第五届深圳国际水墨画双年展

设计水墨

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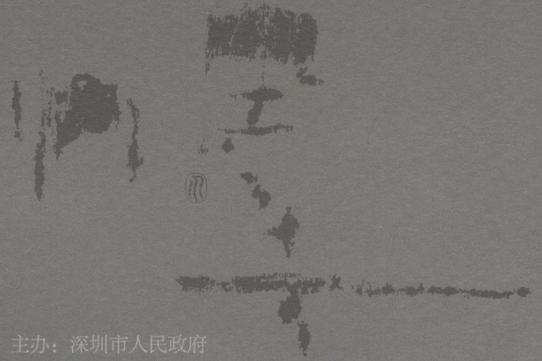

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画册上艺术家作品的介绍除了艺术家自己提供的以外由杨天娜撰写
翻译：杨天娜，朱淑桢，魏星，杨诘苍

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作为中国传统文化的一个重要载体，水墨画在当今画坛上仍然呈现着自己独特的艺术魅力。无论是对她的传承，还是对她的变革，都体现了艺术家们对这一伟大传统的关怀和敬意。也正是由于艺术家们的不同的诠释和表现，使她成了我们这一时代最具感染力的一种艺术形式，成了我们今天的文化生活中不可缺少的一部分。

20世纪80年代以来，水墨画可以说正经历着其发展历史上最繁荣的一个时期，也是最令人思考的一个时期。“深圳国际水墨画双年展”一直致力于全面、系统地展示对她的种种探索成果，十八年来的六届展览（包括1998、2000、2002、2004年的四届“深圳国际水墨画双年展”，以及1988、1992年两届“国际水墨画展”）和相应的学术活动，都体现着我们对她的生存和发展状态的一种整体关注。

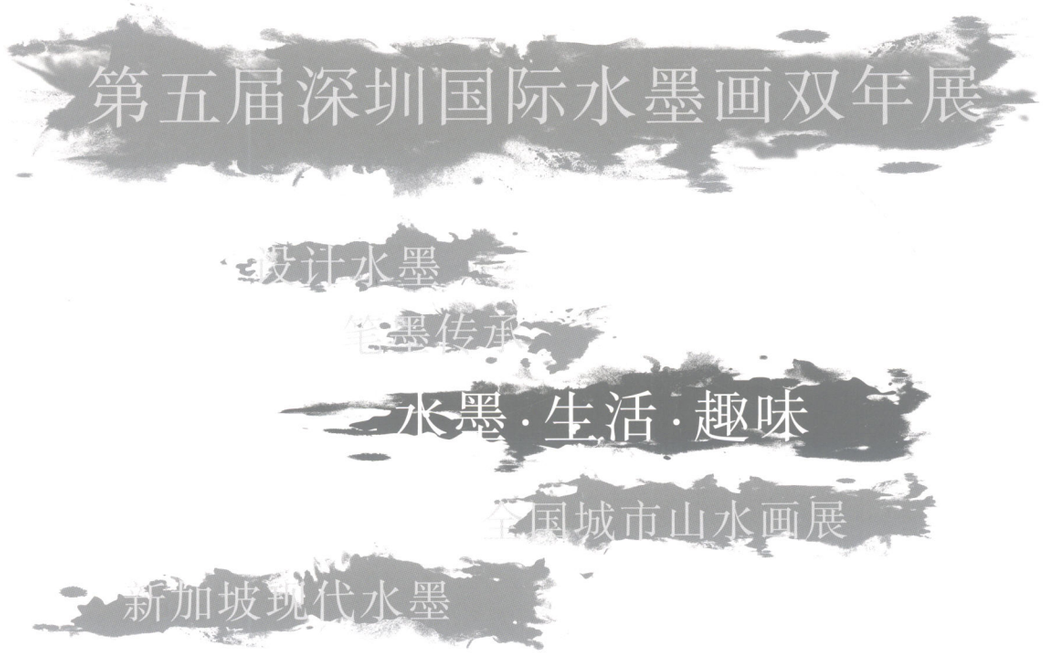
“深圳国际水墨画双年展”是当前国内外唯一的以水墨画艺术为专题的常设性国际艺术展事。作为由政府主办，由国家美术研究机构和美术馆承办的双年展，她体现了政府文化发展目标和政策，形成了她的严肃风格。

