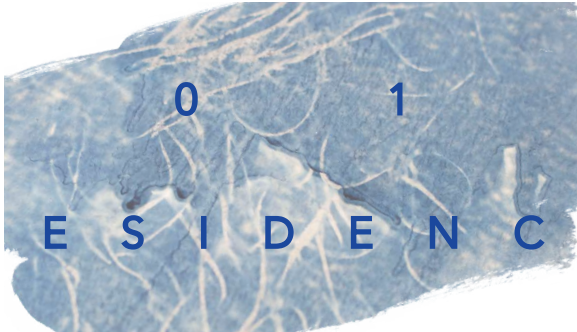


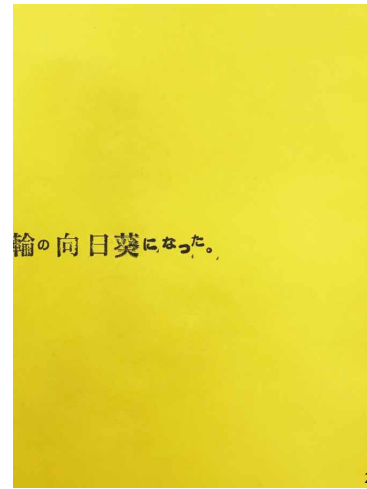
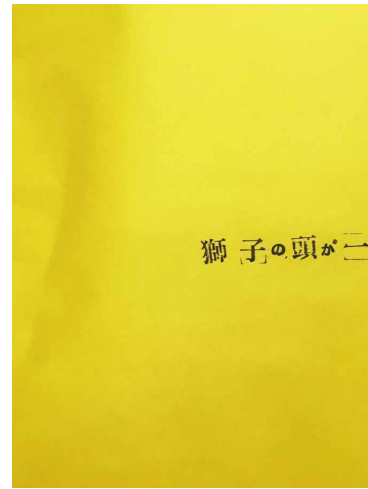
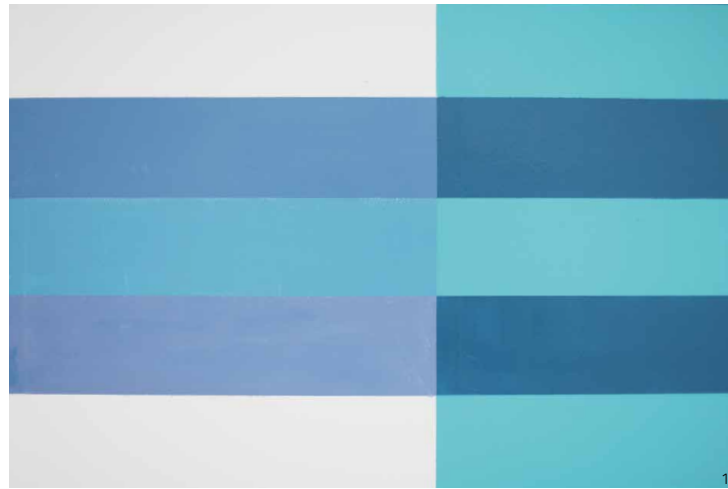
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R E S I D E N C Y

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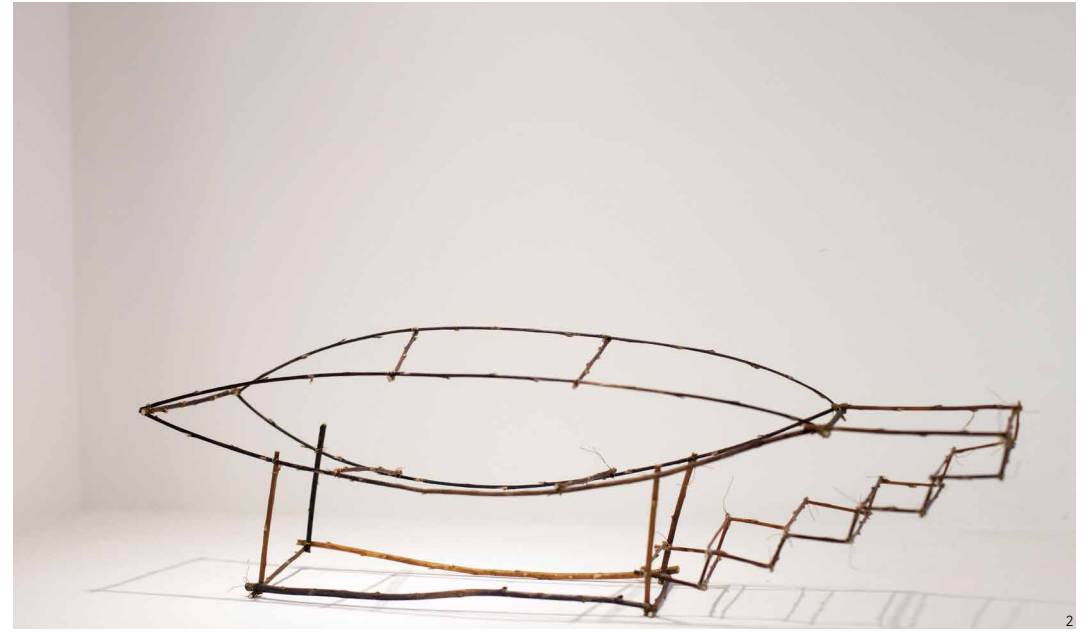
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驻留公共空间 Residence Public Space

## 关于几点

几点当代艺术中心（Points Center for Contemporary Art，以下简称 Points）于 2017 年创立，致力于支持全球当代艺术创作与记录、推广当代艺术与文化研究，主要项目包括艺术家驻留、档案数据库建设、展览及公共教育活动等。艺术中心提倡“艺术中的生活”，邀请并支持具有当代艺术创作视野的全球艺术家在地生活、创作，与在地文化艺术形成联结，以此激发全球化当代创作的能量。Points 致力于为艺术创作者提供优质的条件，并为公众建立与当代艺术互动的环境和平台。

Points 选址具有两千余年历史的锦溪古镇，离上海市中心仅一小时车程，地理位置优越，文化氛围浓厚。锦溪古镇湖荡密布，古桥联袂，具有深厚的吴文化底蕴，同时又受到上海艺术氛围的辐射影响，为艺术驻留项目提供良好的文化元素支撑。艺术中心的当代性从建筑本体渗透到持续性的活动与展览，由此介入与深化本地文化，提出“艺术中的生活”的运营观念，以古镇生态为基础展开国际艺术交流。

Points Center for Contemporary Art, founded in 2017, is devoted to the creation and recording of contemporary art and the promotion of art and culture. Main projects include artist residency, the construction of an archival database, exhibitions, and public education activities. The center advocates “life within art,” inviting and supporting the life and creation of global artists in this center, forming a connection with local art and culture. We espouse contemporary artistic vision and explosive creative power in order to stimulate the energy of globalized contemporary creation. Points devotes itself to providing high-quality conditions for art creators, and to creating an environment and platform for the public to interact with contemporary art.

Points is located in the ancient town of Jinxi, which has a history of more than two thousand years. It is on the outskirts of Suzhou, only an hour from Shanghai, well-located with a strong cultural atmosphere. Jinxi is densely populated with ancient bridges, canals, and an architectural character unchanged for hundreds of years. It has a profound background in Wu culture and is also influenced by the radiant artistic atmosphere of Shanghai, which provides ample cultural support for art residencies. The contemporary nature of the art center penetrates from the architecture to its continuous activities and exhibitions, thus intervening in and deepening the local culture and putting forward the operational concept of “life within art.” We seek to develop international artistic exchange on the basis of this ancient town's ecology.

## About Points



展厅 Exhibition Hall



# POINTS 2018 RESIDENCY PROGRAMMES



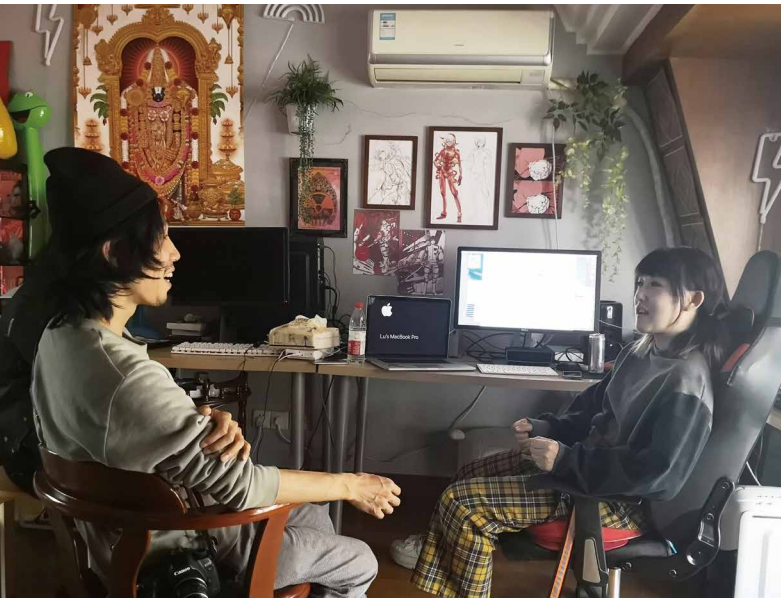
卡塞尔艺术学院教授 Stefan Majetschak  
Professors Stefan Majetschak from Kunsthochschule Kassel



德国学者 / 策展人 Christian Katti  
German scholar / Curator Christian Katti

Points 国际艺术驻留项目是一个国际化的艺术项目，并试图为在地文化的国际输出做出贡献。驻留项目不仅是艺术家入驻艺术机构的单方面行为，也将推动本地文化的发展和艺术生态的建立。因此在理想层面上，Points 试图透过国际艺术驻留项目的推动，以达成文化艺术的全球化融合和创新；在现实层面上，国际艺术家们的介入，将使锦溪本地文化得到优化并注入新鲜活力，也将呼应长三角地区整体的文化艺术发展趋势。在两个意义的推动下，Points 试图完成相应的目标，包括：

1. 为国际艺术家提供在地性的中国文化知识和内容，以期完成国际艺术交流和艺术分享；
2. 透过安排本地文化体验和文化知识的传播，使本地文化介入到全球化的艺术创作中；
3. 升级锦溪甚至苏州地区的文化艺术产业，尤其是非营利性机构的发展方向；
4. 服务于当地民众，透过项目的多元展示形式为本地文化事业提供更多能量，介入当地民众生活，并与其互动，营造当代和传统融合的在地文化氛围。



参访艺术家陆扬工作室  
Visiting artist Lu Yang studio



参访艺术家陆平原工作室 / Visiting artist Lu Ping Yuan studio



参访艺术家徐震工作室  
Visiting artist Xu Zhen atelier

The Points art residency is an international art project and aims to contribute international output to the local culture. The residency project is not simply the unilateral act of artists residing in an art institution but is also meant to promote the development of local culture and the establishment of an artistic ecology. Ideally, Points seeks to achieve global integration and innovation in culture and art through the promotion of international art residency projects.

On a realistic level, the involvement of international artists will inject fresh vitality into the local culture and will also echo the development of culture and art in the Yangtze River Delta region as a whole. Driven by two these two guiding principles, Points attempts to accomplish corresponding goals, including:

1. provide international artists with Chinese cultural knowledge and content in the field, finalizing the international art exchange.
2. through arranging local cultural experiences and the spread of cultural knowledge, involve local culture in internationalized artistic creation.
3. upgrade cultural and artistic industries in Jinxi and even Suzhou, especially the developmental direction of non-profit organizations.
4. serve local people to provide more energy for local cultural undertakings through the project's multi-faceted display forms; intervene in the local people's life and interact with them to create both contemporary and traditional integration in the cultural atmosphere.



## 椎·剧场：《小马驹》

Vertebra Theatre: *The Little Pony*



“椎·剧场”是一个成立于2016年，总部设在上海的艺术机构。该剧场致力于表演边界的探索，当代剧场作品的排演和展示，并促成中国与国际间艺术项目的合作。致力于将跨领域的艺术创作，持续推出不同类型、边界融合的总体艺术作品，包括中外艺术家合作的创作和外国作品的引介展演。

同时，也将开展对职业演员的训练与培养。每年系统性地邀请全球范围内顶级的专业表演教师、导演、各领域的艺术家来中国进行作品展示，开办讲座以及各种训练课程，实现真正意义上的剧场专业人才教育。

此外，“椎·剧场”也将组织各类艺术与心理的工作坊，使越来越多的大众与艺术相互融合，提高自我认知和发掘个人潜能。

“Vertebra Theatre” is a Shanghai-based arts organization set up in 2016, which is committed to exploring acting boundaries, producing and performing contemporary theater works and facilitating artistic collaboration between China and the rest of the world.

Vertebra creates humanized fusion works by means of mixing and interacting with different art forms, such as space, body, image, dance, language, and new media.

Each year, Vertebra will present a series of theater works to the audience, including joint productions of Chinese and foreign artists or performances directly introduced from abroad.

Beyond the stage, Vertebra is focused on training and nurturing professional actors. Under the premises of an open attitude and scientific theory, every year, top-notch acting teachers, directors, and artists in various fields worldwide will be systematically invited to coach in China to achieve actor education in the true sense, cultivating theatre arts and integrating art with the mind.

In addition, Vertebra offers a variety of artistic and psychological workshops to popularize the arts and make them more accessible to the public.

7月3日至7月22日，椎·剧场《小马驹》入驻几点。与西班牙剧作家 Paco Bezerra、瑞士导演 Elias Perrig、舞台设计师 Wolf Gutjahr 以及演员何建泽、唐苑合作，于几点进行为期一个月的剧场排演工作。

这是一部由校园霸凌引发的，关于沟通的戏。

一个孩子在学校里被嘲笑、被欺负、被排挤。学校的管理部门说，这一切都源自他背去学校的那个印着动画形象小马驹的书包。

父母试着帮助孩子，然而孩子在学校里面临的局面却越来越糟糕。关于“教育”的争论在父母之间爆发了，他们在“教育”理念上的分歧也随着事态的愈演愈烈而越加明显。两人各持己见，彼此指责，试图说服对方的过程从根本上成为了两个成年人试图在婚姻关系中“教育”彼此的过程。处在事件中心的孩子从未真正的出现过，父母双方自始至终的交谈也因为他的缺失成为“空”谈。

孩子变得越来越乖僻，越来越封闭。在父母各自看似“为了孩子好”的争执中，两人无法达成一致的世界观变成一场战争，孩子变成他们对抗彼此的武器，双方躲在盾牌背后发出的炮弹便是你来我往的词句。硝烟弥漫的战场上，两人的距离遥远成间隔光年的星系，无法触及，无限孤寂。

年轻的剧作家 Paco Bezerra 借用了2014年发生在美国北卡罗来纳州的真实校园霸凌事件，创作出了这个剧本。对所有看过这个剧本的人来说，这都是一个极其简洁、精彩，并且举重若轻地就能把现代社会中大部分人的经验、记忆带进来的故事。

在看似日常的对话中，作者特意增加了对空间的非现实性描写，随着父母之间沟通的断裂，房间的边界也不断溶解、扩大。“我们所面对的现实世界是我们心灵的投射。”这是剧中人物从一书中引用的一句话，舞台的现实成为内在状态的真实写照。

在戏中渐渐消失的孩子，独自寻找着从这个世界遁逃的出路。





From July 3<sup>rd</sup> to the 22<sup>nd</sup>, Vertebra Theatre's The Little Pony rehearsed in residence at Points. Along with Spanish playwright Paco Bezerra, Swiss director Elias Perrig, stage designer Wolf Gutjahr, and actors He Jianze and Tang Yuan, Points worked in collaboration to bring this groundbreaking new work to the Shanghai stage.

This work was triggered by the issue of school bullying and is a play about communication.

A child was laughed at, bullied, and excluded from school. The school administration claimed this all arose from the backpack with the cartoon little pony on it that he carried to the school.

Parents try to help the child, but his situation at school continues to decline. A debate about "education" breaks out among the parents, and their differences over the concept of "education" becomes more and more obvious as the situation intensifies. The process of trying to convince each other by holding fast to each own's views and blaming the other is fundamentally the process of two adults trying to "educate" each other in a marriage. The child at the center of the event never really appears, and the conversation between the parents is therefore empty because of his absence.

The child becomes increasingly eccentric and closed off. In the parents' seemingly "for the good of their child," the two are unable to reconcile their world views, and the child becomes a weapon in their war against each other. They hide behind their shields, from where they lob their bombs of he-said, she-said. In the smoky battlefield, the distance between the two becomes a galaxy separated by light years, untouchable, infinitely lonely.

To create the play, young playwright Paco Bezerra borrowed from a real school bullying case that took place in North Carolina in 2014. It is a succinct story that weighs heavily enough of an experience and memory shared by most people in modern society.

In seemingly everyday conversation, the author intentionally adds an unrealistic description of space. As the communication between parents breaks, the boundaries of the room are constantly dissolved and expanded. "The real world we are facing is the projection of our soul." This quotation from a book referenced by the characters in the play explains that the reality of the stage becomes a true portrayal of the inner state.

The child, fading away in the play, tries to find his own way out alone.





## 导演 / 艾里亚斯·派里希

Director / Elias Perrig



艾里亚斯·派里希 1965 年出生于德国汉堡，自幼随家人移居瑞士，现为瑞士籍导演，受邀在德国、瑞士等德语区剧院执导作品。

派里希是一位从剧场实践中成长起来的导演。他曾就学瑞士巴塞尔大学生物化学专业，22 岁时在瑞士卢塞恩剧院担任导演助理的经历将他日后的生涯引入了剧场。随后，他先后在苏黎世、吕贝克等城市执导，也曾在州立卡塞尔剧院及德国斯图加特州立剧院担任驻院导演。1998 年，他获得了德国造型艺术学院颁发的“青年导演奖”。2006 年至 2012 年期间，派里希在瑞士巴塞尔剧院担任表演艺术总监。六年表演艺术总监的生涯之后，派里希为了能全身心投入创作，重新回归自由导演身份。

派里希至今执导了八十多部剧场作品。其中除了莎士比亚、布莱希特、歌德等经典作家的剧本之外，当代剧作更是占了相当大的一部分。他擅长处理人物的细微情绪，对原作文字很少改动，常常通过调整演员的表达方式来达到不同的阐释效果。

Born in Hamburg, Germany, Perrig moved to Switzerland with his family at early age, and is therefore now known as a Swiss director who mainly works in theatres in German-speaking countries.

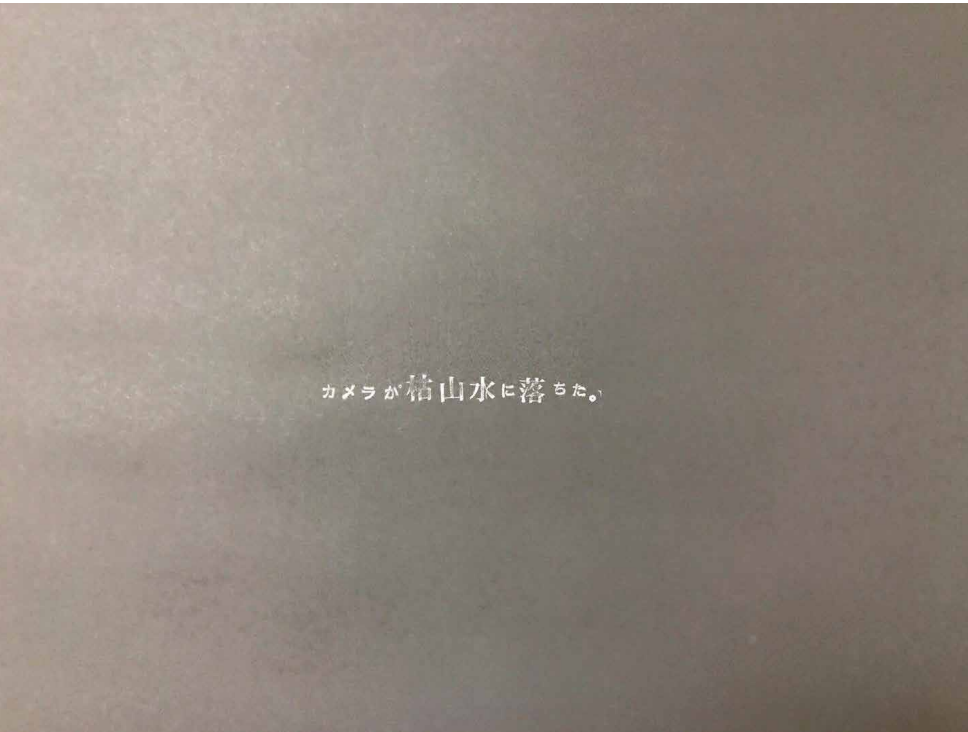
Perrig became a director by learning in the theatre. He had studied biochemistry before he worked as a directing assistant at Lucerne Theater. He then worked at Theatre am Neumarkt as an assistant director. Later he worked at Lübeck Theatre, Kassel State Theatre, Konstanz Theatre, Hannover Theatre, Zürich Theatre, Theatre am Neumarkt and at the Theater in Kiew. From 1999 to 2005 he was a regular director at Stuttgart State Theatre. In 2006 he took over the direction of acting at the Basel Theatre. After working there for six years, he decided to be a free-lance director so as to better engage in the creation of artistic works.

Perrig has directed more than 80 theatre works so far. In addition to plays of writers such as Shakespeare, Brecht, and Goethe, modern dramas account for a considerable part of his works. He is good at dealing with the subtle emotions of the characters. Therefore, instead of changing the original scripts, he always aims to interpret and demonstrate different understandings of the works by altering the actors' way of expression.



## 颜磊：《相机掉进了枯山水》

Yan Lei: *The Camera Fell into the Withered Landscape*



颜磊，出生于河北，1991年毕业于中国美术学院。2002荣获中国当代艺术奖最佳艺术家，在国内外举办过多次个展联展，包括伊斯坦布尔双年展，广州三年展，圣保罗双年展，光州双年展，上海双年展，威尼斯双年展等。作品也于法国蓬皮杜艺术中心、英国伦敦红楼艺术基金、上海龙美术馆等重重重要艺术机构所收藏。2002年，颜磊获得 C.C.A.A 的“最佳艺术家”。2007年，2012年，颜磊受邀参加德国卡塞尔文献展。

Yan Lei, born in Hebei, graduated from the Chinese Academy of Arts in 1991. In 2002, he won Best Artist at the Chinese Contemporary Art Awards and has held many solo exhibitions at home and abroad, including the Istanbul Biennial, Guangzhou Triennial, São Paulo Biennial, Gwangju Biennial, Shanghai Biennial, and the Venice Biennale, among others. His works are also collected in many important art institutions such as the Centre Pompidou in France, the Red Mansion Foundation in London, and Shanghai's Long Museum. In 2007 and 2012, Yan Lei was invited to participate in the Kassel documenta.



