

上海美术馆
Shanghai Art Museum

陈箴 Chen Zhen



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陈箴艺术展 CHEN ZHEN

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Shanghai Art Museum
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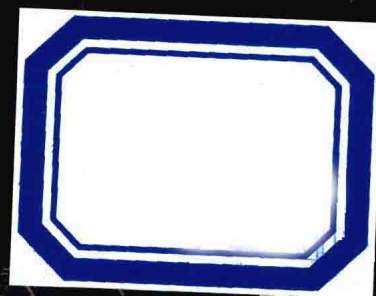
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前言

早在上世纪 90 年代后期，旅法华人艺术家陈箴就已成为当代艺术舞台上最重要的年轻艺术家之一。他的作品试图对社会、个人面临的种种问题进行分析 and 表达。这种对人类的处境和未来深切而全身心地关怀一直持续到他生命的最后一刻。在其逝世五年以后，这位“文化的无家可归者”的 14 件代表作品终于再度回到了故土展出。这既是对陈箴一生的回顾与纪念，也为大家打开了一扇窗，让我们看到陈箴，理解陈箴，为陈箴而感慨。

本次展览是对陈箴 10 年艺术生涯的一个整体呈现，14 件装置作品皆是其不同创作阶段的代表性作品，其中大型装置作品《绝唱》更是在国内的首次亮相。从这些大气磅礴的作品中，观众既能感受到他充满智慧的洞察力，又能体现他那朴实真挚的艺术风格。他将冷峻、理性的形式感融入作品之中，同时，这一切形式上的建构与把握紧扣的是其艺术主题的脉动：道德的困境演化为个人的内心的孤独，演化为寂寂无声却一触即发的文明危机与文明表象下的脆弱。在面对现实真实和生命虚幻之时，他始终没有放弃其“对疾病进行治疗”的毕生理想，始终充满希望地唤醒人们去看清现实的意识。作品精妙的形式与深刻的内涵可谓水乳交融、相得益彰。

陈箴的艺术尽管早已在国际艺坛上赢得了众多的掌声，但国内的观众却很少有机会直接面对这些艺术。这次，上海美术馆有幸邀请到陈箴先生的艺术创作精品来到上海展出。我相信，对于众多的艺术界专业人士和艺术爱好者们来说，能够亲眼目睹自己心仪的艺术家的原作，是非常难得的宝贵经验。

祝愿展览圆满成功！

方鸿先

上海美术馆馆长
2006 年 2 月 8 日

Preface

At the end of the 1990s, Chen Zhen, a traveling Chinese artist in France, had already become one of the most important young artists on contemporary art stage. His works try to analyze and express various problems confronted by the society and individuals. The deep and devoted concern about human situation and future has lasted until the last moment of his life. Five years after his departure, 14 representative works of this cultural homeless person finally return to the homeland. This is not only retrospection and commemoration of Chen Zhen's life, but also opens a window for us to see Chen Zhen, to understand Chen Zhen, to sigh with emotion for Chen Zhen.

This exhibition is a comprehensive presentation of Chen Zhen's 10-year-long art life. These 14 pieces of installation works are representative works of different creation phases, especially *Jue Chang*, a large-scale installation work, would appear publicly in China for the first time. From these magnificent works, the audience could feel his intelligent observation, and appreciate his simple and sincere art style. He integrated the calm and rational form with the work, meanwhile, all the formal construction firmly grasps the pulse of its artistic theme, that is moral predicament evolves into individual's internal loneliness, into quiet cultural crisis on the verge of breaking out, and into fragility behind the civil surface. Facing the reality and the illusion, he never gave up his lifetime ideal to cure diseases, always expecting to wake up people's consciousness to recognize the reality. The works' exquisite form and profound connotation bring out the best in each other in complete harmony.

Though Chen Zhen's art has won much applause in international art circle, Chinese audience rarely have the chance to directly appreciate these art works. This time, Shanghai Art Museum is honored to exhibit the essence of Chen Zhen's art works in Shanghai. I believe, for many professionals in art circle and art fans, appreciating the original works created by the favorite artist is a very precious experience.

Sincerely wish this exhibition would be a perfect success!

