



管怀宾 GUAN HUAIBIN

過·園

THE GARDEN OF FORKING PATHS



苏州本色美术馆
TRUE COLOR MUSEUM

The Garden of Forking Paths: Guan Huaibin's Artwork

图书在版编目(CIP)数据

过·园——管怀宾：汉英对照/管怀宾编著.—南京：
江苏美术出版社，2010.12
ISBN 978-7-5344-3479-2
I. ①过… II. ①管… III. ①造型(艺术)—作品
集—中国—现代 IV. ①J06
中国版本图书馆CIP数据核字(2010)第258046号

出品人 周海歌
特邀编辑 陈瀚星
责任编辑 张正民
封面题字 王冬龄
装帧设计 苍穹文化
翻 译 高世强、章之珺、吕静静、
孙 越、吴柳英
英文校对 唐晓林
摄 影 潘宇峰、郑端祥、倪柯耘、
末正真礼生、奥村基、管怀宾
责任校对 吕猛进
责任监印 吴蓉蓉

书 名 过·园——管怀宾
编 著 管怀宾
出版发行 凤凰出版传媒集团
江苏美术出版社(南京中央路165号 邮编210009)
集团网址 凤凰出版传媒网 <http://www.ppm.cn>
经 销 全国新华书店
印 刷 浙江海虹彩色印务有限公司
开 本 889×1194mm 1/16
印 张 25
版 次 2011年1月第1版 2011年1月第1次印刷
标准书号 ISBN 978-7-5344-3479-2
定 价 320.00元

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管 怀 宾

Guan Huaibin



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过·园—管怀宾作品展

很长的一段时间，我们对于西方文明的进程、包括西方美术史流变的研读与疏理，似乎成为一种观照自身、理解自己所不可绕行的途径；我们也习惯于从某些哲学、社会、政治用语或流行的艺术概念去寻找方法论。在西方白盒式美术馆、博物馆体制遭至存疑的今天，我们依然在照搬、挪用那些现成的框架与操作系统。然而这种借用却很少关联我的自身的价值体系和美学框架。对中国当代艺术而言，不可否认，依然存在一种云游间的捕捉，很少涉及这个系统表象深处的真实与本质，尤其是当代中国人的问题。

本色当代美术馆以寻求“21世纪的东方美学”为主要学术方向。我们希望通过一系列展示活动，包括艺术家的个案考察、学术研讨，发掘当代中国乃至亚洲地区的艺术新力量，梳理突破传统艺术的新思路，建构符合中国情况与我们自身美学相关的美术馆系统。力求多角度、多层面集中展现中国及亚洲地区当代艺术的整体风貌。“过·园——管怀宾作品展”是我们基于这种思考，在开馆之际所推出的一个艺术家个案。

管怀宾早年毕业于中国美术学院中国画系，1990年代初赴日本东京留学，开始从传统绘画转向空间装置作品的创作实践。过去10多年里，他参与过不少国际性重要展览。作为国内重要的实验艺术家之一，管怀宾一直以其致力于在装置艺术中进行有关东方古典造园和建筑、绘画中的美学概念和语言方式的尝试而备受瞩目。

以“过·园”为名的管怀宾作品展，是艺术家过去两年间的数件代表作与最新作品的交叉，是结合本色美术馆的空间特质的重构。本次展览集中了管怀宾近年八件大型装置及影像和创作手稿作品。它们构成一种相互干涉的逻辑气场，是艺术家对于时代、文化、传统的思想和态度表述。在这里冲突被一种唯美主义美学所包裹，家园与精神不再是可视的美学表象，而是隐约在图式背后的某种游思，叩击的是现实，撩人之处在于心灵深处的那道印痕。