9月17日至11月11日，颜磊于NPO S-AIR之驻留项目《相机掉进了枯山水》完成。颜磊此次的驻留创作，作品以日文词句来表述图像画面，内容皆取材自当地生活中所感所知，重组结构后展出。

身处充斥着众多影像视觉的环境里，颜磊重新思考图像存在的状态，并寻找能呈现有别于一般平面的手法。在一次偶然下参观了日章堂印房，连接起儿时印刷厂的回忆，成为了启发这次创作的重要元素。

颜磊认为日语文字结构富有层次性，词句作为创作主体，利用活版印刷的凹版字印刷输出，作品分为三个系列，概念皆为由表层刻画的文字来想像隐含的图像内容，让观众更自由的想象画面。

驻留创作期间，颜磊以其独特的视角，转化生活大大小小的经历，浓缩进一行行文字中，再由一段简短的表达，带出实体的物件，引起共鸣，反思后向外延伸更丰富的想象。

From September 17<sup>th</sup> to November 11<sup>th</sup>, Yan Lei completed the NPO S-AIR residency project *The Camera Fell into the Withered Landscape*. Yan Lei's residency creation work uses Japanese words to express images, the content is derived from the local life, then restructured and exhibited.

In an environment full of many visual images, Yan Lei rethinks the state of the image and looks for a way to distinguish it from the general plane. In an accidental visit to a Japanese-stamp hall printing house, the memories of the printing house in childhood became an important element inspiring this creation.

Yan Lei believes that the structure of Japanese characters is hierarchical, and words and phrases are used as the main body of the creation. They are printed by gravure typographic printing. The works are divided into three series, the concept being to imagine the implied image content by the text depicted on the surface, which frees the audience's imagination.

During his residency, Yan Lei transformed his life with his unique perspective into large and small experiences, condensed into a line of text, and then a short expression, bringing out the physical objects, causing resonance, reflecting and extending outward with rich imagination.



首先，真的很惊讶您在这边大约只住了一个半月左右，就能做出这么好的装置艺术作品。这次做作品订购的道具只有由活版印刷工作室——“日章堂印房”制作的汉字，这之外的都是像在中古店购买的画框这样的、在中古店那带可以买到的材料。但是，就是这样，由您肆意地组合和装置之后，我真的觉得这是一次感受到有魔术般元素的艺术展。想在这边呢，想请教一下您从最开始到作品完成的思考过程。在说这个之前，要向在这里的朋友地表达我的感谢！其实我很喜欢日语的句子结构和日语的感觉。日语有日文汉字、平假名、片假名、字母、数字、等等多种标记、要素构成，比纯中文多了很多层次，我觉得日语很有意思。仅仅是看着，也会觉得日语很性感。

所以如果从根本上而言，这次作品的灵感是从日语的形状、汉字以及假名等日语的结构而来的吗？其实我之前也有想过要做和日语有关的作品。只是那个时候完全没有想过会做出什么样的效果、具体会做出什么样的作品来。这次来到札幌没多久，这边的工作人员就带我去去了“日章堂印房”。我父亲以前也在印刷厂工作过，还记得小的时候去印刷厂玩过，那个“日章堂印房”的东西和气味和我对父亲的印刷厂的记忆简直一模一样。这次去拜访这边的印刷厂，想起了很多小时候在印刷厂的回忆。

所以可以说活版印刷其实是您比较怀念的、比较有执念的一种技术吗？其实去“日章堂印房”也是很偶然的一次机会。在那边想起一些回忆，才有了做这样作品的想法。但是其实关于文字的想法也并不仅仅是这次的才想出来的。在2012年卡塞尔文献展（Cassel Documenta）那边作品发表之后，德国当地的报纸上刊登了一篇关于我的作品的报道，报道的题目叫做：“图像未【不】死”。

为了现场的各位能更好地理解上面那段话，我在这边对颜磊先生在第13届卡塞尔文献展参展的作品做一下补充。展示会场有大量的由志愿者画好的画进行展示，颜磊先生会每天拿几张去大众的工厂像给汽车上漆一样涂掉画本身，之后再拿回展示会场展示，依次循环，会场就会慢慢变成由单色画构成的一个作品。您之前的展出和这次的作品有什么联系吗？那次报道的内容成为一个契机启发了我，在想“图像有着其他的存在状态”。那之后，我就对就“图像未【不】死”一直感兴趣。

那是不是也可以把这次的作品理解成并不是文字的作品，而是图像的作品？本来就是关于图像的，我是把这次的作品理解成图像的某种状态，我希望每个人对图像的理解和想像更加自由。

我个人认为在某种程度上，这次的作品是很正经的绘画作品。是这样诶。其实我更喜欢把它理解成绘画。绘画是可以作为一个物件存在的。这次的作品里，凹版字和透写纸代替了平时的画具交替使用。载体您准备了三种：黑纸、黄色的信封和在中古店随机购买的风雅的带照片的画框。关于载体选择方面想要问问您的想法。这三个系列都是关于图像的。黑纸是用来防止曝光的材料，是一种阻止成像的材料。黑底白字，有点类似负片的感觉。另外是关于画框系列的问题，这次把本来在相框里的照片盖上一层纸，再在上面写上一些描述图像的文字。档案袋的系列是袋子里面放进了图像进去，再把袋子封住，再把关于描述图像的文字写在档案袋的封面上，所以人都可以任意想象信封里图像的样子。

我没有确认信封里到底有没有放图像进去，请问里面放着的图像都是在日本收集的吗？是的，都是我这次在日本所经历的遇到的东西。

档案袋系列是通过保存照片的东西、通过间接的跟画像有关的东西，把单单文字的印象、或者说把只有在我们头脑中浮现出来的印象变成文字，用凹版的字印上去的吧？所以您在这边驻地创作期间也有对这种印象有影响吗？是的，作品里的文字是在这边生活中感受到的东西。把具体的印象敢于单单只用文字来表达，我真的觉得这是很非常现代美术的表达方式。颜磊先生您在艺术方面有着非常多非常多样扎实的经历，您在做作品的时候是专门下意识把它当做现代美术作品而制作的吗？我不是很在意自己的作品是不是“现代美术”。

您认为把这次的在这边的生活体验画成普通的画的表达方式和像这次您的作品一样，把很多素材组合起来的这种表达方式，这两种表达方式的差异在哪里？日本是一个性感的国家，到处都有能够勾引起各种欲望的图像，如果再让我去做图像，我不会比现在到处可以看到的做得更好，只是怎样做更简单，更不同，所以我只能去想图像的一种另外的状态。

刚才您提到过一种很特别的表达，说日本或者说札幌很“性感”。具体而言“性感”是一种什么感觉呢？当然性的性感也包含在内啦，有很多性幻想。但我说的性感不仅仅只是性的那种的性感，还有这里的建筑，平面设计，风景，食物，人对自己的管理方式等等。。。。。

到现在您参展的卡塞尔文献、威尼斯双年展等等，策展人也都很优秀、作品预算规模也都很大。相比之下，这次的驻地创作只有一个月、制作预算也非常少，这样的环境对作品的质量有什么影响吗？或者因为这些限制有做什么样的处理吗？艺术在我看来它作为“物件”存在的时候并不是最重要的，艺术是关于艺术家的趣味的事情，是存在于作为物件存在作品语言外的，所以不是便宜还是贵的问题。艺术存在在艺术品的语言之外。

什么样的作品可以说是好的作品确实因人而异，您说过您感兴趣戈雅、马塞尔·杜尚、杰夫·昆斯等艺术家，也说过中国艺术家中和您年龄相近的林明弘，您经常能产生同感。您选择这些作家的原因是什么呢？我喜欢的艺术家不多，只不过经常有人问这样的问题，我的艺术史的知识只是我感兴趣的部分。

刚才您提到艺术是超越语言存在的，同时美术史对您的影响也很大。在您身上是怎样取得良好的平衡的呢？我很不平衡啊。

所以可以说在这方面其实您是持有一种不是很明确意识的态度吗？在我看来呢，艺术其实就是这个人本身的趣味和性格。

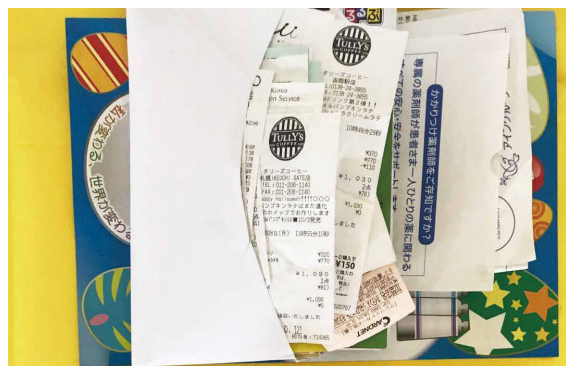


## 对话 颜磊

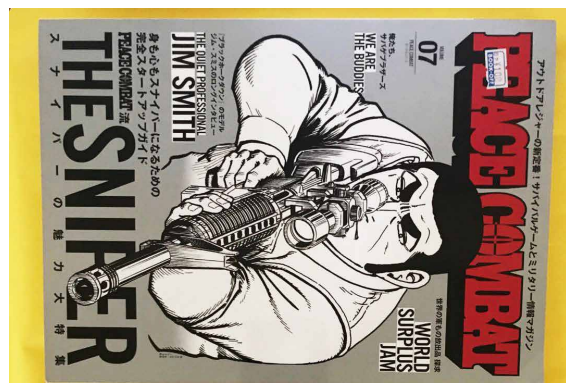
采访人：山本雄基

(艺术家、苗穗艺术家工作室运营委员)

翻译：任怡、徐菲 / 编辑：S-AIR



それぞれ片手に一つの腎臓の模型を持っている。



弾丸 右頭下から斜めに入ら込んで  
脳を通過し、頭の左上から噴きでる。





什么样的作品可以说是好的作品确实因人而异，您说过您感兴趣戈雅、马塞尔·杜尚、杰夫·昆斯等艺术家，也说过中国艺术家中和您年龄相近的林明弘，您经常能产生同感。您选择这些作家的原因是什么呢？  
我喜欢的艺术家不多，只不过经常有人问这样的问题，我的艺术史的知识只是我感兴趣的部分。

刚才您提到艺术是超越语言存在的，同时美术史对您的影响也很大。在您身上是怎样取得良好的平衡的呢？  
我很不平衡啊。

所以可以说在这方面其实您是持有一种不是很明确的态度吗？  
在我看来呢，艺术其实就是这个人本身的趣味和性格。

您在积累自己的经验的过程中，对美术的看法有过改变吗？  
没怎么变过。我认为这个过程是寻找感觉、琢磨审美的过程。艺术本来就是一个感觉的事。

我听说您平时在中国做作品，最多的时候有 30 多位助手。这次在札幌这边是年轻的艺术家和打工的留学生，在您的指导下完成的。在自己并不习惯的地方、和第一次合作的助手工作，您感受如何？  
帮我一起做作品的两位可以说是很专业的。大家能把这次的作品理解成绘画和图像，多亏了两位的帮忙。

最后一个问题。这次在这边工作室驻地创作，对您自身有什么影响吗？  
其实这次来札幌并不是专门的为了艺术而来，是因为我自己很喜欢来日本。我感兴趣的不是以艺术家的身份到世界各地去驻地创作。以前我看过一个高仓健出演的电影，在会馆的一家居酒屋里他邂逅了那里的老板娘，觉得特别浪漫。受这部电影的影响，到了这里，很多时候都在想像自己有那样的艳遇。

那现在大家有什么问题吗？  
真锅：您考虑过日本的现代诗或者现代俳句吗？  
没有，我做得只是我经历过的和遇到的东西，我很高兴别人和我一起想像。

真锅：在这次的展览，我们看到从汉字文化大国中国来的您用到了平假名、片假名等等这种混合在一起的日语体系的表达，在这种转换成日语做作品的过程中，比如说会有凹版字摩擦晕光、和有些言辞上有些出入的诗意的表达，在这个方面我感觉到您似乎想超越语言表达什么，我认为那似乎是您作品的核心。比如说和日本人感受到的不同的氛围啦，不同的触感这些方面，我对这个地方很感兴趣。

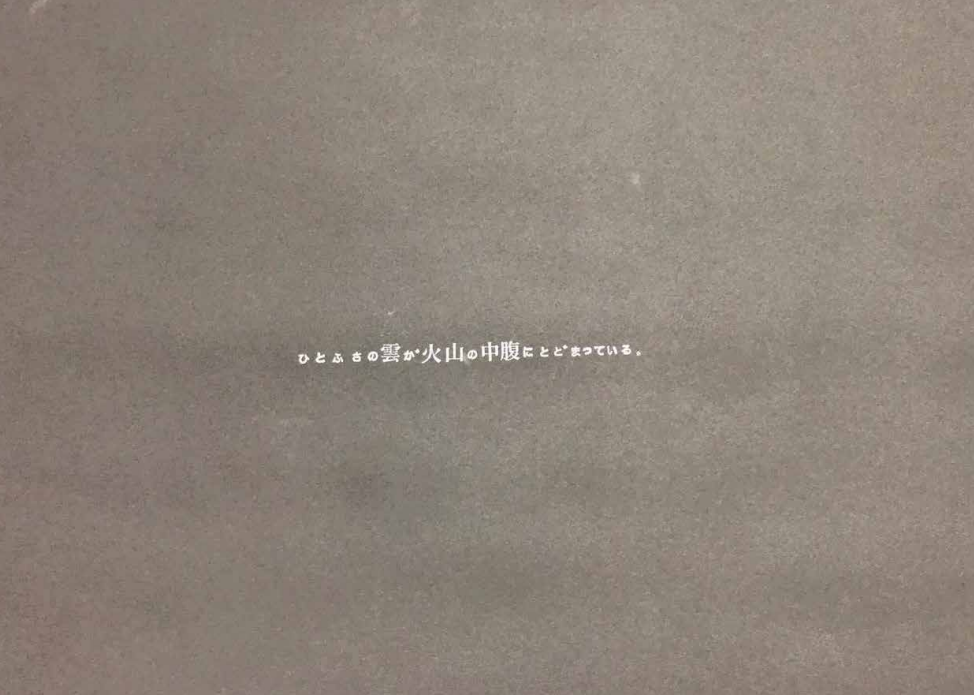
这个地方我先打断一下翻译自己先来回答一下。颜磊先生在作品上介入的是文字的位置和透写纸重叠的平衡感，您提到的凹版字的摩擦和言辞上的出入其实是交给助手来完成的。当然，作品最终完成是有颜磊先生检查过的。

真锅：言辞的意思和凹版字的晕光的状态，这个是由颜磊先生本人检查确认的吧？这点肯定是艺术家的责任。

川上：我的问题和真锅先生有些重复，您作品的句子肯定是用母语考虑的吧？所以关于您作品里的句子的组合方式，想问问您是这样的，我把自己的想法告诉给学日语专业的中国留学生，翻译给日本朋友，之后日本朋友帮我吧遣词造句修改得更地道一些，这里每一句话都是独立做的，一句话和一句话之间没有必然关系。

柴田：我提最后一个问题。S-AIR 的驻地创作今年已经是第 19 年了。和 19 年前请来请艺术家在创作的时候相比，中国现在的艺术氛围有着巨大的变化，现在非常的繁荣。您是怎么看待现在的中国的艺术氛围的？  
我的感觉是现在中国的艺术的问题是被市场影响很大，艺术是被市场所左右的。19 年前的话当时的艺术家是很受政治影响的吧？艺术家也会利用政治身份做文章。





Interview / Yan Lei  
 Host: Yamamoto Yuki  
 (artist, Nursery Artist Studio operations committee)  
 Translate : Ren Yi, Xu Fei / Edited by: S-AIR

**naebono**  
**open studio**

11/2 fri Exhibition 展覧会  
 11/3 sat Exhibition 展覧会  
 11/4 sun Exhibition & Talk 展覧会・トーク  
 11/11 sun Talk トーク

Yan Lei  
 マンレイ (アーティスト)

Helen Grove-White  
 ヘレン・グロブ・ホワイト (アーティスト)

Matt Jay  
 マット・ジェイ (キュレーター)

**S-AIR Exchange Programme**

11/4 sun オープンスタジオ

石山ひなの + 小黒純子  
 今村育子 + 高橋善代史  
 風間天心  
 taiga kawakami, salon cojica  
 寶藤華奈子  
 進藤冬華  
 studio9 (高野由香 + 小林由紀実 + 田原はたる)  
 瀬戸一成  
 武田浩志 + 櫻見菜々子  
 西田卓司  
 山崎愛彦 + 小林知世  
 山本雄基

2018 Autumn

First of all, I am really surprised that you can make this good an installation work by living here for only about one and a half months. This time, the only custom-made props are the Chinese characters produced by the typographic printing studio — the “Japanese stamp hall printing house,” are all picture frames and materials that can be purchased in middle-ancient goods store. However, this is the case. After you have combined and installed it, I really think it is an art exhibition that feels magical. To this point, I would like to ask you about the process of thinking from the very beginning to the completion of the work.

Before saying this, I would like to express my gratitude to my friends here!

In fact, I really like the sentence structure of Japanese and the feeling of Japanese. Japanese has Japanese characters, hiragana, katakana, letters, numbers, and many other symbols and elements. It is much more than pure Chinese. I think Japanese is very interesting. Just watching, I also feel that Japanese is very sexy.

So, fundamentally, the inspiration for this work is from the Japanese structure of characters, Chinese characters, and pseudonyms, etc.?

Actually, I have thought before about doing works related to Japanese. It was just at that time that I never thought about what effects and what kind of works would be made. This time, I hadn't been in Sapporo for long, and the staff here took me to the “Japanese-stamp hall printing house.” My father used to work in a printing house. I still remember playing at the printing house when I was young. The things and smell of the “Japanese-stamp hall printing house” and the memory of my father's printing house are exactly the same. This time I went to visit the printing factory here and remembered many memories of the printing house in my childhood.

So can you say that typography is actually a more memory-based and more obsessive technique?

In fact, going to the “Japanese-stamp hall printing house” is also a rare opportunity. I recalled the idea of doing such a work when I remembered some memories there. But in fact, the idea of writing is not only the one that came out this time. After the publication of the 2012 Kassel Documenta work, a report on my work was published in a local German newspaper. The title of the report was: “The image is not [not] dead.”

In order to better understand the above paragraphs, I here will add a supplement about the works exhibited by Mr. Yan Lei at the 13th Documenta in Kassel. The exhibition hall has a large number of paintings drawn by volunteers. Mr. Yan Lei will take a few sheets to the Volkswagen factory every day to paint the painting itself as painting a car, and then take it back to the exhibition venue, and then cycle, and the venue slowly became a work composed of monochrome paintings. What is the connection between your previous exhibition and this work?

The content of that report became an opportunity to inspire me, thinking that “images have other states of existence.” After that, I was always interested in “the image is not [not] dead.”

Is it possible to understand this work as a work that is not a text but an image work?

Originally, it is about images. I understand this work as a certain state of the image. I hope everyone can understand and imagine the image more freely.

I personally think that to some extent, this work is a very serious painting.

This is the case. In fact, I prefer to understand it as a painting. Paintings can exist as an object.



In this work, the intaglio and translucent papers replace those things usually used for paintings. As carriers you have prepared three types: black paper, yellow envelopes, and elegant photo frames that were purchased at a mid-ancient period goods store. I would like to ask your thoughts about the choice of carriers.

These three series are all about images. Black paper is a material used to prevent exposure and is a material that blocks imaging. White on black, a bit like the feeling of negative film. In addition, it is about the series of picture frames. This time, I put a layer of paper on the photo originally in the photo frame, and then wrote some text describing the image on it. The series of portfolios is filled with images in bags, and then the bag is sealed, and the text describing the image is written on the cover of the portfolio, so anyone can imagine the image in the envelope.

I didn't confirm whether there were any images in the envelopes. Are the images contained in it collected from Japan?

Yes, they are things about my experience in Japan this time.

The portfolio series is about a thing that saves the photos, and indirectly, the things related to the portraits, and the impressions of the single words, or the impressions that only appear in our minds, become words and are printed in gravure. So have these impressions had any influence on you during your time in residence here?

Yes, the text in the work is what I have felt living here.

Taking specific impressions and daring to be express them in words alone, I really think this style is a very modern expression of art. Mr. Yan Lei has a lot of very diverse and solid experiences in art. When you made your work, did you specifically make it as a modern art work?

I don't really care about whether or not my work is "modern art."

Do you think that the difference between the expressions of this life experience and the expression of ordinary paintings is the same as that of your work, and the expression of these two kinds of expressions?

Japan is a sexy country. There are images everywhere that can cause all kinds of desires. If you let me do the images, I will not do better than I can see everywhere, but how to make it simpler and different? So I can only imagine an additional state of the image.

Just now you mentioned a very special expression, saying that Japan or Sapporo is very "sexy." Specifically, what is the feeling of "sexy?"

Of course sexual sex is also included, there are many sexual fantasies. But the sexy I said is not only the sexiness of sex, but also of architecture, graphic design, scenery, food, how people manage themselves and so on. . . . .

Up to this point, you've exhibited at Kassel Documenta, the Venice Biennale, etc., where the curators are outstanding and the scale of the work budget is also very large. In contrast, this residency creation is only one month, and the production budget is very small. How does this environment affect the quality of the work? Or what kind of

treatment is there because of these restrictions?

Art, in my opinion, is not the most important when it exists as an "object." Art is about the artist's interest. It exists in the language of the object as an object, so it is not cheap or expensive. Art exists outside the language of art.

The kind of works that can be said to be good works vary from person to person. You said that you are interested in artists such as Goya, Marcel Duchamp, Jeff Koons, and Chinese artists who are close to your age like Lin Minghong with whom you can often feel the same. What is your reason for choosing these creators?