基于对过往历届双年展的回顾和研判，以及对当前水墨画艺术发展趋势的把握，本届双年展将设立四个主题展览：“设计水墨”、“笔墨传承”、“水墨·生活·趣味”、“新加坡现代水墨”，并将邀请由中国美术家协会和深圳市联合主办的“全国城市山水画展”同时展出。我们期望本届双年展继续成为国内外艺术家和理论家们共同关注和参与的一个学术课题，通过审视水墨画艺术在当代的生存状况，探索其传承和革新的方式和路径，展望其发展的空间和背景。

第五届“深圳国际水墨画双年展”将于2006年12月11日至2007年1月10日在关山月美术馆、何香凝美术馆、深圳美术馆和深圳画院陈列馆同时举行。

策展人：
杨天娜

“水墨·生活·趣味”
—— 要想甜加点盐



“水墨·生活·趣味 —— 要想甜加点盐”是对趣味这个在生活、文化以及艺术创作当中的一个关键因素进行诠释。一般意义中的趣味表达各人的偏好，而在西方文化的传统语境中，则与审美密切相关。在这里，趣味是指中国传统文人的趣味，这些文人往往是朝廷命官，基本上都不是专业艺术家，而更多的文人则是艺术鉴赏家或是艺术爱好者。因此，他们身上结合了趣味这一概念的多种因素：精通诗文、书法和绘画，收藏文物和艺术品，在科举中考取功名，通常代表着官方的意识形态、意志及权威。根据皮埃尔·布尔迪厄（Pierre Bourdieu）提出的文化资本的概念，中国文人体现着文化资本的包容性（他们继承并获取用以阅读和消费文化及艺术品的气质）、物性（他们拥有绘画、书法、山石等等古鉴物）和组织性（通过科举获取功名利禄，他们能够判断以及给予有价值的审美评判）。实际上正是这些文人学士代表着一种树立文化和趣味标准的机制。文人趣味所表达出来的文化资本和逐渐积累起来的文化知识，给予文人、士大夫以身份、权力及社会地位。对于这些文人而言，趣味是与政治、社会、身份密切相关的，进而形成特殊的思维格式。在文人绘画和书法甚至园林中，趣味和审美就充分表达了这种境界，某些特定的风格或者主题在政治论调当中常常被当作暗喻。通过绘画和书法，文人进一步表达了他们的人格、身份、社会地位和精神取向。因此，社会和政治上的参与和他们的艺术的精神因素是贯通着的。

当下中国社会，在经济增长、消费至上和多元文化的名义使得一切都有可能的情况下，类似参与性的表达显得越来越少。在“水墨·生活·趣味”展览中，趣味这一观念成为了这些对水墨艺术或者传统技法不一定十分熟悉的参展艺术家们的一个指引，使他们从上述的几个方面进入水墨艺术世界。精神、社会和政治参与是不受时间限制的概念，这些概念作为中国文人画里被表达出来的重要的价值观，时至今日，仍然是极具魅力的重要因素。这次展览的策展思路，是将水墨艺术理解为一种精神上的体现而不是以它的技术层面为出发点。所以，展览包括各种媒介的作品：水墨画、书法、摄影、录像以及多媒体艺术等等，可见水墨艺术的精神以及趣味已经渗透在其他领域当中。

对于中国传统文人来说，趣味也是结盟交友的一种普遍途径，并通过文人聚会这种形式体现出来。因此，除了趣味，本次展览还有另外两层意思就是交流和聚会。其中重要的一点是邀请了四十三位来自不同文化背景的艺术家，他们都是国际艺术圈里活跃的参与者。这个展览基本上采用现场创作的方式，艺术家们将使用当代的观念和方法甚至传统的形式来表达他们对趣味这个概念的理解，进而探讨水墨艺术在交流、创作和展示中的各种新的可能性。作品展示的重要因素是欣赏作品的方式，它与“阅读性”有关，所以在这次展览里，美术馆可以被理解为一个让思想徘徊游走的空间。

展览中还将展出20世纪的水墨画，例如黄少强的作品，以及杨诘苍临摹吴湖帆创作于1965年的作品《庆祝我国原子弹爆炸成功》，因此聚会在这里也意味着与历史相会。黄少强和吴湖帆这两位艺术家都注意观察、表现社会和日常生活，他们在当时对于主流而言似乎更像局外人。吴湖帆的《庆祝我国原子弹爆炸成功》具有象征性，一方面流露了他接受的传统教育，同时又表达出他的爱国热情以及愿意与政府为友的态度。生活在动荡和内战的20世纪早期的黄少强，实际上因为依靠不了他的艺术和教画糊口而死于贫病交迫。尽管有一些著名艺术家也曾经赞赏过他，但是他所在的那个时代没有人真正接受他的艺术。黄少强的作品主要描绘穷人、乞丐和那些被社会遗忘的人。他的作品强烈地表现了一种以批判态度描写民间生活的文人传统。这种传统同样在参展艺术家陈侗和杨一那里得以发现。陈侗以他的绘画和书写，杨一以他的诗歌和音乐同样表达他们对社会和日常生活的关注。