“过·园”是时间之于空间的穿梭旅行，是一个正在发生的行为过程；是一种状态和观物行事的方式；是回望家园的精神皈依，也是一场超度经验的内心出走。

“过·园”中，艺术家与他者并行、交叉。

苏州本色美术馆



苏州本色美术馆
TRUE-COLOR MUSEUM

The Garden of Forking Paths—Guan Huaibin's Artwork

During a long period of time, our reading and sorting of the process of western civilization as well as the variation in western history of art have almost become an un-avoidable way to make self-examination and understand ourselves. We are also accustomed to look for methodology from some philosophical, social and political languages or some popular artistic concepts. Today, when western white-box art museums and the system of museum are being suspected, we are still adopting those existing framework and operation system. However, this adoption hardly associated with my own value system and aesthetic framework. For contemporary Chinese art, we cannot deny that there is still a kind of capturing during wandering. Yet few people could point out the authenticity and essence deep inside this system beyond the surface, especially problems of contemporary Chinese.

True Color Museum of Contemporary Art has a main academic direction of pursuing 'Eastern aesthetics of 21st century'. We hope to explore new power of art in contemporary China as well as the Asian area through a series of exhibitions as well as case studies and academic seminars of individual artists. We would sort out a new thread of thought breaking through traditional art and construct the art museum system proper for Chinese situation and our own aesthetics, in order to represent the integral look of contemporary art in China and Asian area from multi perspectives and with multi-layers. 'The Garden of Forking Paths—Guan Huaibin's Artwork' is one of our case studies of artists proposed on the opening of our museum based on this idea.

Guan Huaibin graduated from the Chinese Painting Department of China Academy of Art. He went to study in Tokyo, Japan in the early 1990s and started to turn his traditional painting into creation practices of spatial

installation works. During the last 10 years, he had taken part in many important international exhibitions. As one of the most important experimental artists in China, Guan Huaibin is always committing himself to the attempt in aesthetic concepts and linguistic ways related with eastern classical garden construction, architecture and painting in his installation art, and has been getting much attention world widely with his art.

Guan Huaibin's work exhibition titled 'The Garden of Forking Paths' displayed several pieces of his representative artworks created during the last two years and his latest work, and it's a re-construction combining the spatial characteristics of True Color Museum. This exhibition collected eight large-scale installations, video and manuscripts created by Guan Huaibin in recent years. They constructed a mutual influential and interfering logical aura field, represented the artist's thought and attitude on time, culture and tradition. Here, conflicts have been covered by a kind of Aestheticism aesthetics; homeland and spirit do not exist in visible aesthetic appearances, but are wandering in vague behind some images. What they knock and ask is reality, and the trace left deeply in soul is what stirring in his art.

'The Garden of Forking Paths' is a voyage of time shuttling in space, a process of behavior going on;

It's a situation and a way to observe and behave;

It's a spiritual belief when looking back to the hometown, and an inner-heart.

In 'The Garden of Forking Paths', the artist is in parallel and crossing with others.

True Color Museum, Suzhou







《过·园》展览现场 "The Garden of Forking Paths" Exhibition



漂泊者的舟园

——序管怀宾《过·园》画册

许江

管怀宾出画册，嘱我作序，我爽快答应。当真提起笔，却又颇犯踌躇，因我毕竟对装置了解无多。怀宾虽年轻，却创造了不少空旷的装置作品，我担心被写得湫隘。

一

怀宾的装置让人觉得“重”，有一份与生俱来的分量之感。这不仅由于装置材料本身的分量，他的作品材料常见的是钢铁、山石、混凝土、不锈钢等重物，另外还有玻璃、瓶胆、厚木、陶器等，都是很实的系统，构成物感强烈的印象。

造成分量感的另一原因，是怀宾总将钢铁与玻璃、重物与薄质混搭在一起，谋求这种不寻常的纠结来表达一份缠绵的张力、一种东方式的忧郁。这种坚固与易碎、隽远与瞬息、沉陷与漂浮的并置，营造了某类钢铁与诗的对位。管怀宾制造宏大壮观的“钢铁”现场，却又总念着让这种宏大的物感如何隐去。