Fang Zengxian
Director of Shanghai Art Museum
February 8, 2006

出走

——写在陈箴艺术展前

张晴

春风又绿江南岸
明月何时照我还
——王安石《泊船瓜洲》

2005 年元宵，我在上海美术馆策划旅法艺术家严培明画展曾撰文题为《回来》。一年过去了，当我在同样的地方面对陈箴的作品，这两个字徘徊在我的脑际：出走。

2005 年春天，陈箴的遗孀徐敏来沪与美术馆同仁一聚，她获悉“中法文化年”期间，上海美术馆举办了旅法艺术家严培明和江大海等的画展，她对在此期间没有举办陈箴个展表露了一丝遗憾，作为生活在异国他乡的一个上海人，徐敏很想实现陈箴生前的意愿——在自己曾生活和工作的上海举办一个展览，当时，在座者无不为之动容，我遂产生了策划陈箴个展的想法。

1996 年，我与陈箴在第一届上海双年展的开幕式上相识，彼此谈的很投机，话题涉及他的创作和海外艺术家的工作状态，当时，我正在考虑策划一个综合性的当代艺术展，就立刻向他发出了邀请，他也表示了浓厚的兴趣。陈箴是个十分细心的人，他特意在法文名片上书写了中文名字，以方便我们之间的联系。当时，国内的策展活动遇到了空间和资金的双重困难，这个展览也最终未果。1998 年，在温哥华我参与策划的《江南》展中，又见到了陈箴的作品，由一套在上海拍摄的拆迁老房子的照片组成。到了 2000 年冬，我馆一行十几个人赴广州参加赖少其先生追悼会的途中，忽闻从巴黎传来陈箴去世的消息，大家在南国的寒风中默默地哀思。陈箴作为出生于上海的艺术家的才华与成功早已成为佳话。在此 2006 年之春，陈箴的主要作品终于回到了上海，故撰文以志怀念。

陈箴是 20 世纪 80 年代上海现代艺术运动的重要艺术家之一。在这个时期，他的艺术创作主要探讨了精神与生命及中国哲学宇宙观的关系。同时，他又以开放的态度吸收和消化了西方现代哲学和现代艺术观念，他的思考和创作符合了 80 年代中国普遍的文化思潮。

而立之年，陈箴选择“出走”，只身来到法国。

他敏锐洞察了西方文化与非西方文化、全球化与区域化之间的矛盾和冲突。在他的作品中可以清楚地看出：艺术恐怕是解决世界失衡的最佳方式，以艺术治疗人的精神，以实现和谐社会的理想。世界各种族的人通过不断交流、对话、谈判、妥协来化解彼此的矛盾和冲突，从中建立一种平等的可能。他于 1995 年为纪念联合国诞生 50 周年而创作的《圆桌》就完美体现了他的艺术观念。

走得再远，陈箴说，中国文化是永远无法改变的基因。陈箴的艺术实践永远与他上海的日常生活和历史记忆相联系，他非常注意观察和记录上海的生活细节，并能从日常物品中发现艺术的意义，这种意义正是艺术家主观赋予和转化的艺术形式。如他的大型装置《日常咒语》就充分反映了其方法论。在这个作品中，艺术家突然发现，尽管马桶在上海的都市化过程中逐渐淡出，但它仍是一种上海人的生活方式，是一种上海的历史记忆。陈箴巧妙地将这种现成品与传统艺术及现代艺术观念相结合，创造出了这一独特的艺术作品。陈箴一直疾病缠身，因此，他对“生命”分外敏感，他把不可见的器官变成可见的物体，并用易碎的玻璃制造成了透明的器官，这种把不可见的微观世界的解剖和放大正印证了他对不可言说的病痛的心理阴影，透明的物体被陈列成一种非常优美的“水晶体内风景”，形成了精神和肉体的对话空间。在艺术家看来，身体充满着无穷的能量，它像城市一样有着内部景观。他把病痛的内脏化解成超越生命的“禅园”。

1998 年陈箴应以色列特拉维夫市当代美术馆邀请，创作了《绝唱——各打五十大板》，他收集许多国家和民族的床和椅子，制成几十个鼓，此刻，不同政治观点者、不同宗教信仰者、不同民族人群，在共同击鼓时，渐渐地趋于同一个节奏。这不但是陈箴“用暴力治暴力”的良策，又是以艺术的感撼力来治疗中东和平进程的痼疾。1999 年底陈箴病痛

趋烈，他作出一个计划，自己想做医生，不但买了许多中医的书研读，还请自己的父亲和哥哥为他上课。他准备去印度和非洲寻找西医之外的看病方法，从治疗免疫系统到治疗精神系统。由此，他想到了创作《绝唱——舞身擂灵》，以10床鼓和55只椅鼓组成，用人的手（人皮）击鼓时接触到鼓皮（牛皮），引喻为相互治疗，即当治愈了自身的同时也治愈了他者。这种禅机式的构思本想与谭盾共同完成，惜在陈箴生前未能实现。2003年秋，在巴黎东京宫举行了《静能·陈箴艺术回顾展》时，谭盾为此作特谱一曲，配了两名鼓手击鼓，黄豆豆在鼓影中舞身擂灵。此作将作为本展中最为重要的作品在中国与观众相遇。在开幕式上，更将云集六位击鼓手和六位舞者，当他们敲响《绝唱》之鼓，其隆隆……隆隆……之声就是陈箴生命能量的再现，更是陈箴生命能量的延续——

