The financial support for the show came from a food company in Zhangzhou, Fujian province. I exchanged it with my calligraphy work "The Orchid Pavilion Preface," made in the ancient style. More than 30 artists from all around China exhibited their new creations in Beijing. As for me, I exhibited "Ping-Pong."

After this exhibition, I incidentally used some TV sets provided for it for my own first solo video exhibiton "Logic: Five Video Installations." I showed five works including "Washroom," "Object," "The Inauspicious and the Fortunate," "The Logic of Evolvement," and "Escher's Hand."

Zhang Hai'er and I went to Berlin for the opening of the "New Photography Artists of China" in the Neuer Berliner Kunstverein. "Interception," "Reversible Process," "Fine" series and some other works took part in this show. During the exhibition I organized workshops to introduce the works of Chinese video artists. My work "Object" was collected by the Neuer Berliner Kunstverein. The organizers of Video Festival Berlin invited me to select the Chinese video artists for next year's video festival.

Neuer Berliner Kunstverein collected a large amount of famous video art works in the history of art; I systematically studied the works of Bruce Nauman, Marina Abramovic, and other artists. I travelled to Kassel for the Documenta.

At the end of September, I left Berlin for Brussels, to see the opening of Uri Tzaig's show; I met this Israeli artist before when I was in Beijing. We talked about global current affairs; it made me reconsider the ways of explaining traditions of Chinese art.

• **Oct** I created the video installation "The Final Result or Foreboding" in Fuzhou.

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1 1997 年，在福州画院布展
During installation at Fuzhou Fine Arts Academy, 1997
2 1997 年，在柏林
Berlin, 1997
3 1997 年，在柏林和施岸笛、刘安平、朱莉
With Shi Andi, Liu Anping, and Zhu Li in Berlin, 1997

○ 1998 年 3 月，在长春展出《守灵者和精神的三种状态》录像装置。

• 4 – 6 月在祁家豁子家中完成了《大荷花》《荷花》系列等布面丙烯绘画。

• 8 月，在福建漳州拍摄《好 2：生活在彩虹中》摄影作品。

1998 年，参加路德维希美术馆“通过录像”展览，作品《记忆的形式》被美术馆收藏。

1998 年春天，携带中国的录像艺术作品参加“媒体转换：第十一届柏林录像节”，此后，接到很多欧洲录像节和新媒体艺术节的邀请，为他们组织来自中国的录像艺术作品参展，包括纽约的 ESPERANTO98 、波恩录像节、赫尔辛基录像节、布里斯班亚太新媒体节，澳门当代艺术中心的“快镜”新录像艺术等等，并多次参加讲座介绍中国录像艺术家作品。这种组织工作到 2003 年后才基本结束。柏林录像节期间一直用摄像机翻拍屏幕，回国后即组织杨福东、蒋志、乌尔善等在祁家豁子家中观摩讨论。

创作单频录像作品《再会呀，再会》。

1998 年全年创作摄影《挂历 1998》系列 12 幅。

此期间在《书评周刊》和《中华读书报》上以书评的形式发表艺评多篇。

撰写《盘点现代主义》一文，收入广东教育出版社《现代性与中国》文集。

1998 1998
4–6 月 Apr–Jun
Aug
8 月

○ **Mar, 1998** I exhibited the video installation "A Deathwatch Keeper and Three States of Spirit" in Changchun.

• **Apr-Jun** I finished the "Big Lotus" and "Lotus" acrylic on canvas series at home in Qijiahuozi.

• **Aug** I was in Zhangzhou making the video piece “Fine 2: Living in the Rainbow.”

In 1998, I took part in the "Through Video" show at the Ludwig Museum, Koln; my work "Form of Memory" was collected by the museum.

In spring of 1998, some Chinese video artwork I brought with me took part in the "Transmediale-98: 11th Video Festival" in Podewil, Berlin. After that, I received invitations from many European video festivals and multimedia festivals to select Chinese video artwork for their shows, including "ESPERANTO-98" in New York, the Bonn video festival, "Multimedia Festival 98'" in Helsinki, “New Media Festival” in Brisbane, "Forward: New Video Art from China, Hong Kong, and Taiwan" in the Contemporary Art Center, Macau and others. I also gave lectures about works of Chinese video artists. This type of organizational work went on until after 2003. During the Video Art Festival in Berlin I used my camera to make copies of exhibited works. When I got back to China, I invited Yang Fudong, Jiang Zhi, Wu Ershan and some other artists to came to my place in Qijiahuozi to watch and discuss these records.

I created a single-stream video work called "Goodbye, Goodbye."

I spent the entire year of 1998 to make the photography series "Calendar 1998," which consisted of 12 pictures.

During this time, I published several art criticism articles in the form of book reviews in Book Review Weekly and the Chinese Reader.

I wrote "An Inventory of Modernism" which was included in "Modernity and China" series, published by the Guangzhou Education Publishing House.

# 北京·后感性
# Beijing·Post-Sense Sensibility
1998—2005

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○ 1997 年，从实践和理论上开始系统地转向对观念艺术的批判，其成果为 1998 年 12 月在何香凝美术馆《当代艺术与人文科学论坛》的论文集中发表的《观念：艺术的误区》一文。

○ 1998 年 1 月，在“生存痕迹”展览上创作户外录像装置《姚家园一号坑》。受孙原、朱昱、琴嘎等邀请到芍药居看他们作品，此后这批中央美院毕业的加入圈子，与原浙江美院的同学杨福东、蒋志等频繁接触。讨论《观念艺术的误区》一文。后感性展览开始筹备。

•3 月，在祁家豁子家中与蔡青召开后感性展览筹备会。蔡青对举办年轻艺术家的展览信心不足，事情耽搁下来。旋即蔡青因腿疾回德国。

研究《精神病学》和《法医病理学》教科书。大量研究医学图片和犯罪图片，对常规视觉刺激进行主动脱敏。

1998 年秋，为朱昱拍摄‘脑浆’作品参加上海‘超市’展。

1998 年底，“反视”展览在北京通州物资学院开幕。石青加入后感性讨论圈。孙原在芍药居找到展示空间。

○ 1999 年 1 月 8 日，撰文并参与策划“后感性：异型与妄想”展览，在北京北四环芍药居一座居民楼的地下室。个人创作《心魔》装置。

1 月 10 日，在北京中央美院画廊个展，展出《挂历 1998》摄影系列和录像装置《创世纪和 L 先生的一星期》。展览遭警察以消防原因关闭，3 小时之后获准重开。

1999 年，因为美国轰炸中国驻南斯拉夫使馆，引发反美游行。开始创作互动多媒体光盘作品《西方》。

1999 年 1 月中旬，在郑胜天主持的温哥华精艺轩画廊个展“内在元素”，展出《元素》书法装置、《风景》录像装置、《旅行者》录像装置、《十八罗汉》纸本绘画等作品。

1997 1997

○ **1997** I started to criticize Conceptual Art systematically in theory and practice. The result of it was my article "Concept: A Misunderstanding of Art," was included in the "Contemporary Art and Human science Forum" essay collection published by the He Xiangning Art Museumin December, 1998.

1998 1998

○ **Jan, 1998** During a show called "The Traces of Existence," I exhibited an outdoor video installation "No.1 Pit of Yaojiayuan." Sun Yuan, Zhu Yu, Qin Ga and some others asked me to visit them at Shaoyaoju to look at their works. Afterwards, this group of graduates from the Central Academy of Fine Arts joined our circle, often met with former classmates from the Zhejiang Academy of Fine Arts such as Yang Fudong and Jiang Zhi. Together we discussed my essay "Concept: A Misunderstanding of Art." We also started to prepare for the "Post-Sense Sensibility" exhibition.

3 月 Mar

• **Mar, 1998** I asked Cai Qing to take part in the meeting of the "Post-Sense Sensibility" organizing committee in Qijiahouzi, Beijing. Cai Qing wasn't sure about the idea of organizing a young artists' show, and our preparations slowed down. Soon after that, Cai Qing's leg began to ache, and he went back to Germany.

I studied the textbooks "Psychiatry" and "Forensic Pathology." I studied a large amount of medical pictures and crime pictures to consciously desensitize my visual perception.

In autumn 1998, I helped Zhu Yu film his work "Brain Fluid" for the show "Supermarket" in Shanghai.

In the end of 1998, the show "Anti-Vision" opened in a space of Beijing Wuzi University in Tongzhou. Shi Qing joined our discussion club of "Post-Sense Sensibility." Sun Yuan found an exhibition space in Shaoyaoju.

1999 1999

○ **Jan 8th, 1999** I wrote a curatorial statement and curated "Post-Sense Sensibility: Alien Body and Delusion." The exhibition was opened in a basement of an apartment building in the Beisi Huan Shaoyaoju district, Beijing. For this show, I made an installation "Demon of the Heart."

On January 10th, I had my solo exhibition at the gallery of the Central Academy of Fine Arts. I exhibited my photo series "Calendar 1998," and the video installation "Genesis and Mr. Liu's One Week." The show was shut down by the police due to fire risk; three hours later they permitted us to reopen it.

In 1999, the United States bombed the Chinese embassy in Yugoslavia. It caused some anti-American protests. I started to make the work "West," an interactive multimedia work on CD.

In the middle of January 1999, I had a solo show called "Immanent Elements" at the Art Beatus Gallery led by Zheng Shengtian in Vancouver, Canada. I exhibited the calligraphy installation "Elements," video installation "Landscape," video installation "Travellers," drawing on paper "Eighteen Arhats " and some other works.

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1 1999 年，在漳州创作“纹身”系列
Making *Tatoo Series* in Zhangzhou, 1999

2 1999 年 1 月，“后感性”布展现场，高士明和邱志杰
Installation for *Post-Sense Sensibility*, Gao Shiming and Qiu Zhijie, January 1999

3 1999 年，法国 LOFT 画廊老板 Jean-Marc 和弗朗索瓦在祁家豁子家中
With Paris Galerie Loft owners Jean-Marc Decrop and Jean-François Roudillon at home in Qijia Huozi, Beijing, 1999

4 2000 年 9 月，和赵汀阳、郭良在意大利博洛尼亚
With Zhao Tingyang and Guo Liang in Bologna, Italy, September 2000

5 2000 年，在北京花家地工作室中处理录像作品
Making video work at studio in Huajiadi, Beijing, 2000

6 2000 年，在广东美术馆，与陈劭雄、郑国谷、王纯杰、颜磊
With Chen Shaoxiong, Zheng Guogu, Wang Chunjie, and Yan Lei at Guangdong Museum of Art, 2000

7 2000 年，后感性小组在邱志杰花家地家中，王卫、刘嶂、邱志杰、乌尔善、石青
Post-Sense Sensibility Group members Wang Wei, Liu Wei, Qiu Zhijie, Wu Ershan and Shi Qing at Qiu Zhijie's home in Huajiadi, 2000

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• **5 月**，参加台中美术馆“文字的力量”展览，展出《心・经》灯光装置和书法、《九宫》录像装置、《4 月 8 日》装置、《重复书写一千遍〈兰亭序〉》等与文字、书法相关的作品。注意力继续集中在书法上。

• **8 月**，王明贤在中国美术馆策划世界建筑师年会的视觉艺术部分，展出录像装置《极乐世界：来自西方的装饰》，据说是八九现代艺术大展后中国美术馆首次展出装置。

1999 年夏，黄燎原在广州花园酒店为 TCL 策划新品发布活动，展出《九宫・千字文》舞蹈版，邀请广州现代舞团光头舞者侯莹合作。

1999 年秋，开始创作《界面》摄影装置，在竹板席上刻字。

《西方》参加“北京在伦敦”在伦敦 ICA 展出，第一次访问英国。旋由英国赴荷兰埃因霍芬， 参加“精神食粮：洞察中国艺术”展览，重做《创世纪和 L 先生的一星期》新版本。

• **11 月**，巫鸿教授策划的“瞬间：二十世纪末的中国实验艺术”在芝加哥大学美术馆开展，1994 年的摄影《纹身》系列被选作海报，此作从此大受欢迎，成为很多画册的封面。

○ **2000 年 1 月 1 日**，在广西北海斜阳岛实施艺术行为《唐诗三百首》。

• **3 月**，在日本札幌做访问艺术家，创作《唐诗十首》倒写书法录像。

录像装置《线索》展出于广东美术馆。

• **4 月**，在北京策划《中国风景》摄影展。

移居北京花家地西里小区 116 楼，与张晓刚、马六明、陈文波、宋永红、曾浩等为邻。

• **5 月**，在上海澳门路月星家居广场策划“家：当代艺术提案”展览。在该展上创作《双喜》行为作品。为展览画册所撰写的同名论文发表于《今日先锋》第九辑。

在澳门东方基金会个展，展出《界面》等作品。

• **9 月**，在香港参加“Inside Out”巡回展览活动，同时在汉雅轩展出《界面》系列。旋赴巴黎 Loft 画廊展出。

• **10 月**，在第 259 期《读书》发表《摄影之后的摄影》。

• **11 月**，在《艺术世界》发表《汉字的力量》。

• **12 月**，“美术同盟”网站转载原发于《中华读书报》的《与收租院相关的话语分析》和《行为艺术：有没有搞错？》等文。在同一网站上发表《中国需要实验精神》等文。与彭德关于“雅艺术”的主张发生争论。

同时，在花家地工作室内创作书法作品《声音》系列、《说文解字》系列、水墨画《山水元素》系列。

5 月 May
8 月 Aug
11 月 Nov
2000
2000
3 月 Mar
4 月 Apr
5 月 May
9 月 Sep
10 月
11 月 Oct
12 月 Nov
Dec

• **May** I took part in the exhibition "Power of the Word" at the National Taiwan Museum of Fine Arts in Taichung. I exhibited works involved texts and calligraphy, including the light installation and the calligraphy work "Heart Sutra," video installation "Nine Squares," installation "April 8th," "Copying Lanting Xu 1000 Times." My attention was still concentrated on calligraphy.

• **Aug** Wang Mingxian organized the visual art exhibition of the World Architects Annual Meeting at the National Art Museum of China, Beijing. I exhibited "Elysium: Ornament from the West." It's said that it was the first time the National Art Museum of China exhibited an installation since the show "China/Avant-Garde" in 1989.

In the summer of 1999, Huang Liaoyuan organized a promotion campaign for TCL at the Garden Hotel, Guangzhou. I exhibited a dancing performance version of "Nine Squares: One-Thousand-Word Text"; I invited Hou Ying, a bald-headed dancer from the Guangzhou Contemporary Dance Company, to collaborate with me.

In autumn 1999, I started to create a photo installation "Interface" by engraving bamboo plates.

"The West" took part in the "Beijing in London" show, held in the Institute of Contemporary Art, London. It was my first visit to UK. After that I went to Eindhoven in the Netherlands, to take part in the "Food for Thought: An Insight in Chinese Contemporary Art." There I exhibited a new version of "Genesis and Mr. Liu's One Week."

• **Nov** Professor Wu Hung curated "Transience: Chinese Experimental Art at the End of the Twentieth Century" at the David and Alfred Smart Museum of Art at the University of Chicago. My photography work "Tattoo," made in 1994, was featured in the exhibition's poster. This photography piece became largely popular, often used for covers of catalogs.

○ **Jan 1st, 2000** I made the performance piece "300 Tang Poems" in Xieyang Island, Beihai, Guanxi province.

• **Mar** I was an artist in residence in Sapporo, Japan. There I created the video piece "Ten Tang Poems," using a reversed calligraphy technique.

My video installation "Clue" was exhibited in Guandong Art Museum.

• **Apr** I curated a photography exhibition "Chinese Scene."

I moved to building No. 116 in the Huajiadixili district, Beijing, became neighbors with Zhang Xiaogang, Ma Liuming, Chen Wenbo, Song Yonghong, and Zeng Hao and some others.

• **May** I curated the exhibition "Family: Contemporary Art Project" at the Yuexing International Home Furnishings on Aomen Road, Shanghai, China. I made a performance piece "Double Happiness" on that show. The article with the same name of the show I wrote for the catalog was published in the 9th edition of "Avant-Garde Today."

I had a solo show at the Orient Foundation, Macau, where "Interface" and other works were exhibited.

• **Sep** I took part in the touring exhibition "Inside Out" in Hong Kong. At the same time, my work "Interface" was exhibited at the Hanart TZ Gallery. After that, I went to Paris to take part in an exhibition at the Loft Gallery.

• **Oct** I published "Photography after Photography" in the 259th issue of "Reader."

• **Nov** I published "The Power of Characters" in "Art World."

• **Dec** The Art Alliance website republished some articles which were already published in Chinese Reader, including "An Analysis of Expressions Related to Rent Collection Yard" and "Performance Art: Is there a Mistake?" On the same website I published other articles including "China Needs Experimental Spirit."

I had an argument with Peng De about the idea of "Fine Art."

At the same time, at my studio in Huajiadi, I made calligraphy works including "The Sound Series," "Dictionary Series," and ink paintings "Elements of Landscape Series."



○ **2001 年 1 月**，在日本越谷做访问艺术家，实施一个月行为《念叨》，到处用自行车轮胎印字。展出时还创作了书法装置《哑钟》，互动行为《律吕》等作品。

• **3 月**，和吴美纯与李振华联袂策划藏酷新媒体艺术中心的开幕活动“藏酷数码艺术节”。展出石青、陈劭雄、邱志杰、蒋建秋、周啸虎、富钰与贾海清等人的多媒体作品。

在北京电影学院策划“后感性：狂欢”活动，并创作表演作品《预感：你们的狂欢》《这里的肉都是干净的》《沉默也是狂欢》等。与张慧、刘韡、石青、王卫、乌尔善等组成松散的后感性小组，开始现场艺术探索。

在《新潮》上发表《狂欢：后感性作为一种方法》、《后展览时代的预感》，转向对现行展览文化的批判。

• **4 月**在纽约伊森科恩画廊举办首次在美国的个展。展出《元素》书法作品，并实施《磨碑》一个月的行为。

在哈佛燕京研究所做关于后感性的报告，与杜维明教授等对话。

在纽约实施《虚拟未来》行为，向广东美术馆展厅发送传真。

2001 年第三期《美苑》发表《后感性的缘起和任务》。

• **5 月**，在成都创作《狮桥》、《纽约世贸大楼天葬台计划》。

5 月初，在奥斯陆参加“煲”中国当代艺术展时，写作《重要的不是肉》，反击“暴力行为艺术”说法。与艺术家梁巨辉同游大纪念碑。

在“美术同盟”网站发表《重要的不是肉》《文化因为憎恨恶臭而充满恶臭》，加入行为艺术讨论。前文由《现代艺术》杂志转载。

• **6 月**，担任总策划，在北京藏酷酒吧举办“新潮新闻”现场艺术活动。

和栗宪庭、吴文光一起担任《新潮》杂志总策划。

在《新潮》杂志社结识印洋子。

• **7 月**，杭州中国美院新媒体研究中心成立。

后感性小组为主体，邱志杰和李振华策划，在北京芥子园举办“声音 2”展览。展出《蛹》等两件声音装置和表演作品。在《新潮》上发表《中国发音》等文。

• **8 – 10 月**，后感性小组在北京芥子园艺术空间举办“报应”系列活动。李振华策划。其间，911 事件爆发。个人创作《悬着》作品。在《新潮》上发表《报应：不能当真更不可能是幻觉》《报应：关于命运的知识》等文。

夏天，与赵汀阳、王铭铭谋划成立实验人类学与艺术跨界小组“理念与妄想”，策划以作品《西方》为基础的，合作大型项目“新西游记”。

2001 2001
3 月 Mar
4 月 Apr
5 月 May
6 月 Jun
7 月 Jul
8–10 月 Aug–Oct

○ **Jan, 2001** I was an artist in residence in Koshigaya, Japan, I made a performance piece called "Sound," I carved texts on my bike's tires and left prints everywhere. When it was time to exhibit my work, I also made a calligraphy installation called "Silent Bell," and an interactive performance piece "Temperament" and some other works.

