27 – DEGREE ANGLE
EAST LAKE INTERNATIONAL
ECOLOGICAL SCULPTURE
BIENNALE

27度角
东湖国际生态
雕塑双年展

此处为出版社标志

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武汉市委宣传部
武汉东湖新技术开发区管委会

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27 度角——东湖国际生态雕塑双年展

主 办 方：武汉市委宣传部
武汉东湖新技术开发区管委会

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张雯迪　张　翔　张有魁　张增增　张连喜　赵炳澈

27 degrees Angle – east lake international biennial ecological sculpture exhibition

Host: wuhan municipal party committee publicity department
Wuhan east lake new technology development zone management committee

Opening: December 17, 2017
Academic BBS: December 18, 2017
Exhibition period: December 17, 2017 -- April 17, 2018
Site: sculpture art gallery and outdoor space of jiufeng city forest reserve in wuhan east lake new technology development zone (in shimen peak memorial park)

General policy: Shang Yunhua
Art director: Fu Zhongwang
Curator: Sun Zhenhua
Academic host: Lu Hong, Ji Shaofeng
Exhibition coordinator: Li Jianguo
Curator assistant: Liu Ying
Biennial organizing committee: Shang Yunhua, Fu Zhongwang, Jin Zhihong, Zhou Jie, Qin Junmin, Li Jianguo, Peng Huiming
Arts committee (in alphabetical order by surname) :
ALESSANDRO RIVA (Italy), CHRISTOPH MANCKE (Germany)
Exhibition planning team: zou zhengyu peng yue yao yi jun jiang xin hu jiaqi liu ping li fang ding Chen wang renhui
BBS experts (7 in total, in order of BBS appearance) :
Yu ding is from jiang yuwei, emperor of the tang dynasty yao he guiyan section of the Yangtze river ALEALESSANDRO RIVA

Exhibitors:
Special invitations (sorted alphabetically by first name) :
Assadour Markarov Christoph Mancke Chen zhiguang dong shu bing fang lijun wang hobo Yang jiang jie jiaoxingtao jing yu people
Jaume plensa liang haolin gang Ralfonso Gschwend shen lianyi pine tail light stretch sui jianguo tan xun wang du wei guangqing in van yue minjun
Look at zhu cheng zhu Ming

Feature set (sorted alphabetically by first name) :
Arnd Christian Muller Alan Chin Bharat Singh Bunpei Kado caiarin tsai xiaolin choi leaf David Gerstein Denise keel-bedford
Gisela Rafols gong moet moet, Johannes Nielsen golden hyosook nut brother, Jane wei mengyu jin wenlong
Li Po li na li yunlong Lin sheng Ming liu ruijie liu qinglou lu xiaoshuai Marck ma wenjia Niells A.F. Niemeijer
Nancy Kozikowski brightened up when Joe moved Stephen Knapp to sundoh
Wang Chaoyong minnan king arts king ray SuZhiPeng Xu Xin ice pellets Ye Xiaodong yan stone forest yu kang had Zhang Jiaping Simon zhang tang fruit song-tao zhang Lin
Zhang wendi zhang youkui zhang zengzeng zhang lianxi zhao bingche

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056 傅中望
060 霍波洋
064 Jaume Plensa
068 姜　杰
072 焦兴涛
076 景育民
080 梁　好
084 林　岗
088 Ralfonso Gschwend
092 沈烈毅
096 松尾光伸
100 隋建国
104 谭　勋
108 王　度
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222 李　波
226 李　娜
230 李云龙
234 林胜煌
238 刘瑞杰
242 柳　青
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300 田　亚
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316 王　艺
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324 王从义
328 王闽南
332 宿志鹏
336 徐鑫霙
340 颜石林
344 叶晓冬
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前　言

这个世界每天都在发生变化，艺术也是如此。

东湖国际生态雕塑双年展是一个致力于推动艺术变化的展览。它最大的变化是“生态”二字，展览中的这些作品我们把它命名为“生态雕塑”。

生态雕塑是近几年刚刚在国内出现的概念，武汉乃至中南地区，关于生态雕塑的专门展览似乎还没有人做过。既然过去没有，就让它从石门峰开始吧！

我们希望这是一个新鲜、有趣、好玩，看完之后，又能产生一点点触动的展览。

这个展览或许会颠覆过去关于雕塑的某些观展经验，例如，展览的材料可以是自然本身，例如树木、植物、竹子、草地、水、泥土；或者是废弃的金属、瓶子、衣物、报纸、家具、塑料瓶等等；还有用于展陈作品的集装箱展室……就材料而言，它们都是常见的，许多是廉价的，卑微的，不起眼的。这是因为，就生态雕塑看来，艺术品不应过多地消耗资源，破坏环境和生态；当艺术和自然发生冲突的时候，艺术应该顺应自然，为自然让路。

展览的理念和诉求决定了展览呈现的方式的变化，参展作品除雕塑方式之外，还采用了大地艺术、行为艺术、装置艺术、现成品艺术以及动态艺术，新媒体艺术等各种可能的方式。

展览的主题是 27 度角，这是人看雕塑的视角，作为展览主题，它是一种借用。

人和自然的区别到底有多大呢？有哲人说，大自然是人的无机的身体。另外，在生物学的意义上，人的身体就是大自然赐予和演化的结果。生物学家研究表明，人与黑猩猩的基因组有 98%是相同的，二者的差别仅有 2%。

即使如此，人与动物仍然有着巨大的鸿沟，我们还是要说，人“异于禽兽”；正是因为 2% 的不同，决定了人和动物的差别，有文化和没有文化的差别。我们的思维，我们的语言，我们的书写和创造，我们的交往和社会组织，我们的文化和艺术都因为这 2%。

当人摆脱了自然，越来越远离自然的时候，基于人类文化自身的反思精神，重新意识到人类和自然无法分割的依存关系；重新开启了重返自然的过程。这是因为，人对自然的掠夺和征服面临着增长的极限，人越来越不可能毫无节制地因为满足自身的需求来占用资源，破坏环境；重返自然，就是努力返回人与自然的和谐关系中；善待自然，就是善待人类自己。

27 度角的主题为我们提供了一次重新审视的机会，即站在人的角度，以生态雕塑的方式，重新思考人与自然的关系；重新思考艺术与生态的关系。

如果艺术总是不可避免地导致对自然的某些改变，那么，我们希望它应该以一种智慧的方式来进行，而不能以艺术的名义对自然进行强力的，掠夺式的改变。27 度角主张艺术家应该敬畏自然，用生态的、低碳的、环保的方式来从事艺术创作，让艺术尽可能低调和日常，让艺术和自然靠得更近，成为朋友。

大自然包容宽厚，生生不息，这个展览就是对它永远的致敬！

策展人：

2017 年 11 月 16 日

Preface

The world is changing every day, so does the art.

With its biggest change shown in the word “ecological”, the East Lake International Ecological Sculpture Biennale is an exhibition devoted to promoting the changes in the art, where we name the works exhibited as the “ecological sculptures”.
Ecological sculpture is a concept that has just emerged in China in the recent years, whose special exhibitions seems to have never been held in Wuhan or even Central-South China. Since this is the first time, then let it start in Shimenfeng Memorial Park!

We hope that this is a new, entertaining and fun exhibition, which can touch the heart of the audiences to some degree after their visits.

This exhibition might be an overthrow against the experiences in the past when visiting the exhibitions about the sculptures. For example, the materials used in the exhibition can be the nature itself, such as trees, plants, bamboo, grass, water, soil; or abandoned metal, bottles, clothes, newspapers, furniture, plastic bottles, etc.; as well as the container showrooms for the display of works... In terms of materials, they are common, among which many are cheap, insignificant and negligible. The adoption of these materials stems from the perspectives of the ecological sculptures, which consider that the works of art should not consume resources excessively and damage the environment and ecology; and when art conflicts with nature, art should conform to nature and make way for nature.

The concept and appeal of the exhibition determine the ways in which the exhibition is presented. In addition to the sculptures, the exhibiting works also adopt various possible approaches such as land art, performance art, installation art, ready-made art, kinetic art, new media art, etc.

The theme of the exhibition is 27-degree angle, which is the perspective of people looking at the sculpture. As the exhibition theme, it is a borrowed concept.

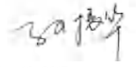
What’s the difference is between man and nature? Philosophers say that nature is the inorganic body of humans. In addition, in the biological sense, the human body is resulted from the bestowal and evolution of the nature. Biologists have shown that humans and chimpanzees share 98% of the same genome, with the difference between that of the two for only 2%.
Even so, there is still a huge gap between man and animal. We still say that human beings “are different from beasts”. It is precisely because of the 2% distinction that determines the differences between man and animal and between the cultured species and uncultured ones. Our minds, our languages, our writings and creations, our social contacts and social organizations, as well as our cultures and arts are all due to the 2% distinction.

When man get rid of nature and then get increasingly farther away from the nature, they re-aware of the inseparable dependency relationship between man and nature based on the introspection of human culture itself, and this restarts the process of human beings’ returning to nature. This is because human beings are faced with the upper limits of growth when exploiting and conquering the nature, which make it increasingly impossible for people to occupy the resources and destroy the environment without any restraint only to meet their own needs. Returning to nature means the returning to the harmonious relationship between man and nature; and being kind to nature is being kind to the human beings ourselves.

The theme of the 27-degree angle provides us with a chance to reexamine, that is, to review the relationship between man and nature as well as between art and ecology from the perspective of human beings in the form of ecological sculptures.
If art will inevitably lead to some changes to nature, then we hope that it should be done in a wise manner rather than changing the nature in the name of art in a forceful and spoliatory way. The 27-degree angle advocates that artists should show reverence to the nature and apply eco-friendly, low-carbon and environmental-friendly methods to create art that is as low-key and ordinary as possible, bringing closeness and friendship between art and nature.

It is this exhibition that pays an eternal tribute to the ceaselessly evolving nature that is so generous and inclusive!

Curator:



November 16, 2017.

生态文明与生态雕塑

傅中望

生态文明是人类文明发展的一个新的阶段，即工业文明之后的绿色文明。

生态文明是以人与自然，人与人，人与社会和谐共生，持续繁衍为宗旨的社会形态。

数百年的工业化发展导致一系列全球性生态危机，比如，对自然环境的破坏、能源危机、空气污染、白色垃圾、污水排放等，已频频成为我们探讨人类生存与发展的主题。而维护生态平衡，保护自然环境亦随之成为地球人类所倡导的行为准则与生存观念。

生命与自然，既是一种存在的状态，也是一个颇具哲学意味的命题。在中国古典哲学中，对生命和自然、人与自然环境的关系，有过较为清晰的阐释，大体可归结为“天人合一”的思想，即天、地、人的和谐统一。具体可呈现在中国传统的建筑、园林文化中，也可见于绘画、雕塑等视觉形态中。

正如“生态”的综合性和多维度系统性，生态雕塑也是一个开放性和包容性的概念，它在内容和理念上以生态和谐为目标，在艺术形式上注重与自身所处的自然环境相一致，充分体现着生态文明与雕塑艺术的互融与共享。这类特质，与当下所倡导的绿色、环保、协调等生态观念不谋而合。这也成为策划实施“27 度角——东湖国际生态雕塑双年展”的一个重要基点。

“27 度角——东湖国际生态雕塑双年展”从 2017 年开始，每两年一次，持续举办，成为武汉城市历史上制度性的雕塑双年展。展览由武汉市委宣传部、武汉东湖新技术开发区管委会主办，武汉石门峰纪念公园有限公司、湖北日报传媒集团楚天艺术集团承办，武汉设计之都促进中心作为支持单位。展览经过多方通力合作、精心筹划，在世界各地雕塑艺术家大力支持下得以顺利开展，并形成了良好的社会影响力。通过展览可以帮助我们深层挖掘当代雕塑与东湖生态环境之间的关系，展现雕塑、生态、人文和谐共融的全新理念。

本届双年展共展出户外生态雕塑近百件，其中包括定向邀请作品和面向国内外征集作品。征集作品采用网上报名、投稿的方式，由展览组委会聘请国内外专家学者建立艺术委员会进行专业评审。征集作品形式多样，如大地艺术、雕塑、景观装置、多媒体艺术等，呈现“生态”多元的意义。

生态雕塑双年展这种全新的展览方式正在以它特有的艺术魅力和视觉效果展示在公众面前，作为此次展览的艺术总监，试图通过众多艺术家对自然生态、人文生态的思考与表达，以建构东湖国际生态雕塑双年展的包容性、公共性、前瞻性、学术性平台。在此，我衷心感谢来自国内外艺术家的积极参与和鼎力支持！感谢尚云华先生及其企业团队对此次展览的投入与合作！

生态文明城市是未来城市发展的模式，生态雕塑的创作与展示无疑会产生重要的影响，“东湖国际生态雕塑展”任重而道远，希望有更多优秀的艺术家能参与到这项意义非凡的创作与展览活动中。

2018 年 4 月 26 日于东湖三官殿

The era responsibility of wuhan ecological sculpture development.

Fu Zhongwang

Ecological civilization is a new stage in the development of human civilization, which is the green civilization after industrial civilization.
Ecological civilization is the social form of human and nature, human, human and social harmony, and continuous reproduction.
Hundreds of years of industrialization led to a series of global ecological crisis, for example, the destruction of natural environment, air pollution, energy crisis, white garbage and sewage discharge, has frequently become the themes of human survival and development to the us. Maintaining the ecological balance and protecting the natural environment also become the code of conduct and the concept of survival advocated by the earth.

Life and nature are both a state of being and a philosophical proposition. In classical Chinese philosophy of life and nature, the relationship between human and the natural environment, there have been relatively clear explanation, largely boils down to the thought of "nature and humanity", the harmony of heaven, earth and man. It can be seen in the traditional Chinese architecture and garden culture, as well as in the visual forms such as painting and sculpture.

As "ecological" is a comprehensive and systematic, multi-dimensional, the concept of ecological sculpture is also an open and inclusive, it aimed at ecological harmony on content and concept, pay attention to in the artistic form consistent with its natural environment, fully embodies the combination of ecological civilization and sculpture art and sharing. Such characteristics coincide with the ecological concepts of green, environmental protection and coordination. It also became an important basis for the planning and implementation of the "27 degree Angle -- east lake international ecological sculpture biennial".

"27 degree Angle -- east lake international ecological sculpture biennial" begins in 2017, and continues to be held every two years. It has become an institutional sculpture biennial exhibition in the history of wuhan city. Exhibition by wuhan municipal party committee propaganda department, wuhan east lake new technology development zone management committee, wuhan shimen feng memorial park co., LTD., hubei daily media group chutian art group, wuhan design promotion center as a support unit. Through cooperation and careful planning, the exhibition has been successfully carried out with the support of sculptural artists from all over the world, and has formed a good social influence. Through the exhibition, we can deeply explore the relationship between contemporary sculpture and the ecological environment of the east lake, and show the new concept of sculpture, ecology and human harmony.

The biennial exhibition features a total of nearly 100 outdoor ecological sculptures, including directed invitation works and domestic and international collection of works. The exhibition organizing committee will invite experts and scholars from home and abroad to establish the art committee for professional evaluation. The collection forms are diverse, such as the earth art, sculpture, landscape installation, multimedia art, etc., presenting "ecological" multiple meanings.

The new ecological sculpture biennale exhibition way is by its unique artistic charm and visual display in front of the public, as artistic director of the exhibition, through many artists the thinking and expression of the natural ecology, cultural ecology, in order to construct the east lake international ecological sculpture biennale inclusive, publicity, prospective, academic platform. Here, I sincerely thank the artists from home and abroad for their active participation and support! Thanks to Mr. Shang yunhua and his team for their investment and cooperation in this exhibition!
Ecological civilization city is the city of the future development mode, the creation of ecological sculpture and the show will undoubtedly have a major impact, "east lake international ecological sculpture exhibition" a long way to go, hope to have more good artists can participate in this remarkable creation and exhibition activities.

April 26, 2018 in the east lake three official hall.

重建雕塑与生态的联系
——关于“27 度角——东湖国际生态雕塑双年展”

鲁虹　姜宇微

（一）

放眼看去，城市正在以惊人的速度发展和扩张。每隔一段时间，当我们重新去观察所生活的城市，总能发现，在雾霾的笼罩之下，它正发生着巨大的变化。不可否认，这种变化赋予都市人以便捷、智能和高效的现代化生活。但与此同时，随之也带来了诸多城市环境问题。

事实上，工业化发展所引发的无休止的开发，早已危及了现代生活的方方面面。过去，人们主要关心的环境问题是环境污染对人类健康的影响；而现在，愈演愈烈的环境破坏现象所产生的后果已远远超出了这一范畴，渗透到人类生存环境和空间的每个角落：森林锐减、草场退化、沙漠扩大、沙尘暴频繁、大气污染、城市化问题等，而这些不仅关乎我们生活、生产，更关乎人类的生存和繁衍。

更值得警醒的是，环境问题已经成为超越国界和政权的全球性问题。例如气候变化、臭氧层的破坏、水资源短缺、生物多样性锐减等现象，在不同的国家和地区，具有普遍性和共同性。当代环境问题已绝不是限于少数人、少数部门关系的问题，而成为全社会共同关心的问题。

所幸，人类对环境问题重要性和迫切性的认识也在不断加深。在各个行业和领域都涌现出反思环境破坏、呼吁回归自然、倡导可持续发展的人文思潮。

（二）

对环境问题的反思首先反映在建筑设计领域。著名建筑师王澍曾提出“自然建造”的价值观——讲究建筑与自然环境的融合，也讲究建筑与自然发生的生活状态的融合。在王澍的代表性建筑——中国美术学院象山校区的设计中，这一理念得以完美的展现。

在象山校区的设计中，王澍抛弃了现代建筑经典规划手法，去除了没有现场意义的轴线关系，对称关系等手法，而是将周围环境作为建筑规划的最大依据，从而形成了自由的、外松内紧的、拥有清晰场所关系的规划模式。王澍在校园内保留了一片农田，使用了因城市化而拆除的传统建筑的旧砖瓦，建筑造型上也试图用一种饱含传统记忆而又简洁优美的风格来达成其建筑与场域的关系。

值得注意的是，在杭州中国美术学院象山校园的建造中所使用的“瓦爿墙”和混凝土技术的结合，来源于王澍 2003 年设计的一组名为“五散房”的小建筑的试验。“瓦爿墙”是一种宁波民间的传统建造技术，它使用最多达八十几种旧砖瓦的混合砌筑墙体，这种技艺高超，但因不再使用而行将灭绝。经过王澍的试验，这一传统技术，在当代获得了续存的可能。王澍在建筑中所用的“瓦爿墙”都是用回收来的旧砖瓦做成的，他在作品中频繁使用再生材料，一直抗议建筑材料的浪费。奇妙的是，在王澍的作品中，我们的身体、情绪会被充分地调动起来，记忆浮现，情绪汹涌。夯土、竹片、瓦片，这些别人舍弃的旧材料，成了他建筑的语言。

同样着眼于绿色生态理念的华裔建筑师马清远也提出了 Agri-Urbanism（农市主义）的概念，即 Agriculture（农业）和 Urbanism（都市化）的结合，是一种不以城市为结果的都市主义。这一概念的核心思想有二：其一是借助区域性的对自然物质的作用，其二是让都市的自然变的不自然。其富有诗意的建筑作品“蓝田石柴”便是这一思想的集中体现。“蓝田石柴”（又称“父亲宅”）坐落在河与山之间一个有着多重含义的地理位置，建筑大量使用了本地山间出产粗糙的石头，建筑师将石头在质地和建造方法之间的作用最大化视作设计的首要原则。通过对天然建材的就地取采，最大可能的简化和降低建筑材料上花费，以获得价值和功能的最佳平衡。

建筑师通过其对于非物质文化遗产的追溯和对废弃材料的循环利用，不仅彰显了对人文理想的回归，更进一步从实践的角度践行了可持续发展的生态观。



中国美术学院象山校区



蓝田石柴

（三）

艺术家用自己的作品表达对外部世界的认识，抒发内心情感，并期待引起观者的共鸣。同设计师一样，对于漠视人们日常生活的权利和经验、进行粗暴的城市扩张、规划的社会现实和生态问题，艺术领域的策展人和艺术家们也具有高度的敏锐性和人文感知力。

在全球范围内，聚焦污染、关注环境问题是当代艺术家表达的主要问题之一。早在 20 世纪 60 年所涌现的“贫穷艺术”（Arte povera）①和“大地艺术”（Earth Art）②都是这一思潮的艺术化体现。

上世纪 90 年代，不少国内艺术家也已开始通过艺术创作审视环境破坏问题。如艺术家尹秀珍1995年的行为艺术《洗河》③、艺术家戴光郁1995年创作的装置作品《搁置已久的水指标》④以及摄影师卢广于 2009 年拍摄的《关注中国污染》⑤专题摄影作品等。艺术家用各种艺术形式表达内心担忧，传递警示信息，并期望引起全人类对环境问题的关注。

其实，在策展领域，也同样不乏对于环境与生态问题的关注。但将“生态”观念明确引入展览并作为展览的学术定位，“27 度角——东湖国际生态雕塑双年展”在国内尚属首例。策展人孙振华在阐释东湖国际生态雕塑双年展的主题时明确提出：

“生态雕塑”是本双年展特地推出的一个学术概念，它是双年展价值观的集中体现。

这里所说的“生态”，是一个扩张了的生态概念，包括“社会生态、自然生态、艺术生态”，它超出了一般生态学意义上的“生态”范畴。在当代社会，没有孤立的生态问题，生态问题也是社会问题；同时，艺术本身也是整个人类生态系统中最敏感、最有标志意义的部分，它是人类生态文明的鲜明表征。

这里的“雕塑”也不仅仅是一个传统艺术门类学意义上的概念，而是一个综合、跨界的“大雕塑”概念，如同“社会雕塑”的概念不再是传统雕塑的概念一样。

“生态雕塑”，一方面指它的问题意识包括社会、自然和艺术的诸多方面；强调绿色、环保、再生、低碳、循环的价值观和媒介方式；另一方面，它在呈现方式上，采用一切生态的艺术形式，如“雕塑艺术”、“装置艺术”、“大地艺术”、“纤维艺术”、“动态艺术”、“新媒体艺术”、以及运用声、光、电和感应技术的各种新艺术……从其社会属性上看，生态雕塑同时也可以看作是公共艺术或参与式艺术。⑥

孙振华期望“通过举办一个面向国内外的公益性、学术性、前沿性、参与性的艺术展览，全面展现当代人关于艺术与社会、艺术与城市、艺术与人的生活、艺术与人的生存环境的最新思考，探索艺术与人以及环境的最佳关系。通过展览，最大限度地调动公众的参与和关注；通过展览，形成艺术家、艺术品、观众和展览环境之间积极的对话关系；促进中国当代艺术的制度建设和良性运行机制的形成；以期打造一个能够体现当代艺术的一流水准，可以与国际著名艺术双年展相媲美的中国当代艺术品牌。”⑦

“27 度角——东湖国际生态雕塑双年展”的有益尝试，为激励更多艺术家关于环境问题的智性反思，激发广大民众对于当代生活的理性审视，提供了全新的视角。

（四）

正是围绕“生态雕塑”这样明确的学术定位，“27 度角——首届东湖国际生态雕塑双年展”涌现了一批以突出揭示现存环境问题、鼓励资源再循环利用、倡导返归自然本真的优秀作品。艺术家通过其富有创造性和想象力的艺术创作，提示人们重新审视人与自然的关系，重新建立艺术与生态的联系。



尹秀珍 1995 年行为艺术《洗河》



卢广 2009 年专题摄影《关注中国污染》



龚酩涵 装置《外来者》

本次参展的“生态雕塑”作品，大致可以归纳为两类。一方面，艺术家在选择创作媒材时，或直接来源于自然或强调了对废旧物品的再利用，且体现了一种循环可持续发展的诉求。

例如青年艺术家孙铎的行为艺术《美物》是一件直接取材于自然的创作。艺术家通过个人视角取舍，搜集武汉当地“有价值”的自然物，利用“艺术修养”去“包装”它们。从外形到黑白灰配色再到体量空间，作者试图挖掘一个常见自然物中的艺术价值。又如艺术家杜明达的装置作品《All of the above》，其作品由两部分材料组成：竹子和椅子。通过将竹子与椅子腿插接，以提升椅子的高度并组成阵列。任何偶发外力（自然，人为）作用在作品之上经由竹子本身材料属性将表现为一定幅度的缓慢的摇摆晃动，造成作品从稳定的物质形态到濒临崩塌的气氛转换。这是一件接受偶发可能性的非永久性装置作品，艺术家希望通过作品讨论艺术家——艺术作品——观者——环境（语境）之间的相互关系。同样将天然材料与废弃物品结合的创作还有龚酩涵的作品《外来者》。作品灵感来源于艺术家多年留学漂泊的生活经历。作为一个外来者，表面与周围看似无异，实质永远是没有根的，随波逐流的，就像穿着鞋的树，跑来跑去，脚下却生不出经脉。

王朝勇的《家庭纪念碑》来自对废旧家具的分解、重新拼装和雕刻。在呈现方式上，王朝勇利用了传统雕塑纪念碑的形式，使最终壮观、统一的雕塑与废弃、琐碎、带有生活印记的旧家具形成对比，表达了个人对城市化进程中废旧之物的哲思。对废旧物品的当代语义转化也体现在王雷的装置《度》中，艺术家把一年的《河南日报》分割为时间、人物、空间三部分。然后再聚合为作品的新语言：时间段，生命卷、空间体。王雷对纸材料的转换，纸的造型，特别是纸的结绳，超过了人的日常认识和经验，在语言和形态上给人强烈的惊异感。随着对他作品的阅读，我们自然而然会看到他在语言表象后面所思考的与现实关联的东西。

与之相应的还有张增增的新媒体装置《永恒的瞬间》，这件作品在巨型的大鼎之内安置音响，播放生活中以及网络收集的各种普通人欢乐时说话的声音，并根据声音频率的变化，控制 LED 灯的频闪节奏，以及启动自动泡泡机源源不断的喷射七彩泡泡。有趣的是，为了更好的呈现此次雕塑展的效果，这件原本准备花费巨大人力物力移走的大鼎在艺术家的创造下焕发了新的生机，随风漂浮的泡泡和人们的欢声笑语在现场营造了一个“泡泡纪念碑”，使人们沉浸在这“永恒的欢乐瞬间”。



杜明达 装置《All of the above》



孙铎 行为艺术《美物》



张增增 新媒体装置《永恒的瞬间》



王朝勇 装置《家庭纪念碑》



王雷 装置《度》



张嘉平 装置《永久牌（自行车）喷泉》



景育民 动态装置《树影》



Ralfonso Gschwend 动态装置《Infinity》



李娜 动态装置《等风来》

张嘉平的《永久牌（自行车）喷泉》则是为旧有的永久牌自行车配上了马达，他将自行车安装在一个浮动装置上，使它浮在湖面，并通过太阳能的发电和充电，使轮子旋转，产生喷泉。在这件作品中，观众不仅能够通过永久牌自行车含有丰富的社会、历史和现实关系，反思过速的城市发展所带来的环境问题，还能通过新能源的利用为这一问题的解决提供有效思路。

同样巧妙地使用了可再生能源的作品，还有艺术家景育民的动态装置《树影》。作品以风动原理结合“树”的意象造型，通过机械手段构成科技、生态共融的人文景观。由于作品的不断运行、变化、其靓丽、新奇的造型形态给人以充满时代气息的诗意联想并赋予全新的生态艺术文化意义。与此同时，瑞士籍艺术家拉尔方索（Ralfonso Gschwend）的《Infinity》以及女艺术家李娜的装置《等风来》（通过收集城市中拆迁的废旧钢、铁，在空间中悬挂成风铃组成“等风来”字样，风吹过，发出清脆的响声，与此同时观众也可与之互动）均是以风为动力的动态雕塑。这些作品借助了清洁的动能，激活了静态的空间环境，成为人文艺术与自然对话的当代动态公共艺术作品。同时，它们对中国当代公共艺术创作单一方式也具有一定的启示意义。

另一方面，艺术家也在创作题材密切关注环境问题，他们倡导顺应自然，尊重自然天性，体现出对当下现实的人文关怀。例如时子媛在其动态装置《回响室》中，试图利用石与流水共奏，创造一种天人合一的意境。在她看来，欣赏石、聆听石，潜藏着中国传统文化中推石之无用、爱石之朴的思想，这是一种重归自然的返璞。再如在傅中望的雕塑作品《迁徙》中，人的形象消失，自然万物变成被真正的描绘对象，艺术家以蝌蚪喻人，表达着他对于这个世界的提问以及思考。雕塑家展望的作品《假山石组合》也是如此，经过了复制中国假山石的摸索实验，展望的假山石系列已经褪去和自然的联系，进而与现代都市的架构形成紧密地联系，反应都市生活方式的复杂和矛盾。不锈钢材质的太湖石，经过艺术家悉心的手工打磨在造型上与天然的太湖石无异，只是材质更加硬朗并且具有光泽，此时雕塑散发出来的气息已完全现代化，伫立于工业文明的大都市中，它不再坚守装点园林的职责，而是扮演与大众互动的环境参与者。太湖石呈现出的山岳和洞穴是归隐山林的象征或出世的寄托，在某种程度上代表了道家或禅宗的观念。如今园林消失，假山石脱离了原有的语境，就失去了原来的意义，甚至成为了一个单纯的符号。《假山石》系列意在对中国传统文化进行重新阐释，表现出对城市工业化进程的反思。

环境是人类生存和活动的场所，也是向人类提供生产和消费所需要自然资源的供应基地。“环保”是一个永恒的话题，它是人类文明程度的显现，更是人类生存发展的基础。“27 度角——首届东湖国际生态雕塑双年展”的参展作品在关照全球环境危机的同时，及时回应中国当下的生态困境，并反思人类活动与自然社会、文化伦理、精神形态之间的复杂关系。它的成功举办为我们正视环境问题，树立生态观念，甚至找到解决办法都提供了有益的世界观和方法论。



时子媛 动态装置《回响室》



傅中望 雕塑 《迁徙》



展望 雕塑《假山石组合》

衷心希望“东湖国际生态雕塑双年展”能够持续性的办下去，成为推动城市健康发展的新亮点。

2018 年 3 月 16 日于武汉合美术馆

注：

①贫穷艺术（Arte povera）：主要指艺术家选用最廉价、最朴素的废旧物品或被忽视的日常材料作为表现媒介。“贫穷艺术”的观念旨在摆脱和冲破传统“高雅”艺术的束缚，打破了旧有艺术语言的地位、现状与图式，并坚持艺术应该回归生活本身。

②大地艺术（Earth Art）则是指艺术家以大自然作为创造媒体，将艺术与大自然有机的结合所创造出的一种富有艺术整体性情景的视觉化艺术形式。大地艺术家认为，艺术与生活、艺术与自然应该没有森严的界线。他们厌倦现代都市生活和高度标准化的工业文明，主张返回自然。大地艺术的作品都十分注重作品的“场所感”，即作品与环境有机结合，通过设计来加强或削弱基地本身的如地形、地质、季节变化等特性，从而引导人们更为深入地感受自然。

③行为艺术《洗河》：艺术家尹秀珍，创作时间 1995 年。由于当时成都府南河和全国的许多河流一样，污染非常严重。为了形象地说明问题的严重性，尹秀珍借用现代工业手段将府南河河水取出了十立方米，在冰厂制成冰块，然后再运回到岸边以清水加以洗刷。过路的行人和市民见状也纷纷参与其中。

④装置作品《搁置已久的水指标》：艺术家戴光郁，创作时间 1995 年。艺术家将拍摄的成都市民的黑白照片，放大后陈列于医用盘子上，再注入成都市府南河被污染的河水，让市民头像照片浸泡其中。展示七天，照片一天天被腐蚀，开始变得斑驳、残损，最后变成一张没有形象的黄色相纸。作品用科普展示的方式，在不动声色的直观之中，向市民提出城市环境生态问题。

⑤《中国的污染》是摄影师卢广自 2005 年开始拍摄的专题。近 5 年来，卢广的足迹遍布中国，从中国西部到东部沿海，从黄河流域到长江两岸，专题的内容不断壮大，真实地记录了中国的污染现状。凭借该专题，卢广先是在 2008 年获得了尤金 · 史密斯助研奖；2009 年，他获得了尤金 · 史密斯年度大奖，并获 3 万美元的奖金，以帮助他继续调查中国的环境污染情况。

⑥、⑦孙振华：“东湖生态雕塑双年展”征稿启事

To reconstruct the relationship between sculpture and ecology. -- about "27 degree Angle -- east lake international ecological sculpture biennial"

Lu Hong Jiangyuwei

(a)

The city is developing and expanding at an alarming rate. Every once in a while, when we go back to the city we live in, we can always find that there is a great change under the haze. It is undeniable that this change gives urbanites a convenient, intelligent and efficient modern life. But at the same time, there are many urban environmental problems.

In fact, the endless development of industrialization has already endangered all aspects of modern life. In the past, the environmental problems that people were mainly concerned about were the effects of environmental pollution on human health. Now, worse consequence caused by environmental damage phenomenon of has been far beyond the category, and penetrated into every corner of the human survival environment and space: a sharp drop in the forest, grassland degradation, deserts expand, sandstorm frequently, atmospheric pollution, problems such as urbanization, which is not just about our life and production, more about human survival and reproduction.

More alarming, environmental problems have become a global problem that transcends national borders and regimes. For example, climate change, the destruction of the ozone layer, water shortage, and the decline of biodiversity are common and common in different countries and regions. The contemporary environmental problems are not limited to the relations between the minority and the minority, but become the common concern of the whole society.

Fortunately, our understanding of the importance and urgency of environmental problems is also deepening. In various industries and fields, we have developed humanistic trends that reflect environmental destruction, call for a return to nature and advocate sustainable development.

(2)

The reflection of environmental problems is first reflected in the field of architectural design. The famous architect wang shuo has proposed the values of "natural construction" -- the fusion of architecture and natural environment, and the integration of architecture and natural life. In the design of wang shu's representative building, the xiangshan campus of China academy of fine arts, this concept is perfectly displayed.

In the design of the xiangshan campus, wang shu abandoned the modern architecture classic planning method, in addition to no the meaning, the axis of the relationship between technique such as symmetric relation, but the surrounding environment as the biggest basis of architectural planning, thus formed the freedom, the outside pine tight inside, have a clear relationship between planning model. Wang shu on campus has kept a piece of farmland, USES for the demolition of the traditional architecture of the old brick and tile, urbanization construction on modelling also tried to use a full of traditional memory and concise and elegant style to achieve its architecture and the relationship between the field.

It is worth noting that the construction of the xiangshan campus of China academy of fine arts in hangzhou in the use of "tile pan wall" and the combination of concrete technology, derived from wang shu 2003 design a set of small building called "five room" at the time of the test. The tile wall is a traditional construction technology of ningbo folk. It USES up to 80 kinds of old brick masonry walls, which is highly skilled, but will be extinct because it is no longer used. After wang's experiment, this traditional technology has gained the possibility of renewal in modern times. Mr. Wang's "wall of tiles" used in the building is made of recycled bricks, which he USES frequently to protest the waste of construction materials. Strangely, in wang's works, our bodies and emotions are fully mobilized, memories emerge and emotions surge. Rammed earth, bamboo, tile, these old materials that others have forsaken are the language of his architecture.

Also focus on green ecological idea of Chinese architect ma qingyuan has proposed the Agri – Urbanism (agricultural city), the concept of the Agriculture (agricultural) and Urbanism (urbanization), is a city as the result of Urbanism. There are two core ideas of this concept: one is the use of regional natural substances, and the other is to make the nature of the city unnatural. Its poetic construction works "blue field stone wood" is the concentrated embodiment of this thought. "Kai stone wood" (also known as "father curtilage") is located between the river and mountain with a multiple meanings of geographical location, building a large number of the use of the local produce rough stone mountains, the architect will stone built in texture and method between the effect maximization as the first principle of the design. The best balance of value and function can be achieved through the local extraction of natural building materials, the maximum possible simplification and the reduction of the cost of building materials.

Architect for the intangible cultural heritage through its trace and recycling of waste materials, not only demonstrated the regression of the humanistic ideal, further from the Angle of practice, practice the sustainable development of ecological view.

(3)

Artists express their understanding of the outside world with their works, express their inner feelings and expect to arouse the audience's sympathy. As



Xiangshan campus of China academy of fine arts.



Kai stone wood

designers, to ignore the rights of the People's Daily life and experience, rude, urban expansion and planning of social reality and ecological problems, and in the field of art curator and artists also highly acumen and human perception.

Globally, focusing on pollution and environmental concerns is one of the major issues that contemporary artists express. The emergence of "Arte povera" and "Earth Art" in the 1960s are the artistic embodiment of this trend.

In the 1990s, many domestic artists also began to examine environmental destruction through artistic creation. As an artist creating likenesses "wash river" (3) the behavior of the 1995 art, artists Dai Guangyu 1995 installation the long-stalled water indicators (4) and photographer Mr Lu taken in 2009 focused on China's pollution, (5) special photography, etc. Artists express their inner concerns in various artistic forms, convey warning messages and hope to arouse the attention of all mankind on environmental issues.

In fact, in the field of curation, there are also concerns about the environment and ecology. However, the concept of "ecology" is clearly introduced into the exhibition and as the academic orientation of the exhibition, the "27 degree Angle -- east lake international ecological sculpture biennial" is the first in China. The curator, sun zhenhua, clarified the theme of the biennial exhibition of international ecological sculpture in east lake.

"Ecological sculpture" is an academic concept specially introduced in this biennial. It is a concentrated expression of the value of biennial exhibition.

Here "ecology", it is an expansion of the ecological concept, including "social ecology, natural ecology, art, ecology", it is beyond the general category of ecology in the sense of "ecological". In contemporary society, there are no isolated ecological problems, and ecological problems are also social problems. At the same time, art itself is also the most sensitive and symbolic part of the whole human ecosystem, which is a distinct representation of human ecological civilization.

"Sculpture" here it's more than a traditional arts to learn the concept of sense, but a comprehensive, crossover concept of "large sculpture", like the concept of "social sculpture" the concept of traditional sculpture is no longer the same.

"Ecological sculpture", on the one hand, refers to its problem consciousness including many aspects of society, nature and art; Emphasize the values of green, environmental protection, regeneration, low carbon and circulation; On the other hand, it on the presentation, using all the ecological art forms, such as "sculpture", "installation art", "earth art", "art", "dynamic art", "new media art", and the use of sound, light, electricity and sensor technology of all kinds of new art... From its social attributes, ecological sculpture can also be regarded as public art or participatory art. 6.

Zheng-hua sun expectations "through holding a public welfare at home and abroad, academic, frontier and participatory art exhibitions, fully displaying on contemporary art and society, art and city, and people's life, art and the latest thinking people living environment, to explore the best relationship of art and people and the environment. To maximize public participation and attention through exhibitions; Through the exhibition, the positive dialogue between artists, art, audience and exhibition environment is formed. To promote the system construction of Chinese contemporary art and the formation of benign operation mechanism; With a view to creating a first-class level that can reflect contemporary art, China's contemporary art brand can match the international famous art biennale. All landowners

"27 degrees – the east lake international ecological sculpture biennale" beneficial attempt, to stimulate more artists intellectual reflection about environmental issues, arouse the people to the rational examination of contemporary life, provides a new perspective.

(4)

Surrounding "ecological sculpture" such a clear academic orientation, "27 degrees – the first east lake international ecological sculpture biennale" have sprung up a group to highlight to reveal the existing environmental problems, encourage resources recycling, advocate base shop natural side of outstanding works. Through its creative and imaginative artistic creation, the artist reminds people to re-examine the relationship between man and nature and re-establish the connection between art and ecology.



Yin xiuzhen's performance art "wash river" in 1995



Lu guang's 2009 feature photography, focus on



"Outsiders"

The "ecological sculpture" works in this exhibition can be summarized into two categories. On the one hand, the artist chooses to create media, or directly comes from nature or emphasizes the reuse of waste materials, and embodies a demand for sustainable development of circulation.

For example, the behavior art of the young artist sun duo is a creation of nature. The artist collects the "valuable" natural objects from wuhan and USES "artistic cultivation" to "package" them. The author tries to excavate the artistic value of a common natural object from the appearance to the black and white gray color to the volume space. Another example is "All of the above", an installation by artist du mingda, whose works consist of two parts: bamboo and chairs. To raise the height of the chair and form an array by splicing the bamboo with the legs of the chair. Any accidental (natural and man-made) effect on work force through the bamboo material properties will be shown as a certain amplitude of slow rocking motion, the physical form of works from stable to is on the verge of collapse atmosphere conversion. This is a non-permanent installation that accepts the possibility of happenstance, and the artist wants to discuss the relationship between the artist -- the art -- the viewer -- the environment (context). It also combines natural materials with discarded goods and the work of "outsiders" by Mr Gong. The inspiration of the work is the life experience of years of studying abroad. As an outsider, the surface appears to be indistinguishable from the surrounding, and the essence is always without roots, drifting with the stream, like a tree in shoes, running and running, but not being born.



Du mingda device "All of the above"

Wang's "family monument" comes from the decomposition, reassembly and sculpture of the old furniture. On the presentation, Wang Chaoyong using the form of traditional sculpture monument, make final spectacular, unified sculptures and abandoned, trivial, contrasting with the mark of life old furniture, expressing a personal philosophizing of waste things in the process of urbanization. The contemporary semantic transformation of waste articles is also reflected in wang lei's device "degree", which is divided into three parts: time, character and space. And then the new language of the work: time period, life volume, space body. Wang lei's transformation of paper materials, the shape of paper, especially the knot of paper, more than People's Daily cognition and experience, in language and form of strong sense of shock. With the reading of his work, we naturally see what he thinks about the reality of the language.



Sun duo's performance art "beauty"

Corresponding and Zhang Zengzeng new media device the eternal moment, the work within the big pot of giant resettlement as well as the network to collect all kinds of audio playback life voice when ordinary people joy, according to the changes of the sound frequency, stroboscopic rhythm control LED lights, as well as the automatic bubble machine continuous spray colorful bubbles. It is interesting to note that in order to better present the effect of the sculpture exhibition, it was prepared to spend huge manpower moved under the big pot in the creation of the artist to glow the new vitality, the wind floating bubbles and laughter at the scene of people built a monument "bubble", make people indulge in this "happy moment" of the eternal.



Zhang zengzeng new media device "eternal moment"

Zhang Jiaping "fountain" forever "(bike)" is for the old "forever" bicycle with a motor, his bicycle was will be



Family monument by wang chao-yong



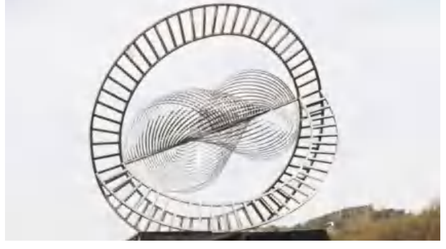
Wang lei device "degree"



Zhang jiaping device "forever brand (bicycle) fountain"



The tree shadow, a dynamic device



Ralfonso Gschwend dynamic device Infinity



Li na dynamic device "wait for the wind"

installed on a floating device, make it floating in the lake, and through the solar power generation and charge, make the wheels spin, produce the fountain. In this work, the audience can not only through the "forever" bicycle contains rich society, the relationship between history and reality, reflect on environmental problems brought by the rapid urban development, but also through the use of new energy effective way for the solution of the problem.

The same ingenious use of renewable energy works, as well as the dynamic installation of "the tree shadow" by the artist. The works combine the image of "tree" with the principle of wind movement, and constitute the cultural landscape of science and technology and ecology by means of mechanical means. Due to the continuous operation and change of the works, its beautiful and novel shapes give people a poetic association with the flavor of The Times and endow new ecological artistic and cultural significance. At the same time, the Swiss artist's party line (Ralfonso Gschwend) "Infinity" and female artist li devices "such as the wind to" (by gathering in the city demolition waste steel, iron, hanging in the space of wind chimes "such as the wind to", the wind blows, clicked on, at the same time also can interact with the audience) are based on wind power dynamic sculpture. With the help of clean kinetic energy, these works activate the static space environment and become a contemporary dynamic public art work of the humanities and natural dialogue. At the same time, they also have some enlightening significance to the single way of Chinese contemporary public art creation.

On the other hand, artists also pay close attention to environmental issues in the theme of creation. They advocate conforming to nature, respecting the natural nature, and showing the humanistic concern for the present reality. For example, ziyuan, in her dynamic device "echo chamber", tries to use the stone and water to play together to create a mood of unity of nature and nature. In her view, the appreciation of stone and listening to the stone, hidden in the traditional Chinese culture of the use of stone, the simple idea of stone, this is a natural return to nature. Again as in fu hope sculptures "migration", the image of people disappear, nature becomes the real object, artists to tadpoles yu, expression and thinking to the world through him. Sculptor outlook works so fake rock combination, groped after copying China's fake rock experiment, the outlook of the fake rock series has subsided and natural connection, and form closely with modern urban architecture, reaction of urban lifestyle and complex contradiction. Stainless taihu, after the artist with painstaking manual grinding on the modelling and natural taihu, just material more hale and hearty and have burnish, at this point has completely modern sculpture out of breath, standing in the metropolis of industrial civilization, it is no longer stick to decorated the garden, but play environment for participants to interact with the public. The mountains and caves represented by the taihu rock are the symbol of the mountain forest and the place to be born. In a way, it represents the concept of Taoism or zen. Now the garden is gone, and the false rocks are separated from the original context, thus losing the original meaning and even becoming a simple symbol. The series aims to reinterpret traditional Chinese culture and reflect on the process of urban industrialization.



"Echo chamber" by ziyuan dynamic device



Fu zhongwang sculpture "migration"



Outlook sculpture "fake mountain and stone

Environment is the place of human existence and activity, and also the supply base of natural resources for the production and consumption of human beings. "Environmental protection" is an eternal topic. It is the manifestation of human civilization and the basis of human survival and development. "27 degrees – the first east lake international biennale" ecological sculpture exhibition in the care of the global environment crisis, timely response to China's current ecological predicament, and reflection of human activities and natural social, cultural, ethical, spiritual form's Daily cognition and experience, in language and form of strong sense of shock. With the reading of his work, we naturally see what he thinks about the reality of the language.

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一种情怀——谈 @2017：27 度角——东湖国际生态雕塑双年展

冀少峰

时下谈情怀，也许有些高大上，但没有情怀显然社会不仅会止步发展，甚至还会阶层固化。其实社会之所以能不断前行，获得发展的动力，情怀是其原因之一。

首先，作为主办方、发起人之一的尚云华先生，湖北美术馆艺术总监傅中望先生，他们或生于武汉、长于武汉，或自己的工作与生活与武汉有着密切的关联，他们希望自己工作生活的城市能够充溢着一种文化与艺术的阳光普照，更希冀构建一种城市的文化品牌来提升城市的品味和文化软实力。由此可以看到抗战博物馆、红色文化博物馆、市民记忆博物馆的诞生，亦可清晰地感知和体察到湖北美术馆的一步步努力与前行及在业界所赢得的赞誉。正是这种公益心、奉献精神和广泛的艺术界人脉，导致尚云华和傅中望联手合作，希冀为武汉这座城市增添一道雕塑的亮丽景观。在时下消费社会所普遍存在的拜金主义情境下，对于这种公益性艺术活动的支持着属难能可贵。此为本次生态雕塑展情怀之一。

接下来，如何以专业化的运作模式，构筑起一个经得起时间检验的雕塑双年展便成为当务之急。那么，聘请专业的策展人和专业的工作团队、学术主持、学术委员会及艺术家选择，又浸润着的是一个城市的情怀及弥漫其中的立场意识、身份意识、价值认同和批判精神。

孙振华作为策展人是不二人选。他本人不仅在批评界、雕塑界享有盛誉，其大型公共艺术项目《深圳人的一天》更是至今仍给人留下着深刻印象。当然，湖北人的身份，也使他对故乡一往情深。透过他为本次雕塑双年展激情讲述的 27 度角的概念及生态环保的可持续发展理念，恰恰和东湖生态区的“绿水青山就是金山银山”的理念有着惊人的契合。他的策展理念赢得了专家学者及社会各界的一致赞誉。其学术的黄金合作伙伴、批评家、策展人鲁虹，亦为本次雕塑双年展贡献出了非常契合本次雕塑展的论坛，不厌其烦选择论坛嘉宾，涵盖了跨领域、跨代际的专家、学者，从宏观到微观，从历史、现在与未来及本土与全球、传统与当代等不同方面，进行比较研究。既有对 27 度角进行学理上的阐释，如唐尧；还有对武汉本土公共艺术的梳理与比照，如姜宇微；有从中美公共艺术比较中美公共艺术的差异及在展览理念、运行方式方面的经验得失，如余丁；亦有从文化生态主题入手，探讨生态与城市、文化之间的关系，如于长江等；还有段君、何桂彦等青年学者。从中不难发现，孙振华、鲁虹的珠联璧合与相得益彰。而这种情怀不仅助推了本届雕塑双年展走向圆满，更永葆批评界的一种合作佳话和美谈。

当然，专业人士策划的专业学术活动，必须有一个专业的工作团队，没有专业的工作团队将会使学术活动成为一纸空谈，或只能停留在想法或方案中，而方案只有落地才能给人一种踏实的快感。湖北日报传媒集团楚天艺术集团周洁及其工作团队，尚云华工作团队，便成为此次双年展执行的关键所在。周洁的工作团队在中望馆长的亲自指导下，几经大展磨炼已成为一个优质、高效、专业、敬业的难得一见的团队。刘颖、姚一君、江心、胡家琪、刘萍……华侨城连续几届的雕塑展，泛海国际雕塑展，不仅赢得了艺术家们的赞誉与支持，亦为武汉这个城市书写了一个又一个雕塑活动和九城巡展的佳话。他们细致、耐心的沟通，他们孜孜以求，忘我的投入与不计报酬的加班加点、随叫随到及内心深处对艺术家的向往与敬畏，对城市文化发展的急迫与焦虑，透过展览的圆满，看到了他们的艰辛努力，看到了他们喜悦的泪水，看到了他们的年轻有为和狂欢，更感知到一代青年勃勃奋斗的激情。李建国主任及其工作团队的后勤保障，使如邹征宇等专家团队每次到展览场地都能切实体验到一种变化，其速度、质量、激情、雷厉风行，也激发着专家团队的工作热情。此情怀亦属不多见的一种“打鸡血”式的激动。

当然，所有这一切，亦是希望有优秀的艺术家、优秀的作品能来到展场。很显然，策展人、艺术总监、学术主持及诸评委们的学术观点，一次次研判讨论……终极目标就是要有优秀艺术家及其优秀作品。方力钧、岳敏君、傅中望、隋建国、展望、王度、魏光庆、董书兵、景育民、陈志光、焦兴涛、谭勋、柳青……及众多国外艺术家的参与，确保了本届展览的水准与学术视野。而艺术家们的积极响应与支持，又是艺术创作本体的一种情怀。

以上来自不同领域的人们的支持与帮助，汇成一句话，就是一种情怀，一种为武汉这座城市的未来构建一种生活新方式，增添文化的一个新品牌，开辟出一种可持续发展的新路径及围绕东湖的绿色生态所建构的一种新方略。

在整个社会普遍弥漫着拜金狂潮的焦虑的生存体验中，恰恰是来自社会不同领域人士的那种对文化的坚守，对艺术的执着追求及内心深处的那种对社会的责任奉献的情怀，才是推动社会向前发展的动力源泉。

2018.4.10 上午 11:25 于
东湖三官殿

A kind of feeling – talk about @2017:27 corner east lake international ecological sculpture biennial exhibition.

Ji Shaofeng

The current talk of feelings, perhaps some big, but no feelings clearly society will not only stop development, class solidification. In fact, it is one of the reasons why society can keep moving forward and gain the momentum of development.

First of all, as one of the organizers and sponsors ShangYunHua Sir, hubei art museum art director at Mr Fu, they or expressing was born in wuhan, wuhan or your work and life is closely associated with wuhan, they want their work life of the city can be filled with sunshine, a kind of culture and art more hopes to build an urban culture brand to promote the taste and cultural soft power of the city. Thus can see museum of the war of resistance against Japan, the red culture museum, museum of public memory of the birth of, can be clearly perceived and observe to hubei art museum work step by step to go on and win the praise in the industry. It is this spirit of public interest, dedication and a wide range of artistic connections that have led to the collaboration between shangyunhua and fu, hoping to add a beautiful sculpture to the city of wuhan. It is valuable to support this kind of public art activities in the money worship situation which is prevalent in the consumer society nowadays. 0• this is one of the feelings of this ecological sculpture exhibition.

Next, how to build up a time-tested sculpture biennale is the most urgent task in the professional operation mode. So, hire a professional curator and professional work team, academic chair, the academic committee, and artists to choose, and infiltration is a city's feelings, and filled the position consciousness, identity and value identity and critical spirit.

Sun zhenhua as the curator is not a choice. He has not only enjoyed a great reputation in the world of criticism and sculpture, but he has also made a deep impression on the large-scale public art project of "shenzhen people's day". Of course, the identity of hubei people, also made him to the hometown of a deep love. Through its for this sculpture biennale passion about 27 ° Angle and the concept of the concept of sustainable development of ecological environmental protection, precisely and east lake ecotope of the concept of "green water castle peak is the jinshan yinshan" a striking. His concept of curation has won unanimous praise from experts and scholars and from all walks of life. Its academic gold partner, critics, curators LuHong, also contributing to the biennale sculpture out of the very fit this sculpture exhibition BBS, and repeatedly, the selection of BBS guests and covers the interdisciplinary, cross generational experts, scholars, from macroscopic to microcosmic, from the historical, present and future, and different aspects, such as local and global, traditional and contemporary, a comparative study. Both the scientific explanation of 27 ° Angle, such as the rhodium; There are also the local public art in wuhan to comb and contrast, such as jiang yuwei; There are also differences in the public art between China and the United States and the experience gained in the exhibition concept and operation mode, such as yu ding; It also discusses the relationship between ecology and city and culture, such as the Yangtze river. There are also duan jun, he guiyan and other young scholars. It is not difficult to find out that sun zhenhua and lu hong are well matched with each other. This kind of feelings not only helped to bring the biennial of the sculpture to a complete, but also a kind of cooperation and a good talk.

Professional planning professional academic activities, of course, there must be a professional work team, there is no professional work team will make academic activities becomes a paper empty talk, or can only stay in thought or scheme, and plan only landing can give a person a kind of steadfast of pleasure. Chu tian media arts group zhou jie and her work team, shang yunhua working group, became the key to the implementation of this biennial. Zhou jie's work team, under the guidance of the director, has become a team with excellent quality, high efficiency, professionalism and dedication. Liu ying, yao yijun, jiang xin, hu jiaqi, liu ping... Oct successive sculpture exhibition, the sea international sculpture exhibition, not only won the praise and support the artists, also for the city of wuhan writing one sculpture activities and the9 tour. Their careful, patience, communication, their pursuit, dedicated input and not paid overtime, on call, and the heart is yearning for artists and awe, urgent and anxiety to the development of urban culture, through a complete exhibition, saw their hard efforts, to see their tears of joy, see their young and revelry, more perceptive to the young generation of struggle of passion. Li jianguo, director of logistics and its working team, make such as Zou Zhengyu expert team each time all is real to exhibition space to experience a change, the speed, quality, passion, high efficiency, also inspire experts team work enthusiasm. This sentiment is also a rare kind of "chicken blood" type of excitement.

All this, of course, is the hope that good artists and good works will come to the exhibition. It is obvious that the academic views of curators, artistic directors, academic chairmen and the judges have been discussed and discussed again and again... The ultimate goal is to have excellent artists and excellent works. Fang lijun, yue minjun, fu zhongwang, sui jianguo, outlook, wang du, wei guangqing, dong shubing, jing yu-min, Chen zhiguang, jiao xingtao, tan, liu qing... The participation of many foreign artists ensured the level and academic vision of this exhibition. The positive response and support of the artists is also a feeling of artistic creation.

More people from different areas of support and help, summed up in a word, is a kind of feelings, a future of the city of wuhan to build a new way of life, add a new brand of culture, opens up a new path of sustainable development and the surrounding east lake green ecology construction of a new strategy.

In the society as a whole is generally filled with material of anxiety in the frenzy of living experience, it is from different people in the field of the society of culture, the constant pursuit of the art and the heart of that kind of responsibility for society dedication of feelings, it is power source to push society forward.

At 11:25 a.m.

Sculptures / Guest artists

特邀雕塑作品

27度角　东湖国际生态雕塑双年展

27 – DEGREE ANGLE EAST LAKE INTERNATIONAL ECOLOGICAL SCULPTURE BIENNALE



Assadour Markarov

艺术家，教育家和策展人。保加利亚索菲亚国家美术学院副教授、编织艺术系系主任。曾在日本、英国、爱尔兰，芬兰等地讲学，现任客座教授于中国美术学院雕塑与公共艺术学院，纤维艺术系。
Assadour Markarov在中国接受艺术培训，获书法学士学位，之后在英国和日本进行当代编织艺术方面的研究。作为一名艺术家，Assadour Markarov的作品涉及了视觉艺术的多个领域——绘画、版画、雕塑和空间装置等。作品曾展出于：第十五届洛桑当代纺织艺术双年展（瑞士）、第七届开罗当代艺术国际双年展、第十届洛兹国际壁挂三年展（波兰），并参与保加利亚举办的一些主要联展。
重要的策划项目：
2001年，巡回展“东方之风”（Casa de Vacas、Madrid、Santillana del Mar，西班牙）；2002年，当代纺织艺术展（与Keiko Kawashima合作，保加利亚国家艺术画廊）；2013年，共同策划杭州纤维艺术三年展，总策划项目“艺术的纬度”中保交流绘画展（国立艺术家协会画廊，索菲亚；西湖美术馆，杭州）；2016年，任杭州纤维艺术三年展策展人；2017年，任“丝绸与传统”项目总策展人（中国丝绸博物馆，杭州），任“万曼的耕耘”展策展人，主持“万曼与纤维艺术教育”研讨会（中国美术学院美术馆）。

Dr. Assadul Maklov is an artist, educator and curator. Associate Professor, Sofia National Academy of Fine Arts, Bulgaria, Head of Weaving Art Department. He has lectured in Japan, Britain, Ireland, Finland and other places. Professor is currently sitting in Hangzhou, Zhejiang Province, China Academy of Art School of public art and sculpture, fiber art and Wan Man wall art Institute.

Maklov received art training in China with a bachelor's degree in calligraphy. Later in the United Kingdom and Japan for contemporary weaving art research. As an artist, Assadour's works cover many fields of visual art – painting, printmaking, sculpture and space installations. His works have been exhibited in: "The 15th Lausanne Contemporary Textile Art Biennale", Switzerland; "The 7th International Biennial of Cairo Contemporary Art"; "Triennial" Fascinatie Texstyle 2 at Van Bommel-van Dam, Netherlands; Estampa, Madrid, Spain; 2nd Beijing Contemporary Art Biennale; August Art, Contemporary Art Festival, Varna , Bulgaria; and participated in some of the major exhibitions organized in Bulgaria.



A Creation

雕塑 / Sculpture
组合可变 / Combinations Variable
镜面不锈钢 / Mirror Stainless Steel
2017

宁静而旷远，远山青黛、碧水亭台，近处的草地上爬行着几只貌似北极熊似的生灵。远处看去，浑圆笨拙，近处再看，他们没有脑袋，没有五官，没有尾巴，也没有明确的四肢，甚至连皮肤也是镂空的花纹。他们平和、低调、与天地浑然一物，"敦兮其若朴　混兮其若浊"，他们是什么，从哪里来，往何处去？却好像亘古以来，就已经存在那里。"他们没有脑袋，没有四肢，因为他们没有欲望。大自然本来就是没有欲望的。"正是因为欲望和贪念，才导致了万物的失控和世界的纷乱，Assadour　Markarov通过这些面目不清、混混沌沌的形象，含蓄地传达了护生爱物的理念，赞美了人与自然最和谐的状态：天人合一

Peaceful and distant, distant mountains and green waters, clear water pavilions, near the meadow crawling like a few polar bear-like creatures. Looking in the distance, they were awkward and awkward. Looking closer, they had no head, no facial features, no tail, no clear limbs, and even the skin was hollow. They are peaceful, low-key, and have nothing to do with heaven and earth. "Don't be confused if it's boring." What are they, where do they come from and where do they go? It seems to have existed since ancient times. "They don't have heads or limbs because they don't have desires. Nature itself has no desires." It is because of desire and greed that leads to the loss of control of all things and the chaos of the world. Assad Markov passed These unclear and chaotic images implicitly conveyed the concept of nursing students and loved things and praised the most harmonious state of man and nature.





Christoph Mancke

出生于1953年。1972年至1977年间，Mancke在多特蒙德高等专业学院学习美术和雕塑。自1988年以来，他完成了多座位于公共区域的大型雕塑。作为馆长，他组织过国际雕塑研讨会，他本人也亲自参加了在中国、加拿大、波兰和德国举办的几场国际雕塑研讨会。1993年到2002年期间，他在特里尔市的欧洲美术学院教授美术。多年来，Mancke多次举办个展和群展，并且囊获多项艺术奖章。

Born in 1953. From 1972 to 1977, Mancke studied art and sculpture at the Dortmund Institute of Technology. Since 1988, he has completed several large sculptures in public areas. As curator, he has organized international sculpture seminars and personally attended several international sculpture seminars in China, Canada, Poland and Germany. From 1993 to 2002, he taught fine arts at the European Academy of Fine Arts in Trier. Over the years, Mancke has held solo and group exhibitions on numerous occasions and has won numerous art medals.





Reflection

雕塑 / Sculpture
54×20×14cm
金属 / Steel
2017

一个雕塑，如有必要，可将其称为"躯干"。站立着的躯干。
"站立"这个描述太过静态，不能精确地阐释出雕塑的张力，通过旋转和移动，这些人物充满了不可抗拒的活力。一切都是流动的，运动的，振荡的，并且这种运动、振荡和流动，借助锈包浆进一步强化，很自然地但不均匀地分布在整个作品上，在平坦区域形成厚层，让边缘和轮廓闪耀光芒，从而更为突出。
这些工作必须"抓住"这个词最真实的感受，他们必须经历力觉，通过形式和材料的相互作用，才能察觉出所有精妙的细微差别。只有到那时，你才更有可能承认，回归这些有用的人类学形式并不是绝对必要的，因为这些雕塑本身就需要依赖它们。
第一印象可能是在其封闭的世界中出现的一个从整体上而言如此庞大、如此巨石般的形象，但事实并非如此。

A sculpture, if necessary, can be called a "torso". A standing torso.
The description of "standing" is too static to accurately interpret the tension of the sculpture, which is full of irresistible vitality through rotation and movement. Everything is fluid, movement, oscillation, and this kind of movement, oscillation and flow, with the help of rust patina to further strengthen, naturally, but are not evenly distributed throughout the work, but on a flat area form a thick layer, let the edge and contour shine, which is more outstanding.
These jobs must be "grasped" the most real sense of the word, and they must experience the power sense, through the interaction of form and material, to detect all subtle nuances. It is only then that you are more likely to admit that it is not absolutely necessary to return to these useful forms of anthropology, because the sculptures themselves depend on them.
The first impression may be that in its closed world it is a monolithic, monolithic image, but it is not.



陈　文　令
Chen WenLing

1969年生于中国福建泉州，先后毕业于厦门工艺美术学院和中央美术学院，获艺术硕士学位。现居中国北京。著名当代艺术家。
陈文令的艺术透露出一种强烈的新现实主义特征。他在探索的过程中获得了一种“拟人化”和“拟物化”并置的方法，并不断按照这种方法在作品中使语言获得增值与繁衍，由此形成一种自足的具有内在驱动力的发展态势。
多次举办“妙谛因心”——陈文令个人展览、“世外桃源”——陈文令个人展览、“万物皆牛”——陈文令大型户外雕塑展、“共同体”——陈文令新作展等个人展览，多次参加库里提巴西双年展中国主宾国系列展览”之“脉动”展览、武汉CBD泛海国际雕塑艺术季、迈阿密海滩艺博会、第三届昌原雕塑双年展、第6届莫斯科双年展等国内外大展并获奖、收藏。

Born in Quanzhou, Fujian Province, China in 1969, graduated from Xiamen Arts and Crafts Academy and Central Academy of Fine Arts with a master's degree in art. Now lives in Beijing, China. Famous contemporary artist
Chen Wenling's art reveals a strong neo-realist character. In the course of his exploration, he acquired a method of "anthropomorphicization" and "quasi-materialization" and continued to increase and multiply the language in his works in accordance with this method, thereby forming a self-contained and inherently driven Strength of the development trend.
Organized Chen Weiling solo exhibition, "Xanadu" – Chen Wenling individual exhibition, "all things are cattle" – Chen Wenling large outdoor sculpture exhibition, "Community" – Chen Wenling new exhibition and other personal exhibitions, and more Participated in the Curiosity Exhibition of China's Guest Honor Series at Curitiba Biennale, Wuhan CBD Fanhai International Sculpture Art Festival, Miami Beach Art Fair, the Third Changwon Sculpture Biennale, the 6th Moscow Biennale and other domestic and international exhibitions and awards, collections.





彩虹

雕塑 / Sculpture
196×300×121cm
铜、烤漆 / Copper, Paint
2011

陈文令雕塑作品的风格非常鲜明，充盈着一种内在的张力，反映了他自己拥抱生活的积极态度，以及对自身所处特定时代环境的深刻审视和独特体验。《彩虹》隶属于陈文令"红色记忆"雕塑系列，这个系列的创作母题来自于他儿时在福建老家的生存记忆，以及对那个特殊年代的孩童们的普遍人性的抽取与提炼，艺术家倾尽全力塑造一个个天然本真的无忧灿漫且又顽皮淘气的红男孩；并试图让"小红孩"与现实世界中成人的紧张、焦虑、恐惧、矫饰以及极度趋利逐名的窘迫世态形成强烈的对照。从而唤起了人们对自己童真无邪的童年时代的回忆和眷恋。

The style of Chen Wenling's sculptures is very distinctive, filling with an inner tension, reflecting his positive attitude of embracing life, as well as a profound examination and unique experience of his particular era. "Bay" belongs to Chen Wenling's "Red Memory" sculpture series. The creation motif of this series comes from the childhood memory of his childhood home in Fujian, and the extraction and refinement of the universal human nature of the children of that special age. Fully try to create a natural and truly red and naughty red boy; and try to make the "Little Red Child" and adults in the real world nervous, anxious, fearful, pretentious, and extremely embarrassing and embarrassing. Form a strong contrast. This evoked people's memories and attachments to childhood innocence and childhood.The first impression may be that in its closed world it is a monolithic, monolithic image, but it is not.



陈　志　光
Chen Zhiguang

1963年出生于福建厦门。1988年毕业于福建师范大学美术系，现为中国雕塑学会常务理事，中国美术家协会会员，美国国务院国际领导者访问项目会员，中央美术学院城市设计学院研究员、天津美院现代艺术学院客座教授。在当代艺术界，陈志光的名字几乎与“蚂蚁”这个符号连在一起，这些年里竭尽可能地用不同手法为蚂蚁造型，将蚂蚁的形象“放大”到让人不能忽视它们的存在的程度，在他的手下，蚂蚁这种微小但具有普通认知的生物被幻变为各种各样的造型，通过拟人化的塑造，它们成为生活中的角色和现实空间的存在，这是陈志光的普世存在主义。自2006年起多次在北京、上海、厦门、福州等全国各地举行大型个人展览，均受到艺术界及当地市民的广泛关注。曾多次受邀去美国、法国、德国、瑞典等全球多地参加国际性大展，并以艺术家的身份到欧美访问及交流。其作品大量被美术馆及国际友人收藏，而在国内各省市都可见其大型公共艺术作品。

Mr. Chen Zhiguang was born in Xiamen, Fujian Province in 1963. Graduated from Fine Arts Institute of Fujian Normal University in 1988, Mr. Chen is currently member of the Standing Committee of the China Sculpture Association, member of International Visitor Leadership Program initiated by U.S. State Department, researcher of City Design School of China Central Academy of Fine Arts, guest professor of Modern Art School of Tianjin Academy of Fine Arts.
In the sector of contemporary art, the name “Chen Zhiguang” is always associated with “ants”, as he has been trying to make art design out of the image of “ants” in different ways in recent years. He enlarged the “ants” in his design to an extent that no one can ignore the existence of the micro creature. He made the tiny and common creature into different shapes via personification, so that the “ants” he created became a part of real human life and an existence of actual space, which demonstrate his idea of Universal Existentialism.
Mr. Chen has held many large scale solo exhibitions in cities across China since 2006, such as Beijing, Shanghai, Xiamen, Fuzhou, and received extensive attention from the art industry and local residents. In addition, he has been invited to participate in international exhibitions in USA, France, Germany, Sweden and other countries. He also has visited Europe and USA as a visiting artist. Many of his works are collected by art galleries and art lovers all over the world, and some of his large-sized works can be seen in the public places of various cities in China.



树非木

雕塑 / Sculpture
250×87×990cm
不锈钢 / Stainless Steel
2016

树非木，强调的是树而不是木，树是有生命的，而木是材料性的，有生命的树用木头的形式刻画出来，转换成不锈钢材质映射万物生命，以此来体现自己的生命力，这些树在迁徙中为了适应环境而削去自己的枝叶，就像是我们这个变迁时代的人的灵魂，并非肉体。

Tree the wood, and emphasizes the tree rather than wood, tree is alive, and wood is material, a tree of life in the form of wood carved, converted to stainless steel material is qualitative mapping the universe life, in order to reflect their own vitality, in order to adapt to the environment in the migration and cut these trees to their branches and leaves, like the soul of our people in times of change, not the body.





邓　　乐
Deng Le

中国美术家协会雕塑艺委会委员、全国城市雕塑建设指导委员会艺委会委员、中国城市雕塑家协会常务理事、中国雕塑学会理事、中国工美协会雕塑学会常务理事、中国雕塑学会中国雕塑杂志编委、中国工艺美术协会雕塑杂志编委、四川省雕塑学会会长、四川美术家协会副主席、成都画院艺术顾问、西南交通大学艺术与传播学院硕士生导师、英国皇家雕刻协会会员。长期致力于公共艺术的实践活动与教学研究。去年应邀参加新轴线——2017武汉CDB泛海国际雕塑艺术季，“汇聚·融合”2016第六届中国·芜湖刘开渠奖国际雕塑大展，中国首届雕塑大展等多个展览并收藏获奖。

China Artists Association Sculpture Arts Committee, the National Urban Sculpture Committee Steering Committee of Art Committee, China City Sculpture Association executive director, Chinese Sculpture Society, China Association of workers and sculptors standing director, Chinese sculpture Society of China sculpture magazine Committee of sculpture of China Arts and Crafts Association, president of Sichuan Sculpture Society, vice chairman of Sichuan Artists Association, art consultant of Chengdu Art Academy, master's tutor of Southwest Jiaotong University School of Art and Communication, member of British Royal Engraving Association. Long-term commitment to the practice of public art activities and teaching research. Last year was invited to participate in the new axis – 2017 Wuhan CDB International Seaside Sculpture Festival, "convergence and fusion" 2016 Sixth China · Wuhu Liu Kaiqu Award for International Sculpture Exhibition, China's first sculpture exhibition and other exhibitions and collection winners.





空天

装置 / Installation
组合可变 / Combination Variable
综合材料 / Mixed Material
2000

当人获得本体的解放,独立自由的人格，艺术也随着人的境遇而获得追寻本体语言的选择。虽然雕塑本体语言的研究，现代主义时期很多艺术家就做过多种探索，但随着人类知性的发展变化，宏观与微观界面的开启，新知识打开了全新的大门，雕塑本体语言面临各种新的可能，雕塑在本体语言追问的过程中，雕塑家完成空间修为，就成了当代雕塑经历的重要过程。

石头是一种古老的材料，如何在浩瀚的石头雕塑史里寻找新的空间，发现石头内部的宏观和微观，我用了漫长的时间和足够的耐心来做这门功课。选择洞穿这个词，是偶然又是必然，在工作中发现了石头钻机钻出的孔，是在时空进程中的相遇，很偶然，洞穿岩石，有一种豁然开朗的喜悦，一段时间钻孔成了我的母语。大方向选择空间雕塑，是深思熟虑的必然，研究方向决定形式的空间呈现，空间带出了第四维----时间。

今天呈现给大家的，是我长期积累的成果，作品“空天”，是对遥远的遐想，洞穿是光和思维的相互作用，镂空石料，让石头不再团块，厚重变得轻盈，封闭变得开放，将光作为材料，置于石头的内部，光变为强弱，大小，长短，从石头内部射出去，完成更大的时空塑造，从而完成雕塑时空的目的。

When the person acquires the liberation of noumenon, the personality of independence and freedom, the art also acquires the choice of the ontology language with the human condition. Although sculpture ontology language research, many artists had a variety of modernist period, but with the development and changes of human intellectual, macro and micro interface open, new knowledge, that opens the door to a whole new sculpture ontology language facing all sorts of new possibilities, sculpture in the process of ontology language cross-examine, sculptor completed for space, and became the important process of contemporary sculpture experience.

Stone is a kind of old material, how to search for a new space, in the vast stone DiaoSuShi found inside the stone of macroscopic and microscopic, it took me a long time and enough patience to do the homework. Into the word choice, is accidental is inevitable, found in the work of rock drill to drill a hole, is in the process of space and time meet, very accidental, drilled rock, have the joy of an enlightened, drilling into my native language for a period of time. The big direction chooses the space sculpture, is the deliberate necessity, the research direction decides the form space presents, the space brings out the fourth dimension -- time.

Presented to you, today is my long-term accumulation, works' 'space', is a distant daydream, is through the interaction of light and thinking, hollow out stone, stone no longer briquette, massiness becomes lightsome, becomes open, closed, the light as material, in the inside of the stone, light is a strength, size, length, shoot out from inside the stone, complete the larger shape of space and time, so as to complete the purpose of sculpture space and time.



董　书　兵
Dong Shubing

1968年生于新疆。1993年毕业于中央工艺美术学院装饰艺术系雕塑专业，获学士学位；2007年毕业于中央美术学院雕塑系，获硕士学位。
现为清华大学美术学院雕塑系主任、教授、博士生导师，中国雕塑学会常务理事，中国工艺美术学会雕塑专业委员会常务理事，清华大学吴冠中研究中心研究员，中央美术学院“曾竹韶艺术奖学金”评委，中国人民银行普通纪念币评审委员会委员，中国金币总公司专家委员会委员，德国马尔卡斯滕美术家协会会员。
董书兵的作品通过对生命的表现与关怀，从一个原点延伸到广泛的社会学、历史学、文化学意义，实现了从个体的、微观的、私密的，到普世的、宏观的、开放的人与自然关系、人与社会关系的拓展，使之具备了鲜明的批判现实主义色彩。

Born in Xinjiang in 1968. In 1993 graduated fromCentral Academy of Arts and craftsDepartment of decorative arts sculpture, a bachelor's degree; 2007 graduated from the Central Academy of Fine Arts sculpture department, a master's degree.
He is currently a professor and a doctoral supervisor at the Sculpture Department of Tsinghua University. He is an executive member of China Sculpture Society, an Honorary Member of the German Association of Marche Stein Artists, an executive member of Sculpture Professional Committee of China Arts and Crafts Institute, a researcher at Wu Guanzhong Research Center of Tsinghua University, The Central Academy of Fine Arts, "Zeng Zhu Shao Arts Scholarship" judges, the People's Bank of China ordinary commemorative coins review Committee, China Gold Coin Committee of Experts, the Chinese non-heritage Art Design and Research Academic Committee.
Through the expression and care of life, Dong Shu-bing's works extend from one origin to a wide range of sociological, historical and cultural significance, realizing individual, micro, private, universal, macroscopical and open The relationship between man and nature and the expansion of the relationship between man and society have given him a distinctive critical realism.





行走的云

装置 / Installation
440×442×370cm
方钢 / Square Steel
2017

作品以云为主题，将无形的云朵实体化，采用阵列的造型语言，大气现代、虚实相生、通透空灵。造型向三个方向散射，静中有动，展现出一朵飘忽变化、时刻行走的云。

The works are based on the theme of cloud, intangible clouds are solidified, using the modeling language of the array, the atmosphere is modern, life and reality, empty and ethereal. The shape is scattered in three directions, and it moves in the stillness, showing a cloud that drifts and changes at a moment.



方　力　钧
Fang Lijun

1963年出生于河北邯郸，1989年毕业于中央美术学院版画系。毕业后，进入圆明园艺术村，开始其职业艺术家生涯。现生活、创作于北京。
方力钧至今已在东西方的重要美术馆举办过将近40次个展，参加过威尼斯双年展、圣保利双年展等重要的活动；作品被纽约现代美术馆、蓬比杜国家艺术中心、澳大利亚国立美术馆、三藩市现代美术馆、路德维希•科布伦茨美术馆、CP基金会、福冈亚洲美术馆、上海美术馆、广东美术馆、民生现代美术馆、何香凝美术馆，以及其他重要收藏机构和个人收藏。因为艺术领域里的杰出影响力，方力钧被国内二十余所大学聘为客座教授。

Born in Handan city of Hebei province in 1963, graduated in Printmaking at the Central Academy of Fine Arts in 1989. After graduated, he started his professional career in yuanmingyuan artists' village, now works and lives in Beijing. To date, Fang Lijun has held almost 40 solo exhibitions in major art museum in both East and the West. His participation includes the Venice Biennale and São Paulo Biennial, and his works are collected by The Museum of Modern Art (USA), Centre de G. Pompidou (France), The National Gallery of Australia (Australia), San Francisco Museum of Modern Art (USA), Ludwig Forum für Internationale Kunst (Germany), CP Foundation (Indonesia), Fukuoka Asian Art Museum (Japan), Shanghai Art Museum (China), Guangdong Art Museum (China), He Xiangning Art Museum (China), as well as other major art collection agencies and private collectors. For his outstanding influence in the realm of art, Fang lijun has been invited as a visiting professor in more than 20 universities.



2017

装置 / Installation
157×100×113cm
陶瓷 / Porcelain
2017

作品以景德镇常用的六板梭式窑窑车为底托，上面覆盖一块150×96×1.5cm的铁板，在铁板上用六百余块高温窑砖砌出长方体的造型，砖与砖之间用特制的陶瓷材料（成分包括透明釉、高白瓷泥、玻璃粉等）粘接。入窑烧制时间20小时，温度1330℃。
通过陶瓷作品，我更加坚定了我的基本观点。艺术创作是面对人性的。它不是面对某一个固定的标准，也不是仅仅面对眼睛。各种物理属性尤其是客观不可控的，都属于人性想要面对或者说希望了解的一部分。由于传统过于强大，或者说我们的想法太单一，时间一久，我们都已经麻木了。一旦我们从中惊醒，我们会突然之间发现作品和人之间、观众之间的关系，变成了活生生的生命间的交流，而不是书面上的、简单一个论断这样的关系。带着这样的思维，基于自己的设想，以陶瓷为媒，我展开了一个与鲜活的生命更直接的、更广泛的交流。

The work is based on the six-plate shuttle kiln car commonly used in Jingdezhen. It is covered with a 150*96*1.5cm iron plate. On the iron plate, it is made of more than six hundred high-temperature kiln bricks. The cuboid shape, brick and brick Between the use of special ceramic materials (components including transparent glaze, high white porcelain clay, glass powder, etc.) bonding. Into the kiln firing time of 20 hours, the temperature 1330 °C.

Through ceramic works, I have strengthened my basic viewpoint. Art creation is in the face of human nature. It is not facing a certain fixed standard, nor is it just facing the eyes. Various physical attributes, especially objective and uncontrollable, belong to the part of human nature that they want to face or want to understand. Because the tradition is too strong, or our ideas are too single, we have been numb for a long time. Once we wake up from it, we suddenly find that the relationship between the work and the people and the audience becomes a living exchange between lives, rather than a simple, one-on-one relationship. With this kind of thinking, based on my own ideas and using ceramics as a medium, I started a more direct and extensive exchange with live life.



傅　中　望
Fu Zhongwang

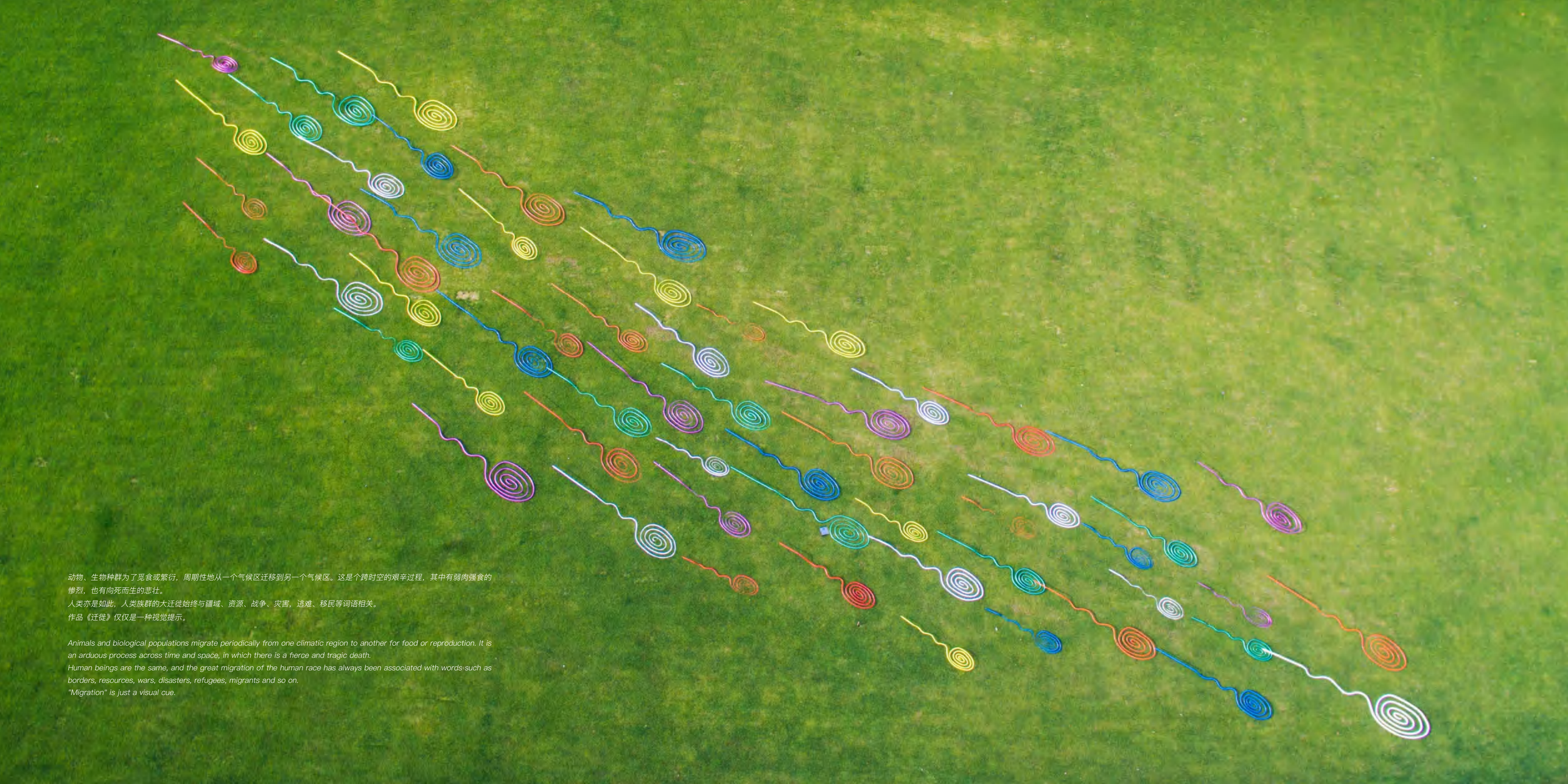
1956年出生于湖北武汉。1982年毕业于中央工艺美术学院特种工艺系装饰雕塑专业。国家一级美术师。现为湖北美术馆艺术总监、中国雕塑学会副会长、中国美术家协会雕塑艺术委员会副主任、中国工艺美术学会雕塑专业委员会副主任。长期从事雕塑与公共艺术的创作，多次参加国内外重要的当代艺术展，作品被多个美术馆和艺术机构收藏，并被列入各种版本的当代艺术史出版物。

Born in Wuhan in 1956.
He is now the art director of Hubei Museum of Art, vice president of China Sculpture Society. She has long been engaged in the creation of sculpture and public art. She has participated in important contemporary art exhibitions both at home and abroad, and her works have been collected by many art galleries and art institutions.



