



木兰溪

陈彧凡 陈彧君
CHENYUFAN CHENYUJUN
2007-2012

MULAN RIVER

方志凌 主编
中国美术学院出版社

木兰溪

陈彧凡 陈彧君
CHENYUFAN CHENYUJUN
2007-2012

MULAN RIVER



方志凌 主编
中国美术学院出版社

责任编辑 徐新红
特邀编辑 朱晓伟
整体设计 茅丹玲 钱 塘
翻 译 JOY BLOSER 欧阳萧
摄 影 ERIC GREGORY POWELL 徐世君 裘 俊
责任校对 石同兴
责任出版 葛炜光
鸣 谢 风雅艺术 BOERS-LI 画廊 AYE 画廊

图书在版编目 (C I P) 数据

木兰溪 / 方志凌主编. — 杭州 : 中国美术学院出版社, 2012. 8
ISBN 978-7-5503-0332-4

I . ①木… II . ①方… III . ①绘画—作品综合集—中国—现代 IV . ①J221

中国版本图书馆 CIP 数据核字 (2012) 第 197134 号

木兰溪——陈彧凡 陈彧君

方志凌 主编
陈彧凡 陈彧君 著

出 品 人 曹增节
出版发行 中国美术学院出版社
地 址 中国·杭州南山路 218 号 邮政编码 310002
<http://www.caapress.com>
经 销 全国新华书店
制 版 杭州人民印刷有限公司
印 刷 杭州人民印刷有限公司
版 次 2012 年 8 月第 1 版
印 次 2012 年 8 月第 1 次印刷
印 张 21
开 本 889mm×1194mm 1/12
字 数 60 千
图 数 197 幅
印 数 0001-1000
ISBN 978-7-5503-0332-4
定 价 280.00 元

目录 CONTENTS

漂泊志 / 方志凌 Wandering Lives / Fang Zhiling [008] 木兰溪 MuLan River [021] 用具·记忆·艺术 / 鲁明军 Object-Memory-Art / Lu Mingjun [024] 经验, 想象与乡愁 / 鲍栋 Experience, Imagination and Homesickness [070] 一个以上的历史 / 朱朱 A Dominant History / Zhu Zhu [094] 陈彧君作品 Chen Yujun [099] 艺术的傲慢与绘画的偏见 / 崔灿灿 The Arrogance of Art and Prejudice of Painting / Cui Cancan [102] 陈彧凡作品 Chen Yufan [165] 积极的乌有之乡 / 刘礼宾 Positive Utopia / LIU Libin [168] 简历 Artist Information [246]

木兰溪

陈彧凡 陈彧君

CHENYUFAN CHENYUJUN

2007-2012

MULAN RIVER

方志凌 主编

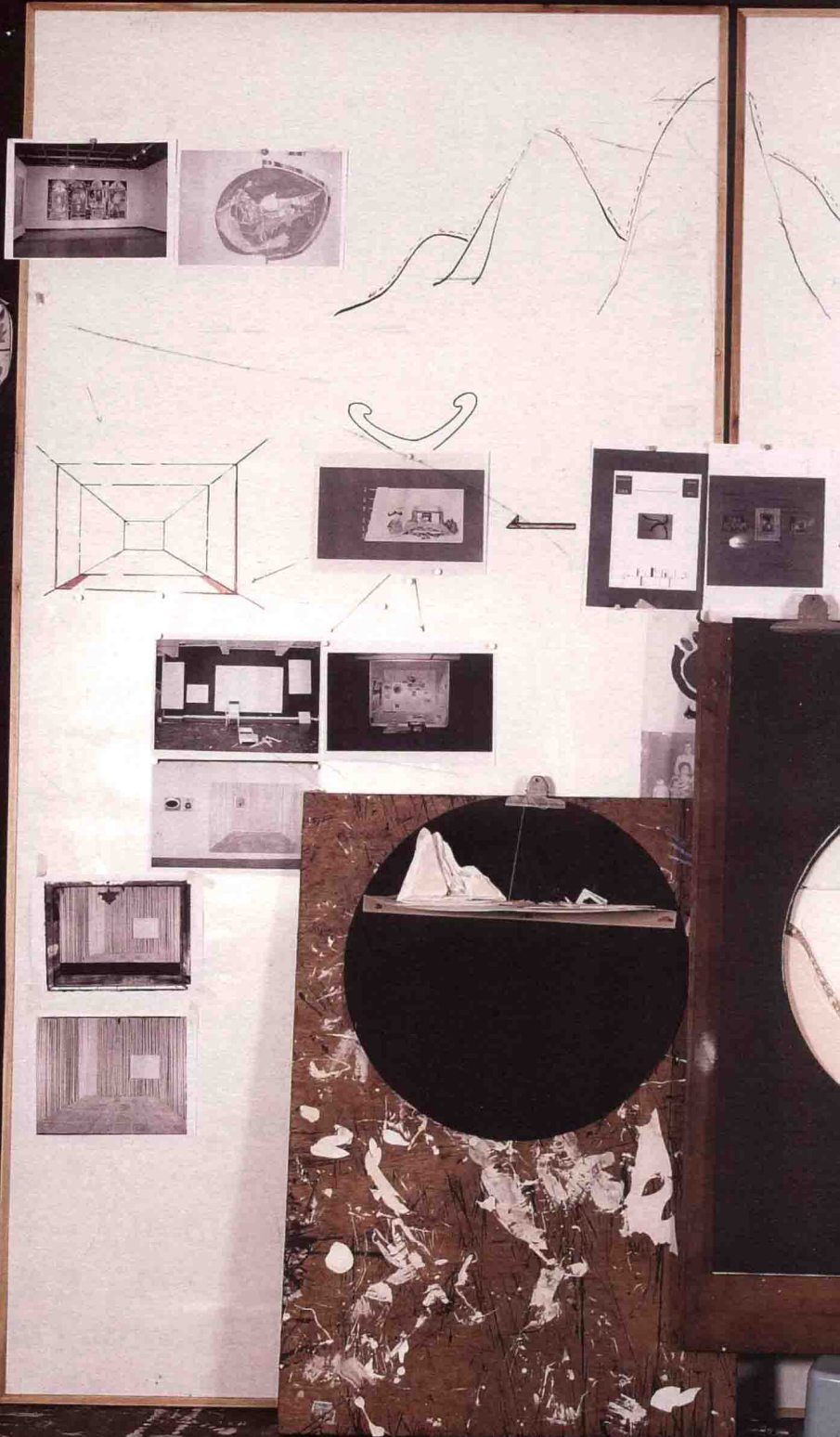
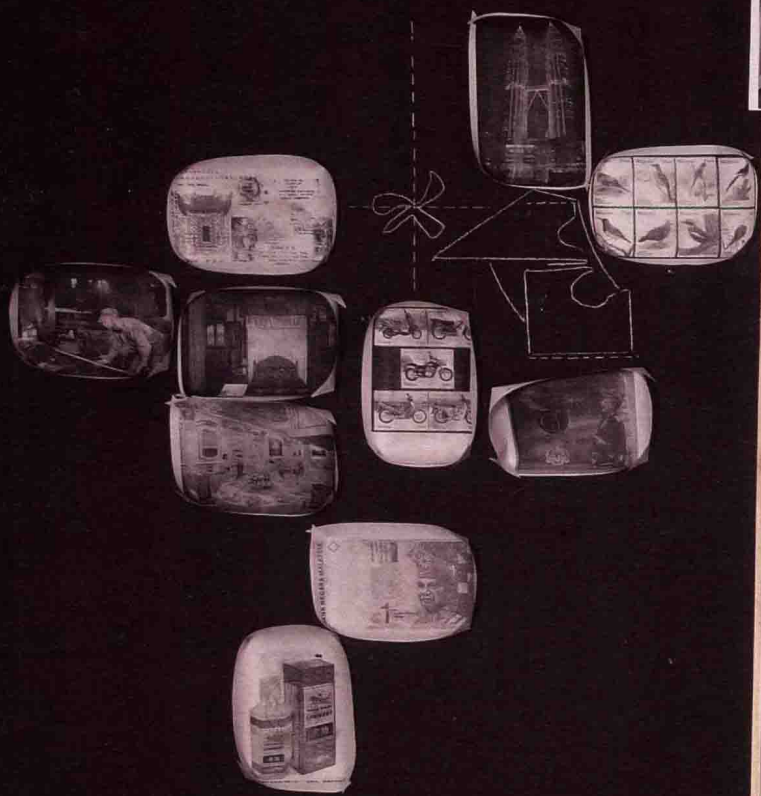
中国美术学院出版社

