

# SEE A WORLD IN GRAIN OF SAND

## 見微知著

la Biennale di Venezia

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# SEE A WORLD IN GRAIN OF SAND

見微知著

卢昊 编



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# SEE A WORLD IN GRAIN OF SAND

## 見微知著

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Curator Lu Hao

Artists Fang Lijun Qiu Zhijie He Jinwei He Sen Zeng Fanzhi Liu Ding Zeng Hao



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## 序 言

第53届威尼斯国际艺术双年展中国馆即将现身水城，在中国文化部的领导下，在中国驻意大利使馆文化处的大力协助下，由我集团公司主办的这一意义重大的展事将于6月在威尼斯开幕。

中国馆虽然是威尼斯双年展国家馆大家庭中的年轻成员，但前三届的参展经验证明，中国的当代艺术已经在国际上备受关注，中国艺术家们也正在引发全球艺术界越来越多的兴趣和讨论，威尼斯双年展中国馆一直是观众瞩目的焦点之一，这一切令我们倍感振奋。

通过两届中国馆的主办工作，我集团公司正在形成一套行之有效的遴选策展人及艺术家的体制。相信通过这套体制的运行，能够保证中国馆展览代表中国当代艺术的最高水准和最新潮流，并将威尼斯双年展中国馆作为一个窗口，向世界介绍中国的文化，密切中国艺术家与国外艺术界的沟通与交流。

在本届及未来的中国馆中，我们希望展览能够与当下的中国艺术发展趋势紧密关联，力求参展艺术家更加本土化和年轻化，充分展示中国当代艺术的活力。为此，我们聘请了艺术家卢昊先生担任本届中国国家馆策展人，评论家赵力先生协助策展工作，他们长期植根于中国本土的实践和创作，与我们的展览宗旨正相契合。

七位参展艺术家方力钧、邱志杰、何晋渭、何森、曾梵志、刘鼎和曾浩都是中国当代艺术家中的佼佼者，也是中国当代艺术中生代和新生代中的活跃力量，参展作品显示了他们鲜明的艺术个性和丰富的艺术智慧，衷心祝愿他们的作品在威尼斯双年展上大放异彩！

祝第53届威尼斯双年展中国馆圆满成功！

中国对外文化集团公司





## PREFACE

The Chinese Pavilion at the 53<sup>rd</sup> Venice International Biennial will soon be inaugurated in the City of Venice, the Queen of the Adriatic. Under the leadership of the Chinese Ministry of Culture and strongly supported by the Cultural Section of the Chinese Embassy to Italy, this significant event will be opened in Venice in June, with China Arts and Entertainment Group as its organizer (to be referred to as “We” hereafter).

Although the Chinese Pavilion is a junior member of the Venice Biennial family, as have been testified by our participating experience on three previous occasions, contemporary Chinese art is attracting wide global attention and Chinese artists are triggering growing interest and discussions on the international art scene. The Chinese Pavilion has always been one of the focal points at the Biennial. These are a source of our gratification and thrill.

After twice organizing the Chinese Pavilion, we are developing an effective mechanism by which we choose curators as well as participating artists. We believe that this mechanism will ensure the Chinese Pavilion represents the best and the latest trend contemporary Chinese art has to offer. The Chinese Pavilion will become a window, introducing Chinese culture to the world and strengthening exchanges between Chinese artists and their overseas counterparts.

We hope that the exhibitions, at this and future Chinese Pavilions, will be seamlessly intertwined with the development of contemporary Chinese art, and the participating artists will become younger and more homogenous, so as to fully demonstrate the vitality of contemporary Chinese art. To that purpose, we have retained the artist Lu Hao as curator of the current Chinese Pavilion, and art commentator Mr. Zhao Li as his associate. Both of them have long been active on the Chinese art scene and are in impeccable harmony with the mission of our exhibition.

The seven participating artists — Fang Lijun, Qiu Zhijie, He Jinwei, He Sen, Zeng Fanzhi, Liu Ding and Zeng Hao — figure prominently among their Chinese peers, and are an active force in the new and latest generations of contemporary Chinese artists. Their participating works showcase their distinctive artistic individuality and rich artistic wisdom. We hope that their works will shine and shimmer at the Venice Biennial.