迁徙

装置 / Installation
组合可变 / Combination Variable
金属 / Steel
2017



动物、生物种群为了觅食或繁衍，周期性地从一个气候区迁移到另一个气候区。这是个跨时空的艰辛过程，其中有弱肉强食的惨烈，也有向死而生的悲壮。
人类亦是如此，人类族群的大迁徙始终与疆域、资源、战争、灾害，逃难、移民等词语相关。
作品《迁徙》仅仅是一种视觉提示。

Animals and biological populations migrate periodically from one climatic region to another for food or reproduction. It is an arduous process across time and space, in which there is a fierce and tragic death.
Human beings are the same, and the great migration of the human race has always been associated with words such as borders, resources, wars, disasters, refugees, migrants and so on.
"Migration" is just a visual cue.



霍　波　洋
Huo Boyang

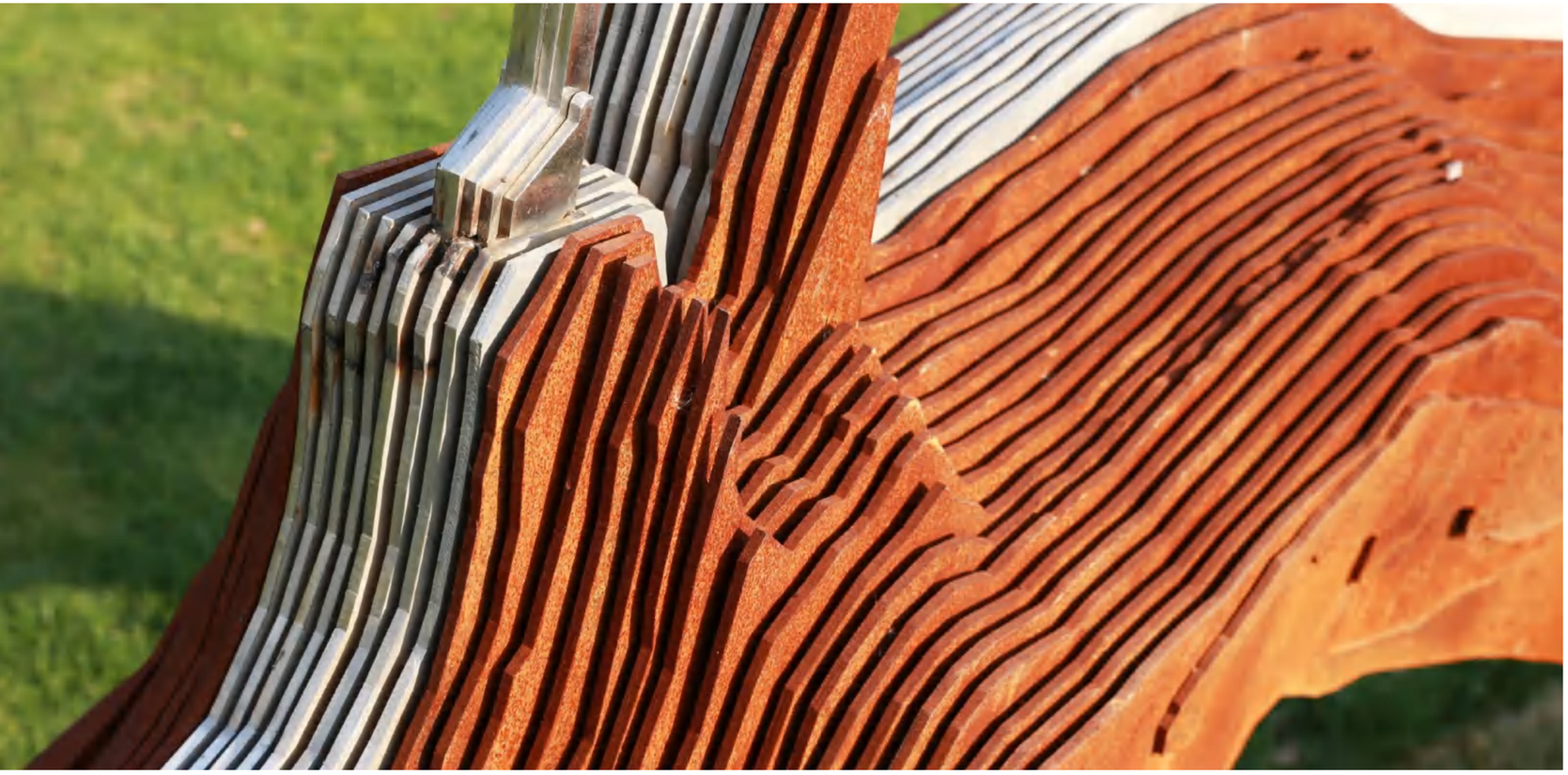
1956年出生于沈阳。1982年于鲁迅美术学院雕塑系获文学学士学位；1988年于鲁迅美术学院雕塑系获文学硕士学位，留校任教；1997年任教于韩国圆光大学校美术学院雕塑系。现任鲁迅美术学院当代艺术系教授、中国雕塑学会副会长、全国城市雕塑艺术委员会副主任、中国工艺美术协会雕塑专业委员会副主任、中国雕塑院特聘雕塑家、中国国家画院研究员。
长期从事雕塑与公共艺术的创作，多次参加国内外重要的当代艺术展，作品被多个美术馆和艺术机构、私人收藏。
霍波洋作为中国当代雕塑的领军人物之一，其作品不但具有显明的时代特点，同时作品中流淌着中国传统文化的精神文脉。尤其是近几年创作的作品中，简约而清雅的创作风格，使作品反映出独特的东方审美品格。

Born in Shenyang in 1956. 1982 Lu Xun Academy of Fine Arts Department of Sculpture with a bachelor's degree in literature; 1988 Lu Xun Academy of Fine Arts Department of sculpture by a master's degree in literature, to teach in school; 1997 taught at the Institute of Fine Arts, Korea PolyU University Sculpture, a year. Incumbent Lu Xun Academy of Fine Arts professor of contemporary art, Chinese sculpture Society vice president, deputy director of the National Urban Sculpture Art Committee, China Arts and Crafts Association sculpture professional committee deputy director, sculpture sculptor of China Sculpture Institute, China National Academy of painting researcher.
She has long been engaged in the creation of sculpture and public art. She has participated in important contemporary art exhibitions both at home and abroad for many times. Her works have been collected by many art galleries and art institutions and private collections.
As one of the leading figures in contemporary Chinese sculpture, Huobo Yang possesses not only the obvious characteristics of the times, but also the spiritual context of Chinese traditional culture in his works. Especially in the works created in recent years, the simple and elegant creation style makes the works reflect the unique oriental aesthetic qualities.



枯荣

装置 / Installation
500×150×150cm
铁、不锈钢 / Iron, Stainless Steel
2016



枯与容是世间的基本规律，往复而生生不息。

Wither and tolerance are the basic laws of the world, and they continue to grow.



Jaume Plensa

1955年出生于西班牙巴塞罗纳，先后在Llotja School of Arts和圣乔治美术学院（Escola Superior de Belles Arts de Sant Jordi）接受艺术教育。
乔玛•帕兰萨在1993年荣获法国文化部颁发的艺术与写作骑士勋章并于1997年获得加泰罗尼亚政府颁发的国家艺术奖。
2005年乔玛•帕兰萨被授予芝加哥艺术学院荣誉博士学位，近年来他的作品也广为芝加哥美术馆、英国当代美术馆和法国国家图书馆等艺术机构所收藏。

Born in Barcelona, Spain, in 1955, he received art education at Llotja School of Arts and Academy of Fine Arts in St Georges (Escola Superior de Belles Arts de Sant Jordi).
Jorma Palan won the Knight Medal of art and writing from the French Ministry of culture in 1993 and won the National Art Award from the government of Catalonia in 1997.
In 2005, Jo Ma Park was awarded an honorary doctorate from the Chicago Academy of Arts. In recent years, his works have been widely collected by art institutes such as the Chicago Museum of art, the British Contemporary Art Museum and the National Library of France.





永无止境

雕塑 / Sculpture
高 200cm / 200cm Tall
金属 / Steel
2015



我们说着各种语言，我们每个个体都是一种鲜活的存在。人类在历史进程中的喜怒哀乐，一言一行，都定格成为雕塑上一个个永恒的符号，组成共同的我们。雕塑唤起我们对生存状态的深思…

"The beginning" is about a girl who is about two meters tall, who is smiling and holding up a chair, holding it up as if to drop it to the ground. The blackboard fell from the wall, and the dozens of small chairs around it were untidy. Now it is beginning to reverse some old ideas and start building a new possibility. The chalk is scattered and the audience can write freely, and the whole work conveys a vague uneasiness.



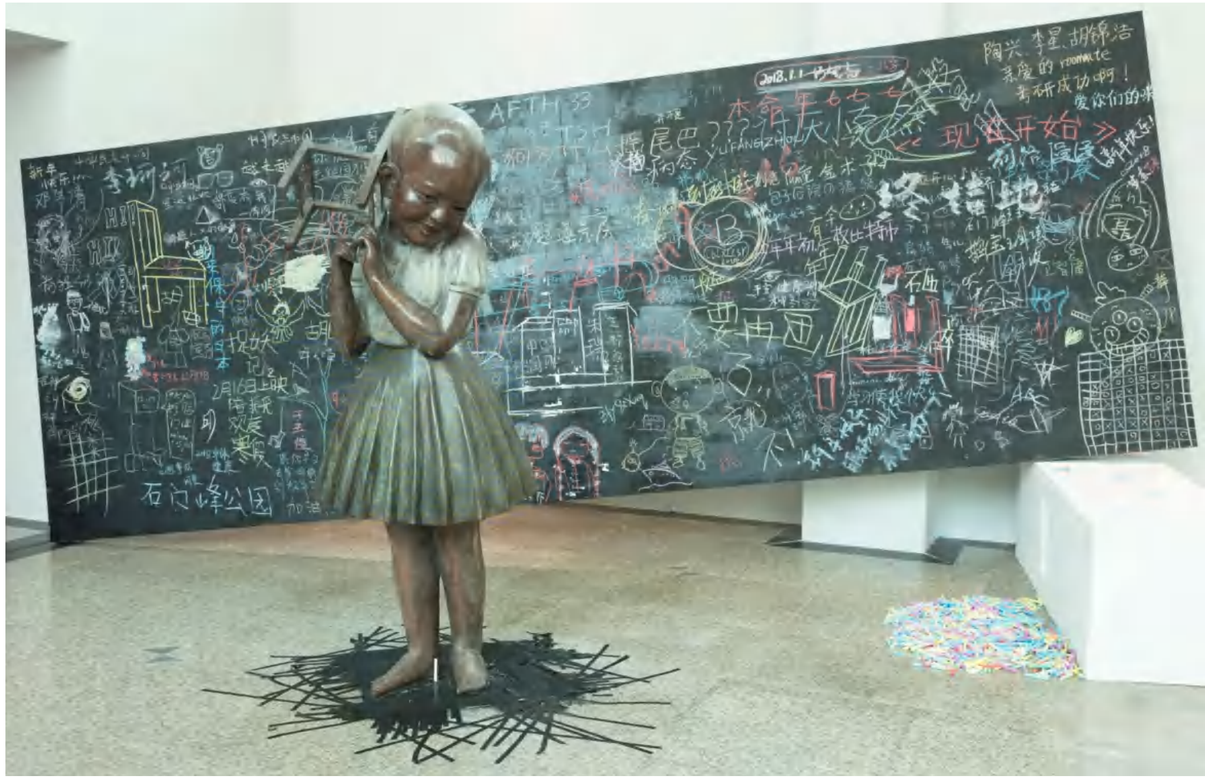
姜　　杰
Jiang Jie

1991年毕业于中央美术学院雕塑系。现为中央美术学院雕塑系教授。
其作品多次参加国内外大展，作品公共收藏包括：日本福冈美术馆、丹麦妇女博物馆、新加坡国家博物馆、广东美术馆、北京东方广场，中国中央芭蕾舞团，深圳华侨城等。其它作品也曾被美国、法国、德国等地的私人所收藏。
作为当代杰出的女性主义雕塑家，姜杰的作品通常蕴含着女性特有的细腻感，流露出女性本能的人文关怀。她常以婴孩或儿童为创作题材，形象轮廓简洁，线条简单流畅，用女性视角审视世界的同时，亦能超越性别，直指生命本真的脆弱与无奈、矛盾与张力。她创造的人物形象稚嫩可爱，眉目之间却又流露出丝丝的神秘忧郁，以女性特有的母性和柔美赋予他们以更多的情绪，展现出她自己对于生命存在的解读，同时也带给观者繁复丰富的内在想象空间以及对生命的疼惜与感悟。

In 1991 graduated from the Central Academy of Fine Arts sculpture department. Now the Central Academy of Fine Arts professor of sculpture.
His works have participated in many domestic and international exhibitions. His works include: Fukuoka Art Museum in Japan, Danish Women's Museum, National Museum of Singapore, National Art Museum of Guangdong, Beijing Oriental Plaza, China Central Ballet, OCT in Shenzhen and so on. Other works have also been the United States, France, Germany and other places of private collection.
As a contemporary outstanding feminist sculptor, Jiang Jie's works usually contain the unique delicate sense of women, revealing the female instinct's humane care. She often uses her baby or children as her creative theme. The image is simple in outline, simple and smooth in lines, while looking at the world from the perspective of women. She can also transcend the genre and point to the fragility and helplessness, contradiction and tension of the real life. She created immaculately cute characters, but also reveals the mysterious melancholy between the brows, with women's unique motherhood and softness to give them more emotion, to show her own interpretation of the existence of life, but also to bring The rich and imaginative inner space of viewers and pity and perception of life.

现在开始

装置
组合可变
铸铜、现成品、木
2009





《现在开始》塑造的是一个两米左右的女孩儿形象，正笑咪咪地手拿一把椅子，高举着，仿佛要将其砸向地上。黑板从墙壁上掉了下来，围绕着的几十把小椅子已凌乱。现在正在开始，开始推翻一些旧有的观念，开始构建一个新的可能。粉笔散落观众可以随便书写，整组作品传达着一种隐隐的不安。

"The beginning" is about a girl who is about two meters tall, who is smiling and holding up a chair, holding it up as if to drop it to the ground. The blackboard fell from the wall, and the dozens of small chairs around it were untidy. Now it is beginning to reverse some old ideas and start building a new possibility. The chalk is scattered and the audience can write freely, and the whole work conveys a vague uneasiness.





焦　兴　涛
Jiao Xingtao

四川美术学院副院长、四川美术学院雕塑系主任、教授，重庆市美术家协会副主席；曾在台北当代艺术馆、英国巴斯东亚艺术博物馆、香港艺术中心、荷兰Canvas international Art 、北京白盒子艺术馆、北京季节画廊等举办个展；作品在第九届及第十二届全国美展中两次获得铜奖；出版专著《新具象雕塑》、《雕塑的边缘》；策划发起"明天当代雕塑奖"和"羊蹬艺术合作社"等艺术项目。
焦兴涛既不直接用现成品做作品，也不用翻制现成品的手法制作那个物的标本，他总是用传统雕塑的塑造手法去为那些被包装的物品造型。这种制作意识使焦兴涛和正在表现的物之间产生了距离，他的手工制作的触觉感就不单单是一种模拟形体的再造活动，同时也表达了艺术家努力转述灵性之物的强烈欲望和过程。

Sichuan Academy of Fine Arts, Sichuan Academy of Fine Arts, Professor, Department of Sculpture, Sichuan Academy of Fine Arts Vice Chairman; at the Museum of Contemporary Art in Taipei, the British Museum of East Asian Art, Hong Kong Arts Center, the Netherlands Canvas international Art, Beijing White Box The Museum of Fine Arts and the Beijing Seasons Gallery. His works have won two Bronze Medals in the Ninth and Twelfth National Art Exhibitions. He has also published monographs such as "New Statues Sculpture" and "Sculpture's Edge" "And" sheep pedal art cooperatives "and other art projects.
Jiao Xingtao does neither directly use the ready-made work, do not have to turn the ready-made way to make that kind of specimen, he always use the traditional sculpture modeling techniques for those who are packaged items modeling. This sense of production has created a distance between Jiao Xingtao and the object being exhibited. His hand-made sense of touch is not merely an imitation of the reconstruction of the form, but also expresses the artist's strong desire to relay spiritual things and process.

墨方

装置 / Installation
400×400×500cm
综合材料 / Mixed Material
2016

墨竹作为中国绘画里面常见的主题，以其丰富的人文寓意而成为传统文化的经典图示。当符号的"墨竹"成为具体呈现可感可触的实物时，其中熟悉的错愕和面对它的不知所措，似乎在对传统对于今天的意义的重新提问。自然的景观，文化的主题，工业化的材料与乔装，让自然、文化、人在此不知所措地相遇并重新思考。

As a common theme in Chinese painting, ink bamboo has become a classic illustration of traditional culture with its rich humanistic meaning. When the "ink bamboo" of the symbol became a real and tangible physical object, the familiar errors and overwhelmed with it seemed to be a re-question of the traditional meaning of today. Natural landscapes, cultural themes, industrialized materials and disguise allow nature, culture, and people to meet and rethink overwhelmed.





景　育　民
Jing Yumin

全国城市雕塑建设指导委员会艺术委员会副主任、民盟中央美术院副院长、中国美术家协会雕塑艺术委员会委员，中国雕塑专业委员会顾问，中国雕塑学会展览部长，英国皇家雕塑协会会员，中国雕塑院特聘专家。天津美术家协会副主席，天津城市规划学会公共艺术委员会主任、天津美术学院硕士生导师、天津大学博士生导师。历任：天津美院雕塑系主任、天津美术学院公共艺术学院院长。
从景育民的视觉讲述间，阅读者能感知到观念形态的更新，大众文化的兴起，传统文化的回潮与热议，及逆全球化思潮中对于中国问题、中国道路的关注。景育民以自我真诚的思考和激情表达，把对当代社会和艺术人生的感悟和盘托出，这既是景育民人到中年对自我艺术发展道路的阶段性总结，亦开启了以后一条多元与多样的视觉表达路径。

National Urban Sculpture Construction Steering Committee Vice Chairman of the Arts Committee, Vice President of the Central Academy of Fine Arts of the Democratic League, the Chinese Artists Association Sculpture Arts Committee, the Chinese Sculpture Professional Committee consultant, China Sculpture Institute Exhibition Minister, the British Royal Sculpture Association, China Sculpture Institute Distinguished experts. Tianjin Artists Association, vice chairman of the Tianjin Institute of Urban Planning Public Art Committee, Tianjin Academy of Fine Arts master tutor, Tianjin University doctoral tutor. Successive: Tianjin Academy of Fine Arts sculpture department, Tianjin Academy of Fine Arts School of public art Dean.
From Jing Yumin's visual narration, readers can sense the renewal of ideology, the rise of popular culture, the resurgence and hot debate of traditional culture, and the concerns about China's road to China in the anti-globalization trend. King Yuk-min expressed his self-genuine thinking and passion and turned his thoughts on contemporary social and artistic life into consideration. This is a phased summation of King Yuk-min's middle-aged road to the development of his own art and a diversified and diversified The visual expression of the path.



树影

动态雕塑 / Active Sculpture
高 1000cm / 1000cm Tall
不锈钢喷漆 / Paint on Stainless Steel
2017

以风动原理结合“树”的意象造型，构成科技、生态共融的人文景观。由于作品的不断运行、变化、其形态造型与科技、生态、人文的创新发展主题产生意义。同时激活了静态的空间环境，成为人文艺术与自然对话的当代动态公共艺术作品。

The principle of wind movement combined with the imagery of the “tree” constitutes a humanistic landscape of science and technology and ecological communion. The theme of innovation and development of the works as they continue to operate, change, shape and technology, ecology, and humanities are of significance. At the same time, the static space environment was activated, and it became a contemporary dynamic public art work in which humanities, art and nature were in dialogue.





梁　　好
Liang Hao

1960生于北京，1985年毕业于中央美术学院雕塑系，获学士学位。1985－1987工作于中国城市建设部雕塑壁画艺术公司。1989年毕业于美国密西根州(Cranbrook Academy of Arts)克兰布鲁克艺术学院雕塑系，获硕士学位。毕业后生活在密西根，纽约，新泽西洲，创作，展览，教学，养子为时二十年。2007－2017年被中央美术学院聘为客座教授，执教于雕塑系。现为职业艺术家。

Born in Beijing in 1960, graduated from the Sculpture Department of the Central Academy of Fine Arts in 1985 with a bachelor's degree. 1985–87 Work in the Chinese Ministry of Construction Sculpture murals art company. In 1989 graduated from the Cranbrook Academy of Arts Cranbrook Art Institute Sculpture Department, a master's degree. After graduating from life in Michigan, New York, New Jersey, creation, exhibitions, teaching, adoption of the child for two decades. 2007 – 2017 hired by the Central Academy of Fine Arts as a visiting professor, taught in the Department of sculpture. Now a professional artist.



若然

雕塑 / Sculpture
800×300×190cm
石 / Stone
2017

是实、是虚；是石、是山；是风、是声、是波；是水、是云、是雾；是可见、是不见；可触、不可触；是节奏、是韵律；是我、是你；是物、是灵；是心中遥远的诗。

It is true that it is virtual, it is the mountain that is stone, the wind is the sound is the wave, the water is the cloud is the fog, is visible is not seen, can not be touched, is the rhythm is the rhythm, is I am you, is the thing is the spirit, is The distant poem in my heart.

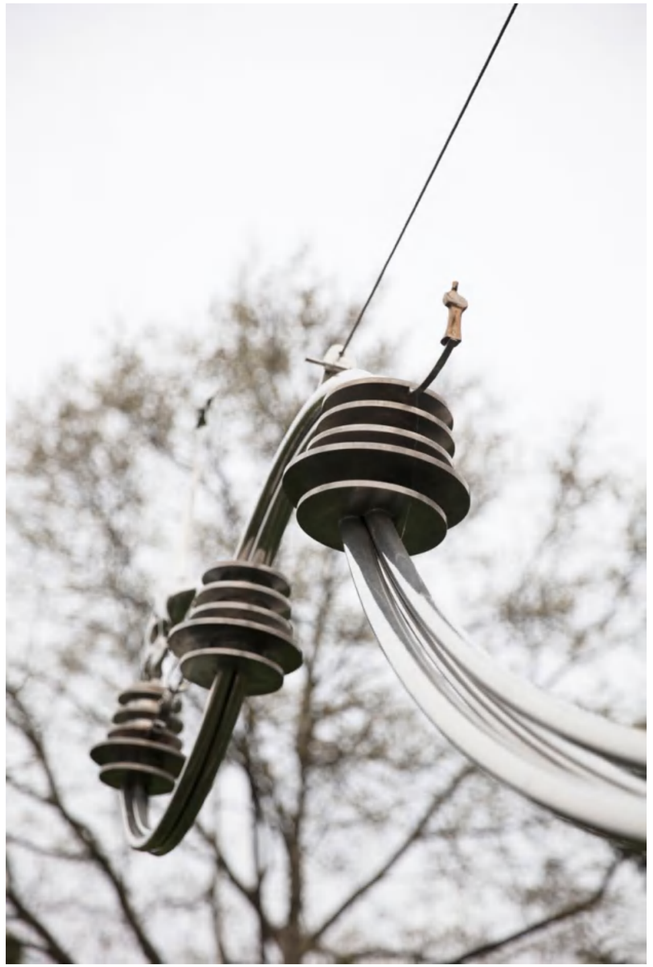




林　　岗
Lin Gang

杭州市雕塑院院长、中国美术家协会会员、中国雕塑学会副秘书长、浙江省美术家协会理事、浙江省雕塑家协会副会长兼秘书长、杭州市美术家协会副主席。
长期从事雕塑与公共艺术的创作，举办有“铸形叩音”、“大音希声”等雕塑个展，多次参加中国姿态：第四届中国雕塑大展、呼吸——中国当代雕塑家邀请展、首届“金乌之梦”国际户外雕塑邀请展等国内外重要的当代艺术展，作品被厦门金砖国家峰会、上海世博会、奥林匹克公园、中国大剧院以及多个美术馆和艺术机构收藏。
观看林岗的作品，如同视觉印象转化为音响，沉重、粗糙的石块或其他材料与坚硬、精美的金属铸塑一体，幻化出来的不是雄壮的交响乐，而是小提琴的凄婉或自然潺潺的流水声，给人以某种宁静中的骚动。

President of Hangzhou Sculpture Institute, member of Chinese Artists Association, deputy secretary-general of China Sculpture Society, director of Zhejiang Artists Association, vice president and secretary general of Zhejiang Sculpture Association and vice chairman of Hangzhou Artists Association.
She has long been engaged in the creation of sculpture and public art. She holds a number of sculptures such as "Casting Shaped Sounds" and "Big Tone Screams". She has participated in many Chinese stances: the 4th China Sculpture Exhibition, Breathing – Invitation by Chinese Contemporary Sculptors Exhibition, the first "Wuwu Dream" International Outdoor Sculpture Invitational Exhibition and other important contemporary art exhibitions at home and abroad. His works have been collected by Xiamen BRIC Summit, Shanghai World Expo, Olympic Park, China National Grand Theater and many art galleries and art institutions.
Watching Lin Gang's work, as the visual impression is transformed into sound, heavy, rough stones or other materials combined with a hard, exquisite metal casting, is not a majestic symphony, but a sad or natural murmuring violin Sound, giving some kind of quiet turmoil.







咏山石涧

雕塑 / Sculpture
77×50×300cm
不锈钢 / Stainless Steel
2017

山石、水滴、流泉，山谷石涧意象隐逸，自然温婉细腻流淌，在细微空间中凝聚为有形粗粒的金属之身，气质浑圆形式精巧，硬如骨节势如钟鼎。

Rocks, water, water and valley Shi Jian image reclusion, wen wan fine flowing, in the small space into a tangible coarse grained metals, temperament is exquisite, the round form hard such as joints tripod.



Ralfonso Gschwend

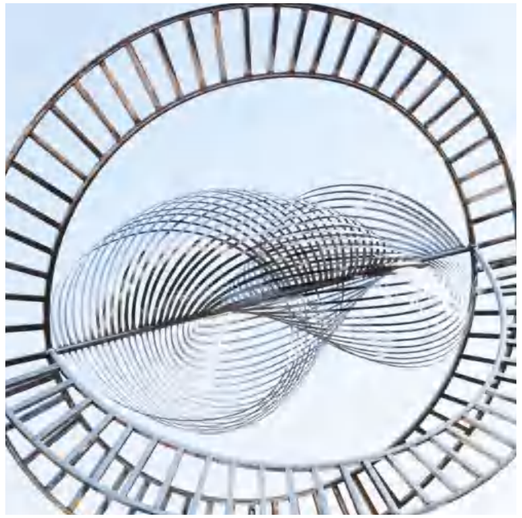
自从1980年开始，雕塑设计师Ralfonso致力于环境互动、光影配合及动态的雕塑设计，1999年起他专门从事设计和制作公共场所里大型动态和光影的雕塑，作品遍布其工作室、美国（西棕榈滩，弗罗里达州）、瑞士（日内瓦）等。
2001年他与德国、美国的动力学艺术家共同创立了Kinetic Art Organization动态艺术组织（KAO），并于成立之初任职主席一职。现在KAO组织成员高达1000余人并分布在世界60多个国家，已成为世界上最大的动态艺术组织。
Ralfonso的动态雕塑的运动原理hi基于水、风、电以及自然环境相互作用，这些自然界中的事物都是ralfonso作品的观众。
他的雕塑设计从2英尺到60英尺不等，目前这些作品已经在瑞士、荷兰、俄罗斯、中国、德国、香港、阿拉伯联合酋长国、法国和美国展出或永久安放。

Since 1980, Ralfonso (Ralf Gschwend), a sculpture designer, has been devoted to the design of environment interaction, kinetic energy and light sculpture (interaction between sculpture and environment, such as wind and water). Since 1999, he has specialized in the design and production of public Large-scale kinetic energy and light sculptures on the site, all traceable from his studio to the United States (West Palm Beach, Florida), Geneva, Switzerland.
His enthusiasm for art in his life was manifested in the art of kinetic energy in public places. Along with this passion, he and Kinetic Art Organization Kinetic Art Organization (KAO) was founded in 2001 by kinetic artists from Germany and the United States. Www.kinetic- art.org and held the post of chairman at the beginning of KAO's establishment. Now that the KAO has more than 1,000 members and is scattered in more than 60 countries around the world, KAO has become the largest kinetic arts organization in the world.
The most important reason that all the Ralfonso-powered sculptural movements are made is because they interact with water, wind, electricity and the natural environment, and the things in nature are the audiences of ralfonso's work.
Sculpture designs range from 2 feet to 60 feet. Some sculptures have been exhibited or permanently placed in Switzerland, the Netherlands, Russia, China, Germany, Hong Kong, the United Arab Emirates, France and the United States.



Infinity

动态雕塑 / Active Sculpture
220×100×170cm
不锈钢 / Stainless Steel
2017




椭圆主框和副支撑框与垂直线均呈27度角，把蜗螺支撑在中心。中心蜗螺由36个园圈依次9度旋转相嵌而成，在风的吹动下而转动时，中心蜗螺会由8字形与蜗螺形相互转换。

The ellipse main frame and the pay support frame and the vertical line all show a 27 degree Angle, and the snails are supported at the center. The center snail consists of 36 circles, which rotate at 9 degrees in turn, and when the wind blows, the center snail is transformed from the 8 to the snails.



沈　烈　毅
Shen Lieyi

1969年生于杭州，1995年毕业于中国美术学院雕塑系，现为中国雕塑学会理事、浙江省雕塑研究会副会长、中国美术学院雕塑与公共空间艺术学院副院长。
长期从事雕塑与公共艺术的创作。2017于南京艺术学院美术馆举办沈烈毅2017作品展，2016于日本东京举办《以水为徒》沈烈毅个展。参与2017釜山海洋艺术节、2016新加坡艺术周：“ENVISION”纪念性雕塑群展、2012德国—中国文化年“无形之形”中国当代艺术展等国内外重要艺术展。2012年，作为上海市政府赠送瑞士巴塞尔州的友好雕塑，作品《舟》落成于巴塞尔圣约翰公园。作品获浙江省第三届城市雕塑评选金奖、第十二届全国美术作品展（优秀奖）等各重要雕塑展奖项，被多个美术馆和艺术机构收藏。

Born in Hangzhou in 1969, he graduated from the Sculpture Department of China Academy of Art in 1995 and now serves as the director of China Sculpture Institute, vice president of Zhejiang Sculpture Research Association, and vice president of China Academy of Art Sculpture and Public Space Arts.
She has been engaged in the creation of sculptures and public art for many years. She has participated in the first special prize of "International Sculpture Exhibition of Dunhuang City" in pilgrimage to Dunhuang, "Ecology – Humanities" 2015 China Changbai Mountain International Public Art Creation Camp Excellent Works Award (and collection), Zhejiang Province The Third Urban Sculpture Award, the 12th National Art Exhibition (Excellence Award), the 1st Pingtan International City Sculpture Exhibition in 2014, the 13th Fine Arts Exhibition in Zhejiang Province (Excellence Award), Tracks · TRACES 2014 Xintiandi Contemporary Public Art Exhibition, 2012 National Outstanding Urban Sculpture Project ("Public Facilities Art Project" Model Award), 2013 China · Wuhu Third Liu Kaiqu International Sculpture Exhibition (Excellence Award) and other important contemporary art exhibitions at home and abroad, Works by a number of art galleries and art institutions collection.



舟

雕塑 / Sculpture
440×105×85cm
山西黑花岗岩 / Dark Granite
2016



借以青天，得于夕阳。天蓝添作色，绘入多许情。水波荡漾，随风舞动，清柔婉折，此起彼伏……其实它已定格已凝结。

In order to attain the setting sun, you can use the sky. Adding color to the sky blue, painted into many emotions. Waves of water rippling, dancing with the wind, soft and indecisive, come and go ... ... In fact, it has set freeze has condensed.



松 尾 光 伸
Mitsuo Matsuo

1943年生于日本熊本，1970年毕业于东京艺术大学美术学部。
环境造型家，中央美术学院城市设计学院教授，清华大学美术学院客座教授，日本NPO福利艺术文化研究会理事长，中国雕塑学会顾问。
松尾光伸作品所表现的，不是现实中某个具体的物象，而是构成这些物象的共同元素，构成具体物象世界的最基本的形体，如圆形、半圆形、椭圆形、锥形等等。松尾光伸的抽象雕塑是数学与音乐的结合，是形体与诗歌的结合，它在简单而又丰富的变奏中，在单纯而又奇特的变化中，体现出了无穷的视觉魅力和丰富的空间想象。
他的雕塑如同最大公约数，凝聚了人们共同的视觉经验。他雕塑形体简单，具有一种简约之美，然而，它们在视觉世界的植根却很深远。对观众而言，每一次观看都是一种视觉回忆；每一次观看都是一种移情和情感投射；每一次观看都能带来一种浮想联翩的快乐。

Born in Kumamoto, Japan in 1943, graduated from the Art Department, Tokyo University of the Arts in 1970.
Environmental stylist, Professor of Urban Design College of Central Academy of Fine Arts, guest professor of Academy of Fine Arts of Tsinghua University, chairman of NPO Welfare Arts and Culture Research Society of Japan and consultant of China Sculpture Society.

Matsuo light extension works, not a reality of a specific object, but constitute the common elements of these objects to form the concrete object of the most basic form of the world, such as circle, semicircle, oval, cone, etc. . The abstract sculpture of Matsuo Kikuchi is a combination of mathematics and music, a combination of form and poetry. It shows endless visual appeal and rich space imagination in a simple but rich variation in simple and peculiar changes .

His sculpture, like the greatest common divisor, brings together people's common visual experience. His sculptures are simple and have a simple beauty, yet their roots in the visual world are far-reaching. For the viewer, every viewing is a visual reminder; every viewing is a kind of empathy and emotional projection; every viewing can bring about an imaginative pleasure.





人影

雕塑 / Sculpture
25×25×250×5cm
不锈钢 / Stainless Steel
2016

要与丰富的环境做对比时，比起映出自然的具体作品，更适用概念化的抽象作品。此作品仅以三种造型要素组合起来，想象一百多种人们的举止，创出形体，是通过了新造形系统的环境雕刻。通过作品观赏者的移动，作品与背景之间的关系会逐渐变化。这是一种作品与景观形成一体化而构成空间的SIGHT SPECIFIC ART(景观特化雕刻)。

When contrasted with a rich environment, it is more applicable to conceptual abstract works than to reflecting natural concrete works. This work is composed of only three modeling elements. Imagine more than one hundred people's behaviors to create a shape. It is through the environmental sculpture of the new shape system. With the movement of the viewer of the work, the relationship between the work and the background gradually changes. This is a SIGHT SPECIFIC ART (Landscape Specialized Engraving) that forms a space integrating works with landscapes.



隋　建　国
Sui Jianguo

1956年生于山东省青岛市，1984年毕业于山东艺术学院美术系，获得学士学位，1989年毕业于中央美术学院雕塑系，获得硕士学位，现为中央美术学院雕塑系教授。
隋建国在自己三十多年的艺术实践中对创作观念、作品形式、媒介选择、处理方法、时空经验等多个方面都有所理解和认识。曾多次参加国际艺术群展，其中近期有：
2012年《重新发电——第九届上海双年展》（上海当代艺术馆，中国）；
2012年《见所未见，UNSEEN——第四届广东双年展》（广东美术馆，中国）；
2013年《城堡中的花园——第九届巴滕贝格雕塑双年展》（法兰克福，德国）。
2015年《三人同船》（玛格基金会美术馆，法国尼斯）；
2017年《罗丹百年大展》（大皇宫，法国巴黎）。
个人展包括：
2005年，《隋建国：理性的沉睡》（旧金山亚洲美术馆）；
2012年，《隋建国的掷铁饼者》（大英博物馆）；
2014年，《盲人肖像》（纽约中央公园）；
2015年，《触手可及》（佩斯北京画廊）；
2017，《肉身成道》（佩斯北京画廊）。
2016年发起北京隋建国艺术基金会，同年联合中央美院雕塑系和中国民族摄影艺术出版社，组成《现当代雕塑理论译丛》编委会，并于2016年底在北京中央美院举行翻译新书发布与相关国际研讨会。

Born in Qingdao, Shandong in 1956, he graduated from the Fine Arts Department of Shandong Art Institute in 1984 with a bachelor's degree. In 1989, he graduated from the Sculpture Department of the Central Academy of Fine Arts with a master's degree. Now he is a professor of sculpture at the Central Academy of Fine Arts. He was hailed by critics as "the earliest and farthest Chinese sculptor in conceptualism."

Sui Jianguo has a unique understanding and understanding of creative ideas, works, media choices, methods of handling and experience in space and time in his artistic exploration. His sculptures combine the concept with the form cleverly, the works are mostly sensational impact on a large scale. Sui Jianguo early sculptures with a strong symbolic, most of these symbols and social and historical special memory are closely related. Subsequently, his creation gradually shifted away from individual identities and his creation entered a more macroscopic perspective,

叠峰

雕塑 / Sculpture
117×130×160cm
聚氨酯 / Polyurethane
2017



所见即所是。

What you see is what you see.



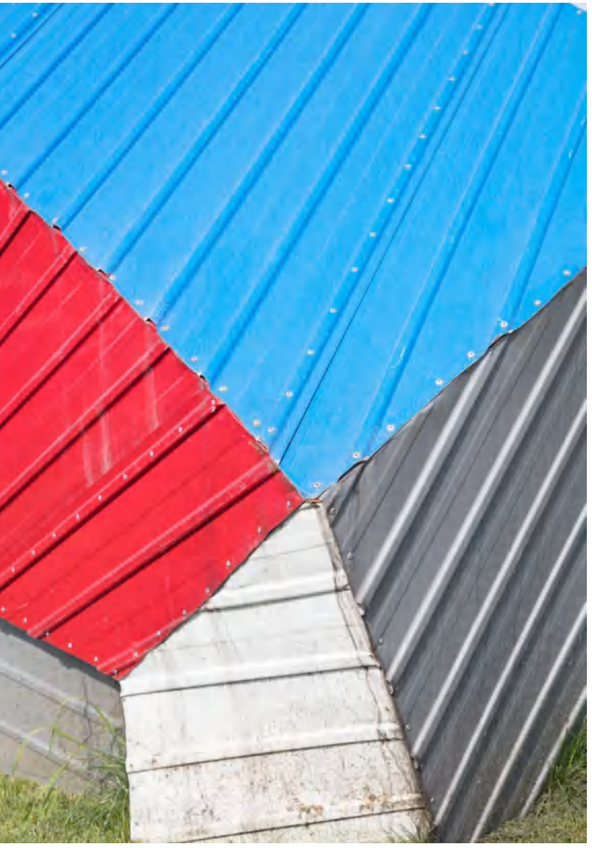


谭　　勋
Tan Xun

1974年生于河北保定。1997年毕业于天津美术学院，2000年毕业于中央美术学院研究生同等学历班，2001年，进修于巴黎美院“安娜.罗歇特”教授材料研究班。现任天津美术学院教授、研究生导师。长期从事雕塑与公共艺术的创作，多次参加国内外重要的当代艺术展，作品被中国美术馆、中国雕塑博物馆、中国美术馆等多个美术馆和艺术机构、私人收藏。
谭勋雕塑的主要特点在于：强调形式，但不落入西方现代主义雕塑的范式之中；强调“物性”，但又要与西方极少主义拉开差距；强调“观念”；但却不以抽象的哲理和反艺术的体制为目的，而是积极建构作品自身的文化身份。同时，艺术家对创作中过程性与偶然性的重视，对“场域”与“剧场化”效果的营建，不仅强化了“观念”表达的有效性，还会为当代雕塑拓展艺术本体的边界开辟新的发展路径。

Born in 1974 in Baoding, Hebei. Graduated from Tianjin Academy of Fine Arts in 1997, graduated from the Central Academy of Fine Arts in 2000 with the same academic qualifications. In 2001, he studied at the Materials Research Class of Anna Rochette, Paris Academy of Fine Arts. Incumbent Tianjin Academy of Fine Arts professor, tutor. She has long been engaged in the creation of sculpture and public art. She has participated in important contemporary art exhibitions both at home and abroad for many times. Her works are privately collected by many art galleries and art institutions such as the China Art Museum, China Sculpture Museum, and China National Art Museum.
The main features of Tan Xun's sculpture lie in emphasizing form, but not in the paradigm of western modernist sculpture. Emphasis is placed on "physical properties" but the gap with Western minimalism is emphasized. "Conception" is emphasized, but not on the basis of Abstract philosophy and anti-art system for the purpose, but to actively construct their own cultural identity. At the same time, the artist's emphasis on the procedural and accidentality in his creation and the construction of the "field" and "theater" effects not only strengthen the validity of "concept" expression, but also open up the boundary for contemporary sculptures to expand their artistic noumenon New development path.





x±27° ——彩虹 1#-3#

装置 / Installation
组合可变 / Combination Variable
彩钢板 / Color Steel Plates
2017

最近北方的"环保风暴"致使我位于天津的工作室面临着搬迁的囧境，算来在这里也有十年光景，2008年我的个展也是以这里的名字命名的，"李明庄计划"的开始也成就了我三十岁以后的创作面貌！"李明庄"位于天津北部，这里到处弥漫的排污河气息，混杂着城乡结合部特有的味道，随处是临时的、混乱的、浑浊的、嘈杂的，就连路边的植物也带有一种病态的气质，厚厚的灰填满了这里任何一个缝隙。
和许多城乡结合部一样，这里的另外一个显著的特征是"彩钢板"铺天盖地的使用，彩钢板特殊的性质使这里永远处于临时性、随时性的状态。刺眼的蓝、蒙着灰的高级红……今年的11月格外寒冷，在最后的这个月里，我用彩钢板塑造了工作室内的几块石头，以示纪念。

The recent "environmental protection storm" in the North caused my studio in Tianjin to face the dilemma of relocation. There are also ten years here. In 2008, my solo exhibition was also named after this name. The beginning of the "Li Mingzhuang Plan" also began. I have created a creative face after my 30s! "Li Mingzhuang" is located in the north of Tianjin. The smell of the polluted rivers everywhere is mixed with the unique taste of the urban-rural junction. It is temporary, chaotic, muddy, and noisy. Even the roadside plants have a pathological state. Temperament, thick ash fills any gap here.
Like many urban-rural fringe areas, another notable feature here is the use of "color plates" that are overwhelming, and the special nature of the color plates makes this a temporary, always-on condition. The dazzling blue, grayish senior red... This year's November is particularly cold. In the last month, I used the color steel plate to shape a few stones in the studio to mark it.





王　　度
Wang Du

旅法艺术家，出生于武汉，1986至1989年，召集南方艺术家沙龙群体，策划南方艺术家沙龙第一回实验展。自1990年旅居法国后，王度采用多种方式执着探寻属于自己的艺术观念和艺术语言，在全球艺术界引起极大轰动。在欧美国甚至韩国，王度已是如雷贯耳的名字。曾经，法国总理、文化部长都是他家的常客，他也曾跨界做过电影节评委等。
王度是位“与时俱进”的艺术家，观看他的作品，相当于在读一本社会、政治史，带给人一种极强的另类视觉上的当代感和心理厚度。他的创作往往来自于社会图像，通过个人的视角将媒体话语进行极端式的裁切和夸张，并将图像从媒体语境还原到现实空间，以硕大的体量和信息的泛滥感让观众重新审视和思考媒体信息的真实性，颠覆性创造了一个新的现实层面。

Born in Wuhan from 1986 to 1989, the French artist of law was summoned a group of southern artists and artists to organize the first experimental exhibition of southern artists Sharon. Since his stay in France in 1990, Wang Du has devoted himself to exploring his own artistic concepts and artistic language in a variety of ways and has caused great sensation in the global art world. In Europe and the United States and even South Korea, Wang degree is the name of thunderstorm. Once, the French Prime Minister and Minister of Culture are regulars in his home. He has also done film festival judges across borders.
Wang Du is an artist who "advancing with the times". Watching his works is equivalent to reading a social and political history and giving him a very strong sense of alternative visual contemporary and psychological thickness. His creations often come from social images, exaggerating the extremes of media discourse through personal perspectives, and restoring images from the media context to the real world, allowing viewers to renew their views with huge amounts of mass and information Examining and thinking about the authenticity of media information creates a new level of realism through disruptiveness.



骰子

装置 / Installation
组合可变 / Combination Variable
大理石 / Granite
2017

尼·达耶说，“……社会生态演变的每个节点都是不计筹码的豪赌。”
高科技研发的速度已将当代社会推至人工进化的轨道，迅速地切换着人的意识基因、知识储存及行为信奉。日见强大的数码和智能语言系统，颠覆和重新指认既有的社会形态、思想体系、人文价值以及衣食住行。
当代社会既是一个社会演变的节点，也像是抛在空中翻滚的骰子，挟裹着过去现在将来：多元，鲜活，动荡，激情，危机，混乱，污染，整形，癌症，抗议，智能，网购，毒品，旅行，医患，战争，护肤，堵车，秒杀，粉丝，自杀，夜店，健身，枪击，颜值，禁烟，峰会，婚青，截图，苹果，器官，反恐，养生，抑郁，核武，外卖，变暖，化妆，绿色，安检，刷屏，直播……简易能指的口语和关键字刷屏每秒钟的世界，旋动的骰子炫目多变，如尼·达耶所言，这是一场豪赌。
互联网和科技制造的新新人类的潜在世界与政治、经济、宗教、意识形态间相博弈的显在世界并行不悖。变异的社会语境和虚拟的现实促使每个个体寻找自我镜像，人们跻身于大数据与差异间的缝隙，滑行于得失之脊，纵情于感官之外，如同那抛起的骰子，变数是一定的，结果是不一定的，因为骰子离落地尚早。

"... Every node in the evolution of social ecology is a high-stakes gamble.
The speed of high-tech r&d has pushed contemporary society into the orbit of artificial evolution, rapidly changing the human consciousness gene, knowledge storage and behavior belief. See powerful digital and intelligent language systems, subverting and redefining existing social patterns, ideological systems, human values, and food and clothing.
Node in the evolution of the contemporary society is a society that is like a roll of the dice in the air, pouring the past now the future: multivariate, fresh, instability, passion, crisis, chaos, pollution, plastic, cancer, protest, intelligence, online shopping, drugs, travel, medical, war, skin care, traffic jam, seconds kill, fans, suicide, night clubs, fitness, shooting, appearance level, smoking, summit, mei qing, screenshots, apple, organs, counter-terrorism, keeping in good health, depression, nuclear weapons, take-away, warming, makeup, green, security, refresh, live... : the world of refresh every second of the world, the spinning dice are blinding and changeable, such as the words of nie darya, it is a big gamble.
The potential world of the new and new human being made by the Internet and technology is compatible with the world of politics, economy, religion and ideology. Variation of social context and virtual reality to each individual to find self image, people among the big data and the difference between the aperture, sliding in the gain and loss of ridge, indulge in sensual, as the throw of the dice, variable is certain, the result is not certain, because the dice from the ground.





魏　光　庆
Wei Guangqing

1963年出生于湖北省黄石市，1985年毕业于中国美术学院（原浙江美术学院)油画系。现为湖北美术学院学术委员会主任，教授，硕士研究生导师。
魏光庆是中国当代艺术的代表性艺术家，他不仅亲历、见证、参与了中国当代艺术的发展过程，更以特立独行的品性和可辨识性的视觉精神诉求，在当代艺术发生、发展的历史情境中，给人们留下了深深的探索印迹。
魏光庆的艺术充满着探索的多样性及艺术表现的事件性，其个人风格和社会记忆之间也存在着多重复杂的关系。他的视觉表达不仅折射出社会政治、经济、文化结构的转型所带来的思想理念和生活方式的变化，他更以自我敏感的生存体验及历史化的个人书写，把个体命运和激变的社会现实一步步植入到视觉叙事中。

Born in Huangshi City, Hubei Province in 1963, graduated from the Oil Painting Department of China Academy of Art (formerly known as Zhejiang Academy of Fine Arts) in 1985. He is currently the director of Academic Committee of Hubei Academy of Fine Arts, director of oil painting department, professor and master tutor.
Wei Guangqing is a representative artist in contemporary Chinese art. He not only witnessed and participated in the development of contemporary Chinese art, but also pursued the maverick character and discernable visual spiritual appeal in the history of the occurrence and development of contemporary art Situation, to people left a deep exploration of imprinting.
Wei Guangqing's art is full of the diversity of exploration and the eventfulness of artistic expression. There is also a complicated relationship between his personal style and social memory. His visual expression reflects not only the ideological concepts and lifestyle changes brought about by the transformation of social politics, economy and cultural structure, but also his self-sensitive experiencing experience and historical personal writing. His personal destiny and radical society Realistic step by step into the visual narrative.



铁幕

装置 / Installation
2080×240×260cm
集装箱、LED、声音、民防门 / Container, LED, Sound, Safe Door
2017



缘于二战后英国首相丘吉尔著名的"铁幕演说"。事实上，铁幕的存在与穿透铁幕的努力，永远是人们认识未知世界的永恒诱惑。装置作品《铁幕》选用民防工程、声光电材料的视觉效果并与观众互动交流的过程，从而引发人们对地缘政治，生存问题、环境、生态等一系列深层次问题的思考。破解和探究铁幕的背后，是人类的好奇心和永不止息的探求真相的冲动。

It was due to the famous "Iron Curtain Address" by British Prime Minister Winston Churchill after World War II. In fact, the existence of the Iron Curtain and the efforts to penetrate the Iron Curtain will always be the eternal temptation for people to understand the unknown world. The installation "Iron Curtain" used the civil defense project, the visual effects of acoustic and electro-optical materials, and interacted with the audience. This triggered people's thinking on a series of deep-seated issues such as geopolitics, survival issues, the environment, and ecology. It is the curiosity of mankind and the impulse to seek the truth that lies behind cracking and exploring the Iron Curtain.





于　　凡
Yu Fan

1966年生于中国青岛。1988年毕业于山东艺术学院美术系，获学士学位；1992年毕业于中央美术学院雕塑系，获硕士学位。中央美术学院教授、雕塑系副系主任，现工作居住于北京。
人及其形式是于凡关注的一个重要主题，他想造就的不是一个现实的人，而是一个关于人的形象，以及这样的一个人具有什么样的形象之灵。
于凡做雕塑的方式，习惯从一个具体的形象出发，最后又做得不像那个形象。这个形象既是内容又是形式，它是一种语言的形象。于凡并非只关注语言的形式实验，他的创作题材涉及历史、革命、宗教、传统和普通人。但这不是为了要再现那些历史和现实的真实，而是要表达一种情景。如牺牲、灵魂的轻盈、神迹。于凡表达的不是历史，而是历史想象；不是宗教，而是神圣性；不是革命，而是牺牲；不是人本身，而是人的灵及其神秘性。

Born in Qingdao, China in 1966. He graduated from the Art Department of Shandong Art Institute in 1988 with a bachelor's degree. In 1992, he graduated from the Sculpture Department of the Central Academy of Fine Arts with a master's degree. Professor of Central Academy of Fine Arts, deputy head of the Department of sculpture, now working in Beijing.
Man and his form are an important topic of concern to all. What he wants to create is not a real person, but an image about the person and what kind of image the person has.
Where to do sculpture, the habit of starting from a specific image, and finally did not like that image. This image is both content and form, it is a language image. Yu Fan does not focus exclusively on formal experiments in languages. His creative themes relate to history, revolution, religion, tradition and ordinary people. But this is not to reproduce those historical and real truths, but to express a scenario. Such as sacrifice, the soul of light, miracles. Yu Fan is not the expression of history, but historical imagination; not religion, but sacred; not a revolution, but sacrifice; not people, but the human spirit and its mystery.





上界

雕塑 / Sculpture
470×100×100cm
不锈钢 / Stainless Steel
2012

《上界》作品的构思来源于王尔德的童话。《快乐王子》中王子的形象不能具体指是哪一个神，都是凭空想象而来。于凡说道，在这个形象头上设计两个角，像是天线宝宝的天线，也像收音机的接收器；小鸟像是诺亚放出去的鸽子，象征着和平。

The concept of the "upper bound" works originated from Wilde's fairy tales. The image of the prince in "Happy Prince" does not specifically refer to which god it is. Yu Fan said that two horns were designed on the head of this image, such as the antenna of the antennae and the receiver of the radio. The bird was like a dove released by Noah and symbolized peace.



岳　敏　君
Yue Minjun

1962年生于黑龙江。1985年就读于河北师范大学美术系。
作为中国当代艺术领域的一位领军人物，岳敏君被视为这一代艺术家中突破性的人物，受到广泛及高度认可。其最著名的形象是他标志性的笑容，这种“自我形象”投射的大笑人的创作，让他成为世界范围内认知度和知名度最高的艺术家，不仅仅因为他的“傻笑”已成为一种样式和符号，更因为这种样式和符号的简洁、直率而且有一种直指人心的力量。而实际上，岳敏君的创作语言是丰富的，在无人的风景等题材中，他表现出了惊人的艺术创作力。
岳敏君还曾和普京、奥巴马、希拉里一起当选过“时代周刊年度风云人物”，《时代周刊》如此评价他：“如果你认为中国与这个世界的现状和未来息息相关，那这位艺术家就是描绘出中国的人。”

1962 Born in Heilongjiang. 1985 enrolled in Hebei Normal University Art Department.
As a leader in contemporary Chinese art, Yue Min-jun is regarded as a breakthrough figure in this generation of artists, widely and highly recognized. His most famous image is his iconic smile. The creation of this "self-image" laughing man makes him the most recognizable and famous artist in the world, not only because of his "giggle" Become a style and symbol, but also because of the conciseness of this style and symbol, frank and there is a direct human power. In fact, Yue Minjun's writing language is rich, in the unmanned scenery and other subjects, he showed astonishing artistic creativity.
Yue Minjun has also been elected to "Time Man of the Year" with Putin, Obama and Hillary Clinton, and "Time Magazine" commented on him: "If you think China is closely linked with the status quo and future of the world, then this artist portrays Chinese."

弯曲的维度

雕塑 / Sculpture
780×450×430cm
不锈钢 / Stainless Steel
2010





在感受社会和环境的持续压力中，我想表达出一种压力之下的个体状态。这种压力来自方方面面，力度是前所未有的，这让我脑中联想到检测压力器上的物品是如何承受来自外部的压力的。就如同观看一个杂技演员的动作，在他紧绷的弯曲躯体下，观者也总会在心中承受巨大的压力，同时非常担心这种弯曲会在某一时刻断裂，这种弯曲直接挑战观者的心理承受度，但同时又带出了巨大的张力。这些感受使我做了《弯曲的维度》这件作品。

In feeling the constant pressure of society and the environment, I want to express an individual state under pressure. This pressure comes from all aspects, and the intensity is unprecedented, which reminds me of how the items on the detector are under pressure from the outside. Is like watching an acrobat, under his tight bends in the body, the viewer is always under huge pressure in the heart, also very concerned about the bending fracture will at some point, the bending a direct challenge to the viewer's psychological comfort, but at the same time bring out great tension. These feelings led me to do the work of the curvature dimension.



展　　望
Zhan Wang

1962年出生于北京，目前生活工作于北京。
展望是中国当代艺术家在世界艺坛的的重要代表人物之一。假山石系列是其观念雕塑的代表作。展望的艺术有着以简单材料形态营造复杂问题的特质，他的艺术实验像是一场在趣味、心性和感官世界中不断寻找平衡的智力游戏，它不断带来惊喜和高潮但却从来不提供清晰的答案，他是少数几位在自己设置的艺术问题中进行独立工作的艺术家之一。
展望在中国美术馆，今日美术馆，798尤伦斯艺术中心，龙美术馆举办过大型个展。曾参加上海，威尼斯，新加坡，夏威夷等国际当代艺术双年展，三年展。其作品是美国纽约大都会博物馆以及伦敦大英博物馆，旧金山Deyoung美术馆、波士顿美术馆、洛杉矶当代艺术博物馆等首次收藏陈列的中国当代雕塑作品。

Zhan Wang (1962, Beijing) is one of the most important representatives of contemporary Chinese artists in the art world. Currently living and working in Beijing. Rockery series is the concept of sculpture masterpiece. Art of Prospects has the qualities of creating complex problems in the form of simple materials. His art experiments are like a constantly growing quest for intelligence in the fun, mind and sensory world, which constantly brings surprises and orgasms but never provides clear He is one of the few artists to work independently on the art issues he has set up. Looking forward, major solo exhibitions have been held in China Art Museum, Today Art Museum, 798 Ullens Center for the Arts, and Long Art Museum. Have participated in Shanghai, Venice, Singapore, Hawaii and other international contemporary art biennials, triennials. His works are the first collection of contemporary Chinese sculptures on display at the Metropolitan Museum of Art in New York and the British Museum in London, the Deyoung Art Museum in San Francisco, the Boston Museum of Fine Arts and the Los Angeles Museum of Contemporary Art.



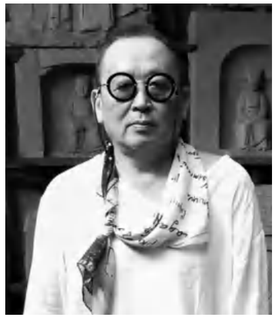


假山石组合 #4

雕塑 / Sculpture
212×160×305cm
不锈钢 / Stainless Steel
2010

展望自1995年开始了不锈钢假山石的创作，意在对中国传统文化进行重新阐释，表现城市工业化进程。《假山石组合4#》创作于2010年。经过了复制中国假山石的摸索实验，展望的假山石系列已经褪去和自然的联系，进而与现代都市的架构形成紧密地联系，反应都市生活方式的复杂和矛盾。不锈钢材质的太湖石，经过艺术家悉心的手工打磨在造型上与天然的太湖石无异，只是材质更加硬朗并且具有光泽，此时雕塑散发出来的气息已完全现代化，伫立于工业文明的大都市中，它不再坚守装点园林的职责，而是扮演与大众互动的环境参与者。

Since 1995, the creation of stainless steel rockery has been intended to reinterpret China's traditional culture and represent the process of urban industrialization. Rockery Stone 4# was created in 2010. After the experiment of duplicating Chinese rockery stones, the series of rockery stones that have been looked forward to has faded and linked with nature, and has formed a close connection with the structure of modern cities, reflecting the complexity and contradictions of the urban lifestyle. Stainless steel Taihu stone, through the artist's careful hand-polished in the shape of the same as the natural Taihu stone, but the material is more tough and shiny, at this time the breath of the sculpture has been completely modernized, standing in the industrial civilization of the metropolis It no longer insists on the responsibility of decorating gardens, but instead acts as an environmental participant that interacts with the public.the bending fracture will at some point, the bending a direct challenge to the viewer's psychological comfort, but at the same time bring out great tension. These feelings led me to do the work of the curvature dimension.



朱　　成
Zhu Cheng

朱成石刻（私立）艺术博物馆馆长，中国图像建筑博物馆（筹）馆长，四川成都博物馆协会副会长，中国.安仁博物馆小镇专家组成员，中国国家画院雕塑院研究员、全国城市雕塑建设指导委员会委员、中国雕塑学会常务理事、西南交通大学建筑与设计学院兼职教授。长期从事雕塑与公共艺术的创作，多次参加国内外重要的当代艺术展，作品被中国美术馆、国际奥委会博物馆、国奥委会博物馆多个美术馆和艺术机构收藏。
朱成的雕塑思想是通过中国传统空间演化出的概念“场”进入公共领域，因为走上了一条与众不同的艺术道路，他在近年的创作屡次在国内外引起强烈反响，同时，其传统雕塑通过现代艺术的形式观念使视觉具有现代式的冲击力，给城市景观注入了新的空气。

Zhucheng Stone Carved (Private) Art Museum curator, China Museum of Image Architecture (preparatory) Curator, Chengdu, Sichuan Museum Association vice president, China Anren museum town expert group members, China National Academy of Fine Arts Sculpture Research Fellow, National Urban Sculpture Construction Steering Committee, executive director of China Sculpture Society, Southwest Jiaotong University School of Architecture and Design adjunct professor. She has long been engaged in the creation of sculpture and public art. She has participated in important contemporary art exhibitions both at home and abroad for many times. Her works have been collected by many art galleries and art institutions in the National Art Museum of China, the International Olympic Committee Museum and the National Olympic Committee Museum.
Zhu Cheng's sculpture idea entered the public sphere through the concept "field" that evolved through the traditional Chinese space. Since embarking on a distinctive road to art, his creation in recent years has aroused strong repercussions both at home and abroad. At the same time, his tradition The concept of modern art through the sculpture of modern concept of visual impact with a modern style, to the city landscape has injected new air.

方向

装置 / Installation
250×40×300cm
土漆麻布胎、麻绳、钢索、支架螺纹钢 / Painted Tire, Rope, Cable, Steel
2017





网丝与网绳于手掌手印之间的结绕与缠捆之间的方位向度的能指所指之印迹印证归一最终能否明白与明示?

Whether the signifier of the azimuth between the wire and the cord in the handprint between the palm and the handprint indicates the imprinting of the fingerprint can be clearly understood and expressed?



朱　　铭
Zhu Ming

1938生于台湾苗栗。1953–1957年从李金川学习木刻，1968–1976年拜师杨英风（1926–1997）学习现代雕塑，以纯朴的天性、卓越的才华，将过去赖以维生的木雕工艺，逐次提升为富有生命意味的艺术创作。其作品广泛而深切地感动了国人，已渐受西方社会瞩目。曾获选十大杰出青年，获颁国家文艺奖章。著名的作品有"乡土"系列、"太极"雕刻、"人间"雕刻等。1997年12月在巴黎梵登广场盛大展出其著名的太极系列，1999年台北金山成立了朱铭美术馆，收藏他大量作品。
朱铭现持续工作于台湾，并在2007年成为第二个荣获福冈亚洲文华奖的台湾艺术家。
主要公共收藏：朱铭美术馆、台北市立美术馆、国立台湾美术馆、高雄市立美术馆。
主要个展：
1976年，台湾历史博物馆，台湾；
1977年，东京中央美术馆，东京；
1980年，香港艺术中心，香港；
1981年，"人间系列——彩绘木雕"，马克斯•哈钦森画廊，纽约；
1991年，"太极雕塑"，南岸中心，伦敦。

Born in Taiwan in 1938, he is a sculptor of contemporary international art circles. He has created three major themes in his creation: "local series", "tai chi series" and "human series".





太极起势

雕塑 / Sculpture
高 180cm / 180cm Tall
铸铜 / Copper
1990

气韵生动的作品，每一块肌理的流动，都依循着作品内在活力与动感的需要，而呈现出整体造型上最合理、自然的律动。

With vivid and vivid works, the flow of each texture is based on the inner vitality and dynamic needs of the work, and presents the most reasonable and natural rhythm in the overall shape.

Sculptures / Guest artists

征集雕塑作品

27度角　东湖国际生态雕塑双年展

27 – DEGREE ANGLE EAST LAKE INTERNATIONAL ECOLOGICAL SCULPTURE BIENNALE



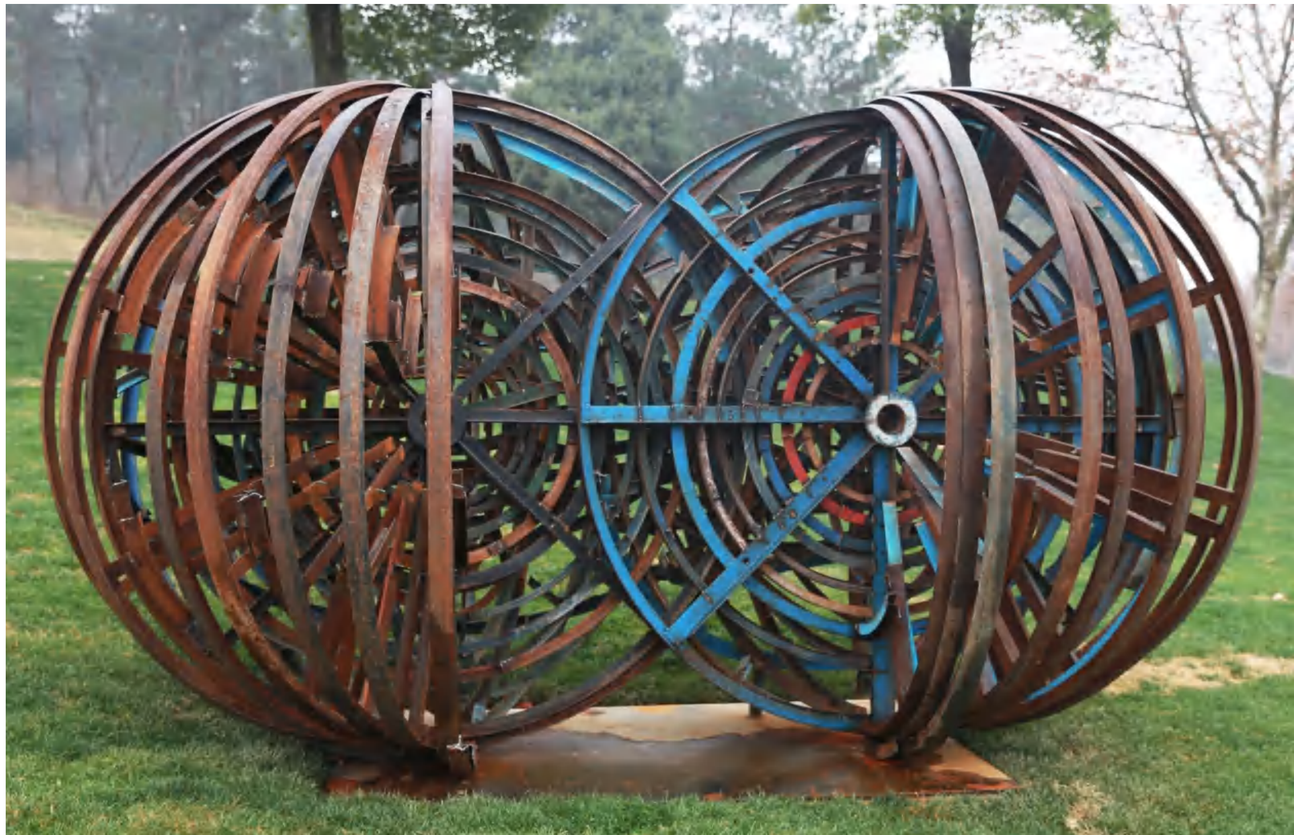
Alan Chin

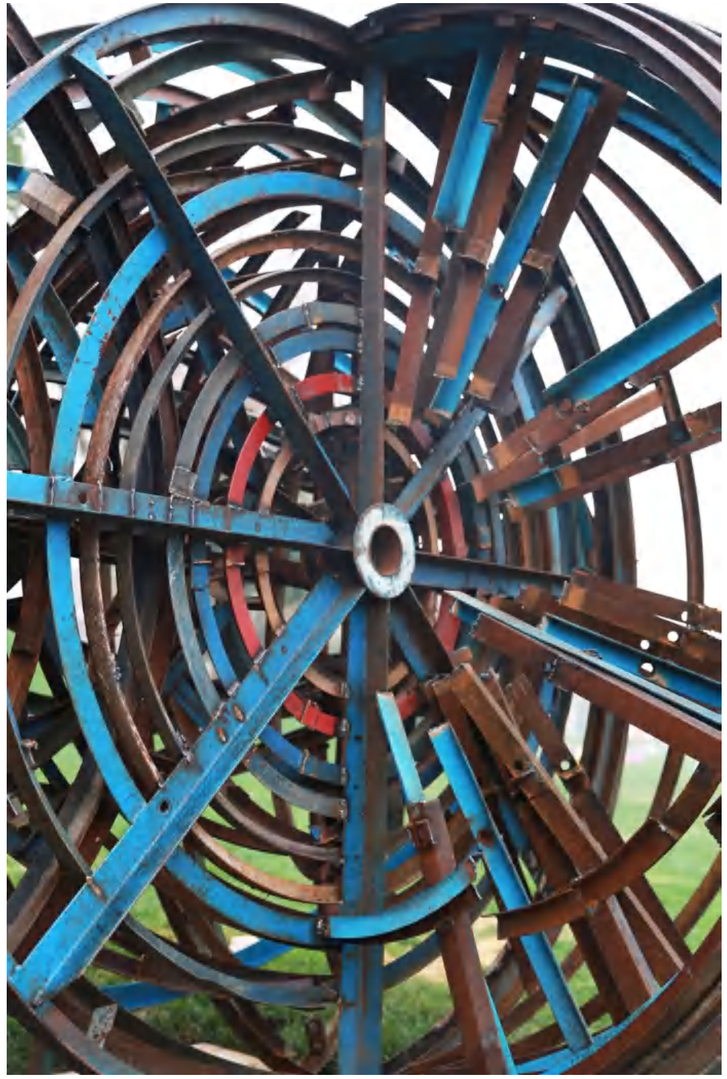
1987年10月15日在加利福尼亚州的伯克利出生。他是一名具有台山血统的当代美国艺术家。他在加利福尼亚唐尼市生活并开办一个工作室，通过各种传统和实验性的媒介工作，例如绘画、摄影、雕塑、电影和表演。
他于2005毕业于加利福尼亚州的拉菲特市的阿卡兰斯高中，获得过布拉德•金恩领导奖、年度公民奖和美国国会对他艺术作品的认可。他在加利福尼亚奥克兰市获得加利福尼亚艺术学院陶瓷与绘画学士学位（2011）。

born in Berkeley, California October 15, 1987, he is a contemporary American artist of Taishan descent. He lives and maintains a studio in Downey, California, working in variety of traditional and experimental mediums including, painting, photography,sculpture, film, and performance.
He graduated from Acalanes High School in Lafayette, California in 2005, receiving the Brad Chinn Leadership Award, Citizen of the Year, and United States Congressional recognition for Art. He received his BFA in Ceramics and Painting (2011) at the California College of the Arts in Oakland, California.

联结

装置 / Installation
长 400cm
废金属、焊接电缆圈 / Metal, Cable Ring
2017









我的作品意图在于，通过当代生活中的视觉语言去探索无限延展的超量信息。在我的创作实践当中，我整合了绘画、建筑、装置和表演艺术中的元素。我探索我们赋予给客观物品的价值，并追问，在生活的语境当中，这些客体如何创造出新的意义。我对生活中的所有客体都抱有极大的兴趣，从废弃物，到大自然，到人性，再到它们如何交织缠结到一起。
我视雕塑为言行的应证。我喜欢做艺术实验的过程，而实验的结果之一就是，我的作品仿佛在悖论的过渡地带里徘徊，为生死所抓攫。当陷入某个瞬间之中，我的作品就成为了一个自我延续的系统，同时它会貌似拥有了目标，腐朽，乃至重生。
类比精准的科学测量仪器，我的雕塑意欲在这纷繁嘈杂的世界当中，通过个体脆弱的私人秩序去量化和重构宇宙。我同样感兴趣的是，我们共同生活时我们所彼此分享和传承的东西如何交织。
我在武汉的工作室创作这件作品时，雕塑材料都来源于本地废弃金属回收厂。这些金属线圈之前被用作工业电缆的轴承，而今他们承载了中国这座不断发展并日新月异的城市——武汉。
材料的性质会被气候所改变，天气会给这些作品刷上锈蚀。
我的作品展示了两个相互交错形态各异的球体，它们汇聚到一起创造处无休止的希望之环，永远都在追寻和他人的联结关系。

My work attempts to navigate the continuous abundance of information through visual language in contemporary life. I integrate elements of painting, architecture, installation, and performance within my practice. I investigate the value we place on objects and explore how objects create meaning with in the vocabulary of life. I am interested in everyday materials, ranging from found objects, nature, humanity, and how they are intertwined. I see sculpture as evidence of behavior. I am interested in the process of experimentation. As a result, my work seems to hover in a transitional state of paradox, as if caught between life and death. Locked in a moment my sculpture becomes a self-perpetuating system, seemingly capable of a goal, decay, and rebirth. Like scientific instruments of measurement, my sculpture attempts to quantify and organize the universe through a fragile, personal system of order with in the seemingly chaotic world. I am interested in the intersection of what we share, and pass on when we live together. My sculpture is made of material found at a local scrap yard while working in my studio in, Wuhan. The former purpose of the metal rings were used as wheels that once held spools of industrial electric cable that now lines and gives power to the ever growing ever, changing city of Wuhan, China. The nature of the material will change through, climate creating a patina painted by the weather. My sculpture presents two interlocking spheres of difference that are coming together creating a never-ending loop of hope in finding connection to each other.



Arnd Christian Müller

1969年出生于德国，艺术家，设计教师，室内设计师，工程师（室内装饰设计师，工学硕士（应用科技大学））。
个展
2017，除此之外还剩什么、锤骨——铁锤竖琴“暂停”装置
2016，“锤骨”、“锤骨——绝对·相对”
2015，“锤骨”
群展
2017，首届中国合川·钓鱼城国际新媒体艺术节、边界通道——边境、“上城设计之旅”2017、熊猫与世界——中国大熊猫保护·文化·艺术成就展、感观再造——东方再造物：解构后的重构、新轴线——2016-2017泛海国际雕塑艺术季
2016，全球中国当代艺术展、再启蒙、动想——互动装置艺术展
2015，反转视角
2014，艺术无界——星耀未来、“设计音乐之旅”系列展览活动、转转会“手作之美”展览活动
1994，“圣托里尼蓝，强制连接”

In 1969 he was born in Germany, artist, interior designer, graduated engineer (interior designer, Master of Science (Applied Science)), furniture, skilled craftsmen, designers Face teacher
Solo exhibitions
2017, what else is left behind, hammer bone – hammer harp "pause" device (Design Shanghai @ Xintiandi Design Festival); 2016, "Malleus", "Malleus – Absolutely Relative"; 2015, "Malleus"
Group exhibition
2017, 国China Hechuan · Fishing City International New Media Arts Festival, Border Passage – Frontier, "Acropolis Design Tour", Pandas and the World – China Pandas Conservation, Culture and Art Achievement Exhibition, Sense of Sensation and Rehabilitation – The East Re-creation: Reconstruction after Deconstruction, New Axis, 2016-2017 ASIA International Sculpture Art Season; 2016, Global Chinese Contemporary Art Exhibition, Enlightenment, Motion Picture – Interactive Installation Art Exhibition; 2015, reverse perspective · Tianjin; 2014, Art Boundary – The Future of Xingyao, "Designing a Journey of Music" Series of Exhibitions, Turn to the "Performing Arts" Exhibition; 1994, "Santo Torenia Blue, Forced Connectio



Camouflage

装置 / Installation
298×140×25cm
不锈钢 / Stainless Steel
2017



Corlorful

装置 / Installation
240×120×2.4cm
荧光亚克力 / Fluorescent acrylic
2017

此作品在本届双年展荣获三等奖

不锈钢"Camouflage"泡泡是利用各种反射或镜面材料。抛光的外形使其能够融入周围的环境，让人第一眼很难分清什么是真实，什么是反射的图像。
在"泡泡"系列作品中，Arnd Christian Müller通过常见几何图形的叠加似乎创造出了无穷无尽的圆形组合，而在2016年，他的新作"Corlorful"则使这一系列作品更加充实饱满。
作品使用的材料和创作手法与之前作品别无二致，都是在亚克力板上勾勒出数个圆形图案，再沿着某些图形边缘裁掉一部分以呈现独特的形状。将一块块板材按不同顺序叠加或旋转，会创造出无数种新图案以及明暗的变化。之前单色的"泡泡"装置品使用的4块板材都是正方形，所以可以随意旋转，效果自然也是千变万化。
新的作品"Corlorful"采用长方形板材，而且只有三块叠加在一起，分别是荧光蓝色，红色和黄色。此次的板材更大，所以勾勒出的几何图形也更多。无论是水平组合还是垂直组合，都非常富有美感。这件作品和之前作品的理念相同，都是可以按照不同方向旋转板材，以形成全新的形状和阴影变化。
将这些彩色板材堆叠在一起可以产生一些镂空区域，同时在重叠的部分还会显现出新的色彩。光线从这件装置中穿过，在其背后呈现出光与影的绝妙交织，这好似涂鸦般的投射也使环境得以改变升华。

The stainless steel "camouflage" bubble is made of various reflective or mirror materials. The polished appearance enables it to blend in with the surrounding environment, making it difficult to distinguish between what is real and what is reflected.
In "bubble" series of works, through the common geometric superposition seems to create endless circular combination, and in 2016, his new book "colored bubbles", enrich the series of works more full.
Works using material and technique with previous works, are all on the yakeli board outline several real circular design, along a certain edge cutting part of graphics to present unique shape. By stacking or rotating pieces of sheet in different order, there will be countless new patterns and variations in light and shade. The four panels used in the previous monochrome "bubble" device are square, so they can be rotated at will, and the effect is naturally varied.
The new "color bubble" USES rectangular plates, and only three of them are stacked together, which are fluorescent blue, red and yellow. The plate is larger, so the outline is more geometric. Both horizontal and vertical combinations are very aesthetic. This work is the same as the previous works, which can be rotated in different directions to form new shapes and shadows.
Stacking these colored sheets together can create some hollowed-out areas, while new colors will appear in the overlapped parts. The light travels through the device, and behind it is a brilliant interweaving of light and shadow, a doodle-like projection that allows the environment to change and sublimate.





Bharat Singh

中央美术学院博士研究生。1996获学士学位，1999　年获新德里美术学院硕士学位，2001—2004为中央美术学院访问学者，在读期间多次获得中国和印度国家级奖学金。曾获2017年中国内蒙包头冰雕雪雕比赛三等奖，中国北京第十三届龙庆峡冰雕雪雕比赛二等奖，朝圣敦煌——首届国际城市雕塑大展最杰出奖，中国哈尔滨牡丹江镜泊湖雕塑比赛二等奖，中国·郑州国际雕塑比赛二等奖，2004年青岛国际沙雕展Special Prize，2002年青岛国际沙雕展二等奖，中国·青岛金沙滩"薛家岛杯"国际沙雕艺术大赛二等奖，2000年印度新德里市国家文化发展研究所当代雕塑一等奖等

Central Academy of Fine Arts doctoral students. He received a bachelor's degree in 1996, a master's degree from the New Delhi Academy of Fine Arts in 1999, and a visiting scholar from the Central Academy of Fine Arts from 2001 to 2004. During his studies he was awarded numerous national and Indian scholarships. He won the third prize of the 2017 Baotou Ice Sculpture competition in China, the 13th prize of the 13th Longqingxia ice carving snow sculpture contest in Beijing, and the pilgrimage Dunhuang – the most outstanding award in the first International City Sculpture Exhibition, Harbin Mudanjiang Jingpo Lake The Second Prize of Sculpture Competition, Second Prize of Zhengzhou International Sculpture Competition in China, Special Prize of Qingdao International Sand Sculpture Exhibition in 2004, Second Prize of Qingdao International Sand Sculpture Exhibition in 2002, International Sand Sculpture Art Competition of Xuejiadao Cup in Qingdao, China Second Prize, First Prize for Contemporary Sculpture, National Institute of Cultural Development, New Delhi, India, 2000



兄妹

雕塑 / Sculpture
320×230×190cm
青铜着色 / Paint on Copper
2014





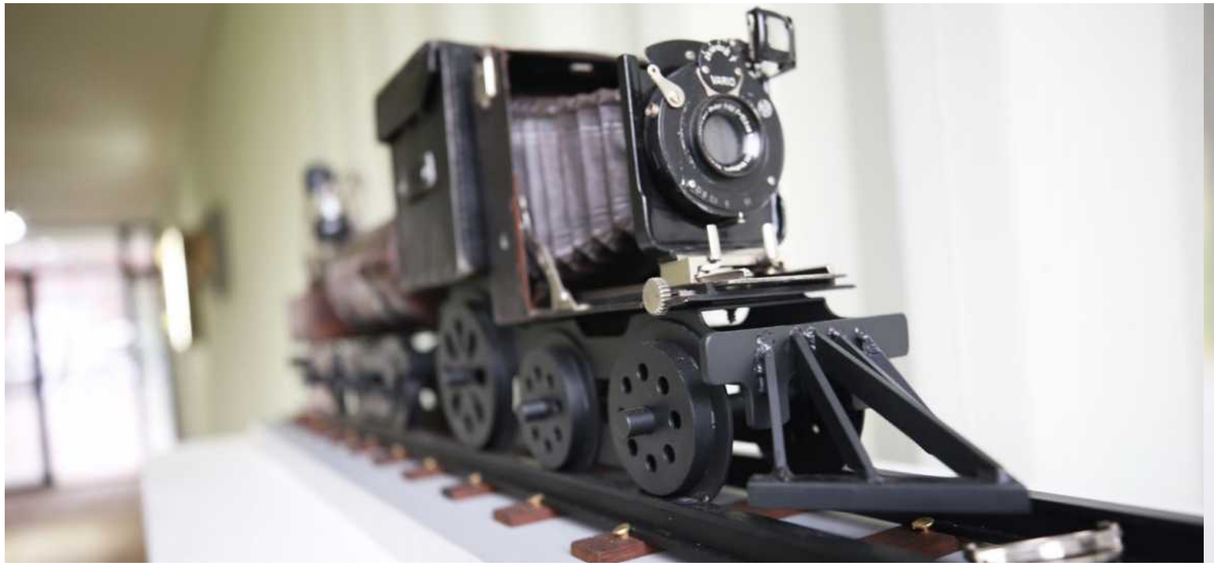
角　一　顔
Bunpei Kado

角一颜于1978年出生于日本福井县。他在东京生活，从武藏野艺术大学毕业后开始他的艺术生涯，并在那里担任助理讲师。2007年，获得第十届TARO奖特别奖。他对日常生活中普通物品的不同寻常的组合很感兴趣，如盆景和塔架或椅子和树芽等。2013年，参加濑户内三年展，在濑户内海的一个小岛上的废弃房屋里进行了一个项目，在这里，他的艺术手法从操纵外部元素来构建作品转变为将空间语境纳入其作品中。

Bunpei Kado was born in 1978 in Fukui prefecture. He is based in Tokyo, pursuing his artistic career since graduating from Musashino Art University, where he also worked as an assistant lecturer. He received the special award of the 10th TARO Award in 2007. He has attracted attention with artworks combining ordinary objects from everyday existence such as bonsai and pylons, or a chair and tree sprouts, into unusual combinations evoking fresh meanings. He participated in the Setouchi Triennale in 2013 with a project in an abandoned house located in one of the small islands in the Seto Inland Sea. Here, his approach shifted from an approach forming the work from externally manipulated elements, to one that incorporated the spatial context within the work.