聚会意味着交流，交流也体现在传统绘画的题跋上。这在黄少强、吴湖帆的作品中通过他们在自己画上题写的诗句得到验证。在这次展览里有艺术家、书法家、艺评家、策展人、作家、诗人以及哲学家、思想家写题跋，重新赋予了题跋这种形式以生命力。这里，题跋也和作品一起展出。另外还有四位艺术家——陈侗、郭凤仪、杨一和杨诘苍——组成一个现场项目，在一个独立的空间里相互以笔墨进行沟通。

我在上面提到，对社会的关注以及社会政治的使命感是文人艺术趣味和态度的主要特点。更进一步地，其中还包含有对于

文化和历史意义的自觉，这种自觉建立在把自身看作为传统和历史精神的一部分和延续。这种品格和思想直接寄托和反映在纯粹的艺术形式上，它实际上是一种交流的方式，以此来抒写和保存个体的思想和心迹，以此对应于手工艺品。这样一来，艺术作品在中国的文人看来与其说是再现的手段和审美的对象，不如说是一种媒介物。一幅水墨画在代代相传下去的过程中，不同的题跋也在不断地添加，使得作品的精神更加丰富与完满。于是，阅读在欣赏水墨画时就扮演了一个重要的角色。交流和互动是欣赏艺术作品的重要方面，艺术成为了朋友之间所分享的一种共有财富，体现了一种共同的价值观和理想，那些记录在艺术作品里的情感和思想的印记可以被后人所理解和赞赏。

展览的不同空间，一方面可以被看作是以上所提及的表现在水墨作品里的文人趣味和精神的展示空间，另一方面，以展示空间作为一种路线和指引，展示了社会生活所触及到的各个层面：交流、友谊、苦难、悲伤、分离、愉悦、恐惧、美丽、幻灭、回忆、爱情、希望、离别、荒谬和放逐等。

展览入口的天井，九台风扇制造的微风吹动着九只风筝，这是陈劭雄和日本艺术家小泽刚（Tsuyoshi Ozawa）的作品《广州 - 东京 II》。类似于在2005年广州三年展上展出的《广州 - 东京 I》，这件作品也是关于两个艺术家之间的信件和电子邮件的交流。在《广州 - 东京 I》里，小泽刚和陈劭雄通过邮政快递彼此交换水墨作品，从而保持了一种远距离的艺术对话。为此次水墨双年展，他们制作了这些小风筝，在各自的家乡放飞。他们借助于日常生活用具，比如电风扇来制造风筝所需的风力，这些过程都被摄影所记录。他们之前的那些绘画交流主要是关于每日生活的场景和各自国家的历史，而在这些风筝上所描绘的却是社会生活常见的象征性图像，比如钱币上的图案设计。这组轻松的装置作品强调每个风筝的独特性以及它们随机的不可预测的运动，它们共同组成了一个关于个体和命运解说的诗意的画面：漂泊，不可预知的未来，自我的放逐和独立。

第一个空间里，阳江组的艺术家们（郑国谷，陈再炎，孙庆麟）把一个面临破产的服装店的现场移植到美术馆的空间。作品《最后一日，最后一搏》通过现场的买卖行为——在整个展览期间叫卖印有阳江组标志的衬衫——来完成他们的作品。在这些衬衫上印有诸如“疯狂大甩卖”、“最后大减价”等字样和口号，这些口号和标语反映着当前中国部分人群充满危机感的生活感受：“ 政府收铺，生意恶做，卖完跳楼”、“爱子吸毒，女儿去癫，劲!!!!”、“生活无望，彻底清仓”，等等。这些标语和口号以一种豪迈的风格书写在衬衫和广告牌上。在这里，书法这种艺术形式连接着艺术和日常生活——这难道仅仅是挖苦，一种直接的拷贝，还是这就是真实的生活本身？