所以，怀宾喜欢造船。上世纪90年代以来，他创作了大量与船相关的作品。2009年，他又创作了一艘“心园之渡”。这艘桅杆林立、风标高扬的双子舟，泊在海岸边，翘首远望，十足的心灵渡筏。怀宾自己说道：“船是现实与文化的载体。……它是当下的文化情境与个人意识相交融的产物，包含了我对过渡概念的思考，也包括我对当今文化、美术现状的理解与看法，尤其是我自身处在日本与中国之间的这样一个流动的方位与身份。”船最直接地表现了一个漂泊者——现实与心灵的漂泊者的实际位置。所以，怀宾的作品从命题到立意都精心地涉入一种流动的语境：漂、浮、渡、游。这是一个漂泊者的动词谱系，是一个带三点水的水云间的情态谱系。怀宾正是用它来抛却钢铁的沉重物感，赋予之一种游动的心

愿。材料的“沉”与心怀的“游”，一种“显”与一种“隐”，在此构成了一份异样的伤愁。

这种伤愁的另一个症候是“破碎”。瓶胆是怀宾常用的材料语言。对于使用热水瓶的一代人来说，瓶胆最是易碎，而且碎得惨烈，带着爆炸一般的巨响，腾起灼烫的热浪，堆起一簇明晃晃的尖利碎片。易碎而惨烈，构成了只有瓶胆才有的记忆。现在，这些瓶胆成百上千地悬挂起来，某种揪心的记忆被悬起，某种日常可见的破碎被预计着，让人心都生出愁绪和不安。在钢铁的间隔之中，这破碎尤教人心悸。

怀宾还喜欢制作五星。他反反复复地用五星参与了众多作品。一方面，据怀宾自述，这是借用北斗七星，来将古典美学介入当代生命；另一方面，五星所包含的传统阴阳五行的相克关系及其锐象图示，尤其是当代中国的符号记忆，也在其间闪烁。怀宾喜用锐象，就如某些歌手喜唱劲歌。他的舟船带着锐角；他的五星充满锐角；他的种种临界物凝着尖角，直刺青天与大地。怀宾的尖角是要用当代生存尖锐冲突的记忆，挑破钢铁一般的物感与定见，露出某些心灵的颤悸。

二

像所有的漂泊者一样，怀宾心怀家园。但这个家园已然陌生，重新的相熟需要经年累月的寻觅与相认。这种奥德休斯式的命运，命定成为觅园者的生存写照。多年来，怀宾创作了众多的回廊、天井，塑造了令人如历瞳眈的疆界与迷城。多少次，他回到江南的园林去“面壁”，去吊古；又多少次，他将家园的物件作为行吟的见证。2010年上海世博会上，怀宾在江南造船厂旧址制作了《时间之

旅》，用古船的骨骼制作了一个迷园，让历史的感物索怀变作万民脚下的歧生的路径。怀宾终于有机会将船与园做一个叠合，让这舟园共同体来见证自己谜一般的乡愁。

一样的伤愁，怀宾既造船又造园。他的船如故园，他的园若行舟。那园就是泊地的船，那船又是漂移的园。舟、园，浮、沉，五星、瓶胆，天体、目前，怀宾几年来所做的一切，就是将这些可见与不可见的对立者纠缠在一起，借助革命性的艺术精神，重构一种精致的文化传统。这传统如舟筏般漂浮、变易，又如家园般因借、常新。这传统带着一种高贵的漠然，向我们提出挑战；这传统聚集四方，纯任一片天机，开启再造重构的灵枢；这传统是创造主体的生命摆渡，在它的析解和重建中，真正存留着的是中华民族的创造性的文化特质。

三

2009年冬天，寒风萧萧。怀宾在家乡举办了“过·园”个展。实际上，这次个展有着回顾的意思，将多年的想法和作品，在一个整一的空间中进行了新的布列。回顾是舟行，此时是园的现场。这园没有回廊长亭，却充满了地河一般的门扉与舟筏一般的兰亭书案；这园没有叠石流风，却遍布悬浮漂游的湖石、瓶胆和锐利闪亮的五星符号；这园却同样地有着舟行般连缀而成的悠长记忆、有着巧于因借的游玩体验，还有被尖锐地刺激着的某种惶惑和不安、某种泊园般的凝聚与过舟般的流放。