Train

雕塑 / Sculpture
20×90×40cm×2
综合材料 / Mixed Material
2015

通过对本质截然不同的物体的重新组合，从而赋予其新的意义。

Kado's true artistic value is clearly demonstrated through his production of alternate meanings through hybridising objects of fundamentally different natures.



蔡　晓　玲
Cai Xiaoling

现武汉工程大学艺术设计学院教师、副教授。曾担任湖北省工艺美术总公司设计师，湖北省二轻总公司孝感工贸玩具厂副厂长，湖北省工艺美术总公司玩具科玩具协会理事，湖北省工艺美术总公司装饰公司设计师。参与过伊托邦工业设计实践基地建设、杰美特工业设计工作室建设、大美至尚文化创意有限公司陶瓷与图案产品设计、广州旭凯信息科技有限公司蓝牙耳机产品设计、广州市天地星电讯有限公司移动电源产品设计及彩壳飞扬系列产品设计、福建异度信息科技有限公司无线充电方案等多个设计研究项目。

China Artists Association Sculpture Arts Committee, the National Urban Sculpture Committee Steering Committee of Art Committee, China City Sculpture Association executive director, Chinese Sculpture Society, China Association of workers and sculptors standing director, Chinese sculpture Society of China sculpture magazine Committee of sculpture of China Arts and Crafts Association, president of Sichuan Sculpture Society, vice chairman of Sichuan Artists Association, art consultant of Chengdu Art Academy, master's tutor of Southwest Jiaotong University School of Art and Communication, member of British Royal Engraving Association. Long-term commitment to the practice of public art activities and teaching research. Last year was invited to participate in the new axis – 2017 Wuhan CDB International Seaside Sculpture Festival, "convergence and fusion" 2016 Sixth China • Wuhu Liu Kaiqu Award for International Sculpture Exhibition, China's first sculpture exhibition and other exhibitions and collection winners.



小丑鱼

雕塑 / Sculpture
组合可变 / Combination Variable
陶瓷 / Porcelain
2017

凡有所相，皆为虚妄。
丑与美、善与恶，皆为心性幻相。
何为丑？何为美？何为善？何为恶？
唯有看透本质，才能了解万物。
深海里的鱼，遨游于广阔的天地。
千变万化的外表，巧妙的伪装，逃离这世界的枷锁。
生于自由，死为自由。

世界之广大
每一个"体"都是各自遨游的"点"
引人注目的点并不多见
惊天动地不过是轰轰一时
平凡也能创造伟大的爱
甚至某种永恒
匆匆足音
日月轮生
荆棘坎坷
继续翔游

自然之国度，人不过是其中一点。
人的所有皆产于自然。
蛮荒时代、进步的时代，
顶顶重要的是生存。

裸露在外的是时间、空间
蕴含在内的是万千的含蓄谜面
心灵的门扉虚掩着可塑可见的自由
人生不在苦短
梦未有它万般滋味
合目细品姗姗来迟的滋味
如歌如儿如情如火

美存在于蓬勃的生命力中。
不同色彩、不同肌理的大鱼，生长于各自的领域。
这些不同的性格，不同的生命，蕴含的却是同样旺盛的美。

生命本就是一条要花一辈子才会上钩的鱼。









蔡　雅　玲
Cai Yaling

1984年生于山西晋中，2007年毕业于中央美术学院雕塑系第一工作室，获学士学位；2011年毕业于中央美术学院雕塑系，获硕士学位；2011年至今生活工作于北京。
举办个展《熟悉的陌生》（2017，名泰空间，北京）、《重复的力量》（2011，中央美院雕塑系通道画廊，北京）。作品多次参加天造匠心–欧洲国宝工匠艺术展、青年艺术100展览、维塔青年艺术家计划展、风口——2016武汉创意天地青年雕塑邀请展、2016年青年100展览、朗舍：红门画廊二十五周年特展、太原国际雕塑双年展等国内外重要展览并被收藏。2017年获2017年度莱俪青年艺术奖；2015年获北京民生美术馆“民间的力量”展览铜奖、圈子艺术青年奖入围奖；2011年，获2011年度曾竹韶雕塑艺术奖学金提名奖、毕业创作获中央美术学院优秀毕业作品奖。

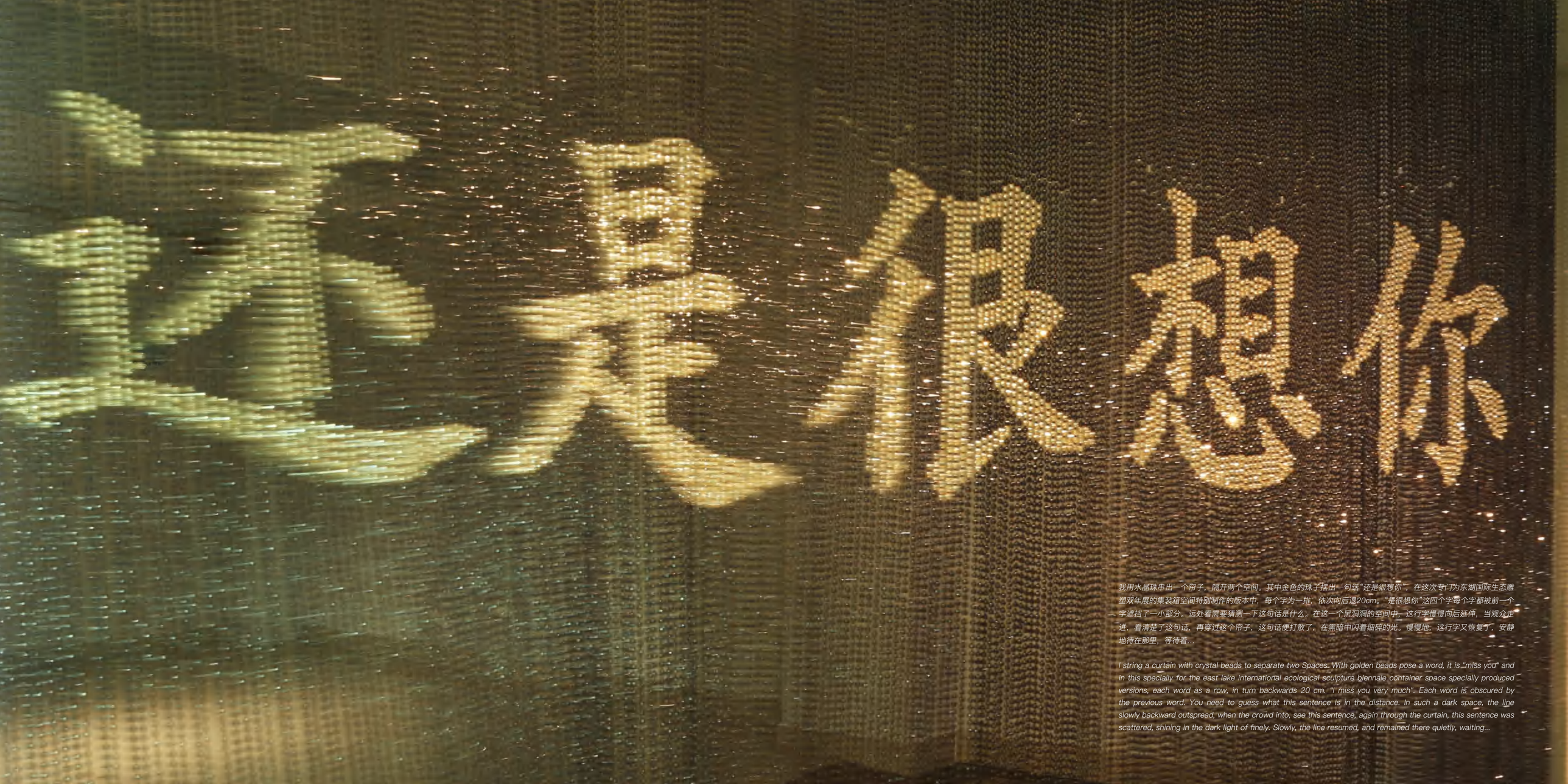
Born in Shanxi Jinzhong in 1984, graduated from the First Studio of the Sculpture Department of the Central Academy of Fine Arts in 2007 with a bachelor's degree. In 2011, he graduated from the sculpture department of the Central Academy of Fine Arts with a master's degree from Sui Jianguo. In 2011, he lived and worked in Beijing .
Hold solo exhibition "Familiar Strange" (2017, Mentai Space, Beijing), "Repeated Power" (2011, Department of Sculpture, China Central Academy of Fine Arts Gallery, Beijing). Works participated in the day to create the heart – Europe National Treasure Artiste Art Exhibition, Youth Art 100 Exhibition, Vita Young Artists Plan Exhibition, the outlet – 2016 Wuhan Creative World Youth Sculpture Invitational Exhibition, 2016 Youth 100 Exhibition, Langshe: Red Gate Gallery 25th Anniversary Special Exhibition, Taiyuan International Sculpture Biennial and other important exhibitions at home and abroad. In 2017, he won the 2017 Lai Li Youth Art Award; in 2015, he won the Bronze Award of "Folk Power" Exhibition of Beijing Minsheng Art Museum and the Finalist Award of the Circle Art Youth Award; in 2011, he was nominated for the 2011 Zeng Zhushao Sculpture Arts Scholarship Award and Graduation Award Central Academy of Fine Arts Award for outstanding graduation.



还是很想你

装置 / Installation
组合可变 / Combination Variable
不锈钢线 / Stainless Steel String
2017

此作品在本届双年展荣获二等奖



我用水晶珠串出一个帘子，隔开两个空间。其中金色的珠子摆出一句话“还是很想你”，在这次专门为东湖国际生态雕塑双年展的集装箱空间特别制作的版本中，每个字为一排，依次向后退20cm。“是很想你”这四个字每个字都被前一个字遮挡了一小部分。远处看需要猜测一下这句话是什么。在这一个黑洞洞的空间中，这行字慢慢向后延伸，当观众走进，看清楚了这句话，再穿过这个帘子，这句话便打散了，在黑暗中闪着细碎的光。慢慢地，这行字又恢复了，安静地待在那里，等待着...

I string a curtain with crystal beads to separate two Spaces. With golden beads pose a word, it is "miss you" and in this specially for the east lake international ecological sculpture biennale container space specially produced versions, each word as a row, in turn backwards 20 cm. "I miss you very much". Each word is obscured by the previous word. You need to guess what this sentence is in the distance. In such a dark space, the line slowly backward outspread, when the crowd into, see this sentence, again through the curtain, this sentence was scattered, shining in the dark light of finely. Slowly, the line resumed, and remained there quietly, waiting...



崔　叶　子
Cui Yezi

1993年生于安徽。2012年进入鲁美雕塑系学习具象人体泥塑（2012–2014）；2014年进入雕塑当代艺术班级学习；2015年选入鲁迅美术学院雕塑系交换韩国弘益大学Hongik　Univ雕塑系学习；2017年，毕业于鲁迅美术学院雕塑系第一工作室，获学士学位。现生活于沈阳。

群展
2014，《隙》“第一届鲁艺杯优秀大学生作品展”，获优秀奖；
2015，《一棵镜子》参加全国第一届风动雕塑展汇报；
2016，《交集》入选韩国弘益大学“hongdae年度优秀作品展”，
《花园》灯光装置入围“恒隆广场第二届青年雕塑家大赛展览”；
2017，《Your　pretty》动态灯光装置，鲁迅美院毕业作品展，“麓山美术馆年度新秀奖”，获得新秀奖，并收藏，2017年度“曾竹韶雕塑艺术奖学金”，获提名奖，“上海青年艺术博览会”入围，参加“天行意动•第二届中国国际动态雕塑展”，入围“27度角——东湖国际生态雕塑双年展”，入围“新星星艺术展”，入围安徽省第六届美术大展雕塑作品展，入围第二届“创汇青春”数字文化创意大赛Life Geek决赛。

He was born in anhui province in 1993. In 2012, she entered the department of sculpture of lu mei. In 2014, he entered the sculpture contemporary art class; In 2015, he was selected as the department of sculpture of Hongik Univ, honghu university of honghu university, in the exchange of the department of sculpture of luxun academy of fine arts; In 2017, he graduated from the first studio of the sculpture department of lu xun academy of fine arts. He received his bachelor's degree. He lives in shenyang.
Group exhibitions
2017 lushan museum of art's rookie of the year award, winning the rookie award and collecting; In 2017, zeng zhushao sculpture art scholarship, won the prize; Shanghai youth art fair; The second China international dynamic sculpture exhibition; 27 degrees – east lake international ecological sculpture biennial; New star art exhibition; The sixth art exhibition in anhui province; The second "foreign exchange youth" digital culture creative competition Life Geek final; 2016 "hongdae" annual excellent works exhibition of honyi university; Exhibition of the 2nd youth sculptor competition in henglong square;
Report of the first wind sculpture exhibition in 2015;
2014 first lu yi cup outstanding student works exhibition, won the excellence award.











Your Pretty

装置 / Installation
160×60×120cm
综合材料 / Mixed Materia
2017

作品以连锁反应的方式去呈现，观众经过时启动作品的感应器开关，作品开始运作。
"巧妙"应该是我的作品最大的亮点，看我的当代装置艺术作品，看的是意识形态，是对格局的探索与突破，是观众"我为什么没想到"的感慨。没有改变灯泡或放大镜的任何部件，也没有特意设计灯丝，保持最初原始的样子，最后呈现出"your pretty"的英文。
作品整体是通过最普通的白帜灯泡和放大镜形成的，把烤漆外壳的钢琴全部拆掉，改造成集装木箱包裹的形式，钢琴、灯泡、放大镜这三个生活中常见的、不常见的物品，昂贵的、便宜的、精致的、粗糙的、在我的作品里都刚刚好，刚刚好的pretty，有种小惊喜小诙谐。

Nine moons shows the different phases of the moon in 27.3 days when the moon orbits the earth. "Nine moons" reminds us of the synchronisation of the entire ecosystem in nature by describing the continuous rain or shine changes in the moon, the moon, the moon, and the full moon.
The moon phase has a rhythmic change for thousands of years to provide guidance to humans, and the month of our calendar is roughly defined by the time it takes for the moon to move from one full moon to the next full moon. Through the ups and downs of nature, such as the ebb and flow of the tides and the change of seasons, mankind must also learn to be in harmony with the rhythms of nature. If humans are to continue to thrive, they must accept the guidance of nature and stay in sync with it.
Although the moon is only 27 percent the size of the earth, it is much smaller than the moons of other planets, but it has a greater effect on our planet, making life possible on earth.
The body of a woman is the continuation of the earth, its existence, its dancing, its inclusion, its continuation...
The body draws away from the sculpture, and it runs like a flash, as if from the heart, as if it were suddenly gone...



David Gerstein

1944 年出生于以色列耶路撒冷，是以色列艺术家、公共艺术创造者。他自1970 年代开始进行各种艺术形式的创作和摸索，1980 年代开始创作具备个人特色的剪切艺术，其剪切式雕塑作品首先在纽约获得成功，随之以色列博物馆邀请他举办了首次大型的个人展览。进入 1990 年代，随着镭射切割技术的发展，他的创作得以由单板剪切变为多版数剪切，创作主题亦逐渐由以色列走向世界和大众。2016 年，全世界超过 22 个国家的美术馆、画廊、室内和室外公共空间、艺术品店和设计商店等，展出并收藏了他的艺术作品。

Born in 1944 in Jerusalem, Israel, 1965–1966 studied at Israel's "Bezalel Academy" art school, studied at the "Ecole Superieure de Beaux Art" art school from 1966 to 1968, and studied at the "THE ART STUDENTS LEAGUE" art school in New York from 1968 to 1970, 1973. —In 1974, he studied at the "ST. MARTIN'S SCHOOL OF ART" art school in London, England, and graduated. After 1971–1985, he was professor at the "Bezalel Academy" art school in Jerusalem, Israel.

Lovely Day

雕塑 / Sculpture
200×120cm
综合材料 / Mixed Material
2017



剪切式雕塑不同于传统雕塑，它结合了平面绘画与立体雕塑，通过激光切割金属板，雕刻出不同的主题形象，再用颜料绘制上色。他的作品题材大多源自于日常生活与自然景观，表现手法大胆创新，色彩明亮鲜活。

Shearing sculpture is different from traditional sculpture. It combines plane painting and stereoscopic sculpture, cutting metal plates by laser, carving different theme images, and using pigment to draw color. The themes of his works are mostly derived from daily life and natural landscape, and his expression techniques are bold and innovative, with bright and fresh colors.





Denise Keele-Bedford

2002年皇家墨尔本理工大学美术硕士，1999年皇家墨尔本理工大学艺术学士，1996年获博克斯希尔技术与继续教育造型艺术毕业证书。中国大象创意思维绘馆艺术总监、澳大利亚艺术家2000基金会秘书长、中国“英雄&小魔女”驻地艺术家项目顾问，独立策展人。
1998年至今共在澳大利亚和中国举办17次个展。最近一次为天然印迹–Resident’s Gallery（澳大利亚2016）。多次参加地区性、全国性和国际艺术展览。
出版作品：
2013年，德妮丝–在中国十年；
2011年，策划女艺术系列之五•青色
2010年，无边界时代（河南郑州当代艺术中心）；没有边界（山东淄博博物馆）
2009年，墨尔本女画家与雕塑家协会100次年展，女性艺术记录（简报46期），女人与女性艺术系列之四：女红（老吕编，3月）
2008年，当你思考艺术时（艾文与乔治•帕滕美术馆，1971–2008，海伦•薇薇安编）；中国双年展（中国基地举办）；当代艺术画室（杨卫主编，沈敬东、德妮斯策划）
2006年，中国新东方主义（潘星磊编）
2005年，北京国际艺术营（郑学武主编）
作品收藏：班达农信托公司、罗耀拉大学、尼伦比克郡议会、河南当代艺术中心、广州红专厂艺术生活区、澳大利亚驻广州总领事、大璞国际艺术中心、大庆师范大学。

2002 Royal Melbourne Institute of Technology Master of Fine Arts, 1999 Royal Melbourne Institute of Technology Bachelor of Arts, 1996 by Box Hill Technical and Continuing Education Molding diploma.
Art Director of Chinese Elephant Creative Mind Painting Museum, Secretary General of Australian Artists 2000 Foundation, Project Consultant and Independent Curator of Resident Artists of "Hero & Little Witch" in China.
Solo exhibitions
Since 1998, he has held 17 solo exhibitions in Australia and China. The most recent is a natural blot – Resident's Gallery (Australia 2016). Many times to participate in regional, national and international art exhibitions.

九个月亮

装置 / Installation
组合可变
综合材料 / Mixed Material
2015





金色的水路：金色的船

装置 / Installation
组合可变
综合材料 / Mixed Material
2018



《九个月亮》展示的是月亮绕地球转一周所需的27.3天里月亮呈现出的不同相位。通过描述新月、上弦月、半月和满月等月亮持续的阴晴圆缺变化，《九个月亮》提醒我们整个生态系统在自然中的同步律动。
月亮相位有节奏的变化几千年来为人类提供指引，我们日历上的月份大致就是以月亮从一个满月转到下一个满月所需要的时间而确立的。通过自然的盛衰消长，如潮涨潮落和四季更替，人类也必须学会与大自然的韵律保持和谐一致。人类若想持续繁衍生息，就必须接受大自然的指引并与其保持同步。
尽管月亮只有地球的27%那么大，比其他行星的卫星小得多，但它对我们这个星球作用更大，它使得地球上的生命有存活的可能。

Nine moons shows the different phases of the moon in 27.3 days when the moon orbits the earth. "Nine moons" reminds us of the synchronisation of the entire ecosystem in nature by describing the continuous rain or shine changes in the moon, the moon, the moon, and the full moon.
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Although the moon is only 27 percent the size of the earth, it is much smaller than the moons of other planets, but it has a greater effect on our planet, making life possible on earth.
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刁　　伟
Diao Wei

1979年生于山东肥城。2005年毕业于中央美术学院雕塑系，获学士学位；2010年毕业于中央美术学院雕塑系，获硕士学位。
作品参加OpenART双年展、重庆市首届雕塑大展、明天当代雕塑奖、“在现场－深处”当代艺术展、“破冰时代”当代雕塑邀请巡回展、“破图集”中国当代艺术家处理图像的方法、“生活意见”2015时尚生活艺术大赏、“大美民生”文化艺术节、同构•对“画”、留尼旺双年展藏品展、“体积的对话”中国青年雕塑邀请展、着色雕塑——隋建国与他的几个学生、风向——中国当代青年艺术家作品展、雕塑中国：中央美院雕塑创作回顾展、“共生”2012　中国国际青年艺术周、“演习”与留尼旺双年展有关、“龙生九子”隋建国师生作品展、“当前的艺术”留尼旺2011双年展等重要展览。

Born in 1979 in Shandong Feicheng. He graduated from Sculpture Department of Central Academy of Fine Arts in 2005 with a bachelor's degree. In 2010, he graduated from the Sculpture Department of the Central Academy of Fine Arts with a master's degree.
OpenART Biennale, First Sculpture Exhibition of Chongqing, Contemporary Sculpture Award of Tomorrow, Contemporary Art Exhibition at the Scene – Deep, Exhibition of Contemporary Sculptures Involving Icebreaking, Exhibition of Contemporary Chinese Artists at the Breaking Atlas Images, Life Ideas 2015 Fashion Art Awards, "Great America Livelihoods" Culture and Arts Festival, Isomorphic To "Painting", Reunion Biennale Collection Exhibition, "Volume Conversation" China Youth Sculpture Invitational Exhibition , Coloring Sculpture – Sui Jianguo and several of his students, Wind Direction – Exhibition of Contemporary Chinese Young Artists, Sculpture China: Retrospective Exhibition of Sculpture by Central Academy of Fine Arts, "Symbiosis" 2012 China International Youth Art Week, "Exercises" Wang Biennale, "Longshengjiizai" Sui Jianguo's Masterworks Exhibition, "Contemporary Art" Reunion 2011 Biennale and other important exhibitions.

钓鱼

装置 / Installation
380×380×280cm
玻璃钢、木头、铁、苯板 / Fiber Reinforced Plastics, Wood, Iron, Polystyrene
2017

此作品在本届双年展荣获三等奖





人类社会发展到今天，从未逃离出丛林的法则。而文明的发展似乎遮盖了很多残酷的现实，让我们仍然对人性中理性、美好、善良的一面充满了信心和期待。钓鱼是一项古老的狩猎活动。人类通过设下诱饵，欺骗鱼儿上钩，最终使鱼儿成为人类的腹中之物。这个活动包含了信任、期待、渴望、拒绝、诱惑、欺骗、忍耐、兴奋、失望等心理活动。人类从小就乐于这项活动。这个活动也给我们的童年留下了美好的回忆，以至于看到儿童钓鱼嬉戏就让人联想到灿烂的阳光和欢快的时光。
作品《钓鱼》将四个不同种族肤色的儿童钓鱼雕塑置于蓝色底座之上漂浮于水面，在看似梦幻、美好、阳光的背后，提醒多数人仍然生存在人类贪婪瓜分地球资源的残酷现实当中，追问我们如何智慧的和谐相处、如何保卫我们共同的生态环境。

Human society has evolved to this day and never escaped the law of the jungle. And the development of civilization seems to cover a lot of cruel reality, so that we still have full confidence and expectation on the rational, beautiful and good side of human nature. Fishing is an ancient hunting activity. By setting the bait, the man deceives the fish and eventually makes the fish human. This activity includes psychological activities such as trust, expectation, desire, rejection, temptation, deception, patience, excitement and disappointment. Humans enjoy this activity at an early age, this activity also gave our childhood memories, that let people see children fishing play with sunshine and happy time.
"Fishing" will be four different race color of skin of children fishing sculpture above blue base float on the water, behind the seemingly dream, beautiful, sunshine, to remind the majority of people still live in the reality of human greed carve up the earth's resources, ask how can we wisdom of harmony, how to protect our common environment.



董　　枫
Dong Feng

1986年毕业于鲁迅美术学院。同年任教于大连大学美术学院至今，硕士研究生导师。中国美术家协会会员。长期从事纤维材料及其它统合材料的研究。主持多项政府环境艺术设计与景观设计工程。水彩作品多次参加国家级、省级大展并十余次荣获省级金、银、铜奖，国家级优秀奖。2004年，出版《巢——董枫纸上绘画》个人专集；2004年11月—2005年1月，在北京中国美术馆、上海多伦现代美术馆、深圳何香凝美术馆、大连中国美术家协会大连美术馆成功举办《巢——董枫纸上绘画》个人展览；　2005年—2007年，为大连大学创作并制作《生命可以栖居的结构——巢》大型浮雕壁画四幅；2008年，出版著作《董枫n+艺术工作室关于巢》。2007年至今创作与研究关于“苹果”的呈现，材料媒介有纸上绘画、玻璃钢件雕塑、陶瓷件作品、金属件作品等。

Dong Feng graduated from Lu Xun Academy of Fine Arts in 1986. In the same year, he taught at the School of Fine Arts of Dalian University until now. Chinese Artists Association. Has long been engaged in the research of fiber materials and other integrated materials. Chaired a number of government environmental art design and landscape design projects. The watercolor works have participated in state-level and provincial-level exhibitions for more than ten times and won provincial-level gold, silver, bronze awards and national-level outstanding awards. In 2004, he published a personal album entitled “The Nest—Dong Feng Paper Painting”; November 2004 – January 2005, at Beijing National Art Museum, Shanghai Duolun Museum of Modern Art, Shenzhen He Xiangning Art Museum, Dalian Chinese Artists Association The Dalian Art Museum successfully held a personal exhibition titled "Nest-Dong Feng Paper Painting". From 2005 to 2007, he created and produced four large-scale relief murals for the life-centered structure, Nest, which was published by Dalian University. In 2008, it was published. The book "Dong Feng n + Art Studio About the Nest". From 2007 till now, creation and research on the presentation of "Apple", material media include paper painting, glass and steel pieces sculpture, ceramic pieces, metal pieces and so on.

苹果

雕塑 / Sculpture
组合可变 / Combination Variable
玻璃钢 / Fiber Reinforced Plastic
2017





什么是循环往复、什么是生生不息、什么是延绵不断……当伊甸园的夏娃受了蛇的诱惑，当盘古于鸡子间开天辟地，关于苹果就有了种种的传说，种种传说都有着一个传奇，传奇着又有着种种传说……在言说和不可言说之中我们在创造什么？我们又在倾听什么？

The work consists of two parts: bamboo and chair. The seats in the works are the ones that were eliminated and abandoned in the university. They are so common that nobody notices them. The bamboo is inserted into the legs of the chair to raise the height of the chair and form an array (arrangement and size of the work can be adjusted according to the specific exhibition environment). The transformation of an ordinary object t



杜　明　达
Du Mingda

2010年7月本科毕业于天津美术学院雕塑系，同年赴英国坎特伯雷创作艺术大学（University for the Creative Arts)攻读硕士学位。2011年3月获欧洲交流项目奖学金赴德国包豪斯魏玛大学(Bauhaus–Universität Weimar)
公共艺术及新艺术策略专业交流学习半年。2012年9月以"一等荣誉生"（Distinction)成绩毕业取得硕士学位。2013年6月参与北京国际设计周阿姆斯特丹主宾城市项目。2014年2月至今任教于商丘师范学院美术学院雕塑系。
河南省美术家协会会员，河南省雕塑家学会会员，江苏省雕塑家协会紫砂雕塑艺委会委员。

July 2010 Bachelor graduated from the Sculpture Department of Tianjin Academy of Fine Arts. In the same year, he studied for a master's degree at the University of the Creative Arts in Canterbury, England. March 2011 Scholarship for European Exchange Program went to Bauhaus–Universität Weimar, Bauhaus, Germany
Public art and Art Nouveau exchange study six months. September 2012 Master's degree with a Distinction. June 2013 Participated in the Beijing International Design Week Amsterdam main guest city project. From February 2014 till now, he taught in Sculpture Department of Shangqiu Teachers College Academy of Fine Arts.
Henan Province Artists Association, a member of Henan Province Sculpture Society, member of Zisha Sculpture Art Committee of Jiangsu Province Sculpture Association.

All of the Above

装置 / Installation
组合可变 / Combination Variable
竹、椅子 / Bamboo, Chair
2017



作品由两部分材料组成：竹子和椅子。作品中的座椅是在大学中收集到的被淘汰废弃的椅子，非常普通以至于不会有人注意到的那种。将竹子与椅子腿插接，提升椅子的高度并组成阵列（排列方式及作品尺寸可依据具体展览环境进行调整）。一件普通物件通过所处环境的转化，自身的属性也会相应的发生改变，物体本身具有了隐喻性和象征性。作品的设计展示空间为单一进出口的封闭的完整空间，作品以阵列方式对角线放置将空间分隔为两部分，竹子提高并延展了椅子的下部空间。 观者可以自由选择观看方式（穿过作品、绕过作品或仅在一半空间观看）。任何偶发外力（自然，人为）作用在作品之上经由竹子本身材料属性将表现为一定幅度的缓慢的摇摆晃动，造成作品从稳定的物质形态到濒临崩塌的气氛转换。这是一件接受偶发可能性的非永久性装置作品，任何对于作品偶发状况的应对处理，观者反应也视作作品内容的一部分。作者希望通过作品讨论艺术家—艺术作品—观者—环境（语境）之间的相互关系。

The work consists of two parts: bamboo and chair. The seats in the works are the ones that were eliminated and abandoned in the university. They are so common that nobody notices them. The bamboo is inserted into the legs of the chair to raise the height of the chair and form an array (arrangement and size of the work can be adjusted according to the specific exhibition environment). The transformation of an ordinary object through its environment will change its own attributes. The object itself has metaphorical and symbolic. The design and display space of the work is a closed and complete space of a single import and export. The work is diagonally arranged in an array to divide the space into two parts. Bamboo raises and extends the lower space of the chair. The viewer is free to choose the way of viewing (through the work, bypass the work, or just watch in half the space). Any occasional external force (natural, artificial) acts on the work through the bamboo's own material properties to show a certain degree of slow swing swing, resulting in the transformation of the work from a stable material form to a verge of collapse. This is a non-permanent device that accepts sporadic possibilities. Any response to the accidental situation of the work is also considered as part of the content of the work. The author hopes to discuss the interrelationship between artist-artwork-viewer-environment (context) through his works.





傅　榆　翔
Fu Yuxiang

1963年生于中国重庆，在重庆画院从事创作和学术研究。北尚当代艺术研究会会长，天津大学规划设计总院人文艺术顾问，重庆西南大学美术学院研究生客座导师。
作品在欧洲杜赛尔多夫，威尼斯，巴黎，都灵；北美洲纽约，多伦多；亚洲东京，新加坡，横滨等各大美术馆、国际艺术盛会、画廊展出。
2017年《移民外星人》参展第54届威尼斯双年展获“十大重要作品之一”；获第74届威尼斯电影节暨索伦托第40届电影节研讨会年会颁发“卓越艺术成就奖”；2015年获亚洲艺术节联展“最佳当代油画”杰出成就奖；2014年在第五届全国院校美术大赛中担任评委，被授予其“特殊贡献奖”；2012年中国大城市专业画院学术年会作品联展“优秀作品奖”；2007年荣获日本东京都美术馆第33届AJAC国际艺术家邀请展“年度艺术家奖”。

Born in Chongqing, China in 1963, engaged in creative and academic research in Chongqing Art Academy. North Shang Contemporary Art Research Association, Tianjin University Planning and Design Arts and Humanities consultant, Southwest University of Chongqing Institute of Fine Arts graduate guest mentor.
Works in Europe Duesseldorf, Venice, Paris, Turin; North America New York, Toronto; Asia Tokyo, Singapore, Yokohama and other major art galleries, international art exhibitions, gallery exhibition.
In 2017, "Immigrant Aliens" participated in the 54th Venice Biennale and was awarded "One of the Top Ten Important Works" by the 74th Venice Film Festival and Sorrento 40th Annual Film Festival Symposium "Excellence in Art Achievement Award "; in 2015 by Asia Art Festival group exhibition" Best Contemporary Oil Painting "Outstanding Achievement Award; 2014 in the Fifth National Academy of Fine Arts contest as judges, was awarded the" Special Contribution Award "; in 2012 in China's major cities In 2007, he was awarded the "Artist of the Year" by the 33rd AJAC International Artist Invitation Exhibition at the Tokyo Metropolitan Art Museum in Japan.



飞过远方的鹰与青狮白象的片段

雕塑 / Sculpture
150×78×98cm
金属不锈钢着色 / Paint on Stainless Steel
2016–2017



青狮白象锁大江
文/傅榆翔

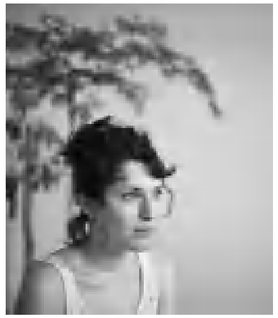
文献纪要：
清代乾隆年间，重庆经济发达、文化繁荣、人杰地灵、风水脉象盛吉。为守护好如此上乘风水，就在长江南北两岸同时各营建了一座青狮和白象，镇魔固气，保平安泰，锁住财富不外流，气脉永聚。
青狮
在江南慈云寺狮子山麓，西临长江，横观长江上游顺势而东去。庙门右侧有石狮俯伏向前，其前身为宋代庙基青石刻成的威武之狮。慈云寺右前羊角滩古有长石梁伸入江心，洪水冲击石梁形成险滩，常致船毁人亡。古人篆刻石狮以借狮子吼震摄愚顽，其风水布阵与狮子山形风貌契合。
白象
在今白象街原有一尊汉白玉雕塑的石象，南北呼应恰好与南岸的青石狮隔江应叩：传说中白象街得名于街上白象洗浴的搓澡池，取其吉祥寓意，故建街纳福并以此为街名。
佛文化文献：
文殊坐花莲而跨青狮，普贤执如意而骑白象。
旧时重庆，江南江北，客商往返全赖舟棹，故民众为保客货安全而立此二尊大瑞石像。
一南一北，隔江而应，形成了"青狮白象锁大江"之上乘格局。
"青狮献瑞、白象呈祥"
南岸的青狮精灵祥泰，北岸的白象昂首吸纳，气势雄阔天界。
二尊风水石雕镇守长江上游，排除恶浪险滩，得以让重庆幸福安宁，给全城百姓带来吉祥好运。
"青狮白象锁大江"
作为几代重庆人的集体记忆，对于希尔顿酒店的整体定位来说是非常入理入局的故事源起，再加上以佛文化和民俗为背景的跨文化认同感、归属感以及本土传承，对于希尔顿酒店在重庆未来的运营和品牌彰显力更是相得益彰。
青狮
狮子为百兽之王，青狮作为文殊菩萨坐骑，代表着无所惧畏，能降伏一切邪魔侵害。而狮子吼寓意能量无穷的大力威神，发大威德声，震动护持一切有情世界。
雄鹰（大鹏），大鹏明王是十方诸佛加持力所幻化，能为善业之人破魔除障，威力广大。老子的文章中曾提到："金翅鳃头，星睛豹眼。振北图南，刚强勇敢。变生翱翔，飘笑龙惨。抟风翻百鸟藏头，舒利爪诸禽丧胆。"
大鹏展翅，与青狮相照应，保驾护航，意寓百害不侵，镇锁财富、永保安宁。
白象
具有大威力而性情柔顺，故菩萨入母胎时，或乘六牙白象，或作白象形，表示菩萨性善柔和而具大势；且白象之六牙表示六度（六个到彼岸的方法——布施、持戒、忍辱、精进、禅定<止观>、智慧），四足表示四如意（欲如意、念如意、精进如意、慧如意）。普贤菩萨乘白象，即比喻其大慈力无边无际。
《摩诃止观》卷二说："言六牙白象者，是菩萨无漏六神通。牙有利用如通之捷疾。象有大力，表法身荷负：无漏无染，称之为白。"
因此白象是力量和圣洁的象征。

2017.11.20重庆

Green Lion White Elephant Lock River
Fu Xiangxiang

Documentary minutes:
During the Qian Long period of the Qing Dynasty, Chongqing had a prosperous economy, prosperous culture, outstanding people, and strong feng shui. In order to protect such a superior feng shui, a green lion and a white elephant were built on both sides of the Yangtze River at the same time.
Qing Shi
The Lion Rock in Tsz Wan Temple in the south of Yangtze River and the Yangtze River in the west meets the east of the Yangtze River. On the right side of the temple there is a lion cub leaning forward. Its predecessor was the majestic lion carved from the Qing Dynasty stone in the Song Dynasty. In the right front corner of Tsz Wan Monastery, there is an ancient feldspar beam extending into the heart of the river. The flood hits the Shiliang to form a rapids and often causes the ship to die. The ancients carved stone lions in order to take advantage of the lions to take a picture of stupidity, and its feng shui layout matched the style of Lion Mountain.
White elephant
In the original white elephant street, there is a stone statue of a white marble sculpture. The north and south echoes exactly with the south bank's Qingshi Shi across the river. The legendary white elephant street is named after the white elephant bathing bathing pool on the street, and its auspicious meaning is taken. So build the street Nafu and use this as the street name.
Buddhist culture literature:\
Wen Shu sits in Hualien and crosses a young lion.
In old Chongqing, Jiangnan Jiangbei, the merchants traveled back and forth to Zhoushan, so the people set up these two statues for the safety of passengers and cargo.
One south and one north, across the river, the formation of the "Lianshi white elephant lock river" on top of the pattern.
"The Blue Lions offer Swiss and White Elephants"
On the South Bank, the young lion of the lion is Xiangtai, and the white elephant on the north bank is headed for prowess.
The two feng shui stone carvings guarded the upper reaches of the Yangtze River and eliminated the sinister beaches, allowing Chongqing to be happy and peaceful, and bring good luck to the city's people.
"The Green Lion White Elephant Locks the River"
As a collective memory of several generations of Chongqing people, it is the origin of the Hilton Hotel's overall positioning, which is very reasonable. Together with the cross-cultural identity, sense of belonging, and local heritage based on Buddhist culture and folk customs, The Hilton Hotel's future operation and brand display in Chongqing will complement each other.
Qing Shi
The lion is the king of beasts, and the Qingshi as a mount of Manjushri represents no fear and can subvert all evil spirits. And the Lions symbolize the inexhaustible power of the mighty spirits, send a mighty voice, and shake the world of all





Gisela Ràfols

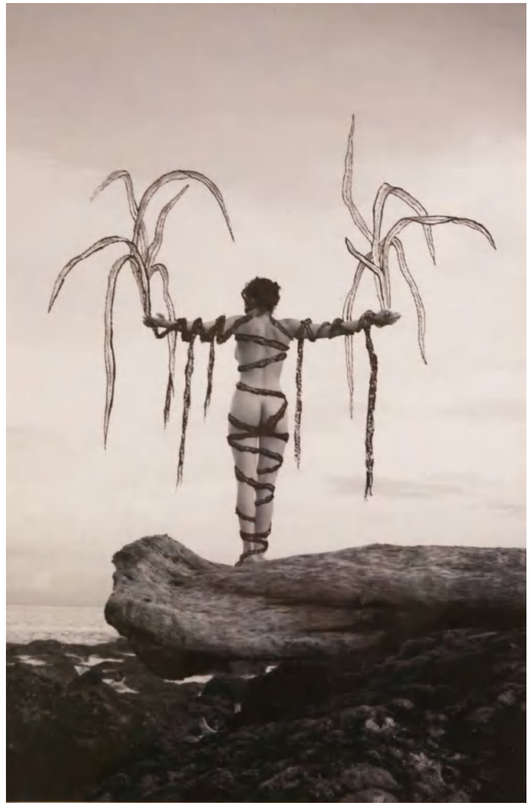
于1984年出生于西班牙巴塞罗那市的Vilafranca del Penedès。在内蒙古乌兰巴托生活和工作。毕业于西班牙特拉萨的加泰罗尼亚多学科大学的图像和多媒体学院以及英国格兰特艾拉斯穆斯大学的法尔穆斯学院。

Born in Vilafranca del Penedès (Barcelona), Spain, 1984.
Lives and works in Ulaanbaatar, Mongolia.
Graduate in Photography. “Centre de la Imatge i la Tecnologia Multimedia (CITM)”. Universitat Politècnica de Catalunya, Terrassa. Spain.
Grant Erasmus University College Falmouth. England.

Photograph

影像装置 / Visual Installation
组合可变 / Combination Variable
综合材料 / Mixed Material
2015





在北京生活了3年后，她强烈地感觉到与大自然的连接是十分必要的。人类源于自然，最终也将归于自然。感受纯真，感受风、气味和质感，她需要唤醒沉睡已久的感官来获得重生，一如春天里新绽的花蕾。

在这些照片中，我们能看到身体与自然之间的联系。它们显得那么不真实，好似梦幻，又好似存在之所需。没有什么是孤立单一的，万物之间都丝丝相扣。

这些照片取材于真实的自然环境（台湾），它们是作者意欲连接自然，与创生共鸣，与树等生物相连接的产物。另一方面，诞生于大地的花儿和草木其实是自然之母的本能，这种本能正如女性的多种主要本能之一一样。

我们还可以看到这样的照片：一个女人被包裹在一个和石头相连的气泡内，这象征了她渴望着得到保护。她渴望生命能够得到保护，希望远离战争所带来的疲惫的折磨，渴求像母亲怀抱婴儿那样的全然拥抱和接受。

在这个系列的照片中，艺术家和她的模特，用她们自己的身体和形象来拍摄，以一种自传的方式展示了她们的思虑和感觉，而这些也完全是第一人称和主观的，即使它们也可能被更多的人接受和理解。

After three years living in Beijing, one feels a need to be extremely strong in connection with nature, to feel that she comes and goes back to her. Feel The Purity, The Wind, the smells, Textures, Awakening the senses more numb to revive, Reborn as a Flower in Spring.

In all these images we can see the Connections established between the body and Nature, connections may result in unrealistic Dreams, perhaps the result of the need to be. Nothing is innocent, everything is linked.

The fact that the images are taken in a Natural Environment (in Taiwan), is the result of the desire to be in connection, in Tune with what gives us Life, as well as the bodies that are transformed into trees; on the other hand, the flowers and plants that emerge from the body are F Her maternal instinct, one of the most primary in women. So we can also find Images like the woman who is in a Bubble attached to a Stone, which is the result of a need for Protection versus fatigue Life, a fight which ends, need to embrace and recollection as a Mother Hugs her be See.

So with this Photographic series tapped, the artist and model works with your own Body and representation of Autobiographical Way talking about their Emotions and concerns, which are in the first person, and totally subjective; they can be welcomed and accepted by many.





龚　酪　涵
Gong Minghan

2012年四川美术学院雕塑系毕业，获学士学位。2015年意大利卡拉拉美术学院雕塑系毕业，获硕士学位。现工作于重庆，四川美术学院教师。
参展经历
2015年，Svelare la Cina，“揭秘中国”，帕多瓦，意大利
2014年，Biennale Internazionale d’Arte Contemporanea di Salerno，Italia，萨莱诺国际双年展，萨莱诺，意大利；Out Art，Carrara，Italia“艺术之外”，卡拉拉，意大利；L’impossibile sulla Terra non esiste，Torino，Italia“地球上不存在的不可能”，都灵，意大利；Premio Novicelli 2014，Brescia，Italia若维切利奖2014，布雷西亚，意大利；Siamo quello che mangiamo，Vicenza，Italia；我们是我们所吃的那一个，维琴察，意大利；Pisa Chinese Film Festival 2014，Pisa，Italia；2014年比萨中国电影节，比萨，意大利
2013年，Arte sulle Rive dell’Arno，Pisa，Italia阿尔诺河上的艺术，比萨，意大利；La Creativita al Femminile/Made in Woman，Pisa，Italia；女性制造，比萨，意大利；Pisa Chinese Film Festival2013，Pisa，Italia；2013年比萨中国电影节，比萨，意大利。

2012 Sichuan Academy of Fine Arts graduated from the Sculpture Department with a bachelor's degree. 2015 Carrara Academy of Fine Arts Sculpture Department of Italy, a master's degree. Now working in Chongqing, Sichuan Academy of Fine Arts teachers.

Exhibition experience
2015 'Svelare la Cina', "Secret China", Padua, Italy; 2014 Biennale Internazionale d'Arte Contemporanea di Salerno, Italia, International Saurer Biennale, Salerno, Italy; 2014 'Out Art', Carrara, Italia "Beyond the Arts", Carrara, Italy; 2014 L'impossibile sulla Terra non esiste, Torino, Italia "Impossible to exist on earth", Turin, Italy; 2014 Premio Novicelli 2014, Brescia, Italia Joviri Award 2014, Brescia, Italy; 2014 'Siamo quello che mangiamo', Vicenza, Italia; 2014 "We are the one we eat", Vicenza, Italy; 2014 Pisa Chinese Film Festival 2014, Pisa, Italia; Pisa 2014 Chinese Film Festival, Pisa, Italy ; 2013 Arte sulle Rive dell'Arno, Pisa, Italia Art on the Arno River, Pisa, Italy; 2013 La Creativita al Femminile / Made in Woman, Pisa, Italia; 2013 Women's Manufacture, Pisa, Italy; 2013 Pisa Chinese Festival 2013, Pisa, Italia; Pisa 2013 Chinese Film Festival, Pisa, Italy



外来者

装置 / Installation
组合可变 / Combination Variable
树木、白网鞋 / Tree, Shoe
2017

每个城市都有一批这样的人群，普通又特殊。他们来到家乡以外，他们普通，外表跟常人无异，他们又特殊，他们是外来者，妄图在这个城市找到自己的东西，也许是金钱、梦想，也许是扎下根。

Every city has a group of such people, ordinary and special. They came outside their hometowns. They were ordinary. They were ordinary people. They were special. They were foreigners. They were trying to find their own things in the city. Maybe they were money, dreams, maybe they were rooting.





Johannes Nielsen

1979年出生在瑞典法尔肯贝里，2001毕业于法尔肯贝里工业技术学院木工设计专科，2001年—2003年就读于瑞典Lunds艺术学校，主修课程包括雕塑，陶瓷设计。2003年—2005年工作生活于爱尔兰都柏林，2005年起工作生活于瑞典歌德堡，2008年移居北京。

Born in Falkenberg, Sweden in 1979, he graduated from the Falkenberg Institute of Technology in 2001 in the woodworking design department. From 2001 to 2003, he studied at Lunds Art School in Sweden. His major courses include sculpture and ceramic design. He worked and lived in Dublin, Ireland from 2003 to 2005. He lived and worked in Gothenburg, Sweden, in 2005 and moved to Beijing in 2008.



Forest is Calling

雕塑 / Sculpture
60cm
青铜着色 / Paint on Copper
2012

每个城市都有一批这样的人群，普通又特殊。他们来到家乡以外，他们普通，外表根常人无异，他们又特殊，他们是外来者，妄图在这个城市找到自己的东西，也许是金钱、梦想，也许是扎下根。

Every city has a group of such people, ordinary and special. They came outside their hometowns. They were ordinary. They were ordinary people. They were special. They were foreigners. They were trying to find their own things in the city. Maybe they were money, dreams, maybe they were rooting.





坚 果 兄 弟
Nut Brothers

获界面新闻中国十大年度人物（2015年），南京国际美展学术奖（2016年）等。
作品有人造星空、无意义公司、NBB新闻社、北京黑话、尘埃计划、30天就倒闭书店等。

Won the interface news China's ten annual figures (2015), Nanjing International Art Exhibition Award (2016) and so on.
Works of artificial stars, meaningless company, NBB news agency, Beijing dialect, dust plan, 30 days to close the bookstore.

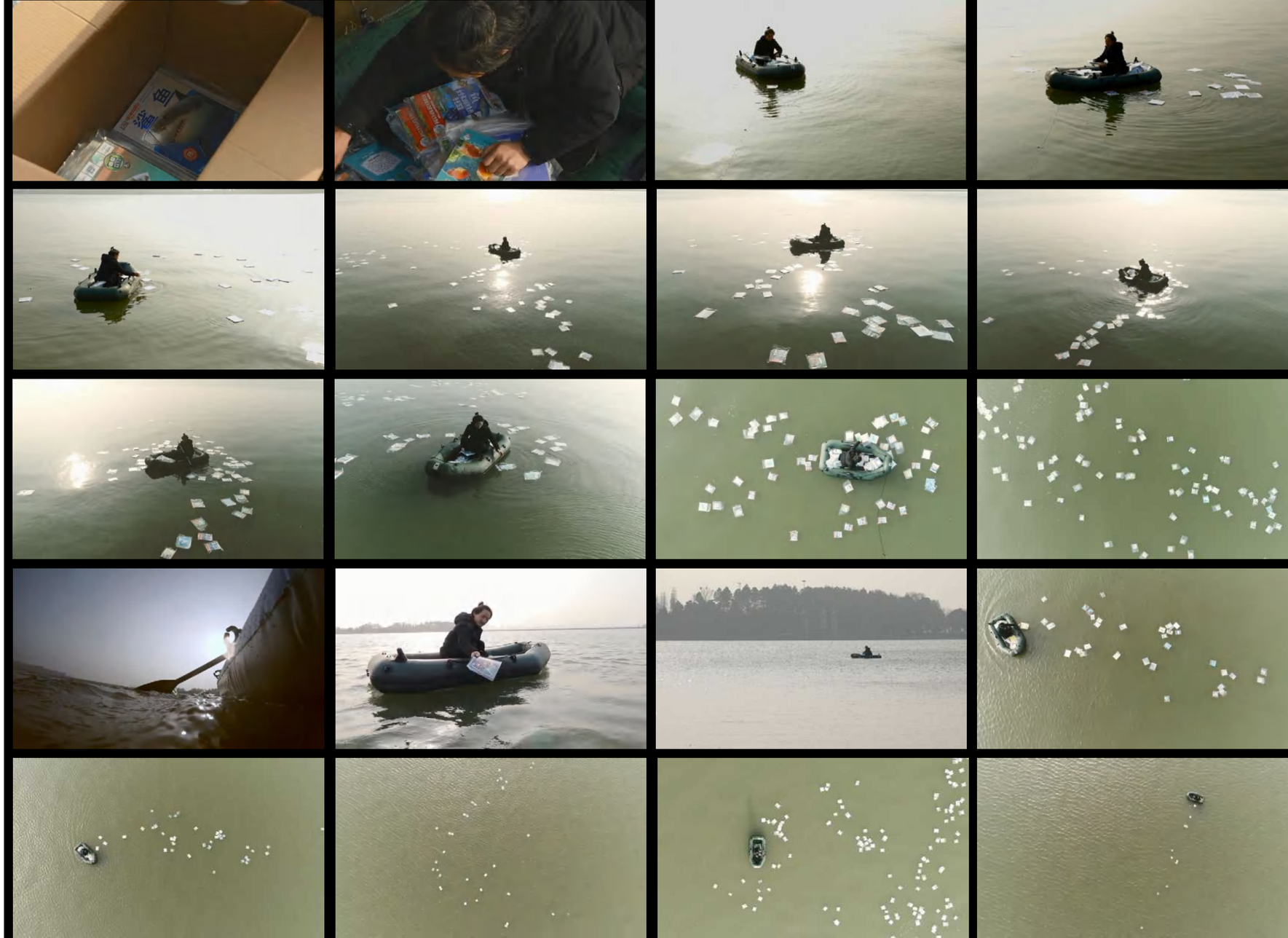


放生 1000 条鱼

行为 / Performance
组合可变 / Combination Variable
书、船 / Book, Boat
2017

在东方，“放生”是佛教传统之一，“放生”是佛教慈悲心的直观体现。“放生”可以使无数濒临死亡的生命马上重拾生机，因此具有无量功德。
在东湖执行这个作品，呼应今天全球性的脆弱生态。尽管今天的东湖有着相对良好的水质，但在全球范围内，有将近80%的污水不经过处理直接排放到河里、江里、海里，生态环境极其脆弱；在过去的30年间，地球上的淡水生物减少了54%；水危机是未来人类将面临的最为严峻的挑战之一；更重要的是，造成这一切危机是人类的欲望。欲望失去平衡，悲剧就会上演。
如果地球环境越来越糟糕，污染越来越严重，人类欲望不加节制……这些鱼，它们曾经在海洋、河流自由游弋……终有一天，我们只能在书本和影像资料里寻找鱼了。

In the east, "releasing life" is one of the buddhist traditions, and "releasing life" is a visual manifestation of buddhist compassion. "Releasing life" can bring the life of countless dying people back to life, so it has boundless virtues.
In the east lake implementation of this work, echoing today's global fragile ecology. Although today's east lake has relatively good water quality, nearly 80 percent of the sewage in the world is not directly discharged into rivers, rivers and sea, and the ecological environment is extremely fragile. Over the past 30 years, freshwater life on earth has decreased by 54%. Water crisis is one of the most serious challenges facing mankind in the future. More importantly, it is human desire that causes all these crises. When desire loses its balance, tragedy unfolds.
If the earth's environment is getting worse and worse, pollution is becoming more and more serious, human desire is unrestrained... These fish, they swam freely in the oceans and rivers... One day we can only find fish in books and videos.





简　　杰
Jian Jie

湖北美术学院视觉传达摄影专业硕士学位毕业，2009年至今工作于湖北美术馆。
自2002年开始接触GRAFFITI。湖北最早涂鸦团队JEJ创始人，北京观音团队成员，2008年创建BLOODBRO（血亲兄弟涂鸦设计工作室），在团队里主要以OLD　SKOOL涂鸦风格和写实图案的创作。并开始在其他艺术形式里探索涂鸦的延伸性，如架上绘画、雕塑、平面设计、摄影等。
多次参加“涂鸦徒”中国涂鸦总决赛（冠军）、首届城市公共艺术展、“乡涂”国际喷漆艺术赛（亚军、世界街画艺术展、湖北美院青年雕塑邀请展、“风口”青年雕塑邀请展、“乡涂”国际喷漆艺术赛（亚军）、“中山创意涂鸦大赛”（金奖）、筑梦时间•东湖2013全国青年雕塑家邀请赛优秀作品展（十佳作品）等国内外展览并获奖。

Graduated from Hubei Academy of Fine Arts with a master's degree in visual communication and photography. Since 2009, he has been working at Hubei Art Museum.
Since 2002, contact with GRAFFITI. JEJ founder of Hubei's first graffiti team, Beijing Guan Yin team members, created in 2008 BLOODBRO (blood brother graffiti design studio), the team mainly OLD SKOOL graffiti style and realistic pattern creation. And begin to explore the extension of graffiti in other art forms, such as painting, sculpture, graphic design, photography and so on.
Participated in "graffiti only" China Graffiti Finals (champion), the first urban public art exhibition, "Tu Tu" International Paint Art Competition (runner-up, World Street Art Exhibition, Hubei Academy of Fine Arts Sculpture Invitation Exhibition, "outlet" youth Sculpture Invitational Exhibition, "Tu Tu" International Spray Painting Competition (Runner-up), "Zhongshan Creative Graffiti Contest" (Gold Prize), Dreamtime • East Lake 2013 National Young Sculptor Invitational Exhibition of Excellent Works (Top Ten Works) and other domestic and foreign exhibitions Winning.



魏　梦　宇
Wei Mengyu

1989年生于湖北武汉，毕业于华中师范大学武汉传媒学院，2012年至今工作于湖北美术馆。自2007年开始接触涂GRAFITI，并开始在其他艺术形式里探索涂鸦的延伸性，如架上绘画、雕塑、平面设计、摄影等。
2016年，获“涂鸦徒”中国涂鸦总决赛冠军，参加“东京四人行艺术展”（东京日本桥箱崎艺术中心）、“昙花三现”独立设计师原创作品艺术展（半亩园美术馆）；
2017年，获“乡涂”国际喷漆艺术赛亚军，参加“喷漆艺术展——学校”（半亩园美术馆）、时代艺术中心主办“随机森林艺术展”、湖北省美术创作重点项目扶持工程——2017年度优秀作品展、27度角——东湖国际生态雕塑双年展等。

Graduated from Hubei Academy of Fine Arts with a master's degree in visual communication and photography. Since 2009, he has been working at Hubei Art Museum.
Since 2002, contact with GRAFFITI. JEJ founder of Hubei's first graffiti team, Beijing Guan Yin team members, created in 2008 BLOODBRO (blood brother graffiti design studio), the team mainly OLD SKOOL graffiti style and realistic pattern creation. And begin to explore the extension of graffiti in other art forms, such as painting, sculpture, graphic design, photography and so on.
Participated in "graffiti only" China Graffiti Finals (champion), the first urban public art exhibition, "Tu Tu" International Paint Art Competition (runner-up, World Street Art Exhibition, Hubei Academy of Fine Arts Sculpture Invitation Exhibition, "outlet" youth Sculpture Invitational Exhibition, "Tu Tu" International Spray Painting Competition (Runner-up), "Zhongshan Creative Graffiti Contest" (Gold Prize), Dreamtime • East Lake 2013 National Young Sculptor Invitational Exhibition of Excellent Works (Top Ten Works) and other domestic and foreign exhibitions Winning.

大飘带

装置 / Installation
750×9000cm
综合材料 / Mixed Material
2017

此作品根据本次展览主要颜色与主题标志风格，通过由深到浅的水绿色绸缎布面编织状缠绕八大柱，把用布面象征的中国古代众神服饰中飘带元素与整个东湖雕塑双年展主题和周围环境完美结合，水绿色布面飘带象征着灵动、生命以及生态，同时也象征着东湖流动的湖水，同时用水绿色这个颜色搭配飘带流动飘逸的动势，以此来体现本次展览"生态雕塑"的学术主题。

This work is based on the main color and theme logo style of this exhibition. It is made by winding eight pillars in water-green satin weave from deep to shallow, and using ribbons to symbolize the elements of the Chinese ancient gods costume and the entire Donghu sculpture. The theme of the exhibition is perfectly integrated with the surrounding environment. The water-green cloth ribbons symbolize the spirit, life, and ecology. At the same time, it symbolizes the lake flowing in the East Lake. At the same time, the water-green color is matched with the flowing and flowing momentum of the streamers to reflect this exhibition. The academic theme of "ecological sculpture".





金　孝　淑
Kim HyoSook

1973年生于韩国。本科毕业于弘益大学校陶艺专业（韩国），曝园大学校绘画专业（韩国）。硕士毕业于景德镇陶瓷学院设计艺术专业（中国景德镇）。博士毕业于中央美术学院造型艺术研究所当代雕塑方向、导师孙家钵先生（中国北京）。现为中南民族大学美术学院公共艺术教研室教师。
参加东+西——2017国际当代陶艺家邀请展、第三届湖北青年雕塑双年展、走进校园第五届湖北省代陶艺作品展、来自马口窑的对话——马口窑文献与当代陶艺创作研究展、武汉首届园林雕塑艺术展、2013第二届国际高校毕业设计交易展、当代国际陶艺展、反刍（remasticate）——后殖民语境下的装置陶艺等多个国内外展览。

Born in 1973 in Korea. He graduated from Hongik University Ceramics Arts (South Korea), XU Yuen University School of Painting (South Korea). Master graduated from Jingdezhen Ceramic Institute of Design Art (Jingdezhen, China). Dr. graduated from the Sculpture Institute of the Central Academy of Fine Arts contemporary sculpture direction, instructor Mr. Sun Jiabiao (Beijing, China). Now he is the teacher of public art department of Central South University for Nationalities.
Participate in the East + West --2017International Contemporary Ceramics Artists Invitational Exhibition, the third Hubei Youth Sculpture Biennale, into the campus of the Fifth Hubei Province on behalf of the pottery exhibition, the dialogue from the horse mouth kiln – Contemporary Ceramic Art Research Exhibition, Wuhan First Garden Sculpture Art Exhibition, 2013 Second International University Graduation Design Trade Exhibition, Contemporary International Pottery Exhibition, Remasticate – Installation Ceramics in the Post-Colonial Context and many other domestic and foreign exhibitions.





武昌鱼

雕塑 / Sculpture
215×40×260cm
钢管、钢丝球、塑料瓶、鱼线 / Steel Pube, Steel Wool, Plastic Bottle, Fishing Line
2017

本选题的来源于在武汉生活5年当中的感受之一。武汉有大小湖泊166个，被称为"百湖之城"。最近以来武汉的城市发展越来越快，而且很时尚。除建设以外很重视环保问题。特别是东湖是武汉最干净、漂亮的。后来又发现武汉人特喜欢吃"武昌鱼"，所以这是本人做武昌鱼的原因。材质上选了清洁时候使用的钢丝球，希望武汉的东湖越来越干净漂亮，武汉人民的生活越来越美好。

This selection comes from one of the feelings of living in Wuhan for five years. Wuhan has 166 large and small lakes, known as the "city of 100 lakes." Wuhan's urban development has recently become faster and more stylish. In addition to construction, environmental issues are highly valued. Especially East Lake is the cleanest and most beautiful in Wuhan. Later, I discovered that Wuhan people especially like to eat "Wuchang Fish", so this is why I am doing Wuchang Fish. The steel wire ball used for cleaning was selected on the material and it is hoped that Wuhan's East Lake will become more and more clean and beautiful, and the life of the Wuhan people will become more and more beautiful.



靳　文　龙
Jin Wenlong

毕业于中国美术学院。作品参加全国高等艺术学院本科生研究生优秀作品展、2011首届牡丹江镜泊小镇国际雕塑艺术节、国家大剧院雕塑邀请展、东阿国际雕塑展、“艺术之声”雕塑双年展、东营雕塑艺术展、中央电视台雕塑艺术展、“一带一路”沿线国家雕塑邀请展、“汉文化与中国梦”——兴汉城市百组国际雕塑展、新丝路——2017中国当代青年雕塑等重要展览。2013年获得河南“艺术之声”雕塑双年展新锐奖、东阿国际雕塑展鼓励奖；2011年获得“2011首届牡丹江镜泊小镇国际雕塑艺术节”二等奖、“上海浦宇杯”全国雕塑专业毕业生作品大奖赛优秀奖。作品被福建鼎力雕塑公司、上海普陀区政府、河南艺术中心等机构收藏。

Graduated from China Academy of Art. Works participated in the National Academy of Art's Undergraduate Graduate Excellent Works Exhibition, the 2011 Mudanjiang Jingbo Small Town International Sculpture Festival, the National Grand Theatre Sculpture Invitational Exhibition, Dong'a International Sculpture Exhibition, the “Sound of Art” Sculpture Biennale, Dongying Sculpture Art Exhibition, CCTV Sculpture Art Exhibition, National Sculpture Invitational Exhibition along the Belt and Road Initiative, Han Culture and Chinese Dream, Hundred City International Sculpture Exhibition of Xinghan City, New Silk Road, 2017 China Contemporary Youth Sculpture and other important exhibitions. In 2013, he won the “Best of Art” Sculpture Biennale Award in Henan Province and the Donga International Sculpture Exhibition Award. In 2011, he won the “2011 First Mudanjiang Jingbo Small Town International Sculpture Festival” second prize and “Shanghai Puyu Cup”. National Sculpture Graduates Work Grand Prix Excellence Award. His works are collected by Fujian Dingli Sculpture Company, Shanghai Putuo District Government, and Henan Art Center.



新世纪“考古”

雕塑 / Sculpture
组合可变 / Combination Variable
玻璃钢、石
2012

作品通体用石材表现，以“化石”形式，以一系列形式呈现。表达环保的理念。化石本是存留在岩石中的古生物遗体或遗迹的，它是人类对历史研究的一种途径。然而作品中呈现的却是一些平常所用的生活物品。这些和我们固有的思维方式形成一个很大的反差。
新世纪“考古”这一系列作品是我在大学时期一直思考的一个主题思路，也是我近几年一直不断思考探索的一个创作线索。
人与自然是一个永恒的话题，而我想从人与自然对立的一面探寻这种关系。因为只要人类在发展，就会不断的干预自然，与自然发生冲突。就像作品的名字新世纪“考古”一样，自身就包含了矛盾关系。
“考古”是人类对自身轨迹探寻的一种行为。作品用“化石”的形式，用当下生活常见物品电话机、放映机、机械表等等作为元素来探究人与自然的矛盾关系。与固有思维有一个很大反差。
我认为新世纪“考古”，既是对当下的考古，也是对未来的考古。

The whole body of the work is represented by stone and is presented in a series of forms in the form of “fossils.” Express the concept of environmental protection. Fossils are the remains or remains of ancient creatures that remain in the rocks. It is a way for humans to study history. However, some of the everyday objects used in the works are presented. These and our own way of thinking form a great contrast.
The series of “Archaeology” in the new century is a theme that I have been thinking about during my college days. It is also a creative clue that I have been thinking and exploring continuously in recent years.
Man and nature are an eternal topic, and I want to explore this relationship from the opposite side of man and nature. Because as long as human beings are developing, they will continue to intervene in nature and conflict with nature. Just like the name of the works in the new century “Archaeology”, it contains contradictions.
“Archaeology” is an act of human exploration of its own trajectory. In the form of “fossils”, the works explore the contradictory relationship between man and nature with telephones, projectors, mechanical watches, and the like as common elements of current life. There is a big contrast with the inherent thinking.
I think that the “archaeology” in the new century is both an archeology of the present and an archeology of the future.







柯　　明
Ke Ming

1980年生于中国黄石，2005年毕业于湖北美术学院油画系，2005至2007年学习于慕尼黑美术学院。现主要生活工作于武汉。
2017年于武汉合美术馆举办个展“人民的币”，艺泰空间举办个展“柯明来了”；2016年于上海多伦现代美术馆举办个展“16000”。
参加再聚焦——美术文献艺术中心开馆展、非常——现场中国西部国际艺术双年展、2017透镜——中国当代艺术邀请展、镀金时代——当代艺术邀请展、东亚文化之都交流当代艺术展、破冰时代——中国当代油画邀请展、第三届CAFAM双年展、韩国DMZ国际当代艺术展、物相、心相、世相——中国当代艺术新常态、秘密花园——国际艺术展、丝绸之路——从东方到西方、回顾与展望——湖北油画艺术展、“无物之阵”中国当代抽象艺术邀请展、慕尼黑美术学院艺术大展等多个国内外展览。

Born in Huangshi, China in 1980, graduated from the Oil Painting Department of Hubei Academy of Fine Arts in 2005, and studied at the Munich Academy of Fine Arts from 2005 to 2007. Now the main living in Wuhan.
In 2017, he held a solo exhibition entitled "The People's Bank" at the Art Museum of Wuhan, a solo exhibition "Ciming Came to the World" in Art Deco Space and a solo exhibition "16000" at the Shanghai Duolun Museum of Modern Art in 2016.
Participate in refocusing – Art Documentary Art Center Opening Exhibition, Extraordinary – Site Western China International Art Biennale, 2017 Lens – Invitation Exhibition of Contemporary Chinese Art, Gilded Age – Invitational Exhibition of Contemporary Art, East Asian Cultural Capital Exchange of Contemporary Art Exhibition, Icebreaking Time – Chinese Contemporary Oil Painting Invitation Exhibition, 3rd CAFAM Biennale, Korea DMZ International Contemporary Art Exhibition, Phase, Heart Phase and World Phase – New Normal of Contemporary Chinese Art, Secret Garden – International Art Exhibition, Silk Road – From the East to the West, Retrospect and Prospect – Hubei Oil Painting Art Exhibition, Exhibition of Chinese Contemporary Abstract Art Invitations, Art Exhibition of the Munich Academy of Fine Arts and many other domestic and foreign exhibitions.



鸽子计划

装置 / Installation
30×20×15cm
黄铜 / Copper
2017







在石门峰纪念公园的草坪、花坛、纪念碑及房屋楼顶等地方，依据现场放置各种动态的鸽子雕塑，与广场的真鸽子交相呼应。这些鸽子是按照真实鸽子3D扫描，然后翻制成黄铜鸽子，并将其喷塑成白色。

2017年9月17日，在朋友圈里看到“27度角——东湖国际生态雕塑双年展”（2017）的策划方案。一个以自然空间和社会空间生态为主题的展览，这与自己最近几年艺术创作的观念有很高的关联性。到公园考察，那天公园的人很少，但给我印象最深的是绿色草地上成群的鸽子，它们不时的出现在树梢、建筑楼顶、水池边，构建着公园的各种动态画面。当它们飞走的时候，画面又恢复了宁静。

我的方案就是由这个印象而来。静态的鸽子去填充鸽子的动态画面，当观众走近时可与它们互动，或是俯身拍照，或是伸手把玩，惊起好奇之声。

借此机会，我正在设计一个更为宽广的方案，我计划将这些鸽子复制，将它们带到全世界更多的广场和公园去，甚至永久性的放置在那里。

在人类不断融合地趋势中，面对全球范围内的局部战争、难民、文化冲突、专制暴力等各种突出问题，将鸽子的符号进行凝固地永久性的转化后，并将其放置于世界范围内的公共空间中，其中的寓意不言而喻！

In the Shekmen Peak Memorial Park lawns, flower beds, monuments and house roofs, according to the site placed a variety of dynamic pigeon sculptures, echoing the square of the true pigeons. The pigeons were scanned in accordance with 3D real pigeons, then turned into brass pigeons and sprayed white.

On September 17, 2017, in the circle of friends, we saw the plan for the "27-degree angle – East Lake International Ecological Sculpture Biennial" (2017). An exhibition based on the theme of the ecology of natural space and social space has a high correlation with the concept of art creation in recent years. During the visit to the park, there were few people in the park that day, but the ones that impressed me most were the pigeons that swarmed on the green grass. From time to time they appeared on the tops of trees, building roofs, and pools, building various dynamic images of the park. As they flew away, the screen resumed its quietness.

My plan came from this impression. The static pigeons fill the dynamic picture of the pigeons and interact with them as the audience approaches, either lean over and take a picture, or reach out and play with the curiosity.

To take this opportunity, I am designing a broader program. I plan to replicate these pigeons, bring them to more squares and parks around the world, and even permanently place them there.

In the trend of continuous integration of mankind, in the face of global issues such as local wars, refugees, cultural conflicts, and autocratic violence, the symbols of pigeons have been permanently transformed into solidification and placed in a worldwide context. Within the public space, the allegorical meaning is self-evident!



李　　波
L i　B o

1981年生于四川简阳。2006年本科毕业于首都师范大学美术学院。2016年硕士研究生毕业于中央美术学院。现生活工作于重庆、北京。
2017年在重庆·器空间举办个展“在–地”；2008年在北京·威诺里萨（北京）当代艺术中心举办个展“提公因式”。参加第三届实验艺术文献展、未来能见度、时间旅行者、中国青年实验艺术展、时代质感、中央美术学院研究生毕业展、命名：权利与游戏、学院与当代绘画——2016当代河北艺术邀请展、“车间”——HW工厂计划2016、生活的形状——央美实验艺术系研究生创作成果展、界·物质化与化物质、BCA　2010青年艺术市集、Green–当代艺术展、美丽体验、从古奥林匹亚到北京、后场、迈阿密艺术博览会、Art Singapore、Six 21st Century Chinese Neo–Pop Artists、全国美术院校毕业生优秀作品提名展等多个展览。

1981 was born in Jianyang, Sichuan. 2006 graduated from the Capital Normal University Academy of Fine Arts. 2016 master's degree graduated from the Central Academy of Fine Arts. Now living and working in Chongqing, Beijing.
In 2017, he held a solo exhibition "In–Place" in Chongqing Space Museum. In 2008, he held a solo exhibition "The Public Factor System" at the Contemporary Art Center of Beijing Wei Nolisa (Beijing). Participate in the Third Experimental Art Documentary Exhibition, Visibility in the Future, Time Traveler, China Youth Experimental Art Exhibition, Time Texture, Graduate School of Central Academy of Fine Arts, Named: Rights and Games, College and Contemporary Paintings – Contemporary Art Invitation Exhibition , Workshop –HW Factory Plan 2016, Shape of Life –Academy of Creative Achievements in the Experimental Art Department of the Central American Institute of Art, Materialization and Substance, BCA 2010 Youth Art Market, Green–Contemporary Art Exhibition, Beautiful Experience, From Ancient Olympia to Beijing, Backstage, Miami Art Fair, Art Singapore, Six 21st Century Chinese Neo–Pop Artists, National Art Academy Graduates Outstanding Works Nomination Exhibition and many other exhibitions.



漂

行为 / Performance
组合可变 / Combination Variable
泥土、水面、人 / Mud, Water Surface, Human
2017

《漂》是一个现场雕塑项目，作品就地取泥土，然后将泥土做成若干个碗状，放到水中，泥土在水面持续一段时间，最后沉入水底；人手捏制的泥在"塑造"水面，水也在"塑造"泥土；泥土、水、人共同构建一道新的景观。

"Drift" is a site sculpture project. The works take mud on the spot, then make the mud into several bowls and put it into water. The mud lasts for a while on the water and finally sinks to the bottom. The mud that is kneaded by human hands is "shaping". Water, water is also "shaping" the soil; soil, water, and people together to build a new landscape.

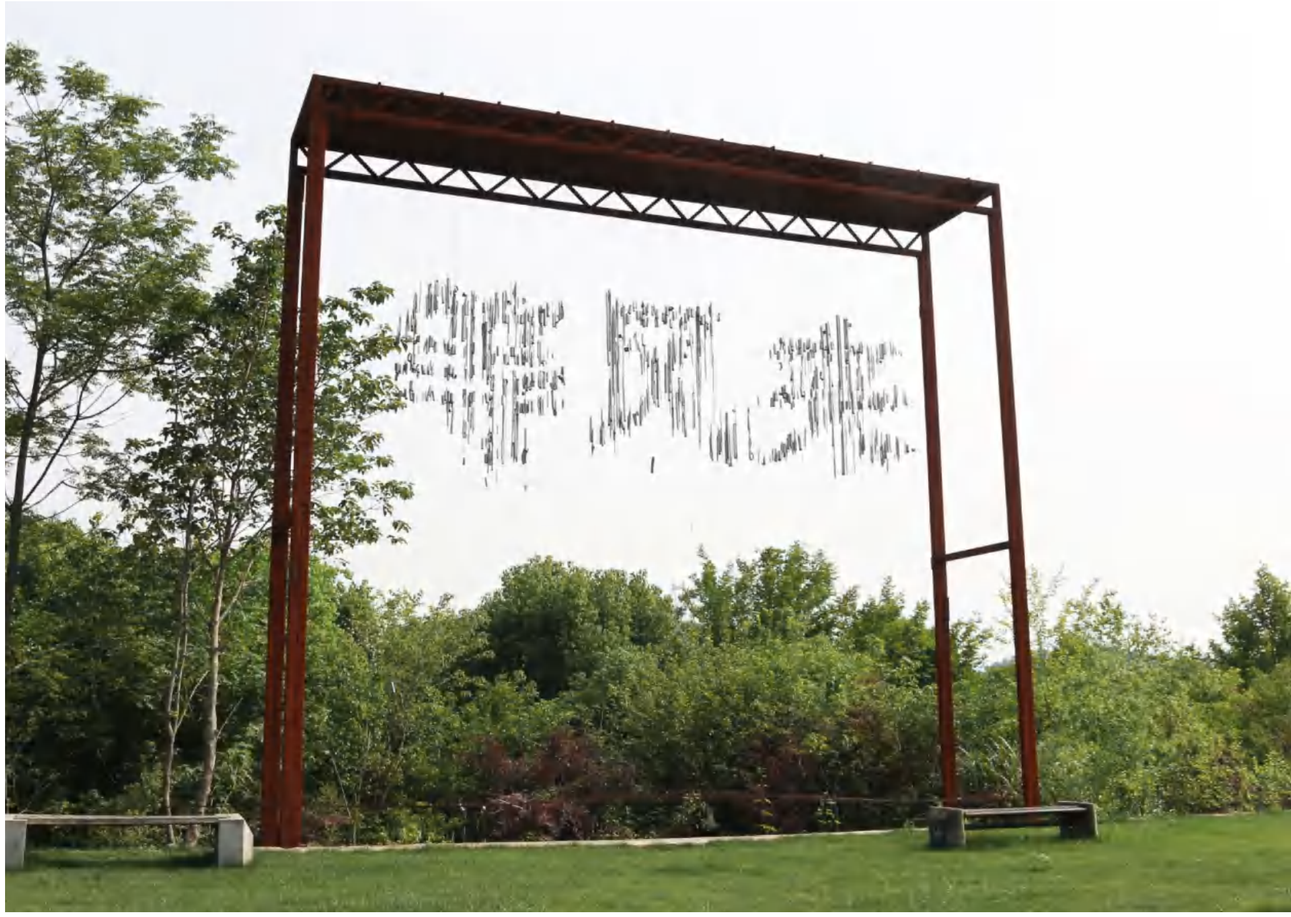




李　　娜
L i　N a

2013年毕业于四川美术学院雕塑系获硕士学位，2014至2016年为四川美术学院青年驻留艺术家，现工作生活于重庆。
2016年获“新感知–未知的爱”——全球女性艺术家邀请展优秀女性艺术家奖；2015年获第二届南京国际美术大展铜奖；2014年获“中国姿态·第三届中国雕塑大展”中国雕塑青年新锐奖；获第二届“明天”当代雕塑奖；2013年获“2013第四届新星星艺术节”年度新人奖； 2012年获2012“富隆杯”当代艺术院校大学生年度提名展铜奖。
参加第十届中国国际子青年艺术周视觉艺术展、“移动靶”——新算法下的实体、叙事与秩序生产、《暂存·神与物游》中国当代艺术展、ZERO女性艺术+倾巢计划等多个展览。作品被今日美术馆、山东美术馆、南京国际美术大展组委会、艺术厦门组委会等美术馆、美术机构及私人收藏。

She graduated from the Sculpture Department of Sichuan Academy of Fine Arts in 2013 with a master's degree. From 2014 to 2016, she was a resident resident of Sichuan Academy of Fine Arts, and now lives and works in Chongqing.
Won the "New Perception – Unknown Love" in 2016 – Outstanding Female Artist Award at the Invitational Exhibition of Female Artists in the World; Bronze Medal at the 2nd Nanjing International Art Exhibition in 2015; "Chinese Attitude" in 2014; Third China Sculpture Exhibition "Chinese sculpture youth cutting-edge award; won the second" tomorrow "contemporary sculpture award; in 2013 won the" 2013 fourth new star Art Festival "newcomer award; in 2012 by 2012" Fulong Cup "contemporary art college students annual Nominated Exhibition Bronze Award.
Participate in the 10th China International Youth Youth Art Week Visual Art Exhibition, "Moving Targets" – Entity, Narrative and Order Production under the New Algorithm, Chinese Contemporary Art Exhibition "Temporary Storage of God and Travel", ZERO Female Art + Planning and other exhibitions. Works by Today Art Museum, Shandong Art Museum, Nanjing International Art Exhibition Organizing Committee, Art Xiamen Organizing Committee and other art galleries, art institutions and private collections.



等风来

装置 / Installation
1000×200×800cm
废旧钢铁 / Used Steel
2017

收集城市中拆迁的废旧钢、铁，在空间中悬挂成风铃组成"等风来"字样，风吹过，发出清脆的响声，一切姿态与风有关。

Collect waste steel and iron removed from the city and hang it into a wind chime in the space to form the words "wait for the wind". The wind blows and gives a crisp sound. All gestures are related to the wind.