• **Mar** Along with Wu Meichun and Li Zhenhua, we curated "The Loft Digital Arts Festival" dedicated to the opening ceremony of the Loft New Medium Art Center, Beijing. Multimedia artworks of Shi Qing, Chen Shaoxiong, Qiu Zhijie, Jiang Jianqiu, Zhou Xiaohu, Fu Yu, Jia Haiqing, and others were exhibited.

I curated "Post-sense Sensibility: Spree" show at the Beijing Film Academy. For this show, I also created some performance pieces, including: " Premonition - Your Spree," " The Meat Here is All Clean," "Silence is also Spree," and so on. Together with Zhang Hui, Liu Wei, Shi Qing, Wang Wei, Wu Ershan and others, we formed an informal Post-sense Sensibility group. We started to experiment with live art.

I published "Spree: Post-Sense Sensibility as a Method" and "Premonition of the Era after Exhibitions" in the New Wave magazine, turned to a critique against existing the exhibition culture.

• **Apr** I had my first solo show in America, at the Ethan Cohen Fine Arts gallery, New York. I exhibited a calligraphy work called "Element," and made a one-month long performance "Rubbing the Tombstone."

I gave a lecture on "Post-sense Sensibility" at the Harvard-Yenching Research Center, and discussed it with Professor Tu Weiming and others.

When I was in New York, I did a performance piece "Fictitious Future," and sent fax copies to the Guandong Art Museum.

In 2001, the third issue of "Mei Yuan" published "On Origin and Responsibilities of Post-Sense Sensibility."

• **May** In Chengdu, I created "Lion Bridge" and "The Project of Celestial Burial Platform for Manhattan."

In the beginning of May, during the "Hot Pot," a China contemporary art show in Oslo, Norway, I wrote an article called "The Important Thing is Not the Meat," arguing against the "violent performance art" concept. Together with artist Liang Juhui, we visited the grand monument.

Art Alliance published my articles "The Important Thing Is Not the Meat" and "Culture Stinks Because It Hates Stink." I was involved in performance art discussions. Two articles mentioned above were reprinted by the magazine The Modern Art.

• **Jun** I organized a living art show "The New Wave News" at the Loft bar in Beijing.

Together with Li Xianting and Wu Wenguang we founded the New Wave Magazine.

At the New Wave Magazine office, I met Yin Yangzi.

• **Jul** The New Media Research Center was founded at the China Academy of Art, Hangzhou.

As the Post-Sense Sensibility group as the main entity, Li Zhenhua and I curated "Sound 2" in the Jiezi Yuan Art Space, Beijing. I exhibited "Pupa" and one more sound installation and performance works. I published articles including "The China Sound" on the New Wave magazine.

• **Aug-Oct** The Post-Sense Sensibility group organized a series of shows called "Retribution" in the Jiezi Yuan Art Space, Beijing. Li Zhenhua was the curator. During that time, the September 11th attacks took place in the United States. I made a performance piece called "Hanging." I published several articles on the New Wave magazine including "Retribution: Truth Is Not Possible, but Hallucination is Even Less Possible," and "Retribution: On a Knowledge of Destiny."

In the summer, together with Zhao Tingyang and Wang Mingming, we decided to organize a research group of experimental anthropology and trans-boundary art called "Idea and Pipe Dreams." We plan to use my work "West" was as a basis to develop a large-scale project called "The New Journey to the West."

• 9 月，吴美纯在杭州策划“非线性叙事——新媒体艺术节”。录像表演《推背图》参展。

• 10 月，“转译的行动：东亚的身体艺术”在纽约皇后美术馆展出。在纽约伊森科恩画廊展出《心和心》装置。访问卢杰新泽西住处深谈，决定帮助卢杰策划《长征》。

由范迪安主持在藏酷举办了来中央美院新媒体工作室任教的法国和美国艺术家与中国新媒体艺术家张培力、王功新、邱志杰的交流活动。

• 11 月，与赵汀阳、王铭铭、汤一介、乐黛云、郭良等学者在意大利博洛尼亚开文化人类学研讨会。6 日，会议主办人翁贝托·艾柯为其过生日，画其速写肖像相赠。

以沈晓囡为模特儿，拍摄《城市中的马赛克》系列摄影。

• 12 月，《磨碑》在广东美术馆“中国实验水墨 20 年”上展出。

9 月 Sep
10 月 Oct
11 月 Nov
12 月 Dec

• **Sep** Wu Meichun curated a multimedia art festival "Nonlinear Narrative" in Hangzhou. I took part in this show with the video performance "Tui Bei Tu."

• **Oct** I took part in "Translated Acts: Body and Performance Art from East Asia" which was exhibited at the Queens Museum of Art, New York. My installation "Heart and Heart" was exhibited at the Ethan Cohen Fine Arts gallery, New York. I visited Lu Jie in his residence in New Jersey and had a deep conversation together, and decided to help him curate "Long March."

Fan Dian organized a workshop where French and American artists who taught in the New Media School of the Central Academy of Fine Arts met and exchanged ideas with Chinese multimedia artists including Zhang Peili, Wang Gongxin, and myself.

• **Nov** Together with scholars including Zhao Tingyang, Wang Mingming, Tang Yijie, Le Daiyun, and Guo Liang, we took part in a Cultural Anthropology forum in Bologna, Italy. The 6th of November was the birthday of Umberto Eco, who led the forum; I made a sketch portrait of him as a birthday present to him. Using Chen Xiaomin as a model, I made a photography work "The Mosaic in the City" series.

• **Dec** "Rubbing the Tombstone" was exhibited in the show "20 Years of Experiments in Ink Painting" at the Guangdong Fine Art Museum, Guangzhou.

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1 2001 年，花家地艺术家合影，前排左起宋永红、陈文波、马六明、谢德庆、陈羚羊、张离，后排左起俸正杰、曾浩、邱志杰、王兴伟、任小林、张晓刚
Group photo of artists at Huajiadi, front row from left: Song Yonghong, Chen Wenbo, Ma Liuming, Tehching Hsieh, Chen Lingyang, Zhang Li; back row from left: Feng Zhengjie, Zeng Hao, Qiu Zhijie, Wang Xingwei, Ren Xiaolin, Zhang Xiaogang, 2001

2 2001 年，任《新潮》杂志总策划期间与成都艺术家戴光郁、余极等在成都
During the years of being the chief editor of the Next Wave Magazine, with Chengdu artists Dai Guangyu and Yu Ji in Chengdu, 2001

3 2001 年，纽约画廊伊森科恩和王季迁
At Ethan Cohen Fine Arts in New York with Wang Jiqian , 2001

4 2002 年，在圣保罗双年展，与黄永砯、王功新
During Sao Paulo Art Biennial with Huang Yongping and Wang Gongxin, 2002

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○ 2002 年，春节开始为《长征》项目奔走。考察西安、陕北等地。期间在陕北榆林遇见民间丧葬队伍中各类异形纸扎，中有航空母舰、航天飞机等造型。

• 3 月，在第 25 届圣保罗双年展展出《门脸》多媒体作品、《西方》多媒体装置。在圣保罗独自访问贫民窟。创作单频录像《同步》。

担任“长征——一个行走中的视觉展示”执行策划人。此期间大部分精力投入“长征”项目。最早的办公室为租用的花家地 117 楼 416 画室。后搬到花家地北里小区。“长征”策展期间开始改用数码相机。

• 6 月 28 日，“长征”启动。历经瑞金、井冈山、广西、昆明、丽江、泸沽湖、西昌、泸定等地执行多重项目。9 月回到北京。个人在该过程中创作了《长征 – 左右》行为。创作《长征茶》作品未遂放弃。在丽江创作 CD–Rom《windows 东巴文版》。

• 9 月，在苏州展出摄影装置《UFO》。

• 10 月，在第一届平遥摄影节展出《2002 年 9 月 16 日夜，我所想起的所有的人》和《指纹星球》灯箱摄影装置。这是第一次展出光书法。

• 12 月，在德国美因兹驻村十日，创作《巴比伦的权力》声音装置。

为第一次广州三年展策划录像艺术十年部分，并为画册撰写长篇文章《录像艺术的兴起和发展：1990 — 1996》，《新媒体艺术的成熟：1997 — 2001 》。

福建美术出版社出版《当代艺术与本土文化丛书——邱志杰》。收录了早期作品。

在湖南美术出版社出版著作《影像与后现代》。

2002 2002
3 月 Aug
6 月 Jun
9 月
10 月 Sep Oct
12 月 Dec

○ **2002** During the Spring Festival, I started to work hard on the "Long March" project. I made field trips to places including Xi'an and Shanbei. During the trips, I ran into a local funeral procession in Yulin, Shanbei. People carried lots of weird paper funeral gifts; there were model aircraft carriers, space shuttles, and so on.

• **Mar** On the 25th Sao Paulo Biennial I exhibited my multimedia work "Gate Face" and multimedia installation "West." I visited the slums of Sao Paulo by myself and created a single-stream video work called "Synchronism."

I became the executive curator of "Long March: AWalking Visual Display." Most of my energy was put into the "Long March" project. The first office was the rented studio number 416 in buiding 117 in Huajiadi. Afterwards I moved to the Huajiadibeili district. While I was curating the Long March, I started to a use digital camera.

• **Jun 28th** The Long March project was launched. We travelled through Ruijin, Jinggang Mountain, Guangxi, Kunming, Lijiang, Lugu Lake, Xichang, Luding and some other places, and brought to life many different projects. In September, we returned to Beijing. As for me, I made the performance "Long March: Left- Right." My "Long March Tea" project was left unfinished. In Lijiang, I made a CD- Rom work "Windows Dongba Version."

• **Sep** My photography installation "UFO" was exhibited in Suzhou.

• **Oct** I exhibited "All the People I Could Remember in the Night of September 16th, 2002" and the light box installation "Stars with Fingerprints" on the first Pingyao International Photography Festival. It was the first time my light calligraphy was displayed.

• **Dec** I spent 10 days in Mainz, Germany and created a sound installation "The Power of Babel."

I curated a show of the tenth anniversary of video art as a special project of the first Guangzhou Triennial. I also wrote two articles for the catalog including "The Rise and Development of Video Art: 1990-1996" and "The Maturity of New Media Art: 1997-2001."

Hunan Art Publishing House released my book "Image and Postmodernism."

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5 2002 年，“长征”期间与余极、戴光郁、刘成英在成都周春芽工作室
With Yu Ji, Dai Guangyu, and Liu Chengying at Zhou Chunya's studo in Chengdu during "Long March" , 2002

6 2002 年，“长征”期间在茅台和本地民众一起制作“波洛克”绘画
Creating "Pollock" painting with local people in Maotai during "Long March", 2002

7 2002 年 8 月，和卢杰、汪建伟在泸定桥边
By the Luding Bridge with Lu Jie and Wang Jianwei, August 2002

8 2002 年 7 月，和卢杰在瑞金宾馆摆动作给李天炳拍照
Posing for photos with Lu Jie for Li Tianbing at Ruijin Hotel, July 2002

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2003 年，反感“观念摄影”，创作了大量采集和社会调查类作品《黑板报》《罗马柱》《狮子》《毛书法》等系列。转向视觉文化研究，出现社会调查倾向。

配合中国美院《地之缘》项目，拍摄大型系列社会文化调查类纪录片《亚洲时间》。访问了泰国、土耳其、伊朗、日本等国，形成《亚洲时间》系列 6 个 50 分钟长的作品。9 月在中国美院校庆展览中首次展出。此后《亚洲时间》系列分别在深圳画院、香港艺术馆展出。2004 年，在学院项目完成之后，独自补充了印度的部分。2006 年，增补韩国部分之后，参加了 2006 年的光州三年展。

• 1 月，和卢杰在 798 艺术区内建立非营利空间“长征空间”，担任艺术总监。

• 3 月，在北京七色光儿童艺术剧院策划“后感性：内幕”演出，个人创作《十面埋伏》表演。

• 4 月 8 日，和张离共同策划《回音：再造 798》。此为 798 艺术区开幕展。展览分为开放工作室部分和特邀展出部分，负责特邀展出部分，邀请石青、王郁阳、文鹏、刘洵、张晓刚、张慧、曾浩等参展。并撰写了文章《回音：再造 798》。

获得两箱弘一法师遗物，研读之后，撰写《不可思量之思量》。收藏弘一所遗留的书单。

• 8 月，指导中国美院学生在各自家乡做《中山公园调查》。

• 11 月，叶永青策划丽江国际艺术工作节。创作《客：丽江报告》事件作品参加。开始有意识地发展“策展作为创作方法”。

• 12 月，在 798 冯博一策划的“左手与右手”展出声音装置《回音》。

2003 年，在中国人民大学出版社出版三本文论著作《给我一个面具》《重要的是现场》《自由的有限性》。是此前十几年的写作合集。

2003 2003

**2003** Having an aversion for "conceptual photography," I created "Blackboards," "Column," "Lion," "Mao's Calligraphy" and some other series by collecting materials and carrying out social research. I turned to visual culture studies and showed an inclination towards social research.

I took part in the "Edge of Earth" project held by the China Academy of Art; made "Asian Time," a series of documentaries that involved social research. I visited Thailand, Turkey, Iran, Japan and other countries. "Asian Time" series consist of 6 works each 50 minute long. In September, this work was exhibited in the China Academy of Art anniversary show for the first time. Afterwards, "Asian Time" series were exhibited at the Shenzhen Art School and the Hong Kong Art Museum. In 2004, when that official part of the project was finished, I added a part about India by myself. In 2006, after I added a part about Korea, this piece took part in the Gwuangju Biennale, in South Korea.

• **Jan** Lu Jie and I founded the "Long March Space," a nonprofit art space in 798 art district in Beijing. I became the art director.

• **Mar** "Post-Sense Sensibility: Inside Story" took place at the Beijing Children's Art Theater. I presented a play called "Ambush on All Sides."

• **Apr 8th** Zhang Li and I curated "Echo: A Revival of 798." This show was dedicated to the opening of the 798 art district. The exhibition was divided into open studios and a special project show; I was responsible for the latter. I invited Shi Qing, Wang Yuyang, Wen Peng, Liu Xun, Zhang Xiaogang, Zhang Hui, Zeng Hao and others. I also wrote an article "Revival: An Echo of 798."

I obtained two boxes of possessions of Master Hong Yi; after I studied them, I wrote an article "An Unreflectible Reflection." I collected a book list that belonged to Master Hong Yi.

• **Aug** I instructed students of the China Academy of Art to carry out "Zhong Shan Park Research" in their respective hometowns.

• **Nov** Ye Yongqing organized the "Lijiang International Art Festival." I made an event art piece "Tourists: Lijiang Report." I consciously started to develop curating as a creation method.

• **Dec** I exhibited my work "Echo" on "Left Hand and Right Hand" curated by Feng Boyi in 798.

In 2003, the publishing house of the China People's University released three books of my articles: "Give me a Mask," "The Scene Is Most Important," and "The Boundary of Freedom." They are collections my writings in the past ten plus years.

1 月 Jan
3 月 Mar
4 月 Apr
8 月
11 月 Aug
Nov
12 月 Dec

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1 2003 年，在远洋天地家中工作
At home at Ocean Paradise Apartment, 2003

2 2003 年，和高士明、许江在土耳其车中
In the bus with Gao Shiming and Xu Jiang, Turkey, 2003

3 2004 年，拍摄《亚洲时间》系列片时期在印度
While filming video series *Asian Parallel Times* in India, 2004

4 2003 年，《地之缘》考察，与高士明在博斯普鲁斯海峡
Research trip for *Encountering the Earth* with Gao Shiming in Bosphorus strait, 2003

5 2003 年，《地之缘》考察，与高士明和伊朗导演
Research trip for *Encountering the Earth* with Gao Shiming and Iranian director, 2003

# 2003 至今
# 杭州－北京・总体艺术
# Hangzhou-Beijing Total Art

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1 2004 年 5 月，带总体艺术工作室的学生做“北京的边缘：北京地下招待所调查”其间在北京魏公村
With students of the Total Art Studio during research trip of "The Outskirt of Beijing: Underground Guest House Investigation" in Weigongcun, Beijing, May 2004

2 2004 年 11 月，《九曲 1》，在上海美术馆与学生们合影
With students during the exhibition of Nine Turnings I at Shanghai Art Museum, November 2004

3 2004 年 5 月，带总体艺术工作室的学生做“北京的边缘：北京地下招待所调查”
With students of the Total Art Studio during research trip of "The Outskirt of Beijing: Underground Guest House Investigation" in Beijing, May 2004

4 2004 年 6 月，学生们在北京远洋天地家中
Students at Qiu's home at Ocean Paradise Apartment, June 2004

2003 年 9 月开始，应杨劲松邀请，开始任教于中国美院综合艺术系总体艺术工作室，提出“总体艺术”概念。用文化研究作为创作的基础。在中国美院最早的课程是策展课。

• 10 月，在杭州白塔岭“系”展览创作《西方地图》事件作品。
在南京实施《这不是一幅自画像》事件作品。

• 11 月，在中国美院讲授摄影课。

• 12 月，在深圳画院展出《亚洲的双重时间》录像系列。

2004 年 1 月至 2 月，赴印度旅行，拍摄录像片《轮》。其间携带书籍《大唐西域记》和电子版《大藏经》反复阅读。
夜宿于佛说《涅槃经》之地吠舍离，梦得佛陀法会，佛正说法时，福柯出现，辩论众生是否真平等。因难于决断而醒。

• 2 月，从印度回来次日，在北京四合院画廊创作《从 google 上认识邱志杰》装置。1993 年从西藏托林寺得到的西藏擦擦泥佛收藏不翼而飞。

• 4 – 5 月，带学生在北京下乡，开展“北京的边缘——北京地下招待所调查”。结束后以《光》为题进行创作。开始尝试用社会学方法改造传统的下乡写生模式。

• 5 月，《黑板报》等社会调查类摄影在北京四合苑画廊个展“社会肖像”中展出。还展出了《书架》《给历史人物算命》摄影装置，并实施《网络标题征集》行为。

2003 2003
Oct 10 月
Nov
Dec 11 月
12 月
2004 2004
Feb 2 月
Apr–May
4–5 月
May 5 月

**Sep, 2003** Yang Jinsong invited me to teach at the Total Art Studio in the Department of Comprehensive Art of the China Academy of Art. I came up with the concept of Total Art, which bases creation on cultural research. The first class I taught at the China Academy of Art was on curating.

