

南京長江大橋自殺現象干預計劃(壹)
A Suiciddogy of the Nanjing YangZi River Bridge

庄子的鎮定劑
Ataractic of Zhuang Zi

目 录

c o n t e n t s

关于南京长江大桥自杀现象干预计划

背景：

南京长江大桥建成于1968年，是第一座由新中国自主设计建造的双层双线公路、铁路两用桥，曾以“最长的公铁两用桥”载入《吉尼斯世界纪录大全》。

由于是在中苏关系破裂、苏联专家撤回之后所建，这座桥梁被认为是中国人民的“骨气桥”，当它建成的时候，毛泽东主席“独立自主、自力更生”的题词点明了这一象征意义。相比之下，早于南京长江大桥建成的武汉长江大桥，由于有外国专家参与，在南京大桥建成之后，受到了宣传的淡化。

也由于在文化大革命期间建成，这座桥梁的建造被视为是“抓革命、促生产”的最重要范例。根据新华社南京1968年12月29日电讯：“在亿万军民热烈欢呼我国成功地进行了一次新的氢弹试验的大喜日子里，从扬子江畔又传来一个振奋人心的喜讯——我国工人阶级靠战无不胜的毛泽东思想，高速度、高质量地在一九六八年十二月二十九日，胜利地建成了南京长江大桥的公路桥。至此，我国自行设计和建造的最大的现代化桥梁——南京长江大桥，已经全面提前建成通车。广大工人群众说，南京长江大桥的建桥史，就是两个阶级的斗争史，就是毛主席无产阶级革命路线的胜利史。”

至今在南京长江大桥上仍留有明显的文革时代痕迹。包括南北桥头堡上的三面红旗，正桥两头的四组《人民》群雕，桥身上的毛泽东语录，大桥铸铁栏杆上反映新中国建设成就的20幅文化大革命风格的浮雕等。

南京长江大桥在很长时间内就是国家形象。每当有国际友人访问中国，国家领导人经常陪伴访问南京长江大桥。周恩来总理曾亲自要求大桥上使用的路灯必须用与天安门广场一样的玉兰花灯。在当年的小学课本的画页上，通常第一页是《我爱北京天安门》，下一页就是《南京长江大桥》。这些都表明了南京长江大桥当时重要的政治地位。邱志杰在少年时代作为学生所获得的奖状，通常都带有南京长江大桥的图案。今天大多数和艺术家同龄的人首先是通过小学课本获知南京长江大桥的。因此，尽管今天这座大桥并不在南京市旅游路线图中，但游客还是达到了每年上百万人。





当年南京长江大桥设计建造之时，人们设想到了共产主义社会，桥上应该每天通车1—2万辆。但是现在每天的车流量是当年设计指标的五到六倍，这成为南京城市的交通瓶颈，大桥每天严重堵车，不堪重负，同时某些专家也认为，南京长江大桥已经成为大型海轮通过长江水道抵达上游城市的瓶颈。

从1968年建成以来，官方纪录中已经有2000人以上在南京大桥上自杀。而号称世界自杀胜地的旧金山金门大桥，从1937年建成到现在仅有1200人自杀。南京长江大桥平均每年有三四百起以上的轻生事件发生。同时，南京长江大桥上也出现了铁路警方派设的专职保安，以及预防和救助自杀者的民间志愿者。

眼下，社会各界围绕长江大桥的争论话题包括了：是否炸桥以疏通长江黄金水道；是否限行车辆或改为步行桥以缓解交通；是否应该加装预防自杀的防护网等等。

介入：

邱志杰从2007年下半年开始对南京长江大桥的历史、现实、特别是醒目的自杀者现象进行关注，并展开文献收集、对各类人群的问卷调查、对相关人士的深度访问。与此同时，一系列创作计划平行地展开，包括了绘画、摄影、录像、装置、行为等各种样式。在与自杀救援者组织的接触过程中，这个庞大的计划由客观的观察、调查、分析和思考，发展为更主动的介入和干预。期间，艺术家不但多次在南京长江大桥实地调研，并直接参与自杀救助工作。

这其中，艺术家希望用包括以艺术作品的创作和展示的方式来促成对南京长江大桥自杀现象的思考，并引向更广泛的社会议题的讨论，以及更形而上的对于时间、记忆和命运的讨论；

也包括用上述作品在展出和销售之后的收入，用于帮助建立自杀者救助基金之类道德主义的行动。

更重要的是，艺术家尝试通过设计自愿者、被拯救者、自杀者的家人等人群接触艺术作品，并合作创作作品，来使艺术作品成为一种心理治疗的力量介入现实。

南京长江大桥这一形象的历史性的国家色彩和政治色彩，以及自杀命题的个人性和哲学性，拉开了这一计划的两个极端的意象——在这两个极端之间是充满暧昧、激情、迷信和疑团的黑暗地带。这里存在着个人对权力的敬畏和认同：它既是压迫的存在又是足以信赖的庞然大物，这里存在着对过往的历史和今天的现实的想象性重构，这里存在着价值感的赋予，浪漫主义激情的体验；当然，这里也存在着难

于完美的公正和压迫、安全和健康的议题；人如何被伤害，它又如何得到依靠？更重要的是，这两个意象为我们提供了讨论人和一种时间、人和一种地点、人和一种命运的关系的有效工具。何谓成功？何谓幸福？何谓命运——何谓命中注定或者何谓死于非命，都在这样一个话题里变得具体而不安。对于艺术家来说，它还进一步拷问着：何谓艺术？

“南京长江大桥自杀现象干预计划”是作者近年来的“总体艺术”理念的一次全面展开：将文化研究作为艺术家的修身过程；在和历史、现实的互构中构成作品和作者自身；超越媒介和风格，把现场艺术的现场性扩大为历史的现场。

在这个长期计划中，艺术家如何重建与社会和现实的关系？历史和当代生活是创作的资源、营养还是对应物？抑或是一种工作现场？更玄远或更隐秘的形而上的关怀，如何与具体的道德冲动相处？艺术家在作品中如何处置政治符号？意识形态争斗的疆域存在于符号的层面还是生活的细节？在历史的叙述中身体是如何留下它的踪迹？又或是如何地被隐去？甚至于，艺术家是谁？

在这些关系中，风格、想象、行动力、价值观不断地被回溯、被重组、被激发。这样一些问题超越了一座大桥，超越了南京或中国，而指向了全球当代艺术本来就难于规避、事实上又时常遗忘的必需的抉择。

结构：

整个“南京长江大桥自杀现象干预计划”由多种形态、多种媒介的作品、准作品、非作品所构成。形成方式包括了采集、创作、改编、合作等多种手段。它既是一个漫长的文化研究过程，也是一个庞大的文化生产计划。

从概念上，整个计划分为“思想库”、“档案馆”、“晶体”和“诊所”四个部分。

“思想库”的主要形态是绘画和笔记。这是作者进入对于南京长江大桥自杀者现象的具体调查之前就展开的。思想库中的绘画系列是整个计划的“早期造型”，也就是用一些图形来为自己铺垫一个工作的环境。既是早期想象的图像化，也是要为此后的工作勾画一张概念的地形图，同时也可以视为是一些装置的草图。因此即使在具体的调研工作开展之时，这个思想库也是在不断丰富之中的。

“档案馆”主要有艺术家收集的各种关于南京长江大桥的历史资料：包括音像资料、书籍、老奖状、老信封、老报纸等实物，包括在调查中现场采集的资料；也包括作者在调查过程中所产生的文献，如调查表、纪录片等。有一些档案同时也是创作性的，特别是在调查过程中使用了实验方法的时候尤其如此。有一些复数性的历史资料，也经过作者的轻微加工成为类似于“激进派物品”的小物体艺术。如果说“思想库”是整个计划内在的“因”，那么这个档案馆乃是整个计划外在的“缘”。

“晶体”，或者叫“舍利子”——这是最接近于传统意义上的艺术品的部分，它往往呈现为装置、雕塑或行为表演等视觉形态。由这一命名可知，这是作者在调研过程中的经验、感悟和思想的物质化，但这一物质化过程并不是对于现实的直接再现，而是把现实当作丹炉之后所炼出来的“内丹”。甚至于，这些物质是用来反作用于现实的力量。因此，有些作品可以视为是“思想库”中的构想在调研过程中得

到推敲和修正的结果，另外一些作品则在表面上看来显得和所讨论的南京长江大桥和自杀者议题似乎没有直接的关联，而其内在的联系需要由体验去建立。

“诊所”则是整个计划中和现实情景关联最紧密的地方。如果说“晶体”是这个计划所炼出来的“内丹”，“诊所”则是这个计划所熔炼出来的“外丹”。这部分工作包括针对特定人群的一些具体的艺术治疗行为，特别是由艺术家设计和发起的、可参与和合作的艺术创作，也包括和自杀救援者组织合作进行的机构建设。当然，诊所的治疗对象并不只是南京长江大桥上的自杀者，或者其他地点的自杀者，甚至也不是更广义上的心理问题患者。在作者看来，治疗并不只是针对狭义的生理和心理健康，而是指向拜物的迷狂和身份的偏执，以及日益狭隘和暴戾的价值认定，这是人及其文化的转型困境。健康的概念将更紧密地和幸福、自由、平等、权力等政治词汇相结合，同时通向想象、游戏等艺术类的词汇。

整个“南京长江大桥自杀现象干预计划”预计将在今后数年间由多个大型个展才最终完成。整个计划中产生出来的文化产品，将按概念进行分类，统一编号，形成体系，分配进各个不同场地的展览。编号中“0”开始的是“思想库”的部分，“1”字开头的是“晶体”中的装置部分，摄影、录像等作品则是“2”字开头的，“档案馆”内的相关资料统一以3字头编号，涉及到“诊所”部分的事件和项目，则以4字头进行编号。

每次展出作为整个计划的一个“回合”。每个回合之间，编号中的作品可能发生重叠。基本上，每次展出都将包含“思想库”和“档案馆”，而“晶体”部分的大型作品则每次基本不重叠，力求每次都能实现新的大型创作。“诊所”部分则依据实施过程的现实发展而确定展示方式，毕竟它的发生场所主要并不是在展厅之中的。



About the exhibition: A Suicidology of The Nanjing Yangtze River Bridge

Background:
Nanjing Yangtze River Bridge was built in 1968 and is the first double-decker, double-track highway and railway bridge designed and constructed by the Chinese without outside engineering assistance. It was listed as the longest bridge with the dual functions of highway and railway in the Guinness Book of World Records.

Due to the breakup of the relationship between China and Soviet Union, all Soviet experts withdrew from China. Therefore, the bridge was deemed as symbol of national resilience. Upon its completion, Chairman Mao Zedong inscribed “independence and self-reliance,” highlighting such symbolic significance. Comparatively, publicity of the Wuhan Yangtze River Bridge, which was constructed earlier than the Nanjing Yangtze River Bridge, was intentionally cooled down because foreign experts were involved in the construction of the bridge.