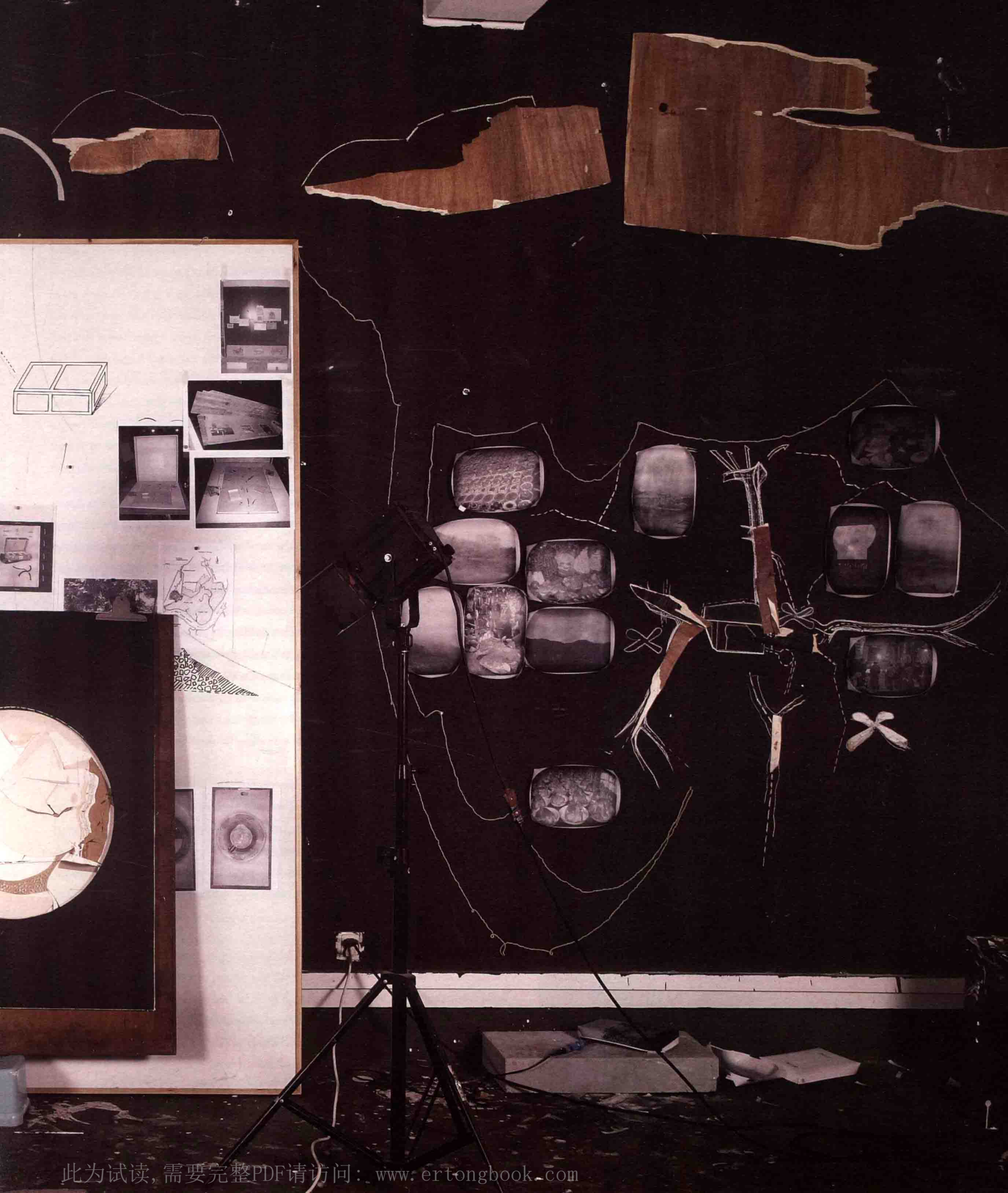




目录 CONTENTS

漂泊志 / 方志凌 Wandering Lives / Fang Zhiling [008] 木兰溪 MuLan River [021] 用具·记忆·艺术 / 鲁明军 Object-Memory-Art / Lu Mingjun [024] 经验, 想象与乡愁 / 鲍栋 Experience, Imagination and Homesickness [070] 一个以上的历史 / 朱朱 A Dominant History / Zhu Zhu [094] 陈彧君作品 Chen Yujun [099] 艺术的傲慢与绘画的偏见 / 崔灿灿 The Arrogance of Art and Prejudice of Painting / Cui Cancan [102] 陈彧凡作品 Chen Yufan [165] 积极的乌有之乡 / 刘礼宾 Positive Utopia / LIU Libin [168] 简历 Artist Information [246]