接下来的空间展现的则是对于人类生存状况的反思。四幅黄少强的作品在画面和题跋上描述了上世纪30年代中国民众的苦难生活：孝乞、一个悲伤的男人、一个哭泣的妇女和一个捐助东北前线的贫苦劳工。黄少强的绘画抒情而且感性，展现了他的那个时代以及个体生命面对不可知的命运时的脆弱和无能为力。与此相对的是严培明的五幅大尺寸的水墨作品《国际人造风景》。通过大胆和果断的笔墨表达，即使在表现空虚的感觉时，也透露出一种面对不幸和灾难时的强烈的乐观和坚强的情绪。徐坦的录像和绘画作品《关键词：“发展”》是对当下社会的体制和主流意识形态提出质疑。沙业亚的四幅系列书法作品《一本万利》也体现了这样一种批判的态度。来自法国的阿拉伯艺术家桑塔·本叶海亚（Samta Benyahia）的装置作品《星星对》和来自美国的费明杰(Ming Fay)的巨大的、可移动的《飘篝》组成的想象的植物，为我们打开了一个可以逃避真实世界的幻境，创造了一个属于个人的梦幻世界。在这其中，自由交流得以实现。肖开愚的诗《一次抵制》和捷克艺术家来罗斯拉夫·提西(Miroslav Tichy)的摄影和绘画作品，以及关于他的生活和工作的纪录片，提出了个体的独立性作为一种存在和创造的模式。在相邻的中庭，林一林的缓慢消融的、包裹在白纸里面的大冰砖“糖果”充满了对“稍纵即逝”这个概念的幽默式的反讽。更具讽刺意味的是，用来包裹冰块的最可以证明这件作品存在的纸张，在展览不久就被美术馆的清洁工打扫得干干净净，最后只留给艺术家和公众一个模糊的对于作品的记忆。

下一个空间的作品主题是关于恐怖与美丽。在后面的复合式展示空间里，杨诘苍的一幅临摹吴湖帆的原子弹爆炸图的水墨

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画，以及他的大尺寸书法作品《我相信有天使》，以一种非常诗意的同时强烈的视觉表现方式把这两种对立的感受呈现了出来。蒋志的《万物不再》所呈现的是一系列的人工景观和蘑菇云状的物体，它们由极轻的腈纶所制成， 漂浮在一个圆形玻璃器皿中。这些看上去像轻浮的烟尘状的物体告诉我们，恐怖和美好的概念实际上产生于人们的主观臆想。阿尔及利亚裔的法国艺术家阿岱尔·阿德斯梅（Adel Abdessemed ）的作品《原子弹避难地》，就让我们直面这样一种恐怖和美丽、惧怕和欲望交织的情感。他的所谓避难地实际上是老鼠洞，按照他的说法是老鼠的洞穴。然而，在这个黑暗的充满不可知的想象的空间里，人类的思想仍然逃脱不了恐惧和欲望的折磨。进一步地，这个洞穴也象征着博物馆，在那里，欲望、热情和恐惧得以呈现和假装式的保护。阿岱尔要求深圳的孩子们参与完成他的这件作品，孩子们也朝着阿岱尔指引的这种洞穴的想象去画他们的线描。洞穴在这里是作为潜意识的隐喻：在孩子们的画里，梦想、欲望和恐惧都有所体现。洞穴本身也是一种社会的反射：虚拟的安全？对生命的保护？荫影的王国？一块避难地？

二层展厅所展出的一些作品呈现出对于权力的质疑。以色列艺术家路得·巴拉巴舒（Ruth Barabash）在墙上绘制的大型的想象的世界地图是由观众在艺术家的示意下所完成的。巴拉巴舒对权力平衡的判断标准首先取决于资源的分配；而对于沈远来说，权力与支配是人类与动物关系的主要因素，她的《标本场里的话语》利用死去的动物来表达她对人与自然、与生活、与艺术的思考。相反的，一种没有偏见的人与动物的关系， 则体现在蒙古艺术家希马多米（Chimeddorj）以马为描绘对象的水墨画里。安东尼·夹乐戈（Antonio Gallego）的做法则是在美术馆和城市里张贴两种不同的海报。海报以大块石头印章印刷，印盖有“树”、“何处旷野？”等大字。这些作品提醒人们重新思考人与自然的关系。这种关系在眼下的社会中体现为等级次序、开发与剥削。夹乐戈把他的行为看作是一种对公共领域的寄生式的占据。利用无产阶级和边缘群众的策略，他在秩序井然的庞大都市的内部开拓出了自属的小环境，传播质朴和诗意的图像符号。吴山专的系列水墨《一把雨伞九种用法》可以被解读为他的充满智慧的对所谓“物权”的见解，那种不受拘束的、无政府主义似的绘画，表现了一种主要的关注：消解泛滥的文化、社会和经济行为对事物本身的污染和影响。对物权的重新确立，对人与事物的斗争，通过一把雨伞，或者说，通过在画面里的对于雨伞的非传统使用的呈现与安排明确地反映出来。