“过·园”，既是怀宾展览的名，又是本书的题。园的原字，本身就是一个园的格局，四面围墙，以高台为上，下边一口清池，又长满衣状的植物，或纷歧的小径。“体有万殊，物无一量。”这

园可以堕损，但根基尤在；可以迁易，但气息长存。博尔赫斯的作品《小径分岔的花园》，那是一个花园迷宫，重在破碎时空的交叠与描述。而怀宾的“过·园”，却是同时面对一个久远者的缅怀与挑战，既有时的伤感，又有盘桓的忧郁，还有刺情的悲凉。这“过·园”是一座真正的隐逸的迷城，一座时光被倒转扶摇、可行可止却又难行难止的“舟园”。

过园，故园已过，新园何在？舟园，舟行常存，驻园何方？尽在足下，尽在觅园者的舟筏的“过”程中！

2010年8月16、17日

于北京华侨大厦

Boat Garden for the Rovers

A Preface to Guan Huaibin's *The Garden of Forking Paths*

Xu Jiang

Guan Huaibin would like me to make a preface for his catalogue, I agreed with readiness. Yet when picking up the pen, I would fall into hesitance, after all, I know not much about installation art. Although Huaibin is young, he had created a lot of magnificent and bold installation works, so I really worry that my writing would be narrow and low.

I

Huaibin's installations have an inherent sense of weight, which make us feel 'heavy'. It is not because the weight of the material he often uses in his installation, like iron and steel, stone and rockery, concrete, stainless steel and other heavy things, but also because that other materials like glass, thermos, wood and pottery he uses are all quite solid systems, which could construct a strong impression of material sense.

Another reason of such a sense of weight is that Huaibin loves to mix and match iron and glass, heavy things and thin ones together, to express a lingering tension and a eastern style melancholy through pursuing this unusual tanglement. The juxtaposition of the solid and the fragile, the eternal and the momentary, the sinking and the floating produced a kind of contraposition between iron steel and poem. Guan Huaibin creates grand spectacular 'iron steel' scene, while he always concerns about how to conceal such a grand sense of material.

Therefore, Huaibin loves creating boat. From 1990s onward,

he created a large amount of artworks related with boat. In 2009, he created a 'boat of heart'. It was a twin boat with standing masts and soaring weather vane, anchored at the seacoast looking far into the distance, which was really a ferryboat of heart and spirit. Huaibin has ever said, 'boat is the carrier of reality and culture. ... it is the product of the mingling of cultural context and personal consciousness, which contains my reflection on the concept of ferry, as well as my understanding and viewpoint about the status quo of today's culture and art, especially my floating identity and position between China and Japan.' A ferry boat could represent the factual position of a rover—a rover between reality and internal spirit most directly. Therefore, Huaibin's work carefully involved a kind of floating context from subject to conception: floating, strolling, ferrying, wandering. This is a pedigree of rover's verb, one of the mood between water and cloud expressed with Chinese characters of water radical. Huaibin is just using it to abandon the heavy sense of material in iron and steel, but bestowing it with the wish of wandering. The 'heavy' of material and the 'wandering' of spirit constructed a peculiar sadness with one is 'visible' and the other is 'invisible'.

Another symptom of this sadness is 'fragmentation'. Thermos is a favorite material language of Huaibin. For the generation used thermos bottle, it is always fragile and once broken, it would be horrifying with loud crash like explosion, hot wave rises and the thermos would become a pile of shining sharp fragments. Frangible

and horrifying, constructed the memory belongs to thermos only. Now, these thousands of thermoses are hung up in the air with some gnawing memory hung up at the same time; people are predicting the somewhat daily seen fragmentation, which made them melancholic and uneasy. Among the iron and steel pieces, this fragmentation is especially frightening.