I don't like a lot of artists, but people often ask questions like this. My knowledge of art history is only part of my interest.

Just now you mentioned that art transcends language, and art history has a great influence on you. How do you achieve a good balance yourself?

I am very unbalanced.

So can you say that in this respect, you are holding an attitude that is not very clear?

In my opinion, art is actually the taste and character of this person.

Have you changed your view of art in the process of accumulating your own experience?

Haven't much changed. I think this process is a process of finding feelings and pondering aesthetics. Art is the process of finding feelings.

I heard that you usually do works in China, where you have had at most more than 30 assistants. This time, in Sapporo there is a young artist and a working international student under your guidance. How do you feel in a place to which you are not accustomed, and work with these assistants for the first time?

The two who helped me make these works can be said to be very professional. Everyone can understand these works as a painting and an image thanks to the help of these two.

Last question. What is the impact on your own creation working here at this studio?

In fact, this time I came to Sapporo not for art, but because I like to come to Japan. I am not interested in the artist's status as artist to work in the world. I once watched a movie by Ken Takakura. In a home-based wine house in Hakodate, he had an encounter with the boss' wife there, and it felt very romantic. Affected by this movie, when I got here, I often imagined that I had such an affair.

And now what questions does anyone have?

Manabe: Have you considered Japanese modern poetry or modern haiku?

No, I am doing just what I have experienced and encountered, and I am very happy to have others imagine with me.







Manabe: In this exhibition, we saw the expression from the Chinese-character culture source country China to the mixed Japanese system, which uses the combination of hiragana and katakana, and the process of transforming it into Japanese. For example, there will be a halation from the friction of the stamps and some words that have poetic expressions. In this respect, I feel that you seem to want to transcend what the language expresses. I think that seems to be the core of your work. For example, feeling a different atmosphere from what the Japanese feel, being touched by different aspects, I am interest in this area.

In this place, I will interrupt the translation to answer it first. Mr. Yan Lei's work involves the balance of the position of the text and the printed paper overlap. The friction and rhetoric of the words of the gravure you mentioned are actually handed over to the assistant. Of course, the final completion of the work was checked by Mr. Yan Lei.

Manabe: The meaning of the words and the state of the halation of the gravure, is this confirmed by Mr. Yan Lei himself? This is definitely the responsibility of the artist.

Kawakami: My question is somewhat repetitive with Mr. Manabe, the sentences of your work must have been considered in your mother tongue? So I want to ask you about the combination of the sentences in your work.

This is the case. I told my thoughts to Chinese students who are studying Japanese, translated them and gave them to Japanese friends. After that, my Japanese friends helped me to modify the sentences to be more authentic. Every sentence here is done independently. There is no necessary relationship between sentences.

Shibata: I am asking the last question. S-AIR's residency creation is already in its 19th year. Compared with the creation of invited artists 19 years ago, the current artistic atmosphere in China has undergone tremendous changes and is now very prosperous. What do you think of the artistic atmosphere of China now?

My feeling is that the problem with Chinese art is that it is now greatly influenced by the market, and the art is dominated by the market. Was the artist of 19 years ago very politically affected? Artists also use political identity to make a fuss.



## 李振华：《写字 / 做饭》 Li Zhenhua: *Writing / Cooking*



十月，李振华驻留项目“写字 / 做饭”在几点当代艺术中心完成，艺术家最终以邀约共餐、对话的方式结束。所有食材取之于当地，如到达锦溪第一天寻找的南瓜，通过展示、拍照合影之后，被做成了一道美食，分享、消解，实体消失后，出现在最后留下的摄影作品和共享记忆中。同时，利用蓝晒法保留了锦溪日常生活的痕迹。艺术家采访中提到：“做饭，是一种自我修炼，写字则是我工作的一部分。”驻留期间，李振华将一定私密性的空间置于公共空间，转化空间的功能概念，指向空间的私密与公共性问题。

In October, Li Zhenhua's residency project Writing/Cooking was completed at Points Center for Contemporary Art and ended with an invited meal by and a dialogue with the artist. All the ingredients were taken from the local area. For example, after arriving in Jinxi in the first day go in search of a pumpkin, which would go through a process of display, being photographed, made into a culinary dish, shared, are made into a food, shared, dispelled, and after the entity has disappeared, it appears at last in the remaining photographic works and shared memories. At the same time, the cyanotype method is used to preserve traces of daily life in Jinxi. The artist mentioned in the interview: "Cooking is a type of self-cultivation, and writing is part of my work." During the residency, Li Zhenhua took a given private space and made it into a public space, transforming the functional concept of space, pointing out questions of the privacy and publicness of spaces.





李振华，1996年开始从事艺术工作，涉及展览策划、艺术创作和项目管理领域，现担任瑞士保罗克利美术馆夏日学院推荐人（2010年至今），瑞士 Prix Pictet 摄影节推荐人（2010年至今），2014年担任英国巴比肯中心（Barbican Centre）国际展览《数字革命》（digital revolution）国际顾问，2015年澳大利亚 Symbiotica 机构国际顾问，2015年担任香港录影太奇国际顾问。

2000年以来组织电影放映，主要关注第六代导演和纪录片导演之交流放映。2004年以来卷入中国独立影像年度展。2007年担任沈少民纪录片《我是中国人》制片人，2010年策划《热点：张元个展》，2013年以来与睢安奇导演工作，担任制片人。自2003年以来曾经担任过2003西班牙 Shorti 短片节，2006年那不勒斯电影节，2009年转译媒体艺术节，2012年中国当代艺术奖，2012年傀儡动画艺术节，2012年中国独立影像年度展的评委工作。

Li Zhenhua has been active in the artistic field since 1996, his practice mainly concerning curation, art creation and project management. Since 2010 he has been the nominator for the Summer Academy at the Zentrum Paul Klee Bern (Switzerland), as well as for The Prix Pictet (Switzerland). He is a member of the international advisory board for the exhibition "Digital Revolution" at the Barbican Centre in the UK in 2014, received as member of the international advisory board for Videotage and Symbiotica in 2015.

Since 2000 focus on curating and dialog with the 6th generation film makers and documentary film makers from China, since 2004 involved in CIFF. 2010 curated Heat: Zhang Yuan solo show in Nanjing, China. 2007 work as producer on Shen Shaomin's documentary film I am Chinese. Since 2003 worked as jury in the film and arts field, such as Shorti (Span 2003), Napolis Film festival (Italy 2006), Transmediale (Berlin, Germany 2009), CCAA (Beijing, China 2012), CIFF (Nanjing, China 2012), Fantoche (Switzerland 2012).



“艺术必须是美的，艺术的交流，也必须优雅有诗意，艺术是独处和感知的交汇，你看到的也必将是我的故事。”

—李振华

## 李振华：“游走的僧侣”



**做饭一直贯穿在您的创作里，食材的选择和每天菜品的呈现，有没有特别的设定？独自享用与朋友聚会，在菜品的选择上有没有什么差别？**

没有什么差别，主要都是出去寻找当地最有趣的食材。比如说今天早上，买臭豆腐和油墩子（又称萝卜丝饼），但昨天就买到可能是中国没有的，连皮都是粉色的进口西柚。这就是当地能找到的，不管它是怎样的材料，都带着本地的历史。我很难把它归到传统中，或本地化的陈词滥调。因为今天的“本地”也是异化的，它既是本土的也可能是来自全球运输或物种之间之影响。对我来说，都应该被归于我们今天面对现实的一个部分。

**这个项目选择在锦溪的几点当代艺术中心，有没有什么特别之处？**

首先对锦溪历史有兴趣。锦溪在800多年前，有南宋陈妃的墓葬水冢，这个地方以前一直叫「陈墓荡」。我到锦溪古镇，希望跟某个历史事件接近一点。

锦溪最重要的应该是建筑，是世代的遗留，从南宋到明清，建筑都有遗留。而几点是一个仿古建筑，内部构造上更接近北欧建筑的形态，外部构造上还是追了一个民俗样貌，是江浙地区民俗的水上房屋样式。我希望全盘接受下来，因为这都是现在的一部分，我既不想说古旧好，也不想说现在好。像这样生活在一种交错的现实里，可能就会是这辈子最好的生活。锦溪，几点，以及周围接触的这些人，可能也是我能获得的最好环境。

另外，关于驻留要去完成的东西，我一直有一个心愿，这个心愿跟锦溪没关系，比较像是一个一直没有完成的梦想。我的一个小梦想就是做“蓝晒法”照片。蓝晒法是19世纪末的手工技术，我很喜欢那蓝色的质感和影印方式，正好锦溪有比较宽阔的水面和充足的阳光，可以试着做蓝晒法图片，在过程中反而没有去想印照片了，而通常的办法是把照片（胶片）转印到蓝晒法相纸，而我想用它变成一种对锦溪日常生活痕迹的保留。

**项目的名称《写字 / 做饭》这两件事对于您是一个怎样的概念？**

我觉得所有提前报的方案都跟现实有非常大的差距，而且我也一直在怀疑，在我没来之前的某个设想，和我真正到来的现实是否一致？所以《写字 / 做饭》，其实是我的日常状态。

可能在这个环境中，或在任何环境中，我的工作都是这样的。做饭是一种自我修炼，写字是工作的一部分。虽然它可能有一种像剧场表演与真实的混杂，可是这重要吗？今天每个人不都这样吗？在网上扮演另外一个人，在真实中还在扮演一个人。因为所有的一切都是表演出来的，那么真实存在吗？这也是我工作里有趣的东西，就是你怎么去理解这种存在，传统点讲就是为他人而活，我觉得现在差不多，已经活成百分之百为他人而活，这也挺好，也让我在这个社群的关系里价值最大化，也特别符合现在新关系里人的位置。

**在2017年的《夏》个展中您提到“在我想象一个接待别人的地方，一个给客人的空间，然后从这个尺度和关系中寻找合适的瞬间”您驻留期间也邀约过很多不同的朋友，是否这次的项目就是沿用并实现以前作品的概念？**

一直都是！所有在这里的人都是我的客人，我在试着转化这个空间，就像刚才说的表演理论，我在成为表演者的时候，我的空间也随着我而变，所以就像同在驻留的日本艺术家松田壮统说，“你把电视搬到这儿，椅子搬到那儿的时候，这就变成了你的生活空间。”我说对！

因为我没有把电视搬出来，如果把电视搬出来，我就可以改变这个生活空间，转化成我的，像是“My house is your house.”“我家是你家，你家也是我家。”的概念，这是我特别喜欢的西班牙谚语。

怎么把一个生活空间带进来，在厕所里创造厨房，在应该有的公共空间创造私人空间，如何把我的私人空间也变成公共空间。刚到“几点”的时候，我也把房间的空间改造过，把大床搬走，把小床移位。像是一个剧场，但对我来说，这也是风水的一部分，让这个空间变得更易用。我认为风水有意思的地方就是让生活的舒适度提高，物件不断的挪移和摆放，其实是让空间没有卫生的死角，可以不断的去清洁它，同时这也是我理解的现代生活的一部分。

我尽量让自己所处的空间简洁，虽然我堆了很多东西，但这是为了能更好地去思考怎么简化它！如果什么都没有，那是简陋。简洁带出了思考中每一个物件的合理性，比如怎么去思考垃圾处理的问题，锦溪古镇作为一个旅游景点，特别容易出现混乱的垃圾情况，游客乱扔东西在湖里、街道上时，我会觉得，我能为这种情况做点什么呢？还有那些小野猫、小野狗，我也会想：我能留给他们一点什么？早上看到一只小野狗在商铺前晒太阳，那个时候我能感受到他很温暖，但晚上的时候听到的都是它们的嚎叫。其中重要的就是，你如何跟这里的一切产生共感。

**您是艺术家同时也是策展人，关于空间上作品的呈现，因为策展人的身份会不会有更多不一样的角度？**

艺术创作恰恰是对我策展工作的一个补充，如何思考策展，特别从日常生活里，去找到动手的质感。因为策展人往往是不怎么动手。对我来说，策展的知识如果只是在知识层面或脑力活动层面，它真的能让别人明白这是为什么吗？所以我觉得身体感知和头脑活动是一致的，必须合二为一，也就是中文讲的“形神一体”。

在工作中，我的尝试就在这些地方！日常生活里所有的一切，都有脑力活动在，看似任选或有意而为的某些东西，真的有那么大的差异吗？身为一个现代人，现在的任何事东西都需要思考。所有事情，世间万物，当你一睁眼，就是一个巨大的选择题。我没有选择的困境，所以我应该选我认为最好的，那么，这就是我自己。在选这个项目上，我希望它能呈现最好的。

在工作中，我已经构建了最好的基因，但这个最好的基因，并不是给别人一个伟大的展览，我认为这不重要！这也不是一个驻留的机构要做的，一个驻留机构能做的恰恰是连接人和人之间的某些温情，然后让艺术家能在放松的情况下，激发所想、所知。在这里实现一些东西。比如说在我跟日本艺术家的交流，第一天我就问他说：“你想在哪做展览？”他说：“我想在展厅做展览”，然后我说：“这不是很远吗？我们的展览就在这。”你的展览空间就应该是你的驻留空间，因为一个艺术家的开放展，永远是更有力量的，能把日常生活和创作的整个过程都提供出来的时候，恰恰是它力量的根源，而不需要在跨越到另外的空间去做另一场表演，我演给谁看呢？



**“好玩”这个词，会是您创作或策展的重点吗？**

不完全是！但是我觉得，如果一个展览不能让人有刺激、有兴趣，那么这个展览本身也没有存在的价值。那么反过来说，一个观众如果不能在展览里面得到某种心灵神会，他的到来也没有价值！所以今天的展览要求更高了，不像过去的展示关系，人需要仰视一个你不知道的知识结构和具体的物像。在今天我觉得没有这个问题，所有东西通过网络都能获得，你会清楚的知道阅读线索、时代、背景身份等一系列的问题。那你要什么？我觉得今天的情况恰恰是你去看，和怎么看的问题，以及你的回应是什么，人必须完成他在空间中相遇的交互关系，那么人才有意义。

**在驻留期间，在上海公共艺术协同创新中心（PACC）邀请下做了一场关于非营利机构的讲座，通过这次驻留，您觉得对几点当代艺术中心有什么设想和建议吗？**

我觉得几点艺术中心，可能应该去思考建立一个怎样的机构！因为一个机构可以是非常体制化的。另外一种机构是比较自由的不完美，但是它在逐步完美的过程，更有人性和人情，我认为这是重要的。因为现在并不缺机构，很多机构都徒有虚名，我说的徒有虚名，就是因为他们都不太在乎人。在机构里面的人，都是不重要的，我就会怀疑这个机构的目的。一个机构如果是为人而服务的，首先应该照顾到内部的工作人员，他们处于何种位置？他们如何与别人交流？我认为这才更重要。

当然，这可能与现行的体制情况相背，但并不矛盾。因为现行的体制，是空档滑行的状态，而且已经行驶了很久，困境已经非常明显了。如同机构怎么去选择艺术家，通过什么？通过方案，我觉得这个方案是很靠不住的。另外你通过什么？通过一些纸面的交流，所有这些都存在着必然的困境。所以几点对我来说，比起聚焦在具体展览生成上面，更应该聚焦在与人每天的沟通上，比如说到来的艺术家，到底是怎么回事？他从哪里来？为什么？他的目的是怎样的？他要完成什么？有的人的目的其实说出来很简单，只是想做个展览，有的人就是只是想混过去这段时间，这些都是需要去了解清晰。

任何事对我来说不存在优劣，只存在思维逻辑和目的性，这两样搞清楚，就是人来驻留的价值，然后通过这样价值的线索，反问这个空间到底产生了什么？而不是一直有著名的、好的成熟艺术家。觉得这种东西有意思吗？既然讨论的是艺术，既然我们谈的是艺术和艺术性，那就应该把艺术和艺术性的这种稍纵即逝把握好。

**关于之前的作品，过去有很多以食物为主的创作，选择这些物品的背后原因？**

没有背后的原因，就是你认为不能成为雕塑的某些材料，作为雕塑让它出现。你认为不能保存的东西，让它出现。我认为这是对整个艺术体制，从呈现到固有逻辑最大的挑战，因为这个逻辑指向所谓长久的东西，在今天我觉得都应该被改变。人怎么去理解长久？多久算久？比如毛泽东说：“一万年太久，只争朝夕”。他说的是对的，因为只争朝夕，就是在你生活的呼吸间，你应该去把握的。所以，你看什么历史，看什么未来，你若今天把呼吸间都把握不好，可能历史对你来说无效，未来也就完全没有。

**可不可以推荐几本书？**

我推荐的书全在这里，你们看到的所有的书籍，既有别人送给我的，也有我自己带过来的，比如张北海的《侠隐》，山本耀司的《我投下一枚炸弹》，还有就是沈伟、范勃、许江，艺术家的书。

对我来说不是推荐一本书，也不是看一本书。

最近听梁文道讲的一个节目，讲到同时阅读，最厉害的一人同时阅读25本书，对我来说这是一个特别好的反馈，因为我也一直在同时阅读很多东西，有种找到同志的感觉，原来有很多人也是这样的。所有这些书，我都会看一遍，因为很多书都是来回看来回忘，最终就是有点像筛金子一样，应该找到里面的闪光，不轻意的断论哪个书做的好，哪个书做的不好。任何事情别人只要做了，那就一定有闪光在里面。

**最欣赏的哪类艺术家？**

我欣赏的艺术家很多，主要是看艺术家在哪个方向上工作，我欣赏的艺术家是处于关系美学 (relational aesthetics) 之后的，包括这个运动中的艺术家。不单指一个人，而是一群人，或者说一些工作手法上的相似，这些艺术家所追求的都是跟我刚才说，我的作品里面东西很像这种稍纵即逝的艺术 (ephemeral art)，这是很多人在关系美学以后讨论的话题，我觉得这改变了今天的艺术情况。

**例如一分钟雕塑？**

不完全是，一分钟雕塑其实隶属于参与性艺术，或 Performance 类型的，不完全是，但也可以被归在里面。有时候艺术到哪个层面？形态是什么？讨论的时候，就需要有更多的积累和实践。最好明白自己想要什么！如中国本土的艺术情况，和国际主流还是很不同的，艺术家自己必须清楚，每个职业工作的人，都必须找到他的工作性状，当然每个人也有权选择要做什么。

**这样每天做不同食物的生活状态，如果经常会去不同的地方，也是如此吗？**

这只是生活状态中的一个部分！如果一个人可能就不做了，因为我觉得食物就是要跟大家分享的。做饭这件事，对我来说是休息。任何人都存在着自己的悖论与困境，怎么去解决它，所谓愉悦的度在哪儿？今天高兴，就去十个菜也可以，自己慢慢吃或倒掉，或选择去外面吃个“外婆家的面”，这并没有一个规定的范畴限制人必须怎么做。

我的策展工作也是这样，驻留也如此。你必须清楚边界在哪儿？也必须挑衅那个边界，因为这都是作为一个艺术工作者，要去思辨的。不能提前预设，如一个地方叫“美术馆”，它就是美术馆？真的吗？或一个人是著名“策展人”，著名在哪？美术馆好像都有个能自我识别或者自动识别的体系，真的如此吗？别人都说好的事，真的好吗？一个以前约定俗成的概念，真的就对吗？好多这种事都是艺术工作者要去重新体会的，有时候也未必眼见为实，也许是你看到的时机不对，所以你看到的情况也不对。现代社会和当代、人所处的困境，就是每天都要去重新思考所有已经存在的概念，是否真的都是这样的。







所以有时也会眼见为虚。

也不是眼见为虚，就是你的脑子一直要动，一直要去思考，别人跟你说这是一个当代艺术展，你就要去想当代在哪？什么当代，除了他是一个当代的艺术家，按照我们说时间的一个逻辑来划分，既存的都可以说是当代。可是，真的是当代性或者当代某些逻辑里的东西，有的时候不一定。还有艺术真的是艺术吗？很多人做的是工艺品，还有很多人做的是那种看上去像当代艺术的东西，但一深谈就会发现，这个人并没有那么多对他作品的感悟，也就是缺乏一定的感悟。

所以有时候，我也觉得这可能是今天这种职业化艺术的困境。很多人只能去做职业化艺术的时候，这个困境就会变得特别的明显，在追求艺术精纯的同时，也必须考虑到市场关系，也就是说他怎么在市场里面存在，这个存在的悖论和我刚才说的悖论是一致的，但是可能更大。一方面你也要追求纯粹的艺术，另一方面你要知道什么人要购买，以及你为不同空间生产的，不同尺度的，不同媒介的这种物品，有的时候确实作为艺术工作者你可以体谅他，但是更多的时候你需要去刺激他，比较有刺激性的，挑衅性的去问这些人，你做的这个东西到底是什么东西？为什么要这么做？

之前很早就听过您，也见过几次面，但是可能留下不深的印象。虽然相处很短的时间，我觉得您是个智慧的人。

智慧的人不会坐在这里，智慧的人别人都看不见，那才是智慧的人，我在思考的东西我能把它以这样的方式说出来，它就不是智慧的人做的事。它更像昨天跟姜俊聊的，我们更是像游走的僧侣，像传道者，但是传道不并是我让你去信什么，我们通过这样的讨论来完善，我们相互对这个世界的认知，这就是因为我们不够智慧，智慧的人，大智慧是不用说的。

传道者这个词特别好。

你也是，我们都是，只是说我们相遇是因为你也走在这条路上，假设我们都是僧侣，我们都在一些路径上行走的，然后在某些地方相遇，然后你会不会到达圣殿，或者有没有这个圣殿，都不重要。

Li Zhenhua:

*"We are more like wandering monks,  
like preachers."*

Cooking has always been in your creations. Are there any special settings for the selection of ingredients and the presentation of the dishes every day? Is there any difference in the choice of dishes when you have a dinner with friends?

There is no difference, mainly to go out and find the most interesting ingredients in the local area. For example, this morning I went out and bought stinky tofu and oil blocks (also known as radish cake), but yesterday bought this, it may be imported grapefruit, I think China may not have such pink pomelo, even the skin of it is pink. This is what you can find locally, no matter what kind of material it is, it carries a history that it contains. It's hard for me to put it into a so-called tradition, or some sort of customary local language, because today's local language is also alienated, it is both local and possibly a global transport or species. For me, it should be attributed to a part of the reality we face today.

This project has chosen Points Center for Contemporary Art in Jinxi. Is there anything special about it?