本次展览展出的陈箴的14件代表性作品回到了他生命的原点，作品中的思想如同作品的内脏，展览中的作品如同美术馆的内脏，而美术馆又如同这座城市的内脏。此时此刻，陈箴的艺术提供给我们无穷的遐想。由此，他的艺术观念既超越了个人性，又超越了民族性；既超越了地域性，又超越了时间性；既超越病痛，又超越幸福。

“‘走’字很妙。……当然，我这里的言外之意更是‘精神出走’”，陈箴说。陈箴走了，出走本身，就是一种超越。

2006年1月6日上海

Setting Out

— Written in Anticipation of Chen Zhen's Exhibition

Zhang Qing

The spring wind has once more approached the Yangtze's southern shore

When will the bright moon light my journey home?

— Wang Anshi

In early 2005, when I curated an exhibition of paintings by Yan Pei-Ming at the Shanghai Art Museum, the essay I wrote was titled "Coming Home." One year later, as I sit in the same place to consider the works of Chen Zhen, two opposite words are spinning around in my head: setting out.

In the spring of 2005, Chen Zhen's widow Xu Min came to Shanghai to meet with us here at the museum. She had heard that during the "Year of France in China," the Shanghai Art Museum had mounted exhibitions of Chinese artists residing in France, including Yan Pei-Ming and Jiang Dahai. She revealed that she was somewhat disappointed that no exhibition of Chen Zhen's work had come to pass during that period, and as a native Shanghaiese living abroad, Xu Min wished to realize her late husband's wish of organizing an exhibition in the city where he had once lived and worked. No one sitting at the table that day was not moved, and it was then that I came upon the idea to curate an exhibition of works by Chen Zhen.

In 1996, I met Chen Zhen at the opening ceremony of the very first Shanghai Biennale. From the start, our conversations were ambitious. We talked about the attitudes of Chinese artists then working abroad. I was then considering how to curate an large-scale exhibition of contemporary art, and immediately invited him to participate. He, in turn, expressed his sincere interest in the project. Chen Zhen was an extraordinarily conscientious man; he went out of his way to write his Chinese name on his French namecard, to facilitate easier communication between us. At that time, curators in China were challenged doubly by a lack of space and resources, and in the end, this exhibition did not come to pass. In 1998, when I went to Vancouver to participate in the "South of the Yangtze" exhibition, I encountered Chen Zhen's work once more, this time a montage of photos documenting destroyed old-style houses from Shanghai. In the winter of 2000, on the road to Guangzhou with a dozen or so of my colleagues from the Museum to participate in Lai Shaoqi's memorial service, the news of Chen Zhen's passing suddenly reached us from Paris, and the bunch of us spent our time amidst the winter winds of southern China, quietly grieving. As a Shanghai-born artist, Chen Zhen's brilliance and accomplishments in the European art world have long been considered superlative. Now, in the spring of 2006, Chen Zhen's major works have finally returned to Shanghai, and I write these words in remembrance of him.

Chen Zhen was among the major figures in the modern art movement of Shanghai in the 1980s. During this period, his art mainly explored the connections between spirituality, life, and the Chinese philosophical view of the universe. At the same time, with his ever-open attitude, he absorbed and digested the concepts of modern Western philosophy and art, and his thought and creation mirrored the larger cultural trends of the 1980s.

At the age of 30, Chen Zhen chose to "set out," and moved to France.

He acutely observed Western and non-Western cultures, the contradictions and conflicts between global and local. In his works, we can clearly see an idea of art as the only, if meager, means of restoring balance to a world led astray. In his mind, art could heal the human spirit, and once healed, that spirit could implement the ideals of a harmonious society. All the races of the world, through exchange, dialogue, negotiation, and accommodation, could do away with their contradictions and conflicts, and build the possibility of equality. In 1995, to commemorate the fiftieth anniversary of the founding of the United Nations, he created his work "Roundtable," which elegantly embodies these ideals.

