

TEMPERATURE

2015 CHINA CONTEMPORARY ART EXHIBITION

2015 当代艺术邀请展

# 温度

DENG CHUNRU

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YU JIA

LI JINGHU

ZOU XIAOYONG

YANG GUANG

ZHOU ZHIYUAN

LUO KAXING

GUO ZHEN

SHENZHEN  
MODERN DANCE  
GROUP

LIANG TIAN

LYU YE

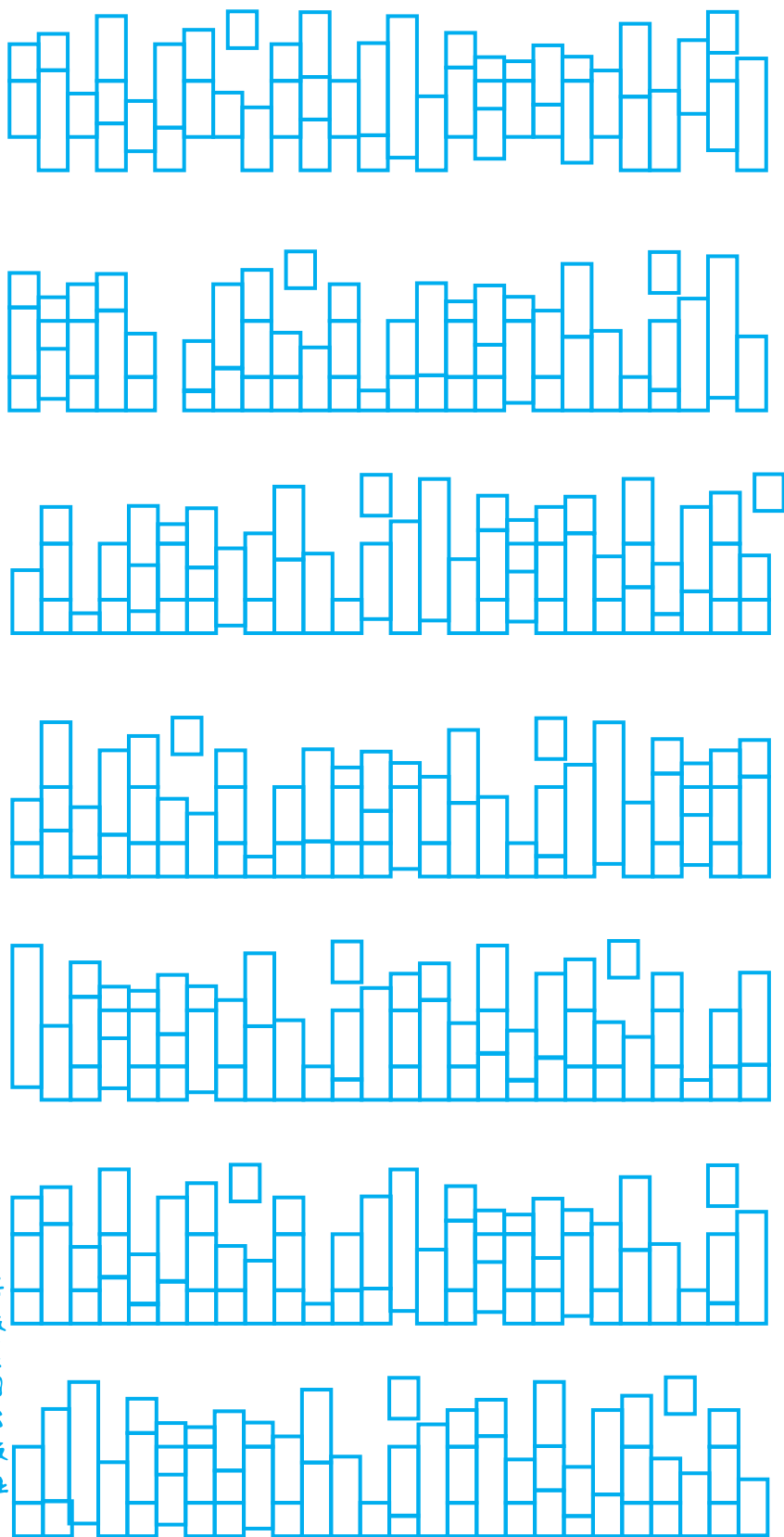
HAN MENGYUN

HANDSHAKE 302

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编



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## 前言

深圳美术馆一直以来致力于推动深圳本土美术事业的发展，在“关注本土、关注当代”的学术定位下，近年来我们加大了推动本土美术发展的力度，举办了“2015 深圳当代中国画展”“风华正茂——深圳青年油画家提名展”“深圳版画家联展”“鹏海扬帆——深圳水彩画展”“深圳儿童画展”等系列本土艺术展览。深圳美术馆用展览、收藏、研究等方式积极扶持本地的美术创作，以此来宣传深圳艺术创作的成果，展示深圳画家的艺术面貌。

2009 年，由深圳美术馆主办的“相聚热土——2009 深圳青年艺术家邀请展”于 8 月 18 日至 9 月 18 日在深圳美术馆展出，并出版了同名画册，首次较大规模地呈现了深圳本土青年艺术家的创作实力和成果，展出了 19 位深圳青年艺术家的 100 余件艺术作品。整个展览内容丰富，形式多样，除了有传统书画，还有当代油画、装置等表现形式。展览开幕后，多家媒体进行报道，产生了一定的影响。