I think you must first know the history of Jinxi. Jinxi was a tomb center of the Southern Song Dynasty, more than 800 years ago. This place has been called "Chen's Water Tomb." So I think that for me, Jinxi ancient town may be more closely related to a historical event.

In fact, I think Jinxi's most important thing is its architecture. It is a legacy of the era. From the Southern Song Dynasty to the Ming Dynasty to the Qing Dynasty, architecture has been left behind. And Points has antique buildings, though it is closer to the type of Nordic architecture I understand in terms of internal structure, but in terms of external structure, it is still chasing a folk custom, the so-called floating house style of folk customs in Jiangsu and Zhejiang. I hope that in this respect, I will accept it as I said, because it is a part of our present. I don't want to say that it's good old, and I don't want to say that it's good now, but I think you live in such a staggered way. In reality, it may be the best life of your life. So, Jinxi, Points, and the people around you here may be the best environment you can get.

In addition, it is the thing that a residency wants to complete. I always have a wish. This wish has nothing to do with Jinxi. Just like many people's wishes have little to do with his birthplace or future. It is more like a dream that you feel has not been completed. For example, one of my little dreams is to do cyanotype. In fact, the cyanotype method is also a manual technique from the end of the 19th century. I have always liked the blue texture and photocopying method, so I think Jinxi may be quite suitable because it has broad water surfaces and plenty of sunshine. I was going to do cyanotype, but I didn't want to print the photos during the process, because the usual way is to transfer your photos using the cyanotype chemistry, but for me this thing doesn't seem to matter, I want to use it to preserve traces of Jinxi's daily life.

**What is the definition for you of the project name Writing/Cooking?**

I think that all working titles have very large gaps with reality, and I have always been skeptical of naming a project before completion. For example, are whatever thoughts I had before coming here consistent with the reality of actually being here? So Writing/Cooking is, in fact, what I want to say is my daily state.

Maybe in this environment, or in any environment, my work is like this. Cooking is a kind of self-cultivation, writing is a part of my work, although it may have a kind of performance and mixed reality like in the theater, but is this important? Isn't everyone like this today? You play another person on the Internet, you are still playing in the real world, because everything you do is performed; is there a real existence? I think this may be a very interesting thing in my work. How do you understand this kind of existence? Traditionally, it is to live for others. I think that now I am living 100% for others, and then this is quite okay, because this also allows you to maximize the value of relationships in this community, and especially with position of the person in a new relationship.

**In 2017, your solo exhibition Summer mentioned, "I imagine a place to receive others, a space for the guests, and then find the right moment from this scale and relationship." During your residency, you also invited a lot of different friends. Is this project the concept from the previous work?**

Always, all the people here are my guests. I am trying to transform this space. Just like the performance theory I just mentioned, when I become this performer, my space changes with me. So, just like Japanese artist Masanori said yesterday, "You moved the TV here. When the chair moved here, it became your living space." I said, "Yes, because I didn't move the TV out; if I move the TV out, I can change this living space, I can change it to my own." I've always very much liked that Spanish proverb – "My house is your house."

In my work, if my home is your home, then your home is also my home, so how do you bring this living space in – for example, create a kitchen in the toilet; for example, how to create a private space from what should be a public space. How do you turn my private space into a public space. You can enter what is now my private space, when visiting, I have actually transformed that space. That is, moving the big bed away, shifting the small bed, with all of these you can of course say it is a theater placement, but for me, this is also part of feng shui, making this space easier to use. I think the interesting part of feng shui is that it makes you comfortable. It is constantly shifting and arranging the space, actually letting the space have no unhygienic dead corners. That is, you can try to always clean this space, and this is also a part of modern life that I understand.

As far as possible, try to let me be in a simple space. Although I have a lot of things, I think this allows me think better about how to simplify it, but if you don't have these, it's simple. Conciseness is that you are thinking about the rationality of each object. For example, how do we think about the problem of garbage disposal? You see this kind of tourist in Jinxi ancient town, this kind of chaotic garbage

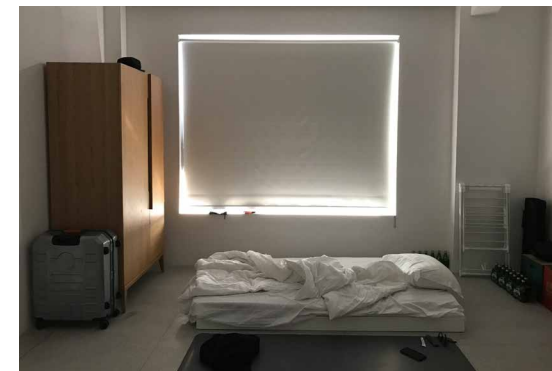
situation. When tourists throw things in the lake and throw things on the streets, will you feel that you can do something for this situation? There are also little wild cats and little wild dogs here, so you will also think: what can you leave them with? For example, if you see a little wild dog in the morning, you might see it basking in front of a shop. At that time, you feel very warm. At night, you hear them screaming. What I want to say is that all of this is how to producing similar feeling with everything here. This is very important.

**You are an artist and a curator – regarding the presentation of works in spaces, because of the curator's identity, will there be other different perspectives?**

This kind of artistic creation is precisely a supplement to my curatorial work, that is, how to think about curating, especially in daily life. I find some kind of hands-on textures, because curators are often not very handy, instead more of the type to point out to others. So for me, can another kind of knowledge really direct others? If the curatorial knowledge is only at the level of knowledge or mental activity, can it really let others understand why this is? Therefore, I feel that body perception and brain activity are the same, and must be combined into one, that is, the integration of mind and language in Chinese.

At work, I try to live in these places, for example, everything in my daily life, there is a brain activity in it, seemingly random selection, and some things that are intentional, is there really such a big difference? If you are a modern person, you must think about anything in the present. All these things, everything in the world, when you blink, it is a huge multiple choice question. Then I don't have the dilemma of this choice, so I should choose what I think is the best, then this is my own. In choosing this project, I hope it will present the best.

At work, I think it has been built into the best gene, but this best gene does not mean that I give someone a great exhibition. I don't think it matters. This is not for a residency institution to do. A residency organization can do exactly what is necessary to connect people and people, and then let them relax their thoughts and knowledge, and realize something here. For example, in my communication with Japanese artists, on the first day I asked him, "Where do you want to do the exhibition?" He said, "I want to do the exhibition in the exhibition hall." Then I said, "Is this not very far? Our exhibition is here." Your exhibition space should be your place of residence, because an artist's open exhibition is always more powerful – when he can provide the whole process of his daily life and creation, this is precisely the root of its power, not that I am doing another performance across a level of space. For whom to see do I play?







**Will the word “fun” be the focus of your creation or curation?**

Not exactly, but I feel that if an exhibition can't be exciting and interesting, then the exhibition itself has no value. So, in reverse, if an audience can't get some kind of spiritual heart in the exhibition, there is no value in coming. Therefore, today's exhibition requirements are higher. Unlike past display relationships, people need to look up a knowledge structure and concrete objects that you don't know. Today, I don't think there is such a problem. Everything can be obtained through google. You will know his clues, the times, and the background identity. Then what do you want, I think today's situation is exactly what you want to see, and how to look at it, and what is your response, that is, people must complete their interaction in the space, then it makes sense.

**During your residency, Public Art Coordination Center (PACC) invited you to give a lecture on non-profit organizations. Through this residency, what do you think of the ideas and suggestions for Points Center for Contemporary Art?**

I think that Points should probably think about what kind of institution to build, because an institution can be very institutionalized, but I don't think it is interesting. Then another institution is more free and imperfect, but it is gradually in the process of perfection but with more humanity and human feelings. I think this is important, because today there is no shortage of institutions; all the institutions that you know are illusory, and I say that they have a false name, because in institutions, they are not too concerned about people. When the people inside are not important, then I often doubt the purpose of this institution at this time. If an institution is serving people, it should first take care of the internal workers. Where are they located? How do they communicate with others? I think this is more important.

Of course, this may be contrary to the current institutional situation, but it is not contradictory. Because of the current system, this kind of coasting through the gaps has already been driving for a long time, and I think this dilemma is already very obvious. For example, how do you choose the artist you are looking for, and through what? If through a plan, I feel that this plan is very unreliable. In addition, through what, through some paper you have a few exchanges, I feel that all of these have some inevitable dilemmas, so Points, if it is for me to say, if they can really take care of some of this work afterwards, I think you should not focus on creation of this specific exhibition, and so should focus on daily communication with people, such as this person, what is going on with him? Where is he from in Japan? Where does he come from in China? Where does he come from in Europe? Why? What is his purpose? What is he going to accomplish? For example, the purpose of some people is actually very simple, they just want to do an exhibition. Some people just want to drift along for a period.

So I think you need to figure this out clearly, and then as far as I can say, there is no good or bad in these situations. There is only the logic of his thinking and purpose, then when you've clearly figured out the logic of his thinking and purpose, this is the quality of your residency – that is, the value of his residency is like this, and then

use this value to ask what is happening in the space we provide? This is important: not to say that the space I have provided has always been for a famous artist, a good artist, but rather do I think this kind of thing is interesting? Besides, if it is for famousness, it does not necessarily have to be an artist; you may choose a Hollywood star, is this not better? So since you are talking about art, since we are talking about art and artistry, then we should grasp well the fleetingness of art and artistry.

**As for previous works, there have been many food-based creations in the past. What are the background reasons for choosing these items?**

There is no reason behind it, just that you think a certain material cannot be made into sculpture, so as a sculpture, let it appear. What you think can't be preserved, let it appear. I think this is a big challenge for the whole art system from rendering to inherent logic. The challenge, because the whole logic is that we have to do something called long-lasting, and then today I think it should be changed, what is for a long time? How do you understand this for a long time? How long does it take? For example, Mao Zedong said: "Ten thousand years is too long, just struggle towards dusk." I think that he is right, because it is only in the midst of the breath of your life, should you grasp it. So, at what history do you look, at what future do you look? If you are not good at this breath today, history may not be valid for you, and there will be no future.

**Can you recommend a few books?**

All the books I recommend are here. All the books you see have given to me by others, and some that I've brought myself. For example, like Zhang Beihai's Hidden Man, Yohji Yamamoto's My Dear Bomb, and Shen Wei, Fan Bo, Xu Jiang, the books of these artists are all here, so for me it is not recommending a book, nor reading one book, because I was recently listening to a program in which Liang Wendao said reading the same things at the same time, the most powerful person is reading 25 books at the same time, so this is a very good feedback for me, because I have been reading a lot of things at the same time. So this is, I started to find a feeling that there is a kind of comrade, that is to say, there are many people that are like this, so it is very interesting. I will read all these books once, because many books are read once and forgotten, and ultimately, it's a bit like sifting gold. That is, you should find the flash in it. It doesn't mean to deliberate on which book is done well, which book is not done well, it doesn't matter; with anything someone else has wanted to do, there must be a flash in it.

**For example, a one-minute sculpture?**

Not exactly, a one-minute sculpture is actually part of participatory art or performance type, and although it is not exactly this, it can also be included, so sometimes you say what level of these arts has it reached? When is its form, when it is discussed, there is no way to escape this, this requires more accumulation and practice, it's best to be clear about what thing you actually want? For example, there is still a gap between the artistic situation in China and the prevailing mainstream of the winners. You must be clear yourself, a bit like you are a professional worker, you must find the nature of his work, of course you also have the right to choose what you do.

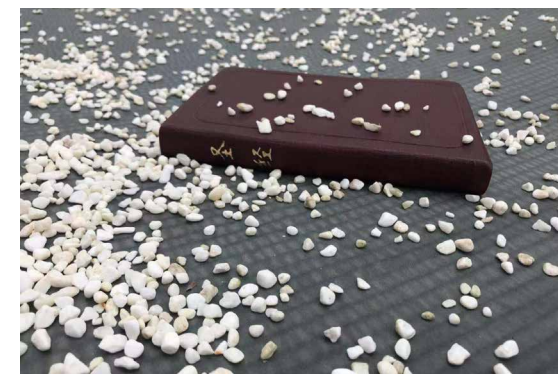
**With a living state of making different kinds of food everyday, if I often go to different places, will it also be like this?**

How to say? This is only a part of the state of life – if a person perhaps often does not do it, because I think food should be shared with everyone. If you are just one person, there's no need to be so tired, though also, cooking itself is a type of rest for me. So you say that I don't want to be tired on the one hand, and on the other hand, I feel that this is a break. This is a paradox of existence, it definitely is. So let's say that anyone exists, the paradox and predicament of his own existence, then how do you solve it, that is, where is the degree of pleasure? You said that you are happy today, just do something, do it yourself, even if you make yourself ten dishes, you can eat it slowly or dump it out. This pleasure is here, then you choose to go outside to eat some noodles at grandmother's house, eat some wontons, whatever, the situation's also like this. I don't think there is a scope for regulation, for example, I have to do it. Not necessarily.

So my curatorial work is the same, residency is also like this, must you know where your border is? Then you must also provoke the border, because these are all things that you have to think as an artist, that is, a part of your speculation. That is, you can't think that, for example, a place called an art museum, it is an art museum, really? Or is a famous curator really a famous curator? Where is the famousness? Then the museum that has a big system that seems to be self-identifying or automatically recognizing, is that really true? Is it really good for someone else to say good things? Is it true that a previously established concepts are true? A lot of these things are things you have to experience. Sometimes you don't have to see it. You say, "Oh, I saw it, that's it." No, maybe the timing you saw it in was wrong. So the situation you see is not right. I think that the dilemma of modern society or contemporary people is that you have to rethink all the existing concepts every day. This is really true.

**So sometimes it will be seen as virtual.**

It's not that you are imaginary, as your brain is always moving. Others tell you that this is a contemporary art exhibition, you just have to think where is the contemporary? What is contemporary, except that he is a contemporary artist, divided according to a logic of time that we say, any existing one can be said to be contemporary. However, it is really something in contemporary-ness or contemporary logic. Sometimes, not necessarily, also is art really art? Many people do crafts, and many people do things that look like contemporary art. Many people are, because you will find out as soon as you discuss it at depth, this person does not have so much understanding of his works, lacks certain sentiments.





So sometimes, I think this may be a dilemma of today's professional art. When many people can only do professional art, this dilemma will become particularly obvious. While pursuing artistic purity, he must consider the market relationship, that is, how he exists in the market. The paradox of existence is consistent with the paradox I just mentioned, but it may be bigger.

On the one hand, you have to pursue pure art. On the other hand, you have to know who wants to buy, and the items that you produce for different spaces, different scales, different media, sometimes you can actually give sympathetic consideration to the arts worker, but more often you need to stimulate him, rather irritatingly, provocatively, you ask these people, what is the thing you are doing? Why do you want to do this?

I have heard you from very early on, but I don't know you yourself, we have met several times, but it may not have left a deep impression. Although we have been together for just a short time, I think you are a wise person.

The wise person will not sit here, the wise person is unseen by others, that's the wise person. The things I am thinking about, I am saying them in this way, it is not something that wise people do. It is more like chatting with Jiang Jun yesterday. We are more like wandering monks, like preachers, but preaching is not exactly me wanting you to go believe. We are perfected through such discussions, our mutual perception of this world, and this is just because we are not wise enough, wise people; great wisdom needs not be spoken.

The word preacher is particularly good.

You also are. We just say that we met because you are also walking on this road, assuming we are all monks, we are all walking on some paths, then meet in some places, then you will reach the temple not, or whether or not there is this temple is not important.



points  
Center for Contemporary Art

# PCCA International Residency Project I: Breathe

## 几点国际驻留项目壹：呼·吸

2018  
11 / 28  
12 / 31

艺术总监：原由三  
展览策划：杜晨旻 曹雅斌/Hougan Yi  
展览助理：张元翔 苏雨珍

Art Director: Yuesong  
Exhibition Curator: Niolen Du, Yimin Cao, Maggie Yip  
Exhibition Coordinating: Fefan Zhang, Susan Su

主办：几点当代艺术中心  
合作：札幌S-AIR艺术机构、339 画廊  
支持：FCAF当代艺术基金会

Sponsor by: Points Center for Contemporary Art  
Cooperated by: SPCA, AIR, office 339  
Supported by: Fortuna Contemporary Art Foundation.

Exhibition Unit 展览单元  
MASANORI MATSUDA TAO & EMPRESS CHEN:  
松田壮统：「陈妃与水龙」  
YUI INOUE HERE AND THERE  
井上唯：「此岸与彼岸」  
YUYA SUZUKI CITY UNDER THE WATER  
铃木悠哉：「水下城市」

Schedule 日程安排：  
Opening ceremony and remarks 1:30-2:30pm  
开幕式及发言  
Forum 2:30-4:00pm  
论坛  
Exhibition viewing 4:00-5:30pm  
展览观赏

几点当代艺术中心  
地址：江苏省昆山市锦溪古镇锦溪街福源里1号  
NO. 1, Wulong Xifeng Yuan, Jinxi Town, Kunshan City, Jiangsu Province

F  
S-AIR

## 冬日，几点当代艺术中心“点燃”古镇艺术“热”



11月28日，由日本艺术家松田壮统，井上唯，铃木悠哉共同推出几点国际驻留项目系列展览第一回：“呼·吸”，本次展览点燃了这个远离城市喧嚣的世外桃源——锦溪古镇，吸引了无数的观众参与其中。

此次的国际交换驻留项目，是由几点当代艺术中心与日本历史悠久的驻留机构——S-AIR 展开合作，共同选派三位日本艺术家——Masanori Matsuda, Yui Inoue, Yuya Suzuki 赴几点驻地创作。从10月3日至11月28日，三位艺术家于锦溪驻留生活，通过对南宋历史、人文、建筑、自然景观的体验与解读，用艺术传达其思绪与认知。

整个展览包括了三个独立艺术展览项目，艺术家松田壮统的个展“陈妃与水龙”、女性艺术家井上唯的独立公共艺术项目“此岸与彼岸”、艺术家铃木悠哉的个展“水下城市”。三个独立的展览项目分别由艺术家的感受自述展开，娓娓道来其创作的缘由。

与多元文化的美妙邂逅，总是让人灵感泉涌。当下，艺术市场是艺博会与画廊时代，而艺术驻留，可以说是艺术家的一条乌托邦之路。

艺术驻留强调的是艺术创作本身的动机与文化交融，而无功利性。艺术家通过艺术驻留项目了解、体验新的环境，与不同文化之间的相处，并思考融入自身的艺术实践中，最终可能创作出与以往经验不同的作品。几点国际驻留项目系列展览第一回：“呼·吸”，以艺术文化记录在地精神，人文精神。这就是驻留项目的意义与价值。



## In their first exhibition, Points Center for Contemporary Art brings new life to an ancient Chinese water town.

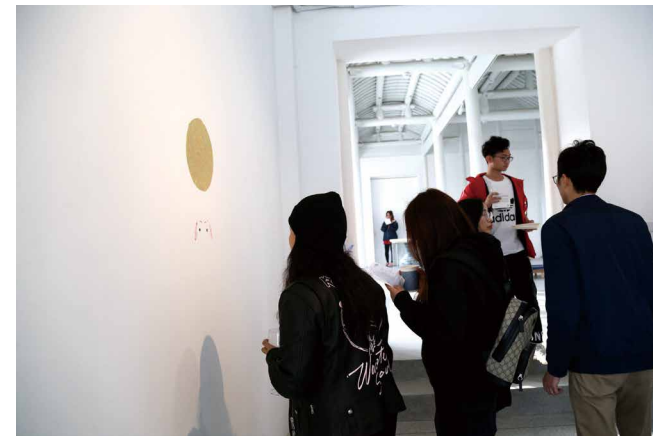
In their first exhibition, Points Center for Contemporary Art brings new life to an ancient Chinese water town. On November 28th, Japanese artists Matsuda Masanori, Inoue Yui, and Suzuki Yuya jointly launched Breathe, the first in a series of international residency projects at Points Center for Contemporary Art. The exhibition's opening attracted many artists, scholars, and admirers of art from throughout Shanghai and the surrounding region, bringing an exciting new arts center to life amongst the idyllic canals, bridges, and classical architecture of Jinxi.

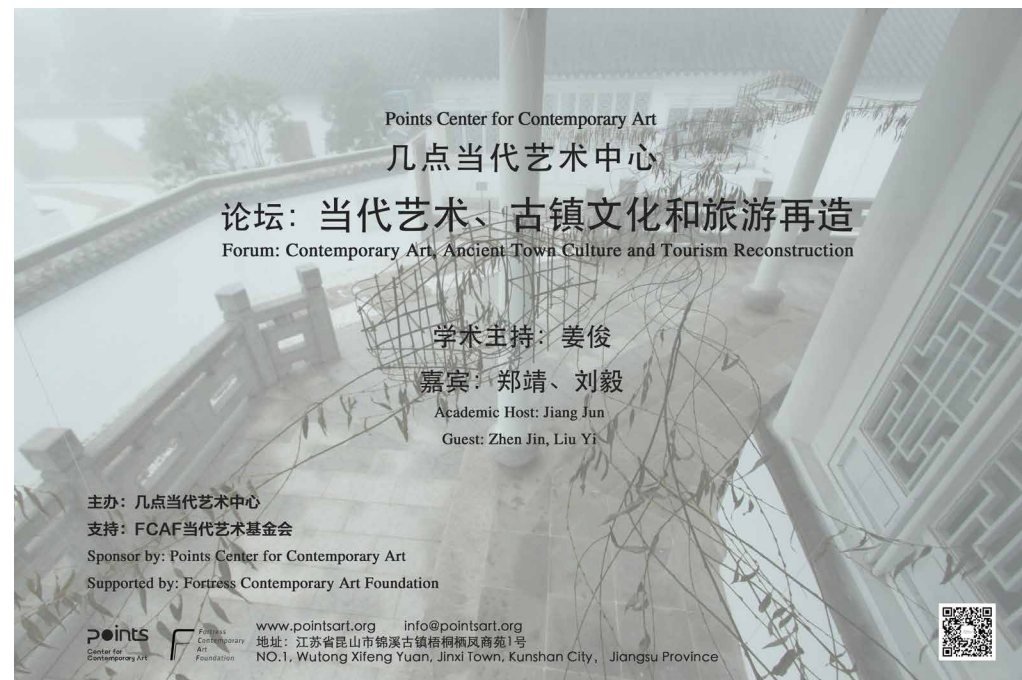
The international residency exchange project is a collaboration between Points and S-AIR, a long-established Japanese arts residency organization, to select three Japanese artists — Masanori Matsuda, Yui Inoue, and Yuya Suzuki — to live and create at Points. From October 3rd to November 28th, the three artists lived in Jinxi, a millenia-old town on the banks of Wubao Lake, bordering Shanghai and Suzhou. Through their experiences and interpretation of the history, humanities, architecture, and landscape of the Southern Song Dynasty, they used art to convey their thoughts and emotions.