接下来的空间，作品流露着对于人类创伤与痛苦的关切与安慰的情感。彼得·古特（Peter Guth）的作品《观察》由45幅肖像组成。艺术家2006年因脑癌去世，他的作品大都是对人物头部的具像描绘。这些绘画现在看来好像是艺术家对自身病痛的一种无意识的反应和治疗。巴特勒米·多哥（Barthelemy Toguo）的一组作品，包括两张绘画、一幅壁画和12个陶头的装置《慷慨》，体现出艺术家对于人与人之间彼此关怀相助的热望。而郭凤怡法师则现场制作了一幅巨大尺寸的充满吉祥和睦气氛的绘画，以协调展场空间的氛围。

在美术馆的中庭，杨诘苍的六幅组合的书法作品《我仍然记得》，是以艺术家典型的书写风格写出的五千多个他曾经认识和遇见过的，并

且仍然留在记忆中的人的名字。这些名字层层叠叠，彼此覆盖，它们代表了艺术家生活里一组组的个别历史、瞬间和因素，是关于记忆的表达。杨诘苍的这件作品开始于1998年，以后不断有新的名单和记忆增加在画面上。这件作品还有一个声音的部分，播放着艺术家正在朗读这些名单，有如在党代会上的那种宣读代表名单的形式。这些长长的、层层叠叠的、政治晴雨表式的被宣读的名单，唤起一种集体性记忆，昭示了记忆与遗忘，被赋予了一种历史的和政治的含义。

中堂对面展示着储云和沈丕基的《依葫芦画瓢》，由十幅题跋水墨画组成，隐喻当代中国社会人们希望藉由模仿和拷贝的捷径而非真正的创造以获得成功的普遍心理和现象。对于艺术家来说，这种工作伦理存在于社会的各个层面，从学术、教育到时尚工业，再到日常生活乃至赌博和烹饪等各行各业。

瑞士艺术家彼得·阿序曼（ Peter Aerschmann ）的录像《眼睛》和意大利艺术家组合汕头马蹄好的录像《花鸟山水》占据了二楼最后一间展室。在阿序曼的基本上漆黑一片的录像里，纽约警察和头戴面纱的阿拉伯妇女同样有着焦虑的眼睛，制造出一种紧张和忧虑的气氛。而汕头马蹄好的作品却塑造出一幅幅超然轻松的画面，他们模仿鸟的飞翔，其幽默的姿态在一个白色的空间里被拍摄下来。汕头马蹄好的这一件花鸟山水的蓝本，源自一幅空寂的、由八大山人所画的两只小鸟学飞的水墨画。八大山人奇特的表现动物的形式不仅仅在于表达迷失、孤独和逃避的情绪，还在于体现出道家哲学的无为和独善其身的思想。在展厅里充满忧虑与超然独立的这两极的空白地带，小泽刚和陈劭雄的随风飘舞的风筝，以及肖开愚冰美的两组诗歌，在同一展示空间里试图确立着它们的位置。

回到一楼，有两个展厅是关于现实和想象、交流和再现以及构造与历史的主题。生活在罗马的林辉华（H.H. Lim）的《观点—词语计划 / 图像计划》是两件组合的大型壁画：第一件是呈现一系列艺术家以手语作为交流、表达工具的自画像；第二件描绘的是一组不同类型的当代实物图像，比如机器、电器、枪支、雷公、飞机、坦克……艺术家将此解释为：使词语转化为图像，又以图像变成词语。林辉华在《词语计划 》中引入哑语这一平淡无奇的元素—— 他称之为极具魅力的纯视觉语言——不但对这种交流的基本要素进行思考，而且将交流的领域与审美联系起来。杨勇以传统卷轴装裱起来的三幅水墨画《国际通道》展现了一种当代风景，它们再现了国际上发生的现实事件，诸如导弹发射和卫星升空，以及鸟瞰军事基地等等。邱志杰的《纪念碑Ⅰ》和《纪念碑Ⅱ》展示的是艺术家用混凝土仿制的石碑的拓片。《纪念碑Ⅰ》拓片上的文字源自中国历史各朝代农民起义的著名口号；而《纪念碑Ⅱ》拓片的内容则是邱志杰收到的电子邮件里的乱码。冯倩钰的《中国处方》是一组二十七个内部植有中草药的透明立方体，这些植物组成一座座微型的山水。香港艺术家梁巨廷(Leung Kuei-ting）创作的是《移叠之一》和《移叠之二》，是对中国传统山水画里一些图像符号的拓印。这些拓印的组合却是使用它自己的艺术形式和风格延续的。它们并非只是中国山水画和美学思想的重新建构和阐释，也是艺术家对中国文化和社会现实的一种当代想象。对于德国艺术家卡特林·雅各布森(Katrin Jakobsen)来说，现实和再现总是模糊和暧昧的，就像她以《甜酸》命名的印制在桑葚纸上的一系列黑白照片所揭示的那样：一个孩子身处在田园牧歌般的风景的碎片中。这些图像让她回想起那些她曾经经验过和做过的关于泰国和柬埔寨的患艾滋病的孩子们的报道。对于生存的不确定状态的本质理解，我们还可以在卢森堡艺术家和策展人贝特·泰斯的三大幅的题跋《地狱式天堂》里感悟到。