Huaibin also loves to create images of five-pointed star, which has participated in many of his works repeatedly. On one side, according to Huaibin himself, this was a borrow of Triones, in order to introduce classical aesthetics into contemporary life; on the other side, the traditional inter-inhibition of five elements as well as the graphic presentation of it contained in the five-pointed star, especially the symbolic memory of contemporary China, also shining among them. Huaibin's preference in using sharp images is similar to that some singers love rock. His boats have sharp angles; his five-pointed stars have sharp angles; everything he uses are of sharp angles thrusting straight into sky and earth. Huaibin's sharp angle is to break the sense of material and set view similar to iron and steel with the memory of sharp conflicts in contemporary life, to reveal some palpitation of soul.

II

Like all the rovers, Huaibin cherishes hometown deep in his heart. However, this hometown is already strange and he needs years of searching and identification to become familiar with it

again. Such a fate like Odysseus was born to be the reflection of the homeland researcher's life. Over the years, Huaibin created a large number of cloisters and courtyards, established borders and lost cities that make viewers moved like bathing in the rising sun. For many times, he went to the landscape gardens south of the river to see and meditate, and to memorize the ancient history; and also for many times, things from hometown were used by him as the witness of poem singing while walking. On the 2010 Shanghai Expo, Huaibin created his 'Time Travel' at the original site of Jiangnan Shipyard, in which he used the skeleton of old ship to create a maze labyrinth, and changed historical flavor and recall into the forked paths under common people's feet. Huaibin finally had this chance to make a superposition between ship and garden, and proved his own enigmatic nostalgia with this combination of ship and garden.

With the same sadness and nostalgia, Huaibin created both a ship and a garden. His ship is just like an old garden, while his garden is similar to a ship. The garden is a ship anchored on the land, and the ship is a floating garden. Ship, garden, floating, sinking, five-pointed star, thermos, celestial body...by now, what Huaibin has done during these years is to tangle these visible and invisible opponents together, and re-construct a kind of exquisite cultural tradition with the help of his revolutionary artistic spirit. This tradition floats and changes like ship and is timeless like hometown. The tradition has a kind of noble indifference which

proposed challenges to us; the tradition collects from all around the world and creates a pure sky, thus reconstruct inspirations for creativity; this tradition is also a ferry ship of life of the creator, in its analysis and reconstruction, what's really kept is the cultural characteristic of creativity belong to Chinese nation.

III

The winter of 2009 was in cold wind. Huaibin held his 'The Garden of Forking Paths' solo-exhibition in his hometown. In fact, this exhibition has the significance of retrospection, ideas and works through many years were re-arranged in an integral space. The retrospection is the sailing of the boat and the moment is the site of garden. This garden has no corridor or pavilion, but full or normally seen doors and Lan Ting writing desks seems like boats; this garden has no stones and rockeries, but covered with floating lakeside rocks, thermoses and sharp shining five-pointed star symbol. However, the garden still have a long memory made up of the sailing boat, the skillful touring and viewing experience as well as some confusion and uneasiness, and some sense of cohesion of anchored garden as well as some sense of exile of a passing boat.