2013 年，“相聚热土——2013 深圳青年艺术家邀请展”于 5 月 15 日在深圳美术馆开幕。第二届展览在本土青年艺术家展览中，可谓规模空前，所邀请的青年艺术家来自于深圳本土各个领域，共有 50 余位深圳本土青年艺术家的近百件作品展出。参展的作品几乎涵盖了当今艺坛所有艺术表现形式，从传统书画到现代水墨，从架上绘画、影像到装置艺术，种

类繁多，形式多样，呈现出深圳艺术新锐活跃的一面。在举办展览的同时，还同期由海天出版社出版了《相聚热土》一书，该书从创业、创新和创意三个方面，探讨了在不同时期由于不同艺术个体和群体的相聚而使深圳美术呈现出不同的时代特点，让我们在了解老一辈美术家为深圳美术史所做贡献的同时，亦看到当下青年艺术家的创作风格与现状。

今年，作为深圳美术馆关注本土青年艺术的一个常设项目，时隔两年我们举办第三届“相聚热土”邀请展，继续以“本土、创新、个性”为主题，梳理这些年深圳本土艺术创作的发展，整合深圳艺术的创作力量，树立深圳艺术的品格，展现深圳本土青年艺术家原创艺术的风貌。通过前面两届的梳理，我们已经基本看到了本土艺术家的创作实力和现状，第三届“相聚热土”邀请展以“温度”为主题，以主题展的方式让更多的艺术家通过艺术作品介入当下的现实生活，用多样的艺术语言呈现出具有时代精神和本土特色的艺术作品。通过展览我们看到，此次参展的艺术家均从“温度”的角度切入，通过自身对于“温度”的理解，采用装置、影像、雕塑、油画、舞蹈、音乐、公众互动等艺术形式来呈现深圳这座移民城市特有的“温度”。

深圳美术馆  
2015 年 6 月

## Foreword

Shenzhen Art Museum has been focused on pushing forward the Shenzhen local art development. Based on the "Focus on local art and contemporary art" academic orientation, the museum has organized a series of local art exhibitions, including "Shenzhen Chinese Contemporary Ink Painting Exhibition 2015", "In Blossom: Shenzhen Youth Oil Painters Invitational Exhibition", "Shenzhen Printmakers Exhibition", "Shenzhen Watercolour Exhibition", "Shenzhen Children's Art Exhibition" and so on. Through exhibiting, collecting and researching, the museum has been actively supporting local artists, in order to promote Shenzhen art achievement and Shenzhen artists.

In 2009, Shenzhen Art Museum has held an exhibition entitled "Gathering in Shenzhen: Shenzhen Young Artists Invitational Exhibition 2009" from August 18th to September 18th, and published an exhibition catalogue in the same name. This is the first exhibition which presents the achievements of Shenzhen local young artists in a relatively large-scale, with 19 Shenzhen young artists participated and over 100 artworks showcased in the exhibition. Various forms of works have been showed, in addition to the traditional forms of painting and calligraphy, it also included contemporary paintings, installations that led a very rich outcome. Since exhibition opened, a number of presses had reported it, and thus produced a certain impact on the art world.

Following by the first success, the second exhibition named "Gathering in Shenzhen: Shenzhen Young Artists Invitational Exhibition 2013" opened on May 15th, 2013 in Shenzhen Art Museum. The number of artists is bigger than the first time; more than 50 local young artists took part in and hundred of works, which covering almost all the art forms of today's art world, from traditional to modern ink painting,

from easel painting, video to installation art, had showed in the exhibition. The diversification and richness of works indicates the creative energy of Shenzhen young artists. During the exhibition, the book *Gathering in Shenzhen* was also published by Haitian Publishing House, it is written in three parts which are Entrepreneurship, innovation and creativity, and discussed about different individuals or groups came across in different time period, that formed Shenzhen art's time features. So when we get to know how the Shenzhen art history is contributed by the old generation artists, we are also able to see the young artists' creation at the same time.

This year, the exhibition has been continually held as it becomes a permanent programme that focusing on local young artists in Shenzhen Art Museum. We remain "Local, Innovation, Individuality" as the theme, researching Shenzhen Local Art development in recent years, setting up Shenzhen artistic character, showing the Shenzhen local young artists' practice and thinking. Through the previous two exhibitions, we are almost able to see the strength and status of the local artists. Thus, in this year's exhibition, we take "temperature" as the theme, and encourage more artists to intervene in the real life, and using a variety of artistic languages to create artworks which reflect the spirit of times and local characteristics. Through the exhibition we can see the artists create works based on their understandings of "temperature", using various art forms including installation, video, sculpture, painting, dance, music, interactive art and so on, to show the humanistic "temperature" of Shenzhen specially from its immigrant angle.