Moreover, since it was built during the Cultural Revolution, the bridge was deemed as an extraordinary achievement “stressing revolution and promoting production.”According to Xinhua News Agency (29, Dec. 1968), “while thousands of millions of Chinese people were celebrating the new successful H-Bomb test, another piece of exciting news came all the way from the Yangtze River: under the leadership of omnipotent Mao Zedong’s Thoughts, the Chinese working class successfully completed the construction of Nanjing Yangtze River Bridge on 29, Dec. 1968. The Nanjing Yangtze River Bridge, a gigantic masterpiece constructed by Chinese people without outside engineering assistance, was completed and open to traffic ahead of time. [...] The revolutionary masses said the history of constructing the Nanjing Yangtze River Bridge was the history of struggle between the two worlds and two routes; and Chairman Mao’s Proletarian Revolutionary Route won a complete success.”

Heavy influence of the Cultural Revolution can be seem on Nanjing Yangtze River Bridge: the three red flags on the south and north bridgeheads, People, the four sets of group sculptures erected at both ends of the bridge, the quotations from Mao Zedong inscribed on the bridge, and the 20 reliefs of Cultural Revolution style which show the achievements made by New China are all evidences of the influence of that particular era.

The Nanjing Yangtze River Bridge had been a name-card for the country for quite a long time. Whenever there were international friends visiting China, state leaders would accompany them to see the Nanjing Yangtze River Bridge. Premier Zhou Enlai gave the order that the lamps on the bridge should be the same as the magnolia-shaped lamps at Tian'Anmen Square. In the textbooks of primary schools at that time, the illustration on the first page was I love Beijing Tian'Anmen Square and the next page was an image of the Nanjing Yangtze River Bridge. These all indicated the significant political status of the Nanjing Yangtze River Bridge. The certificates of merit Qiu Zhijie was awarded as a student were usually imprinted with image of the Nanjing Yangtze River Bridge on. It was very often that people of the same age as the artist learnt about Nanjing Yangtze River Bridge for the first time from their textbooks. Therefore, even though the bridge is not included in Nanjing travel maps as a sight spot, the number of tourists visiting the bridge amounts to a million every year.

By the time the Nanjing Yangtze River Bridge was constructed, based on the standard of a communistic society people envisioned, the traffic capacity of the bridge was designed for 10,000 to 20,000 vehicles per day. However, the current traffic flow exceeds the designed capacity by 5 to 6 times, which has imposed substantial difficulties on the traffic system of the Nanjing city. The city suffers from serious traffic jam every day. At the mean time, some experts also point out that the Nanjing Yangtze River Bridge has already become a bottleneck for large sea crafts to reach cities upstream through the watercourse of the Yangtze River.

Since its completion in 1968, according to official statistics, over 2000 people have committed suicides of the Nanjing Yangtze River Bridge. At the Golden Gate Bridge in San Francisco, which is supposed to be the world's No. 1 suicide resort, there have been 1200 suicides recorded so far since its completion in 1937. The average number of suicidal incidents happening at the Nanjing Yangtze River Bridge is 300 to 400 per year. Full-time security guards assigned by the railway police bureau and volunteers helping with preventing suicides can be seen on Nanjing Yangtze River Bridge. Currently, controversial topics around the bridge include whether it should be exploded in order to connect the golden watercourses of Yangtze River or if the vehicle flow be confined or the bridge modified into a pedestrian bridge in order to ease the traffic flow; and if a safety net be installed to prevent suicide, etc.

Intervention:

From the second half of 2007, Qiu Zhijie has started to be concerned about the history, reality of Nanjing Yangtze River Bridge, and the suicides committed on the bridge. He conducted survey and interviewed a lot of people, collecting a large number of valuable materials. Meanwhile, the artist also started a series of artistic creation in the forms of painting, photography, video, installation and performance. With the furtherance of his contact with those working at the suicide-prevention organizations, the magnificent scheme has gradually turned from objective research, analysis and consideration into active intervention. During his

survey, the artist not only conducted field investigation on Nanjing Yangtze River Bridge, but also directly participated in suicide prevention activities.

The artist hopes to increase people's awareness of the problem through an artistic way. He also hopes it would lead to more heated discussions concerning such a social phenomenon and more metaphysical topics such as time, memory and destiny. Income gained from the exhibition and sales of the works will be used to help with the establishment of a suicide-prevention foundation. What's more important, the artist has also managed to involve volunteers, those having been saved and family members of the suicides into the creation process, which would really turn artistic creation into a kind of psychological therapy.

The historical and political significance of Nanjing Yangtze River Bridge and the humanity and philosophy involved in the topic of suicide reveal the two extremes of the scheme. Between the two extremes there is the grey area full of ambiguity, passion, superstition and dubiety. Within this grey area, there is individual's awe and obedience to power, which can be deemed both as a symbol of oppression and a reliable colossus; the imaginary reconstruction of the past and the present; the passion of romanticism; and last but not least, the issues of unfairness, oppression, safety and health. How



could people be hurt? What can they rely on? More importantly, the two extremes provide us with an efficient tool to explore the relationship between human beings and time, place and destiny. What is success? What is happiness? What is destiny? The definitions of “doomed” and “abnormal death” turn to be diversified within such discussions. Moreover, the artist has also brought forward the ultimate question “What is art?”

A Suicidology of The Nanjing Yangzi River Bridge can be considered as a comprehensive presentation of the artist's idea of “grand art”: cultural study is an integral part of the self-fulfillment of the artist; works as well as the ego of the artist are shaped during the interaction with the past and the present; through transcending medium and style, the scene of art is extended to be the scene of history.

According to the long-term scheme, how would the artist reconstruct the relationship between the society and the reality? Should history and contemporary life be the inspiration, nutrition or the counterparts of artistic creation? Or are they a kind of working scene? How could the microphysical humanistic care find peace with specific moral impulse? How could the artist deal with political symbols? Should ideological conflicts be about symbols or about life? How could body leave its traces during the historic narrative? How could the traces be erased? Who is the artist?

Among all these relationships, style, imagination, executive power, values are constantly reviewed, reorganized and re-explored. The significance of such issues transcends a single bridge, a single city or a single country. It points out an evitable choice that contemporary art all over the world eventually has to make.

Structure:

A Suicidology of The Nanjing Yangzi River Bridge features works of various forms and media. Through collection, creation, adaptation and cooperation, it is both a long-term process of cultural study and a magnificent cultural production plan. The plan consists of four parts: Think Tank, Archives, Crystalloid and Clinic.

Think Tank, the idea of which was developed before the artist began the survey about the suicide phenomenon on the Nanjing Yangtze River Bridge, is presented in two major forms, painting and note-taking. The paintings shaped the early formation of the whole project. On one hand, they are the concretization of the artist's imagination and conception. On the other hand, they outline its scheme in a visual way. Meanwhile, they can also be considered as drafts of the installations. The significance of this lies in the fact that it enables the artist to explore the meaning behind the specific subject matter. It impels the artist to make constant adjustment and development during his survey. Therefore, Think Tank is constantly enriched and updated with the furtherance of the survey.

Archives feature all kinds of historical materials about the Nanjing Yangtze River Bridge that the artist has collected, including audio and video materials, books, certificates of merit, envelops and newspapers from the past; materials collected during field survey; and documents such as questionnaires and documentaries created by the artist during the survey. Some of the archives can be deemed as creative, especially when such an experimental approach is adopted during the survey. Some historical narratives, due to the slight embellishment made by the artist, have turned into Fluxus articles in a way. If Think Tank can be regarded as the internal “core” of the whole scheme, then the Archives are the achievements made by the scheme.

Crystalloid, also titled, “Buddhist Relics”, involves processes of sublimation, crystallization and coagulation. Judging from such a title, it's natural for us to draw the conclusion that this part of the exhibition focuses on the embodiment of the feelings. thoughts and experience the artist acquired during the survey. Instead of producing a straightforward representation, such embodiment is

more like some kind of abstract extract of the reality. Moreover, it may even influence the reality. Therefore, some of the works can be considered as the gradual yet constant revision and refinement of the original conception of Think Tank. Other works, however, may seem not so directly relevant to the Nanjing Yangtze River Bridge and its suicide phenomenon. It takes experience and patience for the viewer to feel the internal relationship between the works and the subject matter.

Clinic puts emphasis on the artistic therapy adopted to treat people who have attempted suicide. This includes: the art projects designed and initiated by the artist that aim to help those in need, as well as in cooperation with other suicide-prevention organizations. The clinic not only intends to treat those attempting to commit suicide on Nanjing Yangtze River Bridge or somewhere else, or those with psychological problems in the broad sense. In the artist's view, besides the physical and mental state of people, the treatment should also concerns people's prevailing obsession of material worship and identity paranoid. More importantly, the increasingly narrow and arbitrary value system also reflects the dilemma people face during this cultural transitional period. The idea of health is unprecedentedly closely related to concepts such as happiness, freedom, equality and right. Meanwhile, it also had a more intimate relationship with artistic vocabulary such as imagination and game. The exhibition “A Suicidology of The Nanjing Yangzi River Bridge” will be presented at different places during the next few years, which will all become an integral part of whole scheme. The cultural products collected during the process will be numbered and placed in different categories. Such products will also be put on display at different exhibitions. The number of all the items of Think Tank starts with “0”, that of Crystalloid, “1”, of Archives, “2” and of Clinic, “4”.

Each exhibition is considered as a “round”. The works put on display may overlap. Basically, Think Tank and Archives will be remained at each exhibition. The large works of Crystalloid will be under constant updating. The way to present Clinic will depend on the condition of the location. Anyway, activities taking place at the Clinic normally do not happen in the exhibition hall.

超越界限的总体艺术

沈其斌

人们通常更习惯于从局部来看待和理解世界，于是就有了诸多错觉与误读、以及无法接近本质的距离感。那些局部的真实很容易使人的感觉与思维受到明显的局限与束缚，从而也就无法清楚地看到历史、环境、生存、困境、死亡以及思想、情感与人的那种密不可分的关系。

非正常死亡在我们的社会里每天都在发生着，然而人们更容易从新闻突发事件的角度来加以看待以至于习以为常，面对这样的状况，艺术家究竟是应该采取旁观的视角来加以关注，还是深入其中细加体察再超越其外地给予宏观的审视和思索？艺术家邱志杰给出的答案可以说出人意料。在这次名为《南京长江大桥自杀现象干预计划之一：庄子的镇静剂》的个展中，他将自己对传统哲学的领悟和对现实的敏锐介入出色地结合为一个富有视觉、思想震撼力的“总体艺术”的整体。在某种意义上，与其说它是一次展览，倒不如说它是一次有力地超越人们常规思维的艺术事件。

邱志杰显然对于特定历史中具有特殊象征意义的事物有着不同寻常的敏感，他通过自己的艺术语言让我们清晰地看到那种事物的政治符号意味，并以此为切入点，将旧有的集体主义时代的价值体系的逐渐崩溃而新的充满拜物特征的价值体系日益清晰、以及“狭隘和暴烈的价值认定”所造就的精神困境，以一种非常具体真切而又结构独特的样式突兀地呈现在人们面前。他将这个过程称之为“介入”是相当准确的。而在整个介入过程中，他所表现出的耐心、关怀与细致、尖锐而又深入的思考，以及试图通过传统道家思想中那种超然物外、领悟道法、回归本体、脱身功利的精神境界实现心灵救治的取向，给我们留下了异常深刻的印象，让我们不得不重新去思索关怀现实的责任和当代艺术存在的更多可能。

他的这个展览，让我们清楚地意识到那些曾经想当然地存在于历史、现实、生存、死亡、困境、思想与救治间的种种界限被消解和超越的过程。任何脱离于整体的局部都是令人费解和不够真实的，而以介入的方式实现对世界局部的洞察、并在反思中完成新的视觉现场的构建，则完全有可能产生前所未有的真实度。在这个过程中，邱志杰表现出非凡的想象力和构建力，并能够引发我们所有参与者在与他一起完成这个项目的进程中充分体验到那种精神的洗礼。这一次，我们艺术馆的空间身份全面地隐身于整个展览的背后，成为呈现那些形式多样的作品的不引人注意的基座。如果说探索、体验与聚焦、发现是证大现代艺术馆在面对当代艺术的纷繁镜像时的主旨的话，那么这一次，我们有足够的理由将这次邱志杰的个展视为一种不寻常的值得欣慰和自豪的工作成果。

Transcending the Boundaries

Shen Qibin

People tend to view and interpret the world from a certain, somewhat narrow perspective that they are accustomed to, which gives rise to various illusions and misreading, deepening the estrangement between phenomenon and its nature. Fragmentary reality is destined to confine people's feeling and thoughts, making it impossible for them to recognize the intimate relationship between human beings and history, environment, survival, plight, death, thoughts and emotions.