May the Chinese Pavilion at the 53<sup>rd</sup> Venice Biennial a great success!

China Arts and Entertainment Group





在国际交流频繁日益的今天，当代艺术已经成为国家之间重要的交流的方式，而这一系统所展现的深度与广泛的表达维度是丰富而又斑斓的共生共存关系，它所连接的是多个社会国家系统中的各种层面，所引发的是在每一个领域中的互动力量。但是，从当代艺术板块的结构来考虑它所释放出的魅力是前所未有的创造性。然而我们必须确立在国际化渐进的过程中，如何呈现与之媲美的中国当代艺术“本土性”的方式。一个国家与地区它自身有着历史积淀和此时此刻的变数发展，在未知的发展过程中期待着惊异的希望，而“见微知著”正是应对了这一多元变化的历史与未来契合，如果单从成语本身词义来理解见微知著就显得机械主义刻舟求剑。

为了更能确定其学术观点，从字义上来解释其出处可见《韩非子·说林上》：“圣人见微以知萌，见端以知末，故见著而怖，知不足也。”从其成语来解释见微知著的“微”就是微小的意思，但如何能见微知著而又不以偏概全呢，这是一个矛盾的对立统一的关系，如果从词义来理解那将滑入到语义学的歧路，我们要在这里讨论的不是成语而是在见微知著中感知变革的中国魅力所引发的多元、变化的时代脉搏，是在创造中找到异想天开的艺术新航线。从个体的“微”到“著”的宏，渗透到全球化的语境中，最终通过这一形态方式向国际化的平台上输出一个崭新的、变化、多元、放之四海而皆准的中国现在方式，并提供可能形态，以历史的积淀来支撑着中国语境，尽可能地展示出中国新语境——见微知著。

历史使人意识到：  
人类事务中没有定论；  
不存在静态的完美和谐  
将被我们得到的最高的智慧  
——B·罗素

今天的时代已经完全不同60年前的中国社会主义传统语境，更不同于改革开放初期的青春状态，也不同于10年前中国社会加速发展的经济、文化语境。而近10年的发展，是建立在由外向内、由内向外有机结合的历史新起点上，建立在一个多元化语境共生的变化时代，而这正应对了中国当代与历史的承续渊源。

在当代中国纷繁复杂多元的社会现实中，我们如何把握具有多元变化发展的时代，在遭遇全球化与本土冲突过程中如何以新的形态呈现给世界，并提出在此语境下的见微知著，其实质是对应世界制造这一宏大主题，当然就有必要梳理历史的纵深，在社会系统中感知挖掘变化多元的中国本土内核中的历史精神，从而首先要理清中国艺术创作三个阶段所呈现出不同的当代艺术发展状态。其一是1949~1979年，在党的“百花齐放，百家争鸣”的双百方针指导下，所展现的是社会主义现实主义的创作方法论，呈现为个体创造与国家集体意识的美学思想。其二是1979~1999年，以“实事求是”来反映变革中国在国际化的语境中所释放的后马克思主义在中国现代化进程中的开放务实美学，它使中国当代艺术渐入到国际化舞台中，其实质是中国社会的变革与国际化发展形成主客体之间的不适感。其三是1999年至今，中国社会发展日益多元以及本土经济与全球化相交融，中国正以旺盛的经济动力成为“世界制造”新的发动机，它拉动的不仅是经济而更是文化系统在介入国际化方式上所展现的见微知著的魅力。

从根本意义上来说，由于历史与制度双重话语的重叠，集体意志与市场资本两者之间的相互作用，这三个阶段反映出中国发展在这60年的不平凡，它虽是历史长河的一瞬间，但见“微”而知“著”，体现出中国社会的千年变局。



需要说明的是中国当代艺术已经不是10年前被西方系统所限定在概念中的政治符号，不再成为变相异化的山寨版土特产。今天的中国当代艺术正以多元、健康、变化、丰富彰显青春独舞的风姿。