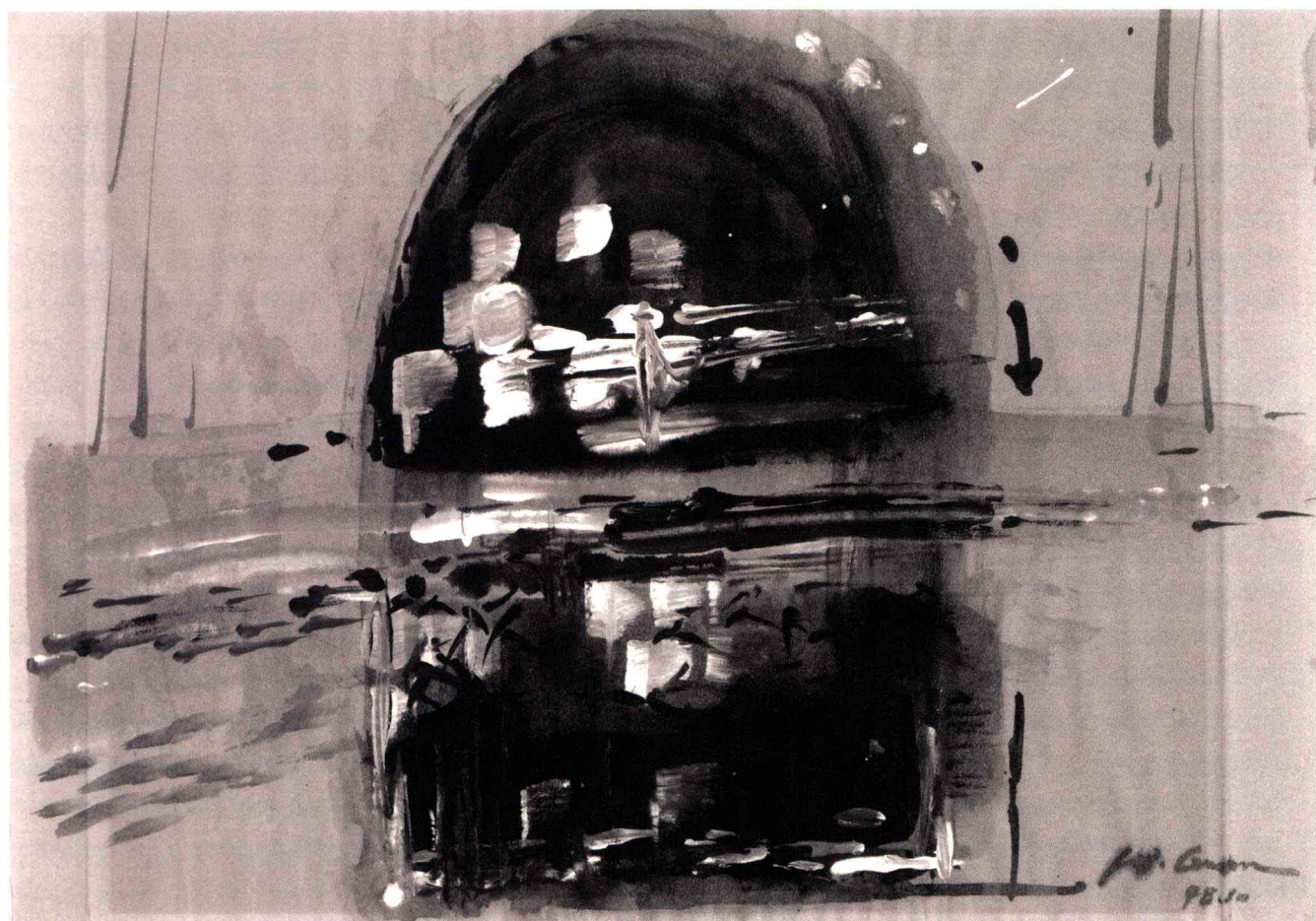
'The Garden of Forking Paths' is the title of both the exhibition of Huaibin and this book. As to the Chinese character of Garden which is read to be 'Yuan' and written to be '園', it is in itself shaped like a garden with four walls around, a hathpace

in the above and a pond with plants or to say forking paths. 'There are tens of thousands of literature styles, but there is not one standard of things.' This garden could be collapsed, but its basement still exists; it could be changed, but the atmosphere belongs to it would last long. The literature work *The Garden of Forking Paths* of Borges is a lost garden emphasizing the overlapping and description of the fragmented time and space. Yet 'The Garden of Forking Paths' is facing the recalling and challenging of an ancient story at the same time, sad, dreary and melancholic. This 'Garden of Forking Paths' is a real Lost City in seclusion, a 'boat garden' which was turned and shaken by time; it could go and stop, but all these are difficult in fact.

The Garden of Forking Paths, the old garden has passed away, but where is the new one? Boat garden, the boat is always sailing, but when could the garden be anchored? Everything is under your tread, and in the process of the garden searcher's sailing.

16, 17 August, 2010

At Beijing Overseas Chinese Hotel



手稿 sketch