Shenzhen Art Museum  
June 2015

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## 一个测试城市“温度”的当代艺术展

陈向兵 / 文

近年来，深圳美术馆持续着关注都市的学术理念，策划了一系列以关注城市生活、述说都市经验为主导的展览。今年，策展人游江和另一位策展人孙粹又一次以此为题，策划了此次的“温度——2015 当代艺术邀请展”。该展览试图以“温度”为题，展开对城市这一时尚命题的解答，以多样的艺术表现形式尝试表达城市中个体的生存体验，把个人的关注、记忆等生存体验与社会认知和生存环境相联系，以艺术的方式呈现关于城市的人文思考。

尽管当代艺术对城市这个选题已做过很多展览，但以“温度”为主题，我觉得依然是个值得进行的项目。其学术含义主要有这么几点：第一，指向人们测试社会的“温度”，以此为契机，迈向自我；第二，因为观念与形态的不同，而反映在当代艺术中有不同的呈现。作为一个文化的表征，该展览是一项把理解、疑问、暗示与喜好融于艺术的形式中的展览，通过物质与对象、交流与互动的开放式呈现，达到对城市深度的理解。展览更多地通过实物、行为互动与图像而不是通过文化和观念的形式来接近城市的本质。这种游走于众多艺术形式、有着自我论证能力的当代艺术，似乎可以更有效地呈现当代城市的特点与问题。这个展览通过“温度”而引起人们的关注，想把看得到的与看不到的东西展现出来。同时，我想，它还可以测试艺术家对于艺术的态度，因为在当下，我们这一代人对商品的概念很强调，因此，目前不少艺术作品更像是商品而缺少艺术创作背后的“温度”。

从展览中，首先能感受到策展人对作品挑选的精心与反复推敲。展览只邀请了 13 位艺术家和 2 个艺术团体，这些艺术家大多是深圳本土的青年艺术家，他们的作品具有强烈的在地性特色，体现了移民文化所具有的主体特征。如艺术家刘广的油画作品《图书之翼》，表达了对深圳这座往日被人们称为“文化沙漠”城市的一种无法言喻的心理感受，平面化的重组赋予作品一种超越现实空间的单纯和直白。类似的作品还有韩梦云的《徙》、罗凯星的《乡关何处》、梁田的《乡村游乐场》、杨光的《相连》、深圳现代舞团的《城市温度》等。而另一位本土女画家薛扬展出的作品带有多多少少的调皮气

质，一反以前作品中带有的伤感情调，刻意的平面化与色彩的鲜艳度，恰当体现了这座城市所具有的生活气质。周知远作为一名深圳医生，他的摄影作品《城默》则选取了我们日常生活中最为常见的场景，通过重构的图像组合，向我们呈现了另类城市空间的某种特殊性心理，他的这种特殊性也延伸至视觉的领域之外，深刻地展示了当代都市人的生活状态，为他的创作带来更多的共鸣。像艺术家邓春儒的作品《董记修车行》、余加的作品《汗塔》及李景湖的作品《现在考古（金属）》，以“路上观察学”<sup>①</sup>的视角，或在展厅现场进行修车行的情景再现，或将收集的建筑工人的安全帽进行现场重置，或将从废品收购站收集来的各种废品、废料倾倒在大理石板上模仿考古现场，通过身处都市的普通个体来观察城市的社会脉络。而艺术家郭桢的作品《母亲》则以女性的视角表现了一个最永恒、最温暖——即使在快速发展的城市中也都不可能缺乏的主题。艺术家邹晓勇的作品《小宇宙搭车客指南》、“握手 302”的作品《还没定》以及绿野的作品《Help Yourself》，以观众的参与为主要目的，通过装置、互动相结合的方式，或叙述了城市化进程的加速，或强调了移民城市人与人的依存感，或体现了一种嬉戏般的温馨，并在互动中显现出一种创作的动机，这种动机源于艺术家对生活的认同和理解。深圳和其他城市相比较，在发展路径与成长速度上出入很大，在文化方面尤其如此。所以，以这种最简单、最直接的方式来表达对这座城市的直觉，我觉得更可以让我们感受到一种社会的“温度”。

现在，随着时代的发展，社会给予艺术的开放性越来越大，当代艺术作为一项课题，它可能不一定能让所有的观众都理解，但它的思考可以呈现更多的洞见。它的非同质性很多时候体现为一种可以互通的构成网络，每个人做艺术的时候都可以独立创作，每个人观看艺术的时候都可以找到其独特的感受，其原因涉及个人阅读经验或其他。大家可以从不同视野解析现象世界，从中反馈出个人的独特想法。这也正是这个展览希望带给人们的——对城市“温度”测试的不同感受。

写于深圳大学美术馆  
2015 年 8 月 15 日

注① 这个概念源自日本艺术家藤森照信、南伸坊等人在 1986 年创立的“路上观察学会”。同年，该学会出版了《路上观察学入门》一书，强调知识学习与观察二者的密不可分，也提到人类学与博物馆学等如何通过亲自上路的方式进行采集与观察，以及有效整理与利用。

## A Contemporary Art Exhibition that Tests the “Temperature” of a City

By Chen Xiangbing

In recent years, Shenzhen Art Museum continues to focus on the academic concept on urban themes and has planned a series of exhibition concerning city life and urban experience. Aiming at the same theme, the curator You Jiang and Sun Cui planned the exhibition called “Temperature: 2015 China Contemporary Art Exhibition” this year. This exhibition tries to provide an answer to a fashion proposition – the city with an exhibition titled “temperature”, which attempts to express the individual survival experience in cities with varied forms of artistic expression and connects personal attention and memories with social cognition and living environment, presenting humanistic reflection of the city in the form of arts.