“水墨·生活·趣味”安排的最后一个展厅用来作为现场工作室，陈侗、郭凤怡、杨一和杨诘苍在工作室交流并现场制作。由此产生的作品有的穿插在整个展览里面，有的就散置在工作室的现场里。其中有杨一的水墨长诗，有陈侗取自深圳报纸和因现场感受而作的水墨画。陈侗对参展艺术家们漫画式的记录和以《缺席四条屏》描绘此次展览的个别事故，如艺术家的缺席，作品的没有运到等，轻松、自如地补充了展览整体规划的漏缺。

趣味，在这里不仅仅是指对美的欣赏，更加是一种对于生活的全面的理解和感悟。

Ink, Life, Taste

Martina Köppel-Yang



Taste in the general sense signifies preference and in the Western context conventionally is associated with the appreciation of beauty. Taste here refers to the taste of the Chinese literati. These being usually high officials of the Chinese empire seldom were professional artists but rather amateurs and connoisseurs and thus unified several aspects of taste in one person: They practiced calligraphy and painting, collected ancient paintings and antiquities, had obtained official degrees and represented in many cases an official authority. In terms of Pierre Bourdieu's concept of cultural capital they incorporated the embodied state of cultural capital – the inherited and acquired disposition to understand and consume cultural objects , further the objectified state of cultural capital – they owned collections of antique objects, such as paintings, calligraphies or precious stones, and the institutionalised state of cultural capital –they had passed the imperial examinations, held academic degrees and titles and could therefore give a valid aesthetic judgement. They actually represented a kind of institution setting standards for culture and for taste. Cultural capital and the accumulated cultural knowledge expressed in the literati taste conferred power and social status. For the literati, taste consequently was closely related to politics and expressed a specific mind-set. In literati painting and calligraphy, taste and aesthetics are a statement of this kind of attitude: particular styles or topoi are not only used to express personality, spiritual endeavours and values but also as metaphors to express social status and political position. Social and political engagement is thus intrinsically linked to the spiritual aspects of ink painting.

In contemporary Chinese society where, in the name of economic growth, consumption and pluralism, everything is permissible, engaged statements become increasingly rare. In the exhibition "Ink, Life Taste", the notion of taste becomes a lead-in for contemporary artists who are not necessarily familiar with the technique and the tradition of ink painting to this domain from the angle of the above-mentioned aspects. Spirituality, social and political engagement are timeless concepts; they were important values expressed in traditional Chinese literati painting, and are still compelling concepts today.

The exhibition concept is further developed from a position considering ink painting a spiritual discipline rather than a technique. It therefore comprises works executed in a variety of media, such as ink painting, photography and multi media art. This suggests the permeation of the spirit and the taste of ink painting into other media.

For the literati, taste was also a common means to recognize associates and to make friends. A common topos here is that of the literati gathering. Calligraphic style (handwriting) here was an important way to judge one's taste and moral qualities. Therefore communication and gathering are next to taste an important aspect of the exhibition. One major idea is inviting artists from different cultural backgrounds – the exhibition includes thirty-nine artists of Chinese and non-Chinese origin – who are very active in the international art scene to participate and to create works related to ink painting in situ. They present their understanding of the notion of taste by using contemporary concepts and methods and explore new possibilities of communication, creation and display in the domain of ink. The aspect of the appreciation of the art works related to reading and contemplation is a key element in the display of the works; the exhibition space therefore is understood as a room for wandering and strolling.