The exhibition includes three independent art exhibition projects: Matsuda Masanori's solo exhibition "Tao & Empress Chen", Inoue Yui's independent public art project "Here and There", and Suzuki Yuya's solo exhibition "City Under the Water". The three projects were developed under the artists' own directions and according to their own feelings, and the reasons for their individual creations are revealed.

The beauty of multiculturalism is always inspirational. At the moment, the art market is in an art fair and gallery era, and residencies can be said to be a utopian road for artists.

The arts residency emphasizes that the motives of artistic creation itself are blended with culture but not utilitarian. Through the arts residency project, the artist understands and experiences the new environment, interacts with different cultures, thinks about integrating into his own artistic practice, and may eventually create works that are different from previous experiences. In Breathe, the first of our series of international residency projects, the spirit of the local culture and humanistic spirit are recorded into arts culture. This is the meaning and value of the residency project.





11月28日，开幕论坛邀请到艺评家姜俊、上海视觉艺术学院教授刘毅以及中国美术学院教授郑靖，以历史文化为基底，通过公共艺术案例来分享、对话，深入剖析当代艺术与社会经济的关系。

On November 28th, the exhibition opening's forum invited art critic Jiang Jun, Professor Liu Yi of Shanghai Institute of Visual Arts, and Professor Zheng Jing of the China Academy of Art to share and have a dialogue through public art cases based on history, culture, and socio-economic relationships.





# Masanori Matsuda

松田壮统



松田壮统的创作以人类和自然为基础，向外拓展至各种有形的象征性物件，作品从思想深处延伸到整个外部环境，其探讨的不只是文化自然，更是其中巨大的时间空间的连结。松田壮统除了在日本多地参与驻留项目之外，国际驻留经验也非常丰富。他曾在瑞士、爱尔兰的国际驻留机构中完成多件影像、装置作品。

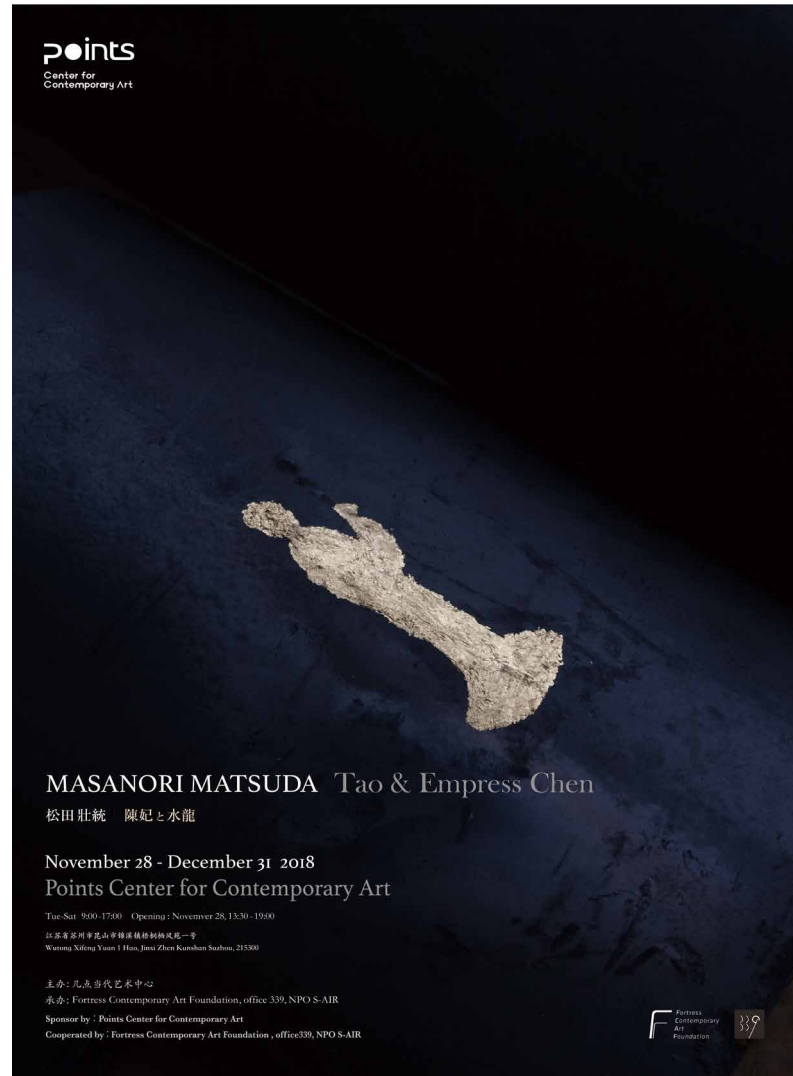
Masanori Matsuda's creation based on mankind and nature, and expanding outward to various tangible symbolic objects, the works extend from depths of thought to the entire external environment. He is not only exploring cultural nature, but also the huge space-time link. In addition to participating in numerous residency programs in Japan, Masanori Matsuda's international residency experience is also very rich. He has completed several image and installation works at international residency organizations in Switzerland and Ireland.

## [ 相关机构 Partner Organisation ]

NPO S-AIR / Office 339 / Fortress Contemporary Art Foundation

NPO S-AIR, 创立于1999年，位于日本札幌，由日本文化部提供部分资金支持艺术家驻留项目。自成立以来，S-AIR共有来自36个国家和地区的92位艺术家参与驻留项目。其每年主要以交换为基础有三位艺术家和一位策展人/研究学者进行驻留。

NPO S-AIR, founded in 1999 in Sapporo, Japan, is funded by the Japanese Ministry of Culture to support the artist's residency program. Since its establishment, S-AIR has a total of 92 artists from 36 countries and regions participating in the residency program. Each year, based on the exchange, three artists and one curator/research scholar takes part in the residency.



### “陈妃与水龙”

在过去的 800 年间，锦溪一直被称作“陈墓”。作为皇帝宠妃的陈妃，在去世后被葬于湖中，人们为了纪念陈妃，在所谓风水宝地的锦溪，建造了寺庙和陵墓。

身处在这个河流与湖泊绵延不绝的水乡里，水流摇曳仿佛承载着陈妃的灵魂，也继承着这片风水绝佳土地上的水龙角色。

我认为陈妃的形象与道教是密不可分的，创作概念结合自然力量中的感知和中国各种生命理论去领会陈妃的意象：易经（易有太极、是生两仪、两仪生四象、四象生八卦），八仙女，壺中天，三十六洞庭等。

作品利用为了陈妃而建造的寺庙中的碎瓦、灰尘和唱歌的女性声音等，分别与陈妃相关联的物件，追寻身影分散于水中飘荡的陈妃，同时在心中留下陈妃曾经存在的痕迹。

### Tao & Empress Chen

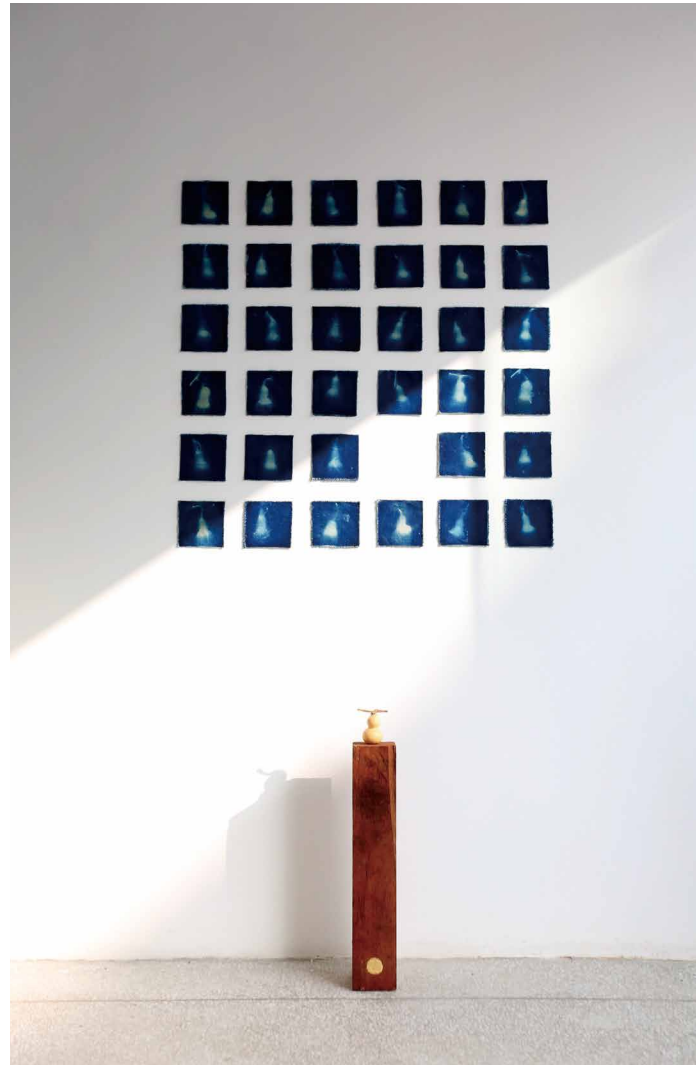
For the last 800 years, Jinxi has been called “Chen’s Tomb.” Empress Chen who died tragically was buried in the lake in front of Points. A temple and tomb for Empress Chen was built in this place – which has the best position in favor of fengshui – as an important figure who was closely connected to the emperor.

I feel the soul of Empress Chen sways by and drifts through rivers and lakes that spread into this water village. I somehow believe that she inherited the role as the water dragon of this land thanks to the favorable fengshui location.

I considered the image of Empress Chen might be closely related to Taoism. The concept of creation combined the sense of flow from natural energy and comprehend the image of Empress Chen from various Chinese theories of life: I-Ching, the Eight Immortals, Midheaven/Land of the Immortals (壺中天)、Thirty-six Grottoes (三十六洞庭), etc.

In this very work, I use some ashes and broken tiles of the temple built for Empress Chen, and the sprit of a woman singing on a ship as two major elements. I wish to encounter Empress Chen through drifting in various forms, and leaving traces of her existence in our mind.

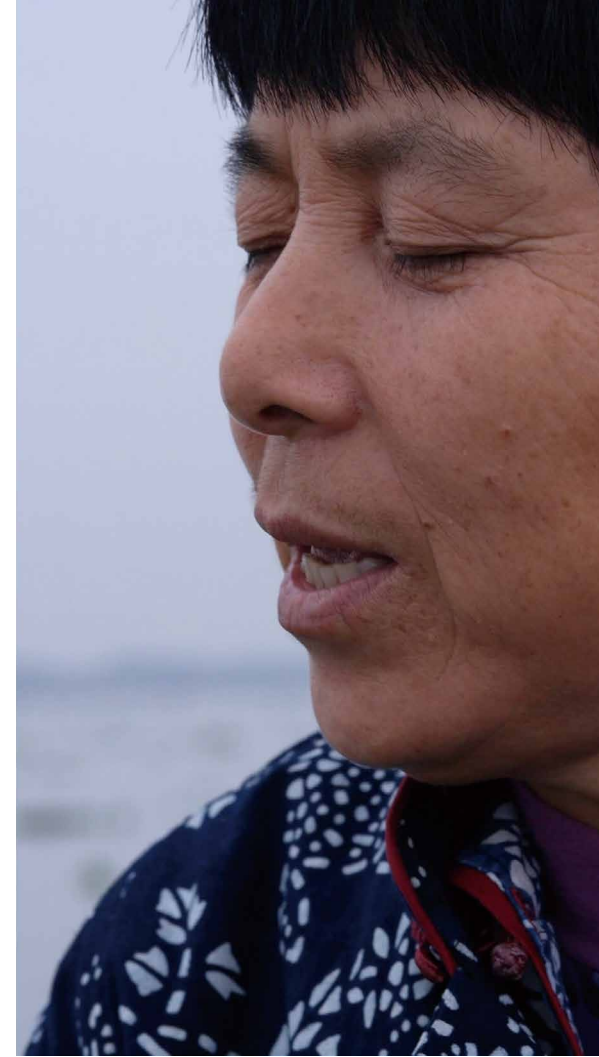
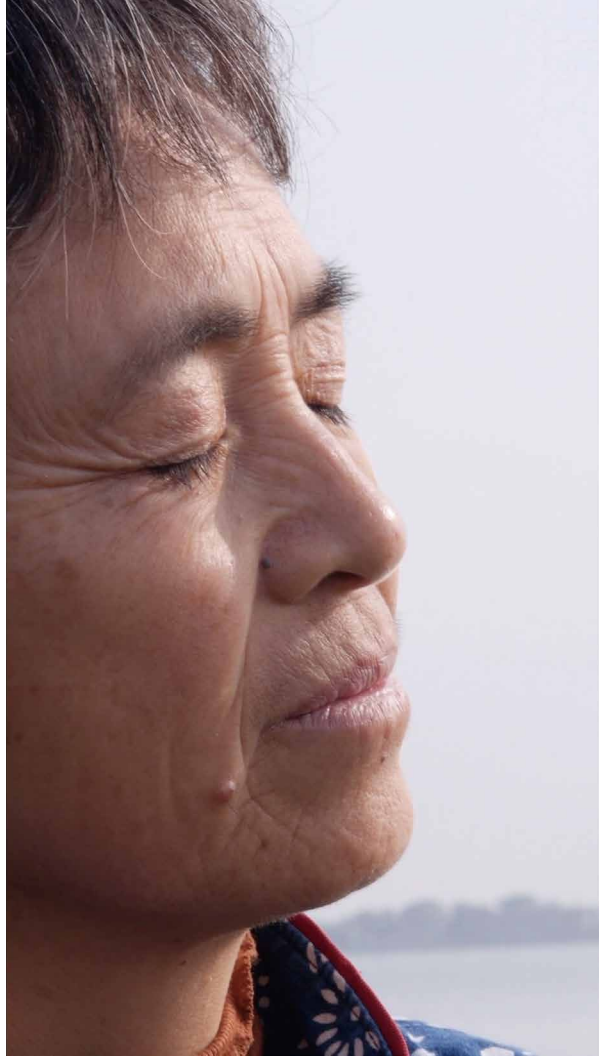




“三十六件葫芦” 36 Gourds

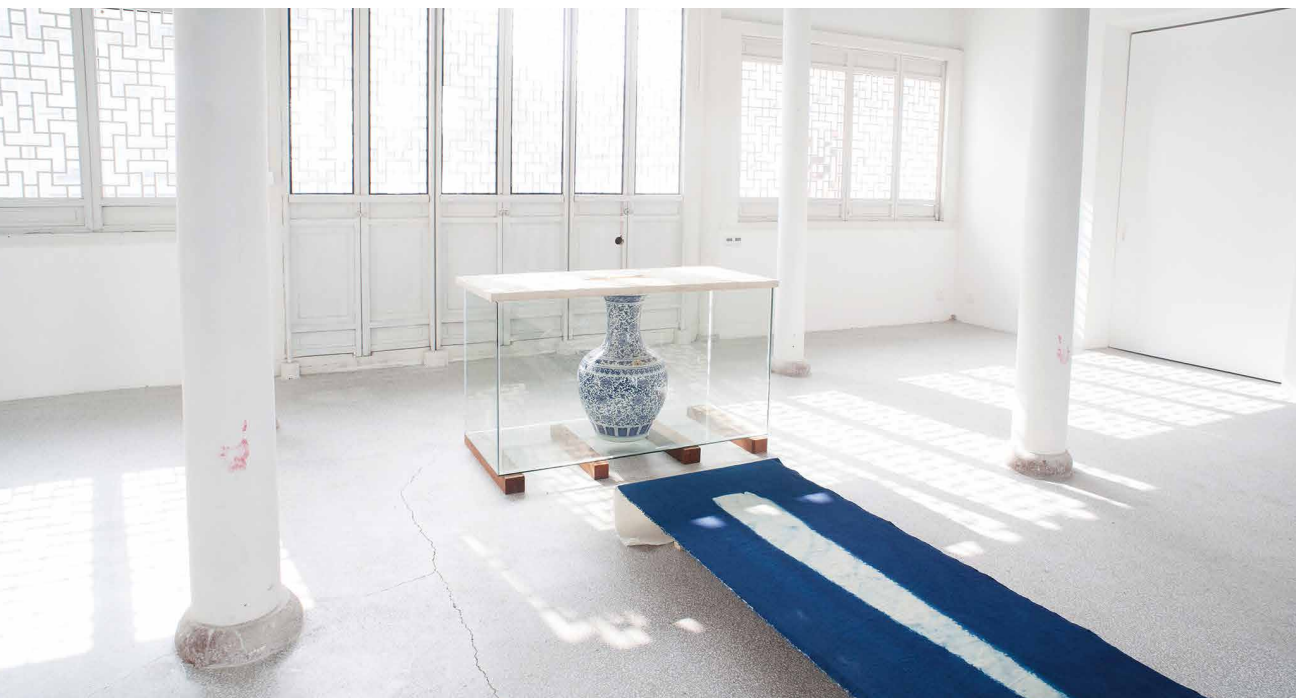


“日之目 & 月之目” Sun Eyes & Moon Eyes



“波的共振” *Resonance of Waves*

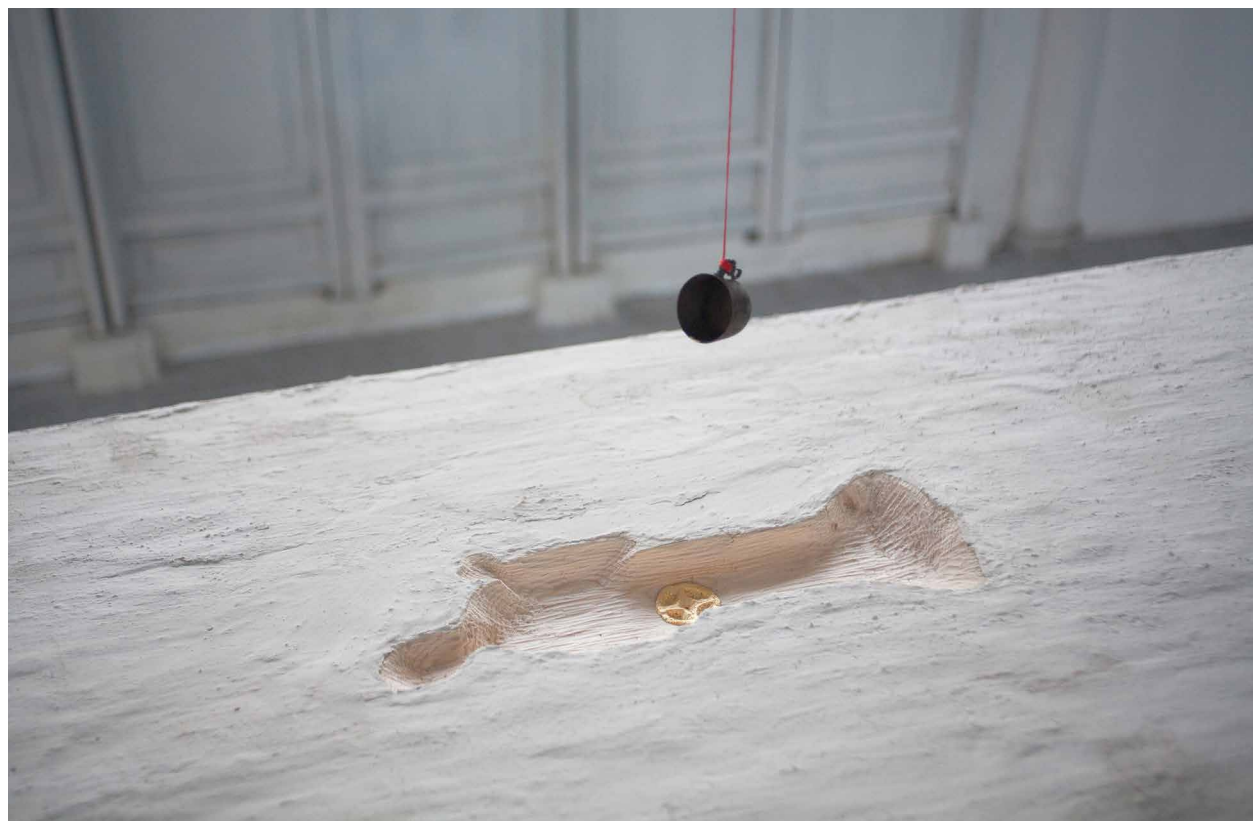




“陈妃水路” Water Road to Chen

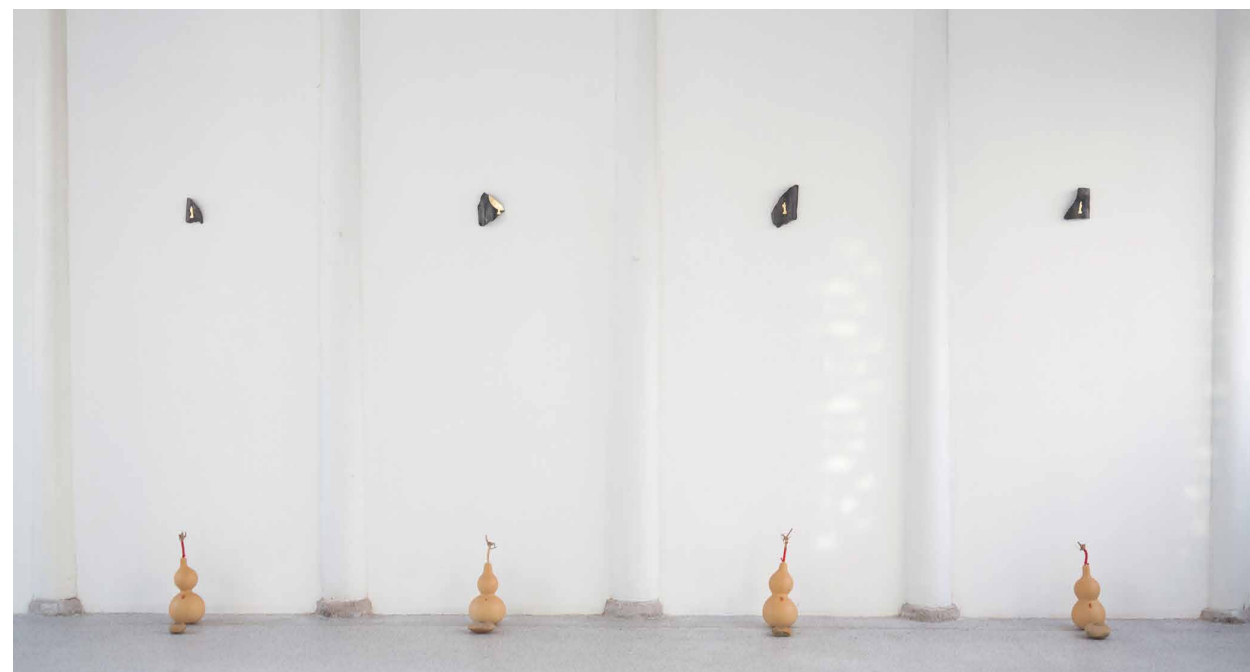


“来自北极星” From The Polaris



“来自北极星” From *The Polaris*

“北斗七星与八仙女” *The Plough & The Eight Fairies*







## Interview

Masanori Matsuda

**你是第一次到中国吗？对锦溪的第一印象是什么？**

我之前并没有来过，这是我第一次来到中国。我对锦溪的第一印象是当地日常生活与这里的水域是非常密切关联的，在周遭看到许多居民们会直接利用河水清洗碗盘或衣服。

**你对 Points 的第一印象是什么？与其他驻留机构相比有什么特别之处吗？**

几点在锦溪的地理位置非常好，旁边就是莲池禅院和陈墓，加上正对面就是湖，风景很好。最特别的一点是金明林老师的历史导览，几点邀请当地专业的历史学者来讲解历史让我印象深刻，这和我之前的驻留经验很不一样。