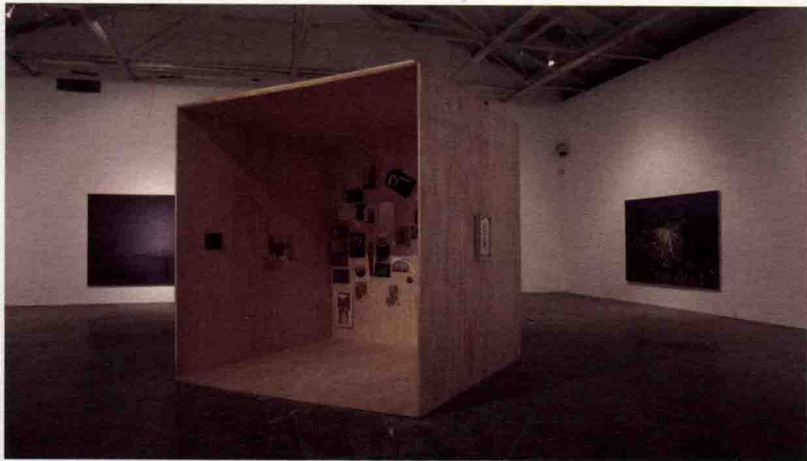
漂泊志 Wandering Lives

——记陈彧凡和陈彧君的近作
Recounting the Recent Works of Chen Yufan and Chen Yujun

方志凌 Fang Zhiling

2010年5月，在“改造历史——2000-2009年的中国新艺术”北京阿拉里奥画廊分展区的中央大厅里，放置着一个三米见方的大“木匣子”。“木匣子”迎面敞开，内壁悬挂着各式各样的图片：有陈旧的老照片，涂改过的地图，手绘的肖像画和风景画，还有一些弥漫着神秘气息的图画和标志……一些图片被郑重地装裱在精致的画框中，一些裱在布上，一些装在塑料袋里，一些直接钉在墙上，还有一些则干脆刻在板壁上。在一个墙角堆着已拆封的邮包，外壁分别悬挂着同样神秘神秘的绘画。铺天盖地的单调木纹，崭新的木地板令人不舒服的气味，还有那些奇怪物件中唤醒的记忆，都使“木匣子”看起来像一个时间错乱的房舍。“木匣子”显然是在暗示一个居住空间，但这个没有门窗、没有家什和日用品，也看不到日常生活痕迹的空间，并没有刻意模拟“真实”的住所，而是构建了一个有着热带雨林的泥土气息，简易、局促但却携带着恍如隔世的思忆氛围的心理空间。这个“木匣子”名叫《亚洲地境—9平方米》，作者是来自杭州的陈彧凡、陈彧君两兄弟。

“亚洲地境”是兄弟俩自2008年合作装置以来一直延续的主题。对于他们来说，这个与家族移民史密切相关的主题是一条“呈现自己私密的体验与想象”的“外延的线索”。从最初的《0.6平方米》直到这件《9平方米》，伴随着越来越大的体量，他们与这条线索相关的内心体验与想象也变得愈益丰富和清晰。在他们心目中，《亚洲



1.

In May of 2010, a large wooden box, 3m on a side, stood in the central hall of the Arario Beijing gallery as part of the “Reshaping History: Chinart 2000 to 2009” exhibition. The front face of the box was open and the interior was decorated with a profusion of images: old photographs, marked up maps, hand drawn sketches and landscapes, and even esoteric symbols and diagrams that exuded an air of mystery. Some images were ceremoniously installed within elaborate frames, others were mounted on fabric, others still were placed in plastic bags, nailed directly in place, or even carved into the walls. The outer surfaces of the box were decorated in a similarly inscrutable manner, while in one corner of the box sat a pile of postal packages, their seals torn open. The monotonous wood grain patterns of the walls and the new wooden floorboards below produced an unsettling effect. When combined with the memories called forth by the bizarre décor, the wooden box yielded the impression of a dwelling in which time had run amok.

The wooden box called to mind a residence, but without windows, doors, and the artifacts and markers of daily life, it assiduously avoided any attempt at simulating true residential space. Instead, it constructed an uncomfortably reified psychological space that seemed to harbor thoughts and memories belonging to some other world, and infused with the earthy scent of rainforest mud. This wooden box was titled “Asian World – 9 m2” and its creators were two brothers from Hangzhou, China, Chen Yufan and Chen Yujun.

“Asian World” is a theme that the two brothers have been expanding upon since an initial collaborative installation done in 2008. The theme, which is intimately connected with the immigration history of their family, is an “extensive thread” that “manifests personal experience and imagination.” In their progression from the earliest work “0.6 m2” to the aforementioned “9 m2”, their expression of this thread of internal experiences and images has grown in richness and clarity, alongside its notable expansion in outward dimension. The intention of the brothers in “9 m2” is to make use of “the physical form of a simulated hut, and the scattered fragments of information within it... to describe a unique living space, and the alienated identities of its residents.”