李　云　龙
Li Yunlong

生于1982年，现为中国工艺美术学会会员、中国雕塑协会会员、山东省美术家协会会员、山东省雕塑艺术家协会会员、莱芜市美术家协会理事。作品多次参加中国佛山·国际城市雕塑大展（优秀奖）、海纳百川——中国·东营雕塑艺术展、青岛世园会国际雕塑大展（优秀奖）、武汉"风口"青年雕塑邀请展、诗性·介域——中国当代抽象雕塑艺术展、中国长春第十七届国际雕塑作品邀请展、第三届苏州·金鸡湖双年展、丝路新语——东西部雕塑家作品联展、匠与意——同曦·中国青年雕塑艺术展、中国·莆田国际雕塑艺术展、中日韩美当代艺术展、第七届刘开渠奖国际雕塑大展、中关村软件园景观雕塑展等国内展览及国际雕塑大赛，屡获殊荣，部分作品被艺术机构和个人收藏。

Born in 1982, he is currently a member of China Arts and Crafts Society, a member of China Sculpture Association, a member of Shandong Artists Association, a member of Shandong Sculpture Artists Association, and a director of Artists Association of Laiwu City. Exhibition (Excellence Award), Heiner Sea – China Dongying Sculpture Art Exhibition, International Sculpture Exhibition of Qingdao Horticultural Exposition (Excellence Award), Invitational Exhibition of Young Sculptures of "Tuokou" in Wuhan, Poetry • Introduction – Chinese Contemporary Abstract Sculpture Exhibition, China Changchun 17th International Sculpture Invitational Exhibition, The 3rd Suzhou • Jinji Lake Biennale, Silk Road Xinhua – Eastern and Western Sculptors Works Exhibition, Carpenter and Italian – Tong Xi • China Youth Sculpture Art Exhibition, China • Putian International Sculpture Exhibition, Japan and South Korea and the United States contemporary art exhibition, the Seventh Liu Kaiqu Award International Sculpture Exhibition, Zhongguancun Software Park Landscape Sculpture Exhibition and other domestic exhibitions and international sculpture competition, award-winning, some works by art Institutions and individuals collection.

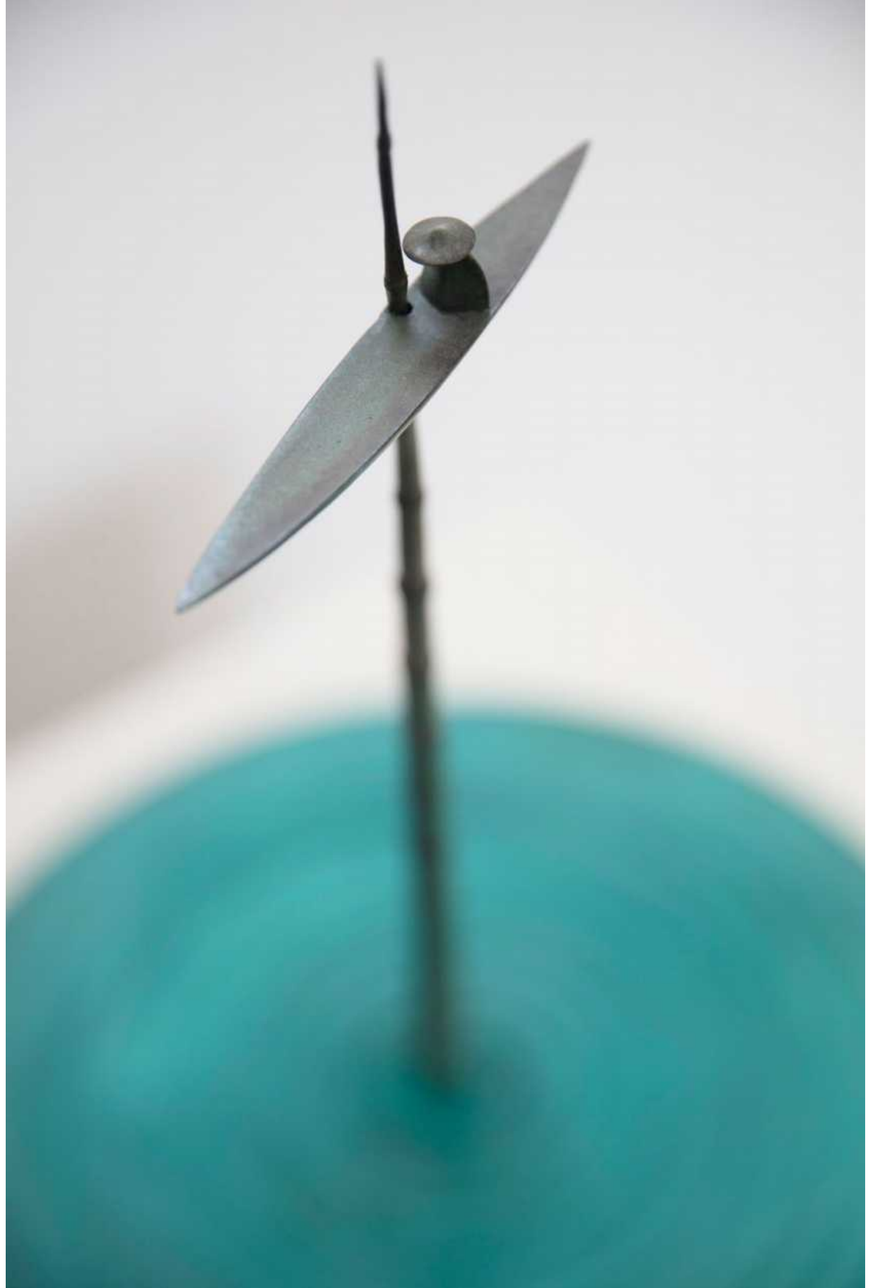


泛舟

雕塑 / Sculpture
45×45×56cm
不锈钢 / Stainless Steel
2014

一水一舟一叟一竹，构成传统中国画意，呈现千年沉淀的人文气息，向公众传达一种雕塑创造心境的观念，入水刹那水面泛起涟漪，涤荡人心，恬淡而自由之情悠悠而来……

One water, one boat, one bamboo and one bamboo constitute a traditional Chinese painting, presenting a thousand-year-old humanistic atmosphere. It conveys to the public the concept of a sculptural creation of mood, and the water is thrown into the water, swashes the people's minds, and gives a feeling of solitude and freedom. .....





林　胜　煌
Lin Shenghuang

日本建筑都市景观设计联盟常务理事、日本环境艺术学会委员、中国·莆田国际雕塑艺术展艺术主持、第1-6届中日韩当代艺术展总策展人。
出生于中国福建，从小师事祖父林天党学习中国传统佛像雕塑艺术，80年代初期参与湄洲祖庙的妈祖像制作，为妈祖神像的原创作者之一。先后毕业于清华大学美术学院、东京艺术大学研究生院、并获双硕士学位，2001年任东京艺术大学研究员。
1996年来日本至今，雕塑作品《樱花丛林的人们》在2006年参加第7届日本现代雕刻大奖赛获得最高奖，并荣获奖金五百万元，成为该奖项设立以来欧美、亚洲大陆获此殊荣的首位艺术家，作品被放大成为天皇恩赐日本国国花苑的标志性雕塑。
主要奖项：1997年中国当代艺术设计展97年度当代艺术设计奖，2002年亚洲现代艺术展富士电视国际奖，2004年亚洲现代美术展损保日本美术财团奖励奖，2006年中国北京奥林匹克公园环境设施概念设计单项方案鼓励奖等国际艺术设计奖项。

Japan Architecture Urban Landscape Design Union executive director, Japan Environmental Art Society, China • Putian International Sculpture Art Exhibition, the 1st ~ 6th China–Japan–South Korea Contemporary Art Exhibition curator.
Born in Fujian, China, his grandfather Lin Tian-dang, an elementary teacher, studied the art of traditional Chinese sculpture. In the early 1980s, he participated in the making of Mazu in Meizhou, one of the original authors of the statue of Matsu. Graduated from Tsinghua University Academy of Fine Arts, Graduate School of Tokyo University of the Arts, and a double master's degree, 2001 Tokyo University of the Arts researcher.
Since its inception in 1996, the sculpture "Cherry Blossom Jungle" won the highest prize in the 7th Japan Modern Sculpture Grand Prix in 2006 and has won a prize of 5 million yuan, becoming the prestigious award winner in Europe, America and Asia since its establishment The first artist, the work was enlarged to become the emperor's gift of Japan's National Garden landmark sculpture.
Major awards: 1997 China Contemporary Art Design Exhibition 97th Annual Contemporary Art Design Award, Asia Modern Art Exhibition 2002 Fuji TV International Award, 2004 Asian Modern Art Exhibition Damaged Japan Art Foundation Award, 2006 Beijing Olympic Park Environmental Facilities Concept design single program encouragement awards and other international art design awards.

山宗水源

雕塑 / Sculpture
108×129×350cm
不锈钢 / Stainless Steel
2015



茫茫宇宙，浩浩乾坤，人类与自然在混沌中繁衍与轮回，月球的引力诱发了潮汐现象和海陆的变迁。大自然的鬼斧神工塑造了沧海桑田的变幻，蕴藏着无限的生机。长江黄河起源于白雪皑皑的高山，孕育了生命的水源，蜿蜒流长，冲刷并成就着时代的历史痕迹……

In the universe, vast universe, humanity and nature multiply and recur in chaos. The gravity of the Moon induces tidal phenomena and changes in land and sea. The uncanny workmanship of nature has shaped the vicissitudes of life in the vast sea, and it has boundless vitality. The Yangtze River and the Yellow River originate from snow-capped high mountains, giving birth to the water of life, long flowing, scouring and accomplishing the historical traces of the times...





刘　瑞　杰
Liu Ruijie

1976年出生于山西省繁峙县，现居太原，1994年至1998年，就读山西省文化艺术学院雕塑系本科，2012年就读太原理工大学装饰设计系，获研究生学历，中国雕塑学会会员，山西美术家协会会员，山西省雕塑协会会员，山西省工艺美术家协会会员，山西当代艺术研究院特聘研究员，中国古建筑高级营造师，山西黄河画院特聘艺术家，太原理工大学雕塑专业兼职教授，山西文化艺术学院雕塑专业兼职教授。
作品参加世纪年轮——穿越两个时代的时尚骑行艺术展、风口：第二届青年雕塑邀请展、首届破冰时代当代青年雕塑邀请展、山西雕塑年展、山西平遥国际摄影节·雕塑作品展、山西省青年雕塑展（二等奖）、山西陕西雕塑作品展、青年雕塑展、全国六省区当代雕塑展、山西省第六届美展（三等奖）等多个展览并获奖。

Born in 1976 in Shanxi Province Fanshi County, now lives in Taiyuan, 1994–1998 studied under the Department of Sculpture, Shanxi Institute of Culture and Art, 2012 Taiyuan University of Technology Department of decoration design graduate, Chinese Sculpture Society, Shanxi Artists Association of Shanxi Province Sculpture Association, Shanxi Province Arts and Crafts Association, Shanxi Institute of Contemporary Art Distinguished Research Fellow, China ancient architectural senior construction division, Shanxi Yellow River Art Institute Distinguished artist, Taiyuan University of Science and Engineering part-time professor of sculpture, Shanxi Institute of Culture and Arts Part-time professor of sculpture,
Works Participate in the annual Rift – Fashion cycling art exhibition of two times, outlet: Second Youth Sculpture Invitation Exhibition, First Invitation Exhibition of Contemporary Youth Sculpture in Icebreaking, Shanxi Sculpture Exhibition, Shanxi Pingyao International Photography Festival · Sculpture Works Exhibition, Youth Sculpture Exhibition of Shanxi Province (second prize), Shaanxi Shaanxi Sculpture Exhibition, Sculpture Exhibition of Young Scientists, Contemporary Sculpture Exhibition of Six Provinces in China, Shanxi Province Sixth Art Exhibition (Third Prize) and other awards.



尺度 -3

雕塑 / Sculpture
375×375×230cm
碳钢板 / Carbonated Steel
2017

希腊哲学家普罗泰戈拉说：“人是万物的尺度。是存在者存在的尺度，也是不存在者不存在的尺度。”我国古代哲学思想家认为：“自修则人不得以非理相加”，我心即宇宙，“宇宙即我心”，“阴阳二气充满太虚，此外更无他物”，物类之起，必有所始。荣辱之来，必象其德。每个人的生命与时间相连，但没有足够的一致性，有人搭起桥梁，或是一条通道，或转换和消失。同样的道理意识不灭的原理。每一个人的生命都有一个持续的状态。
面对当下社会的繁杂，纷争，浮躁，焦虑，或者平淡，安宁，祥和，都需要我们对尺度的把握与掌控，当尺度和时间完美的结合时，我们会抛开困惑重新回到自己的良性状态中来。

The Greek philosopher Protagoras said: "Man is the measure of all things. It is the measure of the being. It is also a measure of the non-existence. The ancient Chinese philosopher thinks: "If you are self-educated, you must not add to my mind." That is, the universe. "The universe is my heart." Yin and Yang are full of emptiness. And there are no other things. "From the beginning of the species, we must begin with. We must be honored. We must be like the virtue. Everyone's life is connected to the time." But there is not enough consistency. Someone put up a bridge, or a passage, or convert and disappear. The principle of the same principle of unbreakable consciousness. Everyone's life has a continuous state.
Faced with the complexity, discord, impetuosity, anxiety, or plainness, tranquility and peace of the society at the moment, we need to grasp and control the scale. When the scale and time are perfectly combined, we will abandon the puzzle and return to our benign nature. In the state.



柳　　青
Liu Qing

1982年生于湖南。2006年毕业于中央美术学院雕塑系第六工作室获学士学位，2009年毕业于中央美术学院雕塑获硕士学位，现工作于北京人民艺术剧院。
中国美术家协会雕塑艺委会委员、中国雕塑学会理事会理事、中国雕塑研究院青年雕塑家创作中心雕塑家。2013年在威尼斯CASTELLO　925举办“餐厅”柳青新作个展。参加“向人民汇报”十位中青年画家主题作品展、首届全国雕塑艺术大展、“世界观·观世界”漳州国际当代艺术邀请展、“山水情境”首届金海湖国际雕塑展、中国美术馆青年艺术家提名展、“新轴线”武汉CBD泛海国际雕塑艺术季、“匠与意–同曦”中国青年雕塑艺术展、“吃瓜!吃瓜!”第一届花家地双年展、“中国·姿态”第四届中国雕塑大展等多个国内外展览并被收藏、获奖。

Born in Hunan in 1982. In 2006 graduated from the Central Academy of Fine Arts Department of sculpture sixth studio received a bachelor's degree in 2009, graduated from the Central Academy of Fine Arts sculpture master degree, now working at the Beijing People's Art Theater.
China Artists Association Sculpture Arts Committee, China Sculpture Society Council, China Sculpture Institute of young sculptor creation center sculptor
In 2013, the "Restaurant" Liu Qing's new solo exhibition was held in CASTELLO 925, Venice. Participate in "To the People" Ten young and middle-aged painters themed exhibitions, the first National Sculpture Art Exhibition, "World Outlook" Zhangzhou International Contemporary Art Invitation Exhibition, "Landscape" The first Jinhai Lake International Sculpture Exhibition, Museum of Art Youth Artist Nomination Exhibition, "New Axis" Wuhan CBD Pan Hai International Sculpture Art Festival, "Carpenter and Italian – Tong Xi" China Youth Sculpture Art Exhibition, "Eat melon! Eat melon!" The first Flower House Biennale, China. Gesture "Fourth China Sculpture Exhibition and many other exhibitions at home and abroad and was the collection, winning.



成果

雕塑 / Sculpture
192×198×175cm
树脂手绘、不锈钢 / Resin Paint, Stainless Steel
2016

此作品在本届双年展荣获一等奖



《成果》这件作品最初的想法是通过单纯地写生蔬菜来发现生活里极容易被忽略的日常细节，写生了一段时间后，我不满足于我的作品只是惟妙惟肖的描摹，于是开始思考通过他们来介入到对当代社会的映射和表现，所以发展到后来的蔬菜堆与立体人物组合构成的一种不同于以往的作品的新创作。

The original idea of this work was to discover everyday details that were easily overlooked in life by simply sketching raw vegetables. After sketching for a while, I was not satisfied with my work as a vivid depiction, and began to think through them. In order to intervene in the mapping and expression of contemporary society, we developed a new composition of the later combination of vegetable piles and three-dimensional characters that is different from previous works.
In Nobody Ticketing, in a public space, although everyone meets and even overcrowded, everyone is immersed in their own small world. The physical distance is so close, and the distance of the soul is so far away.



无人售票

雕塑 / Sculpture
156×120×360cm
树脂手绘、不锈钢 / Resin Paint, Stainless Steel
2016

在《无人售票》，在一个公共空间，尽管大家相遇，甚至拥挤不堪，但每个人都沉浸在自己的小世界里面，身体的距离如此之近，而心灵的距离却如此之远。
《无人售票》表达了两个方面的思考：其一是反映了内在于我们每个人日常经验之中的社会的陌生化问题；其二是以不同的人物形象和身份，暗示出一些当前的社会问题。这两方面的内容共同构成了我作品主题的整体倾向，使整个群雕成为了一个社会生活的"微缩景观"。
简而言之，我希望以我的"微缩景观"为观者提供了一个关注社会、认识社会和反思社会的窗口，通过这个窗口，我们看到的不仅仅是物，是他人，同时也是自己，它提醒我们应该在日常生活中发现一些神奇，做出一些改变，不只是改变自己，同时也应该试图改变社会。

"No ticket" expresses two aspects of thinking: First, it reflects the problem of defamiliarization of the society that lies within the everyday experience of each of us; the second is based on different characters and identities, suggesting some of the current Social Issues. These two aspects together constitute the overall tendency of the theme of my work, making the whole group of sculptures a "miniaturized landscape" of social life.
In short, I hope that my "miniature landscape" will provide viewers with a window that pays attention to society, society, and society. Through this window, we see not only things, but others, but also ourselves. It reminds us that we should discover some magic in our daily lives and make some changes, not only to change ourselves, but also to try to change society.





娄　　金
Lou Jin

1984年生于贵州遵义。2012年毕业于四川美术学院雕塑系，获硕士学位。中国雕塑家学会会员、重庆市雕塑学会会员，现任教于四川美术学院雕塑系。
获2017年国家青年艺术基金、2012年至今参与“羊磴艺术合作社”。举办个展材质叙事学：娄金作品展、树·木：娄金个展。作品参加“西南中国-茁壮生长的力量”四川美术学院教师作品展、获首届重庆市雕塑大展优秀奖、台湾2017东亚青年当代木雕艺术大展、在路上2016、风口——第二届青年雕塑邀请展、多元参与——东湖2016全国青年雕塑邀请展、第二届“新绎之星”青年扶持计划、获中国好雕塑·为宅雕塑”最佳创意奖、获第二、三届中国姿态雕塑大展佳作奖、后黄桷坪时代——08年以来的视觉维度、获2013首届明天当代雕塑艺术奖学金等多个展览、获奖并被收藏。

Born in 1984 in Zunyi, Guizhou. In 2012 graduated from the Sichuan Academy of Fine Arts Sculpture Department, a master's degree. A member of Chinese Sculptor Society, a member of Chongqing Sculpture Society, and currently a faculty member of Sculpture Department of Sichuan Academy of Fine Arts.
Won the 2017 National Youth Art Fund, from 2012 to now participate in "Sheepskin Art Cooperatives." Hold solo exhibition material narratology: Lou Jin exhibition, tree · wood: Lou Jin solo exhibition. Works Participate in "Southwest China – The Power of Thriving" Sichuan Academy of Fine Arts teachers' works exhibition, won the first Chongqing City Sculpture Exhibition Excellence Award, Taiwan 2017 East Asian Youth Contemporary Woodcarving Art Exhibition, on the road 2016, outlet – the second youth sculpture Invitation Exhibition and Multiple Participation – The Best Invitational Exhibition of Donghu 2016 National Young Sculptures, the Second "New Interpretation Star" Youth Support Program, and the Best Chinese Creative Sculpture Award for House Sculpture "won the second and third Chinese stances Sculpture exhibition masterpiece award, after the era of Huangpi Ping – 08 years since the visual dimension, won the 2013 first tomorrow contemporary sculpture art scholarship and many other exhibitions, won and was the collection.





石门峰创作坊

艺术项目 / Art Project
组合可变 / Combination Variable
综合材料 / Mixed Material
2017

此作品在本届双年展荣获特等奖

东湖新技术开发区九峰城市森林保护区地处武汉市的中心，可以说是这座城市的"肺"，周围都矗立着高楼林立的钢筋混凝土建筑，对这片生态区域有围合之势。碰巧在展区范围内的一角发现矗立一棵移栽后夭折的高达八九米直径60多公分的大树，以及在一旁堆放着被修剪下来的原木树桩及其杂枝，这些可能是即将被移除的垃圾。针对具体场景，与展区的员工成立临时的"后"创作坊，寄以这棵死去的"大树"起死回"生"之后，给予事物以象征性的存在。树的表面被几何化的钢筋混泥土包裹，保留树体的某些端点以及树的自然形态及其枝丫，在树体的这些端点撒上种子，发芽，有一种再生的景象。另外剩下的树桩以同样的塑造方式制作若干尺寸在50公分左右的柱体，散落在此树的周围及其园区，形成一种矩阵或场域。观众可以通过自己的方式与作品互动，或坐，或赏，或收藏。作品以树的自然形态为形，用钢筋混凝土的塑造方法为式，以人、自然、艺术的关系为内容，与大家共同参与这一活动为突破口，最后通过创作坊活动过程给出些许提示。
在这里，人工与自然，纪念碑与器物，自然生物与低碳材料，虚拟的建筑与象征性的景观，创作的过程性与作品的未知，一起融合成了一种临时的共生关系。

The Jiufeng Urban Forest Reserve in Donghu New Technology Development Zone is located in the center of Wuhan City. It can be said to be the "lung" of the city, surrounded by high-rise buildings and reinforced concrete buildings, and it has a close relationship with this ecological area. . Occasionally, at the corner of the exhibition area, a large tree with a diameter of more than 80 meters and a diameter of more than 80 meters was found erected after transplanting, and pruned log stumps and their branches were stacked on the side. These may be both Remove trash. For specific scenes, a temporary "post-creation" creative workshop was established with the employees of the exhibition area. After sending the dead "big tree" back to "birth", things were given symbolic existence. The surface of the tree is surrounded by geometrically reinforced concrete, retaining some of the end points of the tree and the natural shape of the tree and its branches. Sprinkling seeds at these ends of the tree and germinating it, there is a scene of regeneration. In addition, the remaining tree stumps are made in the same way to form a number of cylinders with a size of about 50 centimeters, scattered around the tree and its park, forming a matrix or field. The audience can interact with the work through their own methods, sit, or enjoy, or collect. The work is based on the natural shape of the tree, using the method of molding reinforced concrete, and taking the relationship between people, nature, and art as the content. It is a breakthrough for everyone to participate in this activity, and finally gives some tips through the activities of the creative workshop.
Here, artificial and natural, monuments and artifacts, natural creatures and low-carbon materials, virtual buildings and symbolic landscapes, the procedural nature of the creation and the unknownness of the works have merged into a temporary symbiotic relationship.



吕　小　帅
Lv Xiaoshuai

1989年生于河北保定。2014年毕业于西南民族大学艺术学院雕塑系获学士学位，现于西南民族大学艺术学院雕塑系研究生在读。
2017年参加“艺术青年100”（北京）、明天当代雕塑展（罗中立美术馆，重庆）、奇点雕塑邀请展暨月会展（蓝顶美术馆，成都）；2016年参加“风口”青年雕塑邀请展（合美术馆，武汉）；2015年参加全国大学生公共视觉艺术双年展（城市雕塑中心，上海）。

Born in 1989 in Baoding, Hebei. He graduated from the Sculpture Department of Southwest University for Nationalities with a bachelor's degree in 2014 and is currently studying at the Department of Sculpture of the Art Institute of Southwest University for Nationalities.
2017 Participate in "Art Youth 100" (Beijing), Tomorrow Contemporary Sculpture Exhibition (Luozhongli Art Museum, Chongqing), Singularity Sculpture Invitational Exhibition and Monthly Exhibition (Blue Roof Art Museum, Chengdu); 2016 Invitational Youth Sculpture Invitation Exhibition (Art Museum, Wuhan); In 2015, she participated in the National Students' Visual Arts Biennial Exhibition (City Sculpture Center, Shanghai).





枯

装置 / Installation
300×250×110cm
木 / Wood
2017

通过长时间的艺术实践，慢慢形成了自己的创作语言。《枯》系列作品让我一直沿着这种思路在行进，是一种感性同时也在反映当下的人的生存状态，枯木逢春，以创作者的手法、以雕塑的形式表现出来。

Through a long period of artistic practice, his own creative language has slowly developed. The "Force" series of works let me go along this line of thinking. It is a kind of sensibility that also reflects the current state of existence of people.
It is expressed in the form of sculpture by the creator.



M a r c k

现年53岁、目前居住在苏黎世的马克，作品并非单纯结合录像与雕塑，从人物演出的安排、影片拍摄的精确位置、多媒体素材与程序编写，以及动力机械与雕塑的纯手工制作等繁复过程，宛如细腻精致的工艺品。
他独特的创作手法也深受艺术界与藏家肯定，像美国波士顿美术馆（Boston Museum）、韩国斗山艺术中心（Doosan Art Center）、土耳其伊斯坦堡艺术中心（Art Center / Istanbul）等机构皆收藏其作品，展出经历更遍及世界各地。

53, mark, now lives in Zurich, video and sculpture works is not a simple combination, from the arrangement of the figures show, the precise location of the production, multimedia material and programming, as well as mechanical power and sculpture of pure handmade process of heavy and complicated, like exquisite and delicate arts and crafts. His unique writing style by artists and collectors, certainly also like Boston gallery (Boston Museum), Han Guodou mountain Art Center (Doosan Art Center), Turkey Istanbul Art Center (Art Center/Istanbul) both institutions such as the collection, exhibition experience more throughout the world.







Clockwork

录像装置 / Recording Installation
组合可变 / Combination Variable
综合材料 / Mixed Material
2017

录像的目的不是叙述一个故事，而是激发观众的情绪。他常透过录像雕塑的形式，探索在性别、文化、种族与宗教有形或无形的框架中，人类如何自我束缚或内心挣扎，引发观者无限的想象与共鸣。
《Clockwork》则结合动力装置与录像，拍摄一位身材纤细的女人，在方寸大的空间内不断地移动，当钟摆坠下的瞬间凝结声息，往上摆荡时却踌躇着每一步。在钟摆来回晃动的过程中，观者宛如化为这位女人，反覆被揪起焦躁、忐忑与不安的情绪。

Through a long period of artistic practice, his own creative language has slowly developed. The "Force" series of works let me go along this line of thinking. It is a kind of sensibility that also reflects the current state of existence of people. It is expressed in the form of sculpture by the creator.





马　文　甲
Ma Wenjia

1982年出生于辽宁沈阳，清华大学美术学院雕塑系助理教授、硕士生导师、博士。
中国工艺美术学会雕塑专业委员会副秘书长、《中国雕塑年鉴》编委、国家大剧院公共艺术策划顾问、中国美术家协会会员、中国雕塑学会会员、中国艺术研究院中国雕塑院青年雕塑家创作中心特聘雕塑家、中国城市雕塑家协会会员。
2016年再清华大学美术馆举办个展“纯真之眼——马文甲雕塑作品展”。多次参加首届全国雕塑艺术大展、中国美术馆青年雕塑人才推介计划、中国美术馆收藏青年艺术家作品展、呼吸——南京博物院雕塑大展、金鸡湖双年展、“渐行渐远”全国青年雕塑家邀请展、中国雕塑学会青年推介计划展、大同雕塑双年展、朝圣敦煌首届城市雕塑大展等重要展览。作品被多个美术馆和艺术机构收藏。

Born in 1982 in Shenyang, Liaoning Province, Tsinghua University Academy of Fine Arts Department of Sculpture Assistant Professor, Master Instructor, Ph.D.
China Arts and Crafts Society Sculpture Professional Committee Deputy Secretary-General, "China Yearbook of Sculpture" Editorial Board, National Center for the Arts public art consultant, member of Chinese Artists Association, China Sculpture Institute, China Academy of Sculpture Chinese Sculpture Young Sculptor Creative Center Distinguished sculptor, China city sculptor association.
In 2016, Tsinghua University Art Museum will host a solo exhibition "The Eye of Pure Art – A Pavilions Exhibition of Marvin." Many times participated in the first National Sculpture Art Exhibition, China National Art Museum of young sculptures promotion program, the China Art Museum collection of young artists exhibition, Breath – Nanjing Museum Sculpture Exhibition, Jinji Lake Biennale, "fading away," the country Invitational Exhibition of Young Sculptors, Young Scientist Program of China Sculpture Society, Datong Sculpture Biennale, the first urban sculptural exhibition of Dunhuang pilgrimage and other important exhibitions. Works by a number of art galleries and art institutions collection.

物品 K

雕塑 / Sculpture
33×24×23cm
木、玻璃 / Wood, Glass
2012







我的作品咋一看就是木雕镶眼睛，但我做的眼睛分为两种方式，一种是使其成为一个生命体，另一种是承载着芸芸众生。我更加关注的是艺术品对于我的价值的一种改变。木头是生命，但在今天都把它看成是和石头、铁石一样的材料，而其之前是活生生的树木。我通过雕刻和加眼睛强化了它的生命特征，使得它会留在人类的文明史的一个阶段上，人们会关注它的生命感。我也是一样，我虽是有生命的，但不是所有人都会将我当作生命，他们不会希望了解我的精力和性格，而通过作品他们会注意到我强烈的生命独特性，我也变得有价值。

My work at first glance is wood carving with eyes. But my eyes are divided into two ways, one is to make it a living thing. One is carrying people. I am more concerned about a change in the value of art. Wood is life, but today it is treated as material and stone and stone. Before it was a living tree. By carving and adding eyes to strengthen his life features, he will remain at a stage of human civilization, and people will pay attention to his sense of life. I am the same, I am alive, but not everyone will take me for life, they will not want to know my energy and character. And through the works they are aware of my strong life uniqueness. I also become valuable.

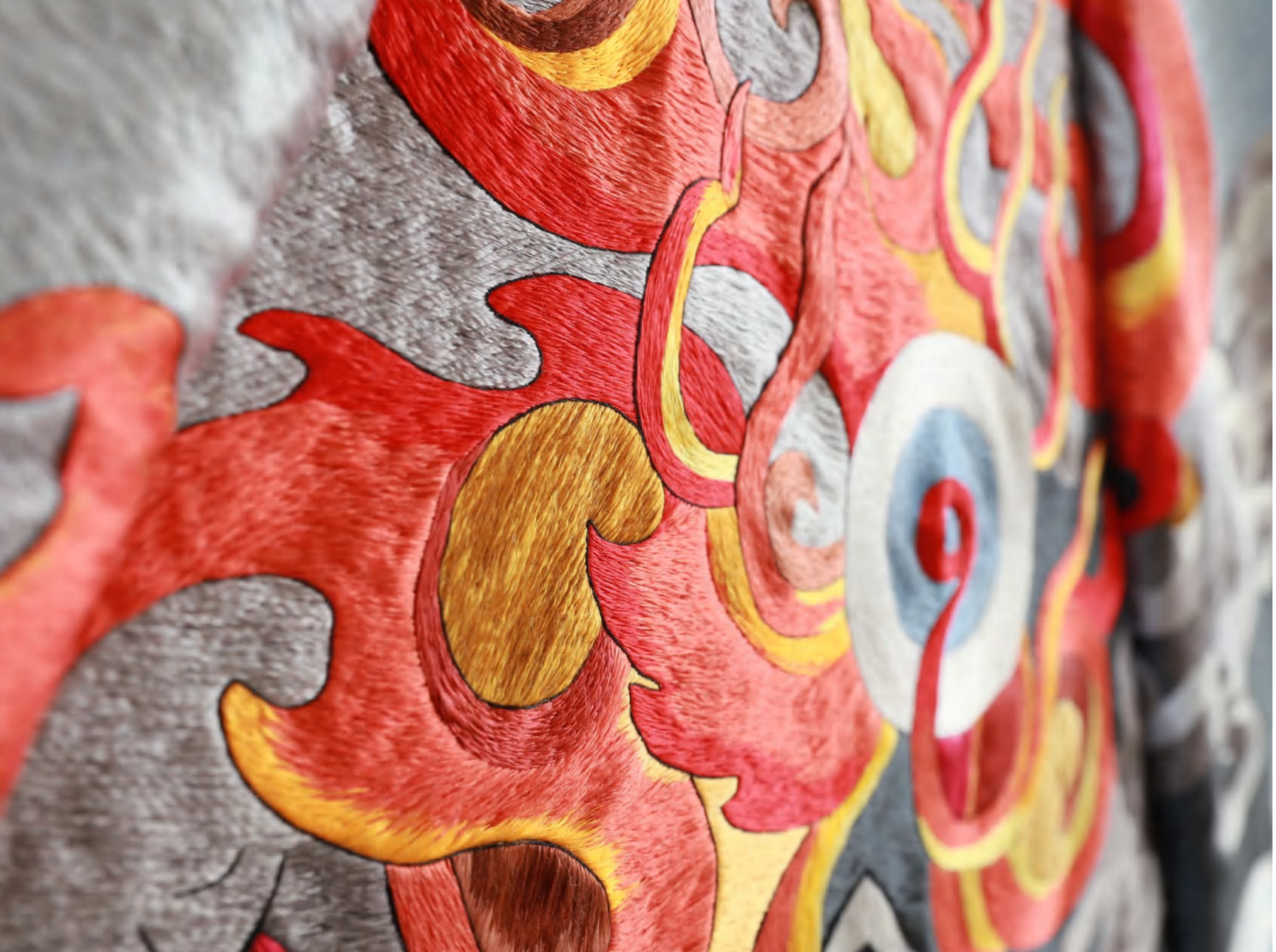


Nancy Kozikowski

艺术家，长期从事纤维艺术创作，多次参加重要大型当代艺术展，作品被多个美术馆和艺术机构收藏。
近年参展
2015年，经纬中西——编织连接世界，林乐成和南希（阿布奎基博物馆和DSG Fine Art艺术馆，美国新墨西哥州，阿布奎基市）、经纬中西——编织连接世界（林乐成和南希；沈阳大学，鲁迅艺术学院，沈阳市；长春大学，长春市）。
2014年，南希挂毯和油画新作品展（美国新墨西哥州，阿布奎基市）。
2012年，1895传统的演变艺术展（江苏省）、南希作品个人展（上上美术馆，北京宋庄）。
2010年，南希和苏珊的新作品展（DSG Fine Art艺术馆，美国新墨西哥州，阿布奎基市）。
2008年，南希个人作品展（北京宋庄，韩燕画廊）。
1992年，南希个人作品展（美国纽约市，卡乔拉美术馆）。
1990年，瓜达鲁普历史博物馆（美国新墨西哥州，圣达菲市）。
1990 瓜达鲁普历史博物馆，美国新墨西哥州，圣达菲市

The artist has long been engaged in fiber art creation and has participated in major and major contemporary art exhibitions for many times. His works have been collected by many art galleries and art institutions.
In recent years exhibitors
2015 Jingwei Chinese and Western – Weaving Connects the World, Lindsay Lo and Nancy, Albuquerque Museum and DSG Fine Art Museum of Art, Albuquerque, New Mexico, USA.
2015 Jingwei Chinese and Western – weaving join the world, Lin Lecheng and Nancy, Shenyang University, Shenyang City
2015 Jingwei Chinese and Western – weave connecting the world, Lin Lecheng and Nancy, Lu Xun Art Institute, Shenyang
2015 Jingwei Chinese and Western – weave connecting the world, Lin Lecheng and Nancy, Changchun University, Changchun City
2014 Nancy Tapestry and Oil Painting New Exhibition, New Albuquerque, New Mexico, USA
2012 1895 Traditional Evolution Art Exhibition, Jiangsu Province
2012 Nancy solo exhibition, Shang Museum, Beijing Songzhuang
2010 New Works by Nancy and Susan, DSG Fine Art Museum of Art, Albuquerque, New Mexico, USA
Nancy Solo Exhibition 2008, Songzhuang Beijing, Han Yan Gallery
1992 Nancy Solo Exhibition, New York City, USA, Cachella Museum of Art
1990 Guadalupe Museum of History, Santa Fe, New Mexico, USA





Fire & Ice

装置 / Installation
尺寸可变 / Combination Variable
综合材料 / Mixed Material
?

《火与冰》是刺绣和挂毯的合成，设计主题结合了中国古代符号和当代的一种新的声音。这幅作品的原名叫《时间结束的装饰》，从作品整体讲，是人类生存的空间，底边的斜纹和波浪纹是指的阴和阳，是代表人类深奥的智慧，也是指宇宙的语言，《火与冰》里边呈现出来的是，底部中心有座冰山，已经被火球给融化成了冰川。设计师告诉我们要保护我们的环境，不要毁灭于《火与冰》之中。

Fire and Ice is the synthesis of embroidery and tapestry. The design theme combines ancient Chinese symbols and a new contemporary sound. The original name of this work is "Decoration of the End of Time." From the perspective of the work as a whole, it is a space for human existence. The twill and wavy lines at the bottom refer to yin and yang. It represents the profound wisdom of mankind and also refers to the language of the universe. In Ice and Fire, there is an iceberg in the center of the bottom, which has been melted into a glacier by fireballs. The designer told us to protect our environment and not to destroy it in Fire and Ice.



Niells A.F. Niemeijer

NIELLS创办人（2005年至今），雕塑家、创意建筑师。主要从事设计、建造、安装雕塑、室内外设计与安装。
2006年，本科毕业于荷兰格罗宁根汉斯大学美术专业；
2004年，参加美国加州艺术学院本科生交流；
2000年，大专毕业于荷兰罗宁根汉斯大学。

Founder of NIELLS (2005 – present), sculptor, creative architect. Mainly engaged in design, construction, installation sculpture, indoor and outdoor design and installation.
In 2006, I graduated from Hans university of groningen, Netherlands, majoring in fine arts.
In 2004, I participated in the undergraduate exchange of California institute of arts.
In 2000, he graduated from Hans university in roingen, Netherlands.





蜻蜓之岛 Dragonfly Island

装置 / Installation
250×235×260cm
废金属 / Waste Metal
2017

此作品在本届双年展荣获三等奖

如何去解说武汉这座城市？如何去捕捉那些能够说明武汉每日变换的本质？武汉的特性和环境给予了我创作这件"蜻蜓之岛"的灵感。
几乎在所有的文化体系当中，蜻蜓象征着变幻之美。于我而言，武汉这座城市就好比从水中诞生的蜻蜓，它不断地改变和调整自己以求去适应外部环境。当这个蜻蜓造型的装置在风中旋转时，它反映着面对变化的适应性。
翅膀部分的纹理源于武汉及其周边的地图纹样，废金属被去除它的人工漆层使其能够经受自然的洗礼从而变色，这就是"每天不一样"，一个对环境因素的回应。
作品主要的构成部分是老旧的煤气坛子——是中国的工业标志，也是城市发展背后隐藏的驱动力量。作品当中的煤气坛子均来自本地的废旧金属回收厂，它们不断地被交付到下一个人的手中，或用于料理，或用于取暖，也许它们也曾效劳于你，我希望，今天，它们能再次为你欣赏为你所用。

How to explain Wuhan? How to capture the nature of a city which is different every day? It was its character and surroundings, which inspired me to create the "Dragonfly Island".
In almost every culture, dragonfly symbolizes the beauty of changes. For me, Wuhan is like a dragonfly – born in the water, transforming itself and adapting to the external environment.
The dragonfly rotates in the wind, reflecting the adaptability to the ongoing transformations.
The veins in the wings are based on the map of Wuhan and its surrounding, while the scrap metal is deprived of its artificial paint which makes it naturally change its colors, it is 'different every day', a response to the environmental factors. The sculpture is made of old gas bottles which is a symbol of China's industry – the driving force behind the city's growth. These gas bottles came from the local scrapyards; they were going from hand to hand, used for cooking or heating. Maybe they even served you before, I hope that now they do it again.



钱　　亮
Qian Liang

1987年生于安徽，现生活工作于北京。中国美术家协会会员、中国雕塑学会会员，《学院雕塑》编辑、《中国雕塑》特约编辑。
2010年毕业于西安美术学院雕塑系，获学士学位；2014年毕业于中央美术学院雕塑系，获硕士学位；2016年至今，清华大学美术学院美术学博士在读。
2015年举办个展玩物尚志——钱亮、康悦雕塑双个展。2017年获国家艺术基金2017年度青年艺术创作人才资助项目立项，参加玉•见未来——中国当代学院玉雕邀请展、世界观——装置作为一种观察角度和思维方式、苍穹之下——回归外光条件下的户外雕塑展、新轴线——2017泛海国际雕塑艺术季、2017"中国翡翠神工奖"雕刻大赛获最佳创意奖、2017中国•瑞丽"神工奖"（铜奖）等多个重要展览并获奖，作品被多个美术馆、美术机构收藏。

Born in Anhui in 1987, now lives and works in Beijing. A member of Chinese Artists Association, a member of China Sculpture Society, editor of Academy Sculpture, and a contributing editor of Chinese Sculpture.
He graduated from Sculpture Department of Xi'an Academy of Fine Arts in 2010 with a bachelor's degree. In 2014, he graduated from the Sculpture Department of the Central Academy of Fine Arts with a master's degree. Since 2016, Doctor of Fine Arts of Tsinghua University's Academy of Fine Arts has been studying.
In 2015, a solo show is held – Shang Liang, Kang Yue Sculpture Exhibition. 2017 Awarded by the 2017 National Art Fund for Young Arts Creative Talents Project to Participate in the Jade • See the Future – Jade Carving Invitation Exhibition of the Chinese Contemporary Institute, World View – Installation as a Viewing Angle and Way of Thinking under the Sky – Returning to the Outside Outdoor Sculpture Exhibition under Light Conditions, New Axis – 2017 Asia International Sculpture Art Festival, Best Creative Award 2017 "China Emerald Craftsmanship Award", 2017 China • Ruili "Bronze Award" (Bronze Award), etc. A number of important exhibitions and awards, works by a number of art galleries, art institutions collection.



“竹”

装置 / Installation
400×80×150cm
一次性竹筷、不锈钢 / Chopsticks, Stainless Steel
2017

有些东西在文明的进化中演变为我们的工具，有些东西在文化的自觉中还原为它们自己。将用一次性竹筷和不锈钢做的两组"竹"以27度角针锋相对……使人们在日常中发觉非常，在习惯中发现惊喜，进而联想到一件日常之物的前世今生以及未来的可能，实现理想名义上的文化本原上的回归。以此希望大家要注意生态和环保，珍惜自然。





Some things have evolved into our tools in the evolution of civilization; some things have returned to themselves in the consciousness of culture. The two sets of "bamboo" made of disposable bamboo chopsticks and stainless steel are diametrically opposed at a 27-degree angle... enabling people to discover very often in their daily routines, find surprises in their habits, and associate themselves with the past and present life of a daily object and the future. It is possible to achieve the original nominal return of the culture. It is hoped that everyone will pay attention to ecology and environmental protection and cherish nature.



乔　　迁
Qiao Qian

1968年生于江苏徐州。博士毕业于清华大学美术学院。中国民主建国会会员、北方工业大学建筑与艺术学院副教授、建设部全国城雕艺术委员会委员、中国城市雕塑家协会理事、中国工艺美术学会雕塑专业委员会副秘书长、青铜文化专家。参加九九回响——中国雕塑大展、首届中国石木雕刻大展、首届国际科学与艺术展、公众对话——中国公共艺术展、中国——比利时雕塑作品展、北京国际美术双年展、中韩雕塑家交流展、中国职业雕塑家作品展、北京国际美术双年展、雕塑百家联展、中国艺术环球行动•中国美术精品纽约沙龙展等多个国内外展览。作品广泛被国内外文化机构和个人收藏。多家权威拍卖公司成交，出版《艺术与生命精神》、《伫立的灵魂——读景观中的雕塑》、《乔迁的故乡——艺术、生活灵感》等。

Born in 1968 in Xuzhou, Jiangsu. Dr. graduated from Tsinghua University Academy of Fine Arts. Member of China Democratic National Construction Association, associate professor of Architecture and Arts of North China University of Technology, member of National Sculpture Sculpture Committee of China Ministry of Construction, member of China Association of Urban Sculptors, deputy secretary-general of Sculpture Committee of China Arts and Crafts Institute, and bronze culture expert. Participated in Ninety-nine Echo – China Sculpture Exhibition, The First China Stone Carving Exhibition, The First International Science and Art Exhibition, Public Dialogue – China Public Art Exhibition, China – Belgium Sculpture Exhibition, Beijing International Art Biennale, Exhibition of Chinese and Korean Sculptors, Exhibition of Professional Sculptors in China, Beijing International Fine Art Biennale, Sculpture 100 Exhibitions, China World Exposition • China Fine Arts New York Salon and many other domestic and foreign exhibitions. Works are widely domestic and foreign cultural institutions and individuals collection. A number of authoritative auction company transactions, published "spirit of art and life", "stand in the soul – the landscape sculptures read", "moving hometown – art, life inspiration" and so on.



海市蜃楼・十八颗树

装置 / Installation
尺寸可变 / Combination Variable
布 / Fabric
2017

置身大自然，我总有做点什么的冲动。我要通过艺术与大地对话，使我的情怀成为大地的一部分。和我做过的所有大地艺术一样，《海市蜃楼•18棵树》也是根据场地条件的创作。每一片土地都有其形式的特点和性格，需要去用心感受。这里是寂静的谷地，山和坡地组成和缓的节奏。这排耸立的绿叶、浓郁的树在枯黄的秋叶背景下子然独立。我用蓝色的布把她们包扎起来，把风景变为幻境。我的情感便融入了自然。

In nature, I always have the urge to do something. I want to make dialogues with the earth through art and make my feelings part of the earth. Like all the land art I have done, "The Mirage • 18 Trees" is also based on the conditions of the site. Every piece of land has its own form of character and character and needs to be felt with heart. This is a quiet valley with a gentle rhythm of mountains and slopes. This row of trees with dense green leaves stands alone under the background of yellow autumn leaves. I wrap them up with a blue cloth and turn the landscape into a fantasy. My emotions are integrated into nature.

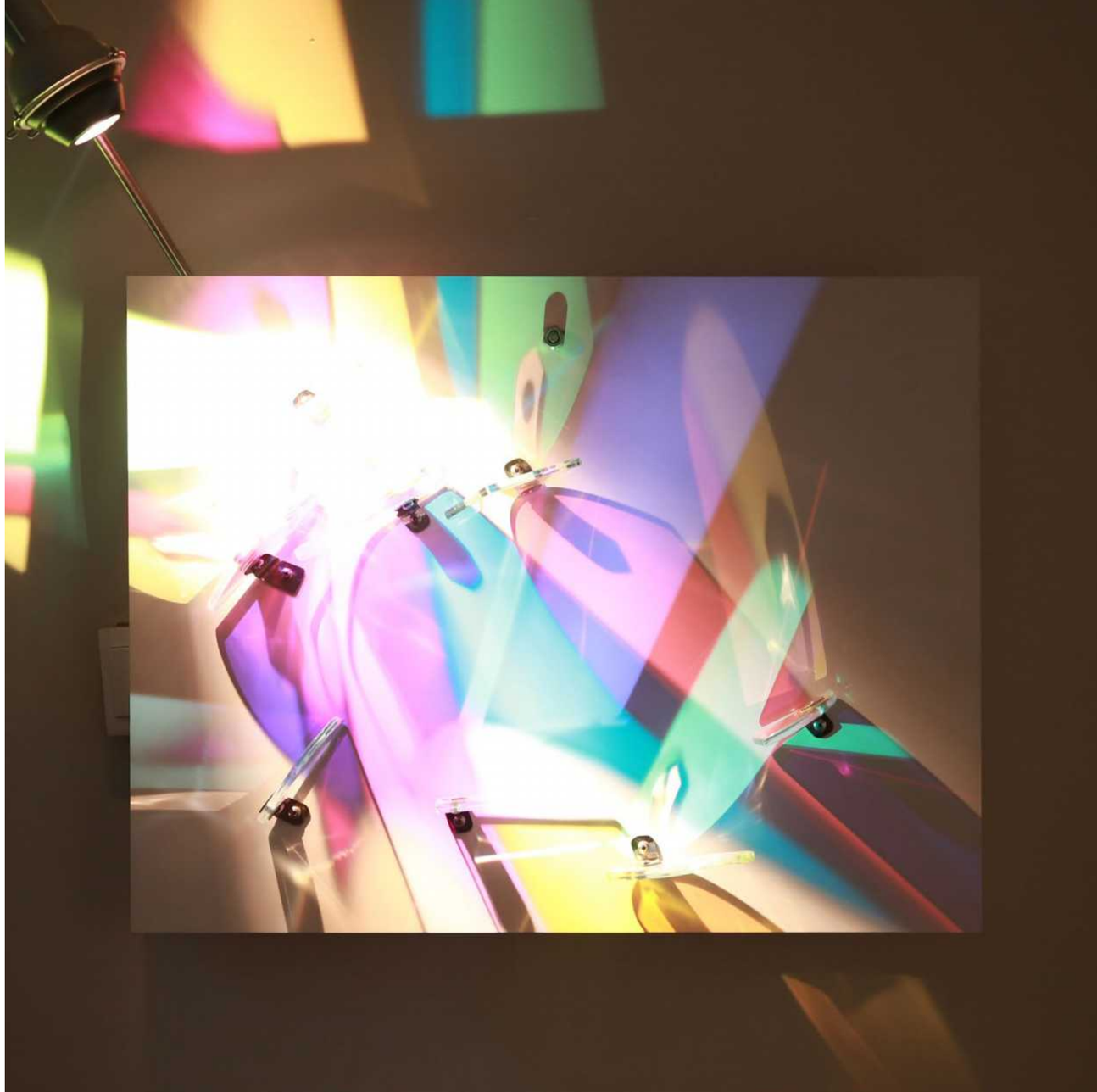




Stephen Knapp

出生于美国马萨诸塞州沃斯特尔，汉密尔顿大学学士。
个人作品展：
2015年:
Bascom美术馆，海兰兹，北卡罗来纳州
2014年:
Louis K Meisel美术馆，纽约市，纽约州
Bernarduci/Meisel美术馆，纽约市，纽约州
Polk艺术馆，莱克兰，佛罗里达州
2013年:
亚历山大艺术馆，亚历山大城，洛杉矶州
Lowe艺术馆，迈阿密，佛罗里达州
2013南安普顿艺术展，南安普顿，纽约州
迈阿密国际艺术展
2013棕榈沙滩艺术展

Born: Worcester,Massachusetts
Education: Hamilton College, BA
Selected Solo Exhibitions:
2015:
The Bascom, Highlands, NC
2014:
Louis K Meisel Gallery, New York, NY
Bernarduci/Meisel Gallery, New York, NY
Polk Museum of Art, Lakeland, FL
2013:
Alexandria Museum of Art, Alexandria, LA
The Lowe Art Museum, Miami, FL
Art Southampton 2013, Southampton, NY
Miami International Art Fair
Art Palm Beach 2013





Nuanced Force

光雕塑 / Light Sculpture
66x51x6cm
彩色玻璃 / Colored Glass
2014

Stephen Knapp的作品的介质包括光、楔形玻璃、金属、石头、马赛克和陶瓷等。他表示自己一直都被光深深吸引，想找到一种独特的方式用光来表达自我。在'光之画'里，Knapp把白色光分成纯粹的颜色，然后用'颜料'给它着色。这些作品既是物理实体也是一种幻觉。提醒我们，艺术能触及人类精神的核心即是梦想、希望和渴望。

In nature, I always have the urge to do something. I want to make dialogues with the earth through art and make my feelings part of the earth. Like all the land art I have done, "The Mirage • 18 Trees" is also based on the conditions of the site. Every piece of land has its own form of character and character and needs to be felt with heart. This is a quiet valley with a gentle rhythm of mountains and slopes. This row of trees with dense green leaves stands alone under the background of yellow autumn leaves. I wrap them up with a blue cloth and turn the landscape into a fantasy. My emotions are integrated into nature.



时　子　媛
Shi Ziyuan

1996年4月出生于广西南宁，2014年考入中央美术学院造型学院，2014–2017年获中央美术学院综合奖学金。2015年作品入选中央美术学院2015年“观察与表达”优秀作业；2016年作品入选“诗性•介域”——2016中国当代抽象雕塑艺术展，获“我的2016”中央美术学院雕塑系年度创作展入围优秀作品奖、中央美术学院2016年度在校生优秀作品二等奖；2017年获“学院本色2017——美术学院学生作品展”提名奖、中央美术学院雕塑系2017年度公共艺术专项奖学金优秀奖。现就读于中央美术学院雕塑系。

she was born in Nanning, Guangxi in April 1996 and was admitted to the modeling institute of the Central Academy of Fine Arts in 2014. she received a comprehensive scholarship from the Central Academy of Fine Arts in 2014–2017. Selected works of 2015 Central Academy of Fine Arts "observation and expression" excellent homework; 2016 works selected "poetic domain" – Chinese contemporary abstract sculpture art exhibition in 2016, won the "2016" Central Academy of Fine Arts Sculpture Year Creative works exhibition nominated for outstanding works Award, the Central Academy of Fine Arts in 2016 second prize of outstanding works of students; in 2017 by the "Academy of qualifications 2017–– Academy of Fine Arts student exhibition" nomination award, Central Academy of Fine Arts 2017 public art special scholarship outstanding prize. Now studying at the Central Academy of Fine Arts sculpture department.



回响室

动态装置 / Active Installation
组合可变 / Combination Variable
陶瓷、水 / Porcelain, Water
2016–2017



“石本无感，因人而有所感”，其所触人的不在于物性，它只是一个品味世相的媒介。石与流水共奏，创造一种天人合一的意境，“发声”亦将真实的碰撞展现得淋漓尽致。碰撞在瓷石内的空腔，在每块石头间，在静谧的山谷里，亦或是观念上的撞击，望能通过作品将一些无形的反响展现出来。进入“文化”领域的石常与各地宗教神学联系在一起，在中国文化中也有着独特的位置：欣赏石，潜藏着中国人反人工秩序的思想。石的秩序就是天的秩序——以无秩序为秩序。此刻石漂动、撞击的异象，比对古时所推崇的石之怪，质疑正常理性；推石之无用、爱石之朴的思想，似也生出同工异曲的意味。对观者而言，不论是孩童、青少年、未曾对所谓艺术感兴趣的成年人，乃至一生未曾出过山村的老人，他们看来石亘古不变的自然属性此时却被打破了，同样都产生好奇，生发感触。这不起眼的石却是普遍的，无论哪个地区民族的人都见过它，这也是我想挖掘的普遍性的人生体验。

"The feeling of being sensible to people is not in stone," and it touches people not in terms of physical properties. It is only a medium for tasting the world. Stone and flowing water played together to create a harmonious artistic conception of heaven and man. "Sound" also showed the true collision. The collision of empty cavities in the porcelain stone, between each stone, in the quiet valley, or on the impact of ideas, hopes to show some invisible repercussions through the works. Shi Chang, who has entered the "culture" field, is associated with religious theology in various places. He also has a unique position in Chinese culture: appreciation of stone and hidden Chinese anti-artificial order. The order of the stone is the order of the heavens—order in disorder. The stone drifting and impacting vision at this moment is more difficult than the classical stone cult, and questions the normal rationality. The idea of pushing the stone to uselessness and love the stone's simplicity seems to give birth to the same work. For the viewers, whether children, adolescents, adults who have never been interested in the so-called arts, or even old people who have never been out of the mountain village in their lifetime, they seem to have lost their natural and unchanging nature at this time. Produce curiosity, feelings of life. This humble stone is universal. No one in any region has seen it. This is a universal life experience that I want to tap.



孙　　铎
Sun Duo

1991年出生于辽宁沈阳。2008年就读于中央美院附中，2012年考入中央美术学院。2014年参加北京国际设计周中华世纪坛会场参展艺术家、中央美术学院“我的2014”学生作品展。2015年获优秀班干部称号、沈阳市建委颁发两个优秀公共雕塑作品奖。2016年公费交换至台湾艺术大学学习，期间获台湾艺术大学优秀作品奖，参加北京青年美术双年展优秀作品展（今日美术馆）。2017年，任中央美术学院“我的大学”毕业演讲嘉宾，获中央美院优秀毕业生称号，同年考取中央美术学院硕士研究生，师从孙伟教授，参加北京国际设计周天桥会场。
曾获得2014潘绍棠优秀学生奖学金、2014周大福奖学金、2015潘绍棠优秀学生奖学金、北京市级优秀团干部称号、2015，2016年社会优秀劳动奖、2017武汉big house 公共艺术奖学金并参展、中央美术学院研究生半额奖学金。

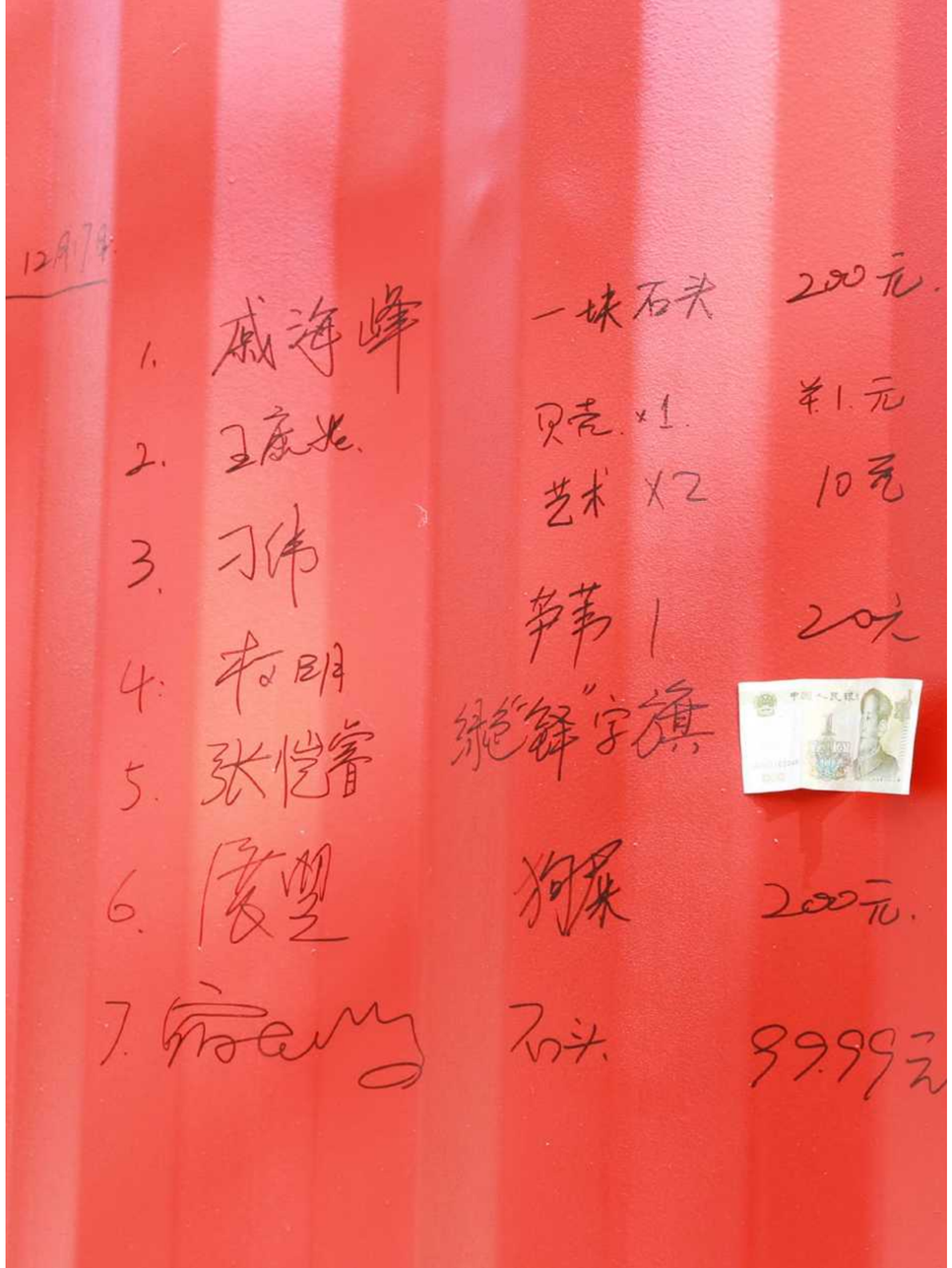
Born in Shenyang in Liaoning in 1991. In 2008 attended the Central Academy of Fine Arts in the middle school, admitted to the Central Academy of Fine Arts in 2012. In 2014, he participated in the Beijing International Design Week Exhibition Hall of China Millennium Monument artist, Central Academy of Fine Arts “My 2014“ student exhibition. In 2015 won the title of outstanding cadres, Shenyang City Construction Commission awarded two outstanding public sculpture award. In 2016, he paid a scholarship to study at National Taiwan University of the Arts. During this period, he was awarded the Excellent Art Award of Taiwan Arts and Crafts and participated in the Excellent Exhibition of Beijing Youth Art Biennale (Today Art Museum). In 2017, he was a graduate speaker of the Central Academy of Fine Arts and was awarded as a graduate of the Central Academy of Fine Arts. In the same year, he obtained a master's degree from the Central Academy of Fine Arts. He studied under professor Sun Wei and attended the Beijing International Design Week bridge venue.
Won the 2014 Pan Shaotang outstanding student scholarship, 2014 Chow Tai Fook Scholarship, 2015 Pan Shaotang outstanding student scholarship, Beijing municipal outstanding cadre title, 2015, 2016 social excellent labor award, 2017 Wuhan big house public art scholarship and exhibitors, Central Academy of Fine Arts graduate half Scholarship.



美物

行为 / Performance
组合可变 / Combination Variable
现成品 / Ready-made
2017





《美物》创作的地点是云南的哀牢山上，再经过调研考察了山上基本环境和状况后我发现了一个有趣的事情，由于在山顶上有一处景点，所以山路上的游客不算少，路边也出现很多卖土特产的当地人，她们的货架上摆满的货物，种类丰富，而且功效强大，不是降血糖降血脂就是美容养颜，几乎所有的货都有降三高的功效了吧，每件商品旁边都有大段的功效介绍，但对于我一个普通游客来说，并没有看出它们的价值所在，不过是一堆木片罢了。于是我围绕"价值"展开我的创作。我用了两天的时间搜集山上我认为有价值的自然物，利用我的"艺术修养"来去"包装"它们。从外形到黑白灰配色再到体量空间，挖掘一个常见自然物中的艺术价值。仿照其他商贩那样整理归类写"功效"后就开始了为期3天的售卖活动，用最直接的方式去介入当地的人群。过程中发生了很多趣事，常常会出现我举着一块大石头或是一颗小狗屎给一群人上课的场景,为大家讲解我的商品的价值所在，有的人露出惊讶的表情，有的人一脸懵，有的人笑而不语。活动结束共收益36.5元。最后我把这些有价值的"商品"又放回到它们原来所在的地方。以此探讨我们身边的价值。

IThe place where "Beauty" was created was on the Ailao Mountain in Yunnan. After researching and examining the basic environment and conditions in the mountains, I found an interesting thing. Because there is an attraction on the top of the mountain, the number of tourists on the mountain is not small. There are also many local people selling local products on the roadside. Their shelves are filled with goods of various types and are powerful. They are not hypoglycemic, blood-lipid, or beauty-looking. Almost all goods have a three-effect reduction. Next to each item, there is a large section of functional introductions, but for me an ordinary tourist does not see their value, but a pile of wood chips. So I started my creation around "value." I spent two days collecting natural objects that I think are valuable on the mountain and using my "skills" to "pack" them. From the appearance to the black-and-white gray color space to the volume space, excavate a common natural art value. After arranging and classifying "efficacy" as other vendors, it began a three-day sales campaign and used the most direct way to intervene in the local population. There was a lot of fun in the process. There was often a scene where I was holding a big stone or a puppy and giving a group of people classes. To explain to everyone the value of my merchandise, some people were surprised and some were surprised. People look guilty, and some laugh without words. The event ended with a total of 36.5 yuan in revenue. In the end I put these valuable "goods" back where they were. In order to explore the value of our side.



汤　　杰
Tang Jie

1989年出生于湖南，2013年毕业于鲁迅美术学院雕塑系获学士学位，2016年毕业于鲁迅美术学院雕塑获硕士学位，现任教于鲁迅美术学院大连校区。
参加2017新雕塑（Hi艺术中心，北京）、第二届“天行意动”国际动态雕塑展（长春雕塑公园，长春）、东北艺见（辽宁美术馆，沈阳）、汤杰个人项目展（北京画廊，北京）、2017艺术北京（北京）、2017artcentral（香港）、中国姿态第四届中国雕塑大展（山东美术馆，济南）、2016曾竹韶奖学金展（中国雕塑博物馆，大同）、2016新雕塑（hi艺术中心，北京）、季风–季丰（0艺术中心，北京）、斜面（亚洲艺术中心，北京）、呓语——双个展（狮语画廊，上海）、鲁迅美术学院毕业季外围展（万象城，沈阳）、视•当代鲁迅美术学院研究生毕业展（沈阳）等重要展览并获奖。

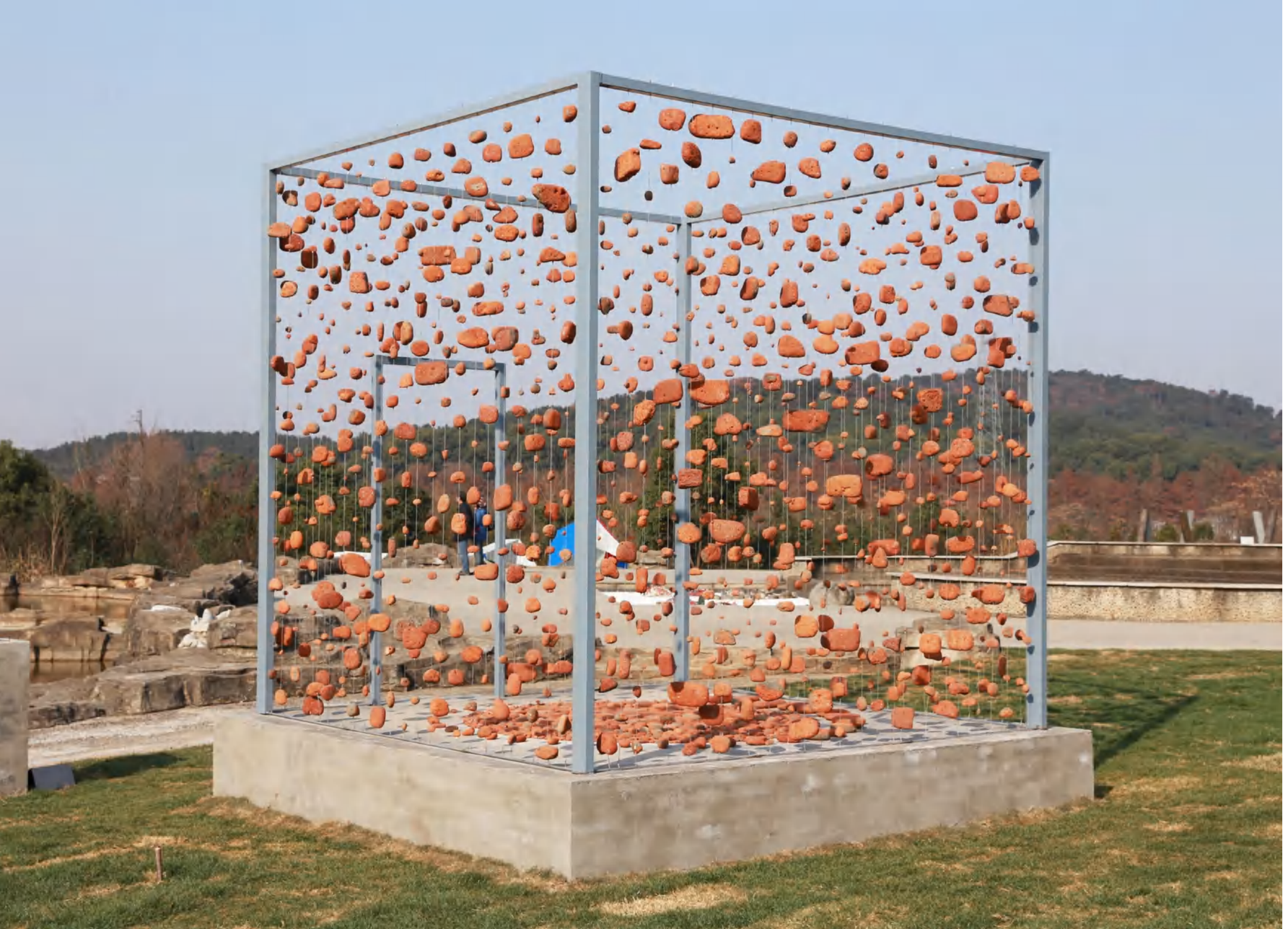
Born in Hunan in 1989, he graduated from the Sculpture Department of Luxun Academy of Fine Arts in 2013 with a bachelor's degree. In 2016, he graduated from the sculpture of Lu Xun Academy of Fine Arts with a master's degree. Now he teaches at the Dalian Campus of Luxun Academy of Fine Arts.
Participated in the 2017 New Sculpture (Hi Art Center, Beijing), the 2nd International Sculpture Exhibition of Tianxingyi Action (Changchun Sculpture Park, Changchun), Yi Jian (Liaoning Art Museum, Shenyang), Tang Jie Solo Exhibition Beijing Art Gallery, Beijing, 2017) Art Beijing (Beijing), 2017artcentral (Hong Kong), China Stance The 4th China Sculpture Exhibition (Shandong Art Museum, Jinan), 2016 Zeng Zhu Shao Scholarship Exhibition (China Sculpture Museum, Datong), 2016 New Sculpture (Hi Art Center, Beijing), Monsoon – Ji Feng (0 Arts Center, Beijing), Incline (Asia Art Center, Beijing) City, Shenyang), as well as major exhibitions such as the Graduate Exhibition of Contemporary Luxun Academy of Fine Arts (Shenyang).

漂泊的记忆

装置 / Performance
组合可变 / Combination Variable
大海冲刷后的石块 / Stones after the sea has washed away
2017

此作品在本届双年展荣获二等奖





一次走在海边发现了这些红色的块状物，拾起便知是砖块，是被大海日复一日冲刷成了卵石之形。一样是卵石的形状却引起了我最直接的思考，因为他的原貌是我熟知的（大致是5x12x24cm方块状），而卵石的原貌却是不能得知的。大海的力量是惊人的，将砖块由方正变其浑圆，大大小小，形态各异，或有其原貌，或已成球状，或已成沙粒，每一块都在自然的力量中被打磨着，直至消解。将一堆土变成一块砖，砖筑成楼，楼拆弃之于大海，海将其洗礼，我拾起，重筑。这样一个看似平凡的砖块，却经历了由自然之力到人为之力再到自然之力再到人为之力的不平凡过程。有了历程便有了灵魂，虽人可以将土烧成砖，自然可以将砖化为土，总在这尘归尘，土归土的运转着，但旅程、记忆是永恒的。

Once I walked on the beach to find these red lumps, I picked up and found that it was a brick. It was washed and brushed into a pebble by the sea day after day. The same shape of pebbles caused my most direct thinking, because his original appearance is well known to me (roughly 5x12x24cm square shape), but the original appearance of the pebble is not known. The power of the sea is astonishing. Bricks are changed from square to round. They vary in size and shape, or have their original appearance, or have become spherical, or have become grains of sand. Each piece is polished in natural power. Until digestion. A pile of soil was turned into a brick, a brick was built into a building, the building was abandoned and abandoned to the sea, and the sea baptized it. I picked it up and rebuilt it. Such a seemingly ordinary brick has undergone an extraordinary process from the force of nature to the power of human beings, to the power of nature, to human power. With the process, there will be a soul. Although people can bake soil into bricks, they can naturally turn bricks into soil, and they always return dust in this dust. The soil is in operation, but the journey and memory are eternal.



唐　　尧
Tang Yao

现任中国雕塑学会副秘书长，学术部部长，《中国雕塑》执行主编。2008年曾任北京奥运会雕塑项目艺术总监。
主要策展：2015年“2015太原国际雕塑双年展•新视场”；2013年“2013大同国际雕塑双年展•文明的质感”
主要收藏：2008年《东方欲晓》入选北京奥运会雕塑/北京市政府收藏；2011年《华》入选“水木清华——清华大学百年校庆”雕塑/清华大学收藏
出版著作：《形而上下——关于西方现代－后现代雕塑的哲学与诗性陈述》

IncumbentChinese Sculpture Society deputy secretary general, academic department minister, "Chinese sculpture" executive editor. In 2008, she was the artistic director of Beijing Olympic Games Sculpture Project.
Major curators: 2015 Taiyuan International Sculpture Biennale • New Field of View; 2013 2013 Datong International Sculpture Biennial • Civilization Texture.
Main Collection: 2008 "Oriental For Xiao" Selected for Beijing Olympic Games Sculpture / Beijing Municipal Government Collection; 2011 "Hua" Selected for "Shuimu Tsinghua – Tsinghua University Centenary Celebration" Sculpture / Tsinghua University Collection
Published works: "metaphysical – on the modern Western – Postmodern sculpture philosophy and poetic statement"

洛书之坛

装置 / Installation
200×200×90cm
水晶、阴沉木 / Wood
2016



《洛书之坛》使用了1620个水晶盒子，里面装着曾经在地下沉睡千年的一根巨大乌木的碎块。我把这些水晶盒子按照洛书模式排列摆放成一个晶莹的祭坛。
洛书是一个非常古老的数字图形，相传由洛水神龟背负而出，是"易经"乃至整个中国文化系统论思维模式的源头：它将1至9的九个孤立的自然整数，以3X3矩阵的方式排列起来，构成一个相互联系的、均衡的神奇系统——这个方阵的"每一横行之和"等于"每一纵行之和"等于"对角线之和"。而且我研究过它的构成原理，据此可以将3X3阵放大为5X5、7X7、9X9阵以至于无穷。
可以说洛书是生态理念两大法则"系统与均衡"的世界上最古老、最形上、最神奇的体现，是中国智慧文化的传奇。
但是这种自然的系统和均衡正在被人类文明的耗散结构所动摇。我用沉睡在水晶之中的千年乌木构成的《洛书之坛》，就是对消亡中的自然生态均衡法则的诗性呼唤。

The "Altar of Luoshu" uses 1,620 crystal boxes containing pieces of a huge ebony that had been sleeping in the ground for thousands of years. I put these crystal boxes arranged in a Luo book mode into a crystal altar.
Luo Shu is a very old digital figure. According to legend, it is born from the Luoshui Turtle. It is the source of the thinking model of the Yijing and even the whole Chinese culture system: it will have nine isolated natural integers from 1 to 9; The arrangement of 3X3 matrices forms an interconnected, balanced magical system. The "sum of each row" of this square matrix equals the sum of "each sum of rows" equals the sum of "diagonal lines." And I have studied its composition principle, according to which the 3X3 matrix can be enlarged to 5X5, 7X7, 9X9 array to infinity.
It can be said that Luo Shu is the world's oldest, most tangible, and most magical manifestation of the two laws of the ecological concept: "system and balance". It is the legend of Chinese wisdom culture.
But this natural system and equilibrium are being shaken by the dissipative structure of human civilization. The "Altar of Luoshu", which was composed of the millennium ebony that slept in the crystal, was the poetic call for the law of natural ecological balance in extinction.





田　　亚
Tian Ya

2013年毕业于天津美术学院雕塑专业，2015年毕业于英国伯明翰艺术与设计学院酷儿理论与艺术实践（Queer Studies in Arts and Culture）。
2017年参加中国东湖青年雕塑家邀请展2017、“授业与同修”第二回群展；2016年参加中国美术家协会实验艺术委员会——天津美术学院实验艺术展、滨海——2016天津当代公共艺术展、“渡口”——天津当代青年雕塑与装置提名展，获柏林酷儿理论研究所（Institute for Queer Theory）交流奖学金；2015年获得伯明翰艺术与设计学院优秀毕业创作奖——艺术家冠名奖学金 Gertrude Aston Bowater Bequest Award；2013年获得全国高校曾竹韶雕塑艺术奖学金展入围奖、天津美术学院优秀毕业作品展二等奖；2011年获得“新城物语”雕塑展三等奖。

She graduated from the Tianjin Academy of Fine Arts in 2013 with a degree in sculpture. In 2015 she graduated from Queer Institute of Art and Design in England with Queer Studies in Arts and Culture.
2017 Participate in the Invitation Exhibition of Young Sculptors in East Lake, China 2017, the second group exhibition of "Granting and Fellow Students"; 2016 Experimental Art Committee of Chinese Artists Association – Experimental Art Exhibition of Tianjin Academy of Fine Arts, Binhai – 2016 Contemporary Public Art Exhibition, "Ferry" – Tianjin Contemporary Young Sculptures and Installation Nomination Exhibition, Inter-Institute for Queer Theory Exchange Scholarship; 2015 Birmingham School of Art and Design Excellent Graduation Award – Artist Title Scholarship Gertrude Aston Bowater Bequest Award; In 2013, Zengzhushao Sculpture Arts Scholarship was honored in the national university; Second Prize of Outstanding Graduation Exhibition of Tianjin Academy of Fine Arts was awarded in 2013; Third Prize of "Xincheng Story" Sculpture Exhibition in 2011.





一生之水 · 东湖之源

装置 / Installation
120×60×60cm
不锈钢、亚克力、植物水、LED 等 / Stainless Steel, ABS，Plant Water, LED Light
2017

我将东湖沿岸的植物和能够代表武汉这座城市记忆的物品，用透明树脂封存于透明的亚克力试管中，让他们讲述关于武汉的过去和现在，通过被封存的物体的高低前后不同的空间位置，武汉当代城市的剪影被勾勒出来。这件作品是由我之前的装置作品《传家计划– 一生之水》延伸而来，我在之前的作品中探讨的是除了生理的传承，我如何可以在精神层面将"家"传承下去。类似的，在这次的方案中，我更希望武汉的城市精神可以通过封存、并置和试管分析的方式得以展示并得以传承。

I sealed the plants along the East Lake and the objects that can represent the memory of the city of Wuhan with transparent resin in transparent acrylic tubes. Let me tell them about the past and present of Wuhan, and the different spatial positions before and after the object passed through the sealed objects. The silhouette of the contemporary city of Wuhan is sketched out. This work was extended from my previous installation work, "The Family Planning – Life Water". In my previous works, I explored how it is possible to pass on the "home" spiritually in addition to the physical inheritance. Similarly, in this program, I also hope that the urban spirit of Wuhan can be demonstrated and passed on by way of storage, juxtaposition, and in vitro analysis.



汪　　甜
Wang Tian

生于1984年，2009年毕业于湖北美术学院雕塑系本科，2013年毕业于湖北美术学院雕塑系硕士，现工作生活于武汉。
作品参加新轴线2017泛海国际雕塑艺术季、东湖2016全国青年雕塑邀请展、湖北省第四届美术节雕塑艺术交流展、第四届湖北美术节暨第二届湖北当代艺术节、翼——中国雕塑学会青年推介计划第二季巡展、第三届美术文献展、城市之星•艺塑生活——2014全国青年雕塑家邀请展、时间之外——东湖当代雕塑邀请展、第三届全国大学生公共视觉优秀作品双年展（创作新锐奖）、曾竹韶雕塑艺术奖学金作品展（提名奖）、首届湖北省青年雕塑展（十佳奖）、第一届中国佛山•国际城市雕塑大展、生命与自然——花山生态雕塑艺术展、启——中国雕塑学会青年推荐计划巡回展、1+1湖北当代艺术作品展等多个展览、获奖并被收藏。

Born in 1984, graduated from Hubei Academy of Fine Arts with a bachelor's degree in sculpture in 2009 and a master's degree in sculpture from Hubei Academy of Fine Arts in 2013. Now he lives and works in Wuhan.
Works to participate in the new axis of the 2017 International Fanpan International Sculpture Art Exhibition, the East Lake 2016 National Youth Sculpture Invitational Exhibition, the fourth art festival in Hubei Province Sculpture Art Exchange Exhibition, the Fourth Hubei Art Festival and the Second Hubei Contemporary Art Festival, Wing – China Sculpture Society Youth Promotion Project Tour of the second season, the third art exhibition, the city star • Art Plastic Life – 2014 National Youth Sculptor Invitational Exhibition, outside the time – East Lake Contemporary Sculpture Invitational Exhibition, the Third National University Students Public Visual Works Biennial (Creative Award), Zeng Zhu Shao Sculpture Art Scholarship Exhibition (Nomination Award), the first Hubei Province Youth Sculpture Exhibition (Top Ten Award), the first session of China • Foshan International City Sculpture Exhibition, life And Nature – Huashan Ecological Sculpture Art Exhibition, Kai – China Sculpture Society Young Recommended Program roving exhibition, 1 + 1 Hubei Contemporary Art Exhibition and many other exhibitions, winning and being collected.

接收器

雕塑 / Sculpture
100×100×360cm
不锈钢 / Stainless Steel
2017





触角是昆虫感知世界的主要器官。通过数倍的放大和材料的改变，强调它的视觉形象，意在表达人类对未知世界的渴望和不断探索。

Antennas are the main organs of insects that sense the world. Through several times of enlargement and material changes, it emphasizes its visual image, intending to express the human desire and continuous exploration of the unknown world.



汪　玉　峰
Wang Yufeng

1974年生。1998年毕业于湖北美院雕塑系，2011年硕士研究生毕业于中国美术学院，现任教于湖北美术学院雕塑系，中国雕塑学会会员。
作品参加物·我学院空间与社会空间、新轴线——泛海艺术季国际雕塑展、多元参与——2016东湖全国青年雕塑邀请展、中国芜湖第五届刘开渠奖国际雕塑大展（金奖）、学院空间展、“悟境”第二届湖北青年雕塑双年展（十佳）、“青春的力量”南京青奥国际雕塑大展（提名奖）、首届中国芜湖刘开渠奖国际雕塑大展（铜奖）、《回顾与展望》湖北雕塑艺术展、庆祝中华人民共和国成立60周年“丹心.丹青 浙江省第十二届美术作品展览”等多个展览，作品被湖北美术馆、山东牟平杨子荣纪念馆、烟台市博物馆、浙江美术馆，芜湖滨江公园等美术馆、艺术机构收藏。

Born in 1974. He graduated from the Sculpture Department of Hubei Academy of Fine Arts in 1998. He graduated from the China Academy of Art in 2011 with his master's degree. Now he is a member of the Sculpture Department of Hubei Academy of Fine Arts and a member of China Sculpture Society.
Works Participants My School Space and Social Space, New Axis – ASEAN International Sculpture Exhibition, Multiple Participation – Invitational Exhibition of East Lake National Youth Sculpture, 2016 Liuhuqun International Sculpture Exhibition, Wuhu, China College Space Exhibition, "Wu Habitat" The Second Hubei Youth Sculpture Biennale (Top Ten), "Youth Power" Nanjing Youth Olympic Sculpture Exhibition (Nomination Award), The First China Wuhu Liu Kaiqu Award for International Sculpture Exhibition (Copper Award), "Review and Outlook" Hubei Sculpture Art Exhibition to celebrate the 60th anniversary of the founding of the People's Republic of China "Danxin. Danqing Zhejiang Twelfth Art Exhibition" and other exhibitions, works by Hubei Museum of Art, Shandong Muping Yang Zirong Memorial Hall, Yantai Museum, Zhejiang Art Museum, Wuhu Riverside Park and other art galleries, art institutions collection.