历史与发展，本身是一个整体，它们无法简单切割，国际与本土相交辉映，它影响改变着个人与社会，并引申出更多系统的改变与更新。在资本与艺术的纠缠中，独立思考力变成了“沉默的羔羊”，对物质的拥抱表达出难以言说的快感，知识分子与精神自省被“现实”所屏蔽。对于我们来说无法回避的是在变革感知的历史进程中，更多的体会到今天多元并存的丰富变迁，特别是中国本土30年以来的改革开放，这是一个新的历史起点，在此感受到的是每一细节上的“微”“著”之间差异。社会的进步和发展让人感同身受，在区域之间发展的落差，城乡进程的不平衡系统之间的交错，剪不断、理还乱的多重纠结，见微知著即成为个体与社会的表达关系，也成为从任何一个点而进入更宏大的多层系统中，也可以在历史的线性中寻找归途，即能感受到历史的文本，现实的变革，个体的私密，又能遍览世界无限风光，任意截取思想的折页，把握与享受着国际通道所带给我们的高速度。

从见微知著本身语义来扩展到更大的社会、历史的背景中，我们有理由能够站在个体独立的立场表达个人之“微”与历史之“著”的关系。正如米歇尔·福柯所论述的那样，“沉淀是历史的形成，是实证性或经验性。‘沉淀层’是由词，看与说，可见物与可陈述物，可见性的区域与可阅读场，以内容与表达构成的”沉淀，或历史的形成，可见物与可陈述物（《知识》，P562）引证福柯这段话的本意在于个体与历史、个体与知识、个体与社会、个体与系统的关系，换言之可以转化为在社会变革表层现象学下的，对见微知著进行理性，知识的假说阐释。然而，今天当代艺术正的前端应该是它的实验性，而后置应是思考与精神的动力。这也有机地把见微知著的“知”提升到感知、理性、表达三个不同的层面上，以此来体认中国方式的内涵。

当然如果完全陷入到这个成语与哲理解释，也许难以摆脱教条的束缚。在这里不是要词义上的解释，是要在变革多元的中国社会背景下感知残砖碎瓦上的历史记忆，在今天重建的精神主体上，从历史纵深挖掘出今天信息化时代的精神维度，在包罗万象的繁杂社会系统中见微知著。回应变革下的中国当代艺术用本土性独立立场来呈现自身的活力，可以从以下三个方面来更进一步地理解其见微知著的基石。

其一，从国际化的语境中来延伸，我们把本土性置放在国际场域中个体的“微”，必能以更大的视野对“著”的矛盾反动动力。在这样一个大的国际场域中，中国方式的展现与认知，必将成为一种新的可能性。中国方式的呈现会更为有力地与国际语境中心论、多元性主义相互产生魅力，按照人类历史发展的角度重新综括中国方式的经验，它必将成为世界制造下的独立美学力量。在超越双重制度下见微知著所释放的内在思考会折射出日益变迁的中国现代化进程中人与社会、历史、宗教等多元状态下的新的形态学。毫无疑问，从后现代主义国际话语系统中来认识，这无疑是抛弃了中国当代艺术“春卷”的命运，在国际舞台中它将于国际化场域上尽展群峰峥嵘、万山尽揽的胸怀。也是人在此山中，不见幽深是何处，从而用更合理、更多元、更丰富的中国方式表达独立的当代艺术意志，而不是一个在国际语境中不变的固守，更不是多元下的不知所措，特别是在所谓的泛国际化的名义下解除“边缘”的独立性。这种自为中心的价值观念并不能“名实不副”地推销它的代言人。诚然，学术的国际化并不等同于取消其本土性特征，而更应该保持对本土性深刻的内省与关注，只有在呈现与交流中形成，把握自身坐标来应对国际艺术场域中的航向尤为重要。然而今天的中国当代艺术已经更多的被“他者”纳入到一个国际化成员的公共体系，虽然我们努力讲“今天东方和西方必须汇合”但还是有着偏差，重要的是国际与西方是一个不同的概念，虽然有着一个基础因素，但在外延上还是有着本质性的差异。而东方与中国是两个不同的单元系统，但在国际概念中有时被错划归到一个系统中，这也是历史的原因。这一切问题都是需要见微知著的方式来细细地品评这差之毫厘，失之千里的变化差异。当然，本土性在国际艺术空间所展现的整体与个别的渊源，还在不断地变化着，这种未知变化本身的语意是一个正在行进中的时态段落，以狂欢的节日般的综合昭示视听。另一方面，又相溶为一体，这种相溶性是渗透与反渗透的形态表现，最为重要的是在呈现过程中所表述的共生与差异的反美学方式。进一步探测见微知著在未来的变化中的可能性，这种中国方式会是新的历史背景下，在国际化的舞台上所演绎的内在化学裂变。