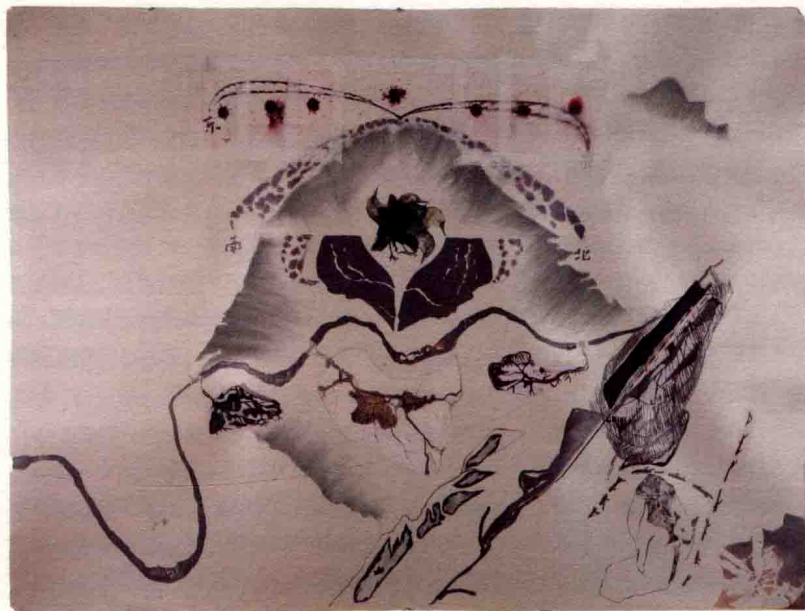
The “scattered fragments of information” within the box encompass a few different categories of objects. First, there are the old photographs: a group photo of the brothers’ great grandmother and paternal grandparents, a 1961 photo of the brothers with their father, a photo of their extended family taken in Malaysia in the 1970’s, a group photo of them with their siblings (all of whom share the morpheme “Yu” in their given names), and others. The second category of objects includes images and texts related to their family’s history of immigration, including maps of Malaysia, photographs of buildings in their ancestral home of Putian, Fujian province, a map of the distribution of surnames in the town, as well as texts related to these places. The third category of objects includes drawings, paintings and symbols designed by the brothers, which can be roughly divided into two types: images taken from reality, such as portraits of relatives, a sketch of the family courtyard, a landscape of the scenery near their hometown, a depiction of a family gathering at Chinese New Year, or hand-drawn Malaysian currency; and images of the imagination, including sketches, collages, paper cuttings, weavings and other crafts. Their subject matter stretches from the mysterious to the romantic, from distorted human figures to birds, trees and sailboats. Amongst these “fragments” there are two unique symbols designed by the brothers, composed of curving and swirling lines, and a lone Chinese character—that for water—that demand particular attention.

As the “fragments” tell their stories within physical space, they also express hidden inner experiences. The space within the wooden box not only hints at the spartan and transitory physical conditions of the immigrant family, it also implies the latent conflict between feelings of despondent nostalgia and the heterogeneity of reality. The various photos, texts and diagrams sketch the outlines of one family’s history of immigration, while also conveying a variety of subtle emotional responses to these conditions: fond memories, the tug of nostalgia, lamenting the passing of time, recollections of youthful romance, frustration and loss... the scattered fragments pile up to form the “the alienated identities of (the) residents,” though the “residents” are not only those relatives who drifted abroad, but also the brothers themselves, and all who have been forced by circumstances to leave their homeland and wander the unpredictable landscape of modern society.

2.

Of the two brothers, Chen Yujun was the first to gain public notice. Prior to participating in the influential “Smells Like Teen Spirit—Cutting-edge Chinese Painting Awards Exhibition” in 2004, he had shown works at the “General Painting Documentary Exhibition” and the “17th Annual China New Artists Exhibition”, both of which showcased the work of young artists. Later, his work was accepted at the 2005 “2nd Chengdu Biennial”. Despite these successes, Chen was never classified as one of the “post 1970” artists because his works did not share in their concern with displaying scenes of local life.

In 2007, Chen Yujun held a small-scale solo exhibition in Beijing titled “Made in Jiangnan”, which was a retrospective of paintings with distinctively orientalist overtones. The reaction to the exhibition was muted. The modern art community was more concerned with the psycho-social maladies of the current moment in China, and could make little sense of Chen Yujun’s mystifying and absurdist handling of the connotations of orientalism. The wan reception of his exhibition had a strong impact on the artist. He



地境—9平方米》是借助于“一个模拟屋室的空间实体，和散落其中的信息碎片，来描述一个独特的居住空间及其居者被异化的身份”。

散落在《亚洲地境—9平方米》中的“信息碎片”主要有这几类图像资料：一类是老照片，有他们太奶奶和爷爷奶奶的合影，父亲兄弟四人在1961年的合影，在马来西亚的族人70年代的合影，以及他们“彘字辈”兄弟姐妹小时候的合影等等；一类是与家族的移民历史相关的文字和图片，包括马来西亚地图，福建莆田老家的侨乡建筑照片，村子里的姓氏分布图，以及一些相关的文字资料等等；第三类是他们自己的绘画和设计的标志。绘画又大体上可分为两类：一类偏重记事，如舅公的肖像、老家的院落、老家山前的枇杷树、老家的春节家庭聚会，以及手绘的马来西亚纸币等等；另一类则是想象性的，是以手绘、拼贴、剪刻、编织等多种手法制作的一些有着神秘、浪漫的气息和奇奇怪怪的形象的人、鸟、树木、帆船等等。在所有这些“信息碎片”中，他们自己设计的两个有着奇特的弯曲和旋转形状的符号和一个大大的“水”字格外引人注目。

在这个“实体空间”里，“信息碎片”在“叙事”的同时，也表述着隐秘的内心体验：木地板构成的空间实体不仅暗示出迁徙途中简易、临时性的生活状态，也隐含着一种抑郁的眷念情绪与异质的现实世界之间的潜在冲突；老照片和形形色色的文字、图片不仅勾勒出家族移民史的轮廓，还携带出由之触发的种种难以言说的情愫：有温馨的记忆、淡淡的眷念，有世易时迁的感慨，有浪漫的少年情怀，有暮然回首时的怅然若失……这些散漫堆砌的“信息碎片”也呈现了“其居者被异化的身份”，不过，“其居者”不仅是那些漂洋过海的家族成员，也是他们自己，也是周围许许多多的人——那许许多多远离“故园”，被动地漂泊在变化莫测的现代社会的人。

二

两兄弟中，陈彘君的作品更早进入人们的视野。在参加2004年的“少年心气—中国绘画新锐奖”这个颇受圈内人关注的展览之前，他已经参加过“综合绘画文献展”、“中国第十七届新人新作展”等一系列推介年轻艺术家的展览。此后，他的作品又入选2005年的“第二届成都双年展”。不过，他最终还是没有被纳入“70后”这个在随后几年里风生水起的新锐阵营。因为，他这个时期的自我表达明显缺乏“70后艺术”所关注的“本土生活的呈现”。