瑶池计划 · 云梯

生态装置 / Ecologic Installation
尺寸可变 / Combination Variable
综合材料 / Mixed Material
2017

专为展览现场制作的参与式互动装置，外在可触及的雾与消失的阶梯，内在思考宇宙，自我，自然。以参与互动的方式，试图建立起某种感知或连接。

A parent-type interactive device for the exhibition site, the external palpable fog and the vanishing ladder, the internal thinking of the universe, self, nature. In an interactive way, try to establish a perception or connection.





王　　雷
Wang Lei

1980年出生于中国河南。2003年河南大学艺术学院美术系油画专业毕业，获文学学士学位；2007年中央美术学院造型学院实验艺术系硕士研究生课程班结业；2010年毕业于中央美术学院造型学院实验艺术系，获艺术硕士学位。现工作、生活于北京、洛阳。中国美术家协会会员，中国雕塑学会会员、中国工艺美术学会会员。
多次举办独一无二——王雷个展、爻——王雷2013年1月1日至12月31日、托物言纸——王雷个展、偷梁换柱——王雷作品展、今古奇观——王雷个展等个展，多次参加第二届全国综合材料双年展、文明的回响——致匠心、手工为本——书籍装帧探索展、品——人众文化中心首展、第十五届亚洲艺术节“文明的回响—匠作之美”、首届全国雕塑艺术大展、第十届中国国际青年艺术周“虚拟车间——视觉艺术展”等重要展览。

Born in 1980 in Henan, China. He graduated from Oil Painting Department of Fine Arts Department of Henan University in 2003 with a bachelor's degree in literature. In 2007, he graduated from Master's Course in Experimental Art Department of Modeling School of Central Academy of Fine Arts. In 2010, he graduated from Experimental Art Department of Modeling School of Central Academy of Fine Arts with master's degree of art . Now working, living in Beijing, Luoyang. Member of Chinese Artists Association, member of China Sculpture Society, and member of China Arts and Crafts Society.
Wang Lei Solo Exhibition – Wang Lei Solo Exhibition, Gao – Wang Lei January 1, 2013 to December 31, 2013, Wang Lei solo exhibition and other solo exhibitions, many participated in the second session of the national composite materials biennial, the echo of civilization – to ingenuity, hand-based – book binding exhibition, product – public cultural center exhibition, the fifteenth The Asian Arts Festival "Echo of Civilization – Beauty of Artisanism", the First National Sculpture Art Exhibition, the 10th China International Youth Art Week "Virtual Workshop – Visual Art Exhibition" and other important exhibitions.

度

装置 / Installation
组合可变 / Combination Variable
报纸 / Newspaper
2016–2017



首先在材料上以2016年全年为限度，以报纸、信息为承载；其次在制作上使用分割与聚合。孟子云：度然后知长短，所以把一年的《河南日报》分割为时间、人物、空间三部分。然后再聚合为作品的新语言：时间段，生命卷、空间体；最后是作品所表达的境界。在空间造型部分最初的思维来源是削过的铅笔，事实上它也是养育我们的乳房及成熟后的果实（葫芦、丝瓜、黄瓜等）。
正如范迪安先生所说：王雷对纸材料的转换，纸的造型特别是纸的结绳超过了人的日常认识和经验，在语言和形态上给人强烈的惊异感。随着对他作品的阅读，我们自然而然会看到他在语言表象后面所思考的与现实关联的东西。

First of all, in terms of materials, the whole year of 2016 is limited to newspapers and information; secondly, it uses segmentation and aggregation in production. Mencius Yun: Degree and then know the length, so the one-year "Henan Daily" is divided into three parts: time, characters and space. Then it is aggregated into the new language of the work: time period, life volume, space body; and finally, the realm expressed by the work. The original source of thinking in the space modeling section was a pencil that had been cut, and in fact it was also the raising of our breasts and mature fruits (cucurbits, sponge gourds, cucumbers, etc.).
As Mr. Van Dean said: Wang Lei's conversion of paper materials, the paper's shape, especially the paper's knot rope, exceeds people's daily knowledge and experience, giving people a strong sense of surprise in language and form. With the reading of his works, we naturally will see what he thinks about the reality behind the appearance of language.





王　　艺
Wang　Yi

艺术家、评论家。中国国家画院研究员，国家一级美术师，美术学博士、经济学博士，中国美术家协会会员。
曾举办《非常自我》、《王艺2016研究展》等个展，多次参加国内外艺术展览。2017年获凤凰艺术年奖“最佳雕塑艺术奖”。出版有多部艺术类学术专著、文章，诗歌及杂文等。

Artist, critic China National Academy of Fine Arts, a national artist, doctor of fine arts, doctor of economics, Chinese Artists Association.
Has held "very self", "Wang Yi 2016 Research Exhibition" and other solo exhibitions, participated in many domestic and international art exhibitions. 2017 won the Phoenix Art Year Award for Best Sculpture Art Award. He has published many art monographs, articles, poems and essays.

哎呀我的天

雕塑 / Sculpture
300×200×160cm
不锈钢 / Stainless Steel
2017





王艺2017年的不锈钢新作品《哎呀我的天1》体量较大，其关注的焦点依然是现代人的生存状态和内心世界。扭曲挣扎的线条、呆滞茫然的目光、躁动不安的形体、喜怒哀乐的表情、孤独虚幻的内心……对于头顶时常被雾霾笼罩的天空、对我们生活于其中的这个社会，我们有太多的情感需要宣泄，太多的话语想要表达，但最后可能只能凝结成一句无声的感慨"哎呀我的天"。
当代艺术的出路之一就是传统资源的当代性转换，这个命题在王艺作品上落到了实处。如果非要用一句话来概括王艺的作品，也许只能这样说，王艺在丰富而痛苦的内心精神历程中，以独有的形态与风格完成了当代社会的隐喻式表现，因而，他的作品看起来更像是一部当代人精神生活的寓言。

Wang Yi's new stainless steel work "Oh My God 1" in 2017 has a large body, and the focus of attention is still on the modern people's living conditions and inner world. Twisting struggling lines, sluggish eyes, restless bodies, emotional expressions, lonely and imaginary hearts... For the sky that is often covered with haze and the society in which we live, we have too many The emotions need to be vented, too many words are intended to be expressed, but in the end it may only condense into a silent emotion "Oh my God".
One of the outlets for contemporary art is the contemporary transformation of traditional resources. This proposition has been implemented in Wang Yi's works. If you want to sum up Wang Yi's works in one sentence, you may only say that Wang Yi completed the metaphorical expression of contemporary society in his unique form and style in a rich and painful inner spiritual process. His work looks more like an allegory of contemporary spiritual life.



王　朝　勇
Wang Chaoyong

1986年生，山东聊城人，2012年毕业于中央美术学院雕塑系，获学士学位。2017年毕业于中央美术学院雕塑系，获硕士学位，师从陈科教授。2016-2017年间工作于中央美术学院雕塑系，现工作于广西师范大学。
2011年于中央美术学院雕塑系通道画廊举办个展王潮湧雕塑作品展，多次参加中央美术学院毕业作品展、“阿尼玛格斯：隐喻”作品展、“学院本色——中外美术学院学生作品展”、2016年度“青年艺术100”、“破冰·时代”当代雕塑邀请巡回展、中国第十二届文化产业博览会暨2016深圳（坪山）雕塑邀请展、宋庄美术馆十周年系列展之“尖先生与卡小姐”、“新态”太原国际雕塑双年展、“2015学院本色”作品展、“去往从来”雕塑实践与传统文化精神的探讨雕塑展、2015年万荷空间春季沙龙展等重要展览。

Born in 1986, Shandong Liaocheng, graduated from the Sculpture Department of the Central Academy of Fine Arts in 2012 with a bachelor's degree. In 2017 graduated from the Sculpture Department of the Central Academy of Fine Arts, received a master's degree, under the tutelage of Professor Chen Ke. 2016-2017 Worked at the Sculpture Department of the Central Academy of Fine Arts and now works at Guangxi Normal University.
In 2011, he held a solo exhibition of Wang Chaoyong solo exhibition at the Sculpture Gallery of the Central Academy of Fine Arts. He has participated in the Graduation Exhibition of the Central Academy of Fine Arts for many times, the exhibition "Animagus: Metaphor", "The School's Essence – Student Works of Chinese and Foreign Academy of Fine Arts Exhibition ", 2016" Youth Art 100 "," Ice Age "Contemporary Sculpture Invitational Tour Exhibition, China Twelfth Cultural Industry Expo 2016 Shenzhen (Pingshan) Sculpture Invitational Exhibition, Songzhuang Art Museum 10th Anniversary Series Exhibition" Mr. Jian and Miss Card "," New State "Taiyuan International Sculpture Biennial Exhibition," 2015 College Qualities "Exhibition," Going to the Future "Sculpture Practice and Traditional Cultural Spirit Sculpture Exhibition 2015 Wanhe Space Spring Salon Exhibition Other important exhibitions.

家庭纪念碑

雕塑 / Sculpture
尺寸可变 / Combination Variable
废旧木家具 / Used Wood Furniture
2016



我把废旧家具进行分解，重新拼装、雕刻，并采用了纪念碑的形式，使最终壮观、统一的雕塑与废弃、琐碎、带有生活印记的旧家具形成对比，表达了我个人对城市化进程中废旧之物的态度。

I dismantled the used furniture, reassembled it, engraved it, and adopted the form of a monument, which contrasted the final spectacular and unified sculpture with the old furniture that was discarded, trivial, and imprinted with life, expressing my personal interest in the process of urbanization. The attitude of waste things.



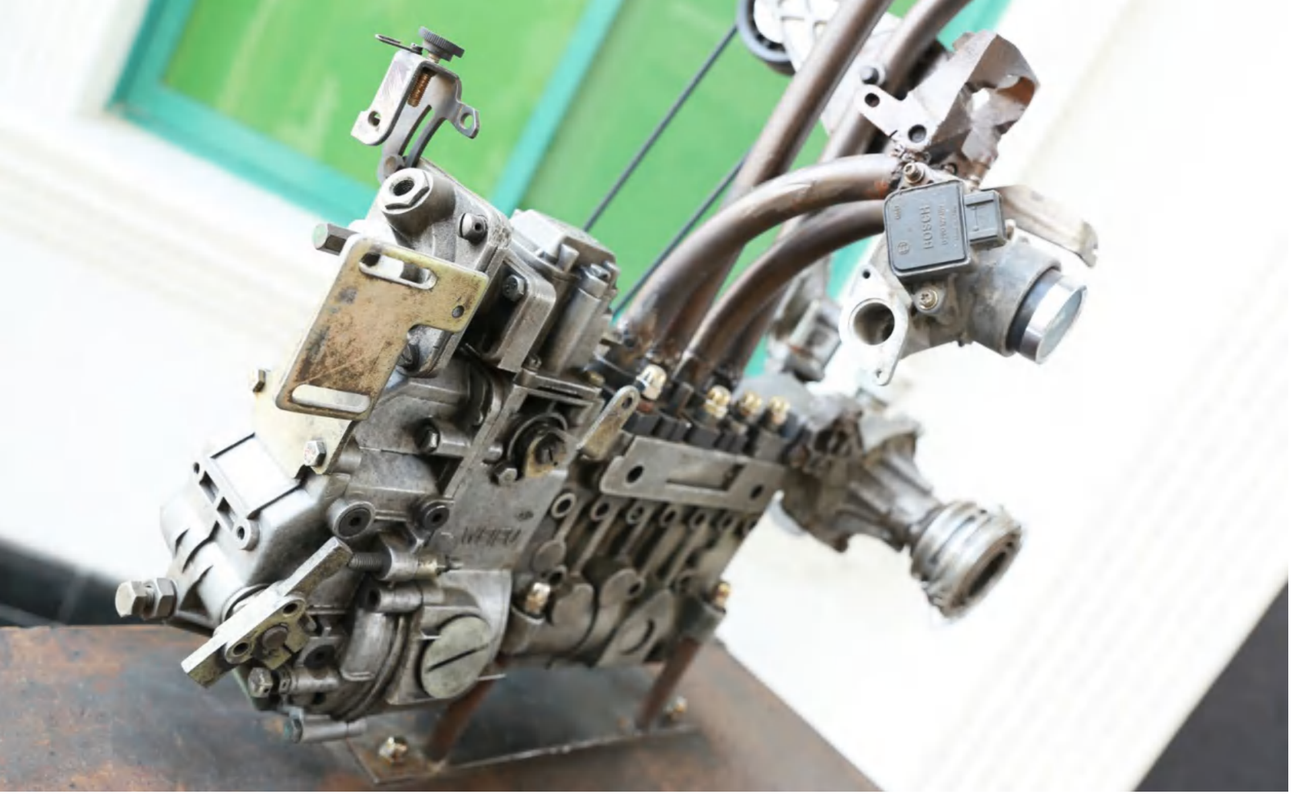


王　从　义
Wang Congyi

1982年9月生于山东济南。2011年毕业于中国美术学院雕塑系，获硕士研究生学位。中国雕塑学会会员、浙江省雕塑家协会会员、浙江省雕塑研究会会员。
2016年，《桃花源•迹》上海K11年度大展、“重置已知”青年当代艺术家群展；
2015年，罗中立奖学金十周年回顾展、第十二届全国美展获奖提名作品展；
2014年，成都蓝顶美术馆“日常之名”——2014成都蓝顶艺术节主题展、北京芳草地艺术节主题展：“小逻辑”——当代艺术的语言编码与话语表述、“命名物的方式”暨“三位青年艺术家的个案”当代艺术邀请展；
2013年，延伸——第二届大同国际雕塑双年展、中国当代青年雕塑家邀请展；
2012年，第四届北京国际美术双年展、中国雕塑学会二十周年经典作品回顾展；2011年，第四届全国青年美术作品展，获“优秀作品奖”；入围罗中立奖学金获奖与入围作品展、“中国姿态”第二届中国雕塑大展，获“中国雕塑艺术大奖”、“2011年度中国雕塑艺术奖学金曾竹韶奖作品展”，并获最高奖“曾竹韶奖”。

He was born in jinan, shandong province in September 1982. In 2011, I graduated from the sculpture department of China academy of fine arts with a master's degree. Member of China sculpture society, zhejiang sculptors association, zhejiang sculpture research association.
In 2016, "tao huayuan • trace" Shanghai K11 annual exhibition, "reset known" young contemporary artists group exhibition;
In 2015, the 10th anniversary retrospective exhibition of luo zhongli scholarship and the nomination works exhibition of the 12th national art exhibition;
Blue top art museum in 2014, chengdu – 2014 "the" everyday "chengdu blue top art festival theme exhibition, Beijing yerba buena festival theme exhibition:" small logic ", contemporary art language codes and discourse expression, "naming the way of things" and "the three cases of young artist" invitational exhibition of contemporary art.
In 2013, the extension –– the second datong international sculpture biennale and China contemporary young sculptor invitational exhibition;
In 2012, the fourth Beijing international art biennale and the 20th anniversary retrospective exhibition of classic works of China sculpture society; In 2011, the 4th national youth fine arts works exhibition won the "excellent works award"; Shortlisted for luo zhongli scholarship award and shortlisted for the exhibition, "China's stance" the second session of Chinese sculpture exhibition, won the "China sculpture art award", "2011 year China sculpture art scholarship Ceng Zhushao prize exhibition", and won the highest award "Ceng Zhushao award".



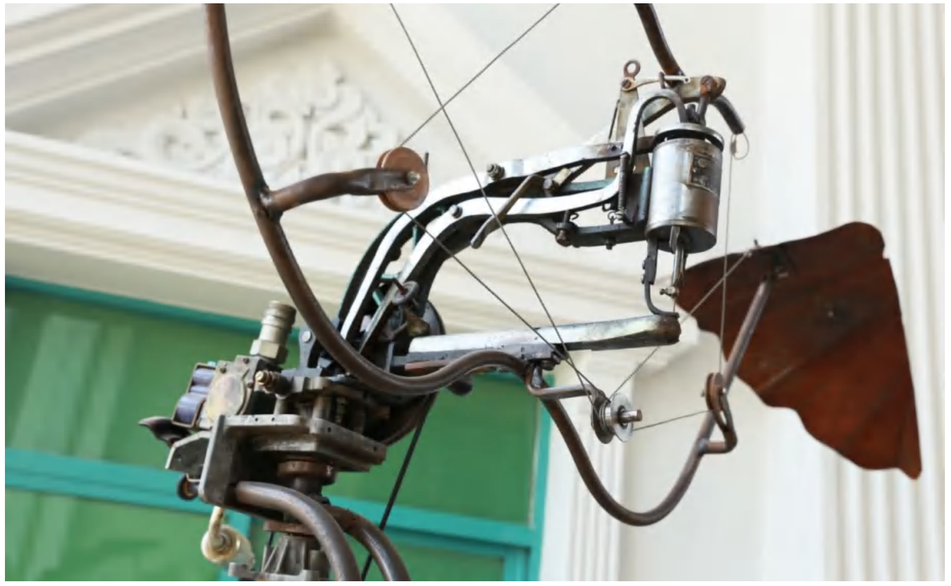


梦想再造实验室

雕塑 / Sculpture
260×120×260cm
综合材料 / Mixed Material
?

我脑海中有很多定格的画面，记忆中的午后的房间，很安静，妈妈在缝纫机前做衣服。废弃的厂房，有很多奇怪的机械，锈迹斑斑，杂草丛生。淤泥中的水闸，漂浮着有各自故事的垃圾，在漩涡中泛着泡沫。那个箱子是我自己的，我小时候有个不喜欢别人擅自触碰的箱子，里面是我的秘密，各种好看的石头、羽毛、玩具，是我美好的回忆。翅膀是梦想的幻想，只是一个象征，这么小的翅膀，只是一个符号，代表美好。

I have a lot of frames in my mind, the afternoon room in my memory, very quiet, my mother makes clothes in front of the sewing machine. Abandoned factories, many strange machines, rusty, overgrown weeds. Sludges in the silt, floating with their own stories of garbage, foam in the whirlpool. That box is my own, I had a box that I didn't like to touch when I was a child, inside is my secret, all kinds of beautiful stones, feathers, toys, is my fond memories. The wings are the dream of dreams, just a symbol, such a small wing, just a symbol, for the good.





王　闽　南
Wang Minnan

1987年出生于安徽。现居住杭州，中国美术学院雕塑系第二工作室研究生。
2012年作品《记忆》参加雕塑系学生自选作品展。2013年作品《结固》参加“品物”展。2014年作品《解》参加“林风眠”创作金奖并被中国美术学院收藏，作品《伤口》参加“E-LAND”奖学金，并被依恋公司收藏，作品《水咒》获“曾竹韶塑艺术奖学金”金奖，作品《水咒系列》获得“第三届国际高校毕业设计”优秀奖。2015年作品《解》参加首届“浙江风采“雕塑大展”。2016年获潘天寿艺术奖学金。作品《水咒系列一》、《水咒系列二》、《-0℃》参加“一切都是正常的”第二工作室展，参加钢铁之夏创作作品《居》，作品《-0℃》获得第七届新星星艺术节“新星星奖”。2017年获得浙江省研究生学业奖学金，作品《阅后即焚》等参加“介”铜厂年展计划。

Born in Anhui in 1987. Now living in Hangzhou, China Academy of Art sculpture studio second studio graduate.
2012 works "memory" to participate in the sculpture students optional exhibition. 2013 work "knot solid" to participate in "goods" exhibition. In 2014, he works "Lv" to participate in "Lin Fengmian" gold medal and was collected by China Academy of Art. His work "Wound" participated in the "E-LAND" scholarship and was attached to the company. , Works "Mantra series" won the "third international college graduation design" Excellence Award. In 2015, he works in the first "Zhejiang Style Sculpture Exhibition" and won the Pan Tianshou Art Scholarship in 2016. Works "Mantra Series 1", "Mantra Series 2" and "-0 ℃" Normal "second studio exhibition, to participate in the steel summer creation works" home ", the work" -0 ℃ "won the seventh new star Art Festival" new star award. "In 2017 Zhejiang Province graduate student scholarship, the work" Burned after reading "and participate in" mediated "copper plant annual exhibition plan.





水咒

装置 / Installation
600×12×180cm
综合材料 / Mixed Material
2016

首届东湖国际生态雕塑双年展的主题"27度角"，"度"字让我想到每个青年个体似乎都有着自己不同的视角和看待世界的方法，不管从什么角度出发，所揭示的大都仍然是对于自身及社会的感知和心理体验。从我爱好一些物理小实验，动手修复一些经过时间沧桑的小物件，对于废弃的东西重新利用起来有着某种说不清的热情，这也影响了我在做作品时的潜意识选择。如今社会发展之迅速，在艺术家创作中，图像，媒介，现成品的改装和组合，现代与传统，充分体现了当今流行的时代思维特征，所有的元素剥离了它原有的功能和语境，当成一种新的媒介，虽然这种方式直接和简单，但是在当下的艺术氛围中也行之有效，关键在于新媒材和新观念的创作有没有变成一种新的"套路"，有没有形成一种模式化和惯性思考方式，这就需要艺术家有对艺术的热情和前行的思想力，自由生长且与人文，自然，生态形成一种良好的促进关系。

The theme "27 degree angle" and "degree" of the first edition of the Donghu International Ecological Sculpture Biennale reminded me that every young individual seems to have his own different perspectives and ways of looking at the world. No matter what the perspective, the most of the It is still the perception and psychological experience of itself and society. From my hobby of some physics experiments, I have started to repair some small objects that have gone through the vicissitudes of time. I have some unclear enthusiasm for reusing unused things, which also affects my subconscious choice when I work. Today's rapid social development, in the creation



宿　志　鹏
Su Zhipeng

1981年生于山东潍坊，汉族，中共党员。中科院建筑设计研究院公共艺术中心主任，中国美术学院雕塑系博士在读。2009年中央美术学院雕塑系硕士研究生毕业，并获文学硕士学位，2005年中央美术学院雕塑系本科毕业，并获文学学士学位。现为中国工艺美术学会雕塑专业委员会副秘书长，中国建设文化协会环境艺术委员会常务理事，中国雕塑学会会员。
作品参加当代中国数字艺术展、澄怀观道（台北）国际袖珍雕塑展、第五届长春世界雕塑大会户外雕塑展、新加坡国际微雕展、第四届中国姿态–中国雕塑大展(山东省美术馆收藏，并获佳作奖)、第三届中国姿态–中国雕塑大展、第十二届全国美展壁画展(第二作者)、第三届刘开渠国际雕塑展(银奖)等多个国内外展览并获奖、被收藏。

Born in 1981 in Weifang, Shandong, Han Chinese Communist Party. Chinese Academy of Architectural Design and Research Institute of public art director of the Chinese Academy of Fine Arts, Department of Sculpture Ph.D. In 2009, he graduated from the Department of Sculpture of the Central Academy of Fine Arts with a master's degree in sculpture and graduated with a master's degree in literature. In 2005, he graduated from the Sculpture Department of the Central Academy of Fine Arts with a bachelor's degree in literature. He is now the deputy secretary–general of Sculpture Professional Committee of China Art Association, the executive director of Environmental Art Committee of China Association for Cultural Construction, and a member of China Sculpture Society.
Works Participated in the Contemporary China Digital Art Exhibition, Cheng Huai Kuan Road (Taipei) International Pocket Sculpture Exhibition, the 5th Changchun World Sculpture Convention outdoor sculpture exhibition, the Singapore International Micro Sculpture Exhibition, the 4th China Stance – China Sculpture Exhibition (Shandong Fine Arts Museum Collection, and won the Best Award), the third China Stance – China Sculpture Exhibition, the Second National Art Mural Painting Exhibition (second author), the third Liu Kaiqu International Sculpture Exhibition (Silver Award) and many other domestic and foreign Exhibition and award winning.

阳光的味道

雕塑 / Sculpture
120×100×100cm
石 / Stone
2017

你以为我是在称赞什么？我是在感叹躺在躺椅上晒太阳的感觉。我想每个人都会喜欢盖着刚刚晒过的蓬松绵软的被子睡觉，深呼吸都是阳光的味道。
我设计了一床懒洋洋的正在晒太阳的被子，被子延续了我作品中一直的元素，通过我对被子的各种各样的"摆弄"，来表达我的一种感觉。
有所悟，诗人写诗，歌者吟咏，我一个泥瓦匠，只有用我手里的雕塑刀一刀一刀的塑造。通过泥与刀的切磋，我纠结的还是形体与情感之间的联系，我想通过对冰冷的石头的雕琢来捕捉阳光的味道。
正如我一走进东湖的感觉一样——自由，从容，惬意。

What do you think I am praising? I was lamenting the feeling of sunbathing on a sun lounger. I think everyone would like to sleep under the quilt covered with fluffy and soft quilt, and take a deep breath is the taste of the sun.
I designed a lazy quilt that was basked in the sun. The quilt continued the elements of my work and expressed my feelings through my various "fiddling" with the quilt.
To realize, the poet wrote poetry, and the singer scolded me. I was a mason, and I was only able to shape it with a sculpting knife in my hand. Through the discussion of mud and knife, I still tangled with the connection between form and emotion. I want to capture the taste of the sun through the carving of icy stones.
Just as I feel when I walk into East Lake – free, calm and comfortable.





徐　鑫　霓
Xu Xinying

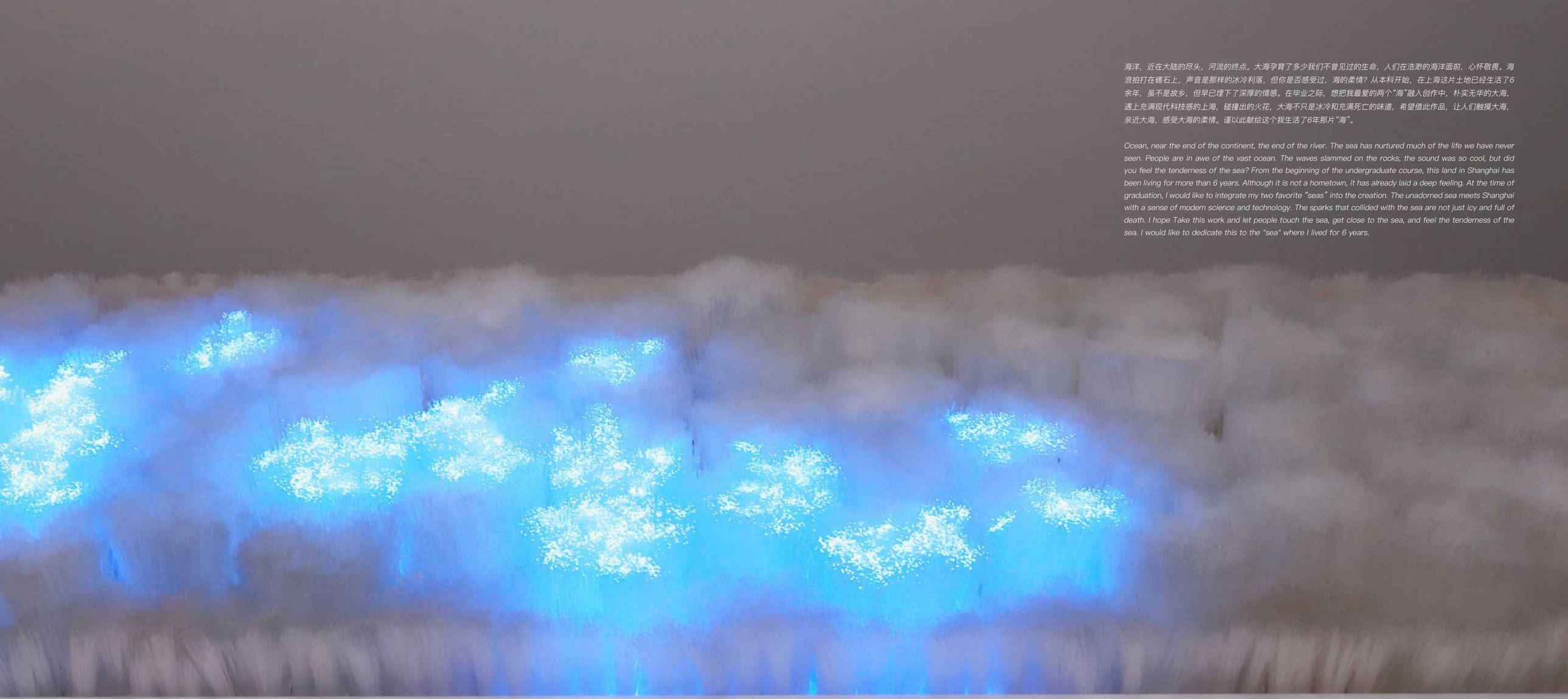
1991年12月生于浙江金华。2017年毕业于中国美术学院（研究生）。现工作于杭州市浙大附初。
2014年获中国美术学院毕业创作暨林风眠创作奖银奖，获曾竹韶雕塑艺术奖学金提名奖，作品登《雕塑》杂志2013S1期，同年参加中国美院与上海音乐学院联展、中国美术学院上海设计学院与日本武藏野大学联展。2017年参加"天行意动"第二届动态雕塑展、27度角——东湖国际生态雕塑双年展。

Born in December 1991 in Jinhua, Zhejiang. 2017 Graduated from China Academy of Art (graduate student). Now working in Hangzhou City, Zhejiang University early.
In 2014, he was awarded the silver medal in the graduation creation of China Academy of Art and Lin Fengmian's creation award. He was nominated for the Zhushu Sha Sculpture Scholarship, which was published in "Sculpture" magazine 2013 S1. In the same year, he participated in the joint exhibition of China Academy of Art and Shanghai Conservatory of Music, Shanghai Institute of Design Joint exhibition with Musashino University of Japan. In 2017, he participated in the 2nd Dynamic Sculpture Exhibition of "Tianxingyi Dynamic", 27 degree angle – Donghu International Ecological Sculpture Biennale.

那片海

动态装置 / Active Installation
120×50×20cm
光纤束、灯珠、PCB 板、亚克力 / Fiber, Light Bead, PCB, ABS
2017





海洋，近在大陆的尽头，河流的终点。大海孕育了多少我们不曾见过的生命，人们在浩渺的海洋面前，心怀敬畏。海浪拍打在礁石上，声音是那样的冰冷利落，但你是否感受过，海的柔情？从本科开始，在上海这片土地已经生活了6余年，虽不是故乡，但早已埋下了深厚的情感。在毕业之际，想把我最爱的两个“海”融入创作中，朴实无华的大海，遇上充满现代科技感的上海，碰撞出的火花，大海不只是冰冷和充满死亡的味道，希望借此作品，让人们触摸大海，亲近大海，感受大海的柔情。谨以此献给这个我生活了6年那片“海”。

Ocean, near the end of the continent, the end of the river. The sea has nurtured much of the life we have never seen. People are in awe of the vast ocean. The waves slammed on the rocks, the sound was so cool, but did you feel the tenderness of the sea? From the beginning of the undergraduate course, this land in Shanghai has been living for more than 6 years. Although it is not a hometown, it has already laid a deep feeling. At the time of graduation, I would like to integrate my two favorite “seas” into the creation. The unadorned sea meets Shanghai with a sense of modern science and technology. The sparks that collided with the sea are not just icy and full of death. I hope Take this work and let people touch the sea, get close to the sea, and feel the tenderness of the sea. I would like to dedicate this to the "sea" where I lived for 6 years.



颜　石　林
Yan Shilin

艺术家，1982年生于北京。
个展：
2016年，WWW——颜石林个展
2014年，一朵、两朵、三朵——颜石林雕塑展
2013年，一人一座城，“Hi艺术——卓越计划”
2012年，To The Other Side——颜石林作品
2010年，今夜无眠——颜石林作品
群展：
2017年，新轴线，2017泛海国际雕塑艺术季
2016年，非常上瘾——日常生活美学的再延伸
2015年，新雕塑-年轻一代雕塑家
2014年，上海静安国际雕塑双年展、新雕塑——年轻一代雕塑家
2012年，又远又近——亚洲年轻艺术家群展
2011年，未来通行证——2011年威尼斯双年展平行专题展、不可缺席、缓行——十二位八零后艺术家、七时一刻——青年艺术家联展
2009年，Green当代艺术展、生活在别处、动漫百相续展、独生一代——重庆艺术节
2008年，动漫百相、源、发明自己、中国姿态首届雕塑大展全国巡回展

Born in Changsha, Hunan Province in 1982. He graduated from Hubei Academy of Fine Arts with a bachelor's degree in engineering in 2007. Now lives and works in Songzhuang, Beijing.

不说再见是因为我们会重逢

雕塑 / Sculpture
140×93×253cm
青铜着色 / Paint on Copper
2014



在作品里人和动物都是我自己的虚拟体，是我对自身生命个体的思考和存在的体验，也是自我个体的对话。相互拥抱、相互慰藉是自我肯定的一种方式；从另外一方面说，相互尊重和慰籍也是我对人与自然的理解。

In the works, both humans and animals are my own virtual body. It is my own experience of the individual's thinking and existence, as well as the self-personal dialogue. Hug and mutual comfort are a way of self-affirmation; on the other hand, mutual respect and comfort are also my understanding of man and nature.





叶　晓　冬
Ye Xiaodong

1981年10月出生于湖北广水，湖北美术学院雕塑系毕业。

1981 was born in Hubei Guangshui, Hubei Academy of Fine Arts graduated from sculpture.

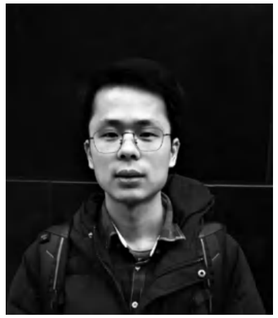
延伸而至

装置 / Installation
组合可变 / Combination Variable
机械、激光 / Machine, Laser
2016

信息是对客观世界中各种事物的运动状态和变化的反映，是客观事物之间相互联系和相互作用的表征，表现的是客观事物运动状态和变化的实质内容，泛指人类社会传播的一切内容。人通过获得、识别自然界和社会的不同信息来区别不同事物，得以认识和改造世界。在一切传播媒介中，信息是一种普遍联系的形式。创建一切宇宙万物的最基本万能单位是信息。

In the works, both humans and animals are my own virtual body. It is my own experience of the individual's thinking and existence, as well as the self-personal dialogue. Hug and mutual comfort are a way of self-affirmation; on the other hand, mutual respect and comfort are also my understanding of man and nature.





余　　康
Yu Kang

1993年出生于湖北黄石，2017年本科毕业于湖北美术学院，2017年至今中国美术学院硕士研究生在读。
艺术经历
2017年，湖北美术学院优秀本科毕业作品展，一等奖；入围中国东湖青年雕塑家邀请展；天行意动•中国国际动态雕塑展；曾竹韶雕塑艺术奖学金优秀作品展，曾竹韶奖；中国大学生雕塑作品展。

He was born in 1993 in Huangshi, Hubei Province. He graduated from Hubei Academy of Fine Arts in 2017 with a master's degree from the China Academy of Art.

Artistic experience

2017 Hubei Academy of Fine Arts outstanding undergraduate graduation exhibition first prize
2017 Finalist China East Lake Young Sculptor Invitation Exhibition
2017 Tianxingyi Dynamic · China International Dynamic Sculpture Exhibition
2017 Zeng Zhu Shao sculpture art scholarship outstanding works exhibition Zeng Zhu Shao award
2017 Chinese Students Sculpture Exhibition

盛夏

动态装置 / Active Installation
高 340cm / 340cm Tall
综合材料 / Mixed Material
2017



在本次的创作中我从自己的兴趣和爱好出发选用了动态雕塑的表现形式，我认为任何的艺术形式都是用来表达自己的思想和情感的，以及自我对待事物的观点和认识。从这点出发，我选择用动态雕塑的方式是因为它能更贴切的表达我对创造无机物生命的渴望，这既是使我从小就极度着迷的一个点，又对我来说是一个巨大的挑战，更何况去创造一个生物本身就是一种艺术。在具体的创作中我选择了用机械运动的方式去表现一只休憩着的缓缓挥动翅膀的昆虫，我并不将这只带有翅膀的昆虫命名为什么种类，它的形态并不十分的具象也不是完全无法辨认，感觉像是存在于生活中的某一昆虫物种，但在现实中却又找不到原型，这种似与不似之间的神秘空间也正是我所追求的，我想这种神秘感大概能在小小的范围内激起观众的想象空间吧。

In this creation, I chose the form of dynamic sculpture based on my own interests and hobbies. I think any form of art is used to express one's thoughts and emotions, as well as the viewpoints and understanding of self-treatment of things. From this point of departure, I chose to use dynamic sculpture because it can more appropriately express my desire to create inorganic life. This is both a point that fascinated me from an early age and a huge one for me. Challenges, not to mention creating a creature itself are an art. In the specific creation, I chose to use a mechanical movement to represent a slowly swinging winged insect. I do not name this winged insect in what type. Its shape is not very specific. It is not completely unrecognizable. It feels like an insect species that exists in life. However, in reality, no prototype can be found. This mysterious space between similarity and dissimilarity is precisely what I seek. I imagine that this mystery may stimulate the imagination of the audience in a small area.





曾　露　林
Zeng Lulin

湖北美术学院雕塑系陶瓷艺术专业毕业，获硕士学位，现生活工作于武汉。
2014年举办个展“日晷”张可睿,曾露林双个展。多次参加“风口2016”——第二届青年雕塑邀请展、”翼“——中国雕塑学会青年推介计划第二季巡展、“新态”——2015太原国际雕塑双年展、“罗中立奖学金”——2015年度获奖作品展、“曾竹韶雕塑艺术奖学金”获奖及入围作品展、“凸显”——学院空间第二回展、“物语”——ZERO第二届当代女性雕塑展、“中国姿态”第三届中国雕塑大展、”翼“——中国雕塑学会青年推介计划第二季巡展、2014年度青年艺术100、第二届“明天”当代雕塑奖入围暨获奖作品展、“第7届Creative M50 年度创意新锐评选”、“1912新星星艺术节”(第四届)、“罗中立奖学金”——2012年度获奖作品展等国内外展览。

Graduated from the sculpture department of hubei academy of fine arts with a master's degree, now lives and works in wuhan.
In 2014, the solo exhibition "sundial" zhang kerui was held, and the double exhibition of lu Lin was held. Participated "tuyere 2016" – the second youth sculpture invitational exhibition, "wing" – the Chinese sculpture society youth promotion plan tour, "new" in the second quarter – 2015 taiyuan international sculpture exhibition, "luo zhongli scholarship", 2015 annual award exhibition, "Ceng Zhushao sculpture art scholarship" award and shortlisted for the exhibition, exhibition, "highlights" – the second institute of space back "tale" – ZERO second contemporary women sculpture exhibition, "the Chinese stance" the third China sculpture exhibition, "wing" – the Chinese sculpture society youth youth art for promotion plan tour in the second quarter, 2014, 100, Second "tomorrow" contemporary sculpture award finalist and award-winning exhibition, "the 7th annual Creative M50 Creative new selection", "1912 new star arts festival" (fourth), "luo zhongli scholarship", 2012 annual award exhibition and other exhibitions at home and abroad.



归置日常包括你

装置 / Installation
组合可变 / 340cm Tall
衣物、保鲜膜、置物架、视频 / Mixed Material
2017

我把衣柜里日常穿用的各类衣物整理出来，对其揉捏并用保鲜膜加以包裹，利用衣物固有颜色和近似体积而做出“假水果”的样子。于是T恤、裙子和短袜就变成橙子、包菜和黄瓜，透过生鲜的表皮却能看到织物的细节。作品应该与性格相关，所以创作更像是一种内心梳理的仪式。我常常冷静面对周遭的一切，但还是放不下以日常归置作为情感出口，也正因为物体现实性的功用已经去除，滑稽地扮演本不属于它们的功能，趣味和冷淡才一并上演。

I sort out all the clothes I wear in my wardrobe, knead them and wrap them in plastic wrap, using the natural color and approximate volume of the clothes to create a "fake fruit" look. So t-shirts, skirts and socks become oranges, cabbage and cucumbers, and the fabric details can be seen through the fresh skin. Works should be related to personality, so creation is more like a ritual of inner combing. I often calm face all around, but still can not let go in everyday be puttinged as emotional outlet, also because of the object reality function has been remove, comically play this does not belong to their function, fun and cool until all.





张　　淼
Zhang Miao

1989年10月生于河北廊坊，2008年考入天津美术学院雕塑系，2015年考入北京服装学院雕塑专业攻读硕士至今。
作品参加希腊中国当代艺术展“红”、深圳艺术方位“授业与同修”艺术家群展、今日美术馆·墙艺术青年艺术家作品展、“风口”青年雕塑邀请展、“渡口”——天津当代青年雕塑与装置提名展、2016“无界　联合国青年艺术作品展”、中国雕塑学会“青年艺术家推介计划”全国巡展、“未来大师计划”群展、山西太原国际雕塑艺术双年展、四川成都“生态——锦江湿地公共雕塑展”、天津市保税区《新城物语》雕塑展等多个国内外展览并获奖，
策展经历：布睿克未来大师系列第四回 “交融的时空”艺术家联展
2014年作品《硬骨头》被个人收藏；2015年作品《灯塔》被上海藏家收藏。

He was born in Langfang, Hebei Province in October 1989 and was admitted to the Sculpture Department of Tianjin Academy of Fine Arts in 2008, and was admitted to Beijing Institute of Clothing in 2015 as master of sculpture.
Works Participated in "Red" of Contemporary Chinese Art Exhibition in Greece, Group Exhibition of Artists and Practitioners in Contemporary Art in Shenzhen, Today Art Museum · Young Artists Exhibition of Wall Art, Invitational Exhibition of Young Men Sculpture, "Ferry" – Tianjin Contemporary Youth Sculpture and Installation Nomination Exhibition, 2016 Unbounded United Nations Youth Art Exhibition, National Sculpture Exhibition of Young Scientists in China Sculpture Society, Group Exhibition of Future Master Programs, Shanxi International Sculpture Biennial in Taiyuan, Chengdu, Sichuan Province, Eco-Jinjiang Wetland Public Sculpture Exhibition ", Tianjin Bonded Zone" Metro Story "sculpture exhibition and many other domestic and international exhibitions and awards,
Curatorial Experience: Brighamian Masters in the Future Fourth Series of "Fusion of Space-Time" Artists Exhibition
In 2014, "Hard Bones" was collected by individuals; in 2015, "Lighthouse" was collected by Shanghai collectors.



唐　　果
Tang Guo

2008~2011年，师从中国著名古筝仙子常静学习古筝。2013~2014年，就读北京音乐舞蹈学校，学习民族舞。2014年起，师从国际现代舞大师戴剑学习现代舞。2015~2016年，就读于北京师范大学艺术与传媒学院现代舞专业。
2012年，在国家博物馆小剧场演出独舞《万物生》。2016年，与张淼在北京今日美术馆合作《灵魂行走无疆》现场舞蹈。2017年，4月与张淼合作《粮食的容器》获《明天当代雕塑奖》大奖。7月与张淼合作《朱砂夜》参加卡塞尔文献展雅典平行展。9月于798剧场《金菊之秋》演出独舞《我心在高处》。北京设计周色彩非洲板块与非洲鼓手西蒙合奏古筝即兴。10月与著名雕塑家景育民、埙演奏家张埙合作作品《门》。

2008 ~ 2011: Teacher from the famous Chinese zither fairy Chang Jing learning guzheng. 2013 ~ 2014: Beijing music and dance school, studying folk dance. Since 2014: Master studied modern dance with master sword of international modern dance. 2015 ~ 2016: enrolled in Beijing Normal University Institute of modern art and dance professional. Exhibition, performance resume 2012: Soloist "All Things" at the National Theater Theater.
2016: On-site dance with Zhang Miao in collaboration with Today Art Museum in Beijing "Soulless Walking". 2017: April Cooperation with Zhang Miao "container of food" won the "Tomorrow's Contemporary Sculpture Award". In July, Zhang Miao cooperation "cinnabar night" participate in Kassel literature exhibition Athens parallel exhibition. September 798 Theater "Autumn Chrysanthemum" solo show "My heart is high." Beijing Design Week color Africa plate and the African drummer Simon ensemble guzheng improvisation. October with the famous sculptor King Yuk-ming, musician Zhang 埙 cooperation works "door."



粮食的容器

行为、新媒体 /
800×600×50cm
金属焊接、身体、泥土 /
2017

就仿佛是宽厚的女性之慈悲，这里是对大地母亲的礼赞，如山壑，如丘陵，哺育着风霜雨雪和雷电，更有万事万物之灵长……
这是一阵让人窒息的宁谧，大地的面纱缓缓揭开，河流与潮汐与她生生不息，扮演着贡献者的无悔，不论人类或者谁来，有时会被撕裂，被劫夺，灵魂被推来搡去，却依旧包容，厚重，缝合伤口，径自离去又归来，然后再离去，作品的现场铺垫的，是我们脚下的抑或细腻抑或顽皮，只是不要忘记，也许不言不语，大地的发生，吐纳，自在，游移，风雨的掳掠冲刷，任你。
女性的躯体就是大地的延续，径自存在，舞动，包容，延续……
这躯体从雕塑作品中自在抽离，灵动飞奔，仿佛从心中而来，仿佛又瞬间离去……

It is as if the compassion of a generous woman, here is the praise of the mother earth, mountains, such as hills, feeding the wind and snow and lightning, more and more of the spirit...
This is a breathtaking serenity, the veil of the earth slowly uncover, rivers and tides with her, played a contributor without regrets, no matter who the human or, sometimes torn, capture, soul being pushed around, still inclusive, thick, suture wounds, going away and return, and then leave, work site bedding, is our feet or fine or naughty, just don't forget, perhaps wordless, the occurrence of the earth, deep breathing, comfortable, moving, the wind and rain scour, for you.
The body of a woman is the continuation of the earth, its existence, its dancing, its inclusion, its continuation...
The body draws away from the sculpture, and it runs like a flash, as if from the heart, as if it were suddenly gone...



张　　翔
Zhang Xiang

艺术家，四川美术学院雕塑系教师，重庆雕塑学会会员，中国雕塑学会特约记者。
1982年生于四川省达州市。2007年毕业于四川美术学院雕塑系，获学士学位。2009年荷兰海牙自由视觉艺术学院交换留学。2010年毕业于四川美术学院雕塑系，获硕士学位。2010年至2013年，入驻坦克库•重庆当代艺术中心。2014年至今，任教于四川美术学院雕塑系。
举办有个展“叭甲”——结构剧场实验。
作品参加“社会剧场”：参与与共享2017第五届重庆青年美术双年展、平行经验——上海绿岸公共艺术节、移动靶——新算法下的实体、叙事与秩序生产、中国国际青年艺术周、青年艺术家群展：拾园项目、时代质感——四川美术学院作品展、“授业与同修”第二回当代艺术邀请展、重庆首届雕塑大展、“西部风景”重庆自贸区国际艺术邀请展等多个展览。

Artist; sculpture teacher at Sichuan Academy of Fine Arts; member of Chongqing Sculpture Society; special correspondent of China Sculpture Society.
Born in 1982 in Dazhou, Sichuan Province. In 2007 graduated from the Sichuan Academy of Fine Arts sculpture department, a bachelor's degree. 2009 The Hague, Netherlands Free Academy of Art Exchange study. In 2010 graduated from Sichuan Academy of Fine Arts sculpture department, a master's degree. From 2010 to 2013, settled in Tank Library • Chongqing Contemporary Art Center. Since 2014, he has been teaching Sculpture Department of Sichuan Academy of Fine Arts.
Organized a solo exhibition "trumpet" – structure theater experiment.
Works Participated in "Social Theater": Participation and Sharing 2017 Fifth Chongqing Youth Art Biennale, Parallel Experience – Shanghai Greenbank Public Art Festival, Entity, Narrative and Order Production under Mobile Targeting New Algorithm, China International Youth Art Week, Young Artists Group Exhibition: Gathering the Garden Project, the Texture of the Times – The Second Invitation to the Contemporary Art Exhibition of Sichuan Academy of Fine Arts, Sichuan Art Academy, The First Sculpture Exhibition in Chongqing, "The Western Landscape" International Art Invitation Exhibition and many other exhibitions.

从无到无

装置 / Installation
200×200×70cm
藤椅 / Braided Chair
2014

当有意识地抽离掉日常生活中所谓实用的功能价值时，它却变成了另一种不可言说的现实。这个现实的景观：封闭，庞大，重复，无序，无限……它们与现实本身生长在了一起，也同时成为某种隐喻。

When it is consciously removed from the so-called practical functional value of everyday life, it becomes another unspeakable reality. This realistic landscape: closed, large, repetitive, disorderly, infinite... They grow together with the reality itself and also become a kind of metaphor at the same time.





世界

装置 / Installation
660×60×60cm
藤椅 / Braided Chair
2014

藤椅像是日常化的产物，从某种意义说，它象征着日常生活的平庸和重复。其实，我没有做多少，就是在这些物件上动了动手脚，让它一瞬之间变成非常态的东西，这样的改变对于日常来说是畸形的，但这种畸形所呈现出的形态或许会触动人的某根神经，偶尔兴奋一下，也是在试图让人感受到日常化背后的神秘。
在改变的此时此刻，或许会获得片刻的自由和感激，抛除一切，你不再是你，我不再是我，只静静地让时间流走。

Wicker chair is like a product of daily life. In a sense, it symbolizes the mediocrity and repetition of everyday life. Actually, I didn't do much. I just moved my hands on these objects and made them suddenly become non-normal things. This kind of change is abnormal for everyday life, but the shape of this deformity may be It will touch someone's nerves and occasionally get excited, but also trying to make people feel the mystery behind the daily life. At this moment of change, you may get a moment of freedom and gratitude, throw away everything, you are no longer you, I am no longer me, just quietly let time go.



张　嘉　平
Zhang Jiaping

1974年生于中国广东，2000毕业于四川美术学院油画系，现居中国广州。
艺术实践包括装置、录像、摄影、写作与策展等领域，以不同的方式和媒介来展开多维度的实践和研究，对现实以及与现实各种想象的可能产生的关联较为关注，现实是一个激发场，而想象将在这个“激发”上绽放，作品由这个基础产生、延伸和演化。
曾举办个展“造型的间谍（杭州空谷空间2014）　策展人——张嘉平的小说和展览”（广州观察社2015）。参加“中国当代实验电影录像艺术节”、第29届香港国际电影节、“未来考古学”第二届中国艺术三年展、第二届连州中国摄影年展、时间就是力量——馆藏当代影像展、棱镜——中国新媒体艺术展、'85以来现象与状态系列展之三：广州站——广东当代艺术特展等群展。

Born in Guangdong, China in 1974, graduated from the Oil Painting Department of Sichuan Academy of Fine Arts in 2000 and now lives in Guangzhou, China.
Art practice includes fields such as installation, video recording, photography, writing and curating. Many ways and media are used to start multidimensional practice and research, and more attention is paid to reality and the possible linkages with realistic imagination. The reality is that one Excite the field, and imagination will bloom in this "excitement", from which the work produces, extends and evolves.
Has held a solo exhibition "Modeling Spy (Hangzhou Hollow Space 2014) curator – Zhang Jiaping novel and exhibition" (Guangzhou Watch 2015). Participate in "China Contemporary Experimental Movie Video Festival", 29th Hong Kong International Film Festival, "Future Archeology" 2nd China Art Triennial, 2nd China Lianzhou Photography Festival, Time is Power – Collection Contemporary Image Exhibition, Prism – New Media Art Exhibition in China, '85 Phenomenon and State Series Exhibition III: Guangzhou Station – Guangdong Contemporary Art Exhibition and other group exhibitions.



永久牌（自行车）喷泉

动态装置 / Active Installation
组合可变 / Combination Variable
永久牌自行车 / Bicycle
2017



浮在水面上的自行车喷泉是经过人工改装的“机动单车”，像这样的交通工具在国内过去某段时期乡镇甚至大城市都能经常见到，人们为了提高自行车的速度和运输能力，给自行车装上马达，这一办法有效地使人们廉价地拥有了速度和效率，但却是不被城市情景所容纳的。我将这一特别的交通工具放在水面上，让它不停地转动，制造“喷泉”，希望能展现它在另一条件下的“速度”以及魅力。

The bicycle fountain floating on the water is an artificially modified “motorcycle”. Such vehicles can be seen frequently in townships and even in big cities in the past in the past. In order to improve the speed and transport capacity of bicycles, people are given bicycles. With a motor, this method effectively allows people to have speed and efficiency cheaply, but it is not accommodated by the city scene. I placed this special vehicle on the surface of the water and let it continue to rotate, creating a “fountain”, hoping to show its "speed" and charm under another condition.



张　连　喜
Zhang Lianxi

清华大学美术学院雕塑系学士、中央美术学院雕塑系硕士、任教上海理工大学艺术与设计学院公共艺术系。
2005年作品《此岸-彼岸》参加“临界”现场走进娱乐时代的艺术展；2006年作品《瘀》参加独角视觉系列展览；2007年在长征空间独立空间展出装置作品《东郭先生的困惑》，其后作品跟随长征空间参加广州三年展；2008年作品《荷》参加上海当代艺术馆文献双年展，作品被收藏并展出于该馆；作品《双面人》系列参加北京新一辑数字艺术媒体中心开幕展，作品被收藏并永久展示于该馆；2011年作品《桃花源》在上海龙华寺展出；2012年作品《荷，春夏秋冬》在北京尚善艺术中心参加“花落花开”国际当代艺术展；2014年作品《世外桃源•轮回》参加武汉石门峰纪念公园生命文化艺术节。

Master of sculpture, department of sculpture, school of fine arts, tsinghua university, master of department of sculpture of central academy of fine arts, faculty of arts and design, Shanghai university of technology, department of public art. In 2005, "this bank" participated in the "critical" scene to enter the art exhibition of the entertainment era; In 2006, "phlegm" participated in the one-horned visual series exhibition; In 2007, the work of "Mr. Dongguo's perplexity" was exhibited in the independent space of the long march space, and then the works followed the long march space to participate in the triennial exhibition in guangzhou. In 2008, "lotus" participated in the biennial exhibition of Shanghai contemporary art museum, and the works were collected and exhibited in the museum. The works "double face" series participated in the opening exhibition of the new digital art media center in Beijing. The works were collected and displayed permanently in the museum. In 2011, "peach blossom source" was exhibited at longhua temple in Shanghai; In 2012, the works "lotus, spring, summer, autumn and winter" participated in the international contemporary art exhibition of "flower falling flowers" in Beijing shangshan art center; In 2014, the work of "the world of taoyuan and reincarnation" took part in the life and culture art festival of shimenfeng memorial park in wuhan.



睡莲

雕塑 / Sculpture
920×180×110cm
不锈钢 / Stainless steel
2011



作品整体形象以东方文化崇尚的荷花为载体，在材料美感以及形式审美上融合了诗情画意的境界时空，生命之审美感悟意味深长。

When I was a kid, my favorite moment was blowing bubbles in the sun. Seeing the colorful bubbles pop up in the wind, he is colorful, light and free. It is something that can bring joy to people. Here I use these joys to create a piece of work that will bubble out and shine directly into the sky. , Sprinkle the tide of people, set off a joyful ocean, eternal solidification of this happy moment.



张　松　涛
Zhang Songtao

祖籍河北武安，汉族，1969年出生。
现任教于湖北美术学院雕塑系。雕塑系系主任、副教授，硕士研究生导师，中国雕塑学会常务理事；全国城市雕塑建设指导委员会艺术委员会委员；中国城市雕塑家协会理事；中国工艺美术学会雕塑专业委员会常务委员。
2017年8月《之-张嵩焘个人作品展》在武汉Bighouse当代艺术中心举办。
2017年3月在加拿大the Department of Art & Art History University of Saskatchewan举办个人作品展《A Corner（一隅）》。
2016年，《重塑——中国雕塑30年暨21世纪之后新当代雕塑的转型及探索展》，武汉Big House当代艺术中心。
2015年，《文明第三回——江陵》，湖北美术学院美术馆。
2014年，《2014武汉第三届美术文献展》，湖北省美术馆；《西云东语——中国当代艺术研究展》，武汉合美术馆；《st.art就地出发——中国当代陶瓷艺术国际大展》，北京今日美术馆。
2013年，《Why not!拍卖双年展》，上海；《“延伸”2013大同国际雕塑双年展》，大同；《第三届芜湖“刘开渠”国际雕塑展》，优秀奖，芜湖。
2012年，《“中国姿态•第二届中国雕塑大展”》，中国雕塑新锐奖；《第一届湖北艺术节优秀美术作品展》，楚天文华美术奖。
2002年，《2002中国北京•国际城市雕塑艺术展》优秀奖，北京。

Native of Hebei Wu'an, Han nationality, born in 1969.
Currently teaching in Hubei Academy of Fine Arts sculpture department. Sculpture department director, associate professor, master tutor, executive director of China Sculpture Society; city sculpture construction Steering Committee of art committee; China city sculptor association director; China Arts and Crafts Society Sculpture Professional Committee standing committee.
August 2017 "– The Songs of Solo Exhibition of Individual Works" was held at the Wuhan Bighouse Contemporary Art Center.
March 2017 Canada The Department of Art & Art HistoryUniversity of Saskatchewan.
Hold a solo exhibition "A Corner (Corner)".
2016 Remodeling – The Transition and Exploring Exhibition of New Contemporary Sculptures after 30 Years of Chinese Sculpture and 21st Century, Wuhan BigHouse Contemporary Art Center.
2015 "civilized the third time – Jiangling", Hubei Academy of Fine Arts Museum.
2014 "Third Art Exhibition of Wuhan in 2014", Hubei Art Museum.
2014 "West Cloud East – Chinese Contemporary Art Exhibition", Wuhan Art Museum.
2014 st.art Departure – China Contemporary Ceramic Art International Exhibition, Beijing Today Art Museum.
2013 Why not! Auction Biennale, Shanghai.
2013 "" extended "2013 Datong International Sculpture Biennale", Datong.
2013 "The Third Wuhu" Liu Kaiqu "International Sculpture Exhibition", Excellence Award, Wuhu.
2012 "" China Stance • The Second China Sculpture Exhibition "," Chinese sculpture cutting-edge award. "
2012 "First Hubei Art Festival Excellent Art Exhibition" Chutian Wenhua Fine Art Award.
2002 "2002 Beijing China International City Sculpture Exhibition" Excellence Award. Beijing.



之・镶嵌

雕塑
组合可变
金属、石、木、综合材料 / Stone, Wood, Mixed Material
2017

锡合金镶嵌进木质上，纹路随意流转。天然木质的本色与金属的银色形成一种微妙的视觉感受。

Tin alloys are embedded into the wood and the lines flow freely. The natural wood color and metallic silver form a subtle visual experience.





张　雯　迪
Zhang Wendi

2007年毕业东北师范大学美术学院设计艺术学硕士。现吉林艺术学院设计学院公共艺术系副教授。中国雕塑学会会员、中国城市雕塑家协会会员、长春市城市雕塑学会常务理事兼副秘书长。
2017作品《玩•偶》，入选首届全国雕塑艺术大展。2016作品《小长假》，获"匠与意——同曦•中国青年雕塑艺术展"铜奖。2015作品《谧No.5》，获得澳大利亚2015 Sculpture by the sea人民奖，作品被澳大利亚多家机构收藏。作品《谧NO.7》，特邀参加韩国高阳国际艺术节雕塑展，作品被永久收藏（韩国）。作品《谧NO.11》，朝圣敦煌•首届国际城市雕塑作品大展获优秀奖。2014作品《玩•偶》，入选第十二届全国美展获奖提名，并被中国美术馆收藏。作品《玩•偶No.6》，第四届中国长春世界雕塑大会专题展览——首届中国当代青年雕塑作品展，银奖。作品《谧》，获2014青岛世园会国际雕塑大赛二等奖。

2007 graduate of Northeast Normal University Academy of Fine Arts Master of Arts in Design. Now Jilin Institute of the Arts School of Design associate professor of public art. China Sculpture Society, China City Sculpture Association, Changchun City Sculpture Institute executive director and deputy secretary-general.
2017 works "play even", selected the first National Sculpture Art Exhibition. 2016 Work "Little Long Holiday" won the Bronze Award of "Carpenter and Italian – Tong Xi · China Youth Sculpture Art Exhibition". 2015 "Mi No.5", won the 2015 Sculpture by the sea People's Award in Australia, works by a number of Australian institutions collection. Work "Mi NO.7", invited to participate in Korea Goyang International Festival Sculpture Exhibition, works are permanent collection (South Korea). Works "Mi Mi NO.11", pilgrimage to Dunhuang • The first international city sculpture exhibition won the Excellence Award. 2014 "play even", selected for the Twelfth National Art Exhibition award nomination, and was collected by the China Art Museum. Work "Wan even No. 6," the fourth China Changchun World Sculpture Exhibition of thematic exhibitions – the first Chinese Contemporary Youth Sculpture Exhibition, Silver. His work "Mi" won the second prize of 2014 Qingdao International Horticultural Sculpture Competition.



鎏

装置 / Device
组合可变 / Combination Variable
钢网、钢、漆 / Steel mesh, steel, paint
2017

此作品在本届双年展荣获三等奖

作品打破传统雕塑材质的密闭性的特征，运用钢网质的轻盈感和通透性，塑造了一群形态各异的朦胧而柔美的火烈鸟形态。醒目、跳跃、靓丽的中国红，既增加了视觉的冲击性，同时更赋予了它们鲜活的生命。自然聚集的造型配以和谐的自然环境，营造出祥和、绿色、生态的当代主题。

Tin alloys are embedded into the wood and the lines flow freely. The natural wood color and metallic silver form a subtle visual experience.





张　有　魁
Zhang Youkui

1987年出生于山西介休。2011毕业于天津美术学院雕塑系，获学士学位。2016年毕业于云南艺术学院雕塑系，获硕士学位。2016–2017年任四川美术学院驻留艺术家。中国雕塑学会会员。

曾获第四届“中国姿态”雕塑大展中国雕塑佳作奖、2016“曾竹韶雕塑艺术奖学金”曾竹韶奖、第四届明天当代雕塑奖明天奖、多元参与——东湖2016全国青年雕塑邀请展十强作品奖。

参加新丝路——2017中国当代青年雕塑·装置艺术展、能量转化·中国雕塑学会成立25周年绘画展、第九届韩中现代雕刻交流展、四川美术学院驻留艺术家年度展、中国美术家协会实验艺术委员会天津美术学院实验艺术展、首届中国·云岗国际佛教雕塑艺术大展、“渡口”中国青年当代雕塑与装置提名展等重要展览，作品被中国雕塑博物馆、山东美术馆、武汉东湖等美术馆及艺术机构收藏。

Born in 1987 in Shanxi Jiexiu. 2011 Graduated from Sculpture Department of Tianjin Academy of Fine Arts with bachelor's degree. In 2016 graduated from the Yunnan Arts Institute Sculpture Department, a master's degree. 2016–2017 Artist residing in Sichuan Academy of Fine Arts. Chinese Sculpture Society.

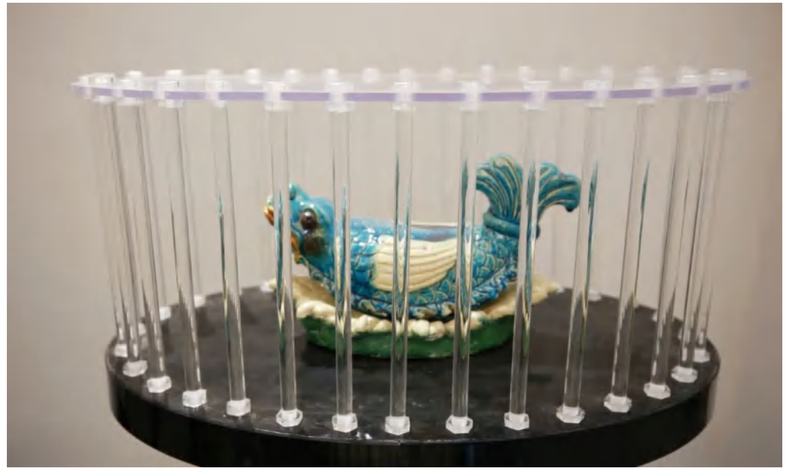
Won the fourth China Gesture Sculpture Exhibition China Sculpture Award, 2016 "Zeng Zhu Shao sculpture art scholarship" Zeng Zhu Shao Award, the fourth tomorrow Tomorrow Award for Contemporary Sculpture Award, multiple participation – East Lake 2016 National Youth Sculpture Invitation Exhibition Top Ten Work award.

Participate in the new Silk Road – 2017 Chinese Contemporary Youth Sculpture • Installation Art Exhibition, Energy Conversion • Chinese Sculpture Society 25th Anniversary Painting Exhibition, Ninth Korean Modern Sculpture Exchange Exhibition, Sichuan Fine Arts Academy Residency Artist Annual Exhibition, Chinese Artists Association Experiment Art Committee of Tianjin Academy of Fine Arts Experimental Art Exhibition, the first China • Yungang Buddhist Sculpture Art Exhibition, "Ferry" China Youth Contemporary Sculpture and Installation Nomination Exhibition and other important exhibitions, works by the China Sculpture Museum, Shandong Art Museum, Wuhan East Lake Art Museum and art collection.

宠物店

雕塑 / Sculpture
组合可变 / Combination Variable
建筑琉璃、亚克力、铁 / Glass, ABS, Iron
2017





《宠物店》从视觉呈现上是将具有代表性的，并且与我有眼缘的神兽，关在有形却又无形之间的笼子中，制造一种具有“宠物店”概念的场域。这种神性与人性的共存，会给观者带来怎样的情感输出，我想一定是多元的.

"Pet Shop" will be representative from the visual presentation, and mythical beasts with my eyes, in a tangible but invisible cage, to create a field with a "pet shop" concept. This kind of coexistence of divinity and human nature will give the audience what kind of emotional output. I think it must be pluralistic.





张　增　增
Zhang Zengzeng

1987年生于安徽，现工作生活于重庆。2010年毕业于四川美术学院雕塑系获学士学位；2013年毕业于四川美术学院雕塑系获硕士学位。
2011年举办《测量视平线》张增增个展；2014年举办张增增&季平多媒体作品《天堂》展。参加时代质感——四川美术学院作品展、移动靶——新算法下的实体、叙事与秩序生产、第三届iSTART儿童艺术节、在路上2016中国青年艺术家作品提名展、无界——第二届德中青年艺术家发展基金联展、“虚拟车间”互动媒体艺术展、太原国际雕塑双年展、教学的力量——当代艺术教学的十一个个案、集美X阿尔勒国际摄影季、感官对冲——视触觉的形式转换、第二届CAFAM未来展香港巡展、四川美术学院青年艺术家驻留计划“公转自转” 2014–2015汇报展、第二届CAFAM未来展等多个重要展览并获奖。

Born in Anhui in 1987, now lives and works in Chongqing. In 2010 graduated from the Sichuan Academy of Fine Arts sculpture department with a bachelor's degree; 2013 graduated from the Sichuan Academy of Fine Arts sculpture master's degree.
In 2011, Zhang Zengzeng solo exhibition "Measuring Horizon" was held; in 2014, Zeng Zengzeng and Ji Ping's multimedia exhibition "Paradise" was held. Participate in the texture of the times – the works of Sichuan Academy of Fine Arts, moving target – the new algorithm under the entity, the production of narrative and order, the third iSTART children's art festival, on the road 2016 Chinese young artists nomination exhibition, unbounded – second Symposium on Young and Middle-Aged Artists' Development Fund, Virtual Workshop Interactive Media Art Exhibition, Taiyuan International Sculpture Biennale, Strength of Teaching – Eleven Cases of Contemporary Art Teaching, Jimei X Arles International Photography Season, Sensory Hedging – As the form of visual touch conversion, the second session of CAFAM Future Hong Kong Tour, the Sichuan Academy of Fine Arts young artists resident program "revolution" 2014–2015 report exhibition, the second CAFAM future exhibition and other important exhibitions and awards.



永恒的瞬间

新媒体装置 / New Media Installation
组合可变 / Combination Variable
肥皂泡 / Soap Bubble
2017

此作品在本届双年展荣获三等奖



记得小时候，最喜欢的时刻就是在阳光下吹泡泡。看到五颜六色的泡泡迎风飞起，他多彩、轻盈、自由，是给人们能带来欢乐的东西，在这里我用这些欢乐，做一件作品，并随之泡泡喷涌而出，直射天空，洒落人潮中，掀起一片欢乐的海洋，永恒的凝固这快乐的瞬间。

When I was a kid, my favorite moment was blowing bubbles in the sun. Seeing the colorful bubbles pop up in the wind, he is colorful, light and free. It is something that can bring joy to people. Here I use these joys to create a piece of work that will bubble out and shine directly into the sky. , Sprinkle the tide of people, set off a joyful ocean, eternal solidification of this happy moment.



赵　炳　澈
Cho ByungChul

2003年毕业于首尔市立大学环境雕塑专业，2007年毕业于首尔市立大学环境雕塑研究生院。
近年举办个展：2017年国际雕塑节，2016年光明升级改造艺术中心、国际雕塑节，2015年国际雕塑节，2012年诺姆美术馆。
近年参展：2017年第五届中国长春世界雕塑大会、《我们的冬天故事》；2016年《城市雕塑协会展》、光明升级改造艺术中心–100次的碰撞；2015年城市雕塑展、华城雕塑展、锦山美术馆美术作品展；2014年Booth个展。
获奖：2017年国际雕塑艺术节评论家奖、粉红丝带马拉松动力学雕塑奖；2016年变废为宝特等奖得主；2015年作品《根基》获得乡村艺术项目HaenamYukyoung大奖；2013年作品《1970》获得乡村艺术项目江原道Jung Sun大奖；2012年第七届Junk艺术节特等奖、就业和劳工部新大楼；2008年火星空间。
驻地创作经历：2017年驻地创作地点位于光明升级改造艺术中心。

He graduated from Seoul Metropolitan University specializing in environmental sculpture in 2003 and graduated from the Graduate School of Environmental Sculpture, Seoul Metropolitan University in 2007.
Solo exhibitions held in recent years: 2017 International Sculpture Festival, 2016 Light Upgrading Art Center, International Sculpture Festival, 2015 International Sculpture Festival, 2012 Norm Art Museum.
In recent years, exhibitors: The 5th China Changchun World Sculpture Conference in 2017, "Our Winter Story"; 2016 "City Sculpture Association Exhibition", Light Upgrading Art Center –100 collisions; 2015 City Sculpture Exhibition, Hwaseong Sculpture Exhibition, Jinshan Museum of Fine Arts Art Exhibition; 2014 Booth Solo Exhibition.
Winners: 2017 International Sculpture Festival Critics Award, Pink Ribbon Marathon Dynamics Sculptures Award; 2016 waste turned treasure grand prize winner; 2015 works << foundation >> won the village art project HaenamYukyoung Award; 2013 << 1970 >> won Country Art Project Jungang Grand Prix, Gangwon-do; 2012 Grand Prize, Junk Festival, New Employment and Labor Department; Mars Space 2008.
Resident creation experience: In 2017, the creation of the Resident site is located in the Bright Upgrading and Transformation Art Center.

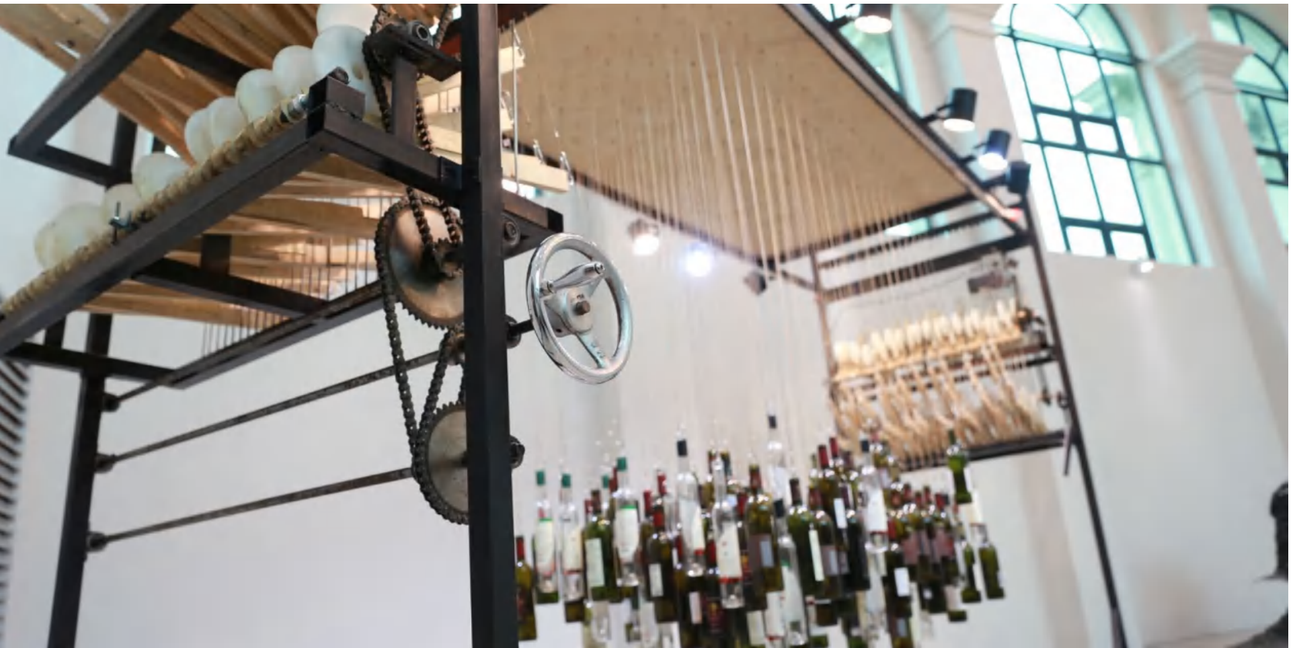
Wave Wine Bottles

动态装置 / Active Installation
460×130×280cm
综合材料 / Mixed Material
2017

此作品在本届双年展荣获一等奖



我用“在韩国光明市销售后剩下的葡萄酒瓶”制作了作品。构想作品之前我听说了葡萄酒瓶不能再利用的事情，所以我决心一定把葡萄酒瓶做成完美的作品。
对于经常使用空瓶和罐头以及其他物体的我来说，各种各样的葡萄酒瓶很华丽，特别是具有可以看到内部的优点，所以我没有理由犹豫不用葡萄酒瓶。
问题是把空瓶栓在绳索上。刚开始时想的办法是在空瓶里穿孔后用绳子捆起来，但因为是烧的瓶子所以非常难穿孔。
我决定不对葡萄酒瓶进行人为的改变，而是寻找其他方法。
因此,我选择的方法是将不锈钢焊条放入里面,然后将其锁在上面。
所以制作的办法就是，把不锈钢焊条放在里面,然后在上面挂上链条。就像钓鱼中的鱼钩一样。
作品象征的是“像各种各样的红酒瓶一样多样的地球上的人种”。每个人种的文化特性，国家观，价值观，生活质量以及理念，资本力量都不一样。他们很难融合，就像瓶子被撞一样双方之间经常吵架，纷争也很激烈。在这样的扭曲和不安中,我想塑造出一致的样子。
一侧是依靠机械装置而动的，另一侧是由参与的观众而动的空瓶。
“这两个部分不同于两侧的动作”意味着“机器的动作是不得不回去的世界”。
这让人联想到了按照一定时间的模式运转的社会面貌。
法律、相互之间的约定、条约等，虽然我们不在意，但它象征着在现实生活中存在的世界。
被观众动的剩下的一面是象征“通过人类的努力参与和改善的面貌”。
这就是意味着通过直接形态的努力形成的现象。就像通过海外援助、服务、投票、市民的呼声等我们的努力得到的直接变化。两个部分互相动起来，一瞬间形成一致的水平线。这条线意味着我们理想中的现实。这虽然很难，但也不是不可能的事情。
我想在我们亲手制作的作品中创作出这样的水平线。
因为我想“努力参与”比“对单纯的机械动作形成一致”有意思，而这次作品尝试了一些变化。





Nine moons shows the different phases of the moon in 27.3 days when the moon orbits the earth. "Nine moons" reminds us of the synchronisation of the entire ecosystem in nature by describing the continuous rain or shine changes in the moon, the moon, the moon, and the full moon.
The moon phase has a rhythmic change for thousands of years to provide guidance to humans, and the month of our calendar is roughly defined by the time it takes for the moon to move from one full moon to the next full moon. Through the ups and downs of nature, such as the ebb and flow of the tides and the change of seasons, mankind must also learn to be in harmony with the rhythms of nature. If humans are to continue to thrive, they must accept the guidance of nature and stay in sync with it.
Although the moon is only 27 percent the size of the earth, it is much smaller than the moons of other planets, but it has a greater effect on our planet, making life possible on earth.
The body of a woman is the continuation of the earth, its existence, its dancing, its inclusion, its continuation...





人类之根

动态装置 / Active Installation
430×230×290cm
综合材料 / Mixed Material
2016

The Forum Urban ecological and ecological sculpture

论坛 城市生态 与生态雕塑

27度角　东湖国际生态雕塑双年展

27 – DEGREE ANGLE EAST LAKE INTERNATIONAL ECOLOGICAL SCULPTURE BIENNALE

策展团队 Curator team



傅　中　望
Fu Zhongwang

“27度角——东湖国际生态雕塑双年展”艺术总监。

1956年出生于武汉。
现为湖北美术馆艺术总监、中国雕塑学会副会长。长期从事雕塑与公共艺术的创作，多次参加国内外重要的当代艺术展，作品被多个美术馆和艺术机构收藏。

Art director of “27 degrees Angle – east lake international biennial of ecological sculpture".
He was born in wuhan in 1956.
He is the art director of hubei art museum and vice President of China sculpture society. He has been engaged in the creation of sculpture and public art for a long time, and has participated in many important contemporary art exhibitions at home and abroad. His works have been collected by many art galleries and art institutions.



孙　振　华
Sun Zhenhua

“27度角——东湖国际生态雕塑双年展”策展人。

中国雕塑学会副会长、《中国雕塑》主编、中国城市雕塑家协会副主席、全国城市雕塑艺术委员会副主任、国家当代艺术研究中心研究员；深圳市文艺评论家协会主席、深圳雕塑院院长。
先后在文学、美学、美术史专业学习，1989年获博士学位；现为中国美术学院雕塑系教授、博士研究生导师；中央美术学院客座教授、硕士研究生导师；四川美术学院特聘教授；湖北美术学院客座教授。
专业领域为雕塑理论及历史研究、公共艺术的理论和实践、当代艺术评论。出版有《雕塑文化论》、《中国古代雕塑史》、《公共艺术时代》、《中国当代雕塑》等著作十余部。
策划的主要展览：《当代青年雕塑家邀请展》（1992、杭州）；《第二回当代青年雕塑家邀请展》（2000、杭州、青岛）；《重新洗牌——当代艺术展》(与鲁虹合作2001、深圳）；《一个老红军的私人生活》策展人　（2002－2003、深圳、香港）；《百年雕塑——上海城市雕塑中心开馆大展》（2005上海）；《雕塑与城市的对话——上海迎世博国际雕塑邀请展》2007上海；《2008北京奥运会场馆雕塑》（范迪安、殷双喜、孙振华）；《众声喧哗——2008宋庄艺术节公共雕塑展》（2008　北京）；《上海世博会江南广场雕塑：工业记忆系列雕塑展》（2009上海）；《首届中国佛山城市雕塑大展暨国际雕塑展》（2012　佛山）；《从1994到2012——三官殿当代艺术展》（2012　武汉广州）；《2013大同国际雕塑双年展总策展人》（2013　山西大同）；《生态雕塑展》（2014　成都蓝顶美术馆）；《再雕塑——湖北美术馆三官殿当代艺术展》（2014 武汉）；《2016东湖全国青年雕塑展》（2016 武汉）

Curator of “27 degrees Angle – east lake international biennial of ecological sculpture".

Sculpture institute, vice President of China, "Chinese sculpture" editor in chief, the sculptor association, vice chairman of Chinese cities, the national urban sculpture art committee, deputy director of the national research center of contemporary art researcher; President of shenzhen art critics association and President of shenzhen sculpture academy.
I studied in the major of literature, aesthetics and art history successively, and got my doctor's degree in 1989. He is now a professor and doctoral supervisor of the sculpture department of China academy of fine arts. Visiting professor and postgraduate tutor of central academy of fine arts; Sichuan fine arts institute; Guest professor of hubei academy of fine arts.
The major fields are sculpture theory and historical research, public art theory and practice, contemporary art criticism. More than ten books have been published, including the theory of sculpture culture, the history of ancient Chinese sculpture, the public art era, and contemporary Chinese sculpture.
Main exhibition planned: invitation for contemporary young sculptors (1992, hangzhou); The second invitational exhibition of contemporary young sculptors (2000, hangzhou, Qingdao); Reshuffle: contemporary art exhibition (2001, shenzhen); Curator of the private life of an old red army (2002–2003, shenzhen, Hong Kong); Centennial sculpture – opening exhibition of Shanghai urban sculpture center (Shanghai, 2005); Dialogue between sculpture and city –– Shanghai welcomes expo international sculpture invitational exhibition 2007 Shanghai; Sculpture of the 2008 Beijing Olympic Games venue (fan dian, Yin shuangxi, sun zhenhua); Public outcry –– 2008 songzhuang art festival public sculpture exhibition (Beijing 2008); Sculpture in jiangnan square of Shanghai world expo: industrial memory series sculpture exhibition (Shanghai, 2009); The first foshan city sculpture exhibition and international sculpture exhibition (foshan, 2012); Contemporary art exhibition of sanguan temple from 1994 to 2012 (2012 wuhan guangzhou); 2013 general curator of datong international sculpture biennial exhibition (datong, shanxi, 2013); Ecological sculpture exhibition (chengdu landing art museum, 2014); Resculpture –– contemporary art exhibition of three official halls of hubei art museum (wuhan, 2014); 2016 east lake national youth sculpture exhibition (wuhan, 2016)



鲁　　虹
L u　H o n g

“27度角——东湖国际生态雕塑双年展”学术主持。

现为武汉合美术馆执行馆长，国家当代艺术研究中心专家委员会委员，四川美术学院教授，湖北美术馆研究员。中国美术家协会会员。

Academic host of “27 degrees Angle – east lake international ecological sculpture biennial".