**你之前提交的驻留计划中提到了禁忌、生死等问题，从这一周的入驻来看，是否有更深入的想法和实施计划了呢？**

虽然我的主题是关于生与死，但一开始就直接聚焦在这个部分上是有点困难的，所以首先我需要搜集与当地背景文化相关的图像，像是古钱币形状的排水孔、大门前作为保护用途悬挂的镜子还有渔船所在的区域。在利用这些图像的同时，我也会更深入的去搜索这些材料背后的故事或意涵，也许其中会有些跟死亡有关的部分能够跟作品结合，这是我理想的创作过程。

**你对于在几点的艺术项目有更多其他的想法或规划吗？**

目前正在寻找合适创作的地点，因为我的作品呈现完全取决于空间。过去我的作品也都是以空间为思考，如果是同样的概念，在不同地点，呈现也会完全不一样。所以我会不同的地方待上三、四个小时来观察整个空间的摆放状态。

我对于当地人的歌唱也很有兴趣，因为历史学者提到过去有名的诗人文豪，在这里做了非常多的诗歌创作，虽然无法完全理解其中的意思，但或许还是能从中体会到什么。这里的船夫常常也会为客人歌唱，加上有非常棒的景色，这样的画面让我想创作关于吟唱和歌曲的录像作品。同时我也想询问当地居民对于死亡的想法，内容不是重点，主要想从问的这个行为中去观察他们的反应。随着时间和地域的不同，得到的资讯也会不一样，透过与当地居民交谈的过程中，去搜集一些死亡特别的习俗或禁忌。

**你能谈谈关于小时候发生大地震的经验是如何影响你的吗？因为你认为这是创作中非常重要的一环，在经历地震之后你认知到什么是生命，还有其中的循环。**

那是在我 12 岁的时候，大约在早上五点的时候突然开始地震了，几乎所有人都还在睡梦中的时间。我醒来的时候，发现我面前房间的墙已经倒塌了，我唯一看到的就是天空和剩下的断垣残壁，但在当时我没有想的太多，是在长大后，才开始思考关于自然、生与死的问题。

**那你如何开始你的艺术创作的？**

我是在 21 岁那年突然开始我的创作的，在那之前我在大学主修的是商业科系，但在大二那年我为了做音乐休学到了东京，和朋友们住在一起。同时那段时间我在日本旅游了很多地方，主要是去一些乡下的村落或是庆典，直到我到了直岛，一个拥有许多知名美术馆和艺术作品的小岛。当时展出的是 James Terrell 的作品“Open Sky”和“Afrum, Pale Blue”。这是我第一次看见“艺术”，对我来说深具意义，因为我之前从来都不知道何谓艺术。

所以我对于艺术的第一个概念不是来自于平常看到在画廊里出现的作品，因为我从来都不知道，而在看过这里的作品之后，我觉得这样的艺术很有趣，促成了之后开始创作的契机。后来我去了一两个月的艺术预校，也顺利通过测验能够申请艺术大学。但是为了申请必须要有作品集，而在这之前我并没有任何作品，相较其他人都有很完整的作品，所以我开始了我的第一件作品。

在那段时间，我去了东北地区旅行，像是福岛的乡下地区，有时候我不会预定民宿，就直接睡在车站里。有天深夜我走到一个不知名的小镇，沿着路边小径前行，比起走在大路上，我更喜欢穿越小径，而在小径的另一端，有一间尚在营业的店铺，在前进的过程中，看着店面的灯光，让我想到了我的家，好像我回到了家一样。因为在旅途中，我一直思考着哪里是我的家？同时不断的寻找。这个画面在我心中形成一个家的形象，而我终于回到了家。

在那之后，我回到我在东京的家，并用建筑模型作为装置重现了当初的小径，道路的尾端通往的是房间的灯光。这趟旅行和我的人生经验结合在一起，走过的道路被放置在我的房间里，同时天花板上的灯光，就代表着我的家，而这也就是我的第一件作品，并借着这件作品通过了艺术大学的申请。

**相较于早期的创作，近期的作品几乎都是关于死亡与重生，是什么原因让你更专注于死亡这个议题上？**

其实刚开始我并不是那么专注于死亡。最原始的概念是来自于前面提到的毁坏的房屋，消失的墙壁，而自然从中穿透到了我的房间，通常房间是一个人为的空间，但自然就这样闯入并在肉体的躯壳里穿梭。像是神话或是金钱，他们都有个明确形象或实体，自然却是消解于无形之中的，肉眼无法看见。我希望可以聚焦在人与自然的关系中，像是太阳、人类、房屋和大地，虽然这次的项目是关于死亡，但其中跟人类与自然也是有直接的连结的，而这两样正是我最主要的创作来源。





Have you ever been to China before? What's your first impression of Jinxi?

I've never been to China before – this is the first time. My first impression of Jinxi is the daily life around here, many people washing dishes or clothes in the river. Their life is very close to river and the lake.

What's your first impression of Points? Compared to other residency programs, is there anything special to you about Points?

First, it has a very good position in Jinxi, next to the temple and the Chen mausoleum, also in front of the lake, amazing scenery. A special point is the history program. It's nice that Points invited a real historian to give me a tour. This is very different from other organizations where I have had residencies.

Are there more ideas that have occurred to you about the subjects of taboo, life, and death in your proposal since you have been here for one week?

My concept is based on death and life, but at first I didn't focus too much about death and life, because if first I suddenly and directly focus on death, it will be a little difficult. So at first I come here, I'm gathering my interested images. Like the coin shape drain, front gate mirror for protecting the house, or the area with the boats. Maybe later I will use these images and more research, as the images have more background and stories, maybe they have something about death that can connect to the artwork, this is my ideal creative process.

Do you have other or more ideas about your program in Points?

Actually I want to find where I should do my exhibition, because my work always depends on the place. I always make the work really fit the place, if the same concept in different place, it is already totally different. So I will try some possible places and stay for 3-4 hours each day to observe the way it's arranged.

And I'm also interested in local singing. Because the historian said ancient famous writers also wrote many songs and poems. Although I can't read them, maybe I still can find something in them. And also here, the boat owners often sing to the customers. Maybe I will do some video work about singing and songs, the people singing on the boat, because the view is very nice. And also I want to ask about death with the local people; whatever they say is fine, I just want to ask and see their reactions. Because information maybe will differ with time and area, so I want to know if there is something special about death or taboo.

Can you talk about how the earthquake experience when you were a child influenced you? Because you think this is an important point for your art creation, and after the earthquake you feel what life is and that life has its cycle.

It was when I was 12 years old, and the earthquake suddenly came, maybe about 5 o'clock in the morning. And almost everyone was still asleep, then I woke up, the wall in front of my room had been

destroyed, and the only thing I saw is the sky and the remaining three cracked walls, but at that time I didn't think too much. When I grew up, I started thinking more about nature, life, and death.

And so how did you start your art creation?

When I was 21, I suddenly started my creating. I was majoring in business in university, but in the second year, I quit and went to Tokyo to make music, and lived with my friends there. At the same time, I traveled many places in Japan, local villages and local festivals, and finally I visited Naoshima, a small island that has many famous museums, artists, and artworks. At the time I went, there was James Turrell's art project "Open Sky" and "Afrum, Pale Blue". This is the first time I saw "art" – it is very specific, because I didn't know about art before.

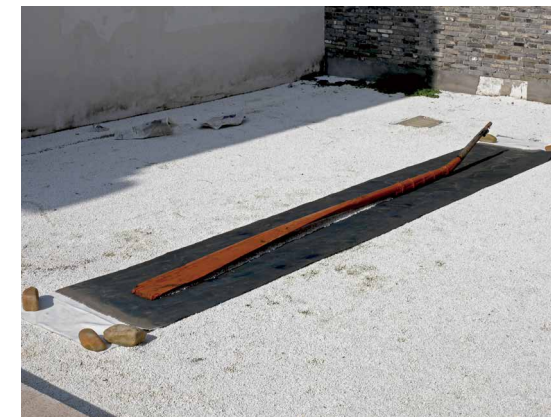
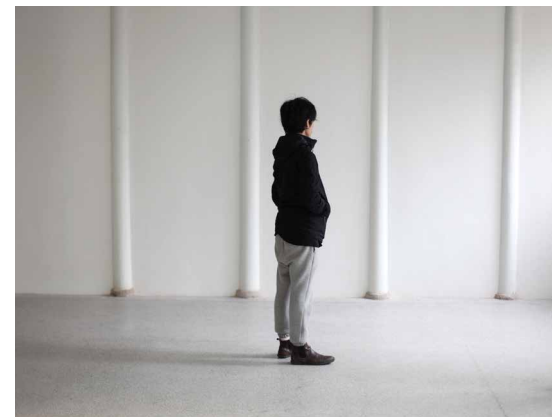
So my first image of art is not gallery art, because I didn't know about art before, and I thought this kind of art is interesting, and I started to want to do art. Then I went to an art school for 1 or 2 months, and passed the test. For the university, I needed to prepare a portfolio. I didn't have any artworks before, but others already have so many works for their portfolios, so I made my first work.

During that time, I was traveling in the north east, like in the countryside of Fukushima, and sometimes I wouldn't book a hostel, and I would just sleep in the station. And I went to an unknown town deep in the night, then walk through a narrow road – I prefer the narrow road to the big areas. And on the narrow road, there was a store I wanted to go to. When I was walking, the store still had light, and the meaning of the light to me, it made me feel like home, I came back home. Because during the journey I was thinking, "Where is my home?," and kept looking for home. This image become a home image for me – I finally got to my home.

After that, I went back to my home in Tokyo, and made an architecture model of the narrow road for the installation, the end of the road is the light of my room. Travel is connected with my life, and the traveled road is in my room, and the image of light also represents my home. This is my first work, and I used this project to enter university.

Recently, your works are mostly about death and rebirth more than the early works. What caused you to change your focus to the question of death?

Actually, at first I wasn't so focused on death. The original concept I mentioned was about the broken house, and the wall is all gone, so nature comes into my room. Usually rooms are only for people, but nature comes into people's bodies then goes away. So like mythology or money, it has shape, but nature is invisible, coming and then going though. I want to focus more on the relationship between humans and nature, like sun, people, houses, or land. Although this time is mainly about death, but is also directly connected with people and nature – these two are my main content.



points  
Center for  
Contemporary Art

# 喪失

## 如何潜入无形的世界

# 復元

Speaker | 主讲人  
**MASANORI MATSUDA**  
松田壯統

Lecture | 讲座  
**How to Dive** LOSS AND RESTORATION  
**into the invisible world**

**2018.11.7 18:30**

Room 103, White Space, Yifei Building, Shanghai Institute of Visual Arts  
※Japanese-Chinese translation

上海视觉艺术学院·上海视觉艺术学院逸飞楼白空间103室  
※提供日语翻译

主办: 几点当代艺术中心 | 承办: 上海视觉艺术学院 | 协办: NPO S-AIR, office 339, Fortress Contemporary Art Foundation  
Organized by: Points Center for Contemporary Art | Operated by: Shanghai Institute of Visual Arts | Co-Organized by: office339, NPO S-AIR, Fortress Contemporary Art Foundation



透过本次讲座，松田壮统探讨了当代艺术创作中，以叙事为基本前提，探索空间中以人为主体的行为活动。在艺术创作中，时间、历史、事件等这些外部因素如何被艺术家转化为个人创作观念中的关键要素。

Through this lecture, Masanori Matsuda discussed the use of narrative as the basic premise in contemporary art creation and the exploration of human-centered behavior in space. In art creation, how external factors such as time, history, and events are transformed into key elements of personal creative ideas.



# Yui Inoue

井上唯

井上唯主要以编织技艺为媒介创作大型的纺织装置作品，作品曾多次在日本各地的艺术节展出。她的公共艺术作品，具有丰富的互动性，且巧妙地融合了环境空间与当地人文。井上唯作为女性艺术家，她的女性意识在她所选择的材料媒介上和编织这种方式上明显体现出。艺术家对媒介的认识和选择本身，就是考量文化认知的一个尺度，作品本身即空间，从“自然环境”到“文化空间”，她的作品现场亦是文化现场的对话关系。

Inoue Yui mainly creates large-scale textile installations based on woven techniques. Her works have been exhibited many times in festivals across Japan. Her public artwork is rich in interactivity and subtly blends environmental space with local humanities. Inoue Yui, as a female artist, her female consciousness is evident in the medium of material she chooses and in the way she weaves. The artist's understanding of the media and the choice itself is a measure of cultural cognition. The work itself is the space, from the "natural environment" to the "cultural space" - her work scene is also a dialogue relationship with the cultural scene.

## [ 相关机构 Partner Organisation ]

NPO S-AIR / Office 339 / Fortress Contemporary Art Foundation

Office339 是一家以上海为据点的艺术 / 娱乐管理公司。由鸟本健太于 2006 年创建。一直以来，我们以当代艺术为轴心横跨各类领域，在亚洲各地策划了一系列能创造出文化价值的企划项目。

Office339 is an art/entertainment management company based in Shanghai. It was founded in 2006 by Kenta Torimoto, and has been operating across various fields with focus on contemporary art, and implementing projects which create cultural value in all parts of Asia.





## “此岸彼岸”

在这个被广大水域包围的小镇，“倒映于水面的风景”的意象深深吸引着我，它融入在湖岸水路的日常景色之中，交错在现实风景画里，相互辉映，让我推想起另一个世界存在的真实性。

陈墓在过去一直作为这片土地的名字，这样的历史背景也让我有了同样的想象。与湖岸隔水相望的水冢，是为了哀悼从此世渡至彼世的陈妃而建造的，而水冢到湖岸的距离，仿佛将“此世”到“彼世”间消逝的边界重现于眼前。曾听说“柳树”的语源是象征“区分此世和彼世的边界线”，生长在湖岸边的“垂柳”，在英语里被称为 Weeping willow。Weeping 有着流泪和叹息的意思，此地的垂柳像是哀悼陈妃离去的人们的叹息。

同时，“桥”作为小镇风景一部分，也是连接着“HERE/ 此岸”和“THERE/ 彼岸”的一个存在。跨越水面的桥和相映在水面上的桥紧密连接，呈现出美丽的圆弧轮廓，也正如中国古老的风俗一样，亲密之人离别之时，留下的另一方必须亲手递上一个用柳枝弯成的圈。

作品概念连结了锦溪各地“此岸/ 此地/ 此世”和“彼岸/ 彼方/ 彼世”的形象，以可以远眺“彼岸”水冢的柳树，其中奔涌而出令人流泪叹息的思念，作为漂浮的河川，铺上柳枝编织的水路，在河面上架起一座座的桥，映入河面的桥就是承载思念离人之情的“柳枝环”。



### *Here and There*

In this small town surrounded by waters, the image of “scenery reflected in the water” is deeply attractive to me. It is integrated into the daily scenes around the lake and rivers, interlaced in real landscape and reflecting each other. It makes me imagine the existence of the other world.

For a long time, Chen’s Tomb, formerly known as the name of this land, the history background also makes me imagine the same thing. The mound facing the lakeside is built to mourn Consort Chen, who crossed from this world to that one, and in the distance between the burial mound and the lakeside seems to reappear the boundary between this world and that world. I heard that the source of “liushu” (willow) is a symbol that “distinguishes the boundary between this world and another world.” The willow growing on the lakeside is called a “weeping willow” in English. Weeping has the meaning of tears and sighs. The weeping willows here are like the sighs of the people who mourn Consort Chen’s departure.

At the same time, the bridges that are such a part of the town's scenery are also a connection between “Here/this side)” and “There/that side.” The bridge across the water and the bridges on the water surface are closely connected, showing a beautiful circular contour, just like ancient Chinese custom: when a close person leaves, people who are staying form their hands in and give a circle that is bent with a willow branch.

The concept of the work links the image of “Here/ this side/ this world” and “There/ that side/ another world” in Jinxi, so the willow trees that can overlook “the other shore” are rushing out, and tearful sighs are floating as rivers. The waterway is weaved by the willow branches, bridges are built over the rivers, and the reflected bridge is the “willow branch ring” that carries the feeling of miss someone who is not here.









你对 Points 和锦溪的第一印象是什么？和其他驻留机构相比有什么特别之处吗？

这是我第一次来中国，对于认识中国传统文化非常期待，还有古镇氛围跟湖岸水景。Points 整体空间很现代，充满美感，很开心这里的工作人员都带着开放的心态来了解我的创作过程，因为有他们的协助，驻留创作的日常让我感到非常自由与欢乐。

锦溪古镇的优点之一就是这里是一个还尚未都市化的地区，因此在镇上探寻取材时，我能够在水域边发现许多日常生活中的智慧。这非常的吸引我，并提供了我许多锦溪在地创作计划的灵感，同时我也对于新旧事物的如何共存很感兴趣。

你是如何开始创作并成为艺术家的？

起初是在大学时接触到，并开始学习编织的，但当时只能算是手造物，不是艺术品。后来我想我可以利用编织这项技术，来创造更有趣的作品，就试着以编织为兴趣继续创作。过程中，我开始关注依特定场域来进行装置艺术的作品，并且开始利用不同的技法与材质，编织就这样从兴趣逐渐扩展至艺术层面。在我持续创作的期间，也被许多不同的人物、书籍、文字或作品所触动，我想这些一点一滴都是成就我作为艺术家的一部分。

请谈谈关于未来的计划。

我认为我的每件艺术作品都像一个实验。每当透过艺术创作试验不同的材料，技术和方法时，我都能获得新的智慧和经验。我希望，总有一天，我想创造一个特别的作品，奇妙、美丽，并且可以用这些不同的实验来感动人心。

What're your first impressions of Points and Jinxi? Compared to other residency programs, is there anything special to you about Points?

This was my first time in China, so I was really excited by Chinese local culture, the old town atmosphere, and the scenery of the lake and riverside. The space of Points is modern and beautiful, and I felt happy the support staff had an open mind in understanding the process of making artwork. Due to them, I could stay and make artwork really freely with joy.

Jinxi town isn't urbanization, in a good way. So I could find various wisdoms of daily life near the waterside while I was walking around the town. These were so attractive for me, and they made me come up with various plans for artwork in Jinxi. And I was really interested in how to coexist with new things and old things.

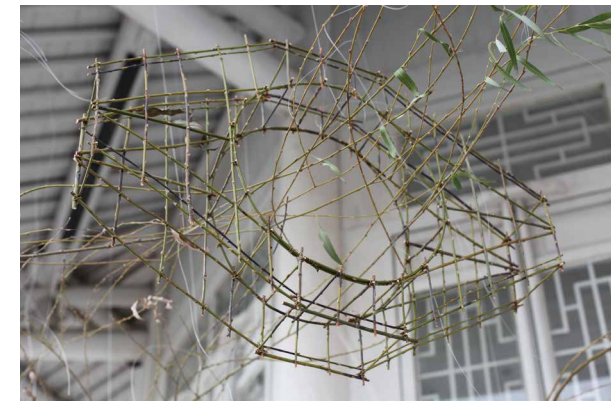
How did you become an artist and start your creation?

In the beginning, I met with and started to study hand weaving at university. But it was as a hand craft, not as art. I thought I could make something more interesting work using hand weaving techniques, and I tried to pursue this interest in weaving. In the process, I was interested in site-specific work. And I started to use the other techniques and materials, and my interest began to expand in the art direction gradually.

In this process, I continue to make things, and I was moved many times by some people, books, words, artworks, etc. I think they made me be an artist little by little.

Please talk about your future plans.

I think each of my art works are like an experiment. I can get new wisdom and experience every time I try different materials, techniques, and approaches through the making of artworks. I hope, someday, I want to make a special something that is really wondrous, beautiful, and can move someone's heart using these various experiment.





# Yuya Suzuki

铃木悠哉

铃木悠哉的创作主轴集中于研究城市样貌，深入观察不同国家的城市形态。此次驻留项目艺术家将以锦溪古镇为主体，进行以场域艺术为概念的创作，记录并搜集锦溪当地图像，再转换为绘画、立体物件、印刷材料与录像元素。铃木悠哉的绘画与装置作品用色鲜艳俐落，选取环境中的物件为基底，以抽象几何的风格重塑后输出，展现艺术家对于当代文化的感知。

The main axis of the Yuya Suzuki's creation focuses on studying the appearance of the city and in-depth observation of the urban patterns of different countries. This residency project will take Jinxi ancient town as the main body to create in the concept of field art, recording and collecting local images of Jinxi and then converting them into paintings, three-dimensional objects, printed materials, and video elements. Yuya Suzuki's paintings and installations are brightly colored and optically nimble. Objects in the environment are selected as the base, reshaped in an abstract geometric style and output, showing the artist's perception of contemporary culture.