2007 年，陈彧君在北京举办了一个小型的个人展览。展览以“江南制造”为题，是他东方情韵绘画的一个小结。展览的反应很冷淡。对更敏感于中国特定时期的社会心理症候的当代艺术圈而言，陈彧君神秘、荒怪的东方意蕴显得有些缥缈而不知所云。外界冷淡的反应还是对陈彧君有很大的触动，他意识到，《江南制造》系列的核心还是语言风格的转换，它们摆脱了那些经典大师的影响，在语言上形成了自己的个人风格，一些作品也自然表达出内心的焦虑，但是，自己真正绕不过去的心结还是与现实世界的精神冲突。就此而言，《江南制造》的确显得过于悠长了。

彷徨的心境中，他下意识地重拾“入境—物语”这个搁置已久的主题——几年前，这个主题是他对那些表现主义大师的形式语言和精神世界的感悟——新作品仍然有着神秘、荒诞的东方意趣，但被赋予“入境—物语”系列特有的激情特征，明显有一种急欲泄却又无处泄的抑郁与焦灼。抑郁与焦灼的情绪在 2007 年底创作的一批近乎抽象的“圆圈”中表露得异常强烈。那一段时间，他几乎是下意识地画着一幅又一幅以圆圈为基本图像的作品。圆圈大都快速旋转着，里面画着形形色色或明晰、或模糊的图形与符号——下意识的笔痕、日常生活中常见的符号、与经典艺术作品相关的图形，还有一些神秘的民间图像——种种不同趣味的语符相互交叠、纠缠，处处流露出内心焦躁和一种自我损毁的欲望。事后看来，这些作品显然率真地表达出陈彧君这个时期彷徨而又激烈的内心冲突，但在当时，它们显然不是满怀自信的自我表述，而是内心的惘然、焦虑的下意识流露。

但最终令陈彧君走出困境的元素就隐含在“圆圈”杂乱的语符中。那是一种与老家的传统习俗密切相关的、有着神秘的宗教气息的特殊图形——纠结在这图形里的情感记忆，最终让他看到了架设在“东方趣味”与“现实世界”之间的桥梁——他随即创作了一批与家族迁徙史相关的《仪式》。乍一看，这些由古朴的形象、淡然的色彩、率意的笔调以及荒远的宗教氛围构成的画面，还是他神秘的东方趣味的延续，但《仪式》浓郁的南洋风情，恬适的生活气息和萦绕其间的温馨的思忆氛围却是前所未有的。对于他来说，这些颇有韵味的小作品其实是即将发生的重大变化的前奏。



became aware that the core of the “Made in Jiangnan” series was a merely an alteration to the language of painting. The pieces threw off the influence of the great masters, and forged an individual style through the adoption of a new vocabulary. A few of the works succeeded in expressing his personal anxieties, but his inner preoccupations were at odds with the current zeitgeist. In this sense, “Made in Jiangnan” inevitably appeared far too detached and leisurely to be suited to the times.

While still mulling over the implications of “Made in Jiangnan”, Chen Yujun had the urge to return to a project that had been on the backburner for a few years, “Human Condition - Language of Matter”. Originally the series was intended to express his realizations regarding the formal language and mental world of the expressionist masters. The new works retained the obscure and absurd elements of his “Made in Jiangnan” series, but also took on the passionate character of the “Human Condition - Language of Matter” series, manifesting the intensity of anxious and depressive feelings desperately seeking a means of expression. These dark emotions resurfaced with violent intensity at the end of 2007 in a series of almost completely abstract “Circles”. As if possessed by the subconscious, he produced painting after painting built upon the simple foundation of a circular form. The “Circles” mostly seemed to whirl at high speed, containing all manner of colors, forms, pictures and symbols; some blurred, some clear; marked by spontaneous brushstrokes, objects and logos drawn from everyday life, allusions to classic works of art, and mysterious folk symbols. Marked by the profusion of overlapping and jumbled symbolic implications, the pieces overflowed with emotional turmoil and a longing for self-destruction. Looking back, it is clear that these works were a direct expression of the indecision and intense internal conflicts Chen Yujun was experiencing at the time. Their production, however, was marked by his lack of confidence in his ability to express himself, and the works were largely the product of an unconscious release of his confusion and anxiety.

The catalyst that allowed Chen Yujun to work through his internal conflicts can be found in the chaotic symbolic language of the circles themselves. It was something intimately connected to the customs of his homeland—symbols carrying special religious significance whose emotional resonance finally allowed him to envision the bridge that would link is explorations of orientalism to the world around him. He began to create a series of “Rituals” related to the migratory history of his ancestors. At first glance, the soft palette, simple forms, and sincere voice of these works, combined the religious overtones of the subject matter, seem to indicate a continuation of his orientalist vein of work. However, the pieces are infused with the languid aromas and comforting scents of daily life in Southeast Asia, which indicated a departure from the past. For the artist, these small pieces, with their undeniable emotional resonance, heralded a completely new direction.

3.

Compared to his brother Chen Yujun, Chen Yufan has walked a more difficult artistic path. In 1999, after his brother took a teaching appointment in Hangzhou, Chen Yufan quit his job and moved to the city, where he began to live off of his art. Even in the face of economic pressure, his greatest vexation remained his own artistic path. Under the influence of various schools of thought, he struggled to establish a unique identity. However, in 2005, his artistic career took an important turn when he tested into the

Chinese Academy of Art's general graduate program. In the new environment of the academy, he was able to supplement his previously fragmented knowledge of art and construct a comprehensive artistic outlook. Rather than continue in painting, which relied on his established artistic vocabulary and his personal style of handling the brush, he felt more taken with working with techniques that placed less emphasis on personal style. By 2006, Chen Yufan was experimenting with an unusual technique—hole punching—in which he would use a machine to punch holes in a canvas or paperboard, rather than approach these surfaces with the more refined and personal brushwork of a painter.

Hole-punching was not Chen Yufan's invention. The technique had complex origins in the art world, having first been applied to paintings by the Italian artist Lucio Fontana in the 1940's. After first developing and establishing the technique of slashing canvases, Fontana began to frequently punch holes in his works. However, with regards to their place in the evolution of modern and contemporary art, Fontana's experiments with slashing and punching were confined within the complex logic of the dada, fluxus, and happening movements, and later informed the pop and conceptual art movements. The techniques were not widely recognized or adopted beyond these conceptual frameworks. The main thrust of these movements was to liberate art from the elitist framework that placed primacy on painting and sculpture, and formulate a more expansive framework that brought art closer to contemporary society, culture and inner experience.