其二，从历史上来挖掘，中国当代艺术发生的变化，我们可以从本土性的历史沉淀中寻找历史支撑。首先，它拥有一个长久、连续、自成一体的历史话语系统，这本身就决定了这一创新参数的差异。从中国历史话语中所反映的社会与其他文明的历史话语构成人类社会生活整体与局部的“微”“著”关系，彼此有广泛相通之处。在这历史语义中寻找历史话语“表达面”和内容面的对应问题，其结果我们可以从见微知著的历史参数纳入到“以史为鉴”书写性，这种“书写性”成为历史与当代核心的学术价值。中国当代艺术不用在历史考古与档案中寻找答案，而是要在历史的承接和参数中挖掘今天的内核主体，用个人的创造感知方法来缝合可创性。并引发今天当代社会个人微观感知力，在演变中把握宏观的历史谱系精神，在当代社会文化变迁过程中彰显本土性的独立价值，以此来支撑新的主体“著”变化之大的精神结构。而不是把历史的符号学泛滥运用，使之简化庸俗表达，更不是普遍的通俗层面上做出注释，图解的民俗俚语，或者是讲解民俗故事，山海经的鬼怪异志，占卜巫术来蒙骗学术视听。这将使历史认知表面化、概念化，而见微知著应是更深更敏感的具体社会生活，只是用历史的探测来激活“微”、“著”力量，它不是巧用而是让人惊醒反省的内在动力，其实历史性是一种当代精神的支撑背景，它包含着更多的信息，提供给我们的是深远与细微、宏大与渺小的心理诉求。如今，高科技成为时髦之流，反向回归传统美学或许是对“历史”认识的返潮要求，使它重返（尤其是在绘画方向）或许是历史钢丝上的绝技表达。在历史中表达现代人对社会生活的忧郁，将那些富于诗意的象征主义消逝在看不见的扩张的文化概念中，使当代艺术在历史维度中成为扩张器。同时连接着历史承传，开创未来的新格局，做出见微知著的话语选择。

其三，从当代艺术多元、变化中来体认见微知著，正对应了个人感官的东方学性“心抽绿蜡烛无火，叶展蓝衫袖欲舞。此是诗人醉眼看，不如还我芭蕉树。”（《禅与东方文化》，季羨林、吴亨根等著，P426）这种禅般的心细入微，它所感知的世界是变化中的异在性。当然，我们所要面对的不是禅境的幻化而是从微到著的认知中感受丰富变化的社会文化，从社会变革中捡拾见微知著每一个碎片所留下的印痕。在市场经济的积极开拓中这种变化自然会渗透到生活的每一环节，它不可忽视，并对未来有所期待。

“见微知著”是对中国本土社会系统各个层面的总体呈现，第53届威尼斯双年展中国馆所展示的对30年改革开放下中国当代艺术的历史总结，它标志着在新的历史境遇新的价值精神体系成为可能，它所引发的传承关系在未来得以延伸，所展现的是中国社会在历史演进中融入到多元、变化、共生的国际系统中，并呈现出中国在现代化进程中的活力，标志着中国方式在新的语境下的差异魅力。

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## SEE A WORLD IN GRAIN OF SAND

**Curator Lu Hao**

As international exchanges are getting increasingly frequent, contemporary Chinese art has become an important means of exchanges between countries. It represents through its depth and width of expressive prowess a rich and colorful relationship of co-existence. Every social level it connects to triggers interactive power in each field. But it is unprecedented creativity to measure the charm of art from the composition of contemporary art. However, in the face of globalization, we must determine the homogeneity of contemporary Chinese art that corresponds to the global trend. A country or a region has in store accumulative historical processes and changes. In the amazed expectation of the unknown development, a straw happens to coincide with the multiplex alliances. Of course, if we treat the idiom at face value, then we will fall into the trap of mechanism.