• **Oct** I exhibited my event art work "A Map of the West" on the show "String" in Baidaling, Hangzhou.
I made another event art piece called "This Is Not a Self- Portrait" in Nanjing.

• **Nov** I taught a photography class at the China Academy of Art.

• **Dec** I exhibited my video series "Asia's Double Time" at the Shenzhen Art School.

**Jan-Feb, 2004** I travelled across India, making a video named "Wheel." During this trip I read "Journey to the West" and the e-version of "Tripitaka" many times.
One night I stayed in Vaishali, mentioned in "Nirvana Sutra." I had a dream about a Buddhist religious assembly. When Buddha started to talk about his teaching, Michel Foucault appeared and started to argue if all living things are actually equal. I woke up, thinking of which side to take.

• **Feb** The next day after I got back from India, I made an installation "Getting to Know Qiu Zhijie with Google" in the Courtyard Gallery, Beijing. A clay sculpture of Buddha which I brought from Tholing Monastery in Tibet in 1993 somehow got lost.

• **Apr-May** I took my students to the countryside of Beijing for field research. We carried out "Borders of Beijing – Investigation of Beijing Underground Hotels." Afterwards we made works based on the theme of "Light." I started to apply some research methods of sociology to the traditional educational model of sketching from nature.

• **May** I had a solo exhibition "Social Portrait" in the Courtyard Gallery in Beijing, showing "Blackboards" and some other social research based photo series. I also showed photo installations "Bookshelves" and "Fortune Telling for Historic Characters;" I also made a performance piece "Collecting Internet Banners."



• 9 月声音装置《我心相印——嫦娥三号软着陆器》在“影像生存：第四届上海双年展”展出，同时负责开幕演出中的《后感性：忐忑》水上剧场。后感性小组的乌尔善、张慧、王卫和中国美院的学生参与了这个演出。

• 10 月，和学生一起为上海文广局世界电视日项目在上海美术馆创作《九曲 1：大眼睛》录像装置。

• 11 月，和学生一起为杭州“迷宫：新媒体艺术节”创作《九曲 2：毛毛虫的爱情》录像装置。指导学生完成“填词”录像装置展。

2005 年 1 月到 4 月，为南京博物院展览分别赴四川、广州、湖南、西安、沈阳考察青年艺术家创作生态。

• 2 月，张颂仁安排台湾民俗考察，在台湾旅行。在台北市立美术馆参加“黄盒子”展览及研讨会。

• 3 月，赴旧金山加州美院策展系教学工作坊 10 天。其间某日，梦见鲨鱼在泸定桥下出没的画面。

• 4 月，在台北当代艺术馆完成《当铺—推荐信》作品。其间与罗秀芝开始商谈“中山公园计划”。为上海比翼艺术中心纪念画册撰写文章《批判迷失在楼群里，声音消逝在大海中》。在杭州带领学生开展“总体艺术医院”社会调查和创作。

Sep 9 月
Oct 10 月
Nov 11 月
2005 2005
Feb
Mar 2 月
Apr 3 月
4 月

• **Sep** My sound installation "My Heart Accords: Chang'e'3 Landing Module" was displayed at the "Technology of the Visible: the 5th Shanghai Biennale." At the same time, I was responsible for the water theatre play "Post-Sense Sensibility: Fidgety" during the opening. Wu Ershan, Zhang Wei, and Wang Wei from the Post-Sense Sensibility group took part in this show, along with the students of the China Academy of Art.

• **Oct** My students and I made a video installation called "Zigzag 1: Big Eye" for the International Day of Television project organized by the Shanghai Municipal Administration of Culture, Radio, Film & TV. It was displayed at the Shanghai Art Museum.

• **Nov** My students and I made the video installation "Zigzag 2: A Caterpillar's Love" for the "Labyrinth: New Media Art Festival" in Hangzhou. I instructed my students on finishing their video installation exhibition "Composing a Poem to a Given Tune."

**Jan-Apr, 2005** I went to Sichuan, Guangzhou, Hunan, Xi'an, and Shenyang to meet young artists there for an exhibition in Nanjing Museum.

• **Feb** Johnson Chang organized a research trip dedicated to folk traditions in Taiwan, and I travelled around. I took part in the "Yellow Box" exhibition and forum, which took place at the Taipei Fine Arts Museum.

• **Mar** I went to San Francisco for a 10 days long educational workshop, organized by the curatorial department of the California Institute of the Arts. One night during the trip, I dreamed about a shark hunting under the Luding Bridge.

• **Apr** I finished "Pawnshop: A Letter of Recommendation" at the MoCA Taipei. During that time, I started to talk about the "Zhongshan Park Project" with Lo Hsiu-Chi.
I wrote an article "Critique Being Lost in Residential Community, Sound Disappearing in the Ocean" for the anniversary catalog of the Shanghai Biyi Art Center. I led my students to carry out the social research and creative work of the "Total Art Hospital" in Hangzhou.

# 杭州－北京・光书法
# Hangzhou-Beijing The Light Writing

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2005 2005

○ 2005 年，担任南京博物院“未来考古学：第二届中国艺术双年展”策展人。联合策展人为朱彤、左靖，赞助人葛亚平。展览 5 月开幕，汇集了 180 位新生代艺术家。并设置“1+1”成名艺术家提名板块，以及教学实验板块。多位此后活跃的艺术家成名于此次展览。

展览开幕式上，指导总体艺术工作室学生宋振等人完成了多媒体剧场《木乃伊之死》。

展览撤除当晚，重新展开始于 2002 年的光书法摄影创作。创作《那里》系列。在南京长江大桥桥北书写了《Romantic》。

6 月 Jun

• 6 月，创作光书法《安徒生系列》。8 月，赴丹麦阿胡斯参加纪念安徒生的“永远的童话”展览。在城中购得一架机器夜莺。

暑假，杭州学生李强、宋振来北京做助手，在 798 内一临时工作室画布面油画《慢慢来》。

9 月 Sep

• 9 月，开始创作《二十四节气》光书法摄影，历经一年结束。

9 月 8 日，与印洋子在杭州登记结婚。在中国美院讲《总体艺术概论》。

在横滨三年展创作《慢慢来》迷彩舞狮子表演。陪素人艺术家郭凤仪游览六本木森美术馆，到楼下，郭姨忽崩溃大哭。

2005 年 9 月 28 日，第一届北京双年展期间，和联合现场小组在北京电影制片厂摄影棚进行《24 小时》表演。创作《607 个现在》。

在 798 长征空间策划“民间的力量”展览，展出王文海、郭凤仪、蒋济渭、李天炳等四位素人艺术家作品。

11 月 Nov

• 11 月，《摄影之后的摄影》在中国人民大学出版社出版。年底在高士明策划的“天寓”展览上实施《94 个过去》表演。展出《寓言》《现实深处》《夜未央》等光书法摄影。

12 月 Dec

• 12 月，在英国达汀顿艺术学院做访问教学，创作《黑白动物园》装置。在达汀顿艺术学院和普利茅斯大学艺术学院分别完成《东方地图》和《关于中国的 20 个关键词》工作坊。

**○ 2005** I became the curator of "Archeology of Future: 2nd Biennale of Chinese Art" organized by the Nanjing Museum. The associate curators were Zhu Tong and Zuo Jing; Ge Yaping was the sponsor. The exhibition opened in May. 180 emerging artists were presented. We organized a section of "1+1", where each established artist recommended a fellow artist, and a section of educational experiments. Several artists became famous after this show and continued to be active.

For the opening of this show, I guided some students of the Total Art Studio, including Song Zhen, to make a multimedia theatre piece "The Death of Mummy."

On the night of deinstallation of the show, I made a photo series of calligraphy with light, which was a project I started in 2002. I made the "There" series. I wrote "Romantic" on the north part of Nanjing Yangzi Yangtze River Bridge.

**• Jun** I made a series of light calligraphy "Homage to H.C. Anderson." In August, I went to Denmark to take part in the exhibition "Fairy Tales Forever: Homage to Anderson" in the Aarhus Kunstmuseum. There I bought an electric nightingale.

During the summer vacation, my students from Hangzhou, Li Qiang and Song Zhen came to Beijing to assist me. In a temporary workshop in 798, we made an oil painting called "Slowly Approaching."

**• Sep** I started to make the light calligraphy series "24 Seasons," which took one year to finish

On the 8th of September, I married Yin Yangzi in a registration office in Hangzhou. I gave lectures on "Introduction to Total Art" at the China Academy of Art.

During the International Triennale of Contemporary Art in Yokohama, Japan, I exhibited the lion dance performance "Slowly Approaching." While in Japan, I accompanied the outsider artist Guo Fengyi to the Mori Art Museum. When we reached the first floor, Guo suddenly burst into tears.

On September 28th, 2005, I collaborated with the Complete Art Experience Project to make a play "24 Hours" in the Beijing Film Studio during the 1st Beijing Biennale. I also made "607 Right Now."

I organized a show "Folk Power" at the Long March Art Space in 798. Four outsider artists' works including those of Wang Wenhai, Guo Fengyi, Jiang Jiwei, and Li Tianbing were exhibited.

**• Nov** "Photography after Photography" was released by the publishing house of China People's University.

At the end of the year, my performance "94 Pasts" took place during the exhibiton "Heavenly Abode" curated by Gao Shiming. Photos of light calligraphy works "Allegory," "Forever Night," and "Deep in the Reality" were also exhibited.

**• Dec** I was a visiting lecturer at the Dartington College of Arts, England, I created an installation "Black and White Zoo." I did two workshops "Map of East" and "20 Key Words about China" at the Dartington College of Arts and the School of Art and Media of Plymouth University respectively.

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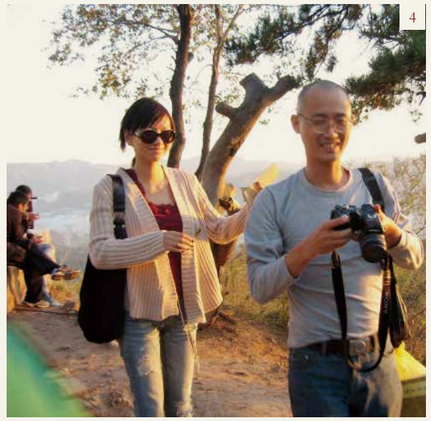
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1 2005 年，光书法创作
Making Light Calligraphy, 2005

2 2005 年夏，在 798 内的工作室创作迷彩油画
Making camouflage painting at studio in 798, summer 2005

3 2006 年，《拉萨到加德满都的铁路》，在西藏萨迦行走
Walking in Sakya, Tibet for the piece *From Lhasa to Kathmandu*, 2006

4 2005 年 11 月，与新婚妻子印洋子在河北承德
With wife Yin Yangzi in Hengbei Chengde as newlyweds, November 2005

5 2006 年 4 月，在江西花树村为学生作品拍摄
Photo shoot for his students' artwork in Jiangxi Huashu Village, April 2006

6 2006 年，邱志杰在泰特现代美术馆国际摄影论坛
At International Photography Forum, Tate Modern, 2006

7 2006 年 4 月，和王冬龄在兰亭
With Wang Dongling in Lanting, April 2006

在达汀顿期间，与助手兰兰在广州合作，创作《格林威治的北京时间·加油计划》参加第二届广州三年展展出。

在达汀顿期间，遥控学生在杭州完成《心无挂碍无有恐怖远离颠倒梦想》乒乓球拍作品参加“礼品”展。

在达汀顿发现恩厚之和宋美龄的通信。思考乡村建设问题及总体艺术源流。

达汀顿访问后期，访问了利物浦泰特美术馆看场地，并在伦敦参加三角基金会的活动。

2005 年年底，开始使用北京费家村工作室。在《SOHO 小报》杂志主持和撰写每月的《基层文本》视觉文化研究专栏。

继续现场艺术实验，2005 年 12 月，在上海明园森林都市房产工地现场发现章太炎手书《海军总长程璧光碑》残石，嘱工地妥善保存（碑石后为上海市博物馆收藏）。

2006

○ 2006 年 1 月 19 日，在上海明园森林都市的老厂房中，以《海军总长程璧光碑》中所记甲午战争故事为依据带学生们创作多媒体表演《谜宫》。

• 3 月 5 日，在北京中国戏曲学院讲座，题目为“新媒体艺术的边缘化趋向”。

2006 年春天开始，用一年时间完成了《记忆考古》水泥墩子和拓片的创作。一组共八件作品，包括《历代革命口号》《国际政治思想》《个人留言条》《卡拉 OK 歌单》《乱码日记》等等。

• 4 月 – 5 月，组织总体艺术工作室学生在四川炉霍、德格，青海玉树等地进行西藏题材绘画调查。在玉树新寨玛尼堆拍摄《摄影剧场》，见巨大流星。

• 5 月，在杭州 Loft 49 凡人空间“我们：张培力与邱志杰”展览现场再次实施《这不是一幅自画像》事件作品。

5 月 21 日，参加长征空间组织的延安当代艺术教育研讨会并作主题发言。在延安宝塔山下拍摄光书法《变了》。

在延安的旧货市场买到一方篆书印章，上刻“千万不要忘记积极斗争”，年代和作者不详。

• 7 月，在北京长征空间的小型实验空间中展出《消磁空间》装置。

7 月 6 日，在博客上贴出公告：

**从今日开始，拒绝为任何人写艺评文章。我写和艺术有关的文字，本意是澄清思想，自我求助，免得被伪批评家伪装成学术的胡说八道弄晕了脑子——至今也还是这一目的。不意近年以来，约为画册画展作文者渐多。四方亲朋，多处设局。强我所难，百口莫辞。分身乏术，身心俱疲。兹有此告：今日之前之旧约，将尽快清账。自今日始，请诸方君子，好我恤我，勿开尊口，以免尴尬。强我为文者，即是陷我害我，侮我辱我。有欲再三相强者，请自行下载本段文字使用可矣！**

12月 Dec

While at Dartington, I collaborated with my assistant Lanlan to make "Beijing's Greenwich Time: Refuel Project." This work took part in the 2nd Guangzhou Triennial.

I instructed my students in Hangzhou from a distance to finish the Ping Pong Paddle work "Leaving Reversed Dreams with no Worry and Fear," which was displayed at the "Present" exhibition.

I saw letters between Leonard Knight Elmhirst and Soong Mei-ling when I was in Dartington. It made me think of rural development issues, and sources of Total Art.

Towards the end of the visit to Dartington, I went to Tate Liverpool to see exhibition space, and went to London to take part in some activities organized by the Triangle Foundation.

In the end of 2005, I started to use a studio in Feijiacun, Beijing. I oversaw and wrote for the visual and cultural research column "Basic Texts" in SOHO Newspaper.

I continued to experiment with live art. In December 2005, I found a broken stele with Zhang Taiyan's hand writing "Navy Minister Cheng Biguang's Stele" at the real estate site of Mingyuan Forest City, and asked the workers to keep good care of it. (Afterwards, the stele was collected by Shanghai Museum).

2006 2006

○ **Jan 19th, 2006** I took my students to an old factory in Shanghai Mingyuan Forest City, to make a multimedia performance titled "Mystery Palace" based on the events of the first Sino-Japanese War (1894-1895), described in "Navy Minister Cheng Biguang's Stele."

• **Mar 5th** I gave a lecture called "Marginal Trends in New Media Art" at the National Academy of Chinese Theatre Arts.

3月 Mar

Starting from the beginning of spring 2006, I spent one year to finish the concrete blocks and rubbings for "Archeology of Memory." It was a set of eight pieces, including "Revolution Slogans of the Past," "International Political Ideology," "Private Notes," "A List of Songs in Karaoke," and "Unreadable Diaries" etc.

• **Apr–May** I took students of the Total Art Studio to Luhuo and Dege in Sichuan Province, Yushu in Qinhai Province, and some other places to conduct research on paintings with the theme of "Tibet." In Xinzhai Mani Stone Stack in Yushu, I made "Photography Theater," and saw a giant meteor.

4–5月 Apr–May

• **May** I recreated my action art piece "This is not a Self- Portrait" during the exhibition "We: Zhang Peili and Qiu Zhijie" at the Loft 49 Gallery in Hangzhou. On May 21st, 2006, I participated in the Xi'an Contemporary Art Education Forum, organized by the Long March Space; I was a keynote speaker. I made the light calligraphy work "Change" at the bottom of Baota Mountain, in Yanan.

5月 May

In a Yanan antique market, I bought a stamp that read "Never Ever Forget Active Class Struggle" in the seal script. Its owner and period were unknown.

• **Jul** I exhibited the "Degaussing Space" installation in a small experimental space at the Long March Space, Beijing.