Obviously, for Chen Yufan, the technique of hole-punching was a means of expressing his own understanding of this complex system of artistic thought, one which differed from Fontana's more directly subversive attitude. Chen Yufan viewed hole-punching as a constructive language—another form of “brushwork” whose expressive ability was derived from a commonplace and anonymous marking. In doing so, he transformed the provocative symbols of Fontana into a unique means of patterning a canvas.

When Chen Yufan took the step of combining hole-punching with a folk custom from his hometown—incense burning—he finally made the leap from the exploration of technique to legitimate artistic expression. He used burning sticks of incense to burn dense patterns of holes into paperboard. The ashes that clung to the edges of the holes not only served to mark the clean paperboard with a strikingly stark palette of greys and umbers, they also served as a reminder of the slow cruel process by which the holes were created. The visual simplicity of the original hole-punching technique had been complicated by an unrelentingly intense internal conflict. Moreover, the central forms in the paintings restated the connection to the customs of the artist's hometown: solemn and mysterious designs suffused with religious feeling, surrounded by dense and complex patterns of holes reminiscent of layers of hanging pearl curtains. This series, titled “Into One”, does not make use of a broad palette, nor does it require stunning technique to accomplish. Nor is there even the vaguest outline or depiction of reality. There is merely a concise visual form, a fleeting historical memory. Gone are the warmth and heterogeneity of life, and with it the willfully patient emotions that burn within.

4.

During roughly the same period of time, the two brothers managed to link their art to their family history, and the customs of their ancestral homeland. Obviously, this did

三

与陈彧君相比，陈彧凡的艺术之路更坎坷。1999年，在弟弟留校任教后，陈彧凡辞去公职来到杭州，靠办美术培训班来维持生计。但相对于生活的压力，更令他苦恼的还是艺术。那时候，他深受不同艺术信息的影响，一直难以形成独立的个人面貌。不过，他的艺术之路在2005年迎来了一个重要转机。这一年，他考入中国美术学院综合艺术系研究生班。在新的艺术环境里，他得以将零碎的艺术信息整合为一种整体的艺术观念。他意识到，相对于依赖现有的语言脉络和个人手感的绘画，自己其实更钟情于一种并不强调个人风格的手工感。于是，到2006年，陈彧凡的语言实验集中到一种奇特的方式上——打孔——不是以细腻的手感画出独具个性的笔触，而是像工匠一样在纸板或画布上机械地打孔。

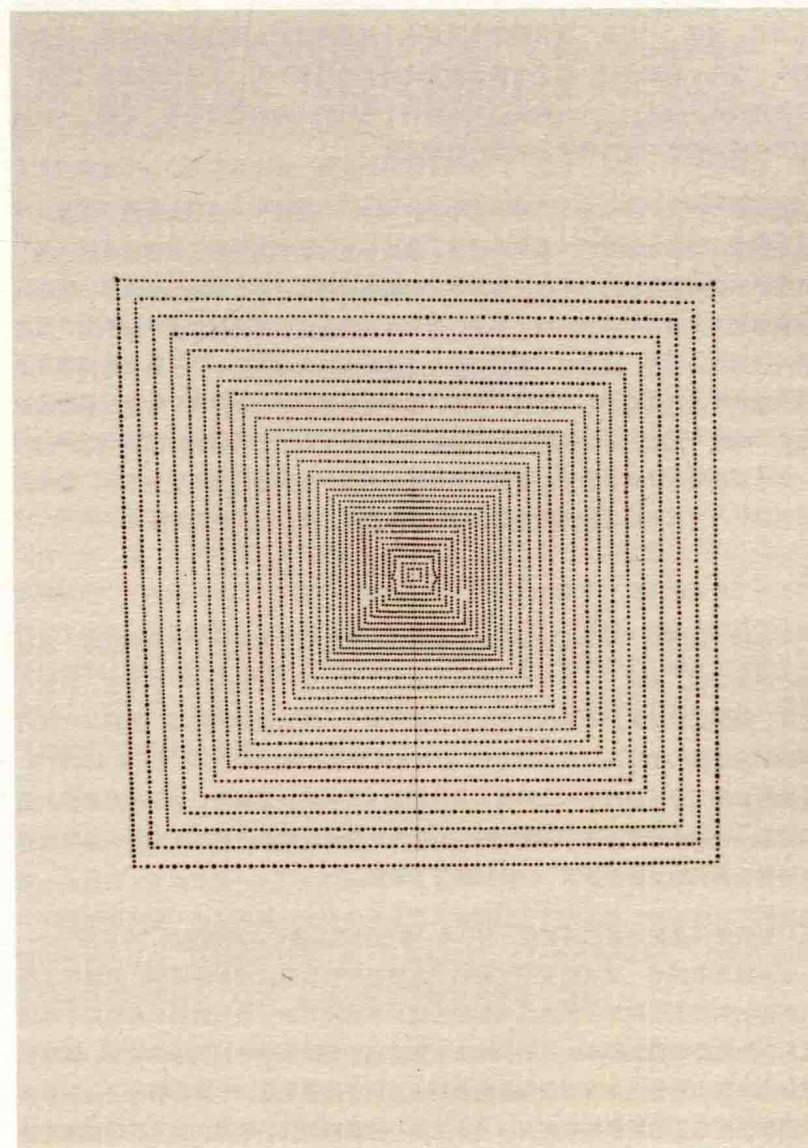
“打孔”的方法并不是陈彧凡的灵机一动，它其实也有着复杂的艺术渊源。就具体方

法言，这是意大利艺术家丰塔纳在20世纪1940年代末率先将其用于绘画中，在发

展出“割裂画布”这种更经典的艺术形式后，他还经常在运用“打孔”的方法。但就

现当代艺术的演化历程而言，丰塔纳“打孔—割裂画布”的方法不过是从达达艺术、

激浪艺术、偶发艺术一直到波普艺术、观念艺术这个复杂的艺术理路中并非最引人注





目的一个环节而已。这个艺术理路的主旨就在于将艺术从精英主义的绘画、雕塑的演化逻辑中解脱出来，在更宽阔的视域中寻找更能切近当代社会、文化与内心感受的艺术方式。显然，“打孔”隐含着陈彧凡对这个复杂的艺术系统的理解与接受。与丰塔纳在“打孔一割裂画布”时突出强调的文化叛逆的姿态不同，陈彧凡始终将“打孔”视为建设性的语言——一种将表述功能建构于平凡的人造痕迹的另类“笔触”——从而将丰塔纳的挑衅语符转化为独特的绘画肌理。