Although plenty of contemporary art exhibitions about cities have been held, I found an exhibition titled “temperature” a rewarding project for the following academic meanings: first, taking advantage of testing the “temperature” of the society, one can know more about himself; second, different concepts and forms can be represented differently in contemporary art. As a representation of culture, this exhibition merges understandings, doubts, suggestions and preferences into art and obtains a deeper understanding of the city through the open represents of materials and objects, communications and interactions. The exhibit tries to get close to the essence of the city through physical and behavioral interaction and images rather than through forms of culture and ideas. The contemporary art with self-proved ability and varied forms seems more effective to present characteristics and problems in contemporary cities. This exhibit attracts people’s attention through “temperature” and means to display both what we can see and what we cannot see. Meanwhile, it can also test the artists’ attitude towards arts, for this generation puts more emphasis on goods so that a number of artistic works are more like commodity without “temperature” of creation.

We can feel the curators’ meticulousness and preciseness towards the works in the exhibition. Only thirteen artists and two art groups have been invited and most of them were

local young artists in Shenzhen whose works were of strong regional characteristics and represent the main features of immigration culture. For instance, the artist Liu Guang’s painting *Wing of Books* expresses an unspeakable mental feeling towards Shenzhen, a city that used to be called “cultural desert”. The flat recombination attaches surreal space-like simplicity and frankness to the paintings. There are also some other similar works such as *Migration* by Han Mengyun, *Out of Place* by Luo Kaixing, *Rural Playground* by Liang Tian, *Connection* by Yang Guang, *Temperature* by Shenzhen Modern Dance Group and so on. Works from a local paintress named Xue Yang reveal some mischievous temperament, which is contrary to the sentiment in previous works, deliberate flattening and bright colors and reflect appropriately the city’s vitality. Zhou Zhiyuan, a local doctor in Shenzhen presents a certain particular mentality in alternative urban space in his photographic works titled *Silent City* through combination of reconstructed images. The particularity in his works extends beyond the visual field and demonstrates the state of contemporary urban life, which brings more empathy for his creation. Through the perspective of “Observation on the Way” ①, works such as *Dongji Repair Shop* by Deng Chunru, *Khan Tower* by Yu Jia and *Present Archaeology (metal)* by Li Jinghu represent the archaeological sites with the repair shop in exhibition hall and the safety helmets of construction workers or imitate the sites with all kinds of wastes collected from salvage station dumping on the marble, which observe the social context of the city through ordinary individuals. Guo Zhen’s work *Mother* shows the most eternal and warm theme in the perspective of women which is indispensable even in the fast-growing cities. Works such as *The Hitchhiker’s Guide to the Small Universe* by Zou Xiaoyong, *Of a Piece* by “Handshake 302” and *Help Yourself* by Lü Ye, aim at the audience participation. In the forms of installation and interaction, these works describe the accelerated progress of urbanization or stress the sense of dependency in immigrant city or embody playful warmth and show a motive of creation in the process of interaction which originates from artists’ recognition and understanding of life. There is a great difference between Shenzhen and the inland cities

in terms of development path and growth speed, especially in the field of culture. Thus, we can feel the “temperature” of a city more conveniently in the simplest and most direct way of expressing the intuition to the city.

Nowadays, society endows art with increasingly more openness with the development of the times. Not everyone can understand art as a subject, but thinking about art may present more enlightenment. The non-homogeneity of art reflects an interflowing network in many cases, so that everyone can create independently and everyone has unique feelings at the sight of art due to the personal experience or some other elements. People can analyze phenomenon of the world in different views and express their own thoughts, which is what this exhibition hopes to present to the people different feelings towards the “temperature” testing of the city.

Written in Art Gallery of Shenzhen University  
August 15th, 2015

① This concept originated from “Academy of Observation on the Way” founded by Terunobu Fujimori and Minami Shinbo, the Japanese artists in 1986. The book *Introduction to Observation on the Way* was published in the same year, which emphasizes that knowledge acquisition is closely connected with observation and also refers to the acquisition and observation in person as well as their effective organization and application in anthropology and museology.

## 城市温度与视觉传达

——写在“温度——2015 当代艺术邀请展”之后  
游江 / 文

### 一

近年来，都市生活带来了不断变化的都市经验，而丰富的都市经验则带来了新的创作空间。在这样的背景下，以深圳美术馆为例，它作为一个城市美术馆在展览策划方面组织策划了一系列有关城市的展览，如“进入都市——当代水墨实验专题展”“都市镜像——中国当代艺术邀请展”“城市的皮肤——当代都市影像的可能性研究”“城怀味象——2014 中国当代艺术邀请展”等，艺术家们将自己的创作题材转向了都市，潜移默化地通过各种艺术语言与形式表现着都市，通过作品呈现出当代艺术家对于城市多样的视觉表达。

如在“城市的皮肤——当代都市影像的可能性研究”中，展览以“城市的皮肤”作为展览主题，参展艺术家以录像、装置和手机视像等手段，利用海报、宣传报栏和摄影、广告灯箱等形式，呈现出传播媒体在社会文化中的定位和作用。在“都市镜像——中国当代艺术邀请展”中，无论是水墨、油画、装置、雕塑，还是影像以及观念摄影，不同的艺术家，结合自身的体验，用不同的艺术手段和媒介，表达了他们对中国都市化进程的反思与独特认识。再如在“城怀味象——2014 中国当代艺术邀请展”中，展览通过“异域镜像”“身临其境”和“景象意象”三个部分，一方面展现当代艺术家有感于都市化进程中日新月异的都市景象，以“追求现代化”为叙事主轴，对城市的客观现实进行“自然化”的视觉再现，另一方面展览亦展现一部分艺术家从外在的视觉呈现转向艺术家自身，描绘体现都市生存体验的居住空间和都市体验下的心理空间。