Unnatural death takes place in our society everyday. However, more and more people tend to take it for granted as accidental news event. Under such a circumstance, what should an artist do? Should he act as an objective observer or should he conduct an in-depth survey and then share his thoughts from a broader perspective? The choice made by Qiu Zhijie is quite extraordinary. In his solo exhibition, Qiu Zhijie: Ataraxic of Zhuangzi - A Suicidology of The Nanjing Yangzi River Bridge, Qiu ingeniously combines his own understanding of traditional Chinese philosophy with his acute intrusion upon the reality, presenting us with a thought-provoking visual shock. To some extent, it is more an art event transcending regular thinking modes than an exhibition in the traditional sense.

Apparently, Qiu Zhijie is extraordinarily sensitive to things possessing special symbolic significance in a particular historical period. He has highlighted the political significance of those things through his unique artistic language. The spiritual plight, brought about by the conflict between the recessing value system of the era of collectivism and the emerging money-worship value system, is unfolded in a straightforward and yet somewhat absurd way. Qiu has adopted the word “intrusion” to describe such a process, which is more than appropriate. During the process, the patience, solicitude, and deep concerns he has shown as well as his attempts to search for spiritual salvation in the unworldly Taoist thoughts make a strong impression on us. It impels us to reconsider our responsibility to show concerns to the world and the possibilities of contemporary art.

The exhibition features the process of the dissolution of boundaries between history and reality, life and death, plight and salvation. Any single fragment of reality is doomed to be confusing and misleading. Only through intrusion can a broader perspective be constructed and thus, the solidity of reality can be perceived. During such a process, Qiu Zhijie has demonstrated remarkably wild imagination and creativity, inviting us to participate in this project to go through a spiritual baptism. It is the first time that our art museum has hidden itself so perfectly behind the exhibition. Zendai MoMA has always been dedicated to the exploration, experience, discovery and promotion of contemporary art and we consider Qiu Zhijie's solo exhibition as one of our proud and gratifying achievements.



皇甫秉惠：

你这次的作品很重要的是以文化标志物为一个切入点，也很多的象征性和寓意性。这些似曾相识的物件在你作品里面构成不同层次的关系，你能就你如何处理这些关系做一个解释？

邱志杰：

这次的工作是架设在事情上面的，所以里面有大量的图像，这些图像连接着历史记忆，连接着新鲜的还在发生的事实。在这里图像也好，实物也好，必需为观众构建起历史的现场。在这些档案馆建立起来的时候，展馆已经不再是一个白立方体，它已经被历史和现实所渗透，变成一个历史的现场。这个现场与真正的那座长江大桥以及精神上的那座长江大桥，建立起一种三个层次的关系，这里面的东西的性质不断转化，从一个物品变成不管是文字或图像的符号存在，然后变成作品的材料，变成展厅里面的实物。所以整个计划很明显的带有迷宫的性质。在这里面有可能不断的有小型的、可理解的阅读，但这种阅读也会不断地中断。阅读的经验在整个计划的其他部分成为档案或材料，然后又重新开始。

皇甫秉惠：

怎么让把这种现成符号在你的作品当中传导新的意义？比方举一个简单的例子，葫芦它有一个意义，或者蝴蝶它有一个意义，其实都是现成的材料，但是它的这种文化符号的意义也好，它在中国历史中的解读也好，或者是在现实中的解读也好，你总能在作品当中赋予一种新意义，这种意义我觉得特别有意思。

邱志杰：

当材料变成符号，就是它在某种经典解读里面被符号化了。比如说蝴蝶在这里跟《庄周梦蝶》的故事相联系，乌鸦在这里会跟死亡相联系。根据这种思路，“庄子的镇静剂”就意味着要用道家的思想来治疗现代生活。其实这完全可以理解成：庄子需要镇静剂。其实这些东西本来是有机体的，但是我们容易在一个解读中把它符号化。我想做的并不是这种符号性的操作，反而是要让东西从符号当中退出来。这个退出倒也不是要那种纯粹贫困艺术式的，要让它处在一种符号没有附着上去的搁置状态，或者说零度状态。我想展开的游戏是这些材料不停地互相转换：在这里面煤就是乌鸦，或者乌鸦也就是蝴蝶，蝴蝶也就是墨，墨也就是煤。或者说这里的考古坑也就是葫芦，葫芦也就是九曲桥。我觉得所有这些可以不断的“互训”，从而也就是不断地互相阻挡训读。

所以一旦要把考古坑去解释成古墓，解释成墓葬，那我们看到它什么也没有埋，因为那些煤自己就是森林的尸体，考古坑里面并没有出土什么东西，它自己就是出土的东西。本来作为一个考古坑，煤应该被挖掉的东西，而露出它所埋藏的。可是煤自身就是被埋藏的东西，同时它本身就是一个容器，所以它也是一个葫芦。

煤有着这种本身就是被埋藏的对象同时又是埋藏的材料的双重属性——葫芦也是双重属性，葫芦其实是没有内外的，我们进不了这个葫芦，蝴蝶出不了葫芦。这个肚子那么大，嘴那么小的一种东西，在我们这个空间里面，它通过一个出口创造出另外一个空间，那是一个我们进不去的空间。所以它是双重的提问。包括九曲桥的栏杆其实也没有内外。九曲桥自己是观望的对象，不但是站在桥上看别的地方的风景。

我们需要一个更远的东西 皇甫秉惠 vs 邱志杰

We need something more far-reaching Huangfu Binghui vs Qiu Zhijie



皇甫秉惠：

这些属性和视角是不断的互相转换的。所以你如果简单的说，葫芦是道家，煤坑是死亡、是古墓，或者九曲桥是中国文化，其实都不对。它是相互转换的，是不断在你要去阅读的时候闪掉。

邱志杰：

但为了让这些阅读受挫，它显然是有方向的。你如果不给方向人们就不去阅读，他会去体验煤的自然，他会从非常形式主义的角度去体验这个考古坑的比例、高度、空间、对身体的压力。所以当然我是给了方向的：在这里面塑造乌鸦、既创造又毁灭，乌鸦的叫声，所有的这些感性要素其实是给方向的。但是，你如果走向这个方向的时候，你就开始迷路了。

皇甫秉惠：

是不是你在整个作品当中投入的关系：考古坑的关系、九曲桥的关系，都是在考虑你的那句话：“马达加斯加的首都在哪里？”——那种无厘头的感觉。

邱志杰：

这句话并不要求那种典型的标准答案，它是一个行动，它不是一个名词。通常我应该写一句表达我观念的话。而这个句子在大桥的语境下有一点近似无厘头，其实它是功能性的，这个句子更伸出一个勾子，勾住人的一种思维。

当你想像一个人割破手指头写血书，写“当爱烟消云散，我剩下只有忘情。”按照常规的推理一个人写下这么一句话他应该就跳下去自杀了。那时候他们其实是完全沉浸在自己的情绪里面的，他的事情被他高度的放大——比如说他的这个姑娘追求不到，他的这支股票跌了，他的这笔债还不上，或者她老公骂了她这句话，这事情变得比天还大。这个时候需要一个跳离这些事情的东西，给他一个台阶或者有一个勾子勾住他。这些自杀者多数其实是短视。这个姑娘可能追不到，他如果不往下跳，过了这个关，后来还有更好的。他因为冲动而短视，一时看不到出口。我们需要一个更远的东西。所以这句“马达加斯加的首都在哪里？”，跟我那个“现在离公元5000年还有多久”是同一个事情：一个是时间上的远，一个是空间上的远。

因为上班要打卡，还有5分钟我可以赶到工作单位，或者，到现在还有5天就奥运会了，我们每天都在疯狂的倒计时。这种倒计时让我们觉得这个事情比天还大，如果上班打卡打不到情况就会很严重，其实你想到公元5000年的时候，它也就没有那么重要了。这种远的东西让我们一下子跳出这个特定的情况，在这里面我们是迷信者。

这种思路应该是整个展览比较内核的。其实我们需要的是离开而不是给人终点。那种符号化的观念艺术，它是一种猜谜式的工作，谜面是它的手法和语言。感受作品的过程被称之为阅读、解读，也就是破解谜面，所以就有了阐释。然后再延伸出关于解读的权利在观众那里还是在作者手里，是单一的还是多元的等等问题。这些在我看来统统都是无意义的，因为整个这场游戏就不是猜谜语。整个体验的过程或者接触的过程不是阅读。它是去做一件事情，去洗一个澡——我们洗完澡身上轻松了，我们游完泳肌肉变发达了，我们并没有去阅读洗澡，或者去理解游泳。我们去旅行，是去建立一个关系。在这里面我们可能有这样那样的接近于阅读的经验、接近于日常的理解的经验。但这其实也并不是日常的阅读和理解。那种猜谜式的艺术是有终点的。有时候巧妙一点的艺术家用，它设置一些曲折地才能到达的终点，变成一场智力游戏，这还算是比较好的。有一些是赤裸裸的，直接把终点拿出来。这个都是走高速公路的观念艺术。你知道我是一直是开越野车的，我不喜欢飙高速。

皇甫秉惠：

你的南京长江大桥计划是庞大的，不断进行的，而都有很强的社会性，这似乎是你近期的一个特点？我们怎么来使用历史或者怎么来使用现实，我们和现实到底是一个什么关系？

邱志杰：

南京长江大桥计划，首先我就不认为是那种意义上的社会题材。加缪说：严肃的哲学问题只有一个，就是要不要自杀。所以这个问题不是一个内容意义上的社会题材，而是跟宗教、跟解脱有关，它是一个哲学的问题，也是个人问题，是我历来一直关心的关于缘分、际遇的问题。我从很早的时候就涉及到关于消失的问题，关于事物弥散在熵的海洋中的过程，加上我对墓碑从来都有很久的迷恋，我对于这些东西的迷恋其实在长江大桥里面都存在。另一方面，这个平台当然有它的特殊性，当然它是1968年建成的长江大桥，有非常具体的时空所赋予它的社会属性。那么在这个意义上它依然是社会性的。哲学性的那个部分超越社会性，但是它是着落在社会性之上的。它着落在社会性之上的时候就涉及到我们如何去做一种总体艺术，我们是去用社会事实做为我们的资源，还是把这个历史作为我们表现的对象？又或是我们试图使我们自己的工作成为这个历史的一部分，成为一个动词，而不是成为历史事实一个名词，这是值得讨论的一种工作方式。