7月 Jul

On July 6th, I posted this announcement on my blog: "*From now on, I refuse to write any art critique articles for anybody. I'm writing about art to sort out my thoughts, to help myself, so I do not get confused by pseudo art critics' pseudo academic talks which are in fact nonsense. From the beginning to now, the only reason of writing for me is the one described above. During the last few years, I suddenly became an author of many catalogs and articles of certain exhibitions. Friends from all around force me into an awkward situation, and make me unable to give a convincing explanation for self-defense. I feel conflicted and it makes me feel tired both physically and psychologically. Therefore, I give this announcement: For ones who made an agreement with me before today, I'll write what I'm supposed to, and very soon. But from now on, gentlemen, have mercy on me and don't throw your propositions at me to avoid misunderstanding. Whoever forces me to write is carrying an act of hurting me and insulting me. The ones who still want to force me into writing can download this very text and use it as they please!*"

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1 2006 年 1 月，在费家村工作室
At studio in Feijiacun, January 2006

2 2006 年 10 月，在河北曲阳考察石雕
Stone carving research trip to Hebei Quyang, October 2006

3 2006 年 7 月，在拉萨与根敦群培画廊的艺术家们交流
With artists of the Gendunqunpei gallery in Lhasa, July 2006

4 2006 年 9 月，与金江波的双个展在深圳
Two person show with Jin Jinagbo in Shenzhen, September 2006

5 2006 年 7 月，《记忆考古》个展在北京长征空间
*Archaeology of Memory* at Beijing Long March Space, July 2006

6 2006 年 10 月，在汉雅轩画廊，谷文达、邱志杰、颜磊、张培力
Gu Wenda, Qiu Zhijie, Yan Lei, and Zhang Peili at Hanart TZ Gallery, October 2006

7 2006 年 8 月，在西藏工作
Working in Tibet, August 2006

夏天，与王功新、荣荣等谋求在宋庄租地建造永久性的工作室。折腾近年，无果而终。

7 月 16 日— 8 月 6 日，在萨尔斯堡夏季学院担任摄影课程教授，任教期间在大教堂门口听卖艺者演奏莫扎特音乐，当场呕吐。完成《总体艺术概论》写作，进入征求意见修改阶段。

7 月 21 日，在奥地利萨尔斯堡市立美术馆作讲座《我的工作》。

在萨尔斯堡创作《翁德思伯格山》光书法摄影系列。《二十四节气》光书法完成。

《西藏题材绘画调查》和《实验艺术教育构想》在温哥华《YiShu》杂志 9 月号发表。

• 9 月，带学生在杭州开展“新西湖十景调查及新公共艺术创作”，最终形成了事件艺术《总体艺术游西湖》。开始在总体艺术工作室倡导系列个展计划。

9 月 16 日，担任平遥国际摄影节 DV 大展单元学术评委，举办讲座。题目“DV 是 DV 不是革命”。20 日，和卢杰在德国汉堡 Km 艺术中心举办行为艺术工作坊《前卫的转译》，组织《汉堡长征：倒着走的前卫》事件作品。

9 月 28 日，带综合艺术系学生四人参加韩国安养亚洲设计联盟 2006 活动，举办为期一周的工作坊。并作讲座“西湖十景与新安养八景计划”。创作《安养八景》多媒体作品。

9 月，在杭州玉皇山夜间拍摄，开始《摄影剧场》系列的创作。

• 10 月，和叶楠、刘田策划宋庄艺术节主题展“第二届宋庄艺术节：新民间运动 · 公共生活的重建”，特展《新民俗唐卡》。

• 11 月，在苏黎世黎蓉画廊举办个展，访问伏尔泰咖啡馆。回程中在迪拜机场度过 37 岁生日。兴起“国际机场共和国”想法。在飞机上梦见一批达 · 芬奇装置手稿，醒来，突然想到这些其实是自己的作品。

在西藏实施《拉萨到加德满都的铁路》行为第一部分创作。行至樟木口岸。

• 12 月，和张慧、余极以及台北临界点小剧团合作，在台北华山艺术区创作《黑白动物园》现场戏剧。另一方面持续进行光书法摄影创作。

12 月 13 日起，在中央美术学院实验艺术工作室举办《回到摄影的起点》工作坊四周。

2006 年，开始创作互动多媒体作品《国际机场共和国》，作品参加了 2007 年“记忆共享—邱志杰、金江波新媒体艺术展”、前波画廊“网—现实与文化”、“延时：中国瑞士媒体艺术展”、“变化——中意国际当代艺术展”、中央美院美术馆 “十年曝光：没有记忆的时代”等展览。

7月 Jul

In the summer, Wang Gongxin, Rong Rong, and some other people tried to rent some land and build a permanent studio in Song Zhuang. They nursed this idea for a while with no result.

From July 16th to August 6th, I taught a photography class for summer school at the University of Salzburg. During that time I once heard a street musician playing Mozart at the entrance of a cathedral; his "performance" made me sick. I finished a manuscript of "Introduction to Total Art," and got to the stage of editing and gathering people's opinions.

On July 21st, I gave a lecture "My work" at the Salzburg Art Museum.

In Salzburg, I created a light calligraphy series "Mount Untersberg." I also finished the series "24 Seasons."

"Tibet Painting Technique Research" and "Ideas on Experimental Art Education" were published in the 9th issue of Yishu Magazine in Vancouver.

Sep

• **Sep** I led my students to make the "New West Lake Ten Sceneries Research and New Public Art Creation." The result of this work was a live art piece "Total Art on West Lake." I started to ask my students to make a series of solo shows, so each student had one.

9月

On September 16th, I was a jury on the academic committee of the DV section of the Pingyao International Photography Festival, and gave a lecture titled "DV Is DV, Not a Revolution." On the 20th, Lu Jie and I organized a workshop on performance art titled "Avant Garde Conversion" at the Kampnagel Art Center in Hamburg, Germany. We also made a live art piece "Long March, Hamburg: Avant Garde Walking Backwards."

On September 28th, I took four students of the Department of Comprehensive Art to take part in one of the activities of the Korea Comfortable Life Asia Union of 2006. I organized a workshop that lasted a week, and gave a lecture "West Lake Ten Sceneries and Eight Designs for Comfortable Life." I created the multimedia artwork "Eight Designs for Comfortable Life."

In September, I was making photos at night in Yu Huang Mountain, Hangzhou, starting the "Photography Theatre" series.

10月 Oct

• **Oct** Together with Ye Nan and Liu Tian, we curated a thematic exhibition for the Second Song Zhuang Art Festival called "New Public Movement – A Reconstitution of Public Life." The special show was called "New Folk Thangka."

11月 Nov

• **Nov** I had a solo show at the Grace Li Gallery, Zurich, Switzerland; I also visited the Cabaret Voltaire. On my way back, I celebrated my 37th birthday at the Dubai Airport. There, I got the idea of making the work "The Republic of International Airport." While I was on the plane, I dreamed of Da Vinci's sketches for installations. After I woke up, I suddenly realized that these were my works.

I made the first part of the performance piece "The Railway from Lhasa to Kathmandu." I walked up to the Zhangmu port.

12月 Dec

• **Dec** Together with Zhang Hui, Yu Ji, and the Taibei Crucial Point Theatre Group, I created a live theatre piece "Black and White Zoo" in Taipei Huashan Creative Park. At the same time, I kept creating my light calligraphy series.

From December 13th, I started a four weeks long workshop "Returning to Photography's Point of Origin" at the School of Experimental Art of CAFA.

In 2006, I started to create the interactive multimedia work "Republic of International Airport." This work took part in the following shows: "Sharing Memory – New Media Art Exhibition of Qiu Zhijie and Jin Jiangbo," "The Shape of Time" at the Chambers Fine Art gallery, "Media Art China 2009: Time-lapse, A Swiss-China Media Art Exhibition," "Change – China Italy International Contemporary Art Exhibition," and "Ten Years Exposure: An Epoch of No Memory" at the CAFA Art Museum.

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1 2006 年春节，在费家村工作室聚会，陈文波、丁洁、刘蟫、邱志杰、金诚峰、张慧、乌尔善
Gathering of Spring Festival at Feijiacun studio: Chen Wenbo, Ding Jie, Liu Wei, Qiu Zhijie, Jin Chengfeng, Zhang Hui, and Wu Ershan, 2006

2 2006 年，在费家村，邱志杰、吴俊男、蓝兰
Qiu Zhijie, Wu Junyong and Lan Lan in Feijiacun, 2006

3 2006 年，费家村，美术史家爱德华卢西 · 史密斯、胡项城、张颂仁
Art historian Edward Lucie-Smith, Hu Xiangcheng, and Chang Tsong-zung in Feijiacun, 2006

4 2006 年 11 月，在苏黎世伏尔泰咖啡馆
At the Cabaret Voltaire in Zürich, November 2006

5 2006 年，在费家村工作室创作倒写书法
Making Reversed Calligraphy in studio in Feijiacun, 2006

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2007 2007

○ 2007 年 1 月，光书法系列摄影《二十四节气》《姓名星空》在纽约前波画廊展出。

开始创作《摄影剧场：合影》等摄影系列。

开始创作互动多媒体作品《国际机场共和国》。

• 3 月 4 日，在上海郊区青浦金哲雅集创作光书法《元宵》。

• 4 月 4 日，中英策展人论坛在中国美术馆举办，临时被叫出发言，当场宣布戒除策展生涯。

2007 年 4 月，驱车 8000 公里，辗转山西、河南、江苏、上海、江西，拍摄《梦境：中国的白宫和天安门》摄影系列。尝试大画幅针孔摄影。

在江西龙南县花树村拍摄留守村庄中的老人和老妇。

• 5 月 19 日，在合肥“出轨”展览上创作《夜间剧场：合影》中的《建筑工人》《售楼小姐》等。实施《迷彩牛》事件作品。

5 月，在天津塘沽购得路虎卫士 110 车。

暑假，在费家村工作室完成《不安分的架上画家》。

• 8 月，完成《拉萨到加德满都的铁路》行为创作，到达加德满都。

同时创作《西藏英语课本》录像装置。

• 10 月，开车初次前往河北曲阳考察石雕产业。拍摄光书法《心・经》系列。

• 11 月 10 日，在纽约“PERFORMA 2007”艺术节实施《暴雨将至》表演。在唐人街及亚洲艺术博览会上，舞迷彩的龙和战斗机。

11 月 11 日，和卢杰一起做讲座后从纽约华美协进社美术馆出发，组织街头《倒着走的前卫》表演进入 Moma。当晚，梦见一场各色人种的残疾人进行的足球赛，观众全部为盲人。

11 月，在杭州上装置课。提出“主题—手法—境界”理论。

3 月 Mar

4 月 Apr

5 月 May

8 月 Aug

10 月 Oct

11 月 Nov

○ **Jan, 2007** My light calligraphy series "24 Seasons" and "A Starring Sky of Names" were exhibited at the Chambers Fine Art gallery, New York.

I started to work on "Photography Theater: Group Photo" and other photography series.

I kept working on the interactive multimedia piece "Republic of International Airport."

• **Mar 4th** I created the light calligraphy work "Lantern Festival" at the Scholars' Gathering in Jin Zhe, Qingpu district, Shanghai.

• **Apr 4th** The Chinese and English curators Forum was held at the National Art Museum of China. I was asked to give a speech unexpectedly. I announced that I decided to release the identity of a curator.

In April 2007, I drove eight thousand kilometers passing Shanxi, Henan, Jiangsu, Shanghai, and Jiangxi, to make the photo series "Dream Land: The Chinese White House and Tiananmen." I tried the large format pinhole camera.

In Hua Shu Village in Longnan District, Jiangxi Province, I made photos of old ladies and men who stayed behind for garrison duty.

• **May 19th** During the show "Leaving the Rails" in Hefei, I created "Construction Worker," "Sales Woman," and some parts of "Night Theatre: Group Photo." Also I made a live art piece named "Camouflage Cow."

In May, I bought a Land Rover Defender 110 in Tanggu, Tianjin.

In summer, I finished "The Unsubmissive Painter" in my studio in Feijiacun, Beijing.

• **Aug** I finished my performance piece "The Railway from Lhasa to Kathmandu," and reached Kathmandu.

At the same time I finished a video installation "Tibet English Textbook."

• **Oct** I drove to Quyang in Hebei Province for the first time to research on the stone carving industry. There I made a series of light calligraphy "Heat Sutra."

• **Nov** During the art festival "Performa 2007" in New York, I made a performance called "Storm Is Coming." In China Town and the Asian Art Expo there was a show of dancing dragons and fighter planes, covered in camouflage.

On November 11th, after the lecture we gave, Lu Jie and I left China Institute Gallery, New York, and walked all the way to Moma with the street performance "Avant Garde Walking Backwards." That night I dreamed of disabled people playing soccer; all the spectators were blind.

In November, I gave classes on installation in Hangzhou. I brought forward a theory of "Subject – Method –Vision."

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1 2007 年 11 月，纽约
New York, November 2007

2 2007 年 2 月，“密码”展在香港汉雅轩画廊，与张颂仁
At the exhibiton *Cryptogram* with Chang Tsong-zung at Hanart TZ Gallery in Hong Kong, February 2007

3 2007 年 4 月，在安徽阜阳拍摄“梦境”系列
Shooting for *The Dream series* in Anhui Fuyang, April 2007

4 2007 年 7 月，为准备“西藏题材绘画调查”展览采访温普林
Interviewing Wen Pulin in preparation of *Tibet Painting Technique Research*, July 2007

5 2007 年 11 月，在纽约 Performa 艺术节迷彩舞龙之后，与茅为清、卢杰、Defne Ayas 合影
After the camouflage dragon dance performance at Performa in New York with Mao Weiqing, Lu Jie, and Defne Ayas, November 2007

6 2007 年元旦，在西四环家中雅集，与夏季风、左靖、陈亮洁
Artist Gathering at home in West Fourth Ring with Xia Jifeng, Zuo Jing and Chen Liangjie, New Year's Day of 2007

7 2007 年元旦，在西四环家中雅集，左起刘蟬、李振华、张慧、余极、邱志杰、储云
Artist Gathering at home in West Fourth Ring, from left to right: Liu Wei, Li Zhenhua, Zhang Hui, Yu Ji, Qiu Zhijie, and Chu Yun, New Year's Day of 2007

2007 至今

# 杭州 – 北京 – 南京 • 南京长江大桥

Hangzhou-Beijing-Nanjing
Nanjing Yangtze River Bridge

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2007 年 5 月 26 日，在南京参加“南京长江大桥”展览，获知自杀者现象，开始相关的社会调查。接触南京长江大桥自杀救助者陈思及其机构“心灵驿站”。

2008 年 1 月开始，上半年多次赴新加坡泰勒版画院闭关创作，完成《南京》系列石版画 10 幅、《大桥》系列纸雕画 25 幅、《天下》系列铜版画 4 幅。

同时在国内大部分时间在南京大桥进行调查。

• 3 月 1 日，参加长征空间“违章建筑”展览，展出长江大桥系列中的装置《三面红旗》。

3 月 7 日，夜间把个人日记写在后海边一个居委会的黑板报宣传栏上。

3 月 24 日，“五谷杂粮”和“十八案”在杭州开幕，是各大美院当代艺术教育开始以来的一次大聚会。

3 月 29 日，在尤伦斯中心作讲座谈“杜尚、博伊斯和黄永砯的仿生学”。

• 4 月，工作室由费家村搬到何各庄一号地。

清明，在南京长江大桥上遇见自杀者家人往长江投掷纸花祭品。当夜，梦见祖父林九狮。

4 月底，在南京长江大桥和燕子矶拍摄《纸飞机》摄影系列。

• 5 月 24 日，《纸飞机》系列在天安时间当代艺术中心开馆展展出。

• 6 月 16 日，在南京长江大桥上创作《当爱烟消云散——马达加斯加的首都在哪里？》行为艺术作品。

• 7 月，《庄子的镇静剂——南京长江大桥自杀现象干预计划之一》在上海证大现代美术馆展出。展出《奖状 2 号》《烟的轮回》《当时用了很多木材》《当爱烟消云散——马达加斯加的首都在哪里？》《庄子的镇静剂——南京长江大桥自杀现象干预计划之一》等作品。

2007 2007 **May 26th, 2007** I took part in the "Nanjing Yangtze River Bridge" show and got to know about some cases of suicide on this bridge; I started social investigation on this topic. I met Chen Si, who tried to prevent suicides on Nanjing Yangtze River Bridge and got to know his prevention station.

2008 2008 **Jan, 2008** I spent first half of the year visiting the Singapore Tyler Print Institute, focusing on making works. I made a series of ten lithographs "Nanjing," 25 paper reliefs "The Bridge Series," and 4 copperplates of "Under the Heaven Series."

Every time I returned to China, I went to the Nanjing Bridge to continue my research.

3月 Mar • **Mar 1st** I took part in the "Unauthorized Construction" show at the Long March Space in Beijing, I exhibited an installation from the Yangtze River Bridge series called "Three Red Flags."

On March 7th, during the night I wrote my personal diaries on the propaganda blackboard of a Neighborhood Committee near Houhai.

On March 24th, "Refined and Coarse Grains" and "18 Cases" opened in Hangzhou. It was the first time major Art schools gathered together since the opening of contemporary art courses.

On March 29th, I gave a lecture "Bionics of Marcel Duchamp, Joseph Beuys and Huang Yongping" at UCCA, Beijing.

4月 Apr • **Apr** I moved my studio from Feijiacun to No. 1 Art Base in Hegezhuang.

On the Tomb Sweeping Day, on the Nanjing Yangtze River Bridge, I saw relatives of people who committed suicide there throwing paper flowers and sacrificial offerings into the river. That very night, I dreamed of my grandfather, Lin Jiushi.

At the end of April, I made photography series “Paper Airplane” on the Nanjing Yangtze River Bridge and Swallow Rock.

5月 May • **May 24th** “Paper Airplane” was exhibited on the opening show at the Beijing Center for the Arts.

6月 Jun • **Jun 16th** I made a performance piece called "Love is Dead... Where Is the Capital of Madagascar?" on the Nanjing Yangtze River Bridge.

7月 Jul • **Jul** "Ataraxic of Zhuang Zi: A Suicidology of the Nanjing Yangzi River Bridge 1" opened at the Shanghai Zendai Museum of Modern Art, Shanghai. "Diplomas No.2," "Metempsychosis of the Smoke," "Many Trees Made a Piece of Coal," "Love Is Dead… Where Is the Capital of Madagascar," "Ataraxic of Zhuang Zi: A Suicidology of the Nanjing Yangzi River Bridge 1" and some other works were exhibited.