为了延续关注都市的学术理念，进一步发掘艺术家表现城市生活，描绘都市体验的优秀作品，我和另一位策展人孙桦策划了此次“温度——2015 当代艺术邀请展”，该展览作为一个与城市题材有关的展览，试图通过艺术家对于展览主题不同角度的理解，用一种批判和自省的态度切入到新的生活境遇之中，利用多样的艺术表现形式表达城市中的个体的生存体验，用各具特色的艺术语言来描绘客观现实生活的种种变

化，让艺术作品反思和追问进步观和发展观下城市的发展带来的诸多改变和问题，给我们呈现城市的具有一定深度和人文精神的多副面孔。

### 二

在市场经济条件下，不断城市化的进程中，出现了很多异化现象，可以说异化已经深入到社会和个人日常生活的各个领域，经济、政治、科技、人与人的关系等各个方面。随着市场经济的迅猛发展，整个社会充斥着各种价值观的相互碰撞。在人与人的交往中每个人秉承着不同的价值理念，而不同的观念和理念则很大程度上决定了整个社会的风气。当前我国社会由于市场经济高速发展与社会价值观、社会道德的不断转变，导致了人际关系一定程度上的异化，产生了很多人际关系方面的问题，如拜金主义、人性的冷漠、人性的急务与严重的信任危机等。这些异化问题每天都充斥着我们的生活，不可回避，影响并作用于我们的生活。当下很多艺术家通过作品或多或少表达了当下的这些问题，并通过作品引发了对此类问题更多的关注和思考。

而在展览方面，近年来关于都市题材的展览目不暇接，从摄影、油画到各种综合类展览，我们看到，很多自上而下组织策划的展览注重的是都市的外在繁华和个体都市体验的视觉传达。而此次展览试图从对于外在景观的描绘、微体验的各种情感泛滥，转向人与人之间关系的探讨、人与人之间情感的表达。对于一座城市，我们除了看到它的繁华，看到它的经济数字，还应该关注到这个城市不同人群的生活、思想和情感，而视觉上冰冷的钢筋水泥城市森林和不断变换的经济数字不是这座城市仅有的温度，深圳这座移民城市在现实与梦想的交织中拥有自身不同于其他城市的温度。此次展览我们将展览主题定为“温度”，温度，这里不是指物理意义上的物体冷热程度，而是指一个城市的人文的温度。在过去的三十多年里，深圳因为其特殊的地理位置，成为中国改革开放和现代化的实验空间，而作为经济特区，深圳却是一个不

断被误读的城市。此次展览，尝试从人们对于都市的外在景象转向城市中的个体，从繁华的商业区、新城区转向不断更新的具有地方特色的各个角落，从口号式的城市建设转向每一个普通的人对于城市的情感，在表现人与人之间异化问题的同时，表达一个移民城市的自身的温度。

一座城市仿佛一架大型的运转机器，我们每一个人都是其中承担一定运转功能的零部件，城市的良好运转有赖我们每一个人。都市化从某种程度上说就是一种移民现象，今天我们看到的发达的商业文明和独特的人文风貌，正是一批批移民用辛勤的劳动创造的，他们不仅在这座城市给了自己一个家，也在追逐梦想中形成了移民城市特有的文明形态。“温度——2015 当代艺术邀请展”试图通过艺术家对于展览主题的不同切入，表现出移民城市不同人群的生存境遇，用作品记录当下人与人之间的异化现实以及人们在异化问题面前不同的反应和个体的行为。作品对于现实的介入则是在展现都市文明中人与人之间不同的情感与温度的同时，通过不同的角度表明了艺术家自身面对异化问题的态度。

### 三

作为“相聚热土”的系列展览，“温度——2015 当代艺术邀请展”邀请了 13 位艺术家和 2 个艺术团体，这些艺术家以本土青年艺术家为主，他们有的随父辈移居深圳，从小成长于经济特区，有的大学毕业后到深圳工作创业，有的虽然不在深圳居住但是有感于深圳这座城市的发展与文化，在作品中以“温度”的角度切入，通过自身对于“温度”的理解，并利用多种形式的当代艺术作品，来呈现深圳这座移民城市的“温度”。可以说，置身其中的艺术家是通过自身在深圳这座城市的体验和经历，用作品展开城市与生存、城市与梦想、城市与发展等多方面的视觉化探讨和对话。

从城中村的出租屋到深圳观澜牛湖村的修车行，艺术家将视线从城市的商业中心转向了城市的“边缘”，从城市的所谓

的主流人群，转向了每一位城市的建设者和劳动者。如在余加的作品《汗塔》中，她用 250 多个建筑施工安全帽串砌起来形成一个“塔”的装置，以纪念曾经为建设这座城市付出辛勤汗水的劳动者。艺术家用作品的方式提醒我们一个常常被忽视的事实：城市的繁华来自于建筑工人辛勤的汗水，而这些付出劳动的建造者，由于各种原因未能融入城市，也未能享受到城市的完善和便利。他们从全国各地来到深圳打工，亲人长期分离，时间大部分都是在工棚和工地度过的，对于深圳来说，他们只是“淘金”的过客。艺术家作为一位建筑设计师，有感于这样的现实，用纪念碑的方式来纪念他们和提醒我们，这座城市不仅需要经济的温度，更需要人文的温度。再如邓春儒的《董记修车行》，他将深圳观澜牛湖村的一家开了 10 年的修车行整体搬到了深圳美术馆的展厅，从一个侧面展现了深圳这座城市的边缘类似于“城乡结合部”的地方还存在这样一群城市移民，他们远离城市的繁华，在深圳原住民的村落工作生活。作品记录下了同一个时代、同一座城市，不同人群的生存境遇。