从1993年打黑人的录像直接放进惠特尼双年展的展厅开始，近些年来在当代艺术界，引入社会怪异现象从某种程度上已经是一种时尚。我们如何理解所谓“介入”？到底是艺术介入社会，还是社会介入了艺术？一个艺术家以公民身份去做某些工作，可以叫做艺术吗？长江大桥是一个有趣的案例，这里面层次非常多，我考虑的核心是：它只要是艺术就已经是介入，只要是艺术就已经是干预。

存在另外一个层次的误区，就是当人们来理解的时候总有这样的疑惑：既然是干预又为什么这么诗意？这么诗意就会有解读的困难，那如何干预？我想说的，恰恰当它是诗意的，它才有干预的意义。就像这句“马达加斯加的首都在哪里”，就因为它有这么一句话，而不是写“大家不要死”，才可能是有效果的。这些东西的存在本身就证明了另一种可能性的存在，就证明了有别的世界存在，有别的出路存在。我们对于现实的理解可能经常过分地被具体的历史所套牢的。

皇甫秉惠：

你这个作品与观众的互动，在这个过程里面是一个重要的因素，就是在你以往的作品也一直是有一种因素，而且你的互动我觉得都是挺深入浅出的。

邱志杰：

其实我可以更加地加强所谓互动的程度，比如说那个描红的纸可以让观众来描红，诸如此类，最后我还是放弃了。我相信互动是在很多层次上展开的，观众也是多种多样的。艺术家创作的时候当然有一个理想观众，可现实的观众是多种多样的。所以体验当然在多种层面上进行。





实际上我们把理想观众作为参照，即使在这个时代没有人懂，我们依然是过去或者未来的某些理想观众作为我们创作时的参照，我们为他们而假想作品。当然，很少出现在你的同时代没有理想观众的案例，我们毕竟生活在一些知识共同体之中。虽然这个范围并不严格、边界并不明确。但是有一个大约的边界约定俗成，大家也心知肚明，非说这个边界不存在，那肯定是装逼。这个由我们构造出来的观众是需要我们去起作用的。但是一个作品互动了不等于作品的品质，就算很好的互动也不等于作品的品质，人们没法跟它互动的作品也不意味着这个作品不好。我想说的就是，在人类发现珠峰之前，珠峰依然是美的。其实我们艺术家是不能让观众喜欢作为自己的工作指标的，艺术家是以品质作为自己的工作指标的。

唯一出现身体互动的是观众踩碎煤乌鸦，因为我把它铺满了考古坑，观众被迫扮演一个毁灭者。被定义为“考古者”的这两个工人，他们每天在这里把观众踩碎的煤粉、煤渣——湿的时候变成煤泥，干的时候踩碎就变成煤粉——他们在不断的回收这些，重新铸造成乌鸦，重新被踩碎。在考古坑里面是有比较明显的身体互动。而在别的作品里面我并没有特别多地考虑互动，当然我在设计展览线路的时候，就已经强迫大家会去踩碎这个东西。走到考古坑里就已经陷入到这个游戏里面了。

皇甫秉惠：

我观察这些观众，各式各样的。有人要回避，有人要故意踩。，虽然回避也是一种碰撞。

邱志杰：

说实话，我在这个计划里面有一部分是用于互动的，而且互动的部分其实不是在展厅里面跟观众互动，直接在大桥上面，那是真正的互动。让轻生者去描书法，让他们去画大桥的栏杆，因为这个对他们来说就是鬼门关。所以那部分的互动当然是非常直接、非常多的。在展厅里面身体的互动，我一直比较怀疑。特别是那种所谓的新媒体艺术里面的“堵枪眼”互动，作品相应观众的身体的运动发生一些变形，不管是录像或者是机械也好，其实就是一个猫眼，一个探头，那种互动我叫做“堵枪眼”互动。好玩，但是它这种心理的震撼其实是会减弱的。所以我对于这个是比较克制的。

皇甫秉惠：

你喜欢把这个空间大幅度地改变，好像要完全改变艺术馆的属性，人们到艺术馆来，可是看到的全是截然不同的场面。

邱志杰：

这是就事论事的，比如说“思想库”我并没有去改变什么，考古坑这个是大幅度改变的。这个大葫芦的展厅原来的设想也是要改变的，我想让整个展厅有蓝色的光影造成一种水底效果，我做过那么多年录像，对我来说打打投影不是什么难度。我后来放弃了，就是因为我覺得没有必要改变，并不是施工难度的问题。你不能去做一个过于特设的环境，过于“特设”，有个毛病就是容易舞台化。

皇甫秉惠：

其实我觉得你这个作作品是恰到好处。

邱志杰：

其实这个煤坑有一点“景观化”，最近的装置艺术大概因为跟市场的兴盛有关，大家有钱了也都有能力花几十万做一个装置，去布一个展，于是出现了“景观化”的问题。煤坑也有景观的意义在里面——当然从我的理想效果应该是400吨煤运进来，把它夯实然后往下挖，这种效果才是真正的考古坑的物理效果，但技术上不可能，因为美术馆在二楼，我现在是190平方，放进40几吨煤，差不多达到承重的极限了。也就是说在技术上我不得不搭脚手架在往上面放煤，是空心的考古坑。我此前1998年的时候在北京姚家园就直接往下挖了一个坑，叫做姚家园一号坑，那个坑是真的一个坑

皇甫秉惠：

这一点挺有意思的，姚家园往下挖了一个坑，这里证大建起一个坑。你在探讨的是考古作为对于以往知识的一种认证，一种心态。这个证大展厅的考古坑跟那个姚家园的有什么不同？

邱志杰：

姚家园那个考古坑就是去发现——考古坑是一层一层的，是文化层的剥离，证大这个其实每一层都是一样的东西，更强调创造。过去并不是已经确定的，过去是被我们创造的。在这里面，这两个考古者是两个创作者。一般的考古工作者是拿着小刷子慢慢把周边的土给拿掉、刷掉，然后露出东西。我这两个考古者是从虚空中在创造，在塑造实体，所以这里面考古的认知、发现已经被变成塑造。这里面当然有另外一个层次，就是观众一直在毁灭而这两个人一直在造，有这么一个轮回，材料和形式本身的轮回。

在做这个考古坑的过程中我一直有一个担心，就是它是个舞台，它在造假，所以最后我的活乌鸦和100多只活的蝴蝶是放在是放在夹墙里面的那些空间的。这让这个用脚手架搭起来的空间成为真实有用的、必要的空间。当里面是真的有上百只蝴蝶和乌鸦在煤坑的夹墙里面飞，那里面就不再是后台了，它就不再是为了制造奇观而在搭建假景，它变成了一个真的事情。这个又可以牵扯回我们刚才说的互动，我对于互动的怀疑到了这种程度，以至于我希望作品应该有观众看不见的部分。

我们所谓的当代艺术，往往每一招都太要有效，就是我花这2万块的预算下去买活乌鸦，我一定要在观众身上捞回一点什么，一定要他们看见，这太功利了。我最近的一些东西——其实不是从这件作品开始——那种没有必要给观众马上看见的部分，对我来说这是这个作品非常重要的一个部分。观众不用知道的，但事实上它在。其实观众的感知并不是全部，它存在是重要的，只有这样它才不是一个舞台，这样的作品才是一种生活。生活当中我们有很多秘密，是有大量的东西我们没有意识到、没有感知到，但是它是在的。我们看到树枝、树叶和花朵，我们没有看到根，但是一棵树不可以没有根。

皇甫秉惠：

这些没有被观众看到的是不是对于艺术家更有意义？

邱志杰：

不是对我个人有意义。是它对于事情的建构有意义。它是这件事情的要素，这个东西要自身完整，它需要这个要素存在，因为这个事情有他自己的要求。张颂仁就对我说，他对整个展览唯一的质疑就是这个考古坑是搭出来的，于是我告诉了他里面有蝴蝶和乌鸦，他就说这就对了。这变成一种对于观众的理想与否的挑选。

皇甫秉惠：

其实就跟我们去上供一样，我们要走一套程序，程序特别的重要。你要跪在地上，你要倒酒，你要做所有的这些。从里面到外面都是这样的虔诚的一种态度。我想在这个展览里，很多人看到了作品制作的规模以及之前的那些调查庞大的工作量，首先是被这个东西所震撼的。

邱志杰：

这么多年，搞艺术的人们打这个牌打那个牌，慢慢进入一种误区，就是艺术家都在用计，或者将计就计，借力打力，或者急中生智，或者破釜沉舟，反正三十六计，计计都用。从传统中国形象，如功夫、书画、水墨、太极、周易，到一个红色中国形象，像天安门、熊猫、毛主席、红色，再到一个改革开放的中国形象，也就是跟中国崛起有关的形象，像鸟巢、东方明珠、烂尾楼和钉子户，这个改革开放的中国发展形象残杂着中国威胁论——所有这些形象资源，相当于你有了一把削铁如泥的宝剑，你就不用修炼内力了。我们在很多地方用计，一方面用计，一方面用奇门兵器，总之是用一种打仗的心态去做东西。这些年来我开始慢慢想要退出这种战争，至少想要避免这种用计的工作方式。去做真的事情，做历史和个人所要求不得不去做的事情。事情应该要做得不管不顾，不知羞耻、不患得患失，可以犯错误，但不以一个输赢的尺度作为参照。我不知道我说出的感觉有没有，就是我们当代艺术家们越来越经常成为一种兵家。



皇甫秉惠：

我能理解你在谈什么，就是中国目前的这种现状，当代艺术的现状。也是全世界的当代艺术的几种处理方法，我觉得我能够完全理解你的态度，就是你做的一种选择，在这样的大文化里面你打算怎么样去面对。

邱志杰：

因为艺术家在一定程度上是体制上搞出来的，然后当代艺术家总在见招拆招，总要担心别的艺术家在做什么。他们在方案之间互相保密方案，就意味着这个方案如果被别人打听到了，别人也能做出来，它是这种东西。兵家在算计的时候，他在见招拆招，排兵布阵的时候，他总是进攻、防守、保护自己、消灭敌人，要比过别的艺术家，或者要搞定观众，他总是在进行这样的算计，但是做这样的算计就已经落入下乘，已经落入二流，因为他害怕受伤。比较高的境界是不害怕受伤，根本不去做这种算计的。我们应该根据一种品质的标准来工作。我想，一种高境界的艺术，应该是我去告诉你我想做什么，也没有关系，你也可以来做。能不能对我们自己要求高一点，反正我自己也没有完全做到，目前这个阶段不是很能够说清楚，但是我觉得我自己的工作开始有一点往这个上面走。

皇甫秉惠：

很多评论家在写文章必须要想办法去找一个切入点，他必须把事实简化成他们利用中国智慧在国外市场上的收获。作为艺术家，你对于对于中国艺术在国际平台上的表现应该有一个思考，你怎么看待“中国智慧”这个问题。