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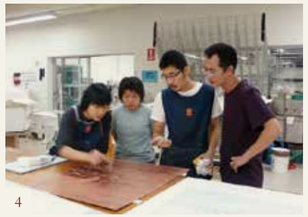

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1 2009 年，在柏林世界文化宫个展
Solo exhibition at the House of the World's Cultures in Berlin, 2009

2 2008 年 1 月，在新加坡泰勒版画院创作《南京》系列
Making prints for *Nanjing Series* at Singapore Tyler Print Institute, January 2008

3 2008 年 6 月，在新加坡泰勒版画院工作
Working in Singapore Tyler Print Institute, June 2008

4 2008 年 1 月，在新加坡坡泰勒版画院制作版画
Making prints at Singapore Tyler Print Institute, January 2008

5 2008 年 4 月，广州三年展黄山会议，与张颂仁、Sarah Mahaj
At Guangzhou Triennial Huangshan meeting with Chang Tsong-zung and Sarah Mahaj, April 2008

6 2008 年 8 月，丹麦王子访问一号地工作室
Prince of Denmark visiting studio in No.1 Art Base, August 2008

7 2008 年 4 月，与卢杰、Zoe Butt 在皖南
With Lu Jie and Zoe Butt in Wannan, April 2008

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•8 月，在北京尤伦斯艺术中心实施“如何成为无知者”一个月的讲课行为和版画印刷行为。多名学生参与。其间在黑板上的书写都用镜体字，然后将黑板刻成版画，大量印刷并在现场分发。

8 月 29 日，“南京长江大桥计划”第二回《大桥、南京、天下》在新加坡泰勒版画院展出。

•9 月 1 日开始，开车从北京到广州，一路用轮胎印字，轮胎上刻字“如何成为失败者”。参加“向后殖民说再见——第三届广州三年展”，开车做开幕表演。

开车经过山东曲阜时，梦见当年的上海双年展在城隍庙举办，作品分布在城市的各个角落，导览地图有虚线可以撕开，把市区分成很多个板块。梦中我一边参观展览一边呕吐。

• 10 月，完成水墨画《失败者》系列 9 张，加上切割假山石装置《莫愁》，在北京前波画廊展出。

• 11 月 4 日，女儿邱家瓦出生。同日接获尤伦斯艺术中心个展邀请。9 日后，邱家瓦因黄疸入医院治疗 20 天，饱受医生恐吓折磨。开始构思尤伦斯个展方案，并着手创作《给邱家瓦的 30 封信》大水墨画。

11 月 15 日，《三潭印月》装置在 UCCA“迪奥与中国艺术家”展出。

• 12 月，“南京长江大桥”系列绘画在台北观想艺术中心展出。在台湾期间反复推敲尤伦斯个展方案。夜宿日月潭，梦见一个半人半羊的怪物在汽车的雨刮器上跳舞。

8 月 Aug
9 月 Sep
10 月 Oct
11 月 Nov
12 月 Dec

• **Aug** I gave a one-month lecture and print making performance of "How to Empty Your Mind" at UCCA. Many students participated. I made my notes on the blackboards in mirror handwriting; when the blackboard was carved and printed, the prints were given away to spectators on site.

On August 29th, "A Suicidology of The Nanjing Yangzi River Bridge 2 -The Bridge, Nanjing, Under the Heaven" was exhibited at the Singapore Tyler Print Institute, Singapore.

• **Sep 1st** I started my trip from Beijing to Guangzhou. The prints of the tires were left on the way; there was a phrase "How to Become a Loser" carved on each of the tires. I took part in "Farewell to Post-Colonialism: the Third Guangzhou Triennial" and drove my car to the opening as a performance.

While I was driving through Qufu in Shandong province, and had a dream about Shanghai Biennale taking place at the City God Temple, works were scattered in every corner of the city, and the map of the show was perforated, so one can tear the cities apart. In my dream, I was visiting the show and puking at the same time.

• **Oct** I finished a series of nine ink paintings "Loser." Together with "Don't Worry Lake," an installation of cut rockery, they were exhibited at the Chambers Fine Art, Beijing.

• **Nov 4th** My daughter Qiu Jiawa was born. That very day I received an invitation from UCCA to have a solo show.

Nine days after Jiawa was born, she fell ill with jaundice; I had a hard time with her doctor who scared me with side effects of the illness. I started to think about my solo show project for UCCA, and started to make a series of large ink paintings titled "30 Letters to Qiu Jiawa."

On November 15th, my installation "The Moon Reflected in Three Swirls" was exhibited at "Dior and Chinese Contemporary Artist" at UCCA, Beijing.

• **Dec** The series of paintings of "Nanjing Yangzi River Bridge" were exhibited at the Guanxiang Art Gallery, Taipei. While I was in Taiwan, I was thinking about the plan of my solo show at UCCA again and again. I spent a night at Sun and Moon Lake, and dreamed of a half-man, half-sheep monster dancing on the windshield wipers of a car.

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1 2008 年 10 月，在北京工厂中创作《莫愁》装置
Making installation Mochou at factory in Beijing, October 2008

2 2008 年 8 月，“如何成为无知者”项目在北京尤伦斯艺术中心
*How to Empty Your Mind* project at UCCA in Beijing, August 2008

3 2008 年 10 月，访问上海江南造船厂
Visiting Shanghai Jiangnan Shipyard, October 2008

4 2008 年 11 月，“后感性”十年聚会
Gathering of the tenth anniversary of Post-Sense Sensibility, November 2008

5 2008 年，校庆期间与王公懿老师和同班同学李建文
With teacher Wang Gongyi and classmate Li Jianwen at school founding anniversary, 2008

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2009 年，一整年的《北京日报》用来写日记，在每天的报纸上挑出字来编号，形成当天的日记。

春节期间，父母来北京过年。大部分时间在一号地工作室准备开年的大个展。恰逢金融风暴，各工厂都提前放假，难于找工人。徐龙森助手小刘从安徽带工人支援。各地新老学生叶楠、陈志远、郭立军、刘佳婧等闻讯都来帮忙。研究生宋振和赵婧妍在安吉制作竹编作品。

• 2 月 15 日，《给邱家瓦的 30 封信》及其他二十几件大型装置在尤伦斯艺术中心《破冰——南京长江大桥计划之三》展览展出。

• 3 月，在北京完成水墨画《大观》14 幅。

2009 年 3 月 10 日飞到纽约，发现在北京画的《大观》系列水墨画因美国海关抽查没有到展厅，展厅空白。临时决定在墙面画画。从 11 日中午到 12 日中午，在前波画廊墙面完成 120 平方米水墨壁画《大观》。3 月 29 日，梦见一些交叉离奇的画面，似乎是某种地图。爬起来画，却又不清晰了。

• 4 月 11 日，在尤伦斯中心亲子教育工作坊组织小朋友们给父母写信，为他们每人画一幅水墨画作为书信的插图。13 日到 24 日，带总体工作室学生在黟县做“西递宏村写生者对当地文化生态的影响”社会调查。独立纪录片制作者温成和德法 ARTE 电视台分别来拍摄纪录片。21 日，带研究生数人，在西递一关帝庙，为未来十年中国当代艺术抽签，曰：“本是山中万户侯，争知骑马胜骑牛。马上看春多草草，何如骑牛得自由”。25 日，在厦门领《南方周末》全球华人精英奖。结识樊建川等。

• 5 月 6 日，在维也纳完成纸上水墨《阅读的树》。

12 日，在纽约华美协进社美术馆演讲“南京长江大桥计划”。

2009 2009

**2009** I used a whole year's issues of Beijing Daily to write my diary. I picked out the characters I needed for my diary from the current issue of the newspaper and numbered it, forming my diary for the day.

During the Spring Festival, my parents came to Beijing to celebrate it with me. I spent most of the time at my studio in No.1 Art Base, preparing for my big solo show in the New Year. Due to the financial crisis, factories were closed in advance so it was very hard to find any workers. Xiao Liu, an assistant of artist Xu Longsen, helped me by bringing workers from Anhui Province. My old and new students, including Ye Nan, Chen Zhiyuan, Guo Lijun, Liu Jiajing and others, all came to help me upon hearing about my situation. My graduate students Song Zhen and Zhao Jingyan worked on bamboo weaving pieces in Anji, Zhejiang Province.

2 月 Feb

• **Feb 15th** "30 Letters to Qiu Jiawa" and more than twenty large scale installations were exhibited in "A Suicidology of The Nanjing Yangtze River Bridge 3 - Breaking through the Ice" at UCCA, Beijing.

3 月 Mar

• **Mar** II finished the "Grand View" series of 14 ink paintings in Beijing.

On March 10th, I flew to New York and discovered that the "Grand View" series that I made in Beijing didn't get through the US customs, so my exhibition area was empty. Right there I decided to paint directly on the wall. From the midday of the 11th to the midday of the 12th, I completed a 120 square meter mural "The Grand View" on the walls of the Chambers Fine Art gallery. On March 29th, I dreamed of strange crossing paintings which looked like maps; I jumped out of the bed to draw them, but they became blurry.

4 月 Apr

• **Apr 11th** I organized a workshop for little kids at UCCA where I asked each of them to write a letter to their parents, I made a ink painting for each of them as illustrations of their letters. From the 13th to the 24th, I took students of Total Art studio to Yi County to make an social investigation on the topic of "The Influence of Landscape Painters on Local Culture in Xidihong village." An independent documentary film maker Wen Cheng and ARTE TV station came to make a documentary about this. On the 21st, I took a few graduate students to Guan Di Temple to draw lots to predict the future of Chinese contemporary art in next decade. The nameplate I got read: "There is a lord with a fief of 10,000 families, who thinks that one who rides a horse wins over the one who rides a cow. But look at the spring grass from your saddle: it's as free as the one who rides a cow." On the 25th, I received the World Chinese Elite Award from "South Weekend" in Xiamen. There I got to know Fan Jianchuan and some other people.

5 月 May

• **May 6th** I finished the ink on paper work "Reading Tree" in Vienna.

On the 12th, I gave a lecture about the Nanjing Yangtze River Bridge Project at the Museum of the China Institute in New York.

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1 2009 年 1 月，在一号地工作室创作《给邱家瓦的 30 封信》
Painting *30 Letters to Qiu Jiawa* at the studio in No.1 Art Base, January 2009

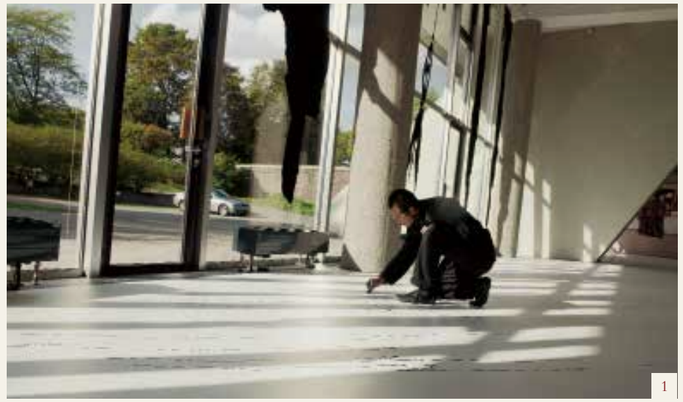
2 2009 年 3 月，在纽约前波画廊创作《大观》水墨壁画
Making *Grand View* at Chambers Fine Art in New York, March 2009

3 2009 年 1 月，准备尤伦斯个展，绘制《给邱家瓦的三十封信》工作照
Preparing for solo exhibition at UCCA, painting *30 Letters to Qiu Jiawa*, January 2009

4 2009 年 1 月，“破冰”布展期间和尤伦斯、桑斯先生在一号地工作室
During installation of *Breaking Through the Ice* at UCCA, with Mr. Ullens and Mr. Sans in studio at No.1 Art Base, January 2009

5 2009 年 2 月，“破冰”布展期间在 798 与卢杰、高士明、郭小彦
During installation of *Breaking Through the Ice* at UCCA, with Lu Jie, Gao Shiming, and Guo Xiaoyan in 798, February 2009

6 2009 年 2 月，“破冰”开幕在尤伦斯中心
Opening of *Breaking Through the Ice* at UCCA, February 2009



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• 6 月，在威尼斯双年展中国馆创作《多米诺骨牌：小的推倒大的》装置。4 日，在威尼斯海边投放一个漂流瓶，内装一批打印的乱码日记。

从威尼斯回到北京当日，工作室的拉布拉多犬出现疯狂迹象，旋即走失。工作室收到一份无落款留言纸条曰：墙壁对墙壁说，拐角的地方见。

• 7 月 26 日，《南京》系列石版画参加今日美术馆中国版画学术展。

• 8 月，完成水墨画《偶像的黄昏》3 幅。

8 月 20 日，在西安为中国美协少儿艺委会的少年宫美术教师培训班做当代艺术与儿童教育的讲座。

• 9 月 4 日，在福冈亚洲艺术三年展上展出唐卡和装置《救国水》。

• 10 月 8 日，在柏林世界文化宫展出《偶像的黄昏——南京长江大桥计划之四》，展出 6 件新的装置。包括《革命后的马远》《谁是最幸福的人》《时隐时现的漫游者》《我们终于大败了那个狗娘养的》《谁还记得逍遥游》等装置。开幕式进行了《奖状 4 号》影子剧场表演。

10 月 18 日开始，在尤伦斯中心创作水墨壁画《青铜时代》和《历史剧》。

• 11 月开始，在杭州上绘画课，尝试用心理治疗的方法使用绘画。

11 月 6 日，40 岁生日。在尤伦斯中心“中坚”展览上创作《我所忘记的所有的人》墨瀑布装置，在墙上书写我所记得的所有的人的名字。

当晚，梦见一群道士包围殴打一个和尚。和尚张嘴叫喊时，发现他满口密密麻麻的平铺成片的牙。

11 月 9 日，在伯明翰参加中英视觉艺术年会，讲吊古与纪念碑的差别。

• 12 月 19 日，在华南师大参加基础教育研讨会。21 日，在深港建筑双年展小汉斯组织的马拉松论坛和库哈斯、卢杰对谈。27 日，和赵汀阳一起在尤伦斯艺术中心作讲座“巨人症和植物的等待”。

2009 年年底起，工作室多次神秘地收到奇怪的礼品。大量旅行箱内的各种名牌衣服、新鲜蔬菜，以及吃掉一半的发霉蛋糕。

6 月 Jun
7 月 Jul
Aug
8 月
Sep
9 月
10 月 Oct
Nov
11 月
12 月 Dec

• **Jun** I created an installation "The Small Knocking down the Big" for the Chinese pavilion in the Venice Biennale. On the 4th, I threw a drift bottle in the sea Venice, in the bottle there were some notes which were my unreadable diary. The day I got back from Venice to Beijing, the Labrador which lived in my studio started to act weird, and soon disappeared. My studio received an unsigned note which read: "One wall says to the other wall: I'll see you at the corner."

• **Jul 26th** My lithograph series "Nanjing" took part in the China Lithograph Exhibition at the Today Art Museum.

• **Aug** I finished three ink on paper drawings "Twilight of the Idols."
On the 20th of August, I gave a lecture on Contemporary Art and Children's Education for the art teachers of Children's Palaces for the China Children's Arts Association in Xi'an.

• **Sep 4th** My thangkas (Buddhist painting) and installation "Water to Save the Nations" were exhibited on the Fukutake House Echigo-Tsumari Art Triennial.

• **Oct 8th** Six installations of "A Suicidology of the Nanjing Yangtze River Bridge 4 - Twilight of the Idols" were exhibited at the House of World Cultures, Berlin. The installations include "Ma Yuan after the Revolution," "Who Were the Happiest People in the World," "We Finally Defeated the Bastard," "Who Still Remembers True Freedom," and others. During the opening of the show, there was a shadow play "Diploma No.4."
Starting from October 18th, I started to make the ink murals "The Bronze Age" and "Historical Drama" at UCCA.

• **Nov** I started a drawing class for my students in Hangzhou, and experimented drawing in art therapy.
November 6th was my 40th birthday. During the exhibition "Breaking Forecast" at UCCA, I created a ink fountain installation "All Those Whom I Have Forgotten," writing on the wall all the names of people that I remembered.
That very evening, I dreamed of Taoist priests beating up a Buddhist monk. When the Buddhist monk opened his mouth to cry for help, I saw that his mouth was covered with teeth clinging close to each other.
On November 9th, I took part in the Chino-English Visual Art Conference in Birmingham, and talked about the difference between a commemoration and a monument.

• **Dec 19th** I took part in a basic education forum at the South China Normal University. On the 21st, during the Shenzhen – Hong Kong Biennale of Architecture, Hans Ulrich Obrist organized a marathon discussion with Rem Koolhaas and Lu Jie. On the 27th, Zhao Tingyang and I gave a lecture "Gigantism and Vegetation's Waiting" at UCCA.
Starting the end of 2009, my studio received many mysterious and weird presents. There were many suitcases stuffed with brand name clothing, fresh vegetables, and half-eaten cakes covered in mould.

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1 2009 年，在柏林世界文化宫创作《时隐时现的漫游者》
Making *The Cryptical Rovers* at the House of the World's Cultures in Berlin, 2009

2 2009 年 6 月，威尼斯与杰罗姆・桑斯、尤伦斯
With Jerome Sans and Mr. Ullens, Venice, June 2009

3 2009 年，柏林展览现场表演《偶像的黄昏》
Performing *Twilight of the Idols* during exhibition in Berlin, 2009

4 2009 年 6 月，威尼斯，左起英格、吴山专、刘鼎、周铁海、邱志杰、杰罗姆・桑斯、尤伦斯夫妇、郭小晖、高士明、储云
From left to right: Ying Ge, Wu Shanzhuan, Liu Ding, Zhou Tiehai, Qiu Zhijie, Jerome Sans, Mr. and Mrs. Ullens, Guo Xiaohui, Gao Shiming, Chu Yun, Venice, June 2009

5 2009 年 10 月，与施岸笛在柏林世界文化宫讲座上
During lecture at the House of the World's Cultures in Berlin with Shi Andi, October 2009

6 2009 年 11 月，参加“中坚”展览的艺术家在尤伦斯中心合影
Artists of the group show *Breaking Forecast* at UCCA, November 2009

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○2010 年 1 月，画《二十一世纪地图》，参加慕尼黑 DLD 研讨会。

2010 年开始研究明朝风俗画《上元灯彩图》，从中发展出一系列装置。

•3 月，携《国际机场共和国》作品在瑞士比尔参加《延时——中瑞新媒体艺术展》。

•4 月初，在杭州上绘画课，大量引入艺术治疗的方法。完成《过河计划》和《理想城市》两个大型绘画项目。

4 月底到 5 月，在北京带学生进行“贫困设计博物馆”社会调查项目。

•5 月，为世博会江南广场创作《洋务运动纪念碑》雕塑。

•6 月，在广东美术馆推出“头脑风暴：邱志杰与总体艺术工作室”展览。展出了历年来的重要教学项目。在广东美术馆补画纸上水彩画《过河》。

开幕时推出了与宋振、赵婧妍、陈晨、韩琴等人合作的作品《九曲 3》现场表演。次日进行了“独角兽”工作坊。

•7 月，策划上海双年展期间的现场艺术十年文献展及多媒体表演特展，采访汪建伟、姚大钧、丰江舟、颜峻、吴文光等人。该展事后取消。

•8 月初，在一号地工作室完成水墨画《闪电》系列。为理光相机代言，拍摄平面广告。

8 月 18 日，作品《革命后的马远》参加中国美术馆“建构之维”展览。

•9 月 5 日，创作《两棵树》装置，在上海证大现代美术馆“更新中国”上展出。16 日，在工作室“截获”那位坚持赠送奇怪礼品的神秘人物。从此不再送东西。19 日，文化部两岸汉字艺术节机会，访问安阳殷墟博物馆。

•10 月，在巡回排演——第八届上海双年展，二楼红厅展出《邱注上元灯彩图》，包括现场水墨壁画和 17 件装置。中国美院的学生贺冰等执行了现场表演。

•11 月 1 – 18 日，带中国美院学生在河北曲阳下乡，做“曲阳石雕产业和图像观念调查”。

•12 月，在中央美院美术馆展出《摇钱树》装置。在深圳参加水墨双年展。

在杭州凤山门创立共同体艺术空间。

2010 2010

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3 月

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4 月

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12 月

○ **Jan, 2010** I drew "Map of the 21st Century," which took part in the DLD discussion forum in Munich.