但直到将“打孔”的手法与一种老家常见的习俗——烧香——相联的时候，陈彧凡才真正完成从语言实验到艺术表达的转变。他用香支在纸板上烧出密密麻麻的小孔，残留在小孔周围的灰烬，不仅使素净洁白的纸面显现出令人心悸的焦枯色泽，也让人想到漫长而又偏执的烧灼过程，于是，原本简洁的视觉效果总隐含着一种执拗、激烈的内心冲突。而且，画面的关键图形也与老家的文化习俗有关——尊有着神秘、庄重的宗教气息的胸像——围绕这个图形，那些密密麻麻的小孔构成了繁复多变的抽象条纹，宛如一幅幅疏落有致的珠帘。陈彧凡这些名为《化一》的作品没有丰富的色彩，没有才华横溢的笔触，甚至没有简单的勾勒与描摹，有的是简约的视觉形式，飘忽的历史记忆，没有生命热度的异质感，以及那种隐忍、执拗而又焦灼的情绪……

四

几乎在同一段时间，兄弟俩的艺术都与家族历史和家乡习俗发生了深刻的联系，这显然不是偶然的。事实上，自陈彧凡来到杭州后，兄弟俩一直是同租一个画室，在创作之余，他们经常会进行非常深入的讨论。在寻找个人语言风格的阶段，性格与气质方面的差异使他们的作品罕有相似之处，但到艺术探索的重心转向表述内心体验的时候，共同的家族记忆，相似的人生经验以及多年朝夕相处的生活经历，使他们有着极为相似的内心感触。于是，到2008年初，兄弟俩觉得有必要通过某种艺术方式共同梳理这种难以言说的“情感缠结”。他们选择了装置。

第一件装置作品是用废旧包装纸、旧书本、青石粉以及廉价木料搭建的“木兰溪”——一条流经老家的河。成堆成摞被切割的书本象征性地堆砌出河谷的形貌，留着手工撕扯痕迹的包装纸板和加工粗糙的木料拼合成两岸的建筑物、破旧的码头和破旧不堪的篷船，一些经过精工雕琢、打磨的木头则搭建出一些散发着神秘气息的楼阁，散落于河谷的一些小纸片上还画有幽灵般的人物……这些被放置在一个简易的台子上，有些像博物馆里常见的民俗景观展台。《木兰溪》的景物简约、抽象，并没有鲜明的地域

not happen by pure chance. In fact, from the time Chen Yufan moved to Hangzhou, the brothers were sharing a studio, and intensively critiquing each other's work. During the phase where each sought find his own unique voice, the differences in personality and temperament resulted in bodies of work that bear little external resemblance to each other. However, at the moment when their artistic explorations turned inwards to the expression of internal experience, their common memories of family, their shared life experiences, not to mention their long-term personal interactions with each other, led them to similar internal terrain. Thus, at the beginning of 2008, the brothers felt they had to find a means of artistic creation that would unknot and give expression to the interwoven threads of their emotional lives. They chose to work with installations.

Their first installation made use of discarded wrapping paper, old books, powdered limestone, and cheap lumber to construct “Mulan River”, named for the river that flows near their hometown. Stacks of books with their covers torn off were used to symbolically outline the course of the river, while cardboard and rough lumber were knocked together to represent buildings, old docks and decrepit houseboats. At intervals there were structures of a more mysterious nature, made from carved and engraved wood. Figures resembling wandering spirits were drawn onto scraps of paper that were placed on simple platforms scattered throughout the river valley. The overall effect was reminiscent of a museum diorama depicting a traditional village.

The landscape of “Mulan River” is concise and abstract, with no obvious indicators of place, other than the title. Yet, without doubt, it reconstructs a familiar portrait of life, no matter whether that familiarity is due to personal experience, a description in a book, or a previously seen image that itself constructs a historical impression of life. However, the installation does not objectively manifest some pre-existing historical reality, rather it is a poetic impression. In these damaged books and the paper shoulders of the river valley, in the limestone dust and the conspicuous nail heads, in the wasteland of loose thread and the landscape of withered fantasy, a nostalgic and world-weary lament rings out.

“The culture of the overseas Min Chinese people has left us many special memories from childhood... We cannot measure the gap between our scattered fragments of memory, and our current reality, nor count the connections that link them. The estrangement that arises from this cultural difference is the source for our acts of creation... We hope that by undertaking this long-term project we can sort and catalog these scattered fragments of ancestral memory, as well as the tangled threads of emotion that exist within them.” Clearly, for the brothers, “Mulan River” is a means of binding together the memories of family and the emotional ties that linger into the present. In the artists' imagination, “the other half of (our) family” travelled down this river and over the sea to a distant land. In reality, the brothers themselves followed this river when they left the warmth of home and ventured forth to make their way in a modern metropolis. In “Mulan River”, the imagined experiences of their ancestors overlap with their interior responses to their own wanderings. In their own words, “Mulan River” is a “stream of thought endowed with religious connotations, that winds through the connections between ‘man’ and ‘geography.’” It is also an attempt to transcend cultural differences and alienation, by tracing the twists and turns of a wandering existence back to their psychological source.

2008's "Map of Asia" series was the unveiling of a project that Chen Yujun had been ruminating on for some time. "Map of Asia" utilizes a dizzying array of techniques and structures composed of overlapping spaces of varying dimensions to implement its dust-filled vision of collapse and dispersion. However, as far as Chen Yujun was concerned, the important thing about the series was not its complex construction, scale of vision, or expansive poetic mood, rather it was its conceptual structure: "Asia" is not a geographical concept, but a linguistic stand-in for childhood imaginings, and a civilization that has long since faded away. In a certain sense, "Made in Jiangnan" represented Chen Yujun's subconscious infatuation with this civilization, while the mysterious and fantastical "Map of Asia", strewn with the dust of collapse and decay, represented the clear-eyed view of a contemporary man gazing into the depths of space and time. However, it is not just a lament for what is past; this eccentric and opulent series also the product of the artist's imagination applied to the predicaments of modern society.