邱志杰：

我觉得今天的中国文化还是经常在计较，计较我们能够得到什么。这是一种拿来主义的思想，我们要拿来什么，我们要获得什么，我们要成为中心或者我们在边沿要怎么去走向中心等，拿什么出去，换什么回来，这些都是计较。其实我们要更多的去考虑我们能给出什么，我们要去考虑今天的人，今天的世界出了什么问题，而这个问题中国历来的解决方案中哪些部分有用？或者我们今天正在形成的这些解决方案里面，有哪些是可以用来帮助其他文化的人们的。我们今天要问的是我们还能贡献出什么？而不是问我们可以捞来什么。为了有能力给出，我们必须自我改造，我们必须自我反省，重新解释传统，同时我们必须创造，建立新的传统，我们要把自己变得对别人有用。

其实以前的中国人正是这样的。这是立场上的一种变化。我想中国文化里面最深层的、最核心的东西是我们的那种人生在整个时空，在历史和世界中的空漠感。这种过眼云烟和鸿爪雪泥的感叹，我们用很多办法来超越这个生命的无常和短暂我们生活态度是建立在我们在迎来送往的过程中：花放水流之时，长亭短亭聚散离合之处，相思和相处之间，我们产生出一种对于生活的细致的体验，一种衰而不伤的过日子的方式。这才是中国智慧幽微的核心。而后，我们对生活品质的追求，并没有简单的成为某种固化指标，我们不以成败论英雄，这是我们对于健康生活的一套理解，而这些东西我认为不但我们过去受用不尽，也可能可以对于今天的世界有用。建立在这些东西的基础上我们对于别的文化别的民族的态度，我们对于天下的想象，和而不同的理想，对于今天的这种文化战争和族群分裂的局面，今天这种你死我活的恐怖主义，我们能够提出我们的解决办法。所以我想应该转换成另外一种姿态，不是自我保护，而是用一种更加正面的态度，就是所有这些我贡献给你们，看看好不好用，不好用的话，我们再努力重新创造、重新组合、重新去思考。我想这种东西也是长江大桥计划里面最内在的东西。见招拆招或者独孤九剑，这些都是使计的。然而长江大桥这样一种历史、这样一个现实，用计是不够的，也是不道德的。我们无计可施，黯然销魂。然后侧身进入历史当中，身心相融而已。

皇甫秉惠：

你对于跨媒体、跨学科、跨领域这个概念有什么意见？

邱志杰：

跨越是必然要发生的，因为今天所做的这些学科划分本来就是暂时的，就是工具性的。人的创造力是没有办法被这些东西所绑住，所以有时候甚至不用过急的去下定义，说这是艺术工作还是医疗工作还是考古工作，有时候甚至都不用去做这种划分。所以在这个展览里面我也没有去划分这部分是作品，那部分不是作品。我甚至分不清我到底做了几件作品。其实贴展览标签

也都是暂时性的，你说一号展厅，这个大葫芦和小葫芦是同一件作品还是不同一件作品，照理来说它算同一件作品，可是它又和楼上的磨墨机其实是同一件作品。你说这葫芦后面墙上用煤粉做的字和它是不是同一件作品？还是这些字下面的乌鸦和考古坑里面的乌鸦是同一件作品？其实作品和作品之间的界线都成问题，我自己算不清楚有几件作品，甚至也算不清楚哪一部分是档案馆，哪一部分是思想库，比如说那个九曲桥可以算作品部分，但是九曲桥上面的这些浮雕其实是档案馆。而那个老报纸折的壁虎，也不只应该算是档案馆还是作品。整个展览里面有作品，有非作品，有有准作品。像地上的档案柜的旧书籍中，我放了一块煤块进去，我把煤块也当作是长江大桥的一个历史文物吗？或者说由于我放了这块煤，这个柜子其实是一个装置作品？都不好说。

些被我收集来的的这些床它是传统意义的作品吗？仅仅因为我给它们垫上了闹钟就成了作品吗？当然我也不在乎，是不是作品不重要，有几件作品也不重要，作品的界线在哪里，更不重要。我们作为艺术工作者要提供给人们的，其实是一种生活。而这种生活会催出别的生活来。所以我说这是总体艺术，因为很难分，你说我的展厅到底是在证大大拇指广场还是在长江大桥上？还是在心理意义上？或者媒体上？

皇甫秉惠：

对。如果我们把自己耗尽在一个艺术家的思路，我们就会去计较有几件作品，哪些是作品，哪些不是作品。

邱志杰：

当我们站在人的立场上，我们就只是造物，肇事。它有大规模的制造，有零敲碎打的改造，有游击式的、延伸式的、麻雀战式的插入都可以。这是根据方便来做事：你给我空间，我做这样的事情，没有空间我做那样的事情，什么都没有我还可以做另外的事情。就说写血书这个作品——在长江大桥上写“马达加斯加首都在哪里？”这个作品不需要材料费，它只需要心力。就是要用心感受，你只需要一把手术刀。而煤坑要花二十几万——作品的力量是互相支撑的一整套东西，更来自它背后的那个生活，不在于在展厅里花钱多少。

皇甫秉惠：

今天我们触及到这三个层面，就是说你要把历史在某种意义上进行一种重现，但是意义不是重现，而是在重现的过程中和观众形成的感到的再创造。再就是你的艺术实践，你选择的表达方法，你整个的思考，也是这样一种再创造。另外一个你的艺术概念对于整个艺术概念的关系。这三层关系是我观察你这个作品时对我来讲具有启发意义的。我们今天不是那么直接的从作品层面涉及到这些问题。其实在你作品之外我想你多少年的艺术实践已经形成了，你的整个思路已经形成了。从一个更深的层次上看，中国当代艺术走了这么久，20多年来有很多不同的解释，有些人说整个当代艺术是因为西方的爱好或者是品味，走到今天已经走到了上千万上亿的水准的商业价值上。走到了今天，你觉得中国当代艺术目前来讲在世界的平台上它最大的问题和所面临的挑战性是什么？你作为一个艺术家是怎么认为的？

邱志杰：

我觉得还不是中国当代艺术的问题，它是整个当代艺术的问题。它的问题主要是艺术家慢慢的被体制化。当代艺术家成为某种意义上的标准的产品，该演坏孩子就演坏孩子，该演时尚明星就演时尚明星。就是说这些用计也好，出招也好，作战也好，都是现代展览制度为艺术家预设的角色。艺术家被这种体制所限制，所改造，慢慢出现了人的要求和艺术家的要求的脱节。当他成为艺术家的时候，他用另外一套标准生活。所以我想最重要的困境就是要解决我们和体制的关系。我们是要创造体制来成就人的，不是要大家一起供着这个体制的。这个体制当然是可以超越的，市场也好、美术馆也好——我们假设作品完全卖不掉，我们还做不做？假设没有美术馆我们还做不做？假设没有展览我们还做不做？这是我们要问自己的问题。我肯

定会回答说，没有市场我当然也还会做艺术，我可以去做做股票，随便开一个小店什么的过日子，但是我还会以我那种情况下的经济、物质条件所支撑的方式继续完成我的想象力活动。我们可以用这个体制来工作，但是我们要看它对我们造成的一种阉割。我们要始终围绕人的立场工作。第一步要做完整的人：有担当、有道义、有付出的人，最后，有魅力的人。特别在这个南京长江大桥计划里面，有情有义是非常重要的。要在工作巾成就有仁义、有情怀的人。不要在艺术界内部的比赛里面走火入魔了。在这种全世界无所不在的比赛里面走火入魔了，真的去把“更高、更快、更强”当作最终的目标，作为游戏者，我们要想一想是什么真正让我们幸福。

皇甫秉惠：

对，作为一个艺术家你要有一定的坚持，我觉得我同意你的观念，就是普遍来说，很多的艺术家如果没有市场他也不做艺术，可是对你来说是一个生活的选择。

邱志杰：

它本身让我幸福，这是一方面。就中国而言，我们还有一个额外的使命。就是我们必须要弥合我们的分裂。就世界范围而言要弥合作为艺术家和作为人的分裂，就中国艺术而言我们必须弥合我们的不同的标准。我们对于弘一法师的爱和我们对于达芬奇的爱；我们对于黄宾虹的爱和对于博伊斯的爱，这些爱和爱今天是互相冲突的。如果这些冲突一直存在，我们就绝不会幸福，我们就绝不是完整、健全的，而是有隐患的。我们必须要把这些东西弄好，把它们慢慢养成同一种东西。



我们需要一个更远的东西 皇甫秉惠 v s 邱志杰

We need something more far-reaching Huangfu Binghui vs Qiu Zhijie



Huangfu Binghui:
your current work takes as the point of reference the Nanjing Yangtze River Bridge, a historical and cultural landmark that itself carries much symbolic significance. This bridge goes hand in hand with historical events, cultural memory, the current reality of life and future development to form a complex picture. What impresses us most is that you piece together multi-tiered cultural memories and the seemingly familiar objects to form a hierarchy of relations in your work. Would you like to explain how do you handle these relation ships?

Qiu Zhijie:
the current work is wholly dependent on one aspect. There are a number of images and these images link historical memory at one end and the present-day happening at the other. Whatever an image or physical object is, it shall construct a historical site for the audience. When these archives are established, the exhibition hall is no longer a white cubic. As a matter of fact, it has been permeated with history and reality to develop into a historical site. The site, together with the Yangtze River Bridge in physical and spiritual sense, forms a relation of these tiers. Those within the relation are undergoing constant changes, specifically, from an object to linguistic sign or image, and then to raw materials for the works until it becomes a physical object displayed in the exhibition hall. Therefore, the whole plan is of apparent labyrinthine nature. It may involve the possibly continuous small and comprehensible reading, however, such reading may be continuously interrupted. The reading experience will be turned into other parts of the whole plan, like archives or materials. Then another reading will be started again.

Huangfu Binghui:
how do you make the existing signs in your works to convey new meaning? For instance, Gourd, has a meaning in Chinese culture or Butterfly has its specific meaning in Chinese legendary stories. Actually they are ready made materials. Whether it is read in the context of Chinese history or the current reality, the meaning of such a cultural sign will be endowed with a new, complex and mutual echoing effect on your works.

Qiu Zhijie:
when materials are turned into signs, they are, to some extent, symbolized after some classical interpretation. For example, a butterfly may be in association with the story of Zhuang Zi dreaming of butterfly, or a raven with death. In this vein, the “Ataraxic of Zhuang Zi” means that the Taoist thoughts will be employed to cure the modern life. Actually it can be interpreted this way: Zhuang Zi himself also needs tranquilizer. They are organically interrelated but we are liable to symbolize it in an interpretation. What I attempt to do doesn’t involve the operation of symbolization. Rather, I want to withdraw it from the symbol. The withdrawal here is never out of the purely artistic consideration. I just try to keep the symbol unattached to anything else, or in a zero state. The game I want to trigger is the interchanges between these materials. In my mind, coal is raven or raven is butterfly, and butterfly is ink, and ink is coal. Or we may refer to an archaeological pit as a gourd and a gourd is a bridge of nine turnings. I think that all these continuous references to one another are continuous mutual interference with interpretation.