He is now the executive director of wuhan he art museum, member of the expert committee of the national contemporary art research center, professor of sichuan fine arts institute and researcher of hubei art museum. Member of China artists association.



冀　少　峰
Ji Shaofeng

“27度角——东湖国际生态雕塑双年展”学术主持。

现任湖北美术馆馆长。中国美术家协会策展委员会委员、中国美术批评家年会学术委员、中国雕塑学会理事，被聘为湖北美术学院、河北师范大学、河北经贸大学、江汉大学的客座教授和硕士研究生导师。
自20世纪90年代中期以来，先后参与了国内外许多重要的当代艺术活动的策划、组织和学术研讨，先后在重要美术期刊发表当代艺术理论、艺术批评和当代艺术家评论文章百余篇，计百余万字。已出版专著《中国当代艺术批评文库：冀少峰自选集》（北岳文艺出版社）、《品图：冀少峰艺术批评文集》（河北美术出版社），将出版《我就是你：岳敬君》（吉林美术出版社）（正在编辑中）。主编《从地门到天井：傅中望的艺术》（河北美术出版社）
2013年获第55届威尼斯双年展最佳策划奖，并在北大“百年讲堂”作“从水墨到再水墨”的讲演。2016年1月在斯坦福大学艺术学系作“片断叙事：中国当代绘画与社会叙事”演讲。
策划主要展览：2007年策划：“共振：2007中国当代艺术邀请展”，并作为石家庄当代美术馆开馆展（石家庄当代美术馆•深圳美术馆）。2008年策划：“玛丽莲•梦露与60年代的美国”摄影展（石家庄当代美术馆）。2009年策划：“历史的图像”2009中国当代艺术邀请展（深圳美术馆）。2010年策划：“宁波•中国当代绘画展”（宁波美术馆）。2011年策划：“中转：2011三官殿1号艺术展”（湖北美术馆）。2012年策划：“再历史：中国当代艺术邀请展”（与鲁虹合作）（深圳美术馆、石家庄当代美术馆、湖北美术馆、北京贵点艺术空间）；“雕塑2012：三官殿1号艺术展”（与孙振华合作）（湖北美术馆•广东美术馆）；“再水墨：中国当代水墨艺术展”（与鲁虹合作）（湖北美术馆•北京今日美术馆•成都K空间）。2013年策划：“对望：中意当代艺术展”（与亚历山德罗•里瓦合作）（第55届威尼斯双年展平行展，并获得“最佳策划奖”）；“再肖像——2013三官殿1号艺术展”展览（与鲁虹合作）（湖北美术馆）。2014年策划：“大风大浪：唐小禾、程犁艺术回顾展”（湖北

美术馆）；“他者•距离”两岸当代艺术交流展（与胡永芬合作）（湖北美术馆•台湾高雄市立美术馆）；“再现代：第三届美术文献展”（与严舒黎、付晓东合作）（湖北美术馆）；“再雕塑——2014三官殿1号艺术展”（与孙振华合作）（湖北美术馆）。2015年策划：“通向地狱之路——江衡个展”（第56届威尼斯双年展特邀展）（威尼斯）；“开物—傅中望个展”（北京泉空间）；“再七拍——武汉当代女艺术家作品展”（湖北美术馆）；“为时代造像”湖北美术馆馆藏雕塑作品展（湖北美术馆•中华艺术宫）；“风口——2015青年雕塑邀请展”（合美术馆）；无迹可寻：删连会“春水东流”作品专题展（江苏省美术馆）；片段叙事——第五届“艺术长沙”平行展（长沙市博物馆）；“魏光庆：正负零”（湖北美术馆）；“再影像：光的实验场—2015三官殿1号艺术展”（与杨小彦、郑梓煜合作）（湖北美术馆）。2016年策划：“片断叙事：方力钧、谢晓泽、杨诘苍和杨少斌”（美国斯坦福大学美术馆）；“睡着的农夫与麦浪——李继开个展”（湖北美术馆）；“再十示：丁乙艺术展”（湖北美术馆）；“大漆世界：时序——2016湖北国际漆艺三年展”（与皮道坚、方勤合作）（湖北美术馆）；“中国风：王心耀作品展”（武汉美术馆）；“身体景观：徐文涛作品展”（湖北美术馆）；“@武汉•2016/再识方力钧”（湖北美术馆）；“源•程向君个展”（水立方e美术馆•宁波美术馆•上海油雕院美术馆•清华大学美术馆）。2017年策划：“武汉新轴线——2017泛海国际雕塑艺术季”（武汉中央商务区核心景观轴广场）；“怀城——樊枫作品展”（山东美术馆）；“那年月”2017三官殿1号艺术展（与胡鸾合作）（湖北美术馆）；“对话：中日当代艺术展”（东京•中国文化中心）；“第六届艺术长沙：方力钧、李路明”（长沙市博物馆）；@武汉2017再偶像中的原型：岳敏君（武汉）

Academic host of "27 degrees Angle – east lake international ecological sculpture biennial".

He is now the director of hubei art museum. Curator committee of Chinese artists association, Chinese art critic annual meeting of the academic committee member, director of Chinese sculpture society, was hired as the hubei academy of fine arts, hebei normal university, hebei university of economy and trade, jianghan university visiting professor and supervisor of postgraduate.
At home and abroad since the mid – 1990 – s, has participated in many important contemporary art activities of planning, organizing and academic research, successively important art journals published in contemporary art theory, art criticism and contemporary artist hundred comment, hundred million words. Monographs have been published "criticism of contemporary art of China library: JiShaoFeng essays (beiyue literature and art publishing house), the product figure: JiShaoFeng art criticism corpus (hebei fine arts publishing house)," I am your: yue "will be published (), jilin art publishing company) in the (being edited. Chief editor of "from earth gate to heaven: the art of fu zhongwang" (hebei fine arts publishing house)
In 2013, I won the best planning award for the 55th Venice biennale, and gave a speech "from ink to ink" in the centennial lecture hall of Peking University. In January 2016, I gave a speech in the department of arts, Stanford university, "partial narration: contemporary Chinese painting and social narration".
Planned main exhibition: planned in 2007: "resonance: 2007 China contemporary art invitational exhibition", and opened as shijiazhuang contemporary art museum exhibition (shijiazhuang contemporary art museum • shenzhen art museum). Planned for 2008: "Marilyn Monroe and America in the 1960s" photography exhibition (shijiazhuang contemporary art gallery). 2009 plan: "historical image" 2009 China contemporary art invitation exhibition (shenzhen art museum). Planned in 2010: "ningbo • China contemporary painting exhibition" (ningbo art museum). 2011 plan: "transfer: 2011 art exhibition no. 1 of sanguan dian" (hubei art museum). 2012 planning: "re-history: China contemporary art invitational exhibition" (in cooperation with lu hong) (shenzhen art museum, shijiazhuang contemporary art museum, hubei art museum, Beijing guidian art space); "Sculpture 2012: art exhibition no. 1 of sanguan dian" (cooperated with sun zhenhua) (hubei art museum • guangdong art museum); "Re-ink: contemporary Chinese ink art exhibition" (in cooperation with lu hong) (hubei art museum, Beijing today art gallery, chengdu K space). 2013 planning: "looking into the future: china-italy contemporary art exhibition" (cooperated with alessandro riva) (parallel exhibition of the 55th Venice biennale, and won the "best planning award"); "Re-portrait -- 2013 art exhibition no. 1 of sanguan dian" (cooperated with lu hong) (hubei art museum). Planned in 2014: "wind and waves: a retrospective exhibition of tang xiaohe and cheng li art" (hubei art museum); "Others • distance" exhibition of cross-strait contemporary art exchange (with hu yongfen) (hubei art museum • kaohsiung city museum of Taiwan); "Re-modern: the third art literature exhibition" (in cooperation with yan shuli and fu xiaodong) (hubei art museum); "Re-sculpture -- art exhibition no. 1, sanguan dian, 2014" (cooperated with sun zhenhua) (hubei art museum). Plan for 2015: "road to hell -- jiang heng solo exhibition" (special exhibition of the 56th Venice biennale) (Venice); "Opening things – fu zhongwang exhibition" (Beijing spring space); "Seven more photos -- works of contemporary female artists in wuhan" (hubei art museum); "Sculpture for The Times" sculpture exhibition of hubei art museum (hubei art museum • China art palace); "Tuyere -- 2015 youth sculpture invitational exhibition" (with art gallery); No trace to be found: a special exhibition of quine lianhui's works of "chunshui dongliu" (jiangsu art museum); Segment narration -- the fifth "art changsha" parallel exhibition (changsha museum); "Wei guangqing: positive and negative zero" (hubei art museum); "Re-image: the experimental field of light -- art exhibition no. 1 of sanguan dian, 2015" (cooperated with Yang xiaoyan and zheng ziyu) (hubei art museum). 2016 planning: "segment narration: fang lijun, xie xiaoze, Yang jiecang and Yang shaobin" (Stanford university art gallery); "The sleeping farmer and the wheat wave -- li jikai's solo exhibition" (hubei art museum); "Ten more: ding yi art exhibition" (hubei art museum); "World of lacquer painting: chronology -- 2016 hubei international painting three-year exhibition" (cooperated with pidaojian and fang qin) (hubei art museum); "Chinese style: wang xinyao works exhibition" (wuhan art museum); "Body view: exhibition of xu wentao's works" (hubei art museum); "@wuhan •2016/ reacquainted with fang lijun" (hubei art museum); "Source • cheng xiangjun solo exhibition" (water cubee art museum, ningbo art museum, Shanghai oil carving academy, tsinghua university art museum). Plan for 2017: "wuhan new axis -- 2017 pan hai international sculpture art season" (wuhan central business district core landscape axis square); "Huaicheng -- fan feng works exhibition" (shandong art museum); "That year month" 2017 no. 1 art exhibition of sanguan dian (in cooperation with hu ying) (hubei art museum); "Dialogue: sino-japanese contemporary art exhibition" (Tokyo • China cultural center); "6th art changsha: fang lijun, li luoming" (changsha museum); @wuhan 2017 re-idol prototype: yue minjun (wuhan)

论坛发言嘉宾 BBS speakers

余　丁
Yu Ding



现为中央美术学院艺术管理与教育学院院长、中央美术学院国家艺术与文化政策研究所所长，中央美术学院艺术管理学系创始主任、教授、博士生导师。 毕业于中央美术学院美术史系获博士学位，曾任《世界美术》杂志编辑。长期致力于西方美术史的译介和研究工作，中央美术学院西方美术史专业方向硕、博士生导师。进入新世纪以来，他专注于艺术管理学研究与学科建设，参与创办中国第一个有关视觉艺术的管理专业，创建“中国艺术管理教育学会”并担任副主席、秘书长。教育部“面向21世纪新学科建设”艺术管理学科研项目负责人、文化部艺术科学国家课题项目负责人、教育部“十一五规划”教材《艺术管理学概论》主编。2006年第二次获美国亚洲协会（ACC）优秀艺术人才资助，并在纽约哥伦比亚大学艺术管理系任访问教授，2008年与纽约哥伦比亚大学艺术管理系主任、国际艺术管理教育学会前任主席简•杰夫瑞教授合著出版了《向艺术致敬：中国与美国的视觉艺术管理》一书，该书的英文版在美国和欧洲发行。

Now the central academy of fine arts dean of art education and management, national art and cultural policy of the central academy of fine arts institute, central academy of fine arts department of art management, founding director, professor, doctoral supervisor. He graduated from the art history department of the central academy of fine arts with a doctorate and was once editor of world fine arts magazine. He has long been devoted to the translation and research of western art history, and the master of western art history of the central academy of fine arts. Since entering the new century, he focuses on art management research and discipline construction, co-founded China's first about visual arts management, create "management education of art society of China" and as vice President and secretary general. The ministry of education facing the 21st century "new" subject construction art of management science, the ministry of culture, art, head of the national scientific research project subject project director "11th five-year plan", the ministry of education textbook an introduction to the art of management. In 2006 for the second time by the Asia society (ACC) outstanding talents of art, and art management department as a visiting professor at Columbia University in New York, in 2008 and Columbia University in New York art management department, international art education association, the former chairman of Jane professor Jeffrey co-authored published "hail to the art: visual arts management of China and the United States," a book, the English version of the book in the United States and Europe.

于 长 江
Yu Changjiang



北京大学深圳研究生院人文学院执行院长、北京大学社会学系副主任、北京大学社会学人类学研究所副所长。研究领域：城乡区域发展、都市艺术、社会治理、民族与民俗等。
2012年获得中国国际城市化发展战略研究委员会“中国城市化贡献力人物奖”；2015年获得马洪基金会“优秀智者奖”；2016年获得智库百人会“特殊贡献奖”。
发表文章：2004，“乡村建筑的命运”，《新华文摘》2004第10期，摘自《艺术评论》2004第2期；2006，“社会学对于艺术的切入点”，《美术研究》,2006/2；2008，“城市化与艺术化”，孙振华、鲁虹主编，《都市镜像——当代艺术邀请展》，石家庄：河北美术出版社；2015,“艺？术？：关于数字时代的艺术和艺术评论”，《数字时代的艺术批评》，湖南美术出版社，2015.4。

He is the executive director of the school of humanities and humanities of Peking University, the deputy director of the department of sociology of Peking University, and vice director of the institute of sociology and anthropology of Peking University. Research fields: urban and rural area development, urban arts, social governance, ethnic and folk customs, etc.
In 2012, he was awarded the "China urbanization contribution prize" by the China international urbanization development strategy research committee. In 2015, he was awarded the "excellent wise man award" by the ma hong foundation; In 2016, we won the "special contribution award" for the 100 people in the think tank.
Published articles: 2004, "the fate of rural buildings", xinhua digest, 2004, no. 10, from art review, no. 2, 2004. 2006, "the entry point of sociology for art", art research, 2006/2. 2008, "urbanization and artistry", sun zhenhua and lu hong, "urban mirror – contemporary art



Alessandro Riva

1964年出生于意大利米兰，博物馆馆长，艺术评论家和记者，艺术杂志主管。90年代初开始，他作为一名艺术评论家和记者在国际艺术界工作多年。为最重要的评论和报纸(《Arte Mondadori》和《Corriere della sera》杂志)编辑文章。并在米兰艺术博物馆，米兰普勒拉美术学院（Accademia di Brera）教授当代艺术。
作为艺术评论家，里瓦在公共或私人空间里策划组织了许多展览，特别注重意大利艺术新现象，尤为注重青年艺术现象。同时也是国际知名的米兰艺术博物馆意大利米兰普勒拉美术学院的当代艺术教师。多次参加电台和电视台的文化和时事节目。
作为一名作家和评论家，里瓦在杂志和选集上发表了散文和故事，最新著作《当代艺术与其他百吉饼》。

Born in 1964 in milan, Italy, curator, art critic and journalist, art magazine director. Beginning in the early 1990s, he worked as an art critic and journalist for many years in the international art world. Edit articles for the most important comments and newspapers (" Arte Mondadori "and" Corriere Della sera "). And at the milan art museum, the Accademia di Brera teaches contemporary art.
As an art critic, riva organized many exhibitions in public or private space, paying special attention to the new phenomenon of Italian art, especially the phenomenon of youth art. At the same time, it is also a contemporary art teacher of the international famous milan art museum, milan puller academy of fine arts. Participated in many radio and television culture and current affairs programs.
As a writer and critic, riva published essays and stories in magazines and anthology, the latest book, contemporary art and the other bagels.



唐　　尧
Tao Yao

现任中国雕塑学会副秘书长，学术部部长，《中国雕塑》执行主编。2008年曾任北京奥运会雕塑项目艺术总监。
主要策展：2015年“2015太原国际雕塑双年展•新视场”；2013年“2013大同国际雕塑双年展•文明的质感”。
主要收藏：2008年《东方欲晓》入选北京奥运会雕塑 / 北京市政府收藏；2011年《华》入选“水木清华-清华大学百年校庆”雕塑 / 清华大学收藏
出版著作：《形而上下——关于西方现代－后现代雕塑的哲学与诗性陈述》

He is now deputy secretary general of China sculpture society, minister of academic department and executive editor of Chinese sculpture. In 2008, he was the artistic director of sculpture project of Beijing Olympic Games.
Main curatorial exhibition: 2015 "2015 taiyuan international sculpture biennial exhibition • new view field"; 2013 "2013 datong international sculpture biennial exhibition • the texture of civilization".
Main collection: the 2008 Beijing Olympic Games sculpture/Beijing municipal government collection; In 2011, "hua" was selected as the sculpture/tsinghua university collection of "tsinghua university, tsinghua university".
Published works: metaphysics -- the philosophy and poetic statement of western modern and post-modern sculpture



何　桂　彦
He Guiyan

2003年毕业于四川美院美术学系，获硕士学位；2009年毕业于中央美院人文学院，获博士学位。批评家、策展人，现任教于四川美院美术学系，教授。现任四川美院美术学系副主任、中国批评家年会学术委员、中国雕塑学会理事、中国策展委员会委员、中国城市雕塑学会委员。
研究领域有西方现当代艺术、艺术批评与展览策划、中国当代艺术思潮等。曾在国内学术期刊《艺术评论》、《文艺研究》、《美术研究》、《艺术当代》等发表批评文章60余篇，共40万字。2008年以来，先后出版个人著作与编著12本，如《走向后抽象》（河北美术出版社、2008年）、《形式主义批评的终结》（文化艺术出版社、2009年）、《建构之维：当代艺术家个案》（副主编，中国青年出版社，2010年）、《清晰的地平线——1978年以来的中国当代雕塑》（河北美术出版社，2011年）、《前卫的没落》（上海人民美术出版社，2015年）等。
2004年以来，曾策划数十个当代艺术展，如：“1976-2006乡土现代性到都市乌托邦：四川画派学术回顾展”、“清晰的地平线——1978年以来的中国当代雕塑展”、“社会风景”——当代艺术邀请展、“当代雕塑的方位”——2013年大同国际雕塑双年展（主题展策展人）、“日常之名”——中国当代艺术中的日常话语与观念生成、“神话、叙事、想象——当代艺术邀请展”、“形式乌托邦”——中国当代艺术中的形式表达与文化观念等。
Graduated from the department of fine arts, sichuan academy of fine arts in 2003, with a master's degree; In 2009, he graduated from the liberal arts college of the central academy of fine arts. Critics and curators are currently teaching in the department of fine arts, sichuan academy of fine arts. Currently, he is the deputy director of the department of fine arts of sichuan academy of fine arts, the academic member of the annual meeting of the Chinese critics, the director of the Chinese sculpture society, the member of the China national curatorial committee and the member of the Chinese urban sculpture society.
The research field includes western modern and contemporary art, art criticism and exhibition planning, Chinese contemporary art trend, etc. He has published more than 60 articles in the domestic academic journal art review, literature and art research, art research, art contemporary, etc., with a total of 400,000 words. Since 2008, has published personal writings and by 12, such as "after to abstract" (hebei fine arts publishing house, 2008), "the end of the formalism criticism, (cultural and art publishing house, 2009), the construct dimension of contemporary artist case (deputy editor, the China youth press, 2010), the clear horizon – 1978 years of Chinese contemporary sculpture" (hebei fine arts publishing house, 2011), the progressive decline (Shanghai people's fine arts publishing house, 2015), etc.
Since 2004, has dozens of contemporary art, such as: "1976-2006 local modernity to the urban utopia: sichuan school academic retrospective", "clear the horizon – 1978 years of Chinese contemporary sculpture exhibition", "social landscape", contemporary art invitational exhibition, "the orientation of the contemporary sculpture" datong international sculpture – 2013 biennale (theme exhibition curator), the name of "everyday" – Chinese contemporary art in the daily discourse and idea generation, "myth, narrative, imagine – contemporary art invitational exhibition, the form of" utopia "in Chinese contemporary art form of expression and cultural concept, etc.

段　　君
Duan Jun



艺术批评家、策展人，中国美术批评家年会副秘书长。现任教于北京理工大学，兼内蒙古大学客座教授。1982年出生于湖北省荆州市，清华大学美术学院艺术史论系博士毕业。曾任白盒子艺术馆（北京）副馆长。近年曾策划展览《依于仁，游于艺——21位中国艺术家非代表作品展》、《暗能量：琴嘎》、《十分之一秒：芬·马六明》、《钻木取水：宋永红》、《你躲不掉的——当代艺术与宿命》、《贩夫走卒——当代艺术的市井现象》等。曾联合策划展览《陌生的亚洲：第二届北京国际摄影双年展》、《三界外——观念的绝对化》等。曾举办《段君对话马六明：20世纪90年代的中国行为艺术》（中央美术学院）、《中国当代艺术的物质性话语与修辞转向》（尤伦斯当代艺术中心）、《中国古代肖像画与相面术》（德国法兰克福奥芬巴赫艺术大学）、《2009年以来展览模式的变革》（广州美术学院）等演讲和对话。出版著作：《20世纪90年代北京东村行为艺术》，香港四季出版社，2016年。

Art critic and curator, deputy secretary general of the annual meeting of Chinese art critics. He is a visiting professor at the Beijing institute of technology and a visiting professor at Inner Mongolia university. In 1982, he was born in jingzhou, hubei province, and graduated from the department of art history of the academy of fine arts, tsinghua university. He was deputy director of white box art museum (Beijing). In recent years, had been planning exhibition "in union special, swim in art – 21 Chinese artists on behalf of the exhibition", "dark energy: QinGa", "one o," – contemporary art community and common phenomenon ", etc. The exhibition "strange Asia: the second Beijing international p guangzhou academy of fine arts) speech and dialogue. Published works: Beijing east village behavior art in the 1990s, Hong Kong four seasons press, 2016.

姜　宇　微
Jiang Yuwei



1988年出生于湖北省武汉市
2010年毕业于湖北美术学院美术学系，获学士学位
2013年毕业于湖北美术学院研究生部，获硕士学位
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He was born in wuhan, hubei province in 1988.
Graduated from the department of fine arts of hubei institute of fine arts in 2010, with a bachelor's degree.
In 2013, I graduated from the graduate department of hubei institute of fine arts with a master's degree.
He is the director of research department and director of the national museum of contemporary art.

“27 度角——东湖国际生态雕塑双年展”学术论坛
“城市生态与生态艺术”现场发言纪要

时间：2017 年 12 月 18 日

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学术主持：

鲁　虹　论坛学术主持。武汉合美术馆执行馆长，国家当代艺术研究中心专家委员会委员，四川美术学院教授，湖北美术馆研究员。中国美术家协会会员。

冀少峰　湖北美术馆馆长。中国美术家协会策展委员会委员、中国美术批评家年会学术委员、中国雕塑学会理事，被聘为湖北美术学院、河北师范大学、河北经贸大学、江汉大学的客座教授和硕士研究生导师。

发言嘉宾及议题（按出场顺序排序）：

余　丁　中央美术学院教授、中央美术学院艺术管理与教育学院院长
《从卡塞尔到曼哈顿：中国公共艺术的海外传播》

于长江　北京大学社会学人类学研究所副所长、社会学系副主任、深圳人文学院执行院长
《生态艺术的人文内涵》

ALESSANDRO RIVA（意）　著名策展人、批评家
《意大利公共雕塑——对古典传统的尝试和再解读》

唐　尧　中国雕塑学会副秘书长，《中国雕塑》执行主编
《“27 度角”的概念与当代生态雕塑》

何桂彦　美术批评家，中央美术学院博士，中国雕塑学会理事
《公共雕塑与“社会剧场“》

段　君　艺术批评家、策展人，清华大学博士，中国美术批评家年会副秘书长
《生态雕塑的国际源起与中国的现实环境》

姜宇薇　合美术馆研究部主任
《生态雕塑在武汉》

冀少峰：昨天我们双年展盛大开幕，那是一个实践的项目，生态雕塑给了我们几个关键词：生态、形态、状态、可持续发展。非常荣幸，由我担任本次论坛上半场的学术主持。下面我介绍一下论坛发言嘉宾，他们是：中央美术学院艺术管理学院院长、教授余丁，北京大学社会学教授于长江，意大利著名批评家、策展人力瓦，中国雕塑学会副秘书长、《中国雕塑》执行主编唐尧，青年批评家、策展人，四川美术学院美术学系主任何桂彦，青年批评家、策展人，中国美术批评家年会学术委员段君，青年批评家、策展人、合美术馆研究部主任姜宇微。

接下来，让我们以热烈的掌声，有请第一位发言嘉宾，中央美术学院教授、中央美术学院艺术管理与教育学院院长余丁先生。

余丁：各位艺术家，各位专家学者，女士们，先生们，大家上午好。非常荣幸来参加东湖国际生态雕塑双年展以及论坛，昨天盛大开幕的双年展是近年以来中国最大规模、层次最高的雕塑双年展，它也是在党的十九大以后中国走向新时代的第一个公共艺术展，在这里我首先要向主办方、策展和学术团队以及各位有幸参与的艺术家表示热烈的祝贺。自党的十八大先来中国进一步深化改革，加快和深化了城市化进程，促进对

外文化传播与交流，在这样的背景下中国公共艺术发展也越来越繁荣和在不断拓展中升级，不仅在国内的艺术与学术活动层出不穷，也越来越走向海外。今天我的演讲是就我自己亲身策展的两个公共艺术案例来分享一下中国公共艺术海外传播的经验。

我的演讲分三个部分，第一个部分是我参与策划的在 2012 年—2013 年德国的卡塞尔策划的大道之行中国当代公共艺术展。2015 年到 2017 年连续三年在纽约策划的欢乐春节艺术中国汇公共艺术系列活动。然后做一个小小的总结。

2012 年是中德建交 40 周年，在德国举办中国文化年，在这样的背景下，由两国元首作为监护人，由中华人民共和国文化部主办，举办了中德文化年，包括民俗表演、视觉艺术、学术交流和其他活动，大道之行是中国当代公共艺术展的重要活动，这个展览的源起是由于我每年夏天带着学生在卡塞尔这个城市去做夏季学院，与卡塞尔市长和卡塞尔文献展当局之间成为了亲密合作伙伴关系，才形成这个展览。在这个的时机有两个背景，一方面是中德建交 40 周年，另一方面是在 2013 年是卡塞尔建城 1100 周年庆典，在这样的背景下举办这个公共艺术展占据了黄金时段，但是对于我们来说挑战也是巨大的，因为我们在进入卡塞尔的时候正值第 13 届卡塞尔文献展刚刚撤展，在 2012 年 9 月 15 日结束，我们在 9 月 16 日进驻卡塞尔文献展原有的场地布展，所以是一个巨大挑战。

我们把这个策展理念定为“对话”，对话意味着既是要求与卡塞尔这座历史悠久有 1100 年历史的城市进行对话，又要和 20 世纪以来当代视觉艺术的记忆对话，在卡塞尔这座城市里留下了 13 届文献展许许多多现当代艺术精品，同时还要在时间和空间上与第 13 届卡塞尔文献展进行对话，这对我们来说是一个巨大的挑战。有三位策展人，一位是时任中国美术馆的馆长范迪安，一位是德国柏林自由大学克劳斯 • 希本哈尔，一位是中央美术学院人文学院副院长余丁。德国方面主要是卡塞尔市政府的支持，当时的卡塞尔市长希尔根先生专程到中国来两次，其中有一次是在 2011 年，辛亥革命 100 周年的展览在中国美术馆举行，他来看了这个展览，在孙文先生的“天下为公”的书法前面我们一起拍了一张合影，是我们随便说了一句，突发奇想，说“要不然我们在卡塞尔做的公共艺术展就叫做天下为公”，翻译成德文以后天下为公变成了普天下所有艺术都是为大家的，德国人非常喜欢这样一句话，所以他们坚持要用“天下为公”作为这个展览的主题，对于中方来说“天下为公”涉及到意识形态和政治方面的因素，不能够随便用，在这样的交流当中，我们没有办法和德方市长和整个德方团队，他们坚持要用天下为公的概念，在最后我们转换了一个思维，就是大道之行，“大道之行也，天下为公”，把大道之行的中文和天下为公的德文共同作为这个展览的主题，这个展览的名称是中文的大道之行，德文的天下为公。

由于是一种对话，所以我们的所有展览都是为卡塞尔市量身定做的，要与城市对话涉及到公共艺术必须要融入城市语境，第一步是我们的策展团队去现场勘测，到卡塞尔每一个城市的每一个角落，包括历史、国王广场、欧洲第一条步行街，到这些地方去勘测，随即我们在选定艺术家以后，带着所有艺术家到现场再去勘测地点，选定地点，并为这个地点量身定做艺术作品，而这些作品有一个基本要求，就是三大对话，当我们把一件作品放在一个地点的时候，它与那个地点的曾经已经留在卡塞尔的往届文献展留下的作品收藏的作品进行对话，所以它有这样的语境。2012 年 10 月 2 日举行了盛大的开幕式，10 月 3 日是德国的国庆日，10 月 1 日是中国的国庆日，我们把开幕的时间放在 10 月 2 日，参展艺术家包括许江、陈志光，有两件作品，一个是在卡塞尔市政府门口，卡塞尔市保护动物，吉祥物金狮对话，用了中国的狮子，一个是在欧洲的第一条步行街做的“蚂蚁”，还有新美术馆建筑前的作品，还有缪晓春在市中心的国王广场做了一个 60 平米的大投影，费用非常高，租借 200 万流明的投影仪两台。

这个是展望的作品，在欧洲第一条步行街的上端，也是为这个展览量身定做的，它的意思是卡塞尔的最顶峰有一个大力神像，大力神既然可以像奥登伯格那样把一个镐扔在卡塞尔的河边，当然也可以飞来一块石头砸在卡塞尔的地上。还有王迈、刘俐蕴、张晋、毕模，毕模当时还是个研究生一年级的学生，在纽约长期生活的向阳，以及吴达新，左边是风力发电和太阳能发电，右边是一个发光的翅膀，白天接受太阳能和风力发电，储存下来，晚上这个翅膀就会发光。陈文令的作品两件都放在合编的小朋友特别喜欢的一个公主花园的地方。在卡塞尔展出了 172 天，观众人数超过 13 届文献展的人数，达到 150 万人次，这是卡塞尔市政府的官方统计，德国媒体做了大量报道，特别是科隆电视台这样的公共电视台专门为这个展览去做了一个 8 分钟的专题节目。

这些都是想说明公共艺术在海外的传播一定要融入当地的城市，与这个城市紧密联系在一起。城市里面的所有人都参与其中，每个观众都参与其中，我们在 172 天闭幕那一天，在卡塞尔市立博物馆里面举办了与观众的对话，来了 200 多位观众，这些观众都在卡塞尔市的市民，他们每天用他们的照相机拍摄早、中、晚和下雪不同的时间的作品的照片，编成了一本一本影集带到闭幕式现场给我们看，让我们非常感动。我们给大家看一个短片，这是一个德国导演做的纪录片，全程记录了这个过程，在拍完之后他得癌症去世了，这是他的最后一部电影。这是开幕式做的公共艺术的活动，公共艺术的新媒体剧，叫威廉街。在卡塞尔市所有横幅和路边的广告都是他们市政府和市民自觉拉的。卡塞尔文献展每一位艺术家丢有施工图和安装图，在这个展览中给我印象最深刻的是展望老师，我开箱安装他的作品，里面一幅塑料袋，两副白手套，一颗螺丝钉和螺帽，加一个扳手，还有一张安装图。我也想把这个挂在新美术馆的外墙上，遭到了拒绝，又想搭个楼梯在上面，也遭到了拒绝，最后我帮他画了一张图，画了一个人字梯。安装是极为困难的，昨天他们东湖的展览安装花了一个月，我们花了 20 天，布展的师傅都是给卡塞尔文献展布展的师傅，他们经验非常丰富。这一段对话是反映当地的市民是如何看待这个展览的，我们为他们量身定做，他们有感觉。当时我们选的地方是格林童话博物馆，每个地点的选择和是和当地的历史和文脉进行对话，他们当地人去看完以后就会非常有感触，王迈的这件作品当时坏掉了，一个小伙子修了三天把它的电机修好了，说他这件作品是他见过的最好的作品，比卡塞尔所有作品都好，是他修好的，但是电机有问题。

这是我给大家分享的第一个案例，我想用这个案例说明中国的公共艺术，到目前为止这个展览是中国公共艺术在海外最大的展览，在整个卡塞尔市 21 个地点，整个城市里面渗透到 21 个地点，我每天要在那里走 3 趟，去串每个工地，目前来说是最大的。我们安装非常麻烦，因为有些作品高度在 10 米，要两台吊机才能把它吊上去，当地工人的素质非常高，而且在海外做公共艺术展有一个很大的问题就是安全问题，卡塞尔市政府是有安全员的，安全员是每天来检查工地的状况，如果哪个地方不合格他是不让你开展的，我们那个安全员还是一个非常严厉的安全员，因为他曾经是 12 届文献展中艾未未有一件作品倒塌了在倒塌之前安全委员会对他进行了鉴定，唯有这位老头投反对票说它一定会倒，结果真的倒了。他对我们的安全要求极为苛刻，包括刚才我们看到的在电钻在钻废旧的拆迁砖头，因为露了钢筋，全部要挪掉，因为有安全隐患。这是第一个案例，要融入当地的文脉。

第二个案例，从 2015 年到 2017 年，包括明年的春节，我们在纽约策划的欢乐春节 • 艺术中国汇的公共艺术系列活动。欢乐春节是一个从 2009 年开始中国春节文化走出去的大项目，在全球大概有 200 多个国家、500 多个城市，每年进行不同的欢乐春节活动，但是以往的欢乐春节活动都是限于华人社区，比如华人社区、唐人街、舞龙、舞狮子、花灯、表演戏剧戏曲节目，没有深入到主流社会。在 2014 年文化部外联局找中央美术学院，希望由我来策划一个活动，并且地点任由我选，我最后选择了纽约，因为我相信纽约是世界艺术的中心，抓住了纽约就抓住了世界。所以我们准备在纽约做这样的活动，那个时候做这个活动没有任何准备，一拍脑袋就说过年要干嘛呢，过年应该放焰火，所以在 2014 年 10 月份我提出要在纽约放焰火。根本没有想过它的难度，2015 年 2 月我们把这个焰火放成了。我们先看 2015 年的一个短片。我们找了一个双层巴士做成了我们的宣传，我们把 FACEBOOK 做成了公共空间，我们在纽约举办了欢乐春节 • 艺术中国汇双层巴士摄影上传 FACEBOOK 的活动，并且评奖。

2015 年我们没有把这个事情当成一个庆典来做，而是当成面向纽约公众的公共艺术活动来做，没有把焰火当成焰火来放，而是把它当成一个公共艺术作品来做。我们的 2015 年的焰火，蔡国强去看了，我跟蔡老师说不好意思，太岁头上动土，在纽约放焰火。他说我来学习学习，焰火不是一个纯粹的焰火，我们当时对焰火设计了 4 个篇章，每个篇章都有音乐配套，第一次 2015 年的音乐是请中国国家交响乐团的团长作曲家关侠配乐，并且在纽约三家广播电台，特别是古典音乐台同步播放了 20 分钟的配乐，所有人可以戴上耳机或者在汽车里开上音乐看这段焰火晚会。帝国大厦的灯光是由无数个灯管组成的，灯光设计团队并不在纽约，在加州，在洛杉矶，我们拿到方案要和洛杉矶的方案对接制作出来，我们曾经希望能够在帝国大厦顶端有外投影的设备，把整个帝国大厦用投影投出来，由于帝国大厦是纽约历史保护建筑，不允许外墙有任何投影，我们只能利用现有灯光灯管做有限的图形。在这一年做完以后，最重要的是焰火能够让我们放，因为在纽约放焰火是前所未有的，在整个曼哈顿只有一场焰火晚会就是每年 7 月 4 日的国庆日焰火晚会，国庆日焰火晚会要经过严格审批，我们的焰火也需要进行严格审批，在我最开始策划的时候完全没有想到，我们需要拿到三个许可证，焰火燃放许可证，海岸警备队的许可证，还有纽约市政府的防火许可证，这三个许可证非常难拿，一直到我要放的当天晚上，那天中午我才拿到最后一个许可证，是非常惊险的。当然也要克服很多困难，2015 年放焰火那一年是纽约最寒冷的一个冬天，零下 20 度，整个哈德逊河结冰，我们要用破冰船把冰打开，这些工作是非常困难的，我们融进纽约这座城市，我们取得的成果是纽约在 2016 年春节立法把春节大年初一定为公立学校的公共假日，从 2016 年开始，大家都放假，这天的孩子们都放假了。开幕式来了 4000 人，这一年的音乐是由谭盾跟我们一起合作的，20 分钟的音乐是谭盾用他的《卧虎藏龙》作为主题曲，加上重新编排。

我们在纽约做的这些活动主要目标是让中国艺术进入美国主流社会，我们与美国主流艺术机构合作，包括林肯中心，我们一起合作做一些公共艺术活动，让人们有对于中国春节的认识，今年已经是纽约立法把中国春节大年初一作为公假日的第三个年头，2018 年的春节是 2 月 16 日，在纽约将有 100 万孩子放假，并且参加我们组织的学校日活动，我们在纽约 2 月 14 日情人节那天也是年二十九将在纽约放新年焰火晚会，今年的音乐同样是请著名音乐家做配乐。所有这些都是希望艺术以公共性的方式融入到美国社会，让美国各个不同族裔的人感受到中国文化的当代发展和转换，这是我们最近做的一些工作，再次感谢主办方的邀请，东湖国际生态雕塑双年展是一个非常精彩的开端，是一个中国公共艺术现在走向新时代的序曲，祝贺展览圆满成功，希望越办越好，谢谢大家。

冀少峰：谢谢余丁先生，他为东湖国际生态雕塑双年展准备了充分的资料，以两个经典的案例：从卡塞尔到曼哈顿，公共艺术如何融入当地，如何进入异域主流社会，给我们开了一个好头。

接下来有请北京大学社会学人类学研究所副所长、社会学系副主任、深圳人文学院执行院长于长江先生发言。

于长江：各位上午好，非常感谢主办方给我这个机会分享有关生态雕塑的想法。东湖国际生态雕塑双年展是在生态雕塑方面的重大事件，预示着中国在区域与经济社会发展的文化艺术方面，以武汉为代表的中部地区的崛起，是以一种完全不同的高起点的方式，直接进入到当代艺术高端重要领域，这个活动是一个非常重要的里程碑。我本身是从事人文社会方面研究的，我想从人文角度来谈一下有关生态雕塑学理方面的想法。

首先，一谈到生态，人们可能很自然就想到自然意义上的生态，按百度或者字典定义，我们经常说的生态一般是指人和自然的关系。从人文和艺术角度来看，还需要把视角调整一下，实际上生态并不是我们通常想象的常识性的人和自然。我们很难说清到底自然是什么，我们经常说生态环境“好”或者“不好”，但是自然本身有好坏吗？其实不一定有。按照我们的一般想法，山清水秀是“好”自然（图 1），沙尘暴就是“不好”的自然（图 2），但这个“不好”的自然真的就是“不好”的吗？

还有海啸、地震这些自然灾难（图 3，图 4）。让我们深入地想想，沙尘暴其实就是一种纯粹的自然现象，说它“不好”是对人不好，是因为有了人才不好。海啸也是，如果没有人，如果我们没有住在海边，其实海啸本身不是很大的问题。大家可以注意一下，在中国几千年的历史上，并没有太多记载，将海啸作为灾难，但是在诸如日本这些沿海居住地，海啸就是灾难。实际上说海啸“不好”，是因为它破坏了人的生活。地震也是，地震现在是非常重要的灾难，如果人类不住房子，如果我们还在草原上，住在荒野里，如果我们还住账篷，地震也不是灾难。实际上，所谓“生态概念”、“自然概念”是根据人来定义的，我们所谓的“好”自然或者“不好”的自然是指这个自然对人好还是不好（图 5）。

那么，到底什么叫自然呢？人之外都叫自然吗？不同的体系对于自然的定义是不同的。比如有的把植物定义为自然，有的把动物定义为织染，有的把非生物、山石草木定义为自然。有时候边界不清楚，不同的宗教、信仰、文化有不同的定义，比如佛教认为所有动物和人是有情的，植物就不管了（图 6、7、8、9）；

现代科学一般认为动物、植物和人都是生命，山石就算了（图 10、11）。

不同宗教有不同的理解，人和自然的关系是不一样的。从生态艺术角度来说，我们看最早期的人类艺术，可以说就是一种生态艺术（图 12、13）。人类早期艺术，包括后来中国发展出来的盆景艺术、中国画等，都更接近现在说的“生态”的理念，那些雕塑、形式、图案，有着动物、植物、生物等等，其中包涵着大量我们称之为自然的动植物的理念（图 14、15）。这背后是万物有灵、泛神论的概念，这个概念非常重要。



图 1



图 2



图 3



图 4



图 5



图 6



图 7



图 8



图 9



图 10



图 11



图 14



图 15



图 12



图 13

在今天，有人认为泛神论、万物有灵论是一种迷信：明明是棵树怎么会有灵魂呢？石头怎么会有灵性呢？这并不是简单的迷信，说这个树像人一样，而是说我们用一种生命的观点来看待这个世界，关键不在于它本身客观上有没有生命，而在于我们人是不是从生命的角度去理解世界，看待环境（图 16）。

我们在这里谈论的“生态艺术”，实际上是以生态的角度来做艺术。我个人认为，所谓生态艺术、生态雕塑可以更直接地说是生命雕塑、生命艺术，从生命的角度、活的角度来看世界。从这个意义出发，石头也可能是有生命的，金属也可能是有生命的，所有一切都按照生命的逻辑去理解世界，去创作艺术，以生命的视角去关怀世界，而不是迷信地说钢铁的材料也能像人一样奔跑和思想。我们很多古老的信念中都含有这种精神，比如古代的时候床有床神，神灶有灶神（图 18、19），难道古代人就不知道床是木头做的吗？不是的，他认为这些物质化的东西都和生命有关，是以一种广义的生命逻辑去理解艺术，理解世界，理解我自己的创造物。

上帝可以创造人、创造世界、创造万物，每个人都可以以人的生命感受去创作出很多艺术品。广义艺术也不仅仅是仅供观赏的艺术品，它可能某些实用功和装饰功能。所谓生态艺术、生态雕塑本质上是一种生命感受，它用生命的方式来看万事万物。“人是诗意地栖息在大地上”，生态艺术，生态雕塑本身就是促成诗意地栖息在大地上很重要的路径，怎么样能够诗意地生活，就要以生命的人性的角度来看这个世界。

生态雕塑对人有很多具体影响和作用，特别是关于公共性的问题。公共性谈的是一个关于共同体的问题，经典社会学家斐迪南·滕尼斯（Ferdinand Tönnies）提出，人有种非常重要的情结，就是共同体。生态艺术有种非常重要的现实功能，它可以通过对生命的理解，把生命扩展到人之外的动、植物上，进一步扩展到物理、化学里说的非生命、非生物环境，建立起一个更广泛的共同体概念（图 20、21、22、23）。

这是当代公共艺术，尤其是生态雕塑非常重要的方面，它扩展了我们对于生命的理解。还有一个非常重要的功能是有一种反对异化的功能，关于异化是由黑格尔（G. W. F. Hegel）、马克思（Karl Heinrich Marx）提出的，人类社会非常重要的一个倾向就是一不小心就走向反对我们自己的那一面，我们被自己所创造的技术或者制度所控制，然后走向一种荒诞的效果，可能被科学异化，可能被机械异化，这些异化都会造成我们很大的迷失（图 24、25）。

公共艺术中的生态艺术，是直接以生命为关怀，会不断提醒我们，把我们重新拉回到出发点。所谓不忘初衷，我们的初衷还是生命本身，是对人的深层关怀，这也是一个非常重要的功能。相应的对于环保意识的培养，对于自然的敬畏，不同的信仰定义自然是不一样的，就是人之外的所有的生命敬畏，我们把他们都视为有生命的。如果从传统来找这个感觉的话，天人合一的感觉是非常重要的，生态雕塑、生态艺术就是我们在建构一个现代的天人合一的重要观念（图 26、27）。

它的公共性不仅仅是社会意义的公共性，还是人和自然总体上的公共性，作为一个城市本身的审美功能、艺术功能、对城市规划的功能以及整个公共艺术生活的功能，这方面阐述的非常之多，如果从人文角度，它还有更多更深层的意义，有待我们去发掘。这次双年展，除了包括艺术本身，还包括城市规划的考量，从长远来说，更重要的是结合了中部崛起，结合了武汉这座具有深厚历史沉淀，特别是在近代史上作为中国非常重要的口岸城市。武汉是早期的口岸城市，是在近代、现代革命史、现代战争史、文化史上具有重大意义的城市，我们除了对展览自身的艺术意义进行阐释之外，还要在人文、文化等更多维度做一些思考，这样才不负展览的重大历史意义。

翼少峰：谢谢于长江先生，他从学理上探讨生态的理论性，生命、敬畏、自然、和谐等等。接下来有请意大利批评家、策展人 RIVA 先生，他演讲的题目是意大利公共雕塑对古典传统的尝试和再解读。



图 17



图 18



图 19



图 20



图 21



图 22



图 23



图 24



图 25



图 26



图 27

RIVA: 大家早上好，我今天主要是想跟大家讲一讲《意大利公共雕塑——对古典传统的尝试和再解读》

大概在 70 年前，20 世纪初意大利伟大雕塑家阿图鲁·马提尼（Arturo Martini）就发起了一个讨论，1945 年他出版了《雕塑：死亡语言》（Sculpture: A Dead Language）一书，这是他谴责现代雕塑的极限和苦难的一种艺术遗嘱。“19 世纪之后，”他写到，“世界末日可能到来。事实上，在我们自己的时代，我们再一次开始，就像它已经发生过了一样。这就是我们的原始主义。首次发现的人具有纯真的灵魂、没有先前那种令人不安的模式。既没有天赋也没有更强大的信念，只有那些从无到有的人开心的状态。”阿图鲁·马提尼马想用这种方式反映出当代雕塑模棱两可的性质，随着时间推移成为一种“死语言”（就像拉丁语和希腊语），不能与当代的戏剧和矛盾相联系。

“雕塑，”他说：“保持着自身：一种不粗俗的死语言（意大利语所起源的民间语言），可能在人类中形成一种自发的词汇。”。

马提尼感觉当今的雕塑存在缺失，它们失去了以往的特色，最开始是宗教说教性质的（当时意大利最有权势的机构为天主教堂），接着是庆典式（当时的雕塑成为庆祝“平民英雄”、政治领袖和新意大利复苏运动（Risorgimento）传统中士兵最流行的形式：加里波第（Garibaldi）、朱塞佩·威尔第（Giuseppe Verdi）、亚历山达罗·孟佐尼（Alessandro Manzoni）和维克托·伊曼纽尔国王（the King Vittorio Emanuele）等等。）

自前卫派以来，雕塑已经缺失了其可贵的品质。从公元 900 年开始，艺术家们提出疑问：“我们的雕塑代表了什么？”

马提尼总是感到雕塑中“苹果配不上维纳斯”，即使在绘画中时有发生，但不可能拿简单日常的物体来做雕塑，因为雕塑会因此失去其宫廷般高贵的精神、宇宙般宏大的性质，但在人性的基础上，以人类形象出现的维纳斯在雕塑中保留了在人类所反射的品质。

马提尼仍说，虽然放弃了“通常的形象”，即古典传统的那些形象，但他仍然保持足够的“人类尊重”，而不是“总为即兴基因行方便的愚蠢抽象。”但是在他的文中也提出了另一点有趣的警告：邀请面向自然主题（自然意味着世界、星球、动物、景观等等，也有人类）“不带有装饰和预先思索准备的影响”，因为只有这样自然才能真正地让自身为人类所“发现”。这一诉求在如今变得更加有趣，我们着手处理自然这一主题还有环境与雕塑之间的关系，这转化为对简单性和综合性的邀请。

现在雕塑已经失去了过去的精神和庆典的功能，公共雕塑生活在象征主义、抽象和城市礼仪之间徘徊，我们今天已经进入了一个深刻的危机，那就是，雕塑的意义是什么样的？一方面，雕塑是语言的再发现，很多雕塑家觉得这样的研究非常有意义，另外一方面，这种语言的重新发现被一些地下的危机所束缚，以至于在艺术学院和学校里，雕塑的教授职位正越来越少，被设计和物品使用等相关专业所取代，这就证实雕塑的物体是可以存在的。在资本主义非常发达的社会中，只有在有功能性的情况之下雕塑才可以继续存在。我们可以确定的是，在这几十年当中作为新的独特的雕塑语言的继承人，新的形式的雕塑在传播的同时逐渐丧失了沉淀和聚集的能力，也让我们失去了对作品和语言推理的可能性。根据定义，雕塑是没有规范和规则的，当然，新的意大利雕塑特点之一就是它能够自我更新，回顾意大利的历史和过去，意大利都一直有能力来使用意大利传统的雕刻语言，比如意大利北部的类似兵马俑的雕塑，包括托斯卡纳的大理石，包括加迪纳的木材，我们对材质的使用是一个创新的使用，对于这样的题材，有时候它想表达生与死，感情与激情。现在开始，我们在雕塑中更多地讨论到人，回归雕塑与重新回归身份是一致的，过去几年人们一直都在探索这样的主题，同时，我们过于草率地提到了艺术和哲学推理的主题，有时它是非常含糊的，与此同时，这样的雕塑身份是非常碎片化的，他们有多重身份。在意大利有许多当代公共雕塑典范，我想把意大利的公共雕塑分成三个不同类型：与传统的关系（新的比喻性的雕塑）；抽象的雕塑；雕塑和新技术；新式雕塑、新流行趋势、讽刺、表演、甚至是挑衅。

第一个例子是莫瑞吉奥 • 卡特兰（Maurizio Cattelan）位于米兰的两座公共雕塑。第一座的形象是在米兰的一个中央广场——XXIV Maggio 广场的一棵树上吊着的三个孩子。根据古根海姆博物馆 2012 年该艺术家展览的策展人南希 • 斯佩克特（Nancy Spector）的说法，“对于莫瑞吉奥 • 卡特兰来说，艺术系统是分析家的基础：它是一个无法摆脱浮躁、焦虑和矛盾的无名之地。当这样一个雕塑在米兰展出之后，很多市民提出了抗议，甚至有一个人爬到树上尝试将它去除，最后他从树上掉下来，去了医院。这种雕塑的功能主要是进行精神发泄，因为如今社会有非常多矛盾，我们也讨论了很多问题，比如暴力、孤独、日常生活的痛苦，“我们每天在电视上看到的现实都超出了工作的范围，”卡特兰在谈及装置艺术时说道：“孩子们也睁大眼睛：欢迎提问。”

第二座雕塑的名称叫《爱（L.O.V.E.）》（但以《一根手指》著称）。雕塑位于米兰商业广场的中央（图 28），形象是一根中指（在意大利代表着“不屑”），面对着这个金融世界。标题是“Libertà/ 自由、Odio/ 仇恨、Vendetta/ 复仇、Eternità/ 永恒”的缩写。这个标题与知名艺术家杜尚（Duchamp）最有名的作品标题相似，即《带胡须的蒙娜丽莎》（Gioconda with Moustaches），它的题目是《L. H. O. O. Q. 》，这个词在法语中的快读谐音为“Elle a chaud au cul”，直译为“她的屁股很性感”，表示“你十分激动”。

卡特兰的雕塑极具挑衅性：艺术家承认“L.O.V.E.”是代表用于法西斯主义问候语的手，除了中指以外的部分都随着时间受到侵蚀。这个雕塑被放置在股票市场前（这是该城市中法西斯主义建筑最著名的例子之一）并由建筑师保罗 • 梅扎诺特（Paolo Mezzanotte）签名，这并非巧合。

对米兰大部分市民来说，雕塑会成为向经济世界和金融投机发出的“手势”——始于 2008 年 9 月美国雷曼兄弟银行破产——这席卷了美国和欧洲的经济。

卡特兰雕塑的真正矛盾在于形式上的古典，由卡拉拉大理岩制成，具有非常古典的线条，巧妙地与广场的现有结构相关联，同时具有非常强烈的挑衅性内容。

另一个带有强烈的环境影响的装置艺术例子是米莫 • 帕拉迪诺（5 个超前卫艺术家之一）的《盐山》（Mountain of Sale）（图 29）。这雕塑于 1990 年制作于西西里岛的吉贝利纳（Gibellina），在 1995 年展于那不勒斯、2011 年在展于米兰的大教堂广场。

左边这件是在那不勒斯（图 29），右边的是在米兰（图 30），作品直径 30 米，高 20 米，用 15 吨粗盐制成的，代表着一座白色的大山，有三匹黑色的马陷在白色大山中，这也许是在失败与骑士之间的象征，你可以感受到灾难的、悲剧的气息，这也许是对我们目前所在的危机时代的隐喻。这是一个创新形式，也是由传统材料制成，比如盐。

这样的雕塑主要集中在公共工作，它的作品不太像画廊或者艺术馆里面的艺术作品，实际上它会成为城市生活的一部分，艺术家告诉我们那不勒斯的小男孩可以这里玩，往雕塑上面爬，它并不占有城市的公共空间，而成为人们感受的一部分，有的人甚至从家里带盐为这个雕塑增加一些创作。晚上，孩子们在雕塑上爬来爬去，人们就居住在艺术品当中，这与传统公共雕塑是不一样的，属于当代艺术，也常常是自我庆祝的，单一的不被普通大众所接受的雕塑。

接下来想跟大家讲一讲朱塞佩 • 贝尔高米（Giuseppe Bergomi），他是 1953 年出生于布雷亚斯，是一位经典的雕塑家，他的创作从塑造人体雕塑开始，逐渐走向表达真实的大自然，现在他的雕塑主要是城市化的创作路径，大多数雕塑是姿态各异的女性，有时站着，有坐着，有时是躺着。贝尔高米创作过几座公共雕塑，它们通常都是装置艺术、一群男性或女性。（图 30、31）他曾在意大利、彼得拉桑塔（托斯卡纳区大理石雕塑之都）和都灵建造过公共雕塑，接着是在日本。（图 32、33、34、35）即使在公共场合，贝尔高米的雕塑都是以亲密、日常维度在人物形象的关系中诞生的。“于我来说，”贝尔高米说道：“雕塑的类型所感兴趣的总是那些与我的某一部分直接相关的情绪，它们都来自于与我亲密的女性、来自于我直接拥有的物品。”

贝尔高米喜欢描述他所知道的世界：他觉得看到身边的人和他们的面部表情、衣服和了解的手势十分有趣。他经常会雕塑他的女儿、妻子。

另外一个有趣的雕塑是在新的形象背景之下，就是吉罗拉莫 • 崔拉（Girolamo Ciulla）的雕塑，他最喜欢雕塑的是希腊和伊特鲁里亚传统里的天神形象，他最喜欢的主题是希腊人，如女神塞雷斯。 在她的传奇故事中，她堕入冥府，将被宙斯绑架的女儿普洛塞尔皮娜（Proserpina）带回地球，因此她被认为是击败死亡和时间的女神：它是谷物和四季女神，是所有死亡和重生的女神（图 36）。

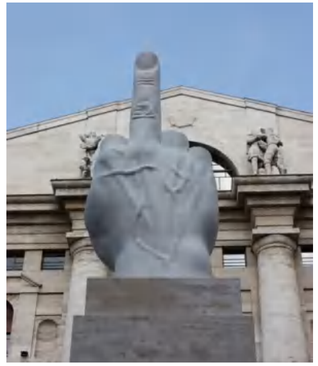

图 28


图 32

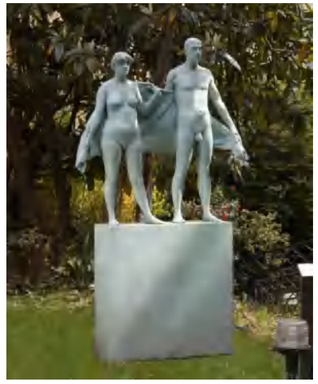

图 34


图 29


图 30

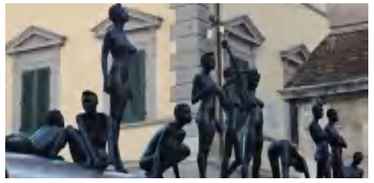

图 33


图 30


图 31


图 35

崔拉的作品有神话和古代动物，如鳄鱼、驴子、猫头鹰（图 37）；也有希腊庙宇、船、古柱等等（图 38）。崔拉的作品讲述了地中海的神话和古代历史以及西方文化的起源。它们是成年人的故事，把我们带回了一个迷失的世界。

崔拉的雕塑具有固定的梦想和祖先的形象，而这些梦想和形象来自于像地球一样古老的遥远的神话寓言。在他的雕塑作品中不乏精心的设计，同时又像是另一个时代和维度的简单而原始的神秘的图腾，你呼吸着一种生命的感觉，它以只有古老的民族能够充分发展的自然性来看待死亡和重生的神话和教派：那些从与地球、庄稼、季节以及古老和原始神话的日常关系中汲取深刻智慧的民族。崔拉不仅在意大利制造了许多公共雕塑，在埃及（如，阿斯旺）和韩国也打开了创作之门。在他的故乡西西里岛的卡尔塔尼塞塔市，他在那里工作的传统西西里巴洛克，其使用“架子”的形状，这是可以找到的巴洛克风格的房子阳台上的一个古老结构（图 39）。

非常感谢各位的聆听。

唐尧：首先声明一下，我的这个演讲“27 度角和当代生态雕塑”是命题作文。根据今天主持人冀少峰

老师的要求，我要先解释一下“27 度角”。

这个概念来自米开朗基罗，说的是如果我们在人和建筑的某种关系中判断一件雕塑的尺度，那么当人的视线和建筑的高度构成 27 度角时，应该是最理想的。我有高等数学的背景，按照正切计算，建筑高度 =tan27°x，人与建筑的距离 =0.509525449494428810513706911250 66x，这是一大串数字，简单来说就是建筑与观察者之间的距离大约是它高度的两倍（图 40）。在这样的距离来观察和判断雕塑的尺度是最合适。所以，我把“27 度角”理解为人与环境恰当性关系的象征和隐喻。这个环境可以是建筑环境，也可以泛化为自然环境、人文环境。


图 36


图 37


图 38


图 39

然后我要讲的是“生态雕塑”的基本理念，我把它形象化的表述为：一条线、三个轮子和两大法则。

一条线，就是人类文明的耗散结构射线。

我用一句话把“耗散结构论”给大家解释一下：一个非平衡态的、无序的、涣散的、开放的系统，通过自己与周围的环境交换物质和能量，会自动趋于形成有序、平衡和有效率的系统。这个过程是消耗能量的过程，就像中国的武功，站桩是蓄力的过程，发力是消耗的过程。我们人类曾经出现过的游牧、农耕和工业文明，就是一个不断从无序、涣散向有序、效率发展的过程，不但是非常典型的耗散结构，而且是一个不断加速的耗散结构，发展的速度越快，耗能越大。这个文明的进化是一条直线或射线。它因此带来两大问题，一个是地球地质圈的能源消耗，比如煤、石油、矿产；另一个是地球生物圈的物质消耗，比如森林、野生动物等等。

那我们怎么办呢？现在我们都知道国际碳减排，我们可以把碳排放的本质理解为能耗转化成热量，所以碳减排的根本意义在于让这个耗散结构的能耗降低，规定每个国家只能消耗多少，这是一个减速的办法。前不久在中国惠安有一个名为“从卡拉拉到惠安”的国际石雕展。我们知道意大利卡拉拉是非常著名的大理石雕刻圣地，但卡拉拉的大理石是有限的天然资源，那里和中国很多大理石产地一样，面临着过度开采和资源枯竭的问题，所以卡拉拉艺术学院院长萨马洛里在讲话的时候，用“爱抚”来描述现在在卡拉拉工作的雕塑家与每一块石头之间那种母子一般的亲密关系，每一小块石头都会处理得非常用心，这是一种珍惜资源和减少消耗的态度（图 41）。

除了减速之外还有一个办法就是把这条直线弯成一个圈，让它循环，这是自然本来的法则。自然本身的结构是一个圆，衰亡和生长是联结在一起的，在死亡的黑暗中有一条重生之河（图 42）。比如城市更新中被拆毁的建筑，产生了大量的建筑垃圾，北京有个很神的人叫张宝贵，他用废弃的建筑垃圾，粉碎后加上黏合剂，做成新型的建筑材料。这些材料可以用于建筑外墙装饰，甚至国家大剧院的吊顶。最近他又搞了一个低碳雕塑园，获得政府的大力扶持。

所以，循环是一个更重要的方向。

下面我要讲到“生态雕塑”了。我把“生态雕塑”的理念形容为三个轮子。

第一个是门轮，门轮喻指的是多样性，非常丰富的多样性；第二个是桌轮，喻指的是融适性，互相之间的融洽关系；第三个是车轮，就是不断地循环再生。

先说门轮，它包含的核心理念是多样、非线性、混沌、弥漫、涌现、去中心、去主体和平等美学。这张图里有各种蔬菜水果，没有一个中心。我的朋友王严是国家健美队的总教练，关于食物，他说你吃得越杂越好，这就是多样性的优势。从这个立场看，博伊斯应该是欧洲生态雕塑的先驱。他要求校方同意所有报考他的学生都可以来上课，还有他的 7000 棵橡树计划，不是说橡树本身是生态雕塑，而是他所强调用 7000 个个体的自由意志占据城市（图 43）。这就是平等美学，是生态多样性的逆耗散概念。还有库奈里斯的《无题（十二匹马）》（图 44），把活的马直接牵进美术馆。在中国，我认为孙振华《深圳人的一天》这个作品是生态雕塑的初啼。它所标识的是人文生态的多样和平等美学，社会各阶层、各种状态中的人被定格成雕塑，成为进入艺术和历史的生命共同体。孙振华的另一个更大胆的方案是概念艺术《都市放牧》（图 45），在深圳市深南大道种庄稼。这是与城市化相逆反的进程，让牧场和农田代表农耕文明反攻城市工业文明，象征的是一种意义深远的逆耗散结构。据我所知孙振华已经数次试图推出他的这个方案，包括在天津，但是目前还没有哪位市长能理解逆耗散的意义。

第二个轮子是桌轮。桌轮强调的是融适性、协同、共域、共生、共同体。比如博伊斯的《如何向一只死兔子解释绘画》、《荒原狼：我爱美国，美国爱我》，是生与灵的共同体；大地艺术“闪光的田野”和“太阳隧道”是天与地的共同体；“星轴”是地球和宇宙的共同体；还有查尔斯 • 詹克斯的“宇宙思考花园”（图 46），安迪 • 戈尔兹沃斯的融入大地的雕塑（图 47）。

帕诺内的这件作品很有意思（图 48），他表达的不是融适性，而是不融适状态。这个铜手抓住一棵树，题为“除了这里，都将正常生长”，所以它是批判性的。除了欧洲的大地和贫困艺术，日本的“物派”应该是比较典型的物与物的共同体（图 49）。它的背景是日本的禅院、茶庭，这是我们谈论生态雕塑时更宽泛和更有文化资源的例子。最新的融适性雕塑的例子是今年的德国明斯特雕塑展，比如《在水上》那件作品（图 50），绝妙地融入了现成的环境。明斯特雕塑展是 10 年一届世界级的雕塑展，基本没有使用过象样的雕塑材料。这里展出的作品通常是艺术家开一个大卡车停在那里，展览完开走，或者在一个屋子里挂几个窗帘（图 51、52），再或者给你看几本记了 10 年的花园日记（图 53、54），给我最强烈的印象就是特别低碳。国内的例子来自孙振华 2014 年在成都锦江湿地公园策划的第一个生态雕塑展（图 55、56），那年的《中国雕塑》杂志第六期还发表了他《何谓生态雕塑》的文章，我认为那应该是中国雕塑界第一篇讨论生态雕塑的文章。提及的作品普遍具有一种诗性的融适，比如陈伟才的作品《写诗》（图 57），还有《白日星空》（图 58），作者在树上挂了很多小镜子，白天反射阳光。

第三个轮子是车轮。车轮意味着非永久性、可持续性和循环再生。许庾岭在田野里做了一大片泥巴人，最后在风雨中全部坍塌，尘归尘土归土（图 59）。杨洪的这件作品是用他的呼吸和温度来温暖并绽放出春天里的第一朵桃花，用人、自然和季节的呼吸做成了并非永久性的生态雕塑（图 60）。循环再生的例子有明斯特雕塑展上法国艺术家于热改造的废弃溜冰场（图 61），还有邓乐在锦江湿地公园做的《空屋》（图 62）。这是一个完全废弃的已经准备拆掉的农家小院，作者用打孔的方式，让它变成了一个光影剧场。现在他们计划把它做成一个咖啡厅。这就是循环再生，是死者的重生之河。

其实就生态雕塑本身我们能做的很少，但是它是生态艺术的一个子系统，生态艺术又是人类生态文化的一个子系统，生态艺术的价值一方面在于参与直接的生态修复和重构，就像德国大地艺术家普里格安，他们做了莱茵河废矿、鲁尔盆地工业荒地、还有很多露天矿坑等地方的生态修复和艺术改造。我们也可以做一个大型的矿坑，比如这件作品（图 63），这是上海辰山植物园的矿坑花园。

但另外一方面，生态艺术更为重要的价值是传播和建构人类文化的生态共享观念。

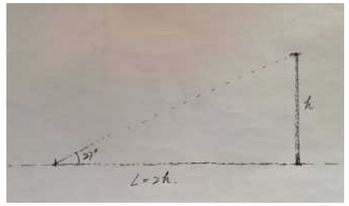

图 40


图 41

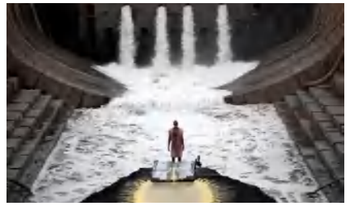

图 42


图 43

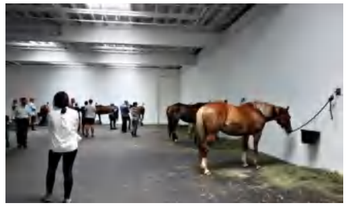

图 44


图 45


图 46


图 47


图 48


图 49


图 50


图 51

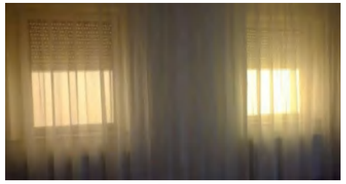

图 52


图 53

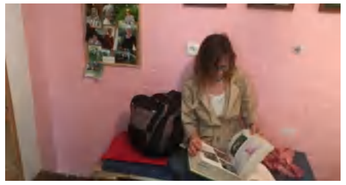

图 54


图 55

最后我要说的是两大法则。所谓生态，我以为它的核心原则或概念有两个：关联与均衡。关联是要突破牛顿单质点思维，建立整体关联意识；均衡则是要突破黑暗森林法则，找到博弈共赢模式。这两大原则是生态概念的核心，是重中之重。这里我要讲一下中国的洛书，这是一个非常神奇的数字方阵，古老到数千年以前（图 64）。上面的数列是 1—9，这是一条线，数字之间是单纯的顺序，没有互相之间的复杂关联。现在我把它排成一个矩阵，然后转一下，再把上下左右的数字进行“折叠”，于是我们发现这个九宫方阵形成了横向相加、竖向相加和对角线相加全部都是 15 的神奇现象。这个矩阵把九个孤立的数字紧密地关联在一起，使它们在彼此的关系链中各自实现自身的价值，并构成一种共轭均衡（图 65）。根据我的研究，用刚才的方法，这个神秘的共轭均衡可以无限地放大，变成 5×5、7×7、9×9……

《洛书之坛》是我此次参加生态雕塑展的作品（图 66）。它由 1260 个水晶盒组成，里面装了沉睡数千年的乌木，按洛书的方式摆放的。其中的水晶意味着水和孕育，是重生出来的象征。坛是一个仪式。所以“洛书之坛”是一个生态共生的法则和仪式。面对这次展览中其他优秀作品，它更像是一个千年生命哲学和宇宙均衡的思想者。

在这个演讲结束之前，我们或许可以一起想象一下逆耗散结构的未来人类文明：人类不再使用木材，森林将重新覆盖城市；太阳和风是主要的能源；我们居住在“农庄摩天楼”里，我们的生产、消费和排泄，在这些居住系统中，是相互关联、均衡和循环利用的；饮食来自合成生物学：蛋白质是用物理 – 化学技术合成的；我们不再饲养家畜为我们提供劳动和肉食；人类解读了各种动物甚至植物的语言，它们变成了他们，我们和他们形成一个可以交流的生命的共同体。私人占有财产的概念被即时呼唤的服务概念所取代；私有制、家庭（父母妻儿）、家族、民族、国家的概念被颠覆；数十亿手机终端中没有集权和独裁；没有政治和经济中心；数字网络的共享方式在资本主义个人主义和社会主义集体主义两个都不那么成功的极端之外，开辟出一条生态主义共同体的新道路。人类和整个地球生物圈是联系在一起的网络系统，就像大脑的神经元，它的智慧是一种超级群体的协同和突变，就像蜂群、蚁群、鱼群、鸟群所做的那样。这是地球生物圈的共创 – 共产 – 共享主义的新生态伊甸园吗？

鲁虹：上半场是四位资深艺术批评家和学者的讲演，下面我们请到三位青年批评家和学者进行演讲。第一个发言的是美术批评家，中央美术学院博士，中国雕塑学会理事何桂彦，他的题目是《公共雕塑与社会剧场》。

何桂彦：大家上午好，我的发言题目是《社会剧场——公共雕塑作为一种新的艺术交往方式》，其中有个关键词：“社会剧场”，这是我这段时间考虑的话题。我的发言更多地希望从学理上去呈现“剧场”、“社会剧场”、公共雕塑的概念，以及它们和生态雕塑发生的联系。

最近这几年中国雕塑界发生了很大变化，尤其是在创作上，这种变化的原因是多方面的，但主要还是观念和方法上的更新。在这些方法和观念中，出现了一个非常重要的概念，就是“剧场”。

“剧场”来源于 1960 年代中期的西方艺术界，也是当时最为重要的一个艺术概


图 59

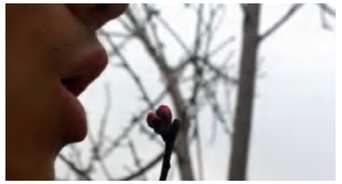

图 60


图 61


图 62


图 63

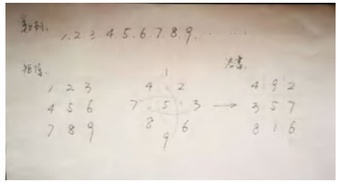

图 64


图 56


图 57


图 58

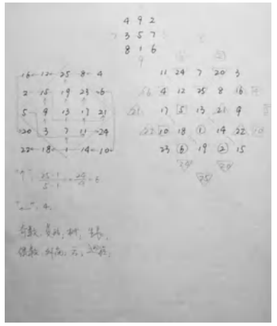


图 65



图 66

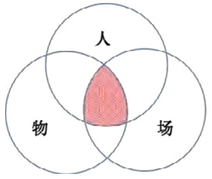


图 1

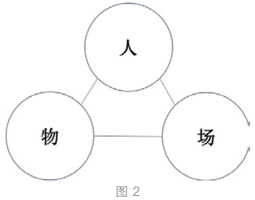


图 2

念，是现代主义与极少主义博弈与对抗的产物。在《扩展场域的雕塑》一文中，美国批评家罗萨琳 • 克劳斯借助谈论现代雕塑向后现代阶段的发展，谈到了“剧场”是如何产生影响的。在她看来，有一个基本的前提，那就是唯有雕塑走下基座，才能改变既有的“架上”存在状态，为雕塑走向场域、走向公共空间提供可能。在脱离“架上”的同时，也为媒介的开放性创造了条件。事实上，从“架上”到放弃基座，从室内空间向外部的社会空间拓展，这一系列来自艺术观念上的转变，都与 1960 年代极少主义的创造有关。

极少主义的发展大致经历了四个发展阶段：第一个阶段是强调媒介的“物性”；第二个阶段是重视“物”所置身其间的空间或“场地”；第三个阶段强调观众与物、空间所形成的“剧场”或“场域”关系；第四个阶段是将“场域”意识形态化，即赋予其社会学、文化学的意义。不难发现，在极少主义之前，尤其是在现代主义时期，人、物（雕塑）、场（艺术作品所放置的环境）是分离的（图 1）。在 1960 年代中后期，也就是极少主义的第三个阶段，像罗伯特 • 莫里斯、托尼 • 史密斯、理查德 • 塞拉等艺术家明确地将“场域”与观众的“观看”作为作品不可分离的部分（图 2）。

极少主义对“剧场”的强调，更为内在的逻辑，在于对现代主义所推崇的范式的否定，当然，也是对古典主义阶段的艺术原则的扬弃（图 3）。西方现代主义从 20 世纪初以来，将精英性、原创性、个人神话提升到前所未有的高度，并且，希望通过形式自律来捍卫主体的自治。譬如，在格林伯格的时代，在他构建的形式主义——现代主义理论的体系中，一方面，他认为，那些能称之为现代主义的作品，完全可以通过原创的、个人化、风格化的形式，或通过对形式的“编码”来赋予作品意义。另一方面，现代主义的发展有一个永不枯竭的元动力，那就是资本主义现代文化体系中蕴涵的自我批判的力量。这种源于文化内部的，具有自我批判意识、自我否定特征的力量，体现在现代主义艺术的创作中，那就是“形式简化”原则。因此，在 1960 年代中期，格林伯格曾乐观地预计，只要现代主义（绘画、雕塑）遵从“形式简化”，就会不断地向前推进。

然而，1960 年代伊始，在极少主义的艺术家看来，当“一幅空白的画布也可以看作是一幅现代主义的作品时”，格林伯格所倡导的现代主义叙事实际就已失语，现代主义已必将走向终结。因为，它不仅表现为空洞无物的形式，而且那些极端形式化的现代主义作品，也失去了介入现实的能力。并且，它们与观众也是格格不入的，因为除了“膜拜”，观众无法进入那些经过“编码”的艺术世界里（图 4）。于是，以罗伯特 • 莫里斯、托尼 • 史密斯等为代表的一批极少主义艺术家不断提出新的艺术主张，在他们看来，艺术创作并不应该仅仅是属于艺术家的专利，相反，作品与现场、作品与观众是一个有机的整体。基于对知觉现象学的推崇，他们反复地强调，观众的审美与接受过程是不可替代的。于是，在极少主义作品意义生成的过程中，人、物、场开始形成了一种新的意义生产机制，其最大的特点，就得益于作品的“剧场性”（见图 2）。

无疑，现代主义与极少主义终将会有一场大战。这场论战在 1967、1968 年之间达到了顶峰。在那些捍卫现代主义价值尺度的批评家，特别是以迈克 • 弗雷德、格林伯格为代表，他们坚定地宣扬，现代主义的生死成败就是要否定“剧场”，至少是反剧场化。然而，在极少主义艺术家看来，正是“剧场”为新艺术的发展扫清了障碍。1969 年以后，伴随着后极少主义的崛起，“剧场”不仅彻底战胜了现代主义，而且，一批一批新的艺术家，在后现代主义思想与观念艺术的启发下，为“剧场”注入各种新的意义。伴随着大地艺术的出现，“剧场”不仅从室内走向了户外，而且走向了广袤的自然，走向了社会空间。

在 1970 年代，最为代表性的人物是德国的艺术家博伊斯。他的“社会雕塑”，他倡导的“绿党”，特别是“清扫山林”与后期的“7000 棵橡树”等艺术行为（图 5），都将艺术的发展置入广阔的社会空间。按照这个发展逻辑，我们不难发现，“社会剧场”的观念正呼之欲出（图 6）。

事实上，罗莎琳 • 克劳斯谈到的剧场，就是以现代主义雕塑的发展所展开的。她认为雕塑在打破古典走向现代，再走向当代的时候，其中有一系列步骤，这个步骤的前提就是一定要打破基座。他认为西方现代雕塑的第一步是从罗丹开始的，代表性作品是《巴尔扎克像》。罗丹的雕塑把西方古典主义上千年的传统给打破了，逃离了基座，就为雕塑走向空间、走向场域铺平了道路；接下来，她特别谈到布朗库西的这件作品，《无穷柱》在 1930 年代是一个巨大的突破，为整个西方现代主义雕塑拓展了更大的发展空间。如果布朗库西是一个转折点，那么西方现代雕塑的临界点，从古典到现代的转向，在 1960 年代就彻底被突破了。

到 1960 年代以后，除了极少主义，来自现代主义雕塑内部的变迁，第三股不可或缺的力量，就是来自于杜尚的现成品艺术的影响。杜尚的艺术理念在 1960 年，在美国更年轻的艺术家中得到积极的推崇，这批艺术家中有一部分是波普雕塑家，即我们所了解的“新达达”。于是，这个时候，三条线索由此交集、共振的结果，就是不断拓展了“剧场”的内涵与外延。伴随着大地艺术的出现，“剧场”不仅从室内走向了户外，更走向了广袤的自然，走向了社会空间。在 1970 年代，最为代表性的人物是德国的艺术家博伊斯。他的“社会雕塑”，他倡导的“绿党”，特别是“清扫山林”与后期的“7000 棵橡树”等艺术行为，都将艺术的发展置入广阔的社会空间。按照这个发展逻辑，我们不难发现，“社会剧场”的观念正呼之欲出。

“社会剧场”的意义在哪里呢？它对当代艺术的发展又能带来怎样的可能？我个人认为，真正的力量，就是中间交集的那一个部分。今天的艺术创作面临这样一种状况，要么拥抱商业资本、要么拥抱意识形态；在这两种主导的趋势之外，是否还有新的可能？它们之间，是否有一个“中间地点”？“社会剧场”实质想去讨论艺术家、场域、艺术接受者之间的那个交集的部分。一方面，是对艺术生产、交往、传播机制的再讨论；另一方面，是寻求艺术发展的内驱力，也就是挖掘来源于社会、来源于民间、来源于自然、来源于大众的力量，从而构建一个新的艺术——社会场域。当然，“社会剧场”中的“社会”，应有一个开放的外延，可以包括自然、乡村、社区、广场、公园、沙漠、城乡结合部、都市里的其他公共空间、亚文化空间等。那么，就艺术创作来说，它应具有“在地性”、“场域性”、“参与性”、“公共性”等特征。我这里选择了两件作品，第一件是《羊蹬计划》，是焦兴涛和四川美术学院一批年轻艺术家去贵州的羊蹬镇完成的，他们因地制宜、就地取材，与当地的居民一起生活、一起创作，完成的作品也与当地的环境、公共空间、居民的日常生活直接发生联系，如《冯豆花美术馆》、《羊蹬十二景》等。另一件是琴嘎与胡建强发起的《义工计划——百姓幼儿园》，艺术家们一方面教幼儿园的小孩子学习，另一方面通过自己的艺术活动，让小朋友、小朋友的父母、当地的村民等一起参与进来。

这次双年展提出了“生态雕塑”，对于既有的创作范式与中国公共雕塑的发展来说，又有了新的推进。就当下的艺术语境，以及“生态”、“环保”已成为中国人最为关注的话题的情况下，生态雕塑的发展肯定有广阔的空间。我个人提出“社会剧场”，在于这个同心圆的部分，不仅可以以公共雕塑、公共艺术为载体，还可以将“生态雕塑”看作是一种重要的媒介。其意义不仅会彰显自身的公共性，更重要的是，它会使得构建一种新的艺术交往方式，抑或说艺术交往理性成为可能。

鲁虹：谢谢何桂彦，他对现代艺术史进行了清理，也对社会剧场概念作出解释，同时对

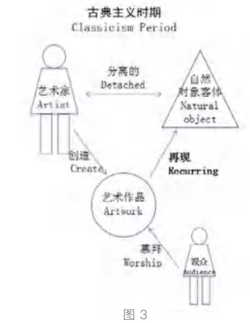


图 3

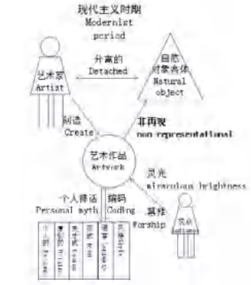


图 4



图 5

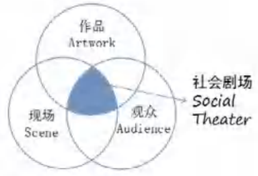


图 6

中国当代艺术家的作品和展览进行了评介，怎样在作品、现场和观众之间寻找一个共同点，这对我们很有启示。下面有请艺术批评家、策展人，清华大学博士，中国美术批评家年会副秘书长段君作报告，他报告的题目是《生态雕塑的国际源起和中国的现实环境》。

段君：我今天的演讲分为两个部分，第一部分是两组作品，一组是二战以后的生态雕塑，或者说包含生态因素的雕塑，一组是东湖国际生态雕塑双年展中与二战以后这组作品有内在关联的作品；第二部分是中国现实环境，主要是自然生态污染的图片，便于中国目前的生态雕塑创作具有针对性。

我昨天看了东湖国际生态雕塑双年展以后有几个想法，我先谈一下对于生态雕塑的观念和认识。第一，生态雕塑不完全等同于公共艺术，可能生态雕塑里面有公共性，但它毕竟是雕塑展览，所以雕塑的本体不能够被瓦解掉，在一个大的范畴来看，至少它还应该是一件雕塑，只是雕塑里面有生态方面的议题和准绳，就像游戏规则的存在，毕竟要有规则，游戏才能有限制，我主张生态雕塑的边界不能无限放大。第二，由于中国现实环境的限制，中国生态雕塑更多的工作点或工作范围还是在于自然生态，众所周知，生态包括自然生态、人文生态、社会生态、政治生态，但由于中国现实的种种限制，雕塑家在生态雕塑领域更多是针对目前的自然生态，在现实社会、政治空间的可能性并不是太大。第三，生态雕塑在公共艺术方面的互动，即观众与作品之间的互动，并不是特别必要。齐泽克从来不认为互动是真实的，他始终怀疑互动是一种表演，是导演规定好之后的假象演出。2017 艺术长沙的参展雕塑家葛姆雷说他不介意观众伸手触碰他的雕塑，他觉得观众触摸雕塑是参与他作品的一部分，我认为这是夸张的，不能称之为真正的互动。一件作品的公共性是一种作品的开放性，表现为他的作品并不是自我封闭的状态，而是一种作品的气质，是一种敞开式的气息。