I started to study "The Colorful Lantern Scroll," a genre painting of Ming dynasty; my research developed into a series of installations.

• **Mar** My work "Republic of International Airport" took part in "Time Delay – China Switzerland New Media Art Show" in Biel, Switzerland.

• **Beginning of Apr** I gave drawing classes in Hangzhou, largely applied the methods of art therapy. I finished two big drawing projects "Plan of Crossing the River" and "Perfect City."

From the end of April to May, my students and I made a "Museum of Design for the Poor," a social research project in Beijing.

• **May** I made "The Monument of Westernization Movement" for the Jiangnan Square of Shanghai Expo.

• **Jun** I exhibited “Brainstorming: Qiu Zhijie and Total Art Studio" at the Guangdong Museum of Art. Major educational projects in the past years were displayed. The exhibition was amplified with the watercolor painting "Crossing the River" done on site.

During the opening, we presented a live performance "Zigzag 3," which was a group work together with my students Song Zhen, Zhao Jingyan, Chen Chen, Han Qin and others. On the next day, I held the Unicorn Workshop.

• **Jul** I was planning a special documentary exhibition of the 10th Anniversary of Live Art and Multimedia Performance which was supposed to take place during the Shanghai biennale. I interviewed Wang Jianwei, Yao Dajun, Feng Jiangzhou, Yan Jun, Wu Wenguang, and some others. This show was cancelled later on.

• **Beginning of Aug** I finished the ink painting series "Lightning" at my studio in No.1 Art Base. I became an ambassador for the GR camera brand, and made an graphic advertisement for them.

On August 18th, "Ma Yuan after the Revolution" took part in the "Construction Dimension" exhibition in National Art Museum of China.

• **Sep 5th** My installation "Two Trees" was exhibited in the "Update China" show at the Shanghai Zendai Museum of Modern Art. On the 16th, I finally found out the person who kept sending me weird presents. Afterwards, I never received anything from that person. On the 19th, "Chinese Characters Festival between Taiwan and Mainland" organized by the Ministry of Culture gave me a chance to visit the Yinxu Museum, a site of one of the most ancient and major historical capitals of China.

• **Oct** On the 8th Shanghai Biennale themed "Rehearsal," I exhibited “Qiu Notes on the Colorful Lantern Scroll” in the red hall on the second floor. The work included ink murals and 17 installations. He Bing and other students of China Academy of Art gave a live performance.

• **Nov 1st - 18th** I took students of the China Academy of Art to Quyang in Hebei Province, to conduct "A Research on Quyang Stone Carving Industry and Image Concepts."

• **Dec** I exhibited my installation "Money Tree" at CAFA Art Museum. I also took part in the Ink Painting Biennale in Shenzhen.

I founded the Community Art Space in Fengshanmen, Hangzhou.

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1 2010 年 10 月，在上海美术馆墙面绘画
Wall painting in Shanghai Art Museum, October 2010

2 2010 年 10 月，上海双年展，范迪安在上海美术馆讲解作品
Shanghai Biennial, Fan Dian explaining the artwork at Shanghai Art Museum, October 2010

3 2010 年 6 月，“头脑风暴”展在广东美术馆开幕式
Opening of *Brain Storming* at Guangdong Museum of Art, June 2010

4 2010 年 6 月，“头脑风暴”展在广东美术馆，午餐研讨会，邱志杰、吕胜中
*Brain Storming* at Guangdong Museum of Art, lunch discussion: Qiu Zhijie and Lv Shengzhong, June 2010

5 2010 年 6 月，“头脑风暴”展在广东美术馆，午餐研讨会，徐冰、周樱、邱志杰、吕胜中、陈侗、徐坦等
*Brain Storming* at Guangdong Museum of Art, lunch discussion: Xu Bing, Zhou Ying, Qiu Zhijie, Lv Shengzhong, Chen Dong, and Xu Tan, June 2010

6 2010 年 6 月，“头脑风暴”展在广东美术馆，夜间交流会，徐冰、周樱、邱志杰、吕胜中、朱青生
*Brain Storming* at Guangdong Museum of Art, Night discussion: Xu Bing, Zhou Ying, Qiu Zhijie, Lv Shengzhong, Zhu Qingsheng, June 2010

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7 2010 年 8 月，在中国美术馆布展
Installation at the National Art Museum of China, August 2010

8 2010 年 9 月，在中国美院讲座
Lecture at CAA, September 2010

9 2010 年 8 月，“建构之维”在中国美术馆开幕
Opening of *The Construction Dimension* at the National Art Museum of China, August 2010

10 2010 年 8 月与吴文光在草场地工作坊
With Wu Wenguang at the studio in Caochangdi, August 2010

11 2010 年 11 月，担任罗中立奖学金评委，与罗中立、方力钧
As one of the jury members of Luo Zhongli Scholarship Award, with Luo Zhongli and Fang Lijun, November 2010

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1 2011 年 3 月，与学生们在香港地铁，左起王子月、赵婧妍、贺冰、宋新新
With students in Hong Kong subway, from left to right: Wang Ziyue, Zhao Jingyan, He Bing, Song Xinxin, March 2011

2 2011 年 4 月，在中央美院研讨会上与吕胜、冯峰
At seminar in CAFA with Lv Sheng and Feng Feng, April 2011

3 2011 年 12 月，在香港城市大学演讲
Giving lecture at City University of Hong Kong, December 2011

4 2011 年 6 月，在一号地创作《流动的形象》水墨长卷
Painting long ink scroll *The Flowing Image* at Studio in No.1 Art Base, June 2011

5 2011 年 5 月，《油桶龙》在香港时代广场展出
*Oil Cans Dragon* exhibited in Times Square Hong Kong, May 2011

2011 2011

○ 2011 年 2 月，寒假，王子月、贺冰等学生来北京，在一号地排练准备《奖状》影子表演。

• 3 月，赴日本，在日本大阪国立国际美术馆展出《奖状 5 号》装置，《新标准》装置，参加“空穴：亚洲观念艺术”展览。其间前往九州的别府看场地。准备参加别府艺术节。11 日，在香港汉雅轩画廊展出《似曾相识》铜板雕塑系列。12 日，在香港葵涌汉雅广场和赵婧妍、贺冰、陈晨等学生合作完成《奖状 6 号》影子剧场表演。15 日，在香港中文大学新亚书院演讲总体艺术和社会调查。19 日，在杭州万松书院门口发现一盘无主的围棋残局。

• 4 月 14 – 15 日，在复旦大学国学班讲“30 年中国当代艺术”等课程。

• 5 月 3 日，指导学生排演的《奖状 6 号》在杭州中国美院校园内演出。10 日，撰写《给毕业生的一封信》。5 月 17 日，在香港时代广场举办“能量”户外雕塑个展，展出《油桶龙》等作品。26 日，香港艺博会期间，和王无邪、黄致阳对谈水墨。

• 6 月 – 7 月，在安徽广德县芦塘村和浙江安吉彰吴村做竹编。请黄大清为工艺师指导制作。此后开始在浙江安吉章村镇设立竹编工作室，持续产出竹编作品。

• 7 月 17 日，在佩斯北京画廊个展展出《细胞》竹编作品系列。18 日，今日美术馆“青涩创想大学生提名展”开幕，担任策展人。总体艺术工作室学生表演《独立时代》影剧。

• 9 月 6 日，与贺冰、王子月、宋振等共同在上海当代艺博会进行了《理想国：你还记得苏联吗？》表演。21 日，作品《网》在台北华山艺术区参加“两岸汉字艺术节”，在台北故宫重温书法经典。29 日，雕塑《似曾相识》参加成都双年展。

3 月 Mar
4 月 Apr
5 月 May
6 月 Jun
7 月 Jul
9 月 Sep

○ **Feb, 2011** During the winter vacation, my students Wang Ziyue, He Bing, and others came to my studio in Beijing for rehearsals and preparation for the shadow theatre play "Diploma."

• **Mar** I went to Japan and exhibited installations "Diploma No. 5" and "New Standard" on the show “Kaza Ana / Air Hole: Another Form of Conceptualism from Asia" at the National Museum of Art, Osaka, Japan. During that trip I went to Beppu on Kyushu Island to see the exhibition space; I was going to take part in Beppu Art Festival. On the 11th, I exhibited the copper sculpture series "Déjà vu" at the Hanart TZ Gallery, Hong Kong. On the 12th, together with my students Zhao Jingyan, He Bing, Chen Chen, and others we finished the shadow theatre performance "Diploma No. 6" in Kwai Chung Plaza, Hong Kong. On the 15th, I gave a lecture on Total Art and social research at the New Asia College of the Chinese University of Hong Kong. On the 19th, near the entrance of Wansong College, I found an abandoned Chinese chess board on the final stage of a game.

• **Apr 14th and 15th** I gave some lectures, including "30 Years of Chinese Contemporary Art," for the Sinology students of Fudan University.

• **May 3rd** The performance of "Diploma No. 6" which I directed my students to rehearse took place on the campus of the China Academy of Art. On the 10th, I wrote "A Letter to a Graduating Students."
On May 17th, I had a solo show titled "Energy" where outdoor sculptures were exhibited in Times Square, Hong Kong. "Oil Cans Dragon" and some other works were displayed. On the 26th, during the Hong Kong Art Expo, I discussed ink paintings with Wang Wuxie and Huang Zhiyang.

• **Jun-Jul** I was making bamboo weaving works in Lutang Village in Guangde County, Anhui Province, and Zhangwu Village in Anji, Zhejiang Province. I invited Huang Daqing as the technologist and direct the manufacturing process. Afterwards, I founded a bamboo weaving studio in Zhangcunzhen in Anji, Zhejiang Province, to produce bamboo weaving works continuously.

• **Jul 17th** My solo show of bamboo weaving works "Cell" opened in Pace Beijing. On the 18th, "Sentimental Vision: Nominated College Students Exhibition" opened at the Today Art Museum; I was the curator. The students of Total Art Studio performed a play "An Epoch of Freedom."

• **Sep 6th** Together with He Bing, Wang Ziyue, Song Zhen and others we gave a performance "The Republic: Do You Remember Soviet Union?" at the Shanghai Contemporary Art Fair. On the 21st, my work "Web" took part in "The 2nd Chinese Characters Festival between Taiwan and Mainland" in the Huashan Creative Park in Taipei. At the National Palace Museum in Taipei, I revived my knowledge of Chinese calligraphy classics. On the 29th, my copper sculptures series "Déjà vu" took part in the Chengdu Biennale.



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• 10 – 11 月，带黄淞浩、罗金华、谭彬等学生在江苏华西村调查。讨论乌托邦问题。

在华西村期间接到许江电话，要我考虑递交方案，出任下届上海双年展策展人。

在华西村期间，写完《让乡村重新出现在我们的视野中》发表于《艺术世界》杂志。

在华西村看到一个数吨重的纯金牛。当晚梦见屠牛仪式，乡民们都哄抢拍卖金牛肉，金牛鞭创下拍卖纪录，拍卖师为奥巴马。

• 11 月 19 日，在杭州主持第二次“五谷杂粮”活动，邀请牟森、吴文光、张献等戏剧界人士来校。带领学生完成《理想国：华西村》大型多媒体剧场表演。21 日与徐冰等在西湖游船上召开教学研讨会。24 日，在重庆当罗中立奖学金评委。27 日，在深圳参加中国摄影家理论年会。发言基于大众文化研究的摄影问题。30 日，在上海考察火电站改造的新美术馆场地。在策展研究生中主持上海双年展策展方案讨论。

年底，获古根海姆美术馆 Hugo Boss 奖提名。

• 12 月中旬，在北京工作室完成纸雕上的水墨画系列《如来》。12 月 30 日，上海双年展从新闻发布会公布上海双年展总策展人。此前，在很短的时间内联络张颂仁、格罗伊斯、晏思·霍夫曼担任联合策展人。刘潇担任策展助理。

10–11 月 Oct–Nov

11 月 Nov

12 月 Dec

• **Oct-Nov** I was in Huaxi Village in Jiangsu with my students, including Huang Songhao, Luo Jinhua, and Tan Bin, conducting some social research. We discussed the topic of utopia.

While I was in Huaxi Village, I received a call from Xu Jiang; he asked me to propose a plan should I become the curator of the next Shanghai Biennale.

While I was in Huaxi Village, I finished an article "Let's Turn Our Attention to the Villages One More Time." It was published in Art World magazine.

One day in Huaxi Village, I saw a one ton heavy golden calf. That day, I had a dream about a ceremony of butchering a calf; the villagers were buying and dragging apart pieces of golden calf's meat put up for auction. The golden calf's penis was auctioned at the highest price, the auctioneer was Barack Obama.

• **Nov 19th** I led the second "Refined and Coarse Grains" campaign in Hangzhou; I invited Mou Sen, Wu Wenguang, Zhang Xian and other figures from theatre circles to the shcool. I directed my students to finish "The Republic: Huaxi Village," a large-scale multimedia performance. On the 21st, I had a educational discussion forum with Xu Bing and others on a boat on the West Lake. On the 24th, I fulfilled the duties of jury member for the Luo Zhongli Scholarship. On the 27th, I took part in an annual meeting of Chinese photographers in Shenzhen; I gave a speech on photography based on mass cultural research. On the 30th, I visited a thermal power station in Shanghai, where was being considered to be turned into a new art museum. I started to discuss the Shanghai Biennale curatorial plan with postgraduate students of the Curating Department.

At the end of that year, I was shortlisted for the Hugo Boss Prize, hosted by the Guggenheim Museum.

• **Mid Dec** I finished a series of paper reliefs with ink "Tathagata" at my studio in Beijing. On December 30th, on the press conference for the Shanghai Biennale, I was officially announced as chief curator. Before that, I contacted Johnson Chang, Boris Groys, and Jens Hoffmann to be the associate curators. Liu Xiao was the assistant curator.

1 2011 年，在一号地工作室
At studio in No.1 Art Base, 2011

2 2011 年 7 月，“细胞”个展在佩斯北京
Solo Exhibition *Cell* at Pace Beijing, July 2011

3 2011 年，在一号地工作室
At studio in No.1 Art Base, 2011

# 画地图 Mapper

2012 至今

2012 年 6 月，在鹿特丹 WDW 艺术中心墙上画水墨地图
Making ink map mural at Witte de With Center for Contemporary Art in Rotterdam, June 2012

2012 年 1 月 1 日，个展“如来”在杭州天人合艺艺术中心开幕。1 月，为意大利 Paesaggio 杂志创作文本作品《七花园》。为 Hugo Boss 奖画册绘制一系列地图，包括《重新发电》《总体艺术地图》《南京长江大桥计划地图》《乌托邦》等。13 日，赴新加坡艺博会为“上双”（上海双年展）考察艺术家。

春节前后。为了上海双年展的预算和赞助反复交涉。

• 2 月 4 日，在上海当代馆筹建办召开策展人和艺委会会议。开始使用地图作为策展工具。6 日，在北京尤伦斯艺术中心召开“上双”发布会。18 日，外滩美术馆东亚论坛，进行《亚洲地图》演讲。

乐大豆以 ART Hub Asia 基金会身份加入“上双”策展团队负责城市馆项目。几个月间一直为落实各项目赞助的事情奔走。并拓展城市馆参与的国际城市。

• 4 月初，为《青年视觉》策划纸上展览“家信”，参加者多为前学生。14 日，在台北艺术大学策展教育论坛讲解上海双年展地图。16 日，在纽约哥伦比亚大学论坛，做“亚洲地图”演讲。22 日，和格罗伊斯一起在纽约长岛访问卡巴科夫，他答应参展。

• 5 月 17 – 20 日，在香港艺博会要到一个免费摊位宣传上海双年展，其间做了“上双”发布会。

5 月底，在上海十所高校做宣传上海双年展的演讲。在地铁人民公园站通道中遇到一个使用测谎仪讲述的乞讨者。

• 6 月 14 – 16 日，在伦敦南岸 hayward 美术馆上课，带领工作坊参加者做《伦敦地图》。在 Goldsmith 美院看了毕业展。从伦敦回国的飞机上，画了中山公园计划和城市馆计划的草图。

6 月期间，画出《身体思想地图》和《命运地图》。

6 月 18 – 29 日，在鹿特丹 WDW 艺术中心参加“蓝图”展览，在墙上绘制《乌托邦地图》《重新发电地图》《中山公园地图》和《城市地图》，在一个大球上画了《城市链接图》。其间护照神秘遗失，未能按计划前往卡塞尔看文献展。在鹿特丹期间，与在欧洲的各城市馆策展人一起做了上海双年展的欧洲发布会。

• 7 月，获现代传播集团邵忠承诺赞助“上双”教育项目《圆明学院》和开幕晚会，画《圆明学院地图》作为回报。获明园集团凌总承诺赞助“中山公园计划”。继续为城市馆项目的赞助而奔走，王辉加入城市馆工作团队。上海 MoCA 当代馆龚明光馆长赞助了 MoCA 在中山南路的几套宿舍。此后和策展团队的核心人员借住在此。

7 月 18 日，参加上海恒隆广场 LV 旗舰店开业，核心作品是雕塑《三潭印月》。20 日，考察金门，与县政府接触，确定“上双”合作方案。

• 8 月 25 日，参加新疆双年展。次日在乌鲁木齐七坊街创意产业园区，做《双年展的城市使命》的演讲。

• 9 月 5 日，画出《尔冬强档案地图》。9 月中，为上海双年展的系列衍生品，重画了《中山公园计划地图》《城市馆地图》，补充画出《革命的循环》和《重新发电人际图》。9 日在上海当代艺博会讲座谈“上双”。11 日，获中泰灯光工程公司程总赞助。黄浦区政府介入城市馆项目，上海外滩投资公司赞助城市馆场地及装修、保安经费等。21 日，在“上双”筹备办公室沙发上盖着世博会的锦旗睡觉，梦见自己踩在破碎的青花瓷片上。23 日，上海双年展开始布展，美术馆工地依然没有全部完工。“圆明学园”在七楼开课。27 日媒体预览，各记者都惊慌，我表示会准时开幕。

• 10 月 1 日，上海双年展开幕。晚上开幕晚会，我抱着邱家瓦上了台。2 日，“上双”城市馆开幕，在虎丘路到南京路中央商场、美伦大厦各城市馆中导览。晚上，在美术馆五楼平台城市馆举行开幕晚会。9 日，在“圆明学园”策展工作坊详细讲解上海双年展系列地图。10 日，与 Terry smith 通过 Skype 对话。10 月 17 日到 27 日，为上海双年展留下一张每日开关机注意事项的展览维护清单，飞敦煌带中国美院学生下乡。经吐鲁番、库车、克孜尔石窟、库尔勒、博斯腾湖，到乌鲁木齐。沿途给学生讲课“走出幻觉性绘画，回归更广阔的造像传统”。

在吐鲁番一个墓地，见到一个聋哑人对着坟墓用手语倾诉许久。

• 11 月，风灾中到纽约，没能获取 Hugo Boss 奖奖项。3 日，闭关构想了未来 40 年工作计划。6 日，在杭州教室中创作光书法《我所想起的所有的人》的新版本。8 日到 10 日，访问店口、宁波、溪口、新昌大佛寺。22 — 24 日，在漳州、厦门接触地方政府官员，落实“中山公园计划”的实施。25 日，在香港佳士得参加当代水墨的研讨。

• 12 月 2 日，到达悉尼，4A 策展工作坊第二段。7 日看布里斯班亚太三年展。10 日，在布里斯班美术馆的研讨会上讲中国美术馆建设的问题。11 日到达香港。13 日在 M+ 水墨研讨会上发言。16 日，在厦门和台湾艺术家吴玛俐会面，带她考察厦门中山公园。

月底，在北京工作室完成《掌纹》系列地图四张。

2012 2012

**Jan 1st, 2012** My solo show "Tathagata" opened at the Tian Ren He Yi Art Center in Hangzhou.

In January, I made a text work for the Italian Paesaggio Magazine titled “Seven Gardens.” For the Hugo Boss Prize I created a series of maps, including "Map of Reactivation," "Map of Total Art," "Map of Nanjing Yangtze River Bridge Project," "Map of Utopia" etc. On the 13th, I visited the Singapore Art Fair to look for artists to take part in the Shanghai Biennale.