Therefore, once an archaeological pit is interpreted as an ancient tomb, we find nothing buried in the tomb since the coal itself is the body of the forest. There is nothing unearthed from the archaeological pit and the coal itself is what is unearthed. In an archaeological pit, the coal shall be what is unearthed to expose what is buried inside. However, the coal itself is what is buried. Meanwhile, it is a container, and therefore a gourd.

The coal is of double properties as the object of burial and burying materials. The same is true of gourd. Actually we cannot draw a clear distinction between what is inside and what is outside gourd. We cannot enter the gourd and the butterfly cannot help itself out of it. The belly of the gourd is, to a small to the extent a mouth. In this space, another space is created by virtue of the exit, yet a space inaccessible to us. Therefore, it raises double questions. Actually, the rails of the bridge of nine turnings are neither inside nor outside. The bridge itself is not only what can provide a space for viewing other scenes but also what is viewed.

Huangfu Binghui:

these properties and perspectives are constantly interchangeable. Therefore, if literally claiming that gourd represents Taoist thought, coal pit death or a tomb, or the bridge Chinese culture, we would be wrong. They are interchangeable and will be erased when you attempt to read them.

Qiu Zhijie:

however, in order to frustrate such reading, it is necessary to provide directions. If you don't give any directions, people won't participate in reading. Rather, they tend to approach the coal in the state of nature by proceeding from the much formalized perspectives to measure the proportion, height, space of and the pressure from the archaeological pit. However, the directions are provided here. In the exhibition hall we have raven that may be created and destroyed, and the sound of the raven. All these perceptual elements are directional. However, you probably get lost as you follow these directions.

Huangfu Binghui:

I wonder whether the relations you have manifested in the works, like the relation ship to the archaeological pit and to the bridge of nine turnings, echo your words that sound reasonless, "where is the capital of Madagascar?" "

Qiu Zhijie:

That question requires no typical standard answer. It is an operation rather than a noun. As usual, I should put down a sentence to express my notion. But in the context of the bridge, the sentence sounds a little bit reasonless. Actually we can point to its functionality since the sentence can serve as a hook to attract your thought.

When you image a guy who cuts his finger to write in blood the following, "when the love is gone, what I have to do is to leave me alone." The routine logic will implicitly remind you that the man who leaves such remarks will kill himself by jumping from the bridge. But at that time, he was simply immersed in his own mood. His mood was much exaggerated by the outsiders to desperation. But the true situation is less serious than our prediction. For instance, he may be frustrated by an unrequited love, the falling stock price, and overdue debt; or he may be scolded by his wife. On such occasions, what they need is something that can help them out of bad moods and they shall be offered a descending step or a hook to hold them tightly. Most people commit suicide out of a pure lack of vision. It is hard for him to accept the fact of being dumped by the girl. But if he moves no further to jump, a more wonderful prospect will await him. He grew short-sighted due to his unbridled impulse that he could see the way out. Therefore, we are really in need of something more far-reaching. And two questions "where is the capital of Madagascar?" and "how long is it to 5,000 AC?" are essentially the same idea. The only difference is that the latter points to the temporal distance while the former the spatial one.

Each day we find ourselves in a frenzy of countdown. For instance, you have to clock in for office work and 5 minutes are allowed to reach the office; or there are just 5 days to the Olympic Games. The countdown drives us to believe that the clock-in is top priority. You are haunted by the envisaged seriousness of failure to clock in on time. But when you ask yourself, "how long is to 5,000 AC?", clock-in will appear less and less important. If you look beyond, you will transcend the fixed thinking pattern rather than following the patter blindly.

The thought shall be considered as representing the core value of the whole exhibition. As a matter of fact, what we need to do is to have us depart from the prescheduled destination rather than confining ourselves to the destination. The symbolization-based conceptual art involves a work of solving riddles that are techniques and working language. The process of perceiving works is often referred to as reading or interpretation which is by nature is a riddle-solving process. With the interpretation acquired, we proceed to introduce several resulting questions, such as whether the right to interpret rests with audience or the author, whether it is single-faceted or multi-faceted. These questions, as far as I am concerned, are, without any exception, meaningless on the ground that the whole game is not a riddle-solving endeavor at all. Reading won't occur in the process of either experiencing or contacting. It is an act of doing, say, taking a shower. When you finish the shower, you will feel relaxed, when you finish swimming, you will find your muscle stronger. In the above two cases, I am not reading shower or understanding swimming. Instead, we are on a tour to establish a relation, from which we may derive the experience of one kind or another that borders on reading experience or routine understanding. But they are not the routine reading and understanding in their own right. The riddle-solving art meets no bound. We may encounter some artists who are smart enough to set up some blocks on the road to destination, thus turning the reading or understanding an intellectual game. The worse ones will directly show you the destination. The conceptual art of this type is to encourage the audience to "ride on the expressway". For me, as you know, I like driving " land cruise car" on the bumpy road rather than on the smooth expressway.



Huangfu Binghui:

your plan for Nanjing Yangtze River Bridge is a massive and continuous project full of strong social purpose. It seems to represent a characteristic of your recent works. My question is that how can we draw on history or reality and what the relation between to reality looks like?

Qiu Zhijie:

To speak of Nanjing Yangtze River Bridge, I don't think it is loaded with some social function as many of us had presumed. Camus once said there was only one serious philosophical question, "shall we commit suicide or not?" This question doesn't address any social theme in both content and significance. Rather, it is related to religion and comprehensive?solution. It is a philosophical question and personal one, and also one of our traditional concerns for luck and opportunity. For many years, I have been referring to the question of disappearance, the question about the things that are dispersed in the ocean of entropy. These questions coupled with the long attachment to tombstones are reflected in the Yangtze River Bridge. On the other hand, the platform is peculiar. Of course, the Bridge was built in 1968 when it was reasonably loaded with the specific social attributes. Viewed from this perspective, it is of some social attribute. Its philosophical attributes overstep, its social counterpart on the one hand and depends upon the latter on the other. When the focus is shifted onto the part above the social attribute, we shall consider the questions of how to turn the bridge into a totalizing art, to use social reality as our resources and to take the history as what is represented. It is worthwhile to discuss our operation method as regards how to turn our own work into part of the history in motion rather than being a static noun for historical reality.

Ever since 1993 when the video showing police brutality against the Blacks was exhibited at Whitney Biennial, the introduction of strange social phenomenon has been in a vogue in the circle of modern arts over the recent years. How shall we understand intervention? Does the art intervene in society or vice versa? When an artist engages in some work, in the capacity of an ordinary citizen, can his work be called art? In this respect, the Bridge can be cited as an interesting case because it involves the multi-tiered aspects. The core issue I consider is that the intervention takes place if it is considered as art since art itself implies intervention.

There is another tier of misconception or doubt that will arise when it comes to the understanding: how can poetic flavor be retained in the presence of intervention? Now that it is difficult to interpret the poetic flavor, how can we intervene it? I want to express that it is precisely the poetic flavor that explains the necessity of intervention. As in the case of "where is the capital of Madagascar?", it is the sentence rather than "we shall not die" that is likely to produce the desired effect. Their presence itself proves another kind of possibility, the possibility of justifying the existence of another world, or a way out. Our understanding of reality is possibly often encased unduly in the concrete historical facts.



Huangfu Binghui:
Interaction constitutes an important factor for experiencing your works, not only the current ones but also all your previous ones in which interaction remains a unique characteristic. Would you like to share with us the way you understand and apply this concept: interaction?

Qiu Zhijie:
Actually I may intensify my efforts to increase the interaction. For instance, many things, like the piece of paper for tracing over the read characters may be intended for the use of the audience. However, I finally decided to give up since I believe that the interaction can be carried out at many levels, and the target audience comes from multiple backgrounds. When an artist engages in literary creation, he always keeps ideal audience in his mind. The audiences in real life are from multiple backgrounds and therefore their experiences may take various forms at multiple levels.

Actually we take ideal audience as our reference set in spite of little understanding by our contemporaries. We still take as our reference set for our creation the ideal audience in the past or in the future. These works are intended for them. Certainly, there are rare cases that your works are not echoed by any of your contemporaries. After all, we are live in one or another knowledge community. In spite of the imprecise and indefinite boundary between these communities, there exist an approximately agreed boundary that tacitly acknowledged by all of us. It is unreasonable to assert the absence of such a boundary. The target audience constructed by us needs to be activated by us. But the high degree of interaction afforded by a work doesn't signal its high quality. Even the well-praised interaction is not equivalent to the quality of the work. Similarly, those works with which people cannot interact are not necessarily considered as poor ones. One point I want to make here is that Mount?Qomolangma is still beautiful before being discovered by man. The task of an artist is not to win the favors from audience but to create high artistic quality.

The sole body interaction of the audience takes place in treading down Coal Raven. In the beginning, I pave the archaeological pit with coal and the audience is compelled to act as destroyers. The two workers defined as archaeologists work on the daily basis to turn the treaded coal powder and cinder into peat if they are wet, and into cinder if they are dry before being recycled and recast into coal ravens. The recast ravens will be trod down by audience. Comparatively obvious body interaction is encouraged in the archaeological pit, which shows departure from other works with little emphasis on interaction. When I design the route for the visitors to the exhibition, I have conceived of the idea of compelling the audience to tread down the coal ravens. As they enter the pit, they are involved in this game.

Huangfu Binghui:
As I have observed, the audience response to the work varies. Some try to avoid while others tread down the coal ravens purposefully. Of course, the avoidance itself is a conflict.

Qiu Zhijie:
to be frank, some parts in my plan are designed for the purpose of interaction and the interaction with audience is not highlighted inside the exhibition hall but on the bridge. The interaction on the bridge is real interaction. I have the assumed suicider to trace over the red characters, and draw a picture of the bridge rails. To them, it is nothing less than a gate of hell. The interaction in this part is very direct and frequently experienced by the audience. I have been casting doubts about the interaction activities inside the hall, the interaction program "Blocking gunfire" in the new media art, in particular. In this program, the body movement of the participating audience will be deformed. Whatever video camera or mechanical device is employed, the core apparatus is cat eye and probe. This is what we call Block gunfire. The game is exciting, but its impact on the human psyche is actually lessened. For this item, I exercise restraint as much as possible.

Huangfu Binghui:
you seem to like transforming the space completely, to the very extent of totally modifying the attribute of the museum. When people come to the museum, they may be surprised by a scene which is totally different from what it was like.

Qiu Zhijie:
We might call a spade a spade. Actually I have changed nothing in Thought Tank but the archaeological pit proves to a great departure from the traditional one. The Gourd hall was originally designed to be changed. I intend to create a kind of watermark effect with the blue optical image. Considering my years of video recording, I have no difficulty in operating overhand projectors. However, I gave up the original plan after having come to recognize the lack of necessity in doing so. It is, anyhow, a matter of construction difficulty. My consideration is that we cannot create an overtly man-made environment. By overtly man-made, I mean the stagy, which is a fault that should be avoided.