By the time of 2007's "20 Lives" and "Made in Jiangnan - Moonlit Night", Chen Yujun had already developed a unique stylistic voice, but there remained a gap between his work and the his deepest inner responses to the reality of modern existence. The "Rituals" series, through its romantic imagining of his ancestors lives in exotic Southeast Asia, and through the threading together a detached visual language with a mysterious and inviting poetic vision, conveyed the novel sense of something that had dropped out of the heavens, whole, perfect and complete. Nonetheless, Chen Yujun still considered these to be nothing more than fragmented, experimental works. Starting with "Map of Asia", he finally began to confidently express his complex inner experiences. He came to the understanding that even the seemingly fantastic and remote reaches of his imagination still embodied the inner psychic turmoil of the individual in conflict with modern society. The exquisite, enchanting, and thought-provoking world of books, filled with its irresistible air of faded decadence—a world of personal proclivities he initially felt bore no relation to reality—inexplicably harmonized with the complexities of his interior distress. This unexpected correlation catalyzed the long suppressed desire to express and create.

After "Map of Asia", Chen Yujun began using the title "Asian Worlds" to describe his new works. In contrast to the grand juxtapositions of time and space found in "Map of Asia", "Asian Worlds" was very concrete. The use of dimensions in the title of a piece such as "Asian Worlds - 5.2 m2, No. 3" was both a precise reference to the size of the piece, and a hint of a possible connection to the space represented within the piece. These paintings of interior spaces were concrete references to the temporary dwellings that the "other half of (his) family" might have inhabited in their travels. They were endowed with the emotional resonances of Chen Yujun's imagined version of their historical migrations.

By 2009, Chen Yujun's "Asian Worlds" had expanded to include several different spatial concepts: pieces like "Asian Worlds - 1.65 m2, No. 3" were depictions of small interior spaces of wall paper, floor and ceiling tiles, and period household articles that conveyed a dense collage of eastern aesthetics. Memory, longing and a delicate heartache intertwined within an atmosphere of antique decay. The subjects of other pieces, such as "Asian Worlds - 5.2 m2, No. 3", were empty ruins constructed within a decorative gazebo-like frame, hung with strips of wallpaper, faced with marble walls and floors, and sometimes

特征，但它无疑营造了一个人们似曾相识的生活情境——无论是亲身经历的或是由形形色色的文字、图像与影像资料构建的一种已经成为“历史”的生活意象——不过，它不是对某种已经成为历史的生活情境的客观呈现，而是一种诗意的观照，在那些有着刺眼切痕的书本，撒在河谷里的纸屑、青石粉，以及随处可见的钉眼、线头所构成的荒芜、颓败的魔幻意象中，明显有着世易时迁的沧桑感慨。

“闽中华侨文化给我们的童年留下许多特殊的记忆……那种通过零散碎片所建构的世界，与我们现实生活到底存在着多大的差异和关联，那些由于文化的差异所造成心理上的隔阂等问题，便是我们创作的起源……我们想通过这样一个可以长期持续进行的创作项目，去整理家族记忆的碎片和一些无法解释的情感缠结。”显然，对于兄弟俩来说，“木兰溪”是维系家族记忆、维系过去与现实生活的关联的情感纽带。在想象中，另一半家族成员当初就是顺着这条河远离家乡直至漂洋过海，而在现实的生活经历中，他们自己也是沿着这条河走出家门，一直漂泊在远离家族温情的现代都市里。在《木兰溪》中，对另一半家族成员的漂泊经历的想象与他们内心的漂泊感相互叠合。对他们来说，“木兰溪”不仅是一条“蕴含着‘流转’的宗教意念，贯穿着‘人’与‘地理’的脉络”的河流，也是他们试图穿越文化差异和心理隔阂，追溯个人流转、漂泊的心理历程的源头。

五

2008年的“亚洲地图”系列意味着陈或君正式拉开了酝酿已久的计划的帷幕。“亚洲地图”以多变的语言技巧，不同维度的空间混融交叠的魔幻结构，营造出零落、颓颓、尘埃满地的意象。但对于陈或君来说，“亚洲地图”真正重要的不是复杂的结构、宏大的意象和恢宏的史诗氛围，而是它的观念结构：“亚洲”不是一个地理概念，而是一种曾经寄托了自己的少年想象如今早已衰败的文明世界的代名词。在某种意义上，“江南制造”体现了陈或君对这个文明世界下意识的迷恋，而神秘、魔幻、弥漫着朽败的尘土气息的“亚洲地图”，则表达了一个清醒的当代人俯仰时空时的内心感触：不仅有风流远去的历史感慨，作品奢靡、诡异的意象中，实际上隐含着艺术家对现代社会的想象。到2007年创作《十二生肖》、《江南制造一月夜》等作品的时候，陈或君已经形成了个人独具风格的语言脉络，但作品与他内心深处直接源自现实生活的强烈感触还是有一定的距离。“仪式”系列在对南洋风情——另一半家族成员曾在这里辗转迁徙——的浪漫想象中，淡逸的语言感觉与温馨、神秘的诗意体验相互贯通，有一种浑然天成的清新感。但对于陈或君来说，这些小幅作品毕竟还是“碎片化”的实验之作。从“亚洲地图”系列开始，他才真正进入了自信地表述复杂的内心体验的成熟阶段。他清楚地意识到，在自己看似魔幻、悠远的想象中，其实隐含着个人与当代社会生活之间复杂的心理冲突，而那种令自己沉迷的，在精雅、隽永的书卷气中总掺杂着难以消弭的颓废气息的语言趣味——一度连他自己都觉得是与现实生活毫无关系的个人癖好的语言趣味——与这种复杂纠结的内心体验竟然异常合拍。这大大激发了他抑郁已久的表达欲望。

在“亚洲地图”之后，陈或君将自己新的作品系列命名为“亚洲地境”。与有着时空交错的史诗氛围的“亚洲地图”不同，“亚洲地境”营造了一些很“具体”的空间意象。在诸如《亚洲地境—5.2平方米 NO.3》之类标题中，“5.2平方米”既是对作品尺幅的精确描述，也与画面呈现的空间意象有着若有若无的关联。那些有着不同装饰风格的室内空间，显然暗示了与“另一半家族成员”的迁徙历程相关的一些临时住所，它们承载着陈或君由“他们”的漂泊经历所触发的想象与感慨。

到2009年，陈或君的“亚洲地境”已经衍化出几种不同的空间意象：率先完成的《亚洲地境—1.65平方米 NO.3》等作品，是由有着浓郁的东方韵味的壁纸、地砖、天花板以及虚淡、古旧的家什营造的狭小的空间，在陈旧、衰败的意象中，淡淡的思忆、