以往美术馆展出的作品与观众之间，往往是看与被看的关系，由于美术馆不是博物馆，对于作品的解读很大程度上依赖于前言、策展人语，甚至是展厅内喷绘的仅有的标签文字，而此次“握手 302”、绿野以及邹晓勇等艺术家的作品，则打破了美术馆一般的风格，以一种互动的方式让更多的观众参与到作品中来，甚至成为作品的一部分。如邹晓勇的《小宇宙搭客客指南》，通过互动装置、实验戏剧相结合的方式，将每一个来深人的生活轨迹和情感经历用艺术语言的方式表达出来。他将深圳这座城市比喻为由每个人的个体时空汇聚而成的小宇宙，每个人是穿梭其中的搭客客，从一个星球到另一个星球，人们不断上车下车，时间与空间所交汇之处都是每个个体的生存体验和情感记忆，艺术家用这种方式向我们生动地展现了深圳这样一座城市流动人群的生存境遇和移民特性。绿野的互动作品《Help Yourself》系列，从某种程度上说，将我们在艺术史中看到的静物画变成现成品，从二维的架上绘画转变成可供取用和食用的装置作品。作品独具匠心的是，经过艺术家的精心装裱和设计，其在视觉上还是

以某种“架上绘画”的方式呈现，但是在欣赏一件件“作品”的同时，观众可以参与并享用你所观看的“作品”，营造出一种非常态的美术馆展示空间。“握手 302”是一个由 5 位核心成员组成的艺术团队，他们自 2013 年起在一间位于深圳南山区白石洲上白石村二坊 49 栋 302 号的出租屋里组织了各种艺术活动，此次展览他们将 12.5 平方米的小房间直接移位到深圳美术馆的展厅，在展览的近 20 天里，他们不断邀请观众参与到他们的作品中，通过观众的互动参与最终完成他们的作品。可以说，《还没定》是一件充满不确定性、不断生成的作品，现场的各种旧布料、线头等随着每天参与者的制作，不断丰富起来，作品用一种热闹的、参与式的，甚至被誉为“城中村”式的方式，打破了以往美术馆作品与观众之间看与被看的关系，开辟了全新的作品呈现方式和展出形式。

在作品中，艺术家对于温度的理解呈现出不同的视角和内容，他们从现实出发，通过作品关注个体情感的表达、注重个体生存状态的描绘。李景湖的作品《现在考古（金属）》在展厅现场用从工厂、废品收购站等收集来的各种废品、废料，倾倒放置在大理石板上模仿考古现场摆成一个个大小不一的探方，从口红、戒指、耳环、项链等各种闪烁着光芒的小物件，到各种生锈的、发黑的金属铸造模具，艺术家在这里给我们呈现了一个人类未来生活遗物的考古现场。作品通过一种对废品的观看角度的重新建构，让身处消费社会和世界工厂的个体，在欲望与环境之间进行思考与反思。周知远的《城默》系列观念摄影作品，选取了我们日常生活中最为常见的场景，然后通过陌生化的处理和图像符号的重新组合，给我们呈现了另一个超现实的城市空间，混搭的图像与符号营造出当代都市人的某种心理状态。薛扬的油画《暧昧的季节》表达了个体与城市之间的微妙关系，三联画描绘出三种不同的状态，艺术家通过作品所要表达的不仅仅是个体对于一个城市外在的感官体验，而是试图描绘出现代都市生活给都市人心理造成的影响，某种不断影响着我们的不可言传、潜移默化暗示或者隐喻。

移民城市的文化来源于移民本身，艺术家虽然是主题创作，但是不同的视角则展现了移民城市的自身的温度。刘广的油画作品《图书之翼》从深圳图书文化的建设角度入手，用绘画的形式表达了深圳这座昔日被人们称为“文化沙漠”的新兴城市，在图书之城方面给广大市民营造的文化氛围。作品中他以一种灰调子的、鲲鹏翅膀拥抱的抽象视觉图像来传达一种温暖的感觉、一种城市的人文温度。韩梦云的作品《徙》，从自身的经历和体验出发，将一座移民城市个体的复杂情感和理念，用抽象的方式呈现出来。郭桢的作品《母亲》充满张力和视觉冲击力，艺术家从女性的视角切入主题，以装置的方式表现一个永恒的主题，唤起了观者诸多的联想和感受。罗凯星的作品《乡关何处》将一组自己所拍摄的图片与原生态的音乐相结合，表达了深圳新移民对于家乡的思念和想象，并对自身精神家园情归何处进行思考。梁田的装置作品《乡村游乐场》将观众带回了儿时的记忆，用一个实实在在的秋千，表达了这座城市中人们的某种渴求、情感和梦想。杨光的装置作品《相连》用插线板、电线的相互连接，用一种极富象征意味的方式，表达出了个体对于现代都市文明生存环境的依赖以及对自然本身的漠视甚至破坏。深圳现代舞团的作品《城市温度》则以舞蹈的方式表现了在深圳打拼的人不同时期不同的情感诉求和生活状态。