[ 相关机构 Partner Organisaition ]

NPO S-AIR / Office 339 / Fortress Contemporary Art Foundation

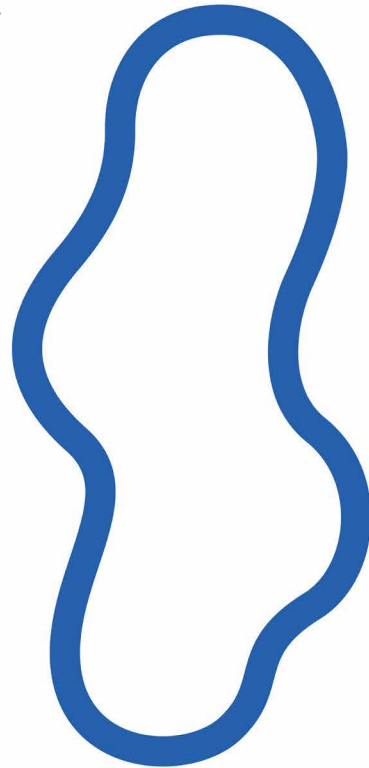
Fortress Contemporary Art Foundation 通过五年的筹备，于 2017 年在英国注册成立。FCAF 与全球优秀的艺术机构展开合作，通过主题展策划、艺术家赞助及策展人、批评家、跨界学者联合研究等项目方式，以激活和支持具前瞻性的当代艺术创作；同时，通过档案数据库的建立、梳理和研究，创建与艺术史建立联系的收藏体系，同时也为艺术品的社会收藏提供专业性的研究材料和机构指导。

Fortress Contemporary Art Foundation was registered in Britain, 2017, after five years of preparation. At its founding, FCAF established three work threads. FCAF, in cooperation with premier global art organizations, will sponsor artists and themed exhibitions, and unite curators, critics, and scholars from across disciplines to undertake research and other projects aimed at stimulating future possibilities of artistic creation. Through a deliberative research process, FCAF will establish a collection system with a relationship to art history in mind and at the same time provide professional research materials and organizational guidance to art collecting for the benefit of broader society.

**YUYA SUZUKI**  
**CITY UNDER THE WATER**

水下城市

points  
Center for  
Contemporary Art



2018.11.28 - 12.31

Points Center for Contemporary Art

Tue - Sat 9:00 - 17:00 opening: 11.28 13:30 - 19:00

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“水下城市”

在几点驻留期间，我以自身对锦溪古镇的历史故事和风景所留下的主观印象，开始此次创作的新挑战。锦溪是一个如此独特的小镇，在古老的历史景观中保留了许多明清时期建造的狭窄运河和桥梁，同时具备五保湖的壮丽景观。当我漫步锦溪，了解历史故事时，最令人印象深刻的是陈妃的墓岛（陈墓）就正位于几点对面，孝宗帝将他的妃子埋葬就于现今锦溪风景区前面的小岛上。由于岛屿进出的限制，造就了陈墓的遗世独立，杳无人烟的沉默与对岸的喧嚣形成强烈对比。

依据不同时段的光线与自然因素，陈墓的型态意象也不断在变化。平静的湖水随着夜幕低垂变得像一面镜子，陈墓的倒影形状更清晰地反映在水面上。每每看到这样的场景，都会让我疑惑，陈墓和倒影，哪一边才是真实的世界，似乎陈妃仍然生活在湖中显影的岛上。这意味着反射的图像已经转变为另一个现实，我将这种反过来的现实和虚构结构应用到作品中，并展现由多媒体组成的作品，如视频和声音，壁画和立体物件。所有的作品都是由真实和虚构的概念完成，且具有能够透过多种角度反转内容的结构。

视频装置作品“水下城市”主要由锦溪狭窄的小巷和一条金鱼的场景组成。在电影中，金鱼游过无人的老旧后巷，金鱼时隐时现。在这部作品中，金鱼是逝者的隐喻，就像锦溪古代的居民一样，或者也就是陈氏。总体来说，中国老城区的后巷普遍狭窄且绵延不绝，我将这些小巷连接起来，让金鱼无休止地游泳穿梭。游泳金鱼的逝者概念被视为一种虚构的状态，跨越现实和虚幻的边界，反映现在和死亡。

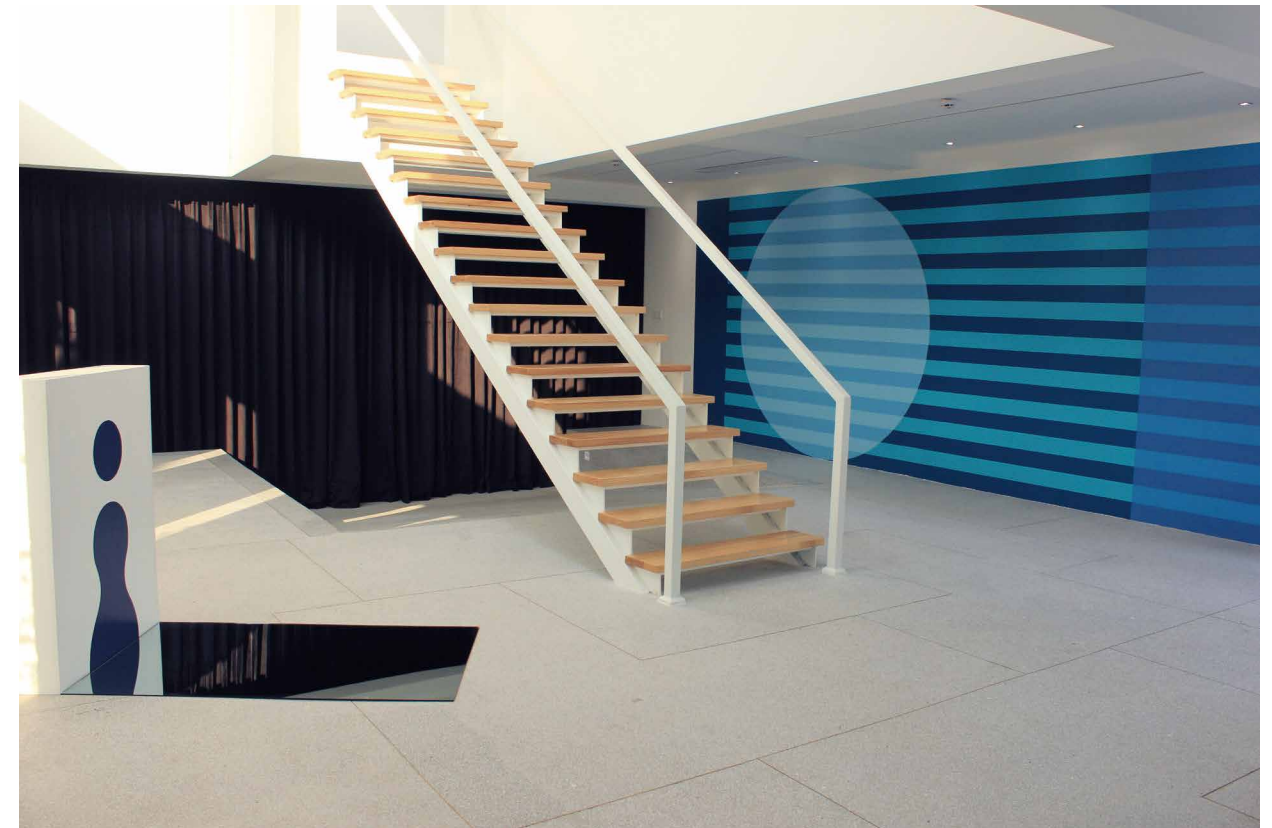


### *City Under the Water*

During the residency at Points, as a new challenging approach of my making, I made some works by subjective impressions coming from the historical stories and landscapes of the ancient town of Jinxi. Jinxi is such a unique town where old historical views are composed by a lot of narrow canals and bridges built during the Ming and Qing dynasties, and specific views of Wubao Lake. While walking around Jinxi and learning historical stories, the most impressive element for me is the Consort Chen's tomb island (Chen Mu) located in front of Points. The Emperor Xiaozong buried his consort on this small island located in front of the Jinxi landscapes she had loved during life. Basically, we cannot cross to this island, so Chen Mu seems to keep in silence contrary to the bustle of the opposite shore.

During the residency at Points, as a new challenging approach of my making, I made some works by subjective impressions coming from the historical stories and landscapes of the ancient town of Jinxi. Jinxi is such a unique town where old historical views are composed by a lot of narrow canals and bridges built during the Ming and Qing dynasties, and specific views of Wubao Lake. While walking around Jinxi and learning historical stories, the most impressive element for me is the Consort Chen's tomb island (Chen Mu) located in front of Points. The Emperor Xiaozong buried his consort on this small island located in front of the Jinxi landscapes she had loved during life. Basically, we cannot cross to this island, so Chen Mu seems to keep in silence contrary to the bustle of the opposite shore.

Explaining one video installation work "City Under the Water", it was composed by scenes of Jinxi's narrow back alleys and one goldfish. In the movie, a goldfish swims through the old back alleys where no one is, and sometimes a goldfish appears and then disappears. In this work, the goldfish is a metaphor for dead people like ancient inhabitants of Jinxi or also Consort Chen. In general, back alleys in Chinese old town are narrow and endless. I connected those alleys in the movie, and make a goldfish swim endlessly in there. The swimming goldfish has the concept of dead people as one fiction as well as crossing the borders of reality and fiction, and the present and after death.



展览现场 Installation view



“锦溪壁画 #6” Archegraph Wall #6 (Jinxi)

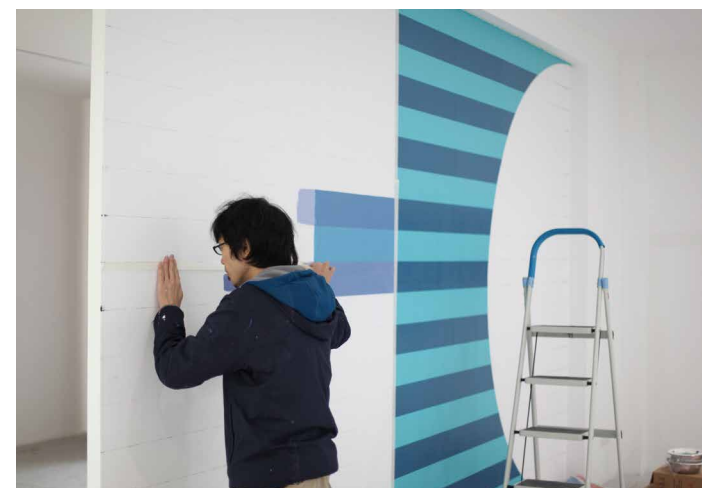
“不存在的形象 (陈墓的影子)”  
Inexistent Image (Shadow of Chenmu)







“锦溪壁画 #7” Archegraph Wall #7 (Jinxi)





“水下城市” *City Under the Water*

你对 Points 和锦溪的第一印象是什么？和其他驻留机构相比有什么特别之处吗？

第一印象：水、映象、光影和生与死

Points 的特别之处：锦溪在地的历史和地理文化因素，还有 Points 的整体建筑

你是如何开始创作并成为艺术家的？

其实我并没有特定的机缘来决定成为一个艺术家。创作对我来说是一件很习惯成自然的事，不停的创作引领我前往更多样的世界。

请谈谈关于未来的计划。

我计划到亚洲及欧洲各地旅行并持续创作。

What're your first impressions of Points and Jinxi? Compared to other residency programs, is there anything special to you about Points?

First impressions: water, reflection, shadow and light, and death and life.

Points: historical and geographical elements of Jinxi, and the architectural elements of Points.

How did you become an artist and start your creation?

I don't have a clear point where I decided to be an artist. Creation is too natural a habit for me. Continuing creation takes me to various new worlds.

Please talk about your future plans.

I have plans to travel between Asia and Europe with making artworks.



## 2019 过年特别艺术项目

### 2019 Chinese New Year special art project

策划人：崔灿灿

助理策划人：周游

时间：2019年1月25日-2月20日

由崔灿灿策划并发起，共分为万家灯火、千里送乡音、月圆之夜三章回。

通过三个实验，三十天的行动，在春节这一中国人最重要的节庆里，经历个人与他人、故乡与他乡的空间位移中构成的不同关系和身份，在现实的遭遇与不可预知的生活处境里重获真实的自我感受及认知。

项目不含实体空间展出。1月25日至2月20日，由“过年艺术项目”公众号持续发布参与作品。

特别鸣谢：几点当代艺术中心、晨画廊、栗宪庭、吕鑫、崔佳琦、宗宁、包晓伟、雷童、马力蛟、张玥、孟祥龙、陈卫群、靳勒、冯兮、刘美君、贾欣雨

Planner: Cui Cancan

Assistant planner: Zhou You

January 25 - February 20, 2019

Planned and initiated by Cui Cancan, this project was divided into three chapters of “The Lights of Ten Thousand Homes”, “Sending the Local Tongue a Thousand Miles”, and “Night of the Full Moon”. Through three experiments and thirty days of action during the Chinese peoples’ most important festival, the Spring Festival, the goal of this project was to experience the different relationships and identities formed by the self and others, the spatial displacement of the hometown and other towns, and regain true self-perception and cognition in real encounters and unpredictable life situations.

The project does not contain exhibits of physical space. From January 25<sup>th</sup> to February 20<sup>th</sup>, the public media account of the Chinese New Year Special Art Project continued to publish the participating works.

Special thanks: Points Center for Contemporary Art, Chen Gallery, Li Xianting, Lü Xin, Cui Jiaqi, Zong Ning, Bao Xiaowei, Lei Tong, Ma Lijun, Zhang Wei, Meng Xianglong, Chen Weiqun, Jin Jin, Feng Xi, Liu Meijun, and Jia Xinyu



艺术家：包晓伟、卞青、常晓军、陈浩洋、褚秉超、戴陈连、冯兮、高峰、贺勋、贾羽明、姜波、康靖、雷童、李怒、李毓琪、昆鸟、梁浩、刘成瑞、刘嘉南、马力蛟、孟祥龙、那林呼、PPPP（杨俊岭 + 周姜杉 + 梁半 + 吕智强）、蒲英玮、齐乐 + 郑维、汪华、王将、王礼军、吴小武、伍伟、叶甫纳、张进、张永基 + 金雨、张玥、张云峰、赵邦、赵晨、周洁、周赛男、宗宁

Artists : Bao Xiaowei, Bian Qing, Chang Xiaojun, Chen Haoyang, Chu Bingchao, Dai Chenlian, Feng Xi, Gao Feng, He Xun, Jia Yuming, Jiang Bo, Kang Jing, Lei Tong, Li Nu, Li Yuqi, Kun Niao, Liang Hao, Liu Chengrui, Liu Jianan, Ma Lijiao, Meng Xianglong, Na Linhu, PPPP (Yang Junling, Zhou Jiangshan, Liang Ban, & Lü Zhiqiang), Pu Yingwei, Qi Le & Zheng Wei, Wang Hua, Wang Jiang, Wang Lijun, Wu Xiaowu, Wu Wei, Ye Funa, Zhang Jin, Zhang Yongji & Jin Yu, Zhang Yue, Zhang Yunfeng, Zhao Bang, Zhao Chen, Zhou Jie, Zhou Sainan, Zong Ning



## 第一回：万家灯火

这是春节前的最后几天，也是对过去一年的最后怀念。

这一年我们经历了许多，有人要在新搬的工作室里度过新年，有人还在为来年的地方做个盘算，有人永远的离开北京。似乎，我们刚缓了一口气，在早晨，或是深夜里有过片刻的安宁。但，我们并不愿意粉饰太多，动荡不安的下沉感，让我们没有太多力气去粉饰。

每年春节前后，北京，迎来它最大的一次人流迁徙。人们回到故乡，重返另一种现实。这是一次短暂的消散，历经近两年的人口变迁，工作室总在不断的变动，在过去的地方，在废墟之上，有些东西我们带得走，有些事物我们却带不走。有时是圈子，某种无形的价值认同，有时是零点后工作室里的彻夜长谈，直至通宵达旦。或是一种无所事事的虚度，作为一种“多余人”的尊严。

临近年关的时候，岁暮天寒，人们开始整理过去。这一年，我们喝过许多酒，喝醉之后，说过很多肝胆相照的话。2018年就这样过去了，许多艺术家开始短暂的离开北京，原本万家灯火、熙熙攘攘的艺术区，在之后的几天里，变的稀稀松松，只剩几盏亮光。暗哑的、离开的未必是孤独，长明的、留下的也未必是希望。

回家过年，成了许多艺术家心里盘算的日子。彼时，离开的工作室的灯或将许久不亮。我们希望邀请一些艺术家，留下钥匙，或是去那些短暂无人的工作室做些事情，可能是一个行为，在无人的床上睡上一觉，照顾些无人看管的花草，或者只是去看看陌生的房间里的一束阳光；也可能是一些痕迹，一件物品，在那些空白的画布上涂抹，在角落处藏匿一件礼物；或是留下一桌饭菜，擦拭满是灰尘的窗户。无论如何，它都是一个陌生人或是故友给予的一份友谊，一种认定，或是一个惊奇。

“万家灯火”是一种意味，意味着一次艺术的行为，一种偶然的相遇。它也是象征着一种情境，一个社群的联系，在这片土地上更广阔的人群，漂泊者，异乡人，无力者，悲观者，满腔热血和满怀失望的人们，在这个特定的时空里，孤星异常闪烁。

## Part One : Myriad Twinkling Lights of the City

It is the last few days before Spring Festival and the last memory of the past year.

We have experienced much this year. Some want to spend Spring Festival in their newly moved-into studio. Some people are still working on a place for the coming year. Some people will leave Beijing forever. It seems that we just breathed a sigh of relief, and there was a moment of peace in the morning – or in the middle of the night. However, we are not willing to whitewash too much the feelings of turbulence and sinking that leave us with no energy to whitewash.

Around Spring Festival each year, Beijing ushers in its largest migration. People return to their hometowns and return to another reality. This is a short-term dissipation. After nearly two years of demographic changes, the studio has constantly been changing. In the past, on the ruins, there are things we can take away, and some things we can not take. Sometimes it is a circle, some kind of intangible value identification, sometimes it is a long talk in the studio after midnight until all the night has gone. Or a kind of idleness of doing nothing, the dignity of a “superfluous person.”

As we approached the year-end, in the cold of winter people began to sort out the past. This year, we drank a lot of wine, and after drunk, we said many words. This was the case in 2018, and many artists began to leave Beijing for a short time. The original art district, the bustling art district, became thin and loose in the next few days, leaving only a few lights. Dark and mute, leaving is not necessarily lonely, in the long-term, and left behind not necessarily without hope.

Going home for the New Year has become a day for many artists to figure out. At that time, the lights of the studios of those who left will not be lit for a long time. We want to invite some artists to leave their keys or go to those studios that are short-lived and do something. It might be an act, sleep in a bed without people, take care of some unattended flowers, or just go look at the sun in a strange room; there may be some traces, an item, painted on the blank canvas, hiding a gift in the corner; or leaving a table of food, dusty in any case is a window of friendship, a recognition, or a surprise given by a stranger or a friend.

“Myriad Twinkling Lights of the City” has meaning as an artistic act, an accidental encounter. It also symbolizes a situation, a community of connections, a wider crowd in this land, wanderers, strangers, powerless, pessimists, people full of blood and disappointment, in this particular time and space. A lone star, abnormally flashing.