In order to clarify its academic viewpoint, it is necessary to explain the origins of Jian Wei Zhi Zhu. It comes from the classics "Han Feizi · Shuo Lin Shang": The sage knows the whole through a tiny segment, the end through the beginning; he sees the consequences through the manifestations and therefore is aware of the shortfalls". In this Chinese idiom, the character "wei" means tiny. But how do you know the whole picture through a tiny segment without being partial? That is a paradox and, at the same time, a comparative unity. If we descend onto the forked road of semantics in our interpretation of the idiom, what we discuss here is not an idiom per se; we are feeling the pulse of the multiplex and changing era that China in the transition of reform entails; we are looking for a fantastic new artistic route amidst innovation. Through the tininess of the private entity to the entirety of the whole, in the context of globalization, we introduce to the world a brand new, changing, multiplex, standardized China, the China that she is today. We provide using historical legacies support for the Chinese context, and to depict to the best of our ability, the Chinese context: a straw shows which way the wind blows.

History makes you realize  
That there is no verdict in human affairs  
There does not exist perfect static harmony  
Which bestow upon us the highest wisdom  
— B. Russell

Our age today is entirely different from that when socialist China was founded 60 years ago; it differs from the youthful state our country was in at the outset of the opening-up and reform, and from the accelerated development in our economy and culture 10 years ago. Development in the past ten years was carried out on the historic new base of the seamless combination of overseas-orientation and domestic-orientation, in the context of a multiplex environment, which corresponds to the continuation of the Chinese historical and contemporary inheritance.

In the extremely diversified cultural reality of contemporary China, it is a titanic topic how we master the multiplex development, present to the world a new shape in the face of the confrontation between globalization and domestic interest, and shows where the wind blows in this context. It is certainly necessary to comb history and perceive the historical ethos in China that is shifting and diversifying. First of all, it is paramount that we understand the three phases of development in contemporary Chinese art. The first one refers to the period between 1949 and 1979, when under the

guidance of "Let a hundred flowers blossom, and a hundred schools of thought contend" policy, what was depicted was the artistic mythology of socialist realism, presenting the aesthetic thinking of individual creativity and national collectivity. The second refers to the period between 1979 and 1999, when the open and pragmatic aesthetics was unleashed by "seek truth from facts" as was represented by the post-Marx reformation of China in the international context, which ushered contemporary Chinese art onto the international stage. The essence of phase two is the incompatibility of Chinese social reform and international development. The third refers to the period since 1999, when China underwent an increasing level of diversity and rapid change in the integration of her economy and globalization. With robust economic momentum, China is becoming a new engine of "global manufacturing". It drives not only the economy but also the cultural system and, in coming onto the world stage, it is showing "where the wind blows".

Fundamentally, thanks to the overlap of history and systems, to the interaction between collective will and market capital, the three phases reflect the extraordinary development China went through in the past 60 years. Although a fleeting moment in the long historical process, the straw and the direction represent the shift that is taking place in Chinese society.

What needs to be clarified is that contemporary Chinese art is no longer the conceptual political symbol that was defined by the Western system ten years ago, is no longer a varied version of local produce. Contemporary Chinese art today is showing its youthful charm with its diversity, health, changes and richness.

History and development are a unified entity and cannot be easily severed. The interconnection of internationalization and domestic affairs influences and changes both people and society, and results in changes and reformation in more systems. In the entanglement of capital and art, independent thinking has become a "mute lamb", conveying indescribable pleasure in its embrace with material. The intellectuals and the spiritual reflection have been concealed by reality. To us, what is unavoidable in the reformatory historical process is the pluralistic and rich shift today, in especial the reform on the Chinese mainland in the past 30 years. That is a new historical turning point. We feel the minute differences between the tiny segment and the whole. Social advancement and development have left marks on us as well. The gap between the regions, between the urban and the rural areas, the multiple knots that can not be untied or severed. Against these, the straw becomes an expression between private individuals and the society. It helps us appreciate the history, the earthly reformation, individual privacy as well as the boundless global scene, a chapter of thinking picked at random, and the high speed international highways afford us.