我通过十件以内的作品来谈一谈二战以后雕塑领域的生态元素。第一个作品亚历山大 • 考尔德（Alexander Calder）的《火烈鸟》（图 7），体现雕塑和城市之间的关系，城市是生态的具体空间，生态当然具体要体现为环境、空间、领域，这件作品在一个城市的户外广场，雕塑和建筑玻璃幕墙形成材质、颜色、温度和形体的对比。第二个作品是约翰 • 张伯伦（John Chamberlain）的废品雕塑（图 8），废品雕塑的概念比较早，在 20 世纪 50 年代、60 年代，就已经有大量的工业废弃物雕塑，创作手法包括焊接——雕塑中比较自然的创作手法。第三件是日本艺术家野口勇的《喷水花园》（图 9），他在城市里用几块石头营建了一处可以观看的景观，包含日本的禅院、茶庭、枯山水等元素。第四件是一个空气充气起来的作品，来自克里斯托（图 10）。这次东湖国际生态雕塑双年展中，许多作品用了很多不同的动力，但都是非常环保的动力，其中有空气、电能、风力等等。

第五件作品是艺术家迈克尔 • 海泽（Michael Heizer）先挖了一块凹槽，从别的山上运过来两块石头，放在凹槽里（图 11），他好像是想通过人力把自然界的物质进行置换，或者是一种取代，这种取代是不是徒劳呢？这是一个疑问。刚才唐尧先生介绍了，通过物质能量场的交换，能够获得物质能量之间的交流和替代。第六件作品是乔治 • 瑞奇的雕塑（图 12），作品是两个倾斜的空间矩形，其特别之处在于矩形是晃动的，有动态感，原理是支点结构的不稳定。在户外的生态雕塑有一种先天的优势，是可以通过自然界的能量流动，让雕塑产生一些变化，所以我认为真正的生态雕塑，比如传统经典雕塑可以在美术馆室内展出，如果直接拿到户外，不能算是严格意义上的生态雕塑，还是要针对户外的环境或者自然的能量进行考虑和创作。第七件作品是詹姆斯 • 韦恩斯的《幽灵停车场》（图 13），场景是废弃的汽车停车场，他用沥青覆盖成一个雕塑的形体，毕竟塑形、体积在雕塑中是决定性的要素，韦恩斯通过汽车的形体做成风化、废墟般的形体起伏。第八件是罗克西 • 潘恩（Roxy Paine）的《虚张声势》（图 14），模拟树干、树枝，东湖雕塑生态展中也有许多模拟树枝的作品，但是针对性不太一样，潘恩的这件作品可能是想通过枝叶的张牙舞爪表现顽强生命力，并不是完全模拟树的形态。在昨天的展场上有陈志光的树干，非常单纯的作品，只有树枝的躯干，融合在真实的树木中显得十分自然。焦兴涛也创作了一组树木，模拟了一个小树林或一片小森林，可称之为浓缩景观。乔迁模拟了一排树，树干刷上了蓝色；四川美术学院公共艺术学院龚酩涵也模拟了一片竹林。

中国的现实环境确实堪忧，城市化进程对中国的地理环境造成了很大的伤害，中国的地理面貌本身是非常多样的，各种形态的存在很适合艺术家创作生态雕塑，武汉的景观也是这样，为什么生态雕塑展能够在武汉举办，我们昨天坐车从酒店到展场的路上，武汉的生态还是非常多样化的，每一个转弯、每一条道路边的风景都不太一样，湖也很多，是生态雕塑比较适合发展的城市。通过一些图片我们可以看看中国生态的图景，都是比较糟糕的图片，主要是污染，虽然地震和海啸是自然界的正常反映，但同时也是人类的消耗、能量的消散，以及人对自然的不珍惜所造成的结果，特别是我们的文明、素质还不够，造成对自然环境的破坏，图片上惊心怵目的场景大家司空见惯，比如经常可以在各地看到随地丢垃圾的现象，我在 1982 年出生，90 年代我们当地的环境还是非常


图 7


图 8

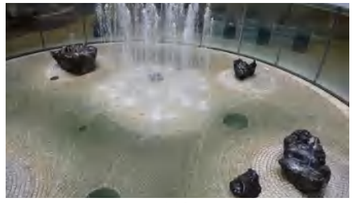

图 9


图 12


图 10


图 11


图 13


图 14

干净的，我记得有一条大河，我经常去游泳，最近几年我去看，发现这条大河变成了一条狭窄的垃圾沟。

卡普尔有一件《升华》，有动力装置吸烟尘，让气体成为雕塑形态，和空气污染的图片相比，卡普尔的作品对生态雕塑和生态艺术的创作有强的启发性。中国比较恶劣的还有垃圾的焚烧，特别是橡胶轮胎垃圾的燃烧，卡普尔的另外一件升华作品，就是给气体以颜色，很像燃烧后产生的气体。此外，针对污水现象，卡普尔的一件作品也很有启发性，2015 年他在法国凡尔赛宫创作《漩涡》，一个圆形池里面的污水形成一个漩涡，他主要是想表达对旋转的漩涡水流从中间掉下去的时候所产生的恐惧感和未知感。现在城市里面有很多家污水处理厂，如果艺术家能够介入进污水厂做一些类似于卡普尔漩涡创作的事情，完全可以把污水处理厂的悲剧状况表现为艺术层面。卡普尔的作品里面有很强的哲学性和宗教背景，我过去一直不太喜欢完全针对环保、针对生态的创作，这里面有很强的“政治正确性”，或者说“政治上正确”，好像如果你针对了环保，你的作品就比较正确、不容置疑。我想真正的创作应该是背后有观念、有思考的系统性、有宗教背景、有政治立场，这些都深深嵌在作品中，能够蕴含哲学性。中国的自然污染多种多样，还有开矿、油液焚烧等对于自然环境破坏的手段，雕塑家完全可以因地制宜、就地取材，所以说生态雕塑的创作应该是随时随地的，而不完全是针对雕塑节或者艺术节，如果大家有这个心，随时可以在任何看到的场景里做一些作品，再参加比较正统的雕塑展，比如把场景还原，当然不是再把油液倒掉破坏环境，而是通过生态物质模拟现场、还原现场，这也是一种创作方法。

生态雕塑的创作不一定完全在于人与自然的和谐共生等比较老套的概念，生态艺术不一定是要表现和谐或者与自然的共处，我觉得真正的意义和价值在于警示人类，对于目前自然的存在或者人类的存在有一种提示性的作用，我平时经常看一些宇宙、银河系的研究成果，如果从更远的视角来看，生态雕塑应该提醒人类珍惜目前人和自然所存在的条件和幸运。如果触碰不到政治、社会、体制生态，那么在自然环境和人文环境的提升上，能够做出雕塑家的贡献，也是值得的。

鲁虹：谢谢段君，他也是结合了一些作品进行介绍，他谈到的几个问题比较好，一个是他对生态雕塑和公共雕塑进行了区分，他对艺术的本体比较强调，希望不要放大，他特别强调因地制宜、就地取









图 15

材和循环再生，他反对从政治正确的角度做一些环境作品、环保作品来迎合观众，缺乏艺术家自身感受，这对于我们今后做雕塑展示很有启发性。

最后一位发言人是合美术馆研究部主任姜宇微，她的题目是《生态雕塑在武汉》

姜宇微：我的题目是生态雕塑在武汉，关于这一主题，我想先做一点说明。在当下，艺术家为了更好的传达观念，在创作雕塑的过程中，对创作材料的选择也会突破传统媒材的限制，更加多样化。装置和雕塑的内在界限也因此模糊。所以在我后文所提及的生态雕塑的概念，也包括了相当一部分的装置类的作品。

回顾历史，我们发现，在特定历史时期和城市公共环境的客观要求下，为了适应“公共性”、“永久性”和“纪念碑性”的功能需求，在相当长的一段时间里，武汉的雕塑作品较少涉及“生态”的概念。也就是说，雕塑的创作和展示，一方面受到了公共环境因素对创作材料的限制，另一方面，在主题表现上，也受到了不同历史阶段政治、经济、文化等因素的影响，故而创作出一批偏向文化、历史和社会生活题材的作品。

近年来，随着社会经济的飞速发展，绿色环保意识的不断深化，社会大众对于回归生态、贴近自然的需求目益强烈。与此同时，武汉地区大型美术馆的相继建成、艺术机构的不断活跃，也为更加多样化的艺术创作和展示提供了有利条件。

在此背景下，武汉也涌现出越来越多强调与自然融合、与环境沟通的雕塑作品。艺术家有的自觉在创作媒材上选择可循环利用、可再生的材料；有的则在主题上呼吁对环境问题的审视。

下面我将就在武汉地区工作、生活的艺术家的创作，以及在武汉地区展示过的生态雕塑作品作一个简要的梳理。

首先我想要讲到的是近期刚在翟雅阁博物馆展出的傅中望老师的一组作品（图 15）。这些作品的材料来自于废弃的航空餐盒。在我看来，对废旧材料、甚至垃圾的再利用、再创造，就是从创作媒材的选择上主动贴近生态理念的结果。遵循这一线索，我们可以发现很多有意思的艺术创作。《物以类聚》系列也是傅中望老师的作品（图 16，图 17），它以磁铁为媒介将旧的工具吸引到一起，隐喻人与人的社会关系。魏光庆老师的作品《废物》（图 18），用麻绳将旧书捆成立方体，使旧物重新焕发出庄严感和肃穆性。艺术家王智远则利用废弃塑料桶、塑料瓶和塑料罐创作了一件高达 11 米的“龙卷风”（图 19）。

在湖北美术馆“在雕塑”展览上展出的史金淞老师的作品《园》（图 20），艺术家将自己拆迁的原工作室的建筑残块，通过切割、钻孔和打磨等工艺，最后营造出一个个形态各异且具有古典造型意境的现代园林造景，同系列也包括一些太湖石造型的摆件。青年艺术家方阳也运用了同样的方法创作了《造境——东山》这件作品（图 21）。史金淞还有一件为以武汉的城市建设为背景的作品《武汉灰》（图 22）。这件作品带有创作者对城市的记忆，材料是轻盈与厚重的杂糅，而形式则是个体与城市的密语。

同样以“灰”作为创作材料还有艺术家徐冰（图 23），不同的是他的灰尘不是来自于武汉，而是来自于“9•11 事件”后弥漫在城市空气中的白色粉末，徐冰曾这样描述道“我在双子塔与中国城市间的地带收集了一包 9•11 的灰尘，但当时并不知道收集它们干什么用，只觉得里面包含着关于生命、关于一个事件的信息。两年后当我又读到‘本来无一物，何处惹尘埃’这句著名的诗句时，我想起了这包灰尘”。青年艺术家柯明的《三千亿的灰》系列（图 24），其灰尘来自于退出流通的人民币焚烧之后产生的灰烬。同样以灰尘为创作媒介的，还有青年艺术家张震宇（图 25）。

艺术家常常以他们敏锐的创作视角，重新发现废旧物品本身所具备的审美性和故事性。《勿忘我》是艺术家王子的作品（图 26），他从北京的老胡同收集了一些废弃的小板凳，在里面装上八音盒，拧动一下板凳上的发条，就会有伤感的音乐奏响，以提示一种对乡的追溯。《新景观 2016》是艺术家杨光用废旧电线组成的色彩斑斓的树干（图 27），作品包含了人与自然的关系。韩国艺术家金善珍做的美丽的云朵是用废弃的塑料袋做成的（图 28），她在创作时提到，“我们身边不被关注的东西也有其价值，也许稍作加工或换个视角，这些低成本生活用品就会变成创作，变废为珍贵。作品选取被人们扔掉的废弃塑料袋，加热，让柔软的塑料袋瞬间改变并固定，从而把废弃物的美呈现出来。过程是顺其自然的，就像定格了云彩变化的一个瞬间。虽然是凝固的瞬间，却有持续生长和变化的感觉。”



图 16

徐冰《背后的故事》系列也与这一创作理念不谋而合。正在合美术馆展出的《秋山仙逸图》（图 29）利用灯光在废弃的报纸和废弃材料的投射效果，还原了云山雾绕的南宋青绿山水。废弃报纸作为材料也是很多艺术家在创作时经常选用的材料，比如，艺术家李洪波的这件《伸缩性》（图 30）就是通过对废弃报纸的结构重塑，使纸张展现出一种软雕塑独有的延展性效果。薛滔作品《无数个 1》（图 31）的材料也是来自旧报纸。艺术家王度用《美术文献》杂志做成了一组小火箭（图 32）。王雷非常善于提炼纸张的柔韧感，他把废旧的纸张捻成线，再用这些“纸”线制造出一种毛线编织效果（图 33）。同样运用编制创作手法还有李娜，但她的材料不是纸而是棕，这些用棕丝制成的婚纱和一系列女性物品，旨在探索材料和现实对应的一种可能性（图 34）。

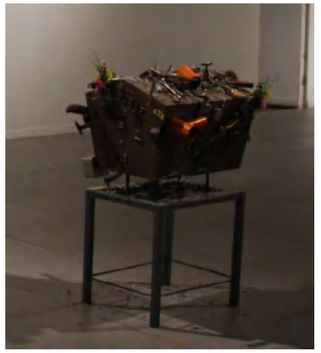


图 17

棕是可再生的天然材料，同样运用天然材料的还有艺术家李勇政，在《有盐》这件作品中（图 35），他所使用创作媒材来自喜马拉雅山脉的天然岩盐，观众则可以行走在用喜马拉雅盐铺成的地图上。艺术家王令杰和郝经芳的作品《彩虹》使用了两种不用的砂质材料（图 36），地上的沙是沙滩上的天然砂砾，墙面上的砂是从玻璃厂收来的玻璃砂，通过光线的折射在墙上产生了彩虹般的效果。

日本艺术家井川惺亮先生在武汉美术馆创作的这件《漩涡》虽然是绘画装置（图



图 18

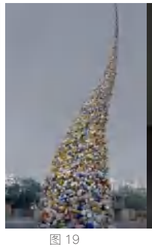


图 19



图 20



图 21



图 22



图 23


图 24


图 25


图 26


图 27

37），但他对于环保的身体力行给负责展览的工作人员留下了深刻的映像。他在布展时提到，他的很多绘画都是画在包装盒的反面，现场布展所用到木头没有一件是砍伐或者是购买的，全都是他自己去捡回来的。生态、环保理念在井川的创作中是贯穿始终的。和井川先生一样，青年艺术家姚海的创作也用到了废弃的纸箱（图 38）。《竹造》（图 39）这件作品是荷兰艺术家 Bram Versteegde 和 Tijn Versteegde 为第四届武汉设计双年展创作的互动装置，作品通过艺术家和观众的协作呈现，值得一提的事，作品中所有竹子都是可以循环利用的。

前文提及的作品，多是从创作材料的角度出发。与此同时，还涌现了一些在创作主题上呼吁环保、亲近自然、回归本真的作品。我也将列举了几件具有代表性的作品，和大家分享。

青年艺术家孙康偶然看到一些树木被伐掉，想通过创作让他们重新获得生命力，并同时唤醒人们保护树木生态的意识，于是他将砍伐后的树木重塑，就有了大家现在看到的这件作品《咋了？》（图 40）。青年艺术家钱亮的《物非物》（图 41），呈现出了竹子的形态，但其材料却是选择的一次性筷子，从竹子到筷子再到竹子，艺术家强调一种对自然的回归。彦风的这件《金枝玉叶》（图 41），是把金箔涂在一个盆景上，随着时间的推移，植物无法再进行光合作用，于是逐渐衰亡，作品暗示了经济社会对于自然环境的破坏。孔景才的作品《哀鸣》（图 42）是用动物的毛皮制成的一架提琴，在他看来，提琴所发出的声音和动物被猎杀前的嘶鸣非常相似，他希望"让音乐代替死去的动物发声"。武汉艺术家詹薛的作品《建筑物》（图 43）是用乐高积木搭建成的摩天大楼，每一层乐高的颜色都和当天武汉的空气指数（PM2.5）数值相匹配，颜色的深浅印证了空气质量的好坏，这件作品与我们生活的环境息息相关。

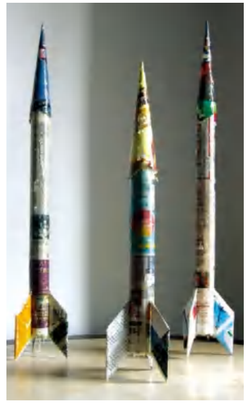
最后要提到的是徐冰的大型装置"凤凰"，这件作品的 3D 打印模型正在合美术馆中展出（图 44）。我个人认为这是徐冰非常具有人文关怀的一件作品。当徐冰第一次踏进北京 CBD 的工地时，就被这些建筑废料原始粗陋的美感、建筑工人真实地生活状态……这


图 28


图 29


图 30


图 31


图 32

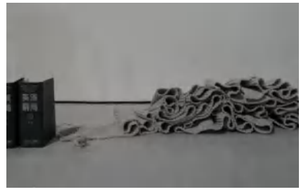

图 33


图 35


图 34


图 36

些高楼大厦背后的真相深深吸引。于是他决定用这些建筑废料制作艺术品，塑料安全帽、屡见不鲜的红蓝彩条布、铁锹、钢管等等统统成为艺术创作的材料。《凤凰》包括凤与凰，每只长达 28 米，重六吨，全部由建筑垃圾和废弃的劳动工具制作而成。诚如徐冰所言："它用一种非常低廉的材料来打扮自己，让自己变得很有尊严，又带着伤痕累累的感觉，这就是《凤凰》的感人之处。"

我的论题本身更像是一项田野调查，但在收集相关作品的过程中，我发现：纵观武汉城市雕塑发展的漫长历史，既能兼顾作品"长久性"、"公共性"，又在主题和创作媒介的选择上突出"生态性"的作品寥寥可数。大部分涉及生态观念的作品受材料限制，只能在建筑的内部空间展示。值得庆幸的是，东湖国际生态雕塑双年展的举办，在一定程度上弥补了这一缺憾。

"生态雕塑"的概念的提出，不仅仅是鼓励艺术家在选择创作材料的上注重循环利用、变废为宝；或是去鼓励和提示观众对环境问题的关注；更重要的是，通过双年展"这一机制，能促使更多的生态雕塑从室内走向户外，强调了雕塑的公共属性。我相信，这一理念的践行，将鼓励更多的民众走向户外，贴近自然，回归本真。

我们有理由相信，"27 度角：东湖国际生态雕塑双年展"的呈现，在丰富武汉艺术面貌的同时，也将为城市环境的和谐、人与自然的亲融产生积极地影响。

鲁虹：这次生态雕塑展将是在中国当代雕塑、中国雕塑史上具有转折意义的一次活动，于长江老师说这是高起点，具有里程碑意义。学者们对于我们将来怎么把当代生态雕塑展做得更好提出了很多具有建设性的建议，我们主办单位和策划团队会在大家的理论总结基础上做好我们的展览。今天于长江老师的讲演最符合我们的期待，他从学理上探讨了生态雕塑的兴起和一系列强，什么是自然，公共艺术，他特别强调打破一般人简单看待生态雕塑的概念，他强调从生命的，从活的角度来看世界，这对于我们非常有启示性。我们期待于老师把文章再深化，


图 37


图 38



图 39



图 42



图 40

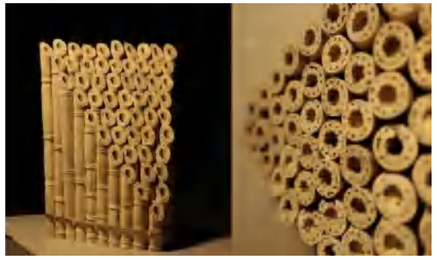


图 41

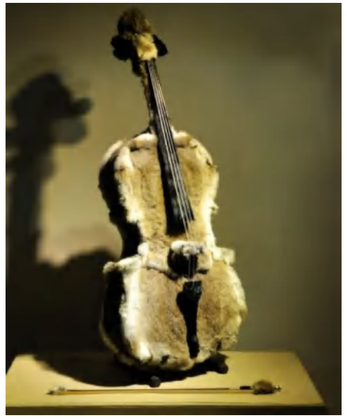


图 43



图 44

在展后画册上出版。其他学者都是结合作品介绍阐述自己的观点，段君强调因地制宜，就地取材，反对从政治正确出发做迎合性的作品。唐尧强调循环再生，强调建构当代文化的子系统，就是当代生态雕塑。何桂彦在艺术史清理中强调在作品现场观众之间如何寻找连接点，这是我们今后要解决的问题。意大利的朋友 Riva，他经常在武汉做一些活动，他从意大利当代雕塑发展三个趋势：新比喻、新抽象和新技术的再利用，这对我们非常有启示性，我们期待 Riva 先生的作品在画册中发表。非常感谢大家。

Academic BBS: urban ecology and ecological art.

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Meeting time: December 18, 2017 morning.

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Yu ding: artists, experts and scholars, ladies and gentlemen, good morning. Very honored to come to the east lake international ecological sculpture exhibition and the BBS, grand opening yesterday biennale is in recent years, China's largest, the highest level since the biennale sculpture, it is also in the 19 big of China towards a new era after the first public art exhibition, and here I must first to the organizers, curator and academic team and you had the opportunity to participate in the artist expressed warm congratulations. Since the eighteenth big first came to China to further deepen the reform, speed up and deepen the urbanization process, promote the cultural communication and the exchange, in this context is becoming more and more prosperity and development of Chinese public art in expanding upgrade, not only in the domestic arts and academic activities emerge in endlessly, is becoming more and more abroad. My speech today is about two public art cases that I have personally curated to share the experience of the overseas spread of Chinese public art.

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Is the 40th anniversary of diplomatic relations between the Chinese and German in 2012, the Chinese culture year in Germany, in this context, by the two heads of state as a guardian, sponsored by the ministry of culture of the People's Republic of China, held in sino-german culture, including folk performances, visual arts, academic exchanges, and other activities, road trip is one of the important activities in Chinese contemporary public art, this exhibition of origin is due to my every summer with a student in kassel to do summer school, the city mayor and Sam cassell and kassel documenta authorities become the intimate partner relationship, to form the exhibition. At this time, there are two background, on the one hand is the 40th anniversary of diplomatic relations between the China and Germany, on the other hand, in 2013 is a celebration of the 1100th anniversary of the founding of kassel, in this context the public art exhibition held in prime time, but also great challenges for us, because we are in kassel at a time when the 13th kassel documenta just move-in, at the end of September 15, 2012, the us on September 16th in kassel documenta exhibition site of the original, so is a huge challenge.

We put the curator concept as "dialogue", dialogue means that both requirements and Sam cassell has a long history of the 1100 – year – old city of dialogue, to dialogue with the memory of contemporary visual art since the 20th century, in kassel left in the city is the 13 annual documenta so many modern and contemporary art, as well as in time and space with the 13th kassel documenta dialogue, this is a big challenge for us. Three curators, one is then China art museum curator Mr. Fan, one is Germany Berlin's free university Klaus hibben Hal, one is the central academy of fine arts, vice President of the humanities college Yu Ding. Germany is mainly kassel municipal government support, the then mayor of kassel Mr Hill's root made a special trip to China twice, one was in 2011, the 100th anniversary of the xinhai revolution exhibition held in national art museum of China, he came to see the exhibition, in the "world" of Mr Sun in front of the calligraphy we took a group photo together, is that we said, casually, a whim, said "otherwise we are doing in kassel, the public art is known as the world", translated into German world for later became all art is for everyone in all the earth, the germans like these words very much, so they insist on using "the world" as the theme of this exhibition, "world" for the Chinese involved in ideological and political factors, will not be able to use casually, in such communication, there is no way to and German mayor and the German team, they insist on using the concept of public all over the world, at last we changed a thought, is the road trip, "road trip, the world", the avenue of the Chinese and the world for the German common as the theme of this exhibition, the exhibition is the name of Chinese road trip, German world public.

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2015 we don't have to do the things as a celebration, but as the New York public oriented public art activities to do, not regarded as fireworks fireworks, but regard it as a public art works to do. Our 2015 fireworks, CAI guoqiang went to see, I and miss CAI said I am sorry, too old head of the earth, fireworks in New York. He said I'm learning how to learn, not a pure fireworks fireworks, we had to fireworks designed four chapters, each chapter has a music form a complete set, for the first time in 2015 the music composer is the head of China national symphony orchestra, please GuanXia soundtrack, and three radio stations in New York, especially classical music broadcast for 20 minutes the score, everyone can be a headset or on music in the car to see the fireworks party. The lights of the Empire State Building is made up of countless lamp, lighting design team is not in New York City, in California, in Los Angeles, we get a solution should be made out, and Los Angeles plan docking we ever hope to be able to at the top of the Empire State Building with projection equipment, the entire Empire State Building USES projection to come out, because the Empire State Building is New York history protection construction, do not allow the exterior walls have any projection, we can only make a limited use of the existing light bulb graphics. Finish later in the year, the most important thing is that fireworks can let us put, because fireworks are unprecedented in New York, is the only one in the whole of Manhattan a fireworks party every year on July 4, the National Day fireworks display, the National Day fireworks display should pass strict examination and approval, our fireworks also need to carry on the strict examination and approval, when I started planning had never expected, we need to get three licenses, setting off fireworks license, the coast guard license, and New York City fire permit, the three license is very difficult to take, until I'm going to put on the day of the night, at noon on the day I didn't get the last license, it is very dangerous. , of course, also want to overcome many difficulties, the year 2015 and let off fireworks is one of the most cold winter in New York, 20 degrees below zero, the Hudson River ice, we need icebreaker open the ice, the work is very difficult, we melt into the city, New York, our achievements is the Spring Festival in 2016 New York legislation on the Spring Festival is a public holiday in public schools, starting in 2016, everyone have a holiday, the day the children are on holiday. The opening ceremony came to 4000 people, the music of the year was cooperated with us by tan dun, and 20 minutes of music was tan dun's theme song of his "crouching tiger, hidden dragon", which was rearranged.

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图 1



图 2



图 3



图 4



图 5



图 6



图 7



图 8



图 9



图 10



图 11



图 14



图 15



图 12



图 13

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图 17



图 18



图 19



图 20



图 21



图 22

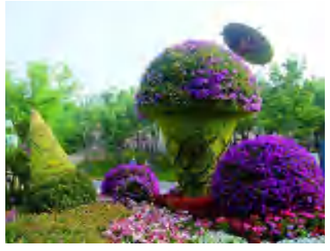


图 23



图 24



图 25



图 26



图 27

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Is the 40th anniversary of diplomatic relations between the Chinese and German in 2012, the Chinese culture year in Germany, in this context, by the two heads of state as a guardian, sponsored by the ministry of culture of the People's Republic of China, held in sino-german culture, including folk performances, visual arts, academic exchanges, and other activities, road trip is one of the important activities in Chinese contemporary public art, this exhibition of origin is due to my every summer with a student in kassel to do summer school, the city mayor and Sam cassell and kassel documenta authorities become the intimate partner relationship, to form the exhibition. At this time, there are two background, on the one hand is the 40th anniversary of diplomatic relations between the China and Germany, on the other hand, in 2013 is a celebration of the 1100th anniversary of the founding of kassel, in this context the public art exhibition held in prime time, but also great challenges for us, because we are in kassel at a time when the 13th kassel documenta just move-in, at the end of September 15, 2012, the us on September 16th in kassel documenta exhibition site of the original, so is a huge

challenge.

We put the curator concept as "dialogue", dialogue means that both requirements and Sam cassell has a long history of the 1100 – year – old city of dialogue, to dialogue with the memory of contemporary visual art since the 20th century, in kassel left in the city is the 13 annual documenta so many modern and contemporary art, as well as in time and space with the 13th kassel documenta dialogue, this is a big challenge for us. Three curators, one is then China art museum curator Mr. Fan, one is Germany Berlin's free university Klaus hibben Hal, one is the central academy of fine arts, vice President of the humanities college Yu Ding. Germany is mainly kassel municipal government support, the then mayor of kassel Mr Hill's root made a special trip to China twice, one was in 2011, the 100th anniversary of the xinhai revolution exhibition held in national art museum of China, he came to see the exhibition, in the "world" of Mr Sun in front of the calligraphy we took a group photo together, is that we said, casually, a whim, said "otherwise we are doing in kassel, the public art is known as the world", translated into German world for later became all art is for everyone in all the earth, the germans like these words very much, so they insist on using "the world" as the theme of this exhibition, "world" for the Chinese involved in ideological and political factors, will not be able to use casually, in such communication, there is no way to and German mayor and the German team, they insist on using the concept of public all over the world, at last we changed a thought, is the road trip, "road trip, the world", the avenue of the Chinese and the world for the German common as the theme of this exhibition, the exhibition is the name of Chinese road trip, German world public.

Because it is a kind of dialogue, so all of our exhibition is tailor made for the city of kassel, to dialogue with the city involves the public art must be integrated into the urban context, the first step is our curator team to the scene reconnaissance, the kassel every corner of each city, including history, king, Europe's first walking street, square to these places to survey, immediately after the selected artists, we go to the scene reconnaissance site with all artists, selected locations, and tailored for the site works of art, and these work have a basic requirements, is the three dialogue, when we put a piece of work in one location, it has to do with the site has ever stay in kassel exhibition of previous literature works collection of dialogue, so it has such a context. On October 2, 2012 held a grand opening ceremony, is Germany's National Day on October 3rd, October 1st is National Day of China, we put the opening time on October 2, the artists including Xu Jiang, shi jinsong, there are two pieces, one is at the gate of the kassel municipal government, city of kassel to protect animals, mascot golden lion dialogue, using the Chinese lion, one is the first in Europe made "ant" pedestrian street, there is a new art gallery in front of the building works, and MiaoXiaoChun in king square in the center of a 60 square meters large projection, cost is very high, rent 200 projector two.

This is looking forward to work, the first in Europe with the top of the pedestrian street, is tailor-made for this exhibition, it means the kassel the top has a strongly statues, hercules since can throw a pick like Greg oden's in kassel river, of course, can also fly to a piece of stone on the ground of kassel. And the late king, kibby aggregates, zhang and bi cross, bi cross as a graduate student in grade one students at that time, long life of the sun in New York, and new Wu Da, wind power and solar power is on the left, right is a luminous wings, accept solar and wind power during the day, stored, the wings will glow at night. Chen wen-ling's works are in the place of a princess's garden, which is specially liked by children. Exhibited in kassel for 172 days, the audience more than 13 previous literature exhibition, the number of 1.5 million people, this is the official statistics, kassel municipal government have done a lot of German media reports, especially the cologne television such public television specifically for the exhibition to do a special show on eight minutes.

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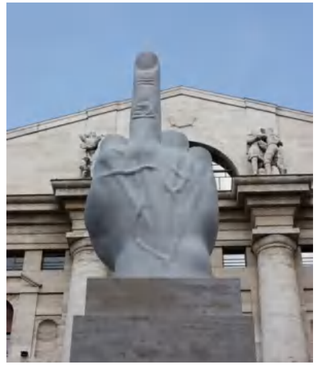


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图 30



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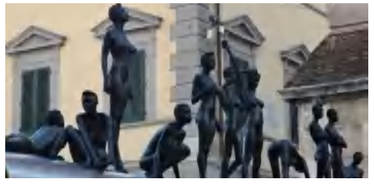


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图 34

In the second case, from 2015 to 2017, including the Spring Festival next year, we planned the festival of public art in New York. Happy the Spring Festival is a Chinese Spring Festival culture since 2009 walk out of a large project, there are about more than 200 countries around the world, more than 500 cities, different happy Spring Festival activities every year, but the joy of the past Spring Festival activities are limited to the Chinese community, such as the Chinese community, Chinatown, dragon dance, lion dance, lanterns, drama opera performance, not into the mainstream society. Ministry of culture WaiLianJu find the central academy of fine arts in 2014, hope to plan a campaign by me, and let I choose, I finally chose to New York, because I believe that New York is the center of the world art, grasp the New York world. So we are ready to do such activities in New York, the time to do this activity without any preparation, a racquet head said doing for New Year's day, New Year's day should be fireworks, so in 2014 I proposed to fireworks in New York in October. We didn't even think about it, and in February 2015 we put the fireworks down. Let's start with a short video from 2015. We found a double-decker bus made into our propaganda, we put the FACEBOOK to make the public space, our art in New York held a happy Spring Festival, China hui double-decker bus photo upload FACEBOOK activity, and appraisal.

2015 we don't have to do the things as a celebration, but as the New York public oriented public art activities to do, not regarded as fireworks fireworks, but regard it as a public art works to do. Our 2015 fireworks, CAI guoqiang went to see, I and miss CAI said I am sorry, too old head of the earth, fireworks in New York. He said I'm learning how to learn, not a pure fireworks fireworks, we had to fireworks designed four chapters, each chapter has a music form a complete set, for the first time in 2015 the music composer is the head of China national symphony orchestra, please GuanXia soundtrack,

and three radio stations in New York, especially classical music broadcast for 20 minutes the score, everyone can be a headset or on music in the car to see the fireworks party. The lights of the Empire State Building is made up of countless lamp, lighting design team is not in New York City, in California, in Los Angeles, we get a solution should be made out, and Los Angeles plan docking we ever hope to be able to at the top of the Empire State Building with projection equipment, the entire Empire State Building USES projection to come out, because the Empire State Building New York history protection construction, do not allow the exterior walls have any projection, we can only make a limited use of the existing light bulb graphics. Finish later in the year, the most important thing is that fireworks can let us put, because fireworks are unprecedented in New York, is the only one in the whole of Manhattan a fireworks party every year on July 4, the National Day fireworks display, the National Day fireworks display should pass strict examination and approval, our fireworks also need to carry on the strict examination and approval, when I started planning had never expected, we need to get three licenses, setting off fireworks license, the coast guard license, and New York City fire permit, the three license is very difficult to take, until I'm going to put on the day of the night, at noon on the day I didn't get the last license, it is very dangerous. , of course, also want to overcome many difficulties, the year 2015 and let off fireworks is one of the most cold winter in New York, 20 degrees below zero, the Hudson River ice, we need icebreaker open the ice, the work is very difficult, we melt into the city, New York, our achievements is the Spring Festival in 2016 New York legislation on the Spring Festival is a public holiday in public schools, starting in 2016, everyone have a holiday, the day the children are on holiday. The opening ceremony came to 4000 people, the music of the year was cooperated with us by tan dun, and 20 minutes of music was tan dun's theme song of his "crouching tiger, hidden dragon", which was rearranged.


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Our main objective is to make these activities in New York do Chinese art to enter the mainstream American society, we cooperate with American mainstream art institutions, including the Lincoln Center, we work together to do some public art activities, let people have the understanding of the Chinese New Year, Chinese New Year this year is New York legislation the third year on the first day as a public holiday, the Spring Festival is on February 16, 2018, 1 million children in New York have a holiday, and come to our schoolConference theme: east lake international ecological sculpture biennial.

Academic BBS: urban ecology and ecological art.

Meeting time: December 18, 2017 morning.

Host: yesterday we biennale for the grand opening, it is a practice field, ecological sculpture to give us a few key words: sustainable development of ecology, morphology, status, and I am very honored as the first half of the academic chair. Me to introduce to guest on BBS, the dean and professor of central academy of fine arts art institute of management Yu Ding, a professor of sociology at Peking University, Yangtze, Italy famous critics, curators manpower, deputy secretary-general of Chinese sculpture, sculpture of China executive editor rhodium, critics, curators, sichuan academy of fine arts fine arts department He Guiyan, critics, curators, Chinese art critic annual academic committee member Duan Jun, young critics, curators, art gallery, Jiang Yuwei, director of research at the next us with warm applause please welcome guests, the first person to speak more than the central academy of fine arts professor, dean of the school of art management Mr. Ding.

Yu ding: artists, experts and scholars, ladies and gentlemen, good morning. Very honored to come to the east lake international ecological sculpture exhibition and the BBS, grand opening yesterday biennale is in recent years, China's largest, the highest level since the biennale sculpture, it is also in the 19 big of China towards a new era after the first public art exhibition, and here I must first to the organizers, curator and academic team and you had the opportunity to participate in the artist expressed warm congratulations. Since the eighteenth big first came to China to further deepen the reform, speed up and deepen the urbanization process, promote the cultural communication and the exchange, in this context is becoming more and more prosperity and development of Chinese public art in expanding upgrade, not only in the domestic arts and academic activities emerge in endlessly, is becoming more and more abroad. My speech today is about two public art cases that I have personally curated to share the experience of the overseas spread of Chinese public art.

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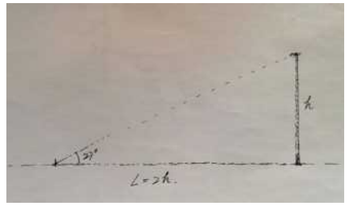


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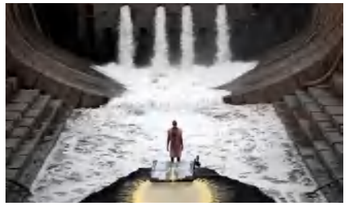

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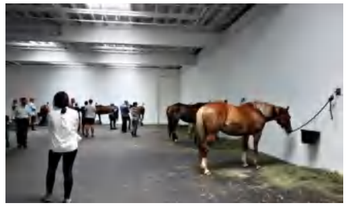

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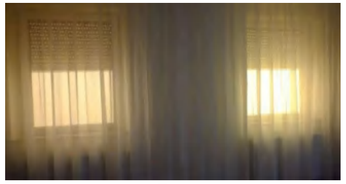

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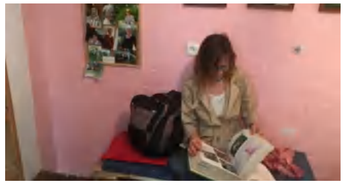

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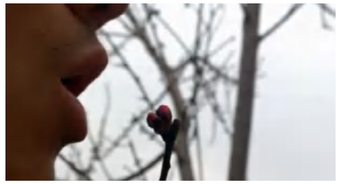

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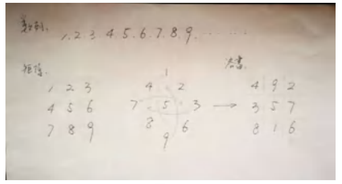

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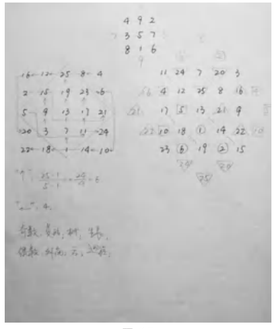


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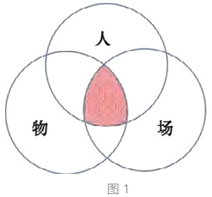


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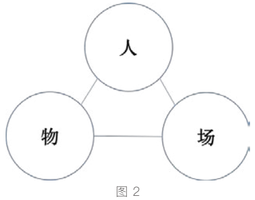


图 2

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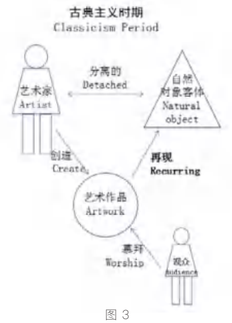


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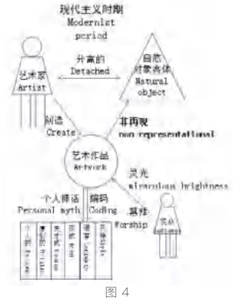


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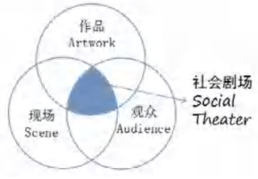


图 6

the gate of the kassel municipal government, city of kassel to protect animals, mascot golden lion dialogue, using the Chinese lion, one is the first in Europe made "ant" pedestrian street, there is a new art gallery in front of the building works, and MiaoXiaoChun in king square in the center of a 60 square meters large projection, cost is very high, rent 200 projector two.

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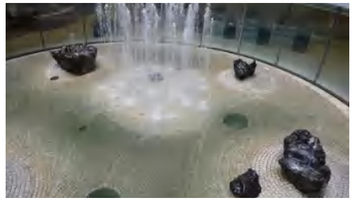
This is my first case to share, I want to use this case shows that China's public art, so far, the show is China's largest overseas public art exhibition, 21 locations throughout the city of kassel, the whole city to infiltrate inside 21 places, I want to go there every day three times, to each site, for the moment is the biggest of all. We installed is very troublesome, because some work within 10 meters high, to two crane to lift it up, the quality of local workers is very high, and abroad to do public art has a big problem is the security issue, Sam cassell city there is a security officer, security officer is to check the status of the site every day, if which part is unqualified is he won't let you in, we are still a very strict security officer that hon, because he was once the documenta 12 ai weiwei has collapsed a piece of work before the collapse safety committee has carried on the appraisal to him, only the old man says it will pour, dissenting result is really down. He is very strict with our safety requirements, including the demolition bricks that we just saw in the electric drill, because of the steel bars, all of them have to be removed, because there are safety hazards. This is the first case to be integrated into the local context.

In the second case, from 2015 to 2017, including the Spring Festival next year, we planned the festival of public art in New York. Happy the Spring Festival is a Chinese Spring Festival culture since 2009 walk out of a large project, there are about more than 200 countries around the world, more than 500 cities, different happy Spring Festival activities every year, but the joy of the past Spring Festival activities are limited to the Chinese community, such as the Chinese community, Chinatown, dragon dance, lion dance, lanterns, drama opera performance, not into the mainstream society. Ministry of culture WaiLianJu find the central academy of fine arts in 2014, hope to plan a campaign by me, and let I choose, I finally chose to New York, because I believe that New York is the center of the world art, grasp the New York world. So we are ready to do such activities in New York, the time to do this activity without any preparation, a racquet head said doing for New Year's day, New Year's day should be fireworks, so in 2014 I proposed to fireworks in New York in October. We didn't even think about it, and in February 2015 we put the fireworks down. Let's start with a short video from 2015. We found a double-decker bus made into our propaganda, we put the FACEBOOK to make the public space, our art in New York held a happy Spring Festival, China hui double-decker bus photo upload FACEBOOK activity, and appraisal.

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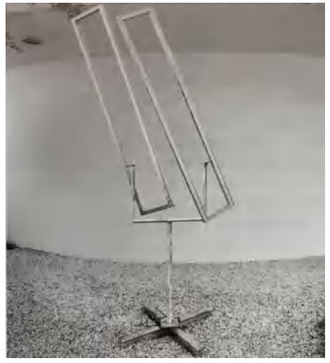

图 12


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图 13


图 14

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图 15

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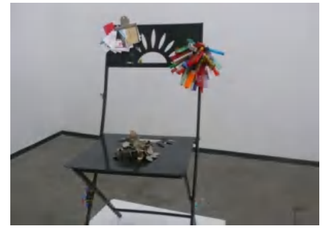


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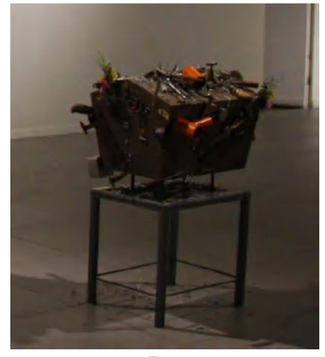


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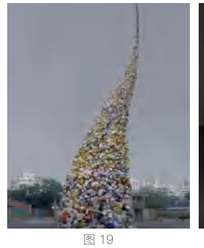


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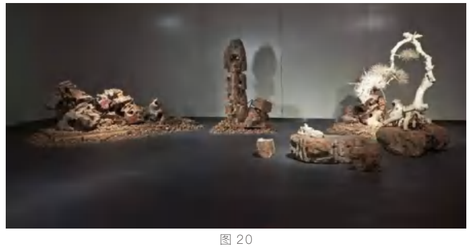


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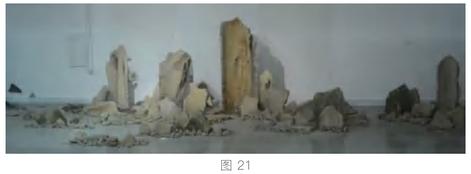


图 21



图 22



图 23



图 24



图 25



图 26



图 27

This is my first case to share, I want to use this case shows that China's public art, so far, the show is China's largest overseas public art exhibition, 21 locations throughout the city of kassel, the whole city to infiltrate inside 21 places, I want to go there every day three times, to each site, for the moment is the biggest of all. We installed is very troublesome, because some work within 10 meters high, to two crane to lift it up, the quality of local workers is very high, and abroad to do public art has a big problem is the security issue, Sam cassell city there is a security officer, security officer is to check the status of the site every day, if which part is unqualified is he won't let you in, we are still a very strict security officer that hon, because he was once the documenta 12 ai weiwei has collapsed a piece of work before the collapse safety committee has carried on the appraisal to him, only the old man says it will pour, dissenting result is really down. He is very strict with our safety requirements, including the demolition bricks that we just saw in the electric drill, because of the steel bars, all of them have to be removed, because there are safety hazards. This is the first case to be integrated into the local context.

In the second case, from 2015 to 2017, including the Spring Festival next year, we planned the festival of public art in New York. Happy the Spring Festival is a Chinese Spring Festival culture since 2009 walk out of a large project, there are about more than 200 countries around the world, more than 500 cities, different happy Spring Festival activities every year, but the joy of the past Spring Festival activities are limited to the Chinese community, such as the Chinese community, Chinatown, dragon dance, lion dance, lanterns, drama opera performance, not into the mainstream society. Ministry of culture WaiLianJu find the central academy of fine arts in 2014, hope to plan a campaign by me, and let I choose, I finally chose to New York, because I believe that New York is the center of the world art, grasp the New York world. So we are ready to do such activities in New York, the time to do this activity without any preparation, a racquet head said doing for New Year's day, New Year's day should be fireworks, so in 2014 I proposed to fireworks in New York in October. We didn't even think about it, and in February 2015 we put the fireworks down. Let's start with a short video from 2015. We found a double-decker bus made into our propaganda, we put the FACEBOOK to make the public space, our art in New York held a happy Spring Festival, China hui double-decker bus photo upload FACEBOOK activity, and appraisal.

2015 we don't have to do the things as a celebration, but as the New York public oriented public art activities to do, not regarded as fireworks fireworks, but regard it as a public art works to do. Our 2015 fireworks, CAI guoqiang went to see, I and miss CAI said I am sorry, too old head of the earth, fireworks in New York. He said I'm learning how to learn, not a pure fireworks fireworks, we had to fireworks designed four chapters, each chapter has a music form a complete set, for the first time in 2015 the music composer is the head of China national symphony orchestra, please GuanXia



图 28



图 29



图 30



图 31



图 32

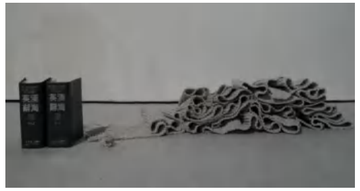


图 33



图 35



图 34



图 36

soundtrack, and three radio stations in New York, especially classical music broadcast for 20 minutes the score, everyone can be a headset or on music in the car to see the fireworks party. The lights of the Empire State Building is made up of countless lamp, lighting design team is not in New York City, in California, in Los Angeles, we get a solution should be made out, and Los Angeles plan docking we ever hope to be able to at the top of the Empire State Building with projection equipment, the entire Empire State Building USES projection to come out, because the Empire State Building is New York history protection construction, do not allow the exterior walls have any projection, we can only make a limited use of the existing light bulb graphics. Finish later in the year, the most important thing is that fireworks can let us put, because fireworks are unprecedented in New York, is the only one in the whole of Manhattan a fireworks party every year on July 4, the National Day fireworks display, the National Day fireworks display should pass strict examination and approval, our fireworks also need to carry on the strict examination and approval, when I started planning had never expected, we need to get three licenses, setting off fireworks license, the coast guard license, and New York City fire permit, the three license is very difficult to take, until I'm going to put on the day of the night, at noon on the day I didn't get the last license, it is very dangerous. , of course, also want to overcome many difficulties, the year 2015 and let off fireworks is one of the most cold winter in New York, 20 degrees below zero, the Hudson River ice, we need icebreaker open the ice, the work is very difficult, we melt into the city, New York, our achievements is the Spring Festival in 2016 New York legislation on the Spring Festival is a public holiday in public schools, starting in 2016, everyone have a holiday, the day the children are on holiday. The opening ceremony came to 4000 people, the music of the year was cooperated with us by tan dun, and 20 minutes of music was tan dun's theme song of his "crouching tiger, hidden dragon", which was rearranged.

Our main objective is to make these activities in New York do Chinese art to enter the mainstream American society, we cooperate with American mainstream art institutions, including the Lincoln Center, we work together to do some public art activities, let people have the understanding of the Chinese New Year, Chinese New Year this year is New York legislation the third year on the first day as a public holiday, the Spring Festival is on February 16, 2018, 1 million children in New York have a holiday, and come to our school

Conference theme: east lake international ecological sculpture biennial.

Academic BBS: urban ecology and ecological art.

Meeting time: December 18, 2017 morning.



图 37



图 38



图 39



图 42



图 40

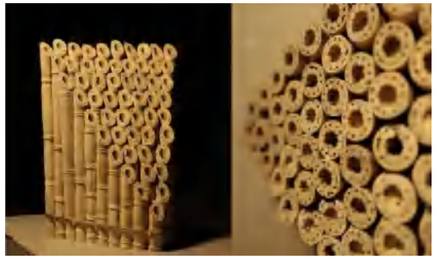


图 41

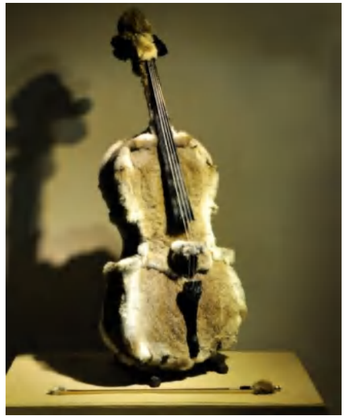


图 43



图 44

Host: yesterday we biennale for the grand opening, it is a practice field, ecological sculpture to give us a few key words: sustainable development of ecology, morphology, status, and I am very honored as the first half of the academic chair. Me to introduce to guest on BBS, the dean and professor of central academy of fine arts art institute of management Yu Ding, a professor of sociology at Peking University, Yangtze, Italy famous critics, curators manpower, deputy secretary-general of Chinese sculpture, sculpture of China executive editor rhodium, critics, curators, sichuan academy of fine arts fine arts department He Guiyan, critics, curators, Chinese art critic annual academic committee member Duan Jun, young critics, curators, art gallery, Jiang Yuwei, director of research at the next us with warm applause please welcome guests, the first person to speak more than the central academy of fine arts professor, dean of the school of art management Mr. Ding.

Yu ding: artists, experts and scholars, ladies and gentlemen, good morning. Very honored to come to the east lake international ecological sculpture exhibition and the BBS, grand opening yesterday biennale is in recent years, China's largest, the highest level since the biennale sculpture, it is also in the 19 big of China towards a new era after the first public art exhibition, and here I must first to the organizers, curator and academic team and you had the opportunity to participate in the artist expressed warm congratulations. Since the eighteenth big first came to China to further deepen the reform, speed up and deepen the urbanization process, promote the cultural communication and the exchange, in this context is becoming more and more prosperity and development of Chinese public art in expanding upgrade, not only in the domestic arts and academic activities emerge in endlessly, is becoming more and more abroad. My speech today is about two public art cases that I have personally curated to share the experience of the overseas spread of Chinese public art.

My speech is divided into three parts. The first part is the Chinese contemporary public art exhibition, which I participated in the planning of the road in kassel, Germany, from 2012 to 2013. From 2015 to 2017, I have been planning for three consecutive years in New York City for the Spring Festival art. And then make a little summary.

Is the 40th anniversary of diplomatic relations between the Chinese and German in 2012, the Chinese culture year in Germany, in this context, by the two heads of state as a guardian, sponsored by the ministry of culture of the People's Republic of China, held in sino-german culture, including folk performances, visual arts, academic exchanges, and other activities, road trip is one of the important activities in Chinese contemporary public art, this exhibition of origin is due to my every summer with a student in kassel to do summer school, the city mayor and Sam cassell and kassel documenta authorities become the intimate partner relationship, to form the exhibition. At this time, there are two background, on the one hand is the 40th anniversary of diplomatic relations between the China and Germany, on the other hand, in 2013 is a celebration of the 1100th anniversary of the founding of kassel, in this context the public art exhibition held in prime time, but also great challenges for us, because we are in kassel at a time when the 13th kassel


@武汉·2017
东湖国际生态雕塑双年展

生态雕塑的人文内涵

于长江

生态雕塑是一个正在发展演进中的艺术形式，相关的探索和研讨也正在不断深化。今年 12 月在武汉举办的“27 度角——东湖国际生态雕塑双年展”就是这个领域的一个标志性事件，代表了国内生态雕塑的最新态势，也体现着当代艺术在区域社会经济发展中的重要作用。随着以武汉为代表的中部地区的崛起，生态雕塑立足高起点，直达高水准形态，与社会总体进步相辅相成，相得益彰。

本文将从人文角度探讨生态艺术和生态雕塑。

1、“生态”的多维含义

一谈到“生态”二字，很多人马上想到跟“环保”有关的“生态”概念——生物界的状态——包括生物之间、生物与环境之间的关系等，然而，从人文角度看，“生态”的这种生物学意义仅仅是其众多含义中最浅层次的一个，事实上，“生态”有很多维度和层次的含义，既包括生态情怀、生态伦理、生态意识等，也包括生态世界观、生态思维和人类学意义的生态信念信仰等等，它的重点在于人与世间万物的共生关系格局。因此“生态雕塑”不是仅指跟环保有关的雕塑，而是指包含了更广义的多面向、多层次的“生态”概念的雕塑。



深入探讨与“生态”有关的概念——“生物”、“自然”、“环境”——往往要超越常识认知的视角，比如我们经常说自然环境“好”或者“不好”，这属于常人印象，其实，“自然”就其自身而言，是无所谓好坏的。比如一个山清水秀风和日丽的景观状态，人们就认为是“好”的，而正在发生沙尘暴的状态，就是“不好”的。但如果纯粹站到自然界自身的角度看，沙尘暴究竟有什么不好呢？不过是一种空气流动形成的风吹动沙土飞扬的客观物理现象而已，本身没什么好坏，只是因为有了人类，它干扰了人类的生活，我们才说它“不好”。还有像海啸和地震这类自然现象，就是常说的所谓“自然灾难”，其实也都是因为“人”的存在而被赋予“灾”的意义的。如果没有人类聚居在海边，海啸本身不是个大问题，无所谓好坏。在中国几千年的历史上，海啸作为灾难的记录并不多，比起旱灾、涝灾、虫灾等少多了。因为当时中国主流社会人口聚集的重心不在沿海，海啸不被关注，但是在日本，海啸就是很大的灾难。地震现在被视为非常严重的灾难，但试想，如果人类不住房子，不造砖石土木硬质材料的建筑，而是草原荒野里住窝棚、草棚、账篷的话，地震也不是太大的灾难，只是地面上下左右晃动而已，并不直接威胁人的生命安全。

动植物也是一样，我们说有“害虫”，其实人家本身不过是正常本能生活，并不是故意害人的，但不巧它的活法跟人类冲突了，就变成“害虫”。有些微生物也是，它们自身没有什么坏心，只是它的存在方式，必须伤害到人，就变成了有害“病毒”或“细菌”，就该被消灭……



可以说，常识中的“生态”的概念是以“人”为标准定义的，“自然”的好坏是非，是“人”赋予的。

2、文明渊源

人类对于“自然环境”的认知，不同的信仰、宗教和文化有不同的分类。比如犹太教认为植物是与陆地、山峦等一样，由上帝第三天造出的，而鱼鸟和其他动物是第五、第六天造的，没有灵魂，归人类管辖。佛教认为所有动物和人都是“有情”，是可能轮回转化的，但植物不是。现代科学一般认为动物、植物和人都是“生命”，山石水土则无生命，但属于生态环境的一部分。泛神论则认为，动物、山石、水土、草木都有某种灵性，甚至都可能有神性……

而古今各种哲学思辨，则往往从“人 – 宇宙”或“主体 – 客观”的等差序格局或二元对立视角对世界进行了总体划分。

生态艺术，与人类这些观念有关。

从生态角度来看，人类最早期的艺术，可以说都是某种“生态艺术”，其内涵接近“生态”观念，比如原始艺术中的壁画、岩画、雕塑、彩陶等作品，大多是有动物、植物等各种生物形象，其造型、图案、线条等多来自自然中动植物或山川土石形象的变体，很可能是与祭祀、狩猎等的需要有关，是人与自然互动观念的遗存。这些艺术中包含的人类古老“生态”观念之一，就是人与自然之间密切的关联性，包括人造器物与自然万物之间的“相通性”。同样，在世界各文明的古代艺术中——包括中国传统绘画、园林、盆景艺术——也都体现着这种“通达”倾向，不管是天然生成的山川草木、鸟兽虫鱼，还是人工制作的书画雕塑、建筑园林，在形象和形式的外在相似性之下，隐含着某些内在的可以融会贯通互动的潜质——这种人工与天然的“通融”理念，可以作为生态艺术的一个重要基础。



从这个意义上说，当代生态艺术，虽然是一种前卫的艺术形式，但它具有人类古老文明的历史渊源，是艺术在现代、后现代语境下对于人类艺术精神本源的某种“回归”，有助于重建人、生命、自然之间的统一格局。

3、“生态范式”

人类的生态观念，在漫长的历史传承与演进中，往往交织着“万物有灵”和“泛神论”的信仰，这也是我们理解生态艺术的一个重要维度。在古代人们心中，山有山神，河有河神，树有树神，房有房神，灶有灶神，床有床神……放在今天，很多人会认为这种泛神论是一种迷信，树怎么会有神性呢？石头怎么会有灵性呢？是的，按照机械唯物论观点，这些是不可能的，但以人文艺术的角度看，就另有含义——所谓“有灵”，并不是像神话故事一样说这个树变成什么神仙鬼怪，而是说我们用一种“生”与“灵”的视角来感知和理解这个世界。不管客观上世界本身有没有生物学意义的生命和神学意义的灵性，我们都要用已知宇宙演化最高级状态的“生命”甚至“灵魂”的逻辑去理解宇宙万物……

我个人认为，生态艺术可以说是一种基于广义的“生命”逻辑的艺术，是把世间万物都当做“有灵之生命”来对待的艺术，是从“活”的角度来创作的艺术……而生命之生生不息，都是可以交感互通转化的，可以超越主客之分、天人之分、生死之分、新旧之分——这种认知和创作偏好，可以在方法论意义上称为“生态范式”。

生态范式体现了人类的一种深层次倾向——坚信一切物质化的东西都跟生命有关——所以要以一种广义的生命原则去理解世界、理解自己、理解自己的创作。在这个意义上，石头也可能是有生命的，金属也可能是有灵性的，雕塑与土地草木花鸟是有感应的，艺术作品与观众游客是灵犀相通的……按照生命的眼光去理解这个世界，以对待生灵的态度去关怀这个世界，就自然地进入“生态”的创作状态。



基于“生态范式”而制作的器物，具有人文、生命和自然的三重特质。它出自人类之手，并非天然生成，但它与自然息息相通，毫无隔膜。它已经融入生命关照，不是一般非生命的“物理”存在物。它关乎人文社会，促成人类与自然的久别重逢……引用德国诗人荷尔德林的话说，“人是诗意地栖息在大地上”，要“诗意”就需要生命、灵魂、人性和审美的综合，而生态艺术、生态雕塑就是促成人与天地万物诗意结合的重要媒介。

4、社会意义

从社会功能角度来说，生态雕塑是现当代环境景观的一部分，具有某些特定的人文社会功能，比如：

培育共同体和公共性：生态雕塑有助于在“陌生人聚居和密切交往”的现代都市社会中培育“共同体”意识，促进“公共性”的生成。经典社会学家滕尼斯（Ferdinand Tönnies），曾经深入论述过人类生活非常重要的一种形态——“共同体”，德文叫“Gemeinschaft”，英文叫“Community”，中文翻译有“共同体”、“社区”、“社群”等。作为公共艺术的生态雕塑，在城市空间中往往具有很强的存在感，市民有意无意都能看到，形成大家共享共有的视觉审美感受，有助于养成群体归属和认同的共同体感受；而优秀的生态雕塑，以物化形式，散播其观念、象征、联想或隐喻，唤醒市民内心蛰伏的关于人与人、人与生物、人与自然的共情潜质，以“天人相通”的心态感化人们，发展出对于人、社会、生命、山河、海陆、天地的普遍关怀，这种关怀升华为超越个体、种类、形态和特质的更广泛的共同体意识，形成一种超越人类自身的、涵盖世间万物的泛义的公共性……这是当代生态艺术——尤其是公共生态雕塑——的一种重要人文价值。

对抗“异化”：生态雕塑作为景观的一部分，具有潜移默化的社会教育作用，它代表和传播的理念，有助于对抗现代都市化生活中的“异化”趋势。“异化”（Entfremdung、Alienation）是费希特、黑格尔和马克思等思想家深入论述过的概念，通俗地说是指人类有一种重要的倾向，就是一不小心就会建构一些自我之外的习俗、制度、技术、装备等等，反过来压制折磨我们人类自身，人类往往被自己所创造的技术或制度所控制，走向一种荒诞的自我扭曲的结果——我们可能被科学异化，可能被机器异化，可能被市场异化，可能被权力异化、可能被习俗异化……这些异化都会造成人们很大的迷失。而生态艺术，由于其融通主体与客体、人类与环境、生命与非生命、灵性与物质性等等，能够不断提醒人们世界之大之广阔之深厚，帮助人们摆脱常俗计较的迷宫，重新回到生命的出发点，以退为进，向更多方向上拓展新的感知和想象空间……近日大家常说不忘初心，人类的初心还是生命与灵魂这些根本性的东西。

5、现实作用

生态雕塑有一个直接的作用，就是有利于培养市民的环保意识。人们常说“敬畏自然”才能环保，问题是如何才能敬畏？只有从深层次的关怀出发，才能解决一些浅层次的具体问题。不同信念的人对自然的态度是不一样的，有的人就觉得自然之大，大山大海，我污染一点没什么，不会影响……这种想法，除了无知之外，更大的问题是他们思想深层次上就有着“唯人类独尊”的观念，藐视鄙视人类之外的一切，进而发展到“唯自己独尊”的心态，把自己身外的世界都视为可以任意用尽、损害的存在……而生态雕塑包含的理念与之相反，是把万事万物视为一种动态的活的“生命”形式，人、生命与自然之间是可以平等交流互动的关系，这种信念包含着一种“天人共情”的意识，它与古代“天人合一”有一致之处，但又不完全一样，它是在当代意义下“天 – 人”之间的新关联，仿佛“人”与“天地”签订的一个“新约”…… 有了这种信念，人们就不只是简单计算环境能否“承受”污染，不认为只要环境“能承受”就可以继续制造污染，而是根本就不该给环境造成任何污染，不管数量多少，程度多大，不管能否承受。

生态雕塑对于城市建设具有提升作用。这次双年展有一个重要现实意义，就是推动武汉城市建设的进一步优化升级。从城市兴衰角度来说，武汉具有特殊的时空——历史和地理——内涵，古代这里就是九省通衢之地，具有深厚历史沉淀，在近代史上武汉是中国最早开放的沿江重要口岸城市之一，在近代、现代的革命和战争史上也是重大事件的发生地，自然也生成了很强的文化气场……在当下全国区域发展格局正在发生变化的语境下，武汉正在资源和环境“两型社会”建设方面不断取得进展，举办这个东湖国际生态雕塑双年展，除了艺术自身价值之外，也融汇了文化、社会、历史、民俗等多方面要素，强化了武汉城市的人文和生态品质，其延伸效果，会在未来不断显现出来。

总之，生态雕塑及其意义，现在还是一个需要不断思考和探讨的议题。不同的参与者和见证者，可以在更多维度上，对生态雕塑进行更为深入广泛的研讨，在促进创作创新的同时，也不断领悟它在艺术史或者后艺术史上的意义。

The humanistic connotation of ecological sculpture.

Yu Changjiang

Ecological sculpture is an art form that is developing and evolving, and the related exploration and discussion is also deepening. This year December ecological sculpture exhibition held in wuhan is a landmark event in this field, represents the latest situation of the domestic ecological sculpture, but also contemporary art important role in regional social and economic development. With the rise of the central region represented by wuhan, ecological sculpture is based on a high starting point and goes to the high standard form, which is complementary to the overall progress of the society.

This paper discusses ecological art and ecological sculpture from a humanistic perspective.

1. Multi-dimensional meaning of "ecology".

When it comes to the word "ecology", many people immediately think of "ecological" related to "green" concept – between state of biology, including biological, relationships between organisms and the environment, etc., however, from the cultural perspective, the biological significance of "ecological" is just the one of the most shallow layers with many meanings and, in fact, the meaning of "ecological" has many dimensions and levels, including both ecological feelings, ecological ethics and ecological consciousness, including ecological world, ecological thinking and anthropological significance of ecological faith belief, etc., it focuses on people and the symbiosis pattern of everything in the world. Therefore, "ecological sculpture" is not only a sculpture related to environmental protection, but refers to a sculpture that contains a more generalized concept of multi-level "ecology".



Discussed and related to the concept of "ecological", "biology", "natural" and "environment", often need to go beyond common sense of cognitive perspective, such as natural environment we often say that "good" or "bad", which belongs to the ordinary people, in fact, the "natural" on their own, is not good or bad. For example, a beautiful scenery and beautiful scenery, people think it is "good", and the state of sandstorms is "bad". But what's wrong with a dust storm if you just stand in the natural world? But it is a kind of air flow of the wind blowing sand float in the sky of the objective physical phenomena, is no good nor bad, just because of the humans, it interferes with the human life, before we say it is "bad". There are natural phenomena such as tsunamis and earthquakes, which are often referred to as "natural disasters", but they are also attributed to "disaster" because of the existence of "people". Without human settlement on the coast, the tsunami itself would not be a big problem. In several thousand years of Chinese history, the tsunami as records of the disaster is not much, compared to drought, waterlog pests such as much less, because the mainstream population center of gravity is not coast, tsunami is not attention, but in Japan, the tsunami was a big disaster. Earthquake is considered a very serious disaster now, but just think, if humans don't live a house, do not build brick civil hard material of construction, but live in shacks in the wilderness prairie, hut, tent, not too big earthquake disaster, just the ground move up and down, does not directly endanger people's life safety.

Plants and animals, too, we say "pest", but in fact, the somebody else itself is normal instinct of life, not intentional harm, but unfortunately it's life-style with human conflict, has become "pests". Some microbes, too, have no heart of their own, but their way of being, must harm people, become harmful "viruses" or "bacteria", they should be destroyed...

It can be said that the concept of "ecology" in common sense is defined by the definition of "man", "nature" is the right and wrong, and is endowed by "man".



2. The origin of civilization

People's cognition of "natural environment" has different classification of different beliefs, religions and cultures. For example, the jews believed that plants were made by god on the third day of the earth and the mountains, and the fish and other animals were made on the fifth and sixth day, without soul and under human jurisdiction. Buddhism believes that all animals and people are "sentient", which may be reincarnated, but plants are not. Modern science generally thinks that animals, plants and people are "life", and the rocks and soil are not life, but are part of the ecological environment. Pantheism holds that animals, rocks, soil and water, vegetation and vegetation have some kind of spirituality, which may

be divine... However, all kinds of philosophical speculations tend to divide the world from the perspective of "man–universe" or "subject–objective" or binary opposites.

Ecological art has to do with the idea of human beings.

From ecological perspective, the most early human art, can say is some kind of "ecological art", its connotation is close to the concept of "ecological", such as the mural painting in the primitive art, paintings, sculpture, pottery and other works, mostly with animals, plants and other biological image, or the shape, pattern, line from natural plants and animals or mountains and rivers, stone image variants, is likely to be associated with worship, hunting, and so on need, is the interactive concept of man and nature. One of the ancient "ecological" ideas contained in these arts is the close relationship between man and nature, including the "interconnectedness" between man and nature. Similarly, in the world's civilization of ancient art, including traditional Chinese painting, the botanical garden, bonsai art, but also the "prudent" tendencies, insects, fish, birds and beasts whether natural mountains and rivers vegetation or artificial productions of painting and sculpture garden construction, under the external similarity of image and form, imply certain inner can achieve mastery through a comprehensive interactive potential – the artificial and natural "accommodation" concept, can be used as an important foundation of ecological art.



In this sense, the contemporary ecological art, although it is a kind of avant–garde art form, but it has the history of ancient civilization, is the art in the modern and post–modern context for the human spirit of art principle of some kind of "return", to help rebuild of unity between people, life, natural landscape.

3. "ecological paradigm"

The ecological concept of human beings is often interwoven with "animism" and "pantheism" in the long history of inheritance and evolution, which is also an important dimension of our understanding of ecological art. In ancient people, there were mountain gods, rivers and rivers, trees and gods, houses and gods, kitchen god, bed and bed god... Today, many people would think that this pantheism is a superstition, how can trees be divine? How can a stone have intelligence? Yes, according to the mechanical materialism point of view, this is impossible, but with the arts and humanities point of view, is another meaning, the so–called "spirit", is not like fairy tale, said that the tree become immortal ghosts, but we use a kind of "life" and "spirit" perspective to perceive and understand the world. Whether world itself objectively make biological significance and theological significance of the spiritual life, we all want to use the known universe evolution the highest state of the logic of "life" and even "soul" to understand the universe...

Personally, I think the ecological art is a kind of "life" logic based on generalized art, is to put everything in the world as "the spirit of life" to treat art, from the Angle of the "live" to the creation of art... And tenacity of life, can be sympathetic to each conversion, can be beyond the host of the points, points, and the difference between life and death, the old and the new points, this awareness and preferences, can be referred to as the "ecological paradigm" on methodology.



Ecological paradigm embodies a deep human tendency to believe that all material things related to life – so to the life of a generalized principles to understand the world, understand themselves, understand their own creation. In this sense, the stone may be alive, the metal may be spiritual, the sculpture and the land plant flowers and birds are sensitive, the works of art and the audience are connected... To understand the world according to the vision of life, to care for the world with the attitude of the creatures, and to enter the creative state of "ecology" naturally.

Based on the "ecological paradigm", the artifacts are the three qualities of humanity, life and nature. It comes from the hand of man, not from nature, but it is connected with nature, without a barrier. It has been integrated into the life care, not the general non–life "physical" existence. It is about the human society and the long separation between man and nature... Reference German poet holderlin's words, "human poetic flavour ground lives on the earth", "poetic" requires life, soul, the human nature and aesthetic, and the ecological art, sculpture is contributed to the combination of man and universe poetic important medium.

4. Social significance

From the perspective of social function, ecological sculpture is a part of the modern and contemporary landscape, with certain humanistic and social functions, such as:

Cultivating community and publicity: ecological sculpture can help foster the consciousness of "community" and promote the generation of "public common" in the modern urban society with "stranger settlement and close interaction". Classical sociologists vines loch (Ferdinand Tonnies), have been deeply discussed human life form is very important – "Community," the German is called "Gemeinschaft", called "Community" in English, Chinese translation of "Community", "Community", "Community" and so on. As ecological sculpture of public art, often has a strong presence in the urban space, people can see intentionally or unintentionally, the formation of share common visual aesthetic feeling, help to form the community of group identity and identity feeling; And excellent ecological sculpture, in the form of materialized, spreading its conception, symbol, or metaphor, lenovo awakening citizens dormant in the heart of human, human and biological, empathy potential of human and nature, and to humanize the people a "mutually between heaven and man" mentality, developed for people, society, life, rivers, sea and land, the common concern of heaven and earth, the sublimation of care is beyond the individual, types, forms and characteristics of the broader community consciousness, form a, cover everything in the world beyond the human the publicity of the righteous... This is an important humanistic value of contemporary ecological art, especially public ecological sculpture.

Against the "alienation" : as part of the landscape, ecological sculpture has exert a subtle influence on the social education function, it represents and the spread of the concept, help fight "alienation" trend in modern urban life. "Alienation" (Entfremdung, Alienation) is fichte, Hegel and Marx thinkers deeply discussed the concept, generally refers to humans have a tendency to a kind of important, is not careful will construct some self outside of customs, system, technology, equipment, etc., which in turn suppress torture us human beings, human is often created by technology or system control, to a myth to distort – we may be the result of the Alienation of science, may be machine Alienation, Alienation may be market, may be power Alienation, Alienation can be custom... These dissimilation can cause people to be greatly lost. And ecological art, due to its financing subject and object, human and environment, living and nonliving, spiritual and material, etc., can constantly reminds people of the world's largest broad deep, to help people get rid of the maze, often vulgar things back to the starting point of life, take back, to develop a new awareness and more direction imagination... Recently, it is often said that the initial heart, the first human heart is still life and soul these fundamental things.

5. Reality

Ecological sculpture has a direct effect, which is conducive to the cultivation of citizens' environmental awareness. It is often said that the "fear of nature" is environmentally friendly. Only from the deep concern, can we solve some superficial problems. People with different beliefs have different attitudes towards nature. Some people think that nature is big, and mountains and sea are not affected by pollution. This idea, in addition to ignorance, the bigger problem is that they deeply is the idea of "human first" only, despise despise all mankind, and development to the "only their own exclusive" mentality, as can be arbitrarily used up all of your outside world, the existence of damage... And the concept of ecological sculpture contains, by contrast, everything is regarded as a form of dynamic of live "life", can be equal communication between people, life and natural interaction, the relationship between the belief contains a kind of "empathy" nature and man's consciousness, it is consistent with the ancient "nature and humanity", but not exactly the same, it is in the sense of contemporary new connections between "–", like "man" and "heaven and earth" signed a "new testament"... With this faith, people are not just simple computing environment could "inherit" pollution, don't think that as long as "withstand" can continue to pollute environment, but simply shouldn't cause any pollution to the environment, no matter how much the number of degree, whether we can afford.

Ecological sculpture plays an important role in urban construction. This biennial has an important practical significance, which is to promote the further optimization and upgrading of wuhan city construction. Rise from the city, wuhan has a special time and space, history and geography, connotation, here is the ancient land of thorough fares of nine provinces, has deep historical precipitation, in the modern history of wuhan is China's earliest open important port cities along the Yangtze river, in the history of modern and contemporary revolution and of war is also a major event occurred, also naturally produced strong cultural aura... In the present context of regional development pattern in China is changing, wuhan is resources and the environment construction of "two type society" headway, the ecological sculpture exhibition, in addition to art itself value, also provides various elements such as culture, society, history, folk custom, strengthening humanistic and ecological quality in wuhan city, its extension effect, will constantly emerge in the future.

In a word, ecological sculpture and its significance is still a subject that needs constant thinking and discussion. Different participants and witnesses, can be in more dimensions, more extensive discussion of ecological sculpture, at the same time of promoting creative innovation, and understand the meaning of it in the history of art or art history after.

意大利公共雕塑，
在实验和重读古典传统之间。

Alessandro Riva

介绍

1.

距 20 世纪早期意大利一位伟大雕塑家提出的这个争议已有 70 年之久，阿图罗 • 马提尼（Arturo Martini）于 1945 年发表《雕塑死语言》（Sculpture Dead Language）一书，这是他谴责现代雕塑的限度和苦难的一种艺术性遗嘱。“19 世纪之后，”他写到，“世界末日可能到来。事实上，在我们自己的时代，我们再一次开始，就像它已经发生过了一样。这就是我们的原始主义。首次发现的人具有纯真的灵魂、没有先前那种令人不安的模式。既没有天赋也没有更强大的信念，只有那些从无到有的人开心的状态。”



马提尼想用这种方式反映出当代雕塑模棱两可的性质，随着时间推移成为一种“死语言”（就像拉丁语和希腊语），不能与当代的戏剧和矛盾相联系。

“雕塑，他说，“保持着自身，一种不粗俗的死语言（意大利语所起源的民间语言），可能在人类中形成一种自发的词汇。”

马提尼感觉当今的雕塑存在缺失，它们失去了以往的特色，最开始是宗教说教性质的（当时意大利最有权势的机构为天主教堂），接着是庆典式（当时的雕塑成为庆祝“平民英雄”、政治领袖和新意大利复苏运动（Risorgimento）传统中士兵最流行的形式：加里波第（Garibaldi）、朱塞佩 • 威尔第（Giuseppe Verdi）、亚历山达罗 • 孟佐尼（Alessandro Manzoni）和维克托 • 伊曼纽尔国王（the King Vittorio Emanuele）等等）。

自前卫派以来，雕塑已经缺失了其可贵的品质。从公元 900 年开始，艺术家们提出疑问：“我们的雕塑代表了什么？”

马提尼总是感到雕塑中“苹果配不上维纳斯”，即使在绘画中时有发生，但不可能拿简单日常的物体来做雕塑，因为雕塑会因此失去其宫廷般高贵的精神、宇宙般宏大的性质，但在人性的基础上，以人类形象出现的维纳斯在雕塑中保留了在人类所反射的品质。

马提尼仍说，虽然放弃了“通常的形象”，即古典传统的那些形象，但他仍然保持足够的“人类尊重”，而不是“总为即兴基因行方便的愚蠢抽象。”

但是在他的文中也提出了另一点有趣的警告：邀请面向自然主题（自然意味着世界、星球、动物、景观等等，也有人类）“不带有装饰和预先思索准备的影响”，因为只有这样自然才能真正地让自身为人类所“发现”。

这一诉求在如今变得更加有趣，我们着手处理自然这一主题，还有环境与雕塑之间的关系，这转化为对简单性和综合性的邀请。

2.