Before and after the Spring Festival, I carried out negotiations with artists and sponsors regarding budget and financial support for the Shanghai Biennale.

Feb

2 月

• **Feb 4th** I organized a meeting of artist committee members and curators at the Office of Preparation of Construction of a Contemporary Museum of Shanghai. I started to use maps as a curatorial instrument. On 6th, a press release of the Shanghai Biennale was held at UCCA. On the 18th, I gave a lecture on "Map of Asia" during the East Asia Forum at the Rockbund Art Museum, Shanghai.

Davide Quadrio joined the curatorial team of the Shanghai Biennale as a representative from the ART Hub Asia Foundation, in charge of the City Pavilion Project. During the next few months, I was rushing about looking for financial support for different projects of the show. Among other things, I expanded the City Pavilion Project to include more international cities.

4 月 Apr

• **Beginning of Apr** I curated an exhibition on paper "A Letter Home" for Youth Vision Magazine; participants mostly were my former students. On the 14th, I gave a talk about the curatorial map of the Shanghai Biennale on the curatorial education forum at the Taipei National University of the Arts. On the 16th, I gave a talk on "Map of Asia" on a forum at the Columbia University, New York. On the 22nd, Boris Groys and I visited Ilya Kabakov in Long Island, New York. He agreed to take part in the show.

5 月 May

• **May 17th–20th** I was able to secure a free booth at the Hong Kong Art Expo to promote the Shanghai Biennale. I also organized another Shanghai Biennale press release there.

At the end of May, I gave lectures to promote the Shanghai Biennale at ten major universities in Shanghai. In an underpass of People’s Square Metro Station, I saw a beggar who used a lie detector to tell stories.

6 月 Jun

• **Jun 14th–16th** I gave lectures at the Hayward Gallery within the Southbank Centre, London; I organized the participants of the workshop to make “Map of London”. I saw the graduate show at the Goldsmith’s School of Art. On the plane back from London, I made the sketches for the Zhongshan Park Project and the Intercity Pavilion Project.

In June, I made "Map of Body and Thought" and "Map of Fate."

From June 18th to 29th, I made murals "Map of Utopia," "Map of Reactivation," "Map of Zhongshan Park," and "Map of the Intercity" on the show "Blueprints" at Witte de With Center for Contemporary Art, Rotterdam. I also painted "City Links Map" on a big ball. During this time my passport mysteriously disappeared, so I didn’t get to go to the Kassel Documenta as planned. While I was in Rotterdam, together with curators from the European Intercity Pavilions we held a European press release of the Shanghai Biennale.

Jul

7 月

• **Jul** Shao Zhong from Modern Media Co. agreed to provide financial support to the Academy of Reciprocal Enlightenment project and opening ceremony of the Shanghai Biennale. I made the Map of the Academy of Reciprocal Enlightenment for him in return. Ms. Ling from Mingyuan Group agreed to provide financial support for the Zhongshan Park project. I kept looking for financial support for the Intercity Pavilion Project; Wang Hui joined the team of this project. The director of MOCA Shanghai Gong Mingguang provided us with some living quarters on South Zhongshan Street. Afterwards, the core members of the curatorial team lived there. On the 18th of July, I took part in the opening of the LouisVuitton flagship store in Henglong Plaza, Shanghai; the main piece was my sculpture "Moon Reflected in Three Swirls." On the 20th, I inspected Jinmen, got in touch with the local government and secured the cooperation for the Shanghai Biennale.

8 月 Aug

• **Aug 25th** I took part in the Xinjiang Biennale. The next day, at the Creative Industry Park on Qifang Street in Urumqi, I gave a speech of "The Mission of Intercity Pavilion Project of the Shanghai Biennale."

9 月 Sep

• **Sep 5th** I made the "Er Dongqiang Archives Map." In the middle of September, in order to make art derivatives for the Shanghai Biennale, I painted a new "Map of Zhongshan Park Project" and “Map of Intercity Pavilion," and painted "Circulation of Revolution" and “Map of Reactivation Figures" with new details. On the 9th, I gave a talk about the Shanghai Biennale on the Shanghai Contemporary Art Fair. On the 11th, I received financial support from Mr. Cheng from the Thai Light Engineering Company. The Huangpu District Government joined the effort of the Intercity Pavilion Project; the Shanghai Bund Investment Group provided us with exhibition space, decoration work, and guard’s salary etc. On the 21st, I fell asleep on a sofa at the Shanghai Biennale Preparation Office, covered with the flag of the World Expo. I dreamed that I trampled on the pieces of broken blue-and-white porcelain. On the 23rd, we started to install the shows for the Shanghai Biennale, the construction of the museum was still not finished. The Academy of Reciprocal Enlightenment started its lectures on the 7th floor. The media preview was on the 27th, and the journalists were in panic, but I convinced them that we would open the show in time.

10 月

• **Oct 1st** The Shanghai Biennale officially opened. On the opening ceremony in the evening, I went up to the stage holding my daughter Qiu Jiawa. On the 2nd, the Intercity Pavilion Project of the Shanghai Biennale opened. I spent my day in various pavilions as a guide in Zhongyang Plaza, from Huqiu Street to Nanjing Street, and Meilun Plaza. In the evening, there was an opening ceremony for Intercity Pavilions located on the 5th floor of the museum. On the 9th, I gave a curatorial workshop for the Academy of Reciprocal Enlightenment, where I explained in details my series of maps dedicated to the Shanghai Biennale. On the 10th, I talked on Skype with Terry Smith. From the 17th to the 27th, I left a list of instructions telling people what to pay attention to when turning on and off the facilities and the maintenance guildlines of the show. Then I flew to Dunhuang for a field research trip with my students from the China Academy of Art. We visited Turpan, Kuche, Kyzyl’s caves, Bosten Lake, and arrived in Urumqi. During the trip I gave my students a lecture "Quit an Elusive Way of Painting, Return to a Broader Tradition of Image Making."

In a graveyard in Turpan, I saw a deaf and mute man talking in front of a grave using sign language for a long time.

11 月 Nov

• **Nov** I arrived in New York in a windstorm, and learned that I didn’t receive the Hugo Boss Prize. On the 3rd, I went on a retreat to think over my work plan for the next 40 years.

On the 6th, I made a new version of the light calligraphy piece "All the People I Could Remember" in a classroom in Hangzhou. From 8th to 10th, I visited Diankou, Ningbo, Xikou, and Xinchang Big Buddha Temple. From 22nd to 24th, I had meetings with local government officials of Zhengzhou, Fujian province, to discuss the execution of the “Zhongshan Park Project.” On the 25th, I went to Christie’s Hong Kong to join a discussion forum on contemporary ink painting.

12 月 Dec

• **Dec 2nd** I arrived in Sydney to carry out the second part of the 4A curatorial workshop. On the 7th, I visited the Asia Pacific Triennial of Contemporary Art in Brisbane. On the 10th, I gave a talk on art museum development in China during a forum in Brisbane Art Museum. On the 11th, I arrived in Hong Kong. On the 13th, I gave a speech on a discussion forum of ink painting at M+. On the 16th, I met Taiwanese artist Wu Mali in Xiamen, and showed her Xiamen’s Zhongshan Park.

At the end of the month, I finished four maps of the "Palm Lines" series at my studio in Beijing.

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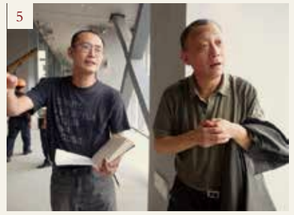

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1 2012 年 1 月，在一号地工作室接待访客
Receiving visitors at the studio in No.1 Art Base, January 2012

2 2012 年 4 月，在纽约长岛与格罗伊斯在卡巴科夫家中
With Boris Groys at the home of Kabakov in Long Island, April 2012

3 2012 年 6 月，Arthub Asia 的三个主席 Defne、乐大豆、邱志杰
Three directors of Arthub Asia: Defne Ayas, Davide Quadrio and Qiu Zhijie, June 2012

4 2012 年 1 月，在一号地工作室创作“童年”系列
Making *The Childhood series* at the studio in No.1 Art Base, January 2012

5 2012 年 9 月底，上海双年展布展现场与李向阳
During installation in Shanghai Biennial with Li Xiangyang, end of September 2012

6 2012 年 9 月，上海双年展布展期间，与巴勒莫城市馆策展人、艺术家和许江
During installation in Shanghai Biennial with the curator and artist of the Palermo city pavilion and Xu Jiang, September 2012

7 2012 年 9 月，与尔冬强
With Er Dongqiang, September 2012

8 2012 年 10 月，邱志杰与上海双年展悉尼团队合影
With the team of the Sydney city pavilion of Shanghai Biennial, October 2012

9 2012 年 7 月，上海双年展策展团队在美术馆工地
The curatorial team of the Shanghai Biennial at the museum during installation, July 2012

10 2012 年 6 月，与 Defne 在鹿特丹 WDW 艺术中心
With Defne Ayas at the Witte de With Center for Contemporary Art in Rotterdam, June 2012

11 2012 年 7 月，上海双年展策展团队，左起联合策展人张颂仁、晏思·霍夫曼、格罗伊斯，总策展人邱志杰
The curatorial team of the Shanghai Biennial, from left to right: Associate Curators Chang Tsong-zung, Jens Hoffmann, and Boris Groys, chief curator Qiu Zhijie, July 2012

12 2012 年 8 月，在悉尼做策展工作坊
Curatorial workshop in Sydney, August 2012

13 2012 年 10 月，上海双年展开幕式
Opening of the Shanghai Biennial, October 2012

14 2012 年 10 月，上海双年展开幕式，邱家瓦及邱志鹏、邱晓勤、印洋子
Qiu Jiawa, Qiu Zhipeng, Qiu Xiaoqin, and Yin Yangzi at the Opening of the Shanghai Biennial, October 2012

15 2012 年 11 月，在纽约与古根海姆美术馆策展人亚历山大·梦露
With Guggenheim Museum curator Alexandra Munroe in New York, November 2012

16 2012 年 11 月，与学生们在乌鲁木齐
With students in Urumqi, November 2012

17 2012 年 12 月，与台湾艺术家吴玛俐在厦门
With Taiwanese artist Wu Mali in Xiamen, December 2012

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2013年，是上海双年展之后整整一年的报复性创作。共完成七次个展。

1月4日，飞浦东机场停留，协调了肖戈策划的中山公园计划：回家的路——浦东机场特展的布展进度。飞台湾。5日到达台东，参加中山公园计划台东花莲站的开幕和研讨活动。与原住民艺术家拉黑子深度交流，成为好友。8日访问绿岛政治犯监狱。9日参观高雄旗津，10日在高师大跨域所交流。11日，“回家的路”在浦东机场开幕。

12日，中山公园计划漳州站“城市记忆”在漳州碧湖公园开幕。15日，北京飞柏林。16日早在德国电台受访，晚上在柏林艺术大学讲演。17日到19日，在柏林艺术大学 Art & Context 工作室做故乡地图工作坊。17日晚，在柏林世界文化宫讲座。20日在威尼斯 Querini Stampalia 基金会看场地。21日回柏林，见 Tino Sehgel，被追讨“上双”债务。22日回京。

1月28日 – 2月5日，跨媒体学院教室组团在日本奈良、京都、东京旅行观访。携带妻女通行。其间持续处理“上双”后续事务，及构思威尼斯个展方案。6日，尔冬强带邱家瓦参观朱家角。11日，大年初二，在工作室开始画《鸟瞰》系列的试验品。

3月初开学在杭州三天布置教学，3月17 — 22日，在柏林世界文化宫开 Former West 研讨会，讲总体艺术地图。19日，在柏林酒店大堂以茅台酒为格罗伊斯过生日。再飞一趟威尼斯看新场地。旅行期间都设法坐在窗口鸟瞰风景。此外的时间都在北京闭关创作《鸟瞰》系列。

3月30日，参加上海双年展城市馆闭幕活动，播放意大利导演拍摄的纪录片。我做了发言。31日搬东西回杭州，将借来的房间交还给上海 MoCA。

4月1日，开始在杭州上“大型艺术计划”课程，思维导图加工作时间表的教学模式趋于成熟。在杭州办公室中搭起画板，课余时间继续画《鸟瞰》系列。9日，“中山公园计划·回音”汇报展在艺术电厂美术馆五楼展出。此后一周，邀请罗秀芝、俄冷、吴玛俐、姚瑞中、黄瑞茂等台湾艺术家及尔冬强在杭州做新公共艺术系列工作坊。22日，画完《鸟瞰》系列。24日，画《大运河》地图。4月底，得北京工作室助手和在杭学生们帮助，同时制作威尼斯《神兽地图》《众神地图》等作品模版。

在北京工作室完成《独角兽》系列纸雕6件、《漕运》装置一件。

5月9日，在香港制作烟盒地图。5月11日，在香港 Spring Workshop 与香港学生工作坊，将拾来物分组，制作成两个装置。5月12日，在北京开始制作威尼斯

2013 2013

1月 Jan

1–2月

Jan–Feb

3月

Mar

4月

Apr

5月

**2013** I spent the entire year making works to make up for the time spent on the Shanghai Biennale. I had seven solo shows in total.

• **Jan 4th** I flew to Pudong Airport and stayed there to coordinate a special show of the Zhongshan Park Project "A Way Home," curated by Xiao Ge. After that, I flew to Taiwan. On the 5th, I arrived in Taitung County to take part in the opening ceremony and discussion forum of the Zhongshan Park Project at Hualien Station, Taitung County. I had deep conversations with indigenous artist Rahic Talif, and we became good friends. On the 8th, I visited the political prison in Green Island, Taiwan. On the 9th, I visited Chichin Island in Kaohsiung, and on the 10th I joined the discussions at the Graduate Institute of Interdisciplinary Art, National Kaohsiung Normal University. On the 11th, "A Way Home" officially opened at Pudong Airport. On the 12th, the Zhangzhou Station of the Zhongshan Park Project "Memory of City" opened at the Bihua Park in Zhangzhou. On the 15th, I flew from Beijing to Berlin. In the morning of 16th, I gave an interview at the Berlin TV station; in the evening, I gave a lecture at the Berlin University of the Arts. From the 17th to 19th, I gave a workshop on the "Map of Homeland" at the Art & Context studio at the Berlin University of the Arts. In the evening of the 17th, I gave a lecture at the House of the Cultures of the World, Berlin. On the 20th, I had a look at the exhibition space at the Querini Stampalia Foundation in Venice. On the 21st, I returned to Berlin and met Tino Sehgal, who demanded his reward for the Shanghai Biennale. On the 22nd, I returned to Beijing.

• **Jan 28th-Feb 5th** I led a group from the Multimedia Art Institute to visit Nara, Kyoto, and Tokyo in Japan. I took my wife and daughter with me. During the trip I continued to deal with follow up issues of the Shanghai Biennale, and thought about the plan of my solo show in Venice. On the 6th, Er Dongqiang took Qiu Jiawa to Shanghai Zhujiajiao Ancient Town. On the 11th, the second day of the Chinese New Year, I started to make the experimental version of the "Bird Eye View" series.

• **Beginning of Mar** I spent three days in Hangzhou, organizing my teaching schedule. From the 17th to 22nd of March, I participated in the "Former West" forum at the House of the Cultures of the World, Berlin; I gave a talk about the Map of Total Art. On the 19th, I celebrated Groys' birthday in the lobby of my hotel in Berlin with a bottle of Maotai liquor. I flew to Venice again to see the new exhibition space. While I was travelling, I always try to sit by the window to see the landscapes through a bird's eye view. The rest of time, I retreated to my studio in Beijing to make the "Bird's Eye View" series.

On March 30th, I joined the closing ceremony of the Intercity Pavilion Project. During the ceremony, a documentary made by an Italian filmmaker was broadcasted. I gave a speech.

On the 31st, I moved my stuff to Hangzhou and returned the borrowed apartments to MoCA Shanghai.

• **Apr 1st** I started to give lectures on the "the Big Art Project" in Hangzhou. My teaching method consisted of mind maps and working time schedule began to take shape. I set up a drawing board in my office in Hangzhou, and continued to paint "Bird Eye's View" series.

On the 9th, "Zhongshan Park Project - Echo" opened on the 5th floor of the Power Station of Art. During the week the opening, I invited Taiwanese artists including Lo Hsiu-Chi, E Ling, Wu Mali, Yao Jui-chung, Huang Jui Mao, together with Er Dongqiang to hold workships of new public art in Hangzhou.