现代城市生活的多样性和多面性，为艺术家的创作提供了新的表现题材、新的技术手段和表现形式。总的来看，展览中的大部分作品意念独特，表达手法新颖，具有本土特色，他们通过架上绘画、影像、装置等艺术形式，结合自身的生存体验，用不同的艺术手段和媒介，介入到深圳这座城市当中。他们的作品关注现实生活，反映现实生活，具有强烈的现代意识，在表达自身独特艺术观念和理念的同时，生动地反映了城市人文温度的多个侧面，增加了我们对于城市认识的维度。当局者迷，旁观者清。也许此时此地用艺术作品表达出来的这些感悟和感想，是片面的、激进的，甚至是带有偏见的，但是正是这些个体的局限性，或许在若干年后，我们再来反观这些作品的时候，反而能够体现出一个时期、一定区域、一定人群的思想文化和现实生活，从而体悟一个时代的变迁。

## Visual Expression of Urban Experience

– Written after “Temperature: 2015 China Contemporary Art Exhibition”

By You Jiang

### I

In recent years, urban life brings us dynamic urban experiences, and the abundant urban experiences provide a new creative space for the artists. In such context, Shenzhen Art Museum, for example, has organized and planned a series of exhibitions about the city, such as “Enter the City: Contemporary Ink Experiment Thematic Exhibition”, “Urban Mirror: Chinese Contemporary Art Exhibition”, “Skin of the City: Possibility Research on Images of Contemporary Cities”, “Experiencing Scenery: Chinese Contemporary Art Invitation Exhibition”, etc. By using various artistic languages and forms to express the city imperceptibly, artists have turned their creative themes to the city itself, and these artists have showed their diverse visual expression for the city through their contemporary works.

In the exhibition of “Skin of the City – Possibility Research on Images of Contemporary Cities”, “City Skin” is chosen as the theme, Artists utilize the poster, billboard, photography, advertising lamp box and other forms by using videos, related equipments, mobile, etc. to present the positioning and effect of communication media in the social culture. In Chinese Contemporary Art Exhibition with the title of “Urban Mirror”, different artists present their introspection and understanding of Chinese urbanization process by different artistic means and mediums, like ink painting, oil painting, related equipments, sculpture, videos and conceptual photography, which combined with their own experiences. Take Chinese Contemporary Art Invitation Exhibition with the title of “Experiencing Scenery” for another example, it is divided into three parts, including “mirror image of foreign lands”, “be personally on the scene” and “scene – imagery”. On the one hand, the exhibition presents the visual reappearance of “naturalization” to the objective reality of the city, based on the narrative axis of “pursuing modernization”, to show that contemporary artists have some feelings on the changeable urban landscape with urbanization progress. On the other hand, the exhibition

also shows a part of artists turn their visual appearance from the external to the individual, portray the living space and psychological space of urban surviving experience.

In order to extend the academic concept on urban themes, and find out the excellent works about describing urban experience and presenting city life, a curator named Sun Cui and I have created this contemporary art exhibition with the title of “temperature”. As an urban theme-related exhibition, it tries to combine the critical and introspective attitude into the new living condition through the different comprehend and angles from artists about the theme of the exhibition, using a variety of art forms to express the city's individual survival experience; using a distinctive language to describe a variety of changes in the objective reality of life. Let artworks reflecting and questioning many changes and problems under the concept of progress and development, showing us a certain depth and humanistic spirit outstanding artworks.

### II

Under such an economic circumstance with constantly urbanization processing, there have been a lot of alienations, which have gone deep into many aspects of various areas of society and personal daily life, including economy, politics, science and technology, interpersonal relationships and etc. With the rapid development of the market economy, the whole society is collided and awash with various values. Everyone adheres to different values in relationships, while different values and concepts largely determine the atmosphere of the whole society. Presently, due to the rapid development of market economy and social values; constantly change on morality in our society, human relations is led to the alienation to a certain extent. Moreover, it generated a lot of interpersonal issues, such as money worship, human indifference, irresponsibility and a serious crisis of confidence. The alienation is full of our life every day, which is unavoidable and affects our life in the meantime. Some artists more or less express the problem

between people by contemporary works, since it raises more attention and consideration about such issues through the art works.

In recent years, we can see a variety of exhibitions with the theme of the city. From the art field of photography, oil painting to various kinds of general exhibitions, many exhibitions focus on the external of the bustling city landscape and individual experience of city life. However, this exhibition attempts to change the angle from the external landscape and individual micro experience to the relationship between people in the city. To a city, not only do we see its economic figures, but also should we pay attention to different groups of people in the city. Compared to other city, Shenzhen, being regarded as a city of immigration has a different "temperature" from other cities. The theme of the exhibition is set as "temperature", which does not refer to the degree of hot and cold in the physical sense, but rather refers to a city of humanities "temperature". In the past thirty years, Shenzhen has become a experimental space of China's reform and opening and modernization. However, as a special economic zone, Shenzhen is a city constantly being misread. This exhibition attempts to change people's view from external urban scenes to individuals of the city; turn the plan of city construction to the feelings which each normal person has on the city; show the alienation between people and express the "temperature" of an immigration city.