Even as time keeps on going, Chen Zhen was fond of saying, Chinese culture will always retain its "genes." Chen Zhen's art was always inseparable from his daily life and historical memories of Shanghai. He was extremely careful to observe and record the details of life in Shanghai, to find the artistic meaning of everyday objects, and this meaning was precisely the artistic form with which the artist could endow and transform the object. His large-scale installation, "Everyday Incantations" was a thorough reflection of this methodology. In this work, the artist suddenly discovered, even if the outdoor toilet is a casualty of Shanghai's urbanization process, it is still a staple of Shanghai life, residing in the city's collective memory. Chen Zhen astutely combined readymade objects with the techniques of traditional art, using the two to create new and different art objects.

Chen Zhen frequently suffered from illness, and as a result, he was extremely sensitive to the notion of life as fate. He turned invisible organs into visible objects, and used the fragile medium of glass to create a series of transparent organs. In cutting out and enlarging this miniature world of the body, Chen Zhen was able to communicate the pain of illness that he could never voice himself. The transparent organs, once on display, became a sort of "body landscape in crystal," forming a space for dialogue between flesh and spirit. The artist felt that the body was endowed with unlimited potential, and like a city, with its own internal landscape. He turned suffering organs into "monasteries" that could transcend the very life they gave.

In 1998, Chen Zhen accepted a commission from the Tel Aviv Museum to create a work called "Jue Chang" in which he collected beds and chairs from countries around the world, and formed them into ten drums. At the exhibition, a group of Tibetan monks played the drums calling for peace. Israeli viewers joined in, fiercely banging on the drums with their guns and billy clubs. At this moment, people of different political persuasions, different religious beliefs, different nationalities, in banging together on these drums, gradually moved toward a single rhythm. This was not merely Chen Zhen's hopeful plan of "using violence to cure violence," but also a way of using the moving power of art to aid in the Middle East peace process. In 1999, as Chen Zhen's illness grew ever more serious, he made a plan of himself becoming a doctor. He not only bought a great number of books on Chinese medicine for his own research, but invited his father and brother to give him lectures. He was preparing to travel to India and Africa in search of other non-Western forms of treatment. From treating his immune system to treating his spiritual system, Chen Zhen was in search of the perfect cure to that which ails mankind. Out of this experience grew his work "Jue Chang – Dancing Body, Drumming Mind," in which 10 bed-drums and 55 chair-drums combine and human hands (human skin) touch drum heads (cow hide) in invocation of a mutual cure. In other words, as one seeks one's own cure, one also seeks a cure for the other. This Zen-like plan was implemented in collaboration with Tan Dun, although sadly it could not be completed in advance of Chen Zhen's death. In the autumn of 2003, when Chen Zhen's "Silence Sonore" opened at the Palais de Tokyo in Paris, Tan Dun wrote a piece of music to accompany it. Two percussionists drummed out the rhythm and the dancer Huang Doudou danced to it. This work forms the cornerstone of the current exhibition, at last returned to China to encounter viewers here. At the opening in Shanghai, we will invite six drummers and six dancers to complete this work. As they tap out the rhythm of "Jue Chang," its somber sounds will serve as a re-instantiation of the power of Chen Zhen's life itself, and indeed a continuation of that life.

This exhibition displays 14 representative works from the artist's career, here returned to the city where he first lived and worked. The thought behind these works serves as their vital organs, just as this exhibition serves as a vital organ for the Museum, and the Museum serves as a vital organ for the city. Right now, Chen Zhen's art offers us unlimited space for imagination. In this way, his artistic concepts transcend individuality, nationality, locality, temporality, illness, and fortune.

"The character 'zou' (to walk, to leave, to set forth) is quite appropriate. Of course, its extended meaning is a setting forth of the spirit," Chen Zhen once said. If Chen Zhen has left, it behooves us to remember that leaving is itself a form of transcendence.

Shanghai, January 6, 2006

这些年来，对生活的投入、适应、演变和与他人的交往、交流，使我的经验逐渐地丰富起来，这与“水”的状况很相似。水的质地是：清澈的、流动的、渗透的。水的状态是：吸取精华，汇聚大陆，聚集人类。

我想强调多元经验的重要性，我不主张用观念来主导艺术，三十多年来，大多数艺术家从观念出发来做作品，然后把它们批发到世界各地的展览上去，而我想用自己在不同的时间与空间中的各种经历所引发出来的“磨擦”与“短路”现象来激发创作的热情。

人的深度取决于他的阅历丰富与否。就象水的能量取决于它的体积大小。在我的工作中，阅历与创作的关系仅仅就是一种转换关系。这种转换没有边，也没有界。它可以是观念上的转换，也可以是物质上的转换。我相信，特殊的经历能造就特殊的人，特殊的艺术。

“陈箴笔记” 摘录

These years, investment, adaptation and evolvement in life and association and communication with others have enriched my experiences. This is similar with water's situation. Water's quality is limpid, fluid and penetrative. Water's status is to absorb the essence, to converge the continents, and to assemble the people.