On the 22nd, I finished the "Bird's Eye View" series. On the 24th, I made a "Map of the Great Canal." At the end of April, with the help of my assistants of the studio in Beijing and students from Hangzhou, I finished the molds of "Map of Mythological Animals" and "Map of Gods." In my studio in Beijing, I finished six paper reliefs of the "Unicorn" series and one installation "Water Transport to the Capital."



拓印展展品。16日，在故宫以“上双”策展人身份领取雅昌中国艺术奖年度最佳展览。20日，在香港汉雅轩现场完成《鸟瞰》地图一幅。晚上，完成在 Sping Workshop 的装置个展“游戏场”的布展。21日晚上，“鸟瞰”个展在汉雅轩开幕。

23日，到达威尼斯，开始布展。翻制博物馆中的古钱币藏品。形成《微型纪念碑》钱币地图。26日，在墙面手绘《人间百工图》，加上此前在杭州和北京制作的《神兽》《忙碌的众神》《道与器》《船的故事》《室内动物园》等系列地图，以及分别在江西和威尼斯制作的两只独角兽，形成了在威尼斯 Querini Stampalia 基金会的个展“独角兽和龙”。在威尼斯还参加了肖戈策划的群展“大运河”，展出《运河地图》和装置《漕运》。

6月1 – 10日，带邱家瓦参观威尼斯双年展，在佛罗伦萨、旅行参观古代艺术。在圣吉米加诺小镇旅行时与常青画廊约定合作。28日，在北京工作室画掌纹地图《儒商》。

7月10 – 11日，用大水墨临摹丢勒的亚当夏娃绘画，加上文字使之成为地图《观身不净图》。暑假期间，一群杭州学生来北京工作室补课，为他们雇佣人体画素描。陪着画了数张水墨及素描人体。

家中住宅重新装修，搬到工作室居住，得以连续工作，产量大增。暑假期间完成上色纸雕作品《纹理》近30件系列和布上丙烯作品《变形记》系列10张。8月底，完成水墨地图《诗人们甚至被柏拉图赶出了理想国》《习惯成为失败者》。

9月1 – 4日，在瑞典哥德堡双年展墙面上画完《笑的政治》水墨壁画。6日，开幕式在大画前举行。在瑞典期间开始研究古版画，构思《笑之书》。22日，个展“纹理”在杭州天人合艺艺术中心。同时，竹编作品《世界观》参加首届“纤维艺术三年展”。26日，个展《坏笑》在北京常青画廊开幕。展出《笑之书》《混蛋音乐会》等新作。

10月9日 – 25日，带学生在徽州和景德镇做“艺术作为一碗饭”艺术产业调查。

11月24日，在上海证大现代艺术空间“一种新的个人”展览上展出两件新作《十二把斧头》和《殖民史植物考》。

11月 – 12月，在北京工作室完成《进化》系列纸雕和《诸神》系列大水墨画。12月15日，“进化与神创”个展在上海喜马拉雅美术馆开幕。

5月 May

6月

7月 Jun

Jul

9月

Sep

10月

11月

12月 Oct

Nov

Dec

• **May 9th** I made a map with cigarette packs in Hong Kong. On May 11th, I gave a workshop at Hong Kong "Spring Workshop" to some local students; we categorized found objects and made two installations out of them. May 12th, I started to make rubbing works for a show in Venice. On the 16th, in the Forbidden City I received the Yachang Art award for the Best Show of the Year as the curator of the Shanghai Biennale. On the 20th, I finished a "Bird's Eye View" map on site at the Hanart TZ Gallery, Hong Kong. In the evening, I finished installing for my installation solo show at the Spring Workshop, titled "Play Ground." In the evening of the 21st, my solo show "Bird's Eye View" opened at the Hanart TZ Gallery.

On the 23rd, I arrived in Venice to install my show. I made duplicates of ancient coins from the museum, and used them to make the coin map "Micro Monument." On the 26th, I painted a mural "Map of One Hundred Labors," together with works I made before in Hangzhou and Beijing "Mythological Animal," "Gods of Labor," "Path and Tools," "Story of a Boat," "Indoor Zoo," and some other map series, and two unicorns made respectively in Jiangxi and Venice, they formed my solo show "Unicorn & Dragon" at the Querini Stampalia Foundation, Venice. In Venice, I also took part in the "Great Canal" show, curated by Xiao Ge; I exhibited two pieces called the "Map of the Great Canal" and "Water Transport to the Capital."

• **Jun 1st-10th** I took Qiu Jiawa to see the Venice Biennale; we also travelled to Florence to look at ancient art. When we were visiting the little town San Gimignano, I agreed to work with Galleria Continua. On the 28th, I created a palm lines map "Confucian Businessman" at my studio in Beijing.

• **Jul 10th-11th** I was making a large ink copy of Albrecht Dürer's "Adam and Eve;" I added texts to turn it into a map titled “The Impure Body." During the summer vacation, some students from Hangzhou came to my studio in Beijing for summer classes. I hired models for them to do figure sketching. I made some ink and pencil figure drawings myself too.

Because my house was being renovated, I moved to the studio. I get to work uninterruptedly and I got a lot more done. During the summer vacation, I finished around 30 colored paper reliefs for the "Texture" series and 10 acrylic on canvas works for "The Notes on Metamorphosis" series. At the end of August, I finished the ink maps "A Poet Can Even Be Turned Away from The Republic" and "Used to Be a Loser."

• **Sep 1st-4th** I made an ink map "Politics of Laughter" on the wall of the Goteborg Biennale, Sweden. On the 6th, the exhibition opened t in front of the mural. While I was in Sweden, I started to study ancient engravings, and began conceiving the "Book of Laughter." On the 22nd, my solo show "Texture and Logic" opened at the Tian Ren He Yi Art Center, Hangzhou. At the same time, my bamboo weaving work "The Worldview" took part in the Triennial of Fiber Art at the Zhejiang Art Museum. On the 26th, my solo show "Satire" opened at the Galleria Continua, Beijing. I exhibited "Book of Laughter," "Concert of Scoundrels," and other new works.

• **Oct 9th-25th** I took my students to Huizhou and Jing De Zhen to make field investigation of the art industry, a project titled "Art as a Way to Making a Living."

• **Nov 24th** I exhibited two new works "12 Axes" and "Botanic of Colonialism" on the exhibition "The New Sort of People" at the Shanghai Zendai Museum of Modern Art.

• **Nov-Dec** I finished a series of paper reliefs "Evolution" and a series of large ink paintings "Gods" at my studio in Beijing. On December 15th, my solo show "Evolution and Creationism" opened at the Himalayas Museum, Shanghai.

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1 2013 年 1 月，和台湾艺术家拉黑子、俄冷等在漳州图书馆
At Zhangzhou Library with Taiwan indigenous artists Rahic Talifo and E Leng, January 2013

2 2013 年 1 月，和邱家瓦在日本奈良东大寺
With Qiu Jiawa at Tōdai-ji in Nara, Japan, January 2013

3 2013 年 8 月，和邱家瓦在澳洲
With Qiu Jiawa in Australia, August 2013

4 2014 年 10 月，在台北艺大与黄建宏及学生座谈反服贸运动
Discussion on the "Anti Trade Pact Movement" with Huang Chien-Hung and students at Taipei National University of the Arts, October 2014

5 2013 年，一号地工作室
At studio in No.1 Art Base, 2013

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2014 2014

○2014 年 1 月，在北京工作室开始创作布上丙烯绘画《创世纪》系列。中旬，在香港参加“汉雅 100”研讨会。
春节带邱家瓦回漳州过年，为落实“城市记忆中心”，广泛拜会市政府官员。

• 2 月，在北京工作室完成《两个世界的相遇》水墨地图两套 14 件。20 — 24 日，在纽约参加大都会美术馆“水墨”展览论坛。做了“我为什么要画水墨”演讲。

• 3 月 12 日，在福州和黄永砯对话，下午在福建师范大学做“这些年我做了什么”演讲。受聘为福建师大美术学院客座教授。

• 4 月，为“太平广记”展览需要画出《邱注上元灯彩计划》的所有装置草图，反复推敲构思。部分装置付诸制作。带学生袁文珊、谭彬为尔冬强在中华艺术宫的大展“一个人的丝路”做策展工作。

完成水墨地图《海水能否变透明》《远近亲疏图》《作一业以安身立命》。

23 日，次女邱家满出生。

• 5 月 9 日，2006 年的作品《纪念碑》在上海外滩美术馆参加杨天娜策划的“以退为进”展览。20 日，《邱注上元灯彩计划》的新版本在红砖美术馆“太平广记”展览展出。

五月开始，为香港铁路西九龙站设计公共艺术，提出“香港地图计划”。

• 6 月 22 日，在浙江嵊州华堂村考察。
暑假，沈其斌组织青年艺术家成长营。张璐璐、赵罡、葛辉、雷童、孙佳璇等八位青年艺术家在北京工作室中学习。指导他们发展自己的大型艺术计划。

• 7 月 10 日，为鲍栋在泰国策划的展览，画了《第三世界地图》水墨画。23 — 30 日，在法国尼斯附近的 Antibes 参加“书写与艺术”研讨会。与 Lawrence Weiner、卡特琳娜・大卫、雷德侯等开会。主办会议的德国基金会预定地图。在威尼斯参观玻璃工坊。商讨国际民艺研讨会事宜。

• 8 月 17 日，全国美展实验艺术板块在今日美术馆展出，《殖民史植物考》更名为《远道而来的扎根者》，作为评委作品展出。8 月底，在京做研究，画圣保罗大壁画

2 月 Feb
3 月 Mar
4 月 Apr
5 月 May
6 月 Jun
7 月 Jul
8 月 Aug

○ **Jan, 2014** I started to make the acrylic on canvas series "Genesis" at my Beijing studio. In the middle of the month, I took part in the "Hanart 100" discussion forum in Hong Kong.
During the Spring Festival, I took Qiu Jiawa back to Zhangzhou to celebrate the New Year, and visited government officials extensively in order to execute the plan of the construction of "Center of the City's Memories."

• **Feb** I finished two sets of fourteen maps "Two Coinciding Worlds" at my studio in Beijing. From the 20th to the 24th, I took part in the discussion forum dedicated to the "Ink Art" exhibition at the Metropolitan Museum of Art, New York. I gave a speech "Why I Make Ink Paintings."

• **Mar 12th** I had a conversation with Huang Yongping in Fuzhou; in the afternoon I gave a lecture "What Have I Done All These Years?" at Fujian Normal University. I received an offer from the Art School of Fujian Normal University to become a visiting professor.

• **Apr** I needed to provide the sketches of all the installations of "Qiu Notes on the Colorful Lantern Scrolls Project" for the exhibition "Extensive Records of the Taiping Era," I thought about it again and again. Some of the installations were already in production. I took my students Yuan Wenshan and Tan Bin to do curatorial work for the big exhibition of Er Dongqiang "One Man's Silk Road" at the China Art Palace.
I finished ink maps "If the Water in Ocean Can Be Transparent," "Near and Distant Relations Map," "Settling Down as a Karma."
On the 23rd, my second daughter Qiu Jiaman was born.

• **May 9th** "Monument," the work I did in 2006, took part in the exhibition "Advance through Retreat," curated by Yang Tianna at the Rockbund Art Museum, Shanghai. On the 20th, the new edition of "Qiu Notes on the Colorful Lantern Scrolls Project" was exhibited in " Extensive Records of the Taiping Era" at the Red Brick Museum.
Strating the beginning of May, I started to design the public art for the West Kowloon Terminus in Hong Kong, and brought up the "Map of Hong Kong" project.

• **Jun 22nd** I went on an investigative field trip to Huatang Village in Shengzhou, Zhejiang Province.
During the summer vacation, Shen Qibin organized a summer camp for developing young artists. Eight students including Zhang Lulu, Zhao Gang, Ge Hui, Lei Tong, and Sun Jiaxuan came to my Beijing studio to study. I instructed them towards developing their own big art projects.

• **Jul 10th** I made an ink painting "Map of the Third World" for a show curated by Bao Dong in Thailand. From the 23rd to the 30th, I participated in the "Writing and Art" forum in Antibes, close to Nice, France. I held a meeting with Lawrence Weiner, David Katarina, Lothar Ledderose and others. A German foundation that organized the meeting commissioned maps from me. I visited the glass workshop in Venice. I was also working organizing an international art and craft forum.

• **Aug 17th** The Experimental Art Section of the National Art Exhibition opened at the Today Art Museum in Beijing. "Botanic of Colonialism" was

铅笔草稿。8 月 25 日 — 9 月 1 日，用七天时间在圣保罗双年展入口处 32 米 ×7.5 米的大墙上，画完了巨型水墨壁画地图。包括《乌托邦地图》《学园地图》《众神》《神兽》等旧作和《旅行者》《世界宗教》《邪教》《移民》《航海家和征服者》等新内容。

• 9 月 20 日，在 UCCA 三联思想广场做讲座，谈“文化杂食现实”。25 — 27 日，在曼谷参加古根海姆美术馆亚洲艺术委员会会议。做中国身份问题发言。

2014 年 9 月到 10 月，在北京工作室完成纸雕《龙脉》系列 14 件。《进化》系列墨色版本 20 件。在安吉竹编工作室中制作《不息》《屈原》等新作品。

9 月开始，担任中央美术学院实验艺术系客座教授。将此前所有关于地图的工作整合成“世界地图计划”。

• 10 月 9 – 24 日，带领总体艺术工作室学生在台湾考察，经台北、台东、绿岛、屏东、高雄、金门回厦门。分别接触各类社会运动参与者和冷战遗产问题。

16 日，在台东富冈渔港民宿，梦见一群鹦鹉在召开艺术研讨会，每只鹦鹉嘴里重复的都是历年来全球各双年展的策展主题。

台湾考察成果 11 月 21 日，以“意见”为名在杭州展出。

• 11 月 1 日，与杨劲松“无常是常”同期的双个展“万物有灵”在长沙美仑美术馆展出。6 日，四十五岁生日。《南京长江大桥自杀现象干预计划 5——齐物》在南京艺术学院美术馆展出。当夜，梦见幼年时的自己在台湾海峡边放空飘气球。15 日，在新加坡 Arndt 画廊个展。展出《游戏场》装置及新作《地球仪》系列 20 个、《岛屿》系列 6 件。同日，在新加坡泰勒版画院做讲座。次日，在新加坡完成石版画《掌纹》一件。21 日，《两个世界的相遇》系列地图及《唐草之旅》在上海震旦博物馆“在创造”上展览展出。同日，在杭州中美美术馆馆长论坛上做艺术家发言。

○ 2015 年 1 月 1 日，与苏新平的双个展“金陵剧场”在杭州中国美院美术馆展出。

8月 Aug

9月 Sep

10月 Oct

11月 Nov

2015 2015

renamed to "Roots Stretching from Afar," and was exhibited as a work of the jury member. At the end of August, I was doing research in Beijing, making the pencil sketch of the large mural in Sao Paolo.

From August 25th to September 1st, I spent seven days making a 32x7.5 meter large ink mural at the entrance of the Sao Paulo Biennale. It included old works of "Map of Utopia," "Map of Academy," "Gods," and "Mythological Animals, " and new works including maps with the themes of "Travelers," "World's Religions," "Heresy," "Migrants," "Sailors and Conquerors" and some other new maps.

• **Sep 20th** I gave a lecture "Reality of Varied Culture Diet" on “Ideas Agoda” organized by the Joint Publishing at UCCA. From the 25th to 27th, I took part in the Asia Art Committee Meeting of the Guggenheim Museum in Bangkok. I made a speech on the issue of Chinese.

From September to October, I finished a series of fourteen paper reliefs of "Dragon's Veins" and a series of twenty ink-version paper reliefs of "Evolution." I made "Non Stop," "Qu Yuan" and some other new works at the Anji Bamboo Weaving Studio.

Staring in September, I became a visiting professor of the Experimental Art Department of the Central Academy of Fine Arts. I integrated all my previous work on maps into "Mapping the World" project.

• **Oct 9th-24th** I took my students from the Total Art Studio to a field trip in Taiwan. We visited Taipei, Taitung, Green Island, Pingtung, Kinmen, and returned to Xiamen. We met participants of various social movements and discussed the issue of Cold War heritage.

On the 16th, I stayed in a homestay in Fugang Fishery Harbor in Taipei, and dreamed of a group of parrots having an art forum, each parrot was repeating the curatorial statements of biennales around the world.

The results of the Taiwan research trip were exhibited in Hangzhou under the title "Opinions" on November 21st.

• **Nov 1st** My solo show "Talking to Things" opened at the Meilun Art Museum, Changsha, together with Yang Jinsong's solo show "Unusual is Usual". On the 6th, I celebrated my 45th birthday. "A Suicidology of the Nanjing Yangtze River Bridge 5 - On Leveling All Things" opened at the Art Museum of Nanjing University of the Arts. That night I dreamed of myself as a little kid, letting go of balloons into the sky by the Taiwan Straits. On the 15th, my solo show opened at the Arndt Gallery, Singapore. The show included the installation "Play Ground," 20 new works of the "Tellurian" series, and 6 new works of the "Islands" series. On the same day, I gave a lecture at the Singapore Tyler Print Institute. On the next day in Singapore, I finished a lithograph work of the "Palm Lines" series. On the 21st, the series of maps of "Two Coinciding Worlds" and "Tang Cao's Journey" were exhibited on the exhibition "The Making of a Museum" at the Aurora Museum, Shanghai. That same day, I gave a speech on behalf of artists on the US-China Museum Directors Forum in Hangzhou.

○ **Jan 1st, 2015** My solo show "Jinling – Chronicle Theatre Project," along with Su Xinping's solo show, opened at the Museum of the China Academy of Art.

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1 2014 年 11 月 6 日 南京艺术学院美术馆的讲座，高士明、邱志杰、李小山
Lecture at the Art Museum of Nanjing University of the Art, Gao Shiming, Qiu Zhiijie, and Li Xiaoshan, November 6th, 2014

2 2015 年 1 月 1 日 与苏新平的双个展“金陵剧场”在杭州中国美院美术馆开幕。
Lecture at the Art Museum of Nanjing University of the Art, Gao Shiming, Qiu Zhiijie, and Li Xiaoshan, November 6th, 2014

3 2015 年 1 月 1 日 “金陵剧场”开幕仪式上中国美术学院院长许江致开幕词
Lecture at the Art Museum Qiu Zhiijie, and Li Xiaoshan, November 6th, 2014

4 2015 年 1 月 1 日 “金陵剧场”开幕仪式上中央美术学院院长范迪安致开幕词
Lecture at the Art Museum of Nanjing University of the Art, Gao Shiming, Qiu Zhiijie, and Li Xiaoshan, November 6th, 2014

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