张进《艺术家工作室一角》  
提供工作室艺术家：吕鑫  
宋庄  
2019年1月23日



Zhang Jin, *One corner of the  
artist's studio*  
Artist providing studio: Lü Xin  
Songzhuang  
January 23, 2019



李怒《凭一口气 点一盏灯 There Are People with Light》  
提供工作室艺术家：李怒  
北京顺义区39号国际艺术园  
2019年1月22日

Li Nu, *With One Breath, Light a Lamp, There Are People with Light*  
Artist providing studio: Li Nu  
International Art Park, Shunyi District No. 39, Beijing  
January 22, 2019



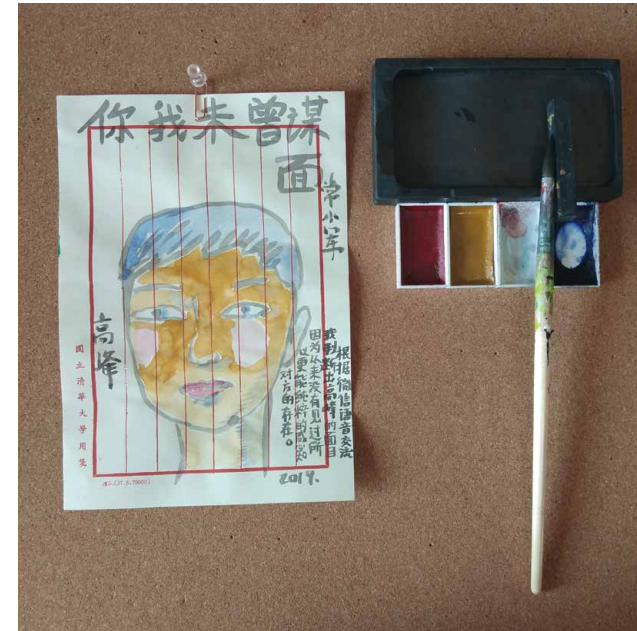
周洁《此时，去邻居家那边》  
提供工作室艺术家：戴陈连  
宋庄怡达艺术区  
2019年1月23日

Zhou Jie, *At this time, go over to  
the neighbor's house*  
Artist providing studio: Dai  
Chenlian  
Songzhuang Yida Arts District  
January 23, 2019





李毓琪  
提供工作室艺术家：康靖  
李桥镇卢各庄村  
2019年1月26日



常晓军 《你我未曾谋面》  
提供工作室艺术家：高峰工作室  
顺义区府前街 北京市燕山印刷厂院内

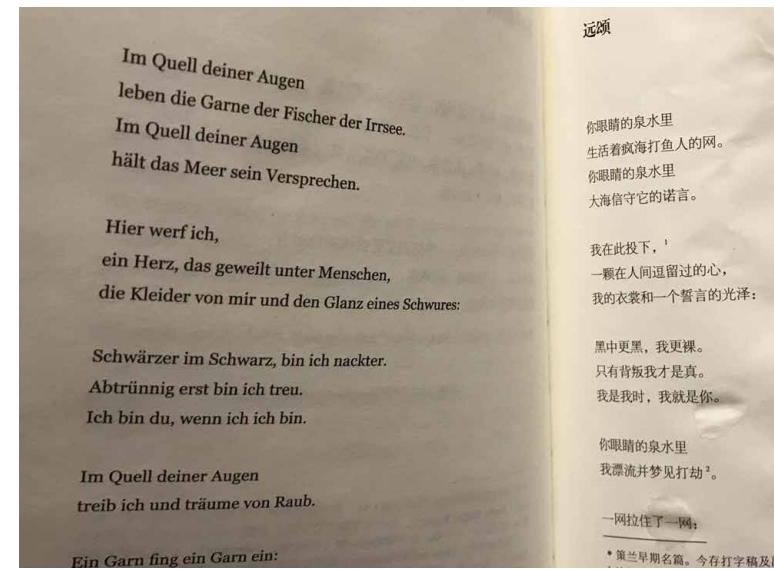
Chang Xiaojun, *You and I have never seen each other before*  
Artist providing studio:  
Gao Feng Studio  
Beijing Yanshan Printing Factory,  
Fuqian District, Fuqian Street

Li Yuqi  
Artist providing studio: Kang Jing  
Liqiao Town, Luge Village  
January 26, 2019



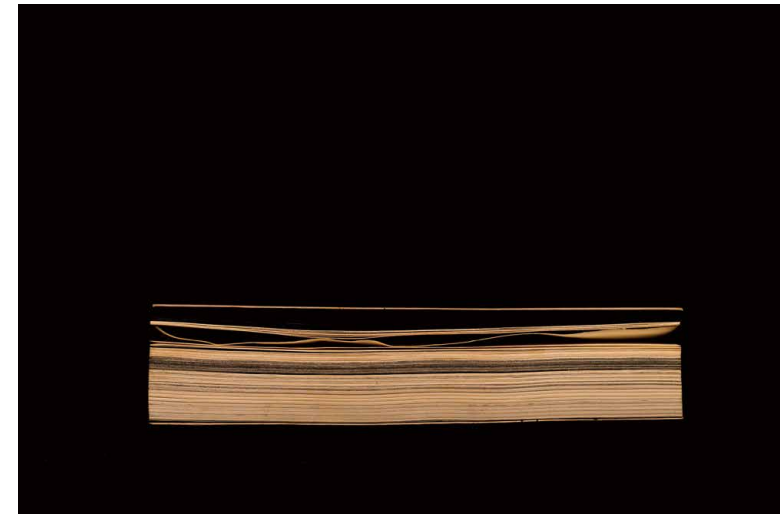
贾羽明 GnimuyAij 《你看看~》  
提供工作室艺术家：孟祥龙  
三河市燕郊镇东方夏威夷社区  
2019年1月27日

GnimuyAij, *Have a look~*  
Artist providing studio: Meng Xianglong  
Sanhe City, Yanjiao Town, Oriental Hawaiian Community  
January 27, 2019



康靖  
提供工作室艺术家：昆鸟、李毓琪  
北京通州宋庄万葫堂  
2019年1月26号

Kang Jing  
Artist providing studio: Li Yuqi  
Wanzhao Hall, Songzhuang,  
Tongzhou District, Beijing  
January 26, 2019







艺术家：包晓伟、陈卫群、杜雨青、冯琳、冯兮、高峰、葛非 + 林缜、葛磊、古师承、郭锦泓、韩小焱、贺勋、黄文亚、姜波、姜嘉赫、康靖、雷童、李晶、李天琦、李永康、李有杰、刘成瑞、刘旭东、刘雨佳、刘展、罗蕾、吕智强、马力蛟、孟祥龙、莫棣、那林呼、蒲英玮、石玩玩、宋红权、宋兮、孙闻冠 + 黑毛 + 罗滢盈、田园园、童昆鸟 + 许宏翔、汪华、王楫、王将、王礼军、王立臣、韦加、文皆俊杰、吴小武、伍伟、夏星、肖武聪、许卓尔、薛若哲、杨欣嘉、杨淞、姚朋、叶甫纳、张进、张玥、张云峰、赵晨、诸鸽

Artists : Bao Xiaowei, Chen Weiqun, Du Yuqing, Feng Lin, Feng Xi, Gao Feng, Ge Fei & Lin Zhen, Ge Lei, Gu Shicheng, Guo Jinhong, Han Xiaoyu, He Xun, Huang Wenya, Jiang Bo, Jiang Jiahe, Kang Jing, Lei Tong, Li Jing, Li Tianqi, Li Yonggeng, Li Youjie, Liu Chengrui, Liu Xudong, Liu Yujia, Liu Zhan, Luo Qiang, Lü Zhiqiang, Ma Lijiao, Meng Xianglong, Mo Di, Na Linhu, Pu Yingwei, Shi Wanwan, Song Hongquan, Song Xi, Sun Wenguan & Black Hair & Luo Aiyong, Tian Yuanyuan, Tong Kunniao & Xu Hongxiang, Wang Hua, Wang Ji, Wang Jiang, Wang Lijun, Wang Lichen, Wei Jia, Wenjie Junjie, Wu Xiaowu, Wu Wei, Xia Xing, Xiao Wucong, Xu Zhuoer, Xue Ruozhe, Yang Xinjia, Yang Song, Yao Peng, Ye Funa, Zhang Jin, Zhang Yue, Zhang Yunfeng, Zhao Chen, Zhu Ge



## 第二回：千里送乡音

这是一条温情之路，我们和朋友短暂的告别，开始一段归乡旅程。

这也是冬天里平常的一天，北方的树木早已枯黄落尽，南方的木棉还挂在枝头。人们急匆匆的返乡，带着一年的满足和遗憾，从久别的房间中懒洋洋的醒来。清晨是新的，也是旧的。楼下总有忙碌声，红色的春联，写着最喜庆的祝福，囤积的年货在锅里冒着白气，热腾腾的。

回家过年，这是中国人一年里最重要的节庆。春节总是要做些最世俗的仪式，讨个彩头，也去去晦气。祭祀与心中默念着一样的句子：来年五谷丰登，风调雨顺。

回家过年，包含着两种情绪，一种是团聚的乡音，一种是与北京截然不同的现实。当我们回到故乡，或是远赴他城时，意味着曾经在我们经验中不断消失的记忆，变的再次清晰、连贯。一切历历在目，我们终归在故乡遇到过去的自己。

我们很难不爱故乡，特别是远离以后，距离消散了过去的不甘和困境。我们只需回家过年，然后擦拭现实的玻璃，灰尘一扫而净。当故乡的温情再次涌起，随之而来的同样是个麻烦。早已不再适应的生活，让你我成为某个小城的闯入者，一个原本属于这里的局外人。

我们开始点燃爆竹，制造一些颜色，像是村落里炊烟袅袅的信号，也像是一个归乡人短暂的花火。以为熟悉的圈子，却要重新认识，以为深入骨髓的习惯，却要重新适应，价值的认同与分裂，话语的沉默和欢笑，如影随形。我们既羡慕那种世俗，又厌恶那种世俗。我们的理想与故乡的现实总是格格不入，城市与乡村的差异，在幻想的美学中从不弥合。

当艺术家们重返天涯海角，各自一方之时，我们希望发起这个项目的第二回，邀请艺术家在自己的老家，或是他乡，做一些事情，可以是一次别有意味的聚会，一次相遇；也可以是一封来自遥远地区的包裹，或是几张家乡风情人文的照片；或是讲述一次遮蔽的往事和记忆，一段奇特的游历和故事。

千里送乡音，既是传输着某种别样的生活与记忆，也是显现一段只属于艺术家自我和现实的特殊关系。乡音有着与生俱来的亲切，也有着与之抗衡的逃避。它曾经成批的生产梦想与远方，如今也附着同等强度的厌恶和颓败。它冷眼旁观着每个归乡人在城市中失败的挣扎，也赞誉着胜利者荣归故里的骄傲，这份乡音分外热闹。

## Part Two : “Messages Carrying Nostalgia”

This is a warm road. We have a short farewell with our friends and start a journey back home.

This is also a normal day in winter. The trees in the north have already dried up, and the kapok in the south is still hanging on the branches. People rush back home, with a year of satisfaction and regret, waking up lazily in long-lost rooms. The morning is new, and it is old. There is always a busy voice downstairs, and red Spring Festival couplets, written the most festive blessings, the hoarded new year’s goods braving the pot, steaming white hot.

Going home for the New Year, this is the most important festival of the year for Chinese people. They always do some of the most conventional rituals, asking for good omens and chasing away bad luck. Offering sacrifice and silent recollection in the same sentence: “In the coming year, the grain will be harvested, and the weather will be smooth.”

Going home for the New Year, there are two kinds of emotions: one comes with reunion of the local accent, and the other is the reality that it is completely different from Beijing. When we return to our hometown or go to other cities, it means that the memories that have disappeared during our experiences become clear again, coherent, and everything is vivid, and we finally meet ourselves in our hometown.

It is difficult for us not to love our hometown, especially because we are far away, and the distance has dissipated unwillingnesses and predicaments of the past. We just have to go back for the New Year, then wipe down the real glass of home, and the dust is swept away. When the warmth of the hometown rises again, it is also a trouble. Life that has long since stopped adapting makes you and I become the intruder of a small town, an outsider who originally belonged here.

We begin to set off firecrackers and make colors, like smoke signals in the village, and like a short-lived firework show for those returning home. The circles thought familiar, needing to re-recognize, and habits thought deep as bone marrow, needing to re-adapt; the identification and division of values, the silences and laughter of words said, inseparable. We envy that type of social convention and hate that type of social convention. Our ideals are always incompatible with the reality of our hometown. The difference between urban and rural areas is never bridged by the aesthetics of the fantasy.

When the artists return to the ends of the world, when they are on their own side, we hope to launch the second part of the project, inviting the artists to do something in their own or someone else’s hometown; it can be a unique gathering, a meeting; it can be a parcel from a distant area, or a few photos of the hometown’s style; or a story told of a hidden past and memories, a strange journey and story.

“Messages Carrying Nostalgia” is not only transmitting a certain kind of life and memory, but also showing a special relationship that belongs only to the artist's self and reality. The local accent has an innate kindness, though it also contends with escape. It used to produce dreams and distances in batches, and nowadays, it is accompanied with the same intensity of disgust and defeat. It is a cold-eyed look at the struggles of every person returning home from the city and praises the pride of the winners in their hometown. The local voice is very lively.

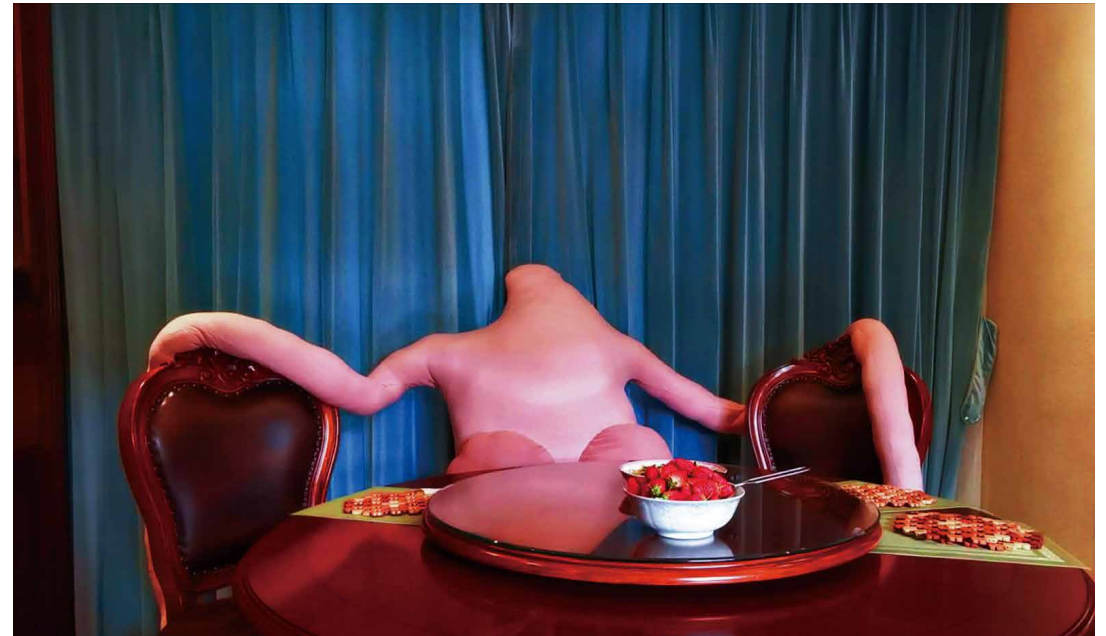


王立臣 《回不去的故乡》  
甘肃省兰州市  
2019年1月23日—2019年2月2日

Wang Lichen, *Can't go home*  
Lanzhou, Gansu province  
January 23 - February 2, 2019



李晶 《缄默》  
山东淄博家中  
2019年2月27日 小年前一天午饭  
  
Li Jin, *Silence*  
At home in Zibo, Shandong province  
January 27, 2019  
Lunch the day before Little New Year

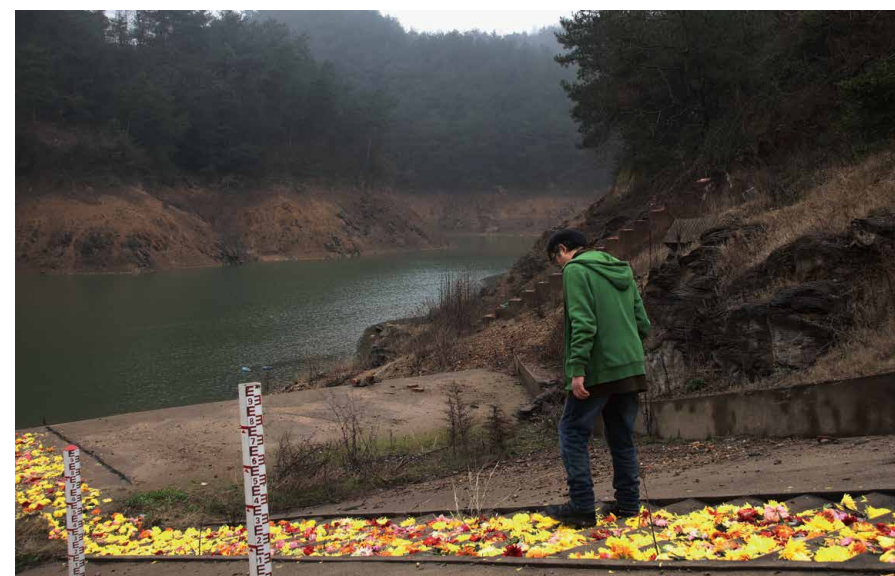






杨欣嘉 《白坑湖》  
 广东省普宁市燎原白坑湖水域  
 戊戌年腊月廿八

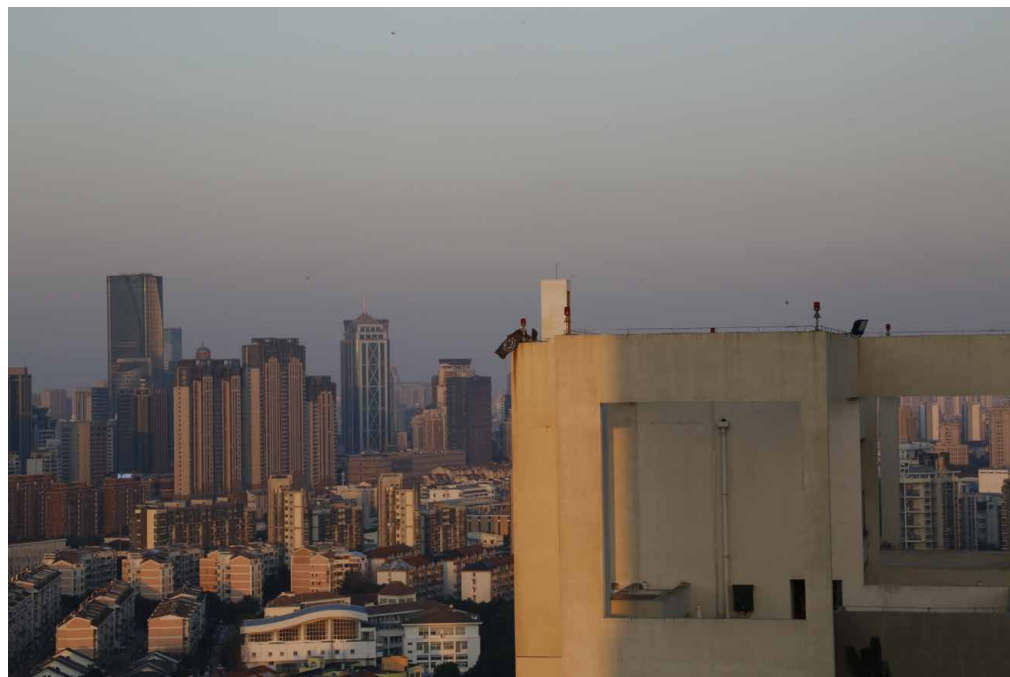
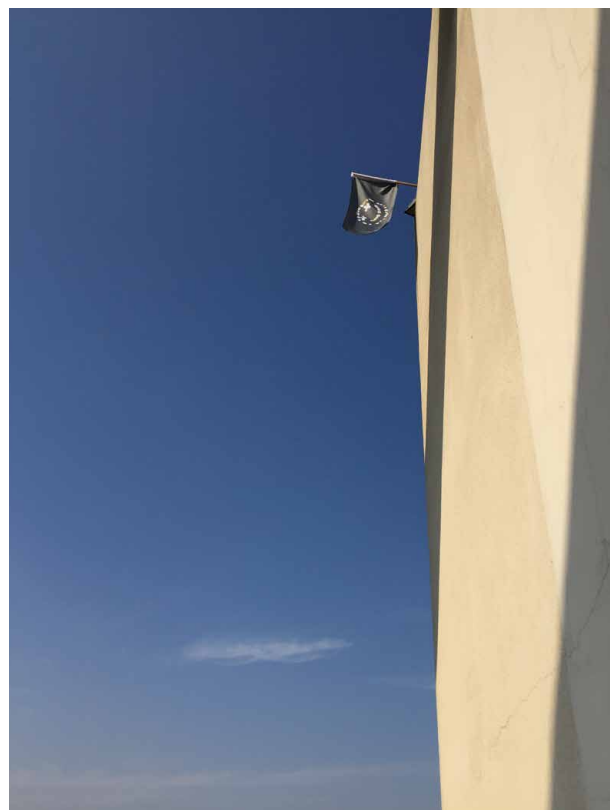
Yang Xinja, *Baikeng Lake*  
 The waters of Baikeng Lake,  
 Liaoyuan, Puning City,  
 Guangdong province  
 Wuxu Year, La Month, the 28th



黄文亚 《花》  
 湖南韶山  
 2019年2月14日  
 摄影：黄宏俊 摄像：赵龙威

Huang Wenya, *Flowers*  
 Shaoshan, Hunan province  
 February 14, 2019  
 Photography: Huang Hongjun; Video: Zhao Longwei





石玩玩《照沟渠》  
苏州  
2019年冬天

Shi Wanwan,  
*Shining on the ditch*  
Suzhou, Jiangsu  
province  
Winter, 2019



李有杰《礼物·可乐》  
云南姚安  
2019年2月3日

Li Youjie, *Gift • Cola*  
Yao'an, Yunnan  
province  
February 3, 2019

### 第三回：月圆之夜

“恩怨流水，一城自有一城愁；凡尘逆风，俗世岂能尽如人。”  
——《人间小团圆》

离开总会归来，来年总要团聚。每年正月十五后的北京，开始重返往日的熙熙攘攘。人们带着家乡赋予的希望和现实，重返这座城市。约定俗成，大家总要约着见见面，吃上几顿，喝上几晚。过了十五，展览也开始多了起来。人们又开始重返工作室，忙忙碌碌，寻找留下的礼物，或是想象节前工作室发生的故事，一年的清扫由此开始。

无论如何，新的一年开始了。从这天起，我们开始了一种全新的生活，进入一个新的年份。我们所遭遇的一切，都具有一种截然不同的意义。至于，生活中这个新阶段将怎样结束，在将来，自会明白。

十五的月亮，总有残缺，月亮总在十六团圆。我们将邀请各位英豪团聚，于正月十六的中午开始，到深夜结束。大摆群雄宴、流水席，百斤白酒，百斤硬肉。休问多少，大碗只顾喝来。世谓月圆之夜，方能三碗过冈，作为项目的尾声。

#### Part Three: “Full Moon Night”

“Gratitude and grievances flow like water, a city contains a city of sorrow; dust against the wind, how can the earthly be but human.”  
— Aberdeen (2014)

When you leave, you will always return, and you will always be reunited in the coming year. Every year after the 15th of the first month of the lunar year, Beijing begins to return to the hustle and bustle of the past. People return to the city with the hopes and realities given by their hometowns. As accepted in common practice, everyone always wants to meet and meet, eat a few meals, drink a few nights. After the 15th, exhibitions begin to increase. People begin to return to the studio, busy, looking for gifts left, or imagining what transpired in the studio over the holiday, a year of cleaning begins.

Whatever the case, the new year begins. From that day on, we start a new life and enter a new year. Everything we encounter has a very different meaning. As for how this new phase of life will end, in the future, to each his own understanding.

The moon of the 15th is always broken, and the moon is always reunited on the 16th. We will invite all the heroes to reunite, starting at noon on the 16th of the first month and ending at the end of the night. A grand heroes' banquet, served in succession as guests arrive, a hundred pounds of baijiu, a hundred pounds of hard meat. Do not ask how much, just drink from the big bowl. The world's so-called Night of the Full Moon, three bowls to cross the ridge as the final call of the project.





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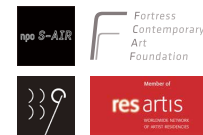
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