I'd like to emphasize the importance of multiple experiences, and I don't advocate that concept leads art. For more than three decades, most artists have created works starting from concept, and then wholesaled them to exhibitions throughout the world. However, I want to inspire the passion of creation with friction and short circuit caused by experiences in different time and space.

People's depth depends on whether his experience is rich or not, just like water's power lies on its volume. In my work, the relationship between experience and creation is just a relationship of conversion. This conversion has no border or limit. It may be the conversion in concept, or the conversion in material. I believe, special experiences shape special people, and special art.

Extracts of Chen Zhen's Notes

2006年上海美术馆陈箴艺术展作品介绍

此次在上海美术馆举办的陈箴艺术作品展将介绍他从1990年至2000年10年间的14件重要作品。

1990—1993年：陈箴将创作重点放在对“人、自然、消费品三者之间关系”的研究上。“人的欲望导致了物品的泛滥；物品的泛滥侵犯了自然；自然的失衡对人类进行反抗与报复。这是一个恶性的循环过程。”（摘自陈箴笔记）

这一时期，陈箴把“水”“土”“火”等自然成分放入作品中，创造了一个物质与自然对话的精神空间。并提醒生活在这个充满矛盾的物质世界中的人们对自己的行为进行反省。“祭坛——平衡/失衡”和“书架”就是这一时期的代表作。

1993年底，经过一段时间在西方体验生活的陈箴渴望回中国吸取养料，他说：“只有当你认识了东方，并也介入了西方之后，才能真正确立你自己的观点。在审视世界的同时，也检验自我。”

“双圆桌”是反映东西文化冲突、误会的题材。作者认为：在“永恒误会”的背后有着人们试图与希望了解别人与别国文化的良好愿望。

作品：“社会调查——上海1”是陈箴1997年又一次回国时通过建筑发展史的摄影手法展示了改革开放后上海城市的发展与变迁。

主题性展览计划：陈箴除了在博物馆与画廊做展览以外，很注重参加一些有“主题”的展览。

作品：“超越脆弱”就是他花了整整一个月的时间在巴西的一个慈善机构的协助下，与一些无家可归的儿童们共同生活，交流以艺术创作的形式，指导他们通过对城市中由不同阶层而导致的六种不同风格建筑的破拆、认识。唤起他们对生活的关注，对社会认识与对未来用自己的双手建立一个温暖的“家”的美好憧憬。

作品中三十多幢用蜡烛搭成的小房子就是这些儿童们亲手制作而成的。同时展出的6幅计划图记录了整个计划的进展过程。

这次与儿童们共同生活，创作的经历使他难忘。随之他又创作了以儿童为题材的作品“无疆界的村庄”。它们是由99个儿童椅子与蜡烛做成的小屋子，色彩缤纷的建筑群既富有诗意，又体现了我们这一代人将实现未尽事业的愿望寄托在下一代身上的深刻涵义。

“自然与人工产品——重译鲜花插在牛粪上”也是一件在特定环境中孕育出来的作品。10位艺术家分别被邀请在巴黎市中心的10个私家天井花园内做作品。主题是“私人通行”。陈箴将1400支塑料玫瑰花种植在2立方米的牛粪上，犹如一座幡然耸立的土碑，对美与丑进行重新的评判，比如被认为“丑”的牛粪是有价值的自然养料，而鲜艳夺目的玫瑰花则是毫无香味的人工产品。真与假、丑与美的倒错与矛盾的重叠，反映了当代人远离自然，成了现代城市的“软禁囚”，以及自我满足的虚荣心所造成的“井底之蛙”的狭隘目光。

一个终年的计划——我想成为一名医生。

25岁得了溶血性贫血的陈箴，对生命与时间的价值观有着深刻的认识与反省。他视疾病为宝贵的经历并将它转换成艺术创作的动力。1999年他为艺术创作设立了一个新的研究课题：“一个终年的计划——我想成为一名医生。”2000年陈箴为他在意大利个展而创作的作品，为这一主题拉开了序幕。

“禅图”通过体内风景的展示，陈箴将中医中的“气”的“连贯”性与西医中的“局部”治疗法的重叠的手法构成了一个精神与肉体对话的空间。