The exhibition also features some 20th century Chinese paintings, like for example a series of 1920s/1930s paintings by Huang Shaoqiang. Gathering here is linked to the idea of meeting with history. I further include a copy by Yang Jiechang of Wu Hufan's emblematic painting "Celebrate the Success of Our Atomic Bomb Explosion" representing the first successful explosion of a Chinese atom bomb in 1965. Both artists, Huang and Wu focus on the aspect of society and everyday life. At the meantime both of them were kind of outsiders: Wu Hufan's "Atom bomb explosion" here is characteristic: On the one hand, the painting shows the thorough traditional education of this artist and connoisseur who often had been criticized as representing the culture of the old feudalist China. On the other hand, the work speaks of the artist's patriotic attitude and his attempt to make friends with the new regime.

Huang Shaoqiang was a Cantonese painter of the early 20th century. He lived during times of civil war and turmoil and literally starved in the 1930s, as he could not make a living from his art and art school. He has never really been accepted

by his contemporaries, even though highly appreciated by some of the most important Chinese painters of the early 20th century. His paintings reflect the life of the poor, of beggars, of those forgotten by society. The tradition of the critical recording literati, as evident here in the person of Huang Shaoqiang, is continued in the works of Chen Tong and Yang Yi. Both record the life of the ordinary people, Chen through painting, Yang Yi through his poems and songs.

Gathering means further communication. One important way of communicating in traditional Chinese painting are the inscriptions on the paintings (tiba), which is also visible in the works by Wu Hufan and Huang Shaoqiang – both are writing poems and comments on their works. I want to revitalize the practice of inscribing paintings by inviting Chinese and international artists, calligraphers, art critics, curators, writers, poets, and philosophers to write inscriptions on works or the concept of the exhibitions. These inscriptions are exhibited next to the works. Further, a group of four artists – Chen Tong, Guo Fengyi, Yang Jiechang, and Yang Yi – uses one space of the museum as a kind of literati studio. They spend several days together in the space, communicating and working in situ, using ink and paper as a most immediate means of expression.

As major characteristics of the attitude expressed in literati taste, I mentioned above next to the interest in the concerns of society, social and political commitment. Further there is the awareness of cultural and historical significance, which means to regard oneself as part of tradition, and spirituality. This leads to a position deeming high art – in contrast to handicraft – a way of communication, of writing down the traces of one's mind, xin ji. Consequently, the artwork is considered an intermediate product rather than a means of representation and an aesthetic object. A painting is transmitted from generation to generation and inscriptions complementing and completing the painting still can be added. Reading therefore plays a major role in the reception of the artwork, communication and interactivity are key aspects. Art becomes an occupation shared and developed by friends and associates in a common endeavour, the traces of this process inscribed on the artwork itself can be comprehended by later generations.

The different rooms of the exhibition are on the one hand considered spaces recollecting the above-mentioned aspects of taste as expressed in the culture of ink painting. On the other hand, they constitute a kind of itinerary touching upon different aspects of human life: communication, friendship, suffering, sorrow, detachment, beauty, horror, evanescence, memory, transience, love, memory, hope, dissociation, folly, autonomy.

In the entrance nine electric fans make wind for nine small paper kites. Guangzhou –Tokyo II, is a common project by Tsuyoshi Ozawa and Chen Shaoxiong. Like for Guangzhou –Tokyo I, realized for the 2nd Guangzhou Triennial (2005), exchange by letters and e-mails between both artists constitute an important part of the work. For Guangzhou – Tokyo I, Ozawa and Chen exchanged ink paintings through express delivery services and thus held a kind of long distance conversation. For their project for the Ink Painting Biennial they created tiny kites that they flew in their respective hometowns. The wind for these kites was provided by machines of daily use, like for example a hairdryer. Photos documenting these interventions complete the work. While the subject for their first pictorial conversation were scenes of everyday life and of the history of their respective countries, the images painted on the kites are symbols found in daily life, like for example coins and bills. The consummate ease of the installation that emphasizes the individuality of each fan and each kite, as well as the arbitrary movement of the kites, is a poetic image for the individual and for fate: erratic, unpredictable, autonomous.