To tell the truth, the coal pit is sort of a spectacle. With the flourishing market of installation art and the growing purchasing power, people can pay several thousand RMB to buy an installation to arrange for their exhibitions, thus the problem is we might as well call it a landscaped exhibition. My ideal scheme is to transport 40 tons of coal to the site, then have the coal compacted by tamping and finally dig a pit. However, it is a pity that the coal pit follows the current practice as a result of technical infeasibility. As you know, the museum lies on the second floor and the usable area is 190 square meters. If 40 and more tons of coal is placed in such a limited space, the bearing limit of the floor will be reached. Technically, if I make my ideal scheme a reality, I have to install scaffold first before throwing coal to create a hollow archaeological pit. As early in 1998, I directly made a pit at Yao Joaquin in Beijing, which I called it Pit 1 Yao Jiayuan. The pit is the one in its own right.

Huangfu Binghui:
It sounds interesting. You dug a pit at Yao Jiayuan and originally set up a pit here. You refer to archaeological investigation as a verification of and movement toward the previous knowledge. Could you tell me the difference between the archaeological pit here and the pit at Yao Jiayuan?

Qiu Zhijie:
: the pit at Yao Jiayuan is intended for us to discover. The archaeological pit is composed of the earth layer by layer which separate one culture from another. All layers at the pit here remain the same and the creativity is much emphasized. What was in the past that has not been determined but created. Two workers who act as archaeologists are two creators. Unlike the common archeologists who routinely detach and brush off the earth to expose the relics, our two "archaeologists" create physical ravens with coal as materials. Therefore, the archaeological task of recognizing and discovering the past has been turned into molding the present or future. Of course, it involves another aspect, that is to say, it means a cycle, the cycle of materials and shape itself of the coal since the audience is always destroying while these two workers creating.

In the process of making the pit, I was haunted by a worry that it is nothing but a stage and thus our work is no more than a forfeit. At the last stage, the living ravens and 100 and more butterflies are placed within the space between sandwich walls. The space created by the scaffolds becomes a usable and necessary room. When more than 100 butterflies and ravens fly within the sandwich walls at the pit, the back stage disappears. So the artificial scene is not built for creating landscape but turning the idea into a reality. To speaking of this will drag us back to the interaction we just mentioned. I grow such suspicious of interaction that I hope some parts of my works will be concealed from the public view.

In the so-called contemporary art, each technique shall be put to effective use. If I spend 20,000 RMB in buying living ravens, I will let them see the ravens and definitely, the cost incurred thereof shall be recovered from my audience. Obviously, it is strongly utilitarian. In some of my recent works including this work, the part I don't want my audience to view immediately constitutes an important part of the work. It is not within the eyeshot of the audience but it exists objectively there. The audience is expected not to see the whole of the work. The invisible part is so important. With its presence, the work doesn't become a stage. In this way, the work itself represents a life. The life provides us many mysteries and there are a number of things are what doesn't arouse our awareness or perception. But they are simply being. Although we see no roots but branches, leaves and flowers of a tree, the fact is that the tree won't live without any roots.

Huangfu Binghui:

Is the invisible part more meaningful to artists than the audience?interaction?

Qiu Zhijie:

it doesn't only sound meaningful to me. Its meaning lies in its construction of another world. It is an essential of the newly constructed world.

If the newly constructed world is required to be complete, the essential element is indispensable and it claims its presence. Johnson Chang

once said to me that his sole question on the exhibition is that the archaeological pit is constructed by installation. However, he shows his

approval as I remind him of butterflies and ravens. The invisible part thus becomes the criterion for judging the ideal audience.

Huangfu Binghui:

it is similar to sacrifice. We have to go through a set of procedures.

Procedures are especially important to a sacrificial ceremony.

Firstly, you shall stand on your knees before pouring wine. Each

process shall be handled and your piety be represented throughout

the whole ceremony. I believe that the visitors to the exhibition will

first be shocked by the large manufacturing scale and huge work on

investigation made before the commencement of the project.

Qiu Zhijie:

: over the past years, the artists have been dragged into certain misconception, by resorting to one technique or another. It is no exaggeration

to claim that all possible methods are employed in the images, from traditional Chinese images such as Lungful, calligraphy, black and white

painting, Taiji, and the Book of Changes, to the images representative of Red China like Tiananmen Square, panda, Chairman Mao and red,

and to the images representing the Chinese policy of reform and opening up and the resulting rise of China (which is accompanied by the

China threat theory), such as "bird nest"(National Stadium for the Beijing Olympics), Oriental Pearl Tower, unfinished deserted building and

"nail household". All these images in your hand are like sharp swords you may depend on to the extent that there is no need for you to cultivate

internal force. We tend to draw on the ready made resources and unique techniques to complete our works. All in all, we make our works with

a wartime mentality. I come to retreat from the war over the past years, or at least I try to avoid the operation method of using stratagems and

switch to something meaningful, something that shall be compelled by historical and personal circumstances. They shall be made regardless

of shame, loss or gain. You may make mistakes and the victory shall not be taken as a criterion for judging works. I don't know my correctness

in my feeling that the contemporary artists tend to make themselves military commanders.

Huangfu Binghui:

I can understand what you've driving at. You address the current

situation in China, the status quo of contemporary arts and also the

common problems facing the world art circle. I presume that I fully

understand your attitude, your choice. My question is, how you

intend to face these problems in the context of greater culture?

Qiu Zhijie:

Artists always work by their own systems. The modern artists are always worried about their work. An artist keeps confidentiality about his

schemes. If the scheme is known by his counterparts, they can produce the similar works. In artistic design process, he constantly calculates

how to defend and protect himself, attack and destroy others so that he can take the better of other artists or win the favor of his audience.

Therefore, he is in the calculating state. But when he calculates, he has slipped into the second tier of artist, because he is afraid of getting hurt.

For an artist, the higher artistic realm is that he shall not be afraid of getting hurt, to speaking nothing of calculating. We should engage in

the artistic creation by the high-quality standard. As far as I am concerned, the artist of the high attainment shall be the one who will tell his

fellow artists what's on his mind. It doesn't matter at all. You may join in the work. I am not sure whether I can meet this standard. At least I

find myself away from it now. But I will strive for this goal in my future work.

Huangfu Binghui:

many critics have proposed in their articles the idea that an artist

should nail down a point of access first. He shall simplify his

artistic work into the business in which he can win international

market with his China Wisdom. As an artist, I guess you have your

own reflection on the Chinese artistic works on the international

platform. How do you look at China Wisdom?

Qiu Zhijie:

: I feel that Chinese people now are living in the culture where people are likely to talk about what you may gain from your work. This is

a representation of utilitarianism. We tend to be driven by the questions like what can we bring in and gain, whether we shall occupy the

position of center, or how we can advance from periphery to center, what shall be exported and imported in return. These questions reflect the

utilitarianism. As a matter of fact, more attention shall be directed to the following questions, what we provide to the world, who is our target

audience, what problems arise in the present-day world, what traditional Chinese solutions may be employed to address the problem, or what

schemes we are developing may be helpful to people in other cultures. Still, we should ask ourselves what I can contribute rather than what I

can gain. In order to be a giver, we must improve ourselves, reflect on ourselves and reinterpret our tradition. In the meantime, we shall learn

how to create, create a new tradition. All in all, we shall turn ourselves into helping hands to others.

It is what ancient Chinese people did. It is a change in standpoint. I think that what lies at the very depth and nucleus of Chinese culture is the

sense of transcendence over the temporal and spatial change. Although we may sigh with emotion over the fleeting cloud and the vicissitudes

of life, we have a lot of methods to transcend such vicissitudes and transitoriness in our life. Our life exists in the process of coming and going.

In reunion and parting, in lovesickness and getting along with others, we will develop a minute experience of life, a life philosophy of allowing

for grief without being too painful. This is the core of the so-called China wisdom. Our pursuit of life of high quality is not measured by some

fixed indices. We never take the victory as the standard to evaluate a hero. This is a set of understandings of a healthy life. I think these core

values are not exhausted by our predecessors. They may lend themselves to the present world. With these values as the basis, we can propose

effective solutions to address our prejudice against other cultures and peoples, to cultivate the ideal of developing a world of harmony but not

sameness, to put an end to cultural wars and racial segregation, and to combat terrorism.

In view of this, I suggest we should assume another profile to take a more positive attitude rather than narrow-minded self protection. That

is to say, I make all I have available to you. You apply my contributions to check their feasibility in your culture. If they fail to accommodate

your demands, I will strive hard to recreate, recombine and rethink. I am convinced that this is the something innermost in my Yangtze River

Bridge plan. Yangtze River Bridge plan involves a section of history and also a reality. It is immoral to apply stratagems in this plan. We have

no stratagems to apply there but combine our body and soul in its history.



Huangfu Binghui:

What's your stand on concepts such as cross-media, inter-disciplinary and cross-field?

Qiu Zhijie:

Cross or inter is an unavoidable consequence. The present discipline-based division is by nature temporary, or instrumental. The man's

creativity is by no means bound that we shall not jump at a definition. We often refer to artistic work, medical work or archaeological work,

but there is no need for us to draw such a clear distinction. Therefore, I don't endeavor to categorize my exhibits at the exhibition this time

and I even can't figure out how many pieces of works I have prepared for the exhibition. Some labels you see are temporary. Take Hall 1 for

example, we label two gourds as big and small respectively. In strict sense, they however are counted as the same piece of work. Furthermore,

it is the same as the ink grinding machine. Do you think the characters made of coal powder on the wall behind gourd are the same as it, or the

ravens below the characters are the same as those in the pit? If the boundaries between pieces of works are blurred, I don't know exactly how

many pieces of works I have made, and which belong to archives or thought tank. Take the Bridge of Nine Turnings for example, the bridge

is safe to be considered as a piece of work, but the relief images on it are actually part of archives. Another work that troubles us is the house

lizard made of old newspapers. No one feels assured in classifying it into achieves or works. As a matter of fact, we have works, non-works,

and pseudo-works in the exhibition hall. For instance, when I put a coal in the archives case with old books in it, do you think I regard the coal

as a historical relic of Yangtze River Bridge. Put it differently, do you think that the case is turned into an installation art since I put a coal in it.

To these questions, no one ventures to give definite answers.

Do those beds I collect belong to the works in the traditional sense? Do they become an artistic work due to my adding a clock onto it? Of

course, I never trouble myself in answering these questions. I don't care whether they are works or how many pieces of works can be figured

out. Where is the boundary between works? This question is not important in the least. As artists, we are duty-bound to provide people a kind of life. And such a life will engender another kind of life. Therefore, I point to totalizing art here since it is really hard to draw a clear distinction. Could you tell me, as you have observed, where the exhibition hall is, on the Thumb Square or Yangtze River Bridge, in our heart or media.

Huangfu Binghui:

That's great! If we completely follow the trodden line of thought to judge an artist, we will calculate how many pieces of works he makes and draw a clear distinction between artistic works and non-artistic works.

Qiu Zhijie:

: if we take a man as creator, he may engage in mass production, sporadic transformation, tip-and-run insertion, extension or group insertion of artistic works. The exhibition is arranged to accommodate the reality. If you offer me a space, I will arrange exhibition in light of the local reality. If there is no such a space offered, I will plan others. Even if there is no room provided at all, I can still conceive of other things. Take the program of Writing In Blood "where is the capital of Madagascar" on the bridge, it doesn't cost any materials but your mental power. What you need to do is to perceive with your heart and a knife will suffice. However, the coal pit costs more than 20,000 RMB. In addition to the mutual support from a whole set of things, the force of a work needs to be backed up by the life that lies behind it. It doesn't matter how much money you spend in the exhibition hall.