To expand the meaning of this idiom to a wider societal and historical background, we have a reason to express as an independent individual the insignificance of us and the significance of history. As Michel Foucault debated, "Accumulation is the historical process, is its demonstration and experimentalism". The sedimentation comprises words, speeches and seeing, the tangible and that which can be stated, the visible zone and the readable zone, and contents and expressions (Michel Foucault) [Knowledge P. 562]. The accumulation, the making of history, the tangible and that which can be stated (knowledge) cited here denote the relationship between private entity and history, private entity and knowledge, private entity and society, and private entity with the system. In other words, this can be transmuted and made to serve the interpretation of rationality and the hypothesis of knowledge, under the superficial phenomena of social reform. However, experimentation should be placed before contemporary art and the engine of thinking' and of



the spirit put behind it. This has systemically lifted the cognition of the idiom to the levels of perception, rationality and expression, with which the connotation of the Chinese approach is thus identified.

Of course, if we completely sink into its idiomatic and philosophical interpretation, we will find it hard to break free from indoctrination. Here, we do not need its literal meaning, but the historical reminiscence left over by the reformatory and diversifying Chinese society. In rebuilding the ethos of today, we dig out the spiritual scope of the information age through the depth of history. It is to see a tiny bit to make sense of the intricate all-encompassing society. To correspond to the independence of domestic art and to present its own dynamism, we can understand the straw and the direction further through the following means.

Firstly, to extend its international context, we put the domestic features as the tiny fragment or the straw into the international realm, against the wider view of the whole or the direction. In such a vast domain, the way the Chinese approach is exhibited and understood will inevitably become a new possibility. The presentation of the Chinese way will become a more potent force in the international context, and it will engage pluralism in their mutual charm. The Chinese way and experience will then be summed up again in line with human empirical experience, and will unavoidably become an independent aesthetic force under the label of global manufacturing. In transcending the dual systems, the inherent thinking unleashed by the straw will reflect the new ideology that is coming into shape in the changing modernization process that is going on in China, between people, society, history and religion. Without doubt, the cognition that springs out of the post-modern international context has abandoned the "spring roll"(exotic) fate of contemporary Chinese art, which will be soaring on the international stage in the embrace of a variety of other artistic forces. But in the mountains, one tends to get lost and knows not what constitutes the depth. A more reasonable, diversified and rich contemporary Chinese art will be steadfast in the international context rather than become bewildered in the labyrinth of diversity. It will dissolve in the name of internationalization its independence associated with its "marginalization." Its self-centric value cannot advocate its spokesperson in a way that contradicts its standing. Indeed, the academic internationalization does not mean rescinding academic's domestic features; rather it is about preserving its reflection of and emphasis on its domestic attributes. It is important to shape and grasp through presentation and exchanges one's own guidepost in the journey towards international art. However, contemporary Chinese art today has already been absorbed by others into the internationalized public domain. Although we strive hard to stress that "the East and the West must be integrated today", there is still a gap. Although "international" and "the West" do not denote the same concept, they share a basic element. Still, in extension, there is a fundamental difference. Yet, the East and China are two different units and are often wrongly classified into the same system because of historical reasons. All these issues need to be resolved by "the straw and direction" approach and be weighed and measured minutely. Of course, with the domestic features exhibited in an international setting, its individual roots keep changing. The unknown change is in the process of unraveling itself like a carnival to the audience. On the other hand, it is tightly immersed, and is a representation of infiltration and anti-infiltration. The most important thing is that in the representational process, they express their anti-aesthetic dependence upon and differences between each other. To explore further the straw and the direction in future development, this Chinese approach will usher in an inherent chemical fission on the internationalized stage, against a new historical background.

Secondly, to dig through history changes taking place in contemporary Chinese art, we can find in the historical legacies its prop in history. First, it has a long, continuous and self-sustaining historical language, which determines the discrepancies in the innovative parameters. The society in the historical Chinese context becomes the embodiment of the straw while that of the human race the wind, or the former the segment and the latter the whole. They are interconnected. Looking for its historical expression and content, we may conclude that the parameters of "the straw and the direction" may be summed up as "use the history as a mirror" in calligraphy form, which then becomes the core academic value in contemporary society and in history. Contemporary Chinese art does not have to look for answers in archeology or