如今，雕塑已经失去了其以往所具备的精神和庆祝方面的功能。公共雕塑徘徊于象征主义、抽象艺术和城市装饰艺术之间的不稳定阶段。

与雕塑的意义相同，现如今已经进入到深刻的危机之中：一方面，由于多位雕塑家的工作带来颇有兴致的结果，这使有人想要重新发掘雕塑语言；另一方面，这种再发掘又混合有隐藏的危机，这种危机如此强烈，学术界和艺术学院中雕塑教授都慢慢逝去，取而代之的是其他接近于设计和物品使用的物件——几乎证实了这一事实：雕塑品只有具有功能性（带有设计）

时才能存在于先进资本主义的社会，受到其进步性、不可避免的灭绝的惩罚。

可以肯定的是，几十年内在雕塑语言的新颖且独特的合法继承人的支持下，这些装置艺术表面上自由的做法逐渐丧失了其沉淀和聚集的能力，与此同时也广泛传播。若规范语言及其特殊性的规则消失，带来的直接后果是对作品和语言进行真正推理的任何可能性的丧失：因为根据定义，装置艺术没有规范和规则。

当然，在其他性格中，新意大利雕塑能够更新自身、回溯过以往自身的历史和过去。它能通过挪用意大利传统雕塑语言而从各个方面使用这一语言、发挥其全部潜力，但是会用一种极具创新性的方式。

关于主题，人们的兴趣又返回到对生与死、感觉和激情的讨论。我们再来说说人类。

回归雕塑与回归身份认同的原因相吻合：零散的身份、模棱两可的身份和多重身份、性别身份。

过去几年所提及的主题有一些太过草率，归纳的事件几乎都是艺术主题，哲学推理也能够在命令中被摒弃，就像当季的时尚一样。

意大利有许多例子可以很好的表现当代公共雕塑。

我将意大利公共雕塑分为四条主线：

– 与传统的关系（新具象雕塑）

– 抽象雕塑

– 雕塑与新技术

– 新式雕塑：新流行、讽刺、表演和挑衅

莫瑞吉奥 • 卡特兰（Maurizio Cattelan）

我想提及的第一个例子是莫瑞吉奥 • 卡特兰位于米兰的两座公共雕塑。第一座的形象是在米兰的一个中央广场——XXIV Maggio 广场的一棵树上吊着的三个孩子。根据古根海姆博物馆 2012 年该艺术家展览的策展人南希 • 斯佩克特（Nancy Spector）的说法，“对于莫瑞吉奥 • 卡特兰来说，艺术系统是分析家的基础：它是一个无法摆脱浮躁、焦虑和矛盾的无名之地。

因此，自由联想、狂野思维和禁闭幻想开始流动，创造出普通人间的丑闻：当这一装置艺术展露于众，许多米兰市民进行抗议，还有一个人在爬上树梢移走了玩偶后从树上跌落而被送进医院。这一装置艺术能归于挑衅性雕塑的行列：它们的作用是通透的，它会引起讨论、将矛头指向社会矛盾和当代争议的“热点”问题：暴力、孤独和日常生活中的痛苦。

“我们每天在电视上看到的现实都超出了工作的范围，”卡特兰在谈及装置艺术时说道：“孩子们也睁大眼睛：欢迎提问。”

第二座雕塑的名称叫《爱（L.O.V.E.）》（但以《一根手指》著称）。雕塑位于米兰商业广场的中央，形象是一根中指（在意大利代表着“不屑”），面对着这个金融世界。标题是“Libertà/ 自由、Odio/ 仇恨、Vendetta/ 复仇、Eternità/ 永恒”的缩写。这与杜尚（Duchamp）最著名的作品名称有明显的相似之处，即《带胡须的蒙娜丽莎》（Gioconda with Moustaches），名称为 LHOOQ：这个词在法语中的快读谐音为“Elle a chaud au cul”，直译为“她的屁股很性感”，表示“你十分激动”。

卡特兰的雕塑极具挑衅性：艺术家承认“L.O.V.E.”是代表用于法西斯主义问候语的手，除了中指以外的部分都随着时间受到侵蚀。这个雕塑被放置在股票市场前（这是该城市中法西斯主义建筑最著名的例子之一）并由建筑师保罗 • 梅扎诺特（Paolo Mezzanotte）签名，这并非巧合。

对米兰大部分市民来说，雕塑会成为向经济世界和金融投机发出的“手势”——始于 2008 年 9 月美国雷曼兄弟银行破产——这席卷了美国和欧洲的经济。

卡特兰雕塑的真正矛盾在于形式上的古典，由卡拉拉大理岩制成，具有非常古典的线条，巧妙地与广场的现有结构相关联，同时具有非常强烈的挑衅性内容。

米莫 • 帕拉迪诺（Mimmo Paladino）

另一个带有强烈的环境影响的装置艺术例子是米莫 • 帕拉迪诺（5 个超前卫艺术家之一）的《盐山》（Mountain of Sale）。这雕塑于 1990 年制作于西西里岛的吉贝利纳（Gibellina），在 1995 年展于那不勒斯、2011 年在展于米兰的大教堂广场。

这一装置艺术直径 30 米、高 20 米，由 150 吨粗盐制成，代表一座大型白山，上面有 30 匹黑马在下沉：它们可能是失去英雄后的战斗的其余部分，处在失去骑士和失败之间。你呼吸着一场灾难的气氛，产生了悲剧的气味。这是我们危机时代的隐喻吗？

这是一个创新形式的例子，由于雕塑作品来说传统却不典型的易腐材料（如：盐）制成。帕拉迪诺的装置艺术侧重于公共作品的戏剧、生活和关系方面。他的作品不像在画廊或博物馆中的艺术作品，“因为它必须有一种关系，使其成为城市生活的参与，如屈服和游乐。”

帕拉迪诺说过他有多开心看到这个歌剧充满生机，因为那不勒斯的小男孩们在上面玩、爬了上来：“不是占用城市空间，其中的作品是强加的，而且必须受人看管，而是开始成为人们感知力的一部分。有些人从家里带来盐，孩子们在晚上爬上去。这是一个连续剧场，人们住在这里艺术作品中”，艺术家如是说。

根据该艺术家的说法，传统公共雕塑的对立面（甚至是当代雕塑）经常“自我庆祝、单一成块、带有市民的非通俗性质。”

新具象雕塑

朱塞佩 • 贝尔高米（Giuseppe Bergomi）

在雕塑中具象化传统的更新背景下，当然必须提及意大利当代最有趣和最原始的雕塑家之一朱塞佩 • 贝尔高米。

贝尔高米于 1953 年出生于布雷西亚。作为一位出类拔萃的古典雕塑家，他遵循一条从人形开始并通过真实大自然的创作道路，逐渐形成了他的主题。他的角色大多是女性，用一种典型的技巧描绘为站立、坐着或躺着，是与现代 20 世纪现实主义和西方雕塑的伟大传统的对话。



贝尔高米以简单、优雅和善良的模式塑造其人物，将他们吸引到家庭亲密关系中（他最喜欢的主题是他的女儿和妻子），或者在日常生活中：朋友和以某种方式吸引他目光的人。它呈现了一个不同类型的目录，这是一个日常、亲密现实主义的完美例子、是对人性的冷静和智能反思，其中线型和塑料经典形式是其最完美的表达。

贝尔高米创作过几座公共雕塑。它们通常都是装置艺术、一群男性或女性。他曾在意大利、彼得拉桑塔（托斯卡纳区大理石雕塑之都）和都灵建造过公共雕塑。接着是在日本。

即使在公共场合，贝尔高米的雕塑都是以亲密、日常维度在人物形象的关系中诞生的。“于我来说，”贝尔高米说道：“雕塑的类型所感兴趣的总是那些与我的某一部分直接相关的情绪，它们都来自于与我亲密的女性、来自于我直接拥有的物品。”

尽管他的人物和半身像有古典比例，但与古代传统相比，它们更接近现代美学。贝尔高米喜欢描述他所知道的世界，他觉得看到身边的人和他们的面部表情、衣服和了解的手势十分有趣。他的雕塑是一种在日常现实中感觉舒适的类型：即使具有公共维度，但也是私密雕塑。

吉罗拉莫 • 崔拉（Girolamo Ciulla）

在重塑艺术的浪潮之中，吉罗拉莫 • 崔拉的作品是希腊和伊特鲁里亚传统艺术再现的一个有趣的例子。

他最喜欢的主题是希腊人，如女神塞雷斯。 在她的传奇故事中，她堕入冥府，将被宙斯绑架的女儿普洛塞尔皮娜（Proserpina）带回地球，因此她被认为是击败死亡和时间的女神：它是谷物和四季女神，是所有死亡和重生的女神。

崔拉的作品有神话和古代动物，如鳄鱼、驴子、猫头鹰；也有希腊庙宇、船、古柱等等。崔拉的作品讲述了地中海的神

话和古代历史以及西方文化的起源。它们是成年人的故事，把我们带回了一个迷失的世界。



崔拉的雕塑具有固定的梦想和祖先的形象，而这些梦想和形象来自于像地球一样古老的遥远的神话寓言。

在他的石灰岩和石头“梦想”中，从来没有任何说教或人工的东西。他的作品中有神和女神，而他们的岿然不似乎在挑战时间的推移。有一些严肃和庄严的动物，像另一个世界和时代的国王：鳄鱼、山羊、驮着两个鞍袋的骡子，用坚固的绳子固定在背上的小庙宇。在黄麻布上有的鳄鱼，紧挨着埃及木乃伊一般破旧的绳索，它们似乎已经爬到了一列的最顶端，从那里看他们眼中现在的世界：他们会看到什么样的世界？这些遗存的神话和时代，现在似乎只存在于古老的木制陈列馆的考古博物馆里？今天的世界，还是过去一直存在的世界？古老的永恒的生死法则世界，有史以来流传下来的童话和古代传说世界，由石头和小麦编织的世界，如希腊庙宇的植物一样由简单的线性结构构成的世界，古代女神和神话、生育和重生仪式，证明我们自己的那些古老的传说和我们最亲密和秘密的本性？

在他的雕塑作品中不乏精心的设计，同时又像是另一个时代和维度的简单而原始的神秘的图腾，你呼吸着一种生命的感觉，它以只有古老的民族能够充分发展的自然性来看待死亡和重生的神话和教派：那些从与地球、庄稼、季节以及古老和原始神话的日常关系中汲取深刻智慧的民族。崔拉不仅在意大利制造了许多公共雕塑，在埃及（如阿斯旺）和韩国也打开了创作之门。在他的故乡西西里岛的卡尔塔尼塞塔市，他在那里工作的传统西西里巴洛克，其使用“架子”的形状，这是可以找到的巴洛克风格的房子阳台上的一个古老结构。

阿龙 • 德麦兹（Aron Demetz）

还有一位久负盛名的意大利艺术家，他被认为是年轻艺术家中最为突出的一位，他就是阿龙 • 德麦兹。他的作品曾在 2013 年的维尼斯双年展上展出，他的木质雕塑是对具象艺术的一种剧烈革新。

阿龙 • 德麦兹 1972 年出生于维皮泰诺。他是一位雕塑家，他继承了北欧古老的木雕传统，感觉就像一种语言和诗意。德麦兹以惊人的能力，在自然与艺术的深层关系中不断创新和测试新的路线。他利用木材，精雕细琢，留下它粗略或平坦，完成一件件作品：诗歌人物，孤独和高度表达的存在。

木材的使用是他出生的地方瓦尔加迪纳的特色之一，那里是伟大的传统手工艺木雕（主要生产宗教人物）产区。阿龙 • 德麦兹的流畅的肖像恢复了传统的木雕传统，具有精湛的技艺、旧日的正式优雅和强烈的现代气息。

阿龙 • 德麦兹从日常生活中获得雕刻作品灵感：白日做梦的女孩、孩子，在神秘的存在主义的悬念中捕捉到的深思熟虑、具有梦幻般外表的年轻男人和女人。

然而，在他的古典语言中，总是有一个断裂的元素：它可以是指尖的一抹松香，它可以是燃烧和腐烂木头的火，从而显示雕塑的脆弱性，同时也显示出人性的脆弱。他的作品可以被定义为一种深深的仪式性雕塑，因为它与古老的、被遗忘的过去联系在一起：一种将祖先的英雄和神话的过去与今天社会的集体记忆融合在一起的雕塑。

德麦兹创造了许多公共雕塑：在德国，在荷兰，在公共公园和在当代艺术博物馆前。他的公共雕塑总是神秘而又高深莫测，像陌生的人物与游客交谈一样。

抽象

抽象艺术

在意大利，抽象雕塑源于二十世纪晚期，有着悠久的历史和传统。

意大利最重要的抽象雕刻家之一是彼特罗 • 康萨格拉（Pietro Consagra）（1920—2005），他在 1968 吉贝利纳大地震后在西西里岛创建了雕塑“纯粹的伯利兹城（Pura Del Belice）”。

康萨格拉的雕塑意在“用塑料元素来表达当今生活的戏剧节奏，这应该是人类与这个社会大齿轮联系的正式综合体，而其中意志、力量、乐观、简单、清晰是必要的”。

同样，在吉贝利纳，阿尔贝托 • 布里（Alberto Burri）的“大裂纹（Great Cretto）”对雕塑与公共空间的关系始终是至关重要的。吉贝利纳是地震后被完全摧毁的城市。

布里从 1970 年初至 1976 年间创作了“裂纹（Cretti）”，即最为干燥时粘土土地裂缝的表面。在正方形或长方形的纤织剂表面上，将白色、锌和乙烯基胶黏剂，加入彩色泥土，以使作品具有不同的色调或颜色。其余部分就留给干燥过程了。

随着裂纹（Cretti）的尺寸越来越大，料团也富含高岭土以及白色、锌和泥土。为了保证表面的稳定性，布里在干燥后用维那维涂层进行处理。它达到了纪念碑作品的尺寸，如卡波迪蒙特和洛杉矶 5 米高和 15 米基的博物馆雕塑。

当他决定在被 1968 的地震摧毁的吉贝利纳的老城区建造一个巨大的幕布时，他达到了最高的水平。“大裂纹（Great Cretto）”托贝利纳成为有史以来最大的、同时具有象征性的土地艺术作品之一。

“大裂纹（Great Cretto）”始建于 1985 年，历经四年于 1989 年完成。其覆盖面积约 65000 平方米，与预计的 85000 平方米有所偏差。布里的作品展示了城市的规模、街道和浮雕。就像罩布一样，展示了其所包裹的形状。作品的裂缝塑造了旧吉贝利纳的街道和广场，它不仅永久地解放了形体，也释放了记忆。

意大利另外两位具有代表性的抽象雕刻家是阿纳尔多 • 波莫多罗（Arnaldo Pomodoro）（1926）和彼得洛 • 卡塞拉（Pietro Cascella）（1921 – 2008）。

波莫多罗是意大利最重要的雕刻家之一。

波莫多罗的作品是基本的和启发性的：金青铜球具有巨大的外观。雕塑在中心开放，给一个极其清晰复杂的宇宙、圆盘、方尖塔和拱门赋予生命。他使用诸如青铜之类的材料，但也使用钢、铬、铜。

他的纪念碑雕塑清晰鲜明，伫立于许多意大利广场和世界各地。从罗马的梵蒂冈博物馆到纽约的联合广场，从都柏林的三一学院到米兰的伯克利图书馆的院子里都有他的作品。

“我的工作重点是工作和空间之间的关系”，他如是说。对于波莫多罗来说，工作必须变换周围的空间，制造一个震撼，一个视觉裂缝。

彼得洛 • 卡塞拉在公共环境方面也有很多作品。他的雕塑由抛光、粗糙或腐蚀的石头组成，暗示立体派的基础和几何纯粹的元素。

托马索 • 卡瑟拉（Tommaso Cascella）

托马索 • 卡瑟拉，出生于 1951 年，是彼得洛 • 卡塞拉之子。他是一位活跃的、著名的画家和雕塑家。

托马索 • 卡瑟拉的作品是古老的符号所跨越的神秘建筑，炼金术符号、绘画、阿拉伯文字、来自消失了几个世纪的古老的字母表中中的线条和符号，都出现在了他的作品中。

他的绘画和雕塑有一个好玩的方面，仿佛艺术家想把视觉与触觉、虚假与真理、作品的平滑表面与手势和符号的分层混合。

亚力克斯 • 卡姆尼提（Alex Caminiti）

青年一代中值得一提的就是亚力克斯 • 卡姆尼提的作品。他是一位抽象画家和雕刻家，1977 年出生于西西里的墨西拿。

卡姆尼提的作品使用抽象的语言，这归功于非正式的传统，而他的作品也被街头艺术、涂鸦和新欧洲绘画所提出的建议所充实。

卡姆尼提诗学的主要特征是形式的疯狂和混沌的再生，以前它被解构，破坏了与现实表现的关系。

他快速而快乐地正在寻找一条自发的、成熟的、原始的姿态，它在一方面完全脱离了它背后的非正式传统，同时意识到它不能，因为它包含了里面所有的东西，所以它结束并成为了几乎违背艺术家自己意愿的形式，一个愉快的建议和参考文献的混合。

卡姆尼提在很多地方展出了公共雕塑：意大利、智利、新西兰。它的伟大的抽象纪念碑是一种原始形式的象征，它使我们想起祖先和遥远的记忆。

莱昂尼达 • 弗利普（Leonida De Filippi）

莱昂尼达 • 弗利普别出心裁，甚至在大的维度上以未完成的主题、碎片、废墟为主题：有趣的是他的作品中材料的光滑性与断裂感、碎片化、不完整性之间的关系。

作品的构图、形式的典雅和材料的选择，似乎都是对设计的参照，而作品的策划和创作则强烈地依附于意大利和欧洲抽象雕塑的传统。

克里斯蒂安 • 利佩里诺（Christian Leperino）

克里斯蒂安 • 利佩里诺的作品探讨了废墟、碎片、考古发现的概念，但他的研究也在社会层面上，关于西方文明毁灭的思想，以及对当代和记忆的考古学思想。现在有一件作品，出现在那不勒斯当代艺术博物馆（MADRE）中，这件作品展现了一些非法移民到意大利的面孔，好像他们是古罗马的古代葬礼面具或是一个考古学记忆的片段。

另一件作品，总是在那不勒斯展出，似乎告诉我们一个可能发生在那不勒斯湾的海难，但这部作品的古典主义也与遥远的过去的考古发现相联系。

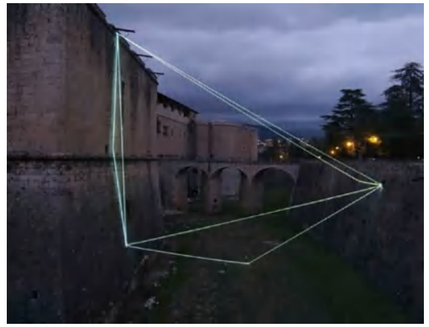
光线

卡罗 • 贝尔纳迪尼（Carlo Bernardini）

卡洛 • 贝尔纳迪尼是一位在作品中使用光线的意大利艺术家。

他于 1966 出生于维泰尔博，在许多意大利和外国画廊的公共和私人空间参展。他用光纤制作大型室外设备，在不锈钢和光纤上制作永久性公共雕塑。

贝尔纳迪尼说他使用这种“直觉”的光线，有点像一个绘图员使用铅笔：“我画一个心理空间，就像是用白色粉笔在黑板上画的。我缓和了真实空间的视觉条件，而你所看到的是塑料视觉直觉的心理空间。”



贝尔纳迪尼的尝试是以一种非常激进的方式更新意大利公共雕塑：没有更多的地面和体积，没有更重和高贵的材料，只有一条穿过城市街道和广场的光线，用来重新绘制它们的边界。

恩里克德 • 巴勒斯（Enrico De Paris）

巴勒斯的雕塑作品使用了新的科技。

他的作品植根于当代辩论的核心，从多元文化主义到生物伦理学，试图把现实看成是半现实的镶嵌，展示了复杂性作为当代社会的一个基本要素的思想。

事实上，巴勒斯的研究往往涉及到不同阅读水平的读者。读者即刻的感觉：触觉、视觉和听觉，以及对他所有工作中的问题的沉思。看起来更接近巴勒斯的作品的形式似乎是分形的，它的意义具有着强烈的隐喻性表达，那是词语、图像和思想的取之不尽用之不竭的流动，而正是这些词语、图像和思想构成了网络和这个绝对的世界。

多梅尼科 • 佩莱格里诺（Domenico Pellegrino）

另一位西西里雕塑家多梅尼科 • 佩莱格里诺也在作品中使用光线。

他的作品“新浪潮的地中海（Cosmogonia Mediterranea）”由一个代表移民船涌入最多的时代的西西里岛周界的发光体组成。不幸的是在地中海水域中发生了海难事件，这位艺术家在海难中沉入海底，而失事地点就在兰佩杜萨岛前，此岛是北非移民的主要目的地之一。

他的作品充满了强烈的情感和视觉冲击的象征。他结合了西西里语言传统，这是佩莱格里诺经常在他的作品中使用的一种照明，以及西西里推车的主题，用来装饰承载着人类的悲剧和苦难的超级英雄的形象，这些建议来自我们在报纸上每天阅读的新闻故事。

佩莱格里诺为西西里岛配备了由一系列小灯构成的系统，由手工绘制的镀锌铁皮制成，长约 4 米，重 160 公斤，这些小灯能精确地重现西西里节日里的灯光使用情况。

“我的西西里岛”，佩莱格里诺说，“欢迎之地成为一片光明之地，在它的海洋中找到最好的地方。我想象它是一盏给予希望的光，一盏具有神圣意义的通向生命、爱和真理的光”。

没有光，他的超级英雄的雕塑反而被描绘成典型的西西里图案。

讽刺、悖论、社会影响

拉卜拉托里欧 • 萨卡迪（Laboratorio Saccardi）

还有值得单独提出来的与众不同的艺术家们，例如拉卜拉托里欧 • 萨卡迪（两名西西里艺术家组成的联盟），他们以讽刺、悖论、挑衅为主题。

经常使用反讽和悖论：如著名的意大利喜剧演员西西欧和弗兰克纪念雕塑，拉卜拉托里欧 • 萨卡迪在巴勒莫的半废弃公园中建造（西西里喜剧二重奏产生于此），该演员多年来在毒贩和妓女手中辗转，后主动回到生活中，从邻里孩子起步，萨卡迪发起了众筹来实现这个项目。从形式上来看这是一种摇摆，两个喜剧演员似乎在做他们的一个拥有魔术般魔力的有趣草图，似乎让他们离地面几英寸远。

在萨卡迪的其他公共作品中，我们可以记得一个由融化的欧元硬币制成的圣母玛利亚，位于巴勒莫教堂正面的一辆西西里手推车上（典型的推车，“讲故事的人”用来转弯，人们讲流行故事和寓言）萨卡迪在上面镌刻了与黑手党作战的标志：警察、治安官，还有 50 年来黑手党杀害的工会成员、土地工人和共产主义工人。

他们的作品非常有文化、复杂和激进，有时甚至令人不安和挑衅。拉卜拉托里欧 • 萨卡迪的成员说：“我们是真正的新意大利先锋派。”

费利佩 • 卡德尼亚（Felipe Cardena）

最后，我们想谈论一个非常特别的公共雕塑：它是一个嬉皮帐篷，展示在 2015 威尼斯 56 届双年展的花园里，此后在那不勒斯地下，一条迷宫般的隧道、坦克和空洞在意大利那不勒斯的城市下形成了一个真正的城市，和地面上的城市相对应。

这个项目的创作集体为费利佩 • 卡德尼亚，这是一个集体的名字（包含一些在世界各地工作的年轻艺术家、学生和街头艺术家），这个名字是基于一个古巴的神秘艺术家和哑剧演员，被称为“费利佩 • 卡德尼亚”。

此项目名为“精神圣殿”，是一个真正的吉普赛风格的大帐篷，融合了多样化的元素（即阿拉伯、印度、非洲、柏柏尔人和蒙古）。帐篷的装饰灵感来自于某些印度和白种人的住所所画的肖像和传统的辛蒂和罗马营地，在帐篷外面绣有准确性和耐心的字眼，包含着明显的来自“垮掉的一代”的标语，如“和平”、“爱”、“花”、“革命”、“爱的权力”。

但是“精神圣殿”不仅仅是一个项目，而是一个真实的工作室。在几个星期的时间里，来自威尼斯学院的几十名年轻艺术家和学生的参与其中。其中包含了辛苦的（有时甚至几乎是强迫性的）裁剪和缝纫工作，还涉及到“在现场”的讨论和研究，有垃圾经销商、织物零售商和摊位、寻找新的面料和选择正确的颜色和做工组合，最后以一个迷幻流行音乐的大派对结束。

Italian public sculpture, between experimentation and rereading of classical traditions

Alessandro Riva

INTRODUCTION

1.

More than seventy years passed since the dispute launched by one of the great Italian sculptors of the early 1900s, Arturo Martini, who published his book "Sculpture dead language" in 1945, a sort of artistic testament in which he denounced limits and suffering of modern sculpture. "After the nineteenth century", he wrote, "the end of the world could come. In fact, in our own time, we have started again as if it had happened. Here it is our primitivism. Who discovers for the first time, he does with a pure soul and without previous disturbing schemas. There is neither talent nor greater faith, but only the happy state of those who starts from nothing".

In this way, Martini intended to reflect on the ambiguous character of contemporary sculpture, which over time became a "dead language" (like Latin and Greek), unable to relate to contemporary dramas and contradictions.

"Sculpture", he said, "remains what it is: a dead language that is not vulgar (the folk language from which Italian comes from, ed), and can it ever be a spontaneous word among men".

Martini felt a sort of inadequacy in today's sculpture, which had lost its past feature, at the beginning a religious–didactic character (when the great commissioner in Italy was the Catholic Church), and then celebrative (when the sculpture became the most popular form to celebrate the "civil heroes", politicians and soldiers of the new Italian Risorgimento tradition: Garibaldi, Giuseppe Verdi, Alessandro Manzoni, the King Vittorio Emanuele, etc).

From the avant–gardes on, sculpture has lost its precise character. Artists, from the year 900 onwards, have wondered: "What do we represent in sculpture?".

Martini always felt that in sculpture "an apple is not worth a Venus", it is impossible to do sculpture with a simple everyday object, as it can happen in painting, because the sculpture thus loses its courtly spiritual, universal character, while human figure Venus preserves to the sculpture its character of man's reflection, on human nature.

Martini still said that while abandoning the "usual images", that is those of the classical tradition, he kept enough "human respect" not to arrive "at the silly abstraction always convenient to improvised genes".

But there was another interesting warning in his essay: the invitation to face the themes of nature (nature meant as the world, plants, animals, landscape, etc., but also man) "without tricks and preparation of premeditated effects ", because only in this way the nature will really let itself be "discovered".

This request becomes more interesting today, that we address the theme of nature and the relationship between the environment and sculpture, as this translates into an invite to simplicity and synthesis.



2.

Today, sculpture has lost the spiritual and celebratory function it had in the past. Public sculpture lives a phase of schizophrenia between symbolism, abstraction and urban decorum.

It is the same meaning of sculpture that today has entered a deep crisis: on the one hand there is a rediscovery of sculptural language, thanks to a plurality of sculptors working with interesting results; on the other, this rediscovery is crossed by an underground crisis, so much so that, in the academies and art schools, the professorships of sculpture are slowly extinguishing, replaced by something else near to with design and object of use — almost confirming that the sculptural object can exist, in a society with advanced capitalism, only if functional (with design), under penalty of its progressive and inevitable extinction.

It is certain that the apparently free practice of the installations, in these decades hailed as the new and unique legitimate heir of sculptural language, has gradually lost its capacity for sedimentation and aggregation, in parallel with its widespread diffusion. The loss of any possibility of real reasoning on the work and language has been the direct consequence of the disappearance of rules that regulate language and its specificity: since the installation, by definition, is without codes and rules.

Of course, among the characteristics of the New Italian Sculpture there is the ability to renew itself looking back, to its own history and to its past. There is the ability to use the language in all its facets and its potential, through the appropriation of traditional Italian sculptural language (terracotta in northern Italy, marble in Tuscany, wood in Val Gardena etc.), but used in a very innovative way.
As for the subjects, there is a return of interest towards the themes of life and death, feelings and passions. We return to speak about man.

The return to sculpture coincides with the return to the reasoning on identity: fragmented identity, ambiguous and multiple identity, sexual identity.
A theme that had been thought in past years to be a little too hastily to file with the advent almost the themes of art and philosophical reasoning could be dismissed on command, like the fashions of the season.

In Italy there are many good examples of contemporary public sculpture.

I would divide the Italian public sculpture the three strands:

– relationship with tradition (new figurative sculpture)
– abstract sculpture
– sculpture and new technologies
– new sculpture: neo–pop, irony, performance, provocation

MAURIZIO CATTELAN
The first example I would like to mention is Maurizio Cattelan's two public sculptures installed in Milan. The first represents three children hanging from a tree in one of the central squares of Milan, Piazza XXIV Maggio. According to Nancy Spector, curator of an exhibition dedicated to the artist in 2012 at the Guggenheim Museum, "For Maurizio Cattelan the art system works as the analyst's bed: it is a non–place in which emerges drifts, anxieties and contradictions".
So here is a flow of free associations, wild thoughts and forbidden fantasies, which create scandal in the common people: when this installation was exposed, many citizens of Milan protested and one of them climbed on the tree to remove the dolls, he fell from the tree and went to the hospital. This installation can be placed in the line of provocative sculpture: their function is cathartic, it creates discussion and point the finger at social contradictions and the "hot" issues of contemporary debates: violence, loneliness, anguish of everyday life.
"The Reality we see everyday on TV exceeds that of the work", said Cattelan about the installation. "And the children have their eyes open: an invitation to questioning".

The title of the second sculpture is L.O.V.E. (but it is just known as "finger"). It is a sculpture placed in the center of Business square in Milan and represents a middle finger (a symbol of contempt in Italy) addressed to the financial world. The title is an acronym of "Libertà / Freedom, Odio / Hate, Vendetta / Revenge, Eternità / Eternity". There is a clear similarity with the title of one of Duchamp's most famous works, the "Gioconda with moustaches", titled LHOOQ: the letters LHOOQ pronounced in French is "Elle a chaud au cul", literally "you is hot in the arse", which means "you are very excited".
Cattelan's sculpture is very provocative: as the artist admits L.O.V.E. represents a hand used in a fascist greeting and eroded by time except the middle finger, it is not a coincidence that the sculpture has been placed in front of the Stock Market, one of the best known examples of fascist architecture in the city, signed by architect Paolo Mezzanotte.
For most of the citizens of Milan, the sculpture would be a "gesture" addressed to the economic world and financial speculation — starting with the bankruptcy of the American bank Lehman Brothers in September 2008 —, which swept the economy in America and Europe.
The true paradox of Cattelan's sculpture is to be formally classical, made of Carrara marble and with very classic lines and masterfully relating with the existing structures of the square, at the same time having very strong and provocative contents.

MIMMO PALADINO
Another example of installation with a strong impact on the environment is "Mountain of Sale" by Mimmo Paladino (one of the 5 Transavanguardia artists), made in Gibellina, Sicily, in 1990, then in Naples in 1995 and in Milan in 2011, at Duomo square.
The installation, with a 30 meters od diameter and 20 meters height, made with 150 quintals of coarse salt, represents a large white mountain on which 30 black horses sink: they are maybe the rest of a battle without heroes, between lost knights and defeats. You breathe the atmosphere of a catastrophe, the smell of a tragedy happened. Is it a metaphor of our time of crisis?

This is an example of an innovative form, made of traditional materials but also atypical for sculpture and perishable such as salt. Paladino's installation focuses on the theatrical, living, relational aspect of public work. His work is not like an art work in a gallery or in a museum ", because" it must have a relationship of, bending and play, being a participant in city life ".
Paladino told how he was happy that the opera was lived by the little boys of Naples who played on it, climbing up: "Not an appropriation of an urban space in which a work is imposed and must be looked at, but something that began to be part of people's sensibilities. There were people who brought salt at home, and the kids climbed it at night. A sort of continuous theatre where people lived the artwork", the artist said.
The opposite of traditional public sculpture, even contemporary, which, according to the artist, is often "self–celebrating, monolithic, non–colloquial with the citizenship".

NEO–FIGURATIVE SCULPTURE

GIUSEPPE BERGOMI
In the renewed context of the figurative tradition in sculpture, it must certainly be mentioned Giuseppe Bergomi, one of the most interesting and original sculptors of the contemporary Italian scene.
Bergomi was born in Brescia in 1953. Classic sculptor par excellence, he follows a creative path that starts from the human figure and passing through real nature comes to a progressive stylization of his subjects. His characters are mostly women, portrayed standing, sitting or lying down, with an exemplary technique, in a dialogue with the modern twentieth–century realism and the great tradition of Western sculpture.
Bergomi models his figures with simplicity, grace, and kindness, drawing them in their domestic intimacy (his favourite subjects are often his daughters and wife), or in everyday life: friends and people who have hit his eye in some way. It comes out a catalogue of different types, a perfect example of that everyday, intimate realism, a calm and intelligent reflection on the human nature which has in its linearity and in its plastic classic form its most perfect expression.
Bergomi has made several public sculpture. They are often installations, groups of men or women. He has made public sculptures in Italy, in Pietrasanta, the city of marble sculpture in Tuscany, in Turin. And then in Japan.
Bergomi's sculpture, even when it is public, is born from the relationship with the human figure in its intimate, everyday dimension. "To me", says Bergomi, "a type of sculpture is always interested in the direct emotion of the things that are part of me, they born from the woman who is close to me, from the things that belong directly to me".
Although his figures and busts have classical proportions, they are closer to contemporary aesthetics than to ancient tradition. Bergomi loves to describe the world he knows: he finds interesting to look at the bodies and facial expressions of the people close to him, the clothes, the gestures who know well. His is a type of sculpture that feels comfortable in everyday reality: intimate sculpture even when it has a public dimension.



GIROLAMO CIULLA

In the context of a renewed figuration, Girolamo Ciulla's work is an interesting example of the rediscovery of Greek and Etruscan tradition in a contemporary key.
His favourite subjects are Greeks, as goddess Ceres. Her legend tells that she descended into Hades to bring back to earth her daughter Proserpina, kidnapped by Zeus, and for this reason she is considered the goddess who defeats death and time: it is the goddess of wheat and the seasons, of all the dead and of all rebirths.
There are mythological and ancient animals, such as the Crocodile, donkeys, owls; and then Greek temples, boats, ancient columns... Ciulla's works tell us about the myth and ancient history of the Mediterranean and the origin of Western culture. They are stories for adults that link us back to an apparently lost world.
Ciulla's sculptures have the fixity of dreams and ancestral images that seem to flow from the fables of a remote mythology as ancient as the earth itself.
There is never anything of didactic or artificial in his travertine and stone "dreams". There are gods and goddesses with their remote immobility and they seem

to challenge the passage of time. There are severe and austere animals like kings of another world and time: crocodiles, goats, mules that drag behind, as two saddlebags, small temples fixed to the back by strong ropes. There are crocodiles in jute cloth, tight between old ropes as in the bands of an Egyptian mummy, which seem to have climbed, somehow, on the highest peak of a column to scrutinize, from there, the world as it appears today in their eyes: and what world will they see? These remains of mythologies and epochs that now seem to exist only in the old wooden showcases of archaeological museums? The world as it is today, or the world as it has been and always will be? The archaic world of immutable laws of life and death, the world of fairy tales and ancient legends that have been handed down since the beginning of time, the world made of stone and wheat, of simple and linear constructions as the plant of a Greek temple, of ancient goddesses and myths, of fertility and rebirth rites, of very ancient legends that speak to ourselves and to our most intimate and secret nature?



In his sculptures, elaborated and at the same time simple and raw as mysterious votive totems from another era and another dimension, you breathe the sense of a life that looks at the myths and cults of death and rebirth with the naturalness that only the ancient peoples could fully develop: peoples who drew their profound wisdom from the daily relationship with the earth, with the crops, with the seasons and with their ancient and primitive myths.
Ciulla produced many public sculptures, in Italy but not only: in Egypt for example, in Assuan, he has made a great door. In South Korea also. Then in Sicily, his native land, in the city of Caltanissetta, where he worked on the tradition of Sicilian baroque, using the shape of a "shelf", one of those ancient structures that is possible to find on the balconies of the baroque houses.

ARON DEMETZ

Another Italian raising artist, considered one of the most important young Italian artists, is Aron Demetz. He was already present at the 2013 Venice Biennal in the Italian Pavilion, and he strongly innovated the figurative language with his wooden sculptures.
Aron Demetz was born in Vipiteno in 1972. He is a sculptor who brings the ancient Nordic tradition of wood carving, feeling like a language and as poetic. Demetz continues to innovate and test new routes with an amazing ability, in a deep relationship between nature and art. He portrays with the field of wood, sculpting and hacking it, leaving it sketchy or flat and worked: poetic figures, solitary and highly expressive presences.

The use of wood is one of the characteristics of the place where he was born, Val Gardena, an area where there is a great tradition of crafts wood carving (mainly religious figures production). The Aron Demetz's smooth portraits regain the classic tradition of wood sculpture, with a refined technique, a formal elegance out of time and a strongly contemporary atmosphere.

Aron Demetz takes the subjects for her carvings in general from daily life: daydreaming girls, children, young men and women with thoughtful, dreamy looks captured in moment of mysterious existential suspension.

In his classical language, however, there is always a breaking element: it can be the resin of the trees that runs on the head of a figure, it can be the fire that burns and corrupts the wood, showing the fragility of the sculpture, therefore also of human nature. His work could be defined as a deeply ritual sculpture, for its link with an archaic, forgotten past: a sculpture that fuses an ancestral heroic and mythical past with the collective memory of today's society.

Demetz created many public sculptures: in Germany, in the Netherlands, in public parks and in front of contemporary art museums. His public sculpture are always enigmatic, mysterious, strange human figures conversating at a distance with visitors.

ABSTRACTION

in Italy abstract sculpture has a long history and tradition from the late twentieth century.
One of the most important abstract Italian sculptors is Pietro Consagra (1920–2005), who created the "Porta del Belice" in Gibellina, Sicily, after the earthquake of 1968.
Consagra with his sculptures intended "to express the dramatic rhythm of today's life with plastic elements that should be the formal synthesis of man's actions in contact with the gears of this society, where will, strength, optimism, simplicity, clarity are necessary".

Also in Gibellina, the "Great Cretto" by Alberto Burri is always fundamental to the relationship between sculpture and public space. Gibellina is a completely destroyed city after an earthquake.
Burri applies to the "Cretti" from the early seventies and up to 1976. They are surfaces that recall the cracks of clayey lands, when the drought reaches its peak.
On the surfaces of cellotex, square or rectangular, the artist spreads a poultice of white, zinc and vinyl glues, adding coloured earth in case the work should have different shades or colours. The rest entrusts it to the drying process.
With the increasing size of the Cretti, the dough is also enriched with kaolin, as well as white, zinc and earth. To guarantee the stability of the surfaces, Burri intervenes, after drying, with several coats of vinavil. It reaches monumental works such as the Cretti 5 meters high and 15 meters base for the museums of Capodimonte and Los Angeles.
He reaches the highest level when he decided to create a huge shroud on the old town of Gibellina, destroyed by the earthquake in 1968. The Great Cretto Gibellina becomes one of the largest, but also symbolic works of Land Art ever made.
The works for the Great Cretto were started in 1985 and stopped in 1989. It had reached the coverage of about 65,000 square meters, compared to the 85,000 square meters expected. The Burri project shows the size, the streets, the reliefs of the city. Exactly like a shroud, it shows the shapes of the body that wraps around. The cracks shaped by the concrete of the work retrace the streets and squares of the old Gibellina, freeing forever it not only the shape but also the memory.

Other two representative artists of the Italian abstract sculpture are Arnaldo Pomodoro (1926) and Pietro Cascella (1921 – 2008).
Pomodoro is one of the most important sculptors in Italy.
Pomodoro's shapes are elementary and suggestive: golden bronze spheres with an massive appearance. The sculpture is opened at the centre giving life to an extremely articulate and complex formal universe, discs, obelisks and arches. he uses materials like bronze, but also steel, chrome, copper.
His monumental sculptures with clear and bright volumes are positioned in many Italian squares and all over the world. From the Vatican Museums in Rome to the Union square in New York at the courtyard of the Berkeley Library at Trinity College in Dublin, or in Milan.
"The priority in my work was always the relationship between work and space", says the artist. For Pomodoro, the work must transform the surrounding space, create a shock, a visual fracture.
Pietro Cascella has also worked a lot on public environment. His sculptures are composed of polished, rough or corroded stones with hints to Cubist bases and elements of geometric purism.

TOMMASO CASCELLA
Born in Rome in 1951, Tommaso Cascella, son of Pietro Cascella, is an active and well known painter and sculptor. His work moves between abstraction and surrealist recalls.
is painter and sculptor.
The works of Tommaso Cascella are mysterious architectures crossed by ancient signs, where alchemic symbols, drawings, arabesques, lines and signs that seem to come from ancient alphabets disappeared from centuries overlap going to build the work.
His painting and sculpture have a playful aspect, as if the artist wanted to mix the sight with the touch, the false with the truth, the smooth surface of the work with a stratification of gestures and signs.

ALEX CAMINITI
Among the younger generations a mention deserves the work of Alex Caminiti, a Sicilian abstract painter and sculptor born in Messina in 1977.
Caminiti works with an abstract language, which owes much to the informal tradition, but his work is enriched by suggestions that come from street art, graffiti and the new European painting.
The predominant feature of Caminiti's poetics is the mad and chaotic regeneration of form, where it has been previously deconstructed, destroying the relationship with the representation of reality.
His quick and joyous gesture is looking for the road of an autonomous, mature, original gesture that appears, on one side completely detached from the informal traditions that underlie it, and at the same time it is conscious that it can't because It contains all of them inside, So It ends up to become, almost against the will of the artist himself, a very happy remix of suggestions, references and quotations.
Caminiti has exhibited many public sculptures: in Italy, in Chile, in New Zealand. Its great abstract monuments are symbols of a primitive form that reminds us of ancestral and remote memories.

LEONIDA DE FILIPPI

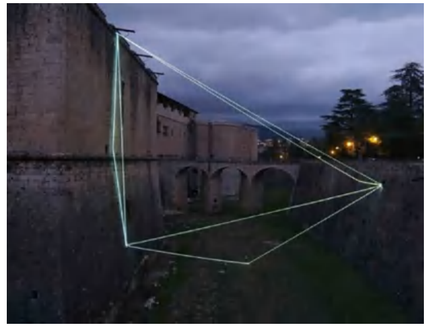
Leonida De Filippi instead works with sculpture, even in large dimensions, on the theme of the unfinished, the fragment, the ruin: it's interesting, in his work, the relationship between smoothness of the material and sense of rupture, fragmentation, incompleteness.
The composition, the formal elegance and the choice of materials seem to look at the design, but the play of the plans and volumes of the works is strongly anchored to the tradition of Italian and European abstract sculpture.

CHRISTIAN LEPERINO

Also the Christian Leperino's works investigates the concept of the ruin, the fragment, the archaeological finds: but his research is also on the social level, on the idea of the ruin of Western civilization, and on the idea of archeology of the present and of the memory. A public work, today exposed to the contemporary art Museum of Naples (MADRE), retraces the faces of some migrants who arrived illegally in Italy, as if they were ancient funeral masks of of Ancient Rome, or fragments of an archeology of memory.
Another installation, always exhibited in Naples, seems to tell us of a shipwreck that may have just occurred in the Gulf of Naples, but the classicism of the composition is also releted to the archaeological finds of a remote past.

THE LIGHT

CARLO BERNARDINI



Carlo Bernardini is one of the Italian artists who use light in their works.
He was born in Viterbo in 1966 and he has showed in many Italian and foreign galleries, in public and private spaces. He has made large outdoor installations with optical fibers, and permanent public sculptures in stainless steel and optical fibers.
Bernardini said that he uses this kind of light "intuitively", a bit like a draftsman uses the pencil: "I draw a mental space as if it were a drawing made with a white crayon on a dark sheet. I mitigate the visual conditions of the real space and what you see it is a mental space for plastic-visual intuition".
Bernardini's attempt is to renew Italian public sculpture in a very radical way: no more floors and volumes, no more heavy and noble materials, but only a line of light that crosses the city's streets and squares, redrawing their boundaries.

ENRICO DE PARIS

Enrico De Paris's work remains in the field of sculpture using new technologies.
His work is rooted in the centre of contemporary debate, from bioethics to globalization trough multiculturalism, trying to perceive reality as a mosaic of half-reality, showing the idea of complexity as a fundamental element of contemporary society.
In fact De Paris's research tends to involve the audience according to different possible levels of reading. The immediate one made of sensory: so touch, sight and hearing; and the meditation on the problems under all his work. The form that seems to be closer to De Paris's work seems to be that of the fractal, and its meaning implies strongly metaphorical representation of that inexhaustible flow of words and images and thoughts that today has become the network, and definitely the world.

DOMENICO PELLEGRINO

The light is the material used by the sicilian sculptor Domenico Pellegrino too.
His installation "Cosmogonia Mediterranea" consists of a luminary that represents the perimeter of Sicily, which, in the days of maximum influx of boats of migrants, and unfortunately also of incidents of shipwrecks, in the waters of the Mediterranean, the artist has fallen in the deep of the sea, just in front of the island of Lampedusa, one of the main goals of the first arrival of migrants from North Africa.
A strong symbol with a great emotional and visual impact. He combines the Sicilian linguistic tradition, the one of the illuminations, which Pellegrino has often used in his works, as well as the motifs of Sicilian carts, used to decorate the shapes of the superheroes, with the suggestions coming from the stories of news that we read daily in the newspapers, with their load of human tragedies and suffering.
Made of galvanized iron, hand painted, about 4 meters long, and weighing 160 kilos, the Pellegrino Sicily is equipped with a system of with a series of small lights that recall precisely those used in the Sicilian patronal festivals.
"My Sicily", says Pellegrino, "land of welcome, becomes a land of light and finds its best place in its sea. I imagine a light that gives hope, a light that in its divine meaning leads back to life, to love, to truth".
Without light, his Superheroe's sculptures are instead painted with typical Sicilian motifs.

IRONY, PARADOX, SOCIAL IMPLICATIONS

LABORATORIO SACCARDI

A different discourse deserve the artists, such as the Laboratorio Saccardi (group of two Sicilian artists), who use the irony, the paradox, the provocation.
Laboratorio Saccardi often uses irony and paradox: as for the Monument to Ciccio and Franco, well-known Italian comedians, that the Saccardi Laboratory made in a semi-abandonment park in Palermo (it gave birth to the Sicilian comedian duo), for many years in the hands of drug dealers and prostitutes, who thanks to this initiative is back to live for all, starting with neighborhood children, Saccardi launched a crowdfunding (a public money collection) to realize this project. Formally it is a kind of swing, with the two comedians who seem to be doing one of their funny sketches, with a touch of magic that seems to levitate them a few inches from the ground.
Among the other public works of the Saccardi, we can remember a Virgin made in fusion of euro cents and installed in the façade of a church in Palermo, a Sicilian cart (typical carts with which the "storytellers" used to turn, people telling popular stories and fables), on which the Saccardi have engraved the symbols of the fight against the mafia: policemen, magistrates, but also trade unionists, land workers and communist workers killed by the mafia in these 50 years.
Their work is extremely cultured, complex and radical, sometimes even disturbing and provocative. "We", say Laboratorio Saccardi's members, "are the real new Italian avant-garde".

Felipe Cardena

At the end, we would like to talk about a very particular public sculpture: it is a hippie tent installed in the garden of the 56 Venice Biennale in 2015, and then in the Naples Underground, a labyrinth of tunnels, tanks and cavities under the city of Naples, in Italy, that form a real city which is the negative of the city on surface.
The author of this installation is Felipe Cardeña, a collective name (behind which some young artists, students and street artists work around the world), based on the figure of a mysterious artist and mime, based in Cuba, called Felipe Cardeña.
Entitled "The Temple of the Spirit", the installation consisting of a large tent in genuine gypsy style, although with a mix of the most varied references and influences (i.e. Arab, Indian, African, Berber, and Mongol). The decoration of the tent is inspired by the iconography found in the dwellings of certain Indian and Caucasian ethnic groups and by the tradition of Sinti and Roma camps, and the words embroidered with painstaking accuracy and patience on the outside of the tent contain slogans clearly stemming from the Beat Generation, such as "Peace", "Love", "Flowers", "Revolution", "Flower Power".
But "The Temple of the Spirit" is not only an installation, but a real workshop conducted over several weeks, which saw the participation of dozens of young artists and students from the Venice Academy, concentrating on a painstaking (and at times even almost obsessive) cutting-and-sewing work, which involved discussion and research "in the field", among junk dealers, fabric retailers and stalls, looking for new fabrics and choosing the right colour and workmanship combinations, ending up in a big party with a psychedelic pop approach.

生态雕塑在武汉

姜宇微

中国的城市化进程正在迅速推进，城市扩张所带来的人与自然的疏离问题日益严峻。生活在繁华都市的人们并不甘蜷缩于毫无温度的钢筋混凝土建筑中，他们渴望得到心灵的关照，渴望贴近能够疏解压力、伸展生命的绿色空间。

“生态雕塑”是城市公共艺术的一种新趋势、新方向，它不仅积极关注和回应有关公共、社会、生态、环保的各种问题，对历史的进程作出敏感而又深刻的反思，而且以艺术的方式将变革时期人的精神状态以物质形式固化为永恒。武汉地区的生态雕塑经历了从无到有，由“架上”走向“架下”，从室内展示走向公共空间，由以个体创作为中心转向以大众的接收效应为核心的发展过程。

一、武汉公共雕塑的发展及其特点

城市公共雕塑作为为城市公共空间设计的雕塑艺术，一般是指专门为某个地点创作、设计的艺术品或者是对某个特定区域做整体的艺术设计，城市公共雕塑往往具有恢宏的体量，处于显眼的公共空间（如公园、广场），是城市公共艺术的一个重要组成部分，具有装饰、美化城市环境的作用，有的也带有历史人文内涵，成为城市的标志或符号。①

武汉的城市公共雕塑历经百年发展。可以说，它们不仅与这座历史名城具有文化及精神上的一致性和亲和性，在某种程度上，也正是通过这些雕塑作品，促成了城市与公众间的对话和互动，从而实现了公共艺术主动介入、积极影响城市文化生态的价值属性。我们可以通过具有代表性的作品实例管窥武汉城市雕塑的发展轨迹。

1、历史人物题材雕塑及纪念碑。

城市公共雕塑的设计和落成往往需要考虑该城市的独特个性和地域审美差异，它应当与城市的历史、文脉、环境相协调。其中，具有历史纪念意义的公共雕塑在特定时期的政治、文化影响下，往往具备深层的历史人文内涵。正如散落在武汉三镇的诸多历史人物雕像，便可以看作是这座城市历史推进的文化注脚。我们熟知的东湖行吟阁畔的屈原像（图 1–1）、古琴台边的伯牙子期像（图 1–2）以及鲁巷广场的科学家群像（图 1–3–1、1–3–2、1–3–3）等等，反映了荆楚文化中追求卓越的精神内核；由江小鹣先生设计，于 1933 年落成的“孙中山先生之像”（图 1–4）及“黄兴先生之像”（图 1–5）则见证了三民主义的践行和武昌首义的荣耀；武汉剧院的毛泽东像（图 1–6）、向警予烈士陵园的向警予像（图 1–7）记录了共产党人为革命前赴后继的伟大功绩。除历史人物雕像外，城市的纪念碑往往也是一个城市历史发展的缩影。迁址于武汉解放公园内的苏军烈士墓碑（1956 年建，图 1–8）、“二七”革命纪念馆院内的二七烈士纪念碑及浮雕（1958 年，图 1–9）、首义公园内的辛亥革命武昌首义纪念碑（1981 年，图 1–10）、武昌丁字桥施洋烈士陵园内的施洋烈士纪念碑及雕塑（1981 年，图 1–11）等等，见证了武汉轰轰烈烈的革命史和反侵略斗争史；而伫立在武汉长江大桥桥头的长江大桥纪念碑（1957 年，图 1–12）、沿江大道滨江公园旁的武汉防洪纪念碑及浮雕（1968 年，图 1–13）等则记录了城市的现代化发展进程。



图 1–1：屈原像



图 1–2：伯牙子期







图 1–3–1 ~ 1–3–3：科学家群像


图 1-4：孙中山先生之像


图 1-5：黄兴先生之像


图 1-6：毛泽东像


图 1-7：向警予


图 1-8：苏军烈士墓碑


图 1-9：二七烈士纪念碑及浮雕


图 1-10：辛亥革命武昌首义纪念碑


图 1-16-3 下棋翁


图 1-11：施洋烈士纪念碑及雕塑


图 1-12：长江大桥纪念碑


图 1-13：武汉防洪纪念碑及浮雕


图 1-17-1：老通城


图 1-14：大白象


图 1-15：小白象


图 1-16-1：卖面翁


图 1-16-2 挑水翁


图 1-17-2：谈炎记


图 1-17-3：四季美

此外，武汉也落成了大量反映地域文化、贴近市民生活的雕塑作品。如：谢从诗先生创作的位于东湖公园的“大白象”（1974年，图1-14）以及周桐先生创作的位于中山公园的“小白象”（1971年，图1-15）就是其中的经典，承载了数代武汉人的童年回忆；此外反映老武汉市民生活的“江汉路群雕”（买面翁、下棋翁、挑水翁等，图1-16-1、1-16-2、1-16-3）以及表现武汉“老字号”特色的六渡桥地铁站雕塑群（蔡林记、老通城、四季美、谈炎记等，图1-17-1、1-17-2、1-17-3）则被视为武汉地域文化的一张张名片。

武汉的公共雕塑是城市发展的文化印记，它深刻地反应了城市革新和变迁的人文经验。与此同时，我们也应该清晰地认识到，在特定历史时期和城市公共环境的客观要求下，为了适应“公共性”、“永久性”和“纪念碑性”的功能需求，武汉雕塑的创作和展示，一方面受到公共展示条件对创作材料的限制，通常以石头、金属等硬质材料为主；另一方面，在主题表现上，也受到了不同历史阶段政治、经济、文化等因素的影响，故而在主题及观念的表现上具有一定的局限性。

随着当代意识和艺术实践的不断推进，武汉的雕塑创作也逐渐呈现出多元化的态势。一方面，写实性的雕塑作品仍然存在；另一方面，越来越多的雕塑家开始着手新材料的研究和表现，致力于探讨现代材料与形式结构的结合；与此同时，还有一部分艺术家逐渐涉足将空间、材料和现成品与传统文化和当代生活相联系，不断开拓当代雕塑的创作格局。

近年来，随着社会经济的飞速发展，绿色环保意识的不断深化，社会大众对于回归生态、贴近自然的需求也目益强烈。与此同时，武汉地区大型美术馆的相继建成、艺术机构的不断活跃，也为更加多样化的艺术创作和展示提供了有利条件。在此背景下，武汉也涌现出越来越多强调与自然融合、与环境沟通的雕塑作品。他们有的自觉在创作媒材上选择可循环利用、可再生的材料；有的则在主题上呼吁对环境问题的审视。

二、生态雕塑在武汉

生态雕塑不只是一种艺术形式和一个雕塑流派，更是一种在当代生态文化观念层面生长出来的一种与生态理念发生共振的思想方式，体现了生态文化与雕塑艺术的共生、互融与共享。②对“生态雕塑”概念的认同，使得艺术家在创作过程中，从观念、材料到制作等方面都具有更加明显的多元性。艺术家与创作对象之间不再是对抗性的关系，而是平等的对话式关系，它强调与自然、生态、环境的和谐共处。

正是基于以上的认识，雕塑家们开始自觉运用“生态”观念进行各种有益的尝试。下文将以在武汉地区工作、生活的艺术家的创作，以及部分在武汉地区展示过的生态雕塑作品为例，对武汉“生态雕塑”的创作面貌作一个简要的梳理。

生态雕塑和一般雕塑的区别首先是材料。③“生态雕塑”对材料的选择和技术的运用上更加注重对自然环境的融合，即以自然环境的良性循环为出发点，尽可能降低资源消耗，同时考虑材料的再生使用，自觉维护一种可持续发展的生态环境。其中，对废旧材料、甚至垃圾的再创造就是最直接的生态创作应用。例如武汉艺术家傅中望先生创作的铝箔拓型系列和物以类聚系列就是这一理念的典型作品。铝箔拓型系列（图2-1-1、2-1-2、2-1-3、2-1-4）以拓型的方式使废弃的航空餐盒产生浮雕般的效果。《物以类聚》系列（图2-2-1、2-2-2）则以磁石为媒介，将废旧的铁质工具吸引到一起，隐喻了人与人之间复杂共生的社会关系。


图 2-1-1：铝箔拓型·像章


图 2-1-2：铝箔拓型·刀叉


图 2-1-3：铝箔拓型·手指


图 2-1-4：铝箔拓型·钱币


图 2-2-1：物以类聚 NO.6


图 2-3：铁锤竖琴


图 2-5：龙卷风

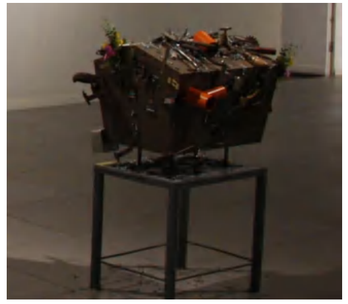

图 2-2-2：物以类聚 A2#


图 2-4：废物


图 2-6-1：园


图 2-6-2 千创园摆件 10#

德国艺术家艾恩的作品《铁锤竖琴》（图 2-3）也遵循了这一创作思路，一件件的劳动工具代表了一个个普通的中国劳动者，他们勤劳、朴实却不失个性。魏光庆老师用麻绳将旧书捆成立方体，使无用的“废物”（图 2-4）重新焕发出庄严感和肃穆性。艺术家王智远则利用废弃塑料桶、塑料瓶和塑料罐创作了一件直径 3.5，高 11 米，总重 700 余斤的“龙卷风”（图 2-5），作品暗示了城市污染与自然现象间微妙的联系。

史金淞先生的作品《园》（图 2-6-1），曾于湖北美术馆“再雕塑”展览上展出。艺术家将自己工作室拆迁遗留的建筑残块，通过切割、钻孔和打磨等工艺进行加工，制作成一个个形态各异的太湖石造型摆件（图 2-6-2），并通过有效的排列、组合，营造出具有古典造型意境的现代园林造景。青年艺术家方阳也尝试运用同样的方法创作了《造境——东山》（图 2-7）。史金淞还有一件以武汉的城市建设为背景的作品《武汉灰》（图 2-8-1、2-8-2、2-8-3），在这一作品中，创作材料是轻盈与厚重的杂糅，而创作形式是个体与城市的密语，它印证了艺术家对武汉的城市记忆。

同样以“灰”作为创作媒介还有艺术家徐冰（图 2-9），不同的是，他的灰尘并不来自武汉，而是来源于“9•11 事件”后弥漫在纽约空气中的白色粉末。徐冰曾这样描述道，“我在双子塔与中国城间的地带收集了一包 9•11 的灰尘，但当时并不知道收集它们干什么用，只觉得里面包含着关于生命、关于一个事件的信息。两年后当我又读到‘本来无一物，何处惹尘埃’这句著名的诗句时，我想起了这包灰尘”。灰尘轻盈细小、微不足道、常常为人所忽视，但它却无处不在，见证了时间积淀，青年艺术家张震宇的作品为灰尘（图 2-10）赋予了更多的象征性内涵。而青年艺术家柯明所创作的《三千亿的灰》（图 2-11-1、2-11-2）系列，其灰尘的来源更为特别，它们是退出流通的人民币焚烧之后产生的灰烬。

艺术家常常以他们敏锐的创作视角，重新发现废旧物品本身所具备的审美性和故事性。艺术家王


图 2-7：造境——东山


图 2-8-1：武汉灰


图 2-8-2：武汉灰


图 2-8-3 武汉灰


图 2-9 何处惹尘埃


图 2-10 灰尘（箱子）

子从北京的老胡同收集了一些被丢弃的小板凳，并为其一一装上音色各异的八音盒。每个小板凳独自吟唱着属于自己的故事，伤感的《勿忘我》（图 2-12-1、2-12-2）预示着对已逝年华的追忆。《新景观 2016》（图 2-13）是艺术家杨光以废旧电线制成的色彩斑斓的大树，作品提示了科技与自然的关系。韩国艺术家金善珍的作品《Significant form》（图 2-14-1、2-14-2）看似是美丽、轻盈的云朵，材料却是废弃的白色塑料袋，她说：“我们身边不被关注的东西也有其价值，也许稍作加工或换个视角，这些低成本生活用品就会变成创作，变废为珍贵。作品选取被人们扔掉的废弃塑料袋，加热，让柔软的塑料袋瞬间改变并固定，从而把废弃物的美呈现出来。过程是顺其自然的，就像定格了云彩变化的一个瞬间。虽然是凝固的瞬间，却有持续生长和变化的感觉。”

徐冰《背后的故事》（图 2-15-1、2-15-2、2-15-3）系列也十分具有代表性。正在合美术馆展出的《秋山仙逸图》利用灯光透过废旧的报纸、塑料袋所产生的投射效果，还原了云山雾绕的南宋青绿山水图卷。纸张，特别是废弃的报纸也是艺术家在创作时经常选用的材料，比如，纸雕艺术家李洪波的《伸缩性》（图 2-16-1、2-16-2）系列就是通过对废弃报纸的结构重塑，使纸张重焕生命，从而展现出一种软雕塑独有的延展性效果。薛滔《无数个 1》（图 2-17）的创作材料也是来自旧报纸。艺术家王度则用《美术文献》杂志做成了一


图 2-11-1 三千亿的灰—无字碑


图 2-11-2 三千亿的灰


图 2-12-1 勿忘我


图 2-12-2 勿忘我


图 2-13 新景观 2016


图 2-14-1：Significant form


图 2-14-1：Significant form


图 2-15-1 背后的故事


图 2-16-1 伸缩性


图 2-15-2 背后的故事


图 2-16-2 伸缩性


图 2-17：无数个 1


图 2-18：飞弹


图 2-19 有盐


图 2-20：彩虹

组小火箭（图 2-18）。青年艺术家王雷非常善于提炼纸张的柔韧感，他把废旧的纸张捻成线，再用这些“纸”线制造出毛线编织的效果。同样运用编制创作手法还有李娜，她用天然的棕片制成棕丝，再用这些用棕丝编织成婚纱以及一系列女性物品，旨在探索材料和现实对应的一种可能性。

可见，自然界中的植物、水、泥土、砂砾、矿石等等，都可以作为生态雕塑创作的媒介，在雕塑家手中都可以变成丰富而富有生气的生态雕塑作品。艺术家李勇政在《有盐》（图 2-19）这件作品中所使用创作媒材来自喜马拉雅山脉的天然岩盐，观众观展时可以行走在用喜马拉雅盐铺成的地图上。艺术家王令杰和郝经芳的作品《彩虹》（图 2-20）使用了两种不用的砂质材料，地上的沙是沙滩上的天然砂砾，墙面上的砂是从玻璃厂收来的玻璃砂。海沙逐渐渐变为玻璃颗粒，从空间的地上一直蔓延到墙上。当有光照射的时候，玻璃颗粒以自己对光的折射给前方的每个观众带来一道彩虹。

日本艺术家井川惺亮先生在武汉美术馆创作的《漩涡》（图 2-21-1、2-21-2、2-21-3）虽然是绘画装置，但他对于环保的身体力行给负责展览的工作人员留下了深刻的印象。他的绘画作品大都直接绘制于商品包装盒的背面，现场布展所使用木材也都是他亲自捡拾的，没有一件是来自砍伐或购买。环保理念在井川的创作中是贯穿始终的。和井川先生一样，青年艺术家姚海的创作也利用了废弃的纸箱。此外，荷兰艺术家 Bram Versteegde 和 Tijn Versteegde 为第四届武汉设计双年展创作的互动装置《竹造》（图 2-22），则是艺术家和观众的共同协作的成果，而创作中所使用的竹子全都是可以循环利用的。

生态雕塑强调材料的有机、生态，但并不把材料作为唯一的因素。除了雕塑材料的生态，还有雕塑形态的生态，雕塑观念的生态，雕塑题材的生态。④武汉的生态雕塑也涌现出一批始终围绕当代生态环境问题的创作，它们以其亲近自然、回归本真的创作理念表现出对生态问题的关注和审视。

青年艺术家孙康偶然看到一些树木被伐掉，并希望通过创作让它们重新获得生命力，同时唤醒人们保护树木的生态意识，于是他将砍伐后的树木重塑，创作出作品《咋了？》（图 2-23）。青年艺术家钱亮将一次性的筷子通过粘合、打磨，最终呈现出竹子的形态，《物非物》（图 2-24）实现了从竹子到筷子再到竹子的隐喻，强调了对自然的回归。彦风在创作作品《金


图 2-21-1：漩涡 peinture


图 2-21-2：漩涡 peinture


图 2-21-3：漩涡 peinture


图 2-22：竹造


图 2-23：咋了？


图 2-24：物非物系列之竹

枝玉叶》（图 2-25-1、2-25-2）时，将金箔涂在盆景绿植上，随着时间的推移，植物无法再进行光合作用，于是逐渐衰亡，作品提示了经济社会对于自然环境的破坏。孔景才的作品《哀鸣》（图 2-26）是用动物的毛皮制成的一架提琴，在他看来，提琴所发出的声音和动物被猎杀前的嘶鸣非常相似，他希望“让音乐代替死去的动物发声”。武汉艺术家詹薇的作品《建筑物》（图 2-27）在形式上是用乐高积木搭建而成的摩天大楼，但每一层乐高的颜色都和当天武汉的空气指数（PM2.5）数值相匹配，颜色的深浅印证了空气质量的优劣，以警示城市发展所面临的空气污染问题。

在上述的作品中，艺术家们通过顺应材料的属性，重塑自然的回归之路。一切可以被循环利用的材料，经过雕塑家观念的改造、双手的塑造，都能够创造出新的艺术生命。生态使艺术更贴近人。

三、“27 度角——东湖国际生态雕塑双年展”的现实意义

“生态雕塑”应当是一种开放的、变化的公共性与社会性的环境艺术，他只有在环境空间里，并和其他艺术景观相呼应衬托、对比融洽、和谐共生，才能具有真正的生态意义。因此，“生态雕塑”应当以自然、生态、社会的和谐共存为目标，并与建筑、景观以及环境产生更为密切的互文关系。作为雕塑家有必要拓展其工作的领域，以开放的观念、亲和的设计，将驾驭形体、空间、材料以及工程技术方面的经验扩展到公众的景观艺术上来。⑤

通过对作品的回顾，我们发现，在武汉地区雕塑艺术的发展过程中，既能兼顾作品“公共性”、“长久性”，又在主题和创作媒介的选择上突出“生态性”的作品寥寥可数。在过去的展览中，大部分涉及生态观念的作品受材料限制，只能在建筑的内部空间展示。值得庆幸的是，“27 度角——东湖国际生态雕塑双年展”的举办，弥补了这一缺憾。一方面，组委会将展览地点设置在武汉东湖新技术开发区九峰城市森林保护区雕塑艺术馆及户外空间，这就促使了更多的生态雕塑从美术馆的室内展示走向室外和公共空间，由“架上”走向“架下”，由以个体创作为中心转向以大众的接收效应为核心，使雕塑作品成为城市与自然环境相互延伸、渗透的契合点，并成为深入都市人生活环境的一部分。另一方面，参展的艺术家们不仅在雕塑与环境、雕塑与空间、雕塑与材料、雕塑与观念等方面，体现出其独特性和前瞻性的艺术视角。更重要的是，他们关注观众的参与性，并将亲和力及公众性融入到新的雕塑语言中。从作品的构想、制作到实施，无处不体现着其对大众文化和公共空间的积极回应。展览现场，观众也因此能够更加深切地感受大自然的呼吸，体会人与自然和谐共处的愉悦。

我们有理由相信，“27 度角——东湖国际生态雕塑双年展”的呈现，在丰富武汉艺术面貌，积极促进城市环境的和谐、人与自然的亲融的同时，也将推动当代雕塑朝着更为切近当下生活的方向拓展，从而参与到世界性的文化交流与对话中去。



图 2-25-1：金枝玉叶

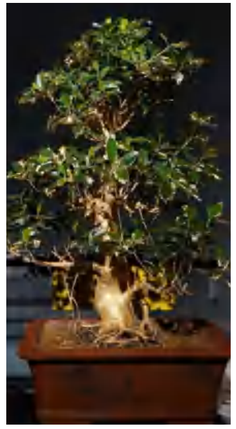


图 2-25-2：金枝玉叶

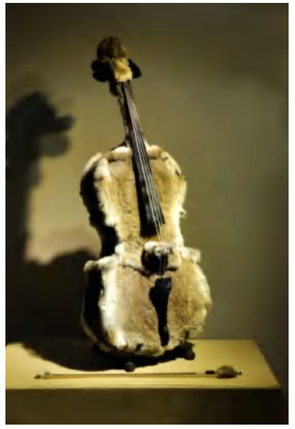


图 2-26：哀鸣



图 2-27：建筑物

注释：

①黄丹麾、刘晓陶：《生态雕塑的形态及其艺术实践管窥》，[J]. 雕塑，2006(2) :44-46

②黄丹麾、刘晓陶：《生态雕塑的美学本质概论》，[J]. 雕塑，2006 (1) :17-19

③孙振华：《何谓生态雕塑》，[J]. 中国雕塑，第 44 期

④孙振华：《何谓生态雕塑》，[J]. 中国雕塑，第 44 期

⑤黄丹麾、刘晓陶：《生态雕塑的美学本质概论》，[J]. 雕塑，2006 (1) :17-19

Ecological sculpture is in wuhan.

Jiang Yuwei

Jiang yuwei: my topic is ecological sculpture in wuhan. On this topic, I would like to make a few comments. In the present, in order to better convey the concept of the artist, in the process of creating sculpture, the selection of creative materials will also break through the limitation of traditional media and become more diversified. The inner boundary of the device and sculpture is also blurred. Therefore, the concept of ecological sculpture mentioned in my post also includes the works of a considerable number of device classes.

In retrospect, we found that in a specific historical period and the objective requirement of the urban public environment, in order to adapt to the "public" and "permanent" and "monument" of functional requirements, in quite a long time, wuhan sculptures are less involved in the concept of "ecological". That is to say, the creation of the sculpture and the show, on the one hand, is limited by the public and environmental factors on the creation of material, on the other hand, on the theme expression, also by the different historical stages of political, economic, cultural and other factors, thus to create a batch of work subject to culture, history and society.

In recent years, with the rapid development of the social economy and the deepening of green awareness, the public has a strong demand for the return to the ecology and the nature. At the same time, the construction of large art galleries in wuhan and the continuous activity of art institutions have provided favorable conditions for more diversified artistic creation and exhibition.

Under this background, wuhan also has more and more sculpture works that emphasize the integration with nature and communication with the environment. Some of them consciously choose recyclable and renewable materials in the creative media. Some are calling for a review of environmental issues on the subject.

I will make a brief summary of the works of artists working and living in wuhan, as well as the ecological sculpture works displayed in wuhan.

The first thing I'd like to talk about is a group of works that have just been shown at the zhai accord museum. The material comes from discarded airline meal boxes. In my opinion, the reuse of waste materials and even garbage is the result of taking the initiative to be close to the ecological concept from the selection of creative media. Following this lead, we can find many interesting artistic creations. "Birds of a feather" series is also the work of fu zhong wang. It draws the old tools together with the magnet as the medium, and metaphor the social relationship between people. Mr. Wei's work, "waste", used hemp rope to bind the old books into cubes, so that the old objects could be restored to zhuang yan and solemnness. Artist wang zhiyuan has created a "tornado" of up to 11 meters using discarded plastic buckets, plastic bottles and plastic cans.

In hubei art museum "in sculpture exhibition shkin Song teacher" garden ", the works of artists to the demolition and relocation of the original studio building block, by cutting, drilling and grinding process, finally builds a small forms with classical artistic conception of modern landscape gardening modelling, with the series also includes some taihu formative furnishing articles. Fang Yang, a young artist, used the same method to create the work of "creating a mountain". There is also a work called wuhan grey, which is based on wuhan's urban construction. The work bears the author's memory of the city, which is a mixture of lightness and weight, while the form is the secret language of the individual and the city.

Same with "grey" as the creative material and artist xu, different is his dust comes not from wuhan, but from the "9 · 11" after diffuse white powder in the air in cities, xu once described "I am in between the twin towers and Chinese city zone dust collected a bag of Sept. 11, but did not know what they are used for collection, only feel inside contain information about life, about an event. Two years later, when I read the famous poem, 'where there is nothing, where the dust is,' I thought of the dust. The dust from the young artist's "300 billion ashes" series comes from the ashes that were created after the yuan was burned out of circulation. Also with dust as the medium of creation, and young artist zhang zhenyu.

Artists often rediscover the aesthetic and story-telling of the old items in their keen creative perspective. Prince "forget-me-not" is an artist's work, from the old hutongs of Beijing he collected some abandoned small wooden bench, in the inside mount music box, twisted the clockwork of the bench, there will be a sad music plays, to



图 1-1：屈原像



图 1-2：伯牙子期







图 1-3-1 ~ 1-3-3：科学家群像


图 1-4：孙中山先生之像


图 1-5：黄兴先生之像


图 1-6：毛泽东像


图 1-7：向警予


图 1-8：苏军烈士墓碑


图 1-9：二七烈士纪念碑及浮雕


图 1-10：辛亥革命武昌首义纪念碑


图 1-16-3 下棋翁


图 1-11：施洋烈士纪念碑及雕塑


图 1-12：长江大桥纪念碑


图 1-13：武汉防洪纪念碑及浮雕


图 1-17-1：老通城


图 1-14：大白象


图 1-15：小白象


图 1-16-1：卖面翁


图 1-16-2 挑水翁


图 1-17-2：谈炎记


图 1-17-3：四季美

prompt a trace of township. "New landscape 2016" is a colorful tree trunk composed of the waste electrical wires of the artist Yang guang. The works contain the relationship between man and nature. South Korea artists Jin Shanzhen do beautiful clouds are made of waste plastic bags, she mentioned that "in our side don't be concerned has its value, maybe a little processing or change the Angle of view, these low-cost products will become a creative life, turn waste into valuable. The work selects discarded plastic bags that people throw away and heats them to make the soft plastic bags instantly change and fix, thus presenting the beauty of the waste. The process is natural, like a moment when the clouds change. Although it is a frozen moment, there is a feeling of continuous growth and change.

Xu bing's "behind the story" series also coincides with this creative idea. "Autumn mountain fairy", which is on display in the art gallery, USES lights to project the cast of abandoned newspapers and discarded materials to restore the green and green landscape of the southern song. Many artists in waste paper as the material is also often choose the material, for example, artists over rival the "scale" is based on the remodeling of waste paper, make the paper to show the ductility of a soft sculpture unique effect. The material of xue tao's "countless 1" is also from old newspapers. Artist wang du made a series of small rockets using the magazine art literature. Wang lei was very good at refining the flexibility of the paper. He twisted the old paper into lines, and then used these "paper" lines to create a knitting effect. Also application of compiling and li na, but her material instead of paper brown, these items made from palm silk dress and a series of women, explores the corresponding materials and reality a possibility.

Brown is renewable natural material, using natural material and same artist yong-zheng li, in the "salt" in this work, he USES creative media natural rock salt from the Himalayas, the audience can walk in the Himalayan salt paved on the map. Artist Wang Lingjie and hao fang's work "rainbow" used two unused sandy material, natural gravel sand is sand on the ground, metope of sand from glass factory closed glass sand, through the refraction of light produced rainbow effect on the wall.

Japanese artist igawa Mr Xing liang in wuhan museum of art creation of the "whirlpool" although device is painting a picture, but he to be in charge of environmental protection physically to exhibition staff left a deep image. He mentioned in the exhibit, the many of his paintings are painted on the opposite side of the box, and the exhibition scene used wood without a cut or to buy, all came back to pick up his own. The concept of ecology and environmental protection is always in the creation of jingchuan. Like Mr. Igawa, young artist yao hai's creations have also been used in discarded cardboard boxes. "Bamboo to build" the work is Dutch artist Bram Versteegde and Tijn Versteegde creative designs for the fourth session of wuhan biennale interactive device works by artists and audience's cooperation, it is worth mentioning, in all the bamboo can be recycled.

The works mentioned above are mostly from the perspective of creative materials. At the same time, there are some works that call for environmental protection on the theme of creation. I will also list several representative works to share with you.

Young artist sun kang chanced upon some trees were chopped off, want to let them regain vitality, and at the same time arouse people's awareness to protect trees ecological so he will be cut down, trees remodeling after have you now see the work of the zha? Young artist Qian Liang "content than objects", presented the bamboo form, but its material is selection of disposable chopsticks, from to chopsticks and bamboo, bamboo artists emphasize a return to the nature. YanFeng "military", it is the gold foil coated on a bonsai, with the passage of time, no longer able to plant photosynthesis, then gradually decline, works suggest that for the destruction of the natural environment, the economy and society. Kong Jingcai works "mourning" is made of animal fur a fiddle, in his view, the bass sound and animals have been hunted by former scream very similar, he wants to "let music instead of dead animals". Wuhan artist zhan brought the works of the building is made of lego build skyscrapers, on the day of each layer of the color of the lego and wuhan air index (PM2.5) numerical match, color depth is in line with the air quality, the work is closely related to our living environment.

The last thing to mention is the large installation of xu bing, the phoenix, whose 3D printing model is on display in the museum. Personally, I think this is a work that xu bing is very humane. When xu first set foot on the construction site of CBD in Beijing, the primitive aesthetics of the construction waste and the real life of the construction workers... The truth behind these tall buildings is deeply attracted. So he decided to use the construction


图 2-1-1：铝箔拓型·像章


图 2-1-2：铝箔拓型·刀叉


图 2-1-3：铝箔拓型·手指


图 2-1-4：铝箔拓型·钱币


图 2-2-1：物以类聚 NO.6


图 2-3：铁锤竖琴


图 2-5：龙卷风

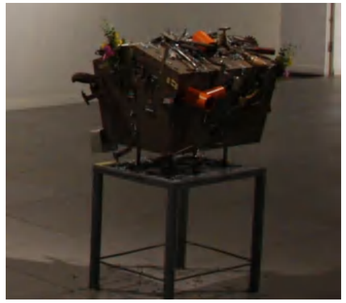

图 2-2-2：物以类聚 A2#


图 2-4：废物


图 2-6-1：园


图 2-6-2 千创园摆件 10#

waste to make works of art, plastic safety hats, red and blue striped cloth, shovels, steel pipes and so on. Phoenix and the phoenix, each 28 meters long, weighs six tons, all made from construction waste and abandoned labor tools. As xu said, "it's a very cheap material to dress up, to be dignified, and to be scarred, and that's how the phoenix is moving."

My thesis is more like a fieldwork itself, but in the process of collect related works, I found that a long history in the development of the wuhan city sculptures, can both work "boast skillful" and "public", and on the choice of theme and creative media highlights the work of "ecosystem" are few and far between. Most of the works involved in ecological concepts are restricted by materials and can only be displayed in the interior space of the building. Fortunately, the east lake international ecological biennial exhibition, to a certain extent, made up for this deficiency.

The concept of "ecological sculpture" is not only to encourage artists to focus on recycling and turning waste into treasure in the selection of creative materials; Or to encourage and remind audiences of environmental concerns; More importantly, through the "biennial" mechanism, more ecological sculptures can be promoted from indoor to outdoor, emphasizing the public property of sculpture. I believe that the practice of this concept will encourage more people to go outdoors, close to nature and return to their true nature.

We have reason to believe that, "27 degrees: east lake ecological international biennale" present, in the wuhan art appearance at the same time, will also be city environment of harmony, the human and the nature of a positive impact.

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图 2-7：造境——东山


图 2-8-1：武汉灰

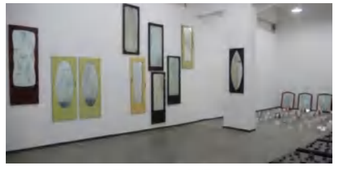

图 2-8-2：武汉灰


图 2-8-3 武汉灰


图 2-9 何处惹尘埃


图 2-10 灰尘（箱子）

long time, wuhan sculptures are less involved in the concept of "ecological". That is to say, the creation of the sculpture and the show, on the one hand, is limited by the public and environmental factors on the creation of material, on the other hand, on the theme expression, also by the different historical stages of political, economic, cultural and other factors, thus to create a batch of work subject to culture, history and society.

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图 2-11-1 三千亿的灰—无字碑


图 2-11-2 三千亿的灰


图 2-12-1 勿忘我


图 2-12-2 勿忘我

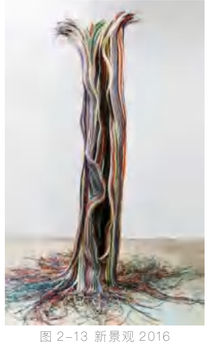

图 2-13 新景观 2016


图 2-14-1：Significant form


图 2-14-1：Significant form



图 2-15-1 背后的故事



图 2-16-1 伸缩性



图 2-15-2 背后的故事



图 2-16-2 伸缩性



图 2-17：无数个 1



图 2-18：飞弹



图 2-19 有盐



图 2-20：彩虹

metaphor the social relationship between people. Mr. Wei's work, "waste", used hemp rope to bind the old books into cubes, so that the old objects could be restored to zhuang yan and solemnness. Artist wang zhiyuan has created a "tornado" of up to 11 meters using discarded plastic buckets, plastic bottles and plastic cans.

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图 2-21-1：漩涡 peinture



图 2-21-2：漩涡 peinture



图 2-21-3：漩涡 peinture



图 2-22：竹造



图 2-23：昨了？



图 2-24：物非物系列之竹

the material is also often choose the material, for example, artists over rival the "scale" is based on the remodeling of waste paper, make the paper to show the ductility of a soft sculpture unique effect. The material of xue tao's "countless 1" is also from old newspapers. Artist wang du made a series of small rockets using the magazine art literature. Wang lei was very good at refining the flexibility of the paper. He twisted the old paper into lines, and then used these "paper" lines to create a knitting effect. Also application of compiling and li na, but her material instead of paper brown, these items made from palm silk dress and a series of women, explores the corresponding materials and reality a possibility.

Brown is renewable natural material, using natural material and same artist yong-zheng li, in the "salt" in this work, he USES creative media natural rock salt from the Himalayas, the audience can walk in the Himalayan salt paved on the map. Artist Wang Lingjie and hao fang's work "rainbow" used two unused sandy material, natural gravel sand is sand on the ground, metope of sand from glass factory closed glass sand, through the refraction of light produced rainbow effect on the wall.

Japanese artist igawa Mr Xing liang in wuhan museum of art creation of the "whirlpool" although device is painting a picture, but he to be in charge of environmental protection physically to exhibition staff left a deep image. He mentioned in the exhibit, the many of his paintings are painted on the opposite side of the box, and the exhibition scene used wood without a cut or to buy, all came back to pick up his own. The concept of ecology and environmental protection is always in the creation of jingchuan. Like Mr. Igawa, young artist yao hai's creations have also been used in discarded cardboard boxes. "Bamboo to build" the work is Dutch artist Bram Versteegde and Tijn Versteegde creative designs for the fourth session of wuhan biennale interactive device works by artists and audience's cooperation, it is worth mentioning, in all the bamboo can be recycled.

The works mentioned above are mostly from the perspective of creative materials. At the same time, there are some works that call for environmental protection on the theme of creation. I will also list several representative works to share with you.

Young artist sun kang chanced upon some trees were chopped off, want to let them regain vitality, and at the same time arouse people's awareness to protect trees ecological so he will be cut down, trees remodeling after have you now see the work of the zha? Young artist Qian Liang "content than objects", presented the bamboo form, but its material is selection of disposable chopsticks, from to chopsticks and bamboo, bamboo artists emphasize a return to the nature. YanFeng "military", it is the gold foil coated on a bonsai, with the passage of time, no longer able to plant photosynthesis, then gradually decline, works suggest that for the destruction of the natural environment, the economy and society. Kong Jingcai works "mourning" is made of animal fur a fiddle, in his view, the bass sound and animals have been hunted by former scream very similar, he wants to "let music instead of dead animals". Wuhan artist zhan brought the works of the building is made of lego build skyscrapers, on the day of each layer of the color of the lego and wuhan air index (PM2.5) numerical match, color depth is in line with the air quality, the work is closely related to our living environment.

The last thing to mention is the large installation of xu bing, the phoenix, whose 3D printing model is on display in the museum. Personally, I think this is a work that xu bing is very humane. When xu first set foot on the construction



图 2-25-1：金枝玉叶

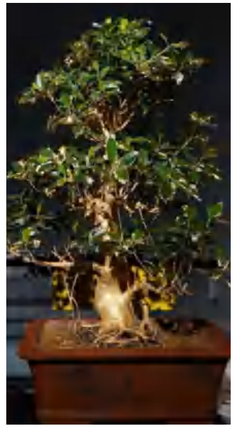


图 2-25-2：金枝玉叶

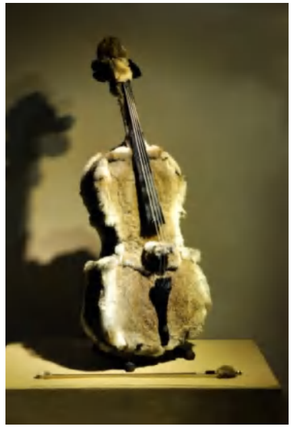


图 2-26：哀鸣



图 2-27：建筑物

site of CBD in Beijing, the primitive aesthetics of the construction waste and the real life of the construction workers... The truth behind these tall buildings is deeply attracted. So he decided to use the construction waste to make works of art, plastic safety hats, red and blue striped cloth, shovels, steel pipes and so on. Phoenix and the phoenix, each 28 meters long, weighs six tons, all made from construction waste and abandoned labor tools. As xu said, "it's a very cheap material to dress up, to be dignified, and to be scarred, and that's how the phoenix is moving."

My thesis is more like a fieldwork itself, but in the process of collect related works, I found that a long history in the development of the wuhan city sculptures, can both work "boast skillful" and "public", and on the choice of theme and creative media highlights the work of "ecosystem" are few and far between. Most of the works involved in ecological concepts are restricted by materials and can only be displayed in the interior space of the building. Fortunately, the east lake international ecological biennial exhibition, to a certain extent, made up for this deficiency.

The concept of "ecological sculpture" is not only to encourage artists to focus on recycling and turning waste into treasure in the selection of creative materials; Or to encourage and remind audiences of environmental concerns; More importantly, through the "biennial" mechanism, more ecological sculptures can be promoted from indoor to outdoor, emphasizing the public property of sculpture. I believe that the practice of this concept will encourage more people to go outdoors, close to nature and return to their true nature.

We have reason to believe that, "27 degrees: east lake ecological international biennale" present, in the wuhan art appearance at the same time, will also be city environment of harmony, the human and the nature of a positive impact.

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