For the following room Yangjiang Group (Zheng Guogu, Chen Zaiyan, and Sun Qinglin) imports a bankrupt clothes shop into the museum. Last Day, Last Chance acts through all facets of such a shop: shop assistants sell Yangjiang Group brand shirts. These shirts bear slogans often used for the final sell-out in shops, like for example "Mad prices, crazy prices, reduction and reduction again!" Other slogans very directly reflect the Manchester style economy and the insecure life of a large part of the people of the New China: "The boss ran away. The workers don't get paid! All on sale now!" These slogans are written in a rude calligraphy on the shirts and on boards accumulated in the shop. Like in former works by Yangjiang

Group calligraphy becomes the link between art and everyday life – is this mere persiflage, an authentic copy or real life?

The next space proposes different reflections on the human condition. Huang Shaoqiang's paintings represent beggars, a crying man, a crying girl. Images and inscriptions comment and record the harsh life in the China of the 1930s. His paintings even though lyrical and sentimental show a plain image of his time and of the individual's fragility facing events exceeding imagination and control. On the contrary, Yan Pei-Ming's series of five large water-colours entitled International Artificial Landscape, through their bold and uncompromising expression, even though representing vanities, speak of strength and optimism facing misery and disaster. Xu Tan's video and drawing Keyword 'Development' question the mechanisms and key-concepts of contemporary society, as does Sha Yeya's series of calligraphies entitled Small Investment and Big Profit. Samta Benyahia's installation Facing the Stars and Ming Fay's large mobile Floating Reed consisting of imaginary plants, open up a realm for escape and evasion, emphasizing, as they do, the creation of an individual universe, sheltered from the outer world, but also open for communication and exchange. Xiao Kaiyu's poem Resisting Just Once and Miroslav Tichy's photos and drawings, as well as the documentary on his life and work, propose individual autonomy as a concept of existence and creation. In the adjacent atrium Lin Yilin's slowly melting ice-cube entitled Candy utilizes paper and water, two basic materials used in ink painting, to reenact the process of moistening the paper through the natural melting process of the ice. He thus humorously reminds us on the casual and informal attitude towards painting evident in the work of many literati and further alludes to the notion of futility. Ironically, the apparently useless paper, in which his ice cube had been wrapped and that remained as only testimony of his work, has been cleaned away by the museum staff, leaving to the artist and the public nothing but memory.

The adjoining room is dedicated to the aspects of horror and beauty. In the rear alcove Yang Jiechang's copy of Wu Hufan's atom-bomb explosion, as well as his large calligraphy I Believe in Angels exemplify both aspects in a poetic and yet direct way. Jiang Zhi's The Loss of Creature, is a series of artificial landscapes and mushroom clouds made from extremely light acrylic yarn placed in a glass bowl. These smoke-like objects tell us that horror and beauty are creation and figment of the human mind. To face horror and beauty, fear and desire Adel Abdessemed proposes Atomic Blast-Proof Shelters. His shelters are actually mouse-holes, or as he calls it, grottoes for mice. Nevertheless, there, hidden in the dark, in a space open for all kinds of imaginations, the human mind is neither safe from fear nor from desire, on the contrary. Fears, desires and dreams are expressed in drawings by children from Shenzhen who Abdessemed had asked to continue his work by adding their ideas of such a grottoe. The grottoe here becomes an image of the subconscious. It further is a metaphor of the museum - a place where desires, aspirations and fears are represented and thus, similarly, apparently secured - and a reflection of society: Feigned safety or real protection of life? Realm of shades or shelter?

Several of the works exhibited on the first floor reflect on the question of power. Ruth Barabash's large wall drawings of imaginary world maps are completed by the visitors according to the artist's suggestions. Barabash's list of criteria cites the distribution of raw materials as one prominent factor determining the balance of power. For Shen Yuan power and domination is the major factor in the relationship between man and animals. Her Remarks in a Specimen Workshop uses the voice of the dead animal reduced to a specimen to contemplate about man, his relation to nature, life, and art. An unbiased relation between man and animal, on the contrary, is evident in the Mongolian painter Chimeddorj's inks of horses. Antonio Gallego's intervention was to placard two different posters inside and outside the museum, as well as in the city of Shenzhen. The posters that were made by the traditional Chinese technique of printing with stamps read "A Tree" and "Where is the Horizon?" They appeal for a reconsideration of man's relation to nature, which here is understood as one characterized by the notions of hierarchy and exploitation. Gallego considers his intervention as a kind of parasitical intrusion in the public sphere. Using the strategy of the powerless, of those at the margins, he occupies niches within the thoroughly organized lifelines of the megalopolis, setting unassuming and poetic signs. Wu Shanzhuan's series of inks entitled Nine Functions of an Umbrella can be read as a witty comment on his concept of "Thing's Rights": The unruly and

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