A city seems as if a large-scale operational machine, and each of us is a part of the machine which is responsible for operation function; the good operating of the city depends on each of us. Urbanization is a phenomenon of migration to some extent. The development of commercial civilization and unique cultural landscape that we can observe is created by hard works of a batch of immigrants. Not only do they give themselves a home in the city, but also form a unique civilization pattern of urban migrants. "Temperature: 2015 China Contemporary Art Exhibition" attempts to exhibit different themes by artists, showing the living situation of

different groups in a immigrant city, recording the reality of alienation between people and different responses and individual behavior in front of the alienation by art works, expressing the artist's own attitude.



Being as one of a series of exhibitions with the theme of hometown, "Temperature: 2015 China Contemporary Art Exhibition" has invited thirteen artists and two art groups. These artists mainly consist of the local young artists. Some of them immigrated to Shenzhen with their parents when they were young; some of them worked in Shenzhen after graduating from the college; and some people who didn't live in Shenzhen but had some feelings on the city development and culture of Shenzhen. For the difference of understanding on "temperature", artists use various forms of contemporary art to render Shenzhen city of immigrants "temperature". It can be said, artists use their own experience as a theme, to perform the discussion and dialogue of visualization between cities and survival, cities and dreams, urban development and other aspects by art works.

From rental apartments in the urban village to the car repair shop of NiuHu Village in Guanlan, artist's creative theme turn from the commercial center of the city to the edge of the city, turn from so-called mainstream group to every urban builders and laborers. Yu Jia creates an installation named *Khan Tower* which used more than 250 construction helmets to build a "tower", to commemorate the hard works have been paid for the construction of the city by workers. Artists create the works in a way to remind us a fact which is always overlooked. The prosperity of a city is constructed by the industrious building workers. However, due to various reasons, these builders are unable to get the convenience of the city. They came from all over the country to Shenzhen to get a job and they have to separate from their family for a long time spending a lot of time in the shed and construction site. For Shenzhen, they are just

the passengers. The artist is like an architect, responding to this reality and creating an artwork to commemorate them and remind us. This city not only has an economic temperature, but also requires the humanities temperature. Take the work of Deng Chunru for another example, he removed a car-repair store which has been already opened 10 years to Shenzhen Art Museum completely. The artwork called *Dongji Repair Shop* shows the edge of the city of Shenzhen from the profile. There is also a group of urban migration, they are far from the city's downtown, living and working in the aboriginal village. The artwork records the same era, the same city, but different groups of people's living situation.

The relationship between works of art and the audience in the museum, often treated as to see and to be seen. Since the gallery is not a museum, the interpretation of the work is largely dependent on the preface, curator language, even within the label printing on the halls. The "Handshake 302" and other works by Lü Ye, Zhou Xiaoyong and other artists, break the general style of the gallery. It presents through an interactive way to let more viewers to participate in the work, even become a part of the work. Take Zhou Xiaoyong's artwork for an example, it takes by means of an interactive installation and experimental theater to express everyone's distinctive emotional experience and life trajectories in Shenzhen. Shenzhen has been likened to a small universe which is formed from each person's individual activity time and space, and each person is a passenger. The people come from one planet to another planet, constantly getting on the train and getting off. The intersection of time and space are each individual survival experience and emotional memory. The artist shows a vivid living situation and migrant flow characteristics of the city of Shenzhen in this way. *Help yourself* series of interactive works by Lü Ye, to some extent, it lets the still life painting change into the readymade, from two-dimensional easel painting to device works. After being well framed and designed by artists, all though it is presented visually somehow "easel painting", to enjoy a piece of "work" at the same time, viewers can also participate in and enjoy your view "work", creating a

different museum exhibition space. "Handshake 302" is an artistic team consisted of five core members, they organized various art events in a rental room located in the Baishizhou villages of Nanshan District in Shenzhen from 2013. This time they moved the 12.5 square meters of rent small room directly into Shenzhen Art Museum exhibition hall. In the last 20 days during the exhibition, they continued to invite the audiences to participate in their work, through interaction with audience participation to finalize their work. It can be said that this artwork called *Of a Piece* is an uncertain, constantly produced work. It utilizes a "urban village" type of way to break the relationship between the audience and the museum of works, to see and to be seen, opening up a whole new form of works presentation and exhibition.

The understanding of artists on the "temperature" in the works shows different perspectives and contents. They create artworks by concerning individual emotional expression, and focus on depicting the individual survival situations. Li Jinghu's artwork *Present Archaeology (Metal)* is imitated as an archaeological site by putting a variety of wasted collections from factories or scrap yards in the exhibition hall, which consisted of lipstick, rings, earrings, necklaces and other shining small objects and black rusty metal molds. Here artist presents us with a future of humanity living relics archaeological site. With a viewing angle of re-construction of waste products, the work lets people rethink and reflect the relationship between the desire and the environment from a consumer society and factory of the world. Zhou Zhiyuan's conceptual photography *Silent City*, selecting the most common scenes in our daily life, presents another surreal urban space through defamiliarization process and recombination of the images and symbols. These mix and match images and symbols create some kind of mental state of contemporary urbanites. Xue Yang's painting *Ambiguous Season* expresses the delicate relationship between the individual and the city, and the triptych depicts three different states. The artist wants to express not only the external sensory experience of a city by individuals, but also attempt to depict