Huangfu Binghui:

what we talk about involves three aspects. That is to say, the question you explore in your works is the topic of the representation of historical events. One is to represent the relationship between history and reality; another is to represent the relation between history and artistic practice and the last one is to represent the relation between history and our opinion. The question of these relation ships will concern the methodology of representing and reconstructing history if lifted to a higher level; and involve your creation in the process of representing history if lifted to further level. These three levels of relations are actually what enlighten me as I observe your works. Our talk today doesn't directly pertain to the question on the surface of the works alone. Actually, your artistic thought has been formed in the years of your artistic practice.

Chinese contemporary art has been developed for years. In the past 20 years, there have been multiple interpretations on it. Some say that the whole contemporary art represents the western likes or tastes and its commercial value has hit tens or hundreds of million RMB. What is the biggest problem and challenge facing the Chinese contemporary art when it is performed on the international platform? What are your comments on it as an artist?

Qiu Zhijie:

It doesn't seem to me that this is a problem with Chinese contemporary art alone. It is a global problem facing the whole contemporary art. The problem is that artists have been gradually institutionalized. Contemporary artists are, to some extent, the standard products. They are supposed to play bad boys and fashion stars as the surroundings compel. They try every means to make themselves accommodated to the roles preset by the modern exhibition system. The art is restrained and transformed by this system to the extent that there exists a gap between man's

requirements and artist's requirement. When a man becomes an artist, he will live by another set of standards of life. Therefore, the most difficult dilemma to break through is to properly address our relation with the system. We shall create a system to highlight an artist as a man rather than support the system. The system, of course, is what we can transcend. The question is whether we continue our efforts if our works are totally unmarketable either in arts market or museum. If there is no museum, shall we engage in artistic creation? If there is no exhibition fair, shall we still engage in artistic creation? These questions are what we shall ask ourselves. On the part of me, I will give a definitely positive answer. I will do if my works are not marketable. To make a living is easy. I may try some luck on stock or run a small store. I believe that my imaginative activity will be fulfilled in the way that my specific economy and materials can sustain my artistic venture.

We may take advantage of the system to work for us, but we must be conscious that it castrates us in some ways. We shall center on the principle that an artist is a man in the first place. The first step is to make an artist a complete man, a man who is brave to shoulder responsibility, live by moral principles and make contributions, and finally, a man with charms. The emotion and morality shall be much valued in the Nanjing Yangtze River Bridge plan. Our aim is to make ourselves men with justice, morality and lofty thoughts and feelings. We shall not allow ourselves in a frenzy of pursuing victory in the competitions within the circle of arts and the untold competitions of various types in the world. Instead, we shall take as the ultimate goals the Olympic motto: higher, faster and stronger. Only in this way can we as players truly understand what makes us happy.

Huangfu Binghui:

An artist shall persevere in their artistic belief. I think I agree to your notion. As I have observed, many artists won't go in for artistic work if there is no market offered to them. But for you, artistic work itself is the choice of a life.

Qiu Zhijie:

yes, it brings me happiness. But it just touches upon one aspect. As for Chinese artists, we are burdened with an extra mission, the domestic mission of filling the fissures that exist between Chinese artists. Globally, we shall repair the gap between artists and men. In respect to Chinese circle of arts, we must address the divergence in our artistic standards. For instance, there exist some conflicts between our current artistic love and those loves for great master Hongyi, Leonardo da Vinci, Huang Binhong and Boeys. If these conflicts exist, we will be denied happiness. We will be never complete and sound, potentially faulty. We shall coordinate and nurture them into a cluster of harmony.



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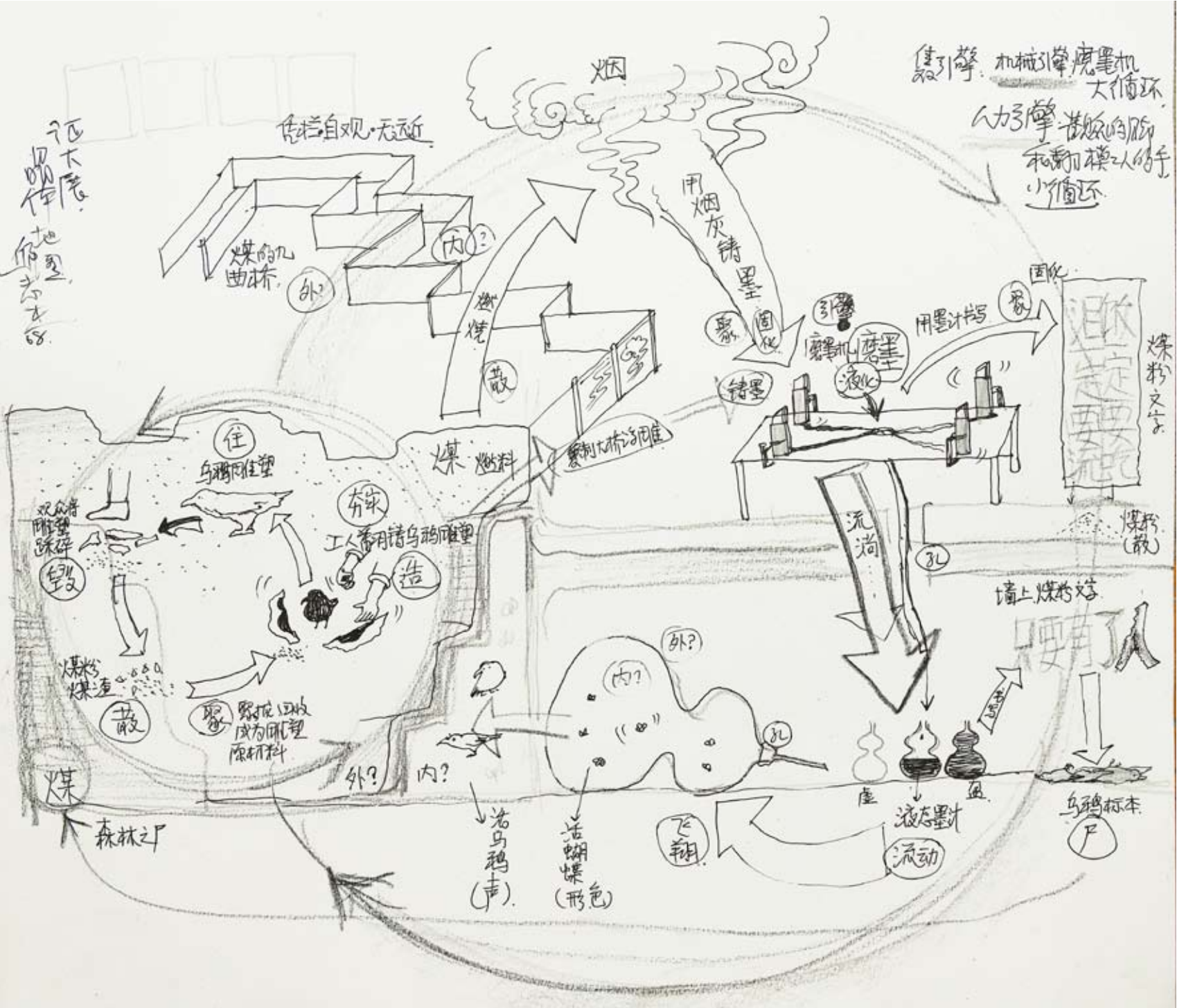
晶体
CRYSTALLOID

“晶体”，或者叫“舍利子”，都包含了升华、结晶、凝练的过程。由这一命名可知，这是作者在调研过程中的经验、感悟和思想的物质化，但这一物质化过程并不是对于现实的直接再现，而是把现实当作丹炉之后所炼出来的“内丹”。甚至于，这些物质是用来反作用于现实的力量。因此，有些作品可以视为是“思想库”中的构想 在调研过程中得到推敲和修正的结果。另外一些作品则在表面上看来显得和所讨论的南京长江大桥和自杀者议题似乎没有直接的关联，而其内在的联系需要由体验去建立。

此次在上海证大现代艺术馆展出的“晶体”的部分包括了《当时用了很多木材》、《庄子的镇静剂》、《奖状2号》、《烟的轮回》、《莫凭栏》装置作品。

Crystalloid, also titled, "Buddhist Relics", involves processes of sublimation, crystallization and coagulation. Judging from such a title, it is natural for us to draw the conclusion that this part of the exhibition focuses on the embodiment of the feelings, thoughts and experience the artist acquired during the survey. Instead of producing a straightforward representation, such embodiment is more like some kind of abstract extract of the reality. Moreover, it may even influence the reality. Therefore, some of the works can be considered as the gradual yet constant revision and refinement of the original conception of Think Tank. Other works, however, may seem not so directly relevant to the Nanjing Yangtze River Bridge and its suicide phenomenon. It takes experience and patience for the viewer to feel the internal relationship between the works and the subject matter.

Crystalloid features installations such as A Lot of Trees make a Piece of Coal, Ataraxic of Zhuangzi, Certificate of Merit No.2, Samsara of Smoke, and Don't Lean upon a Balustrade, etc.



SNJYRB No.011



奖状2号

Diplomas No.2

铁板、铁链、滑轮组成的装置

Installation with iron plate, chain, pulley block

4m x 3.5m x2.2m



选取一幅带有南京长江大桥图案的1970年代的空白奖状，用厚度1公分生锈的生铁板，水刀切割出奖状图案的平面图形。每个图形留一边不切断，将切割下来的图形沿一边折起，使其与锈铁奖状的平面呈90度角竖立，折起的部分边缘打磨为锐利的刀口。

A 1970s' certificate of merit with the image of the Nanjing Yangtze River Bridge is selected. The patterns of the certificate are cut out of a 1cm-thick rusty iron plate with water jet scalpel. The patterns are not totally completely cut out from the iron plate so that they can be folded upwards, forming an angle of 90 degrees with the rusty certificate of merit. The edges of the patterns are very sharp.





只要有了人
If only we have people

“只要有了人” 字词来自1968年12月29日《人民日报》， 这份老报纸的头版是关于南京长江大桥通车的报道。在其右上角的“毛主席语录”中，有这样的句子：“世间一切事物中，人是第一个可宝贵的。在共产党的领导下，只要有了人，什么人间奇迹也可以造出来”。

“只要有了人” 这五个字用煤粉和胶水在展厅的墙面上堆积而成。散落在地面上的煤粉被一些乌鸦的标本所代替。



The words came from the old newspaper People’ s Daily on December 29, 1968, which had reported the completion of the Nanjing Yangtze River Bridge. On the top right corner of this newspaper had the Chairman Mao ana said “Human being is the most valuable in all the world, lead by the Communist Party, If only we have people, any miracle will be possible”

Here this sentence was reproduced on the wall with coal powders and mucilage glue. But the coal powders fell on the floor was been replaced by the taxidermal crows.





SNJYRB No.101

庄子的镇静剂

Ataraxia of Zhuang Zi

透明亚克力制作的葫芦、不锈钢针头、黑色蝴蝶

Installation, 5m x 2.5m x 2.5m

用无色透明玻璃制作一个大葫芦，平放在展厅的地面。葫芦口部为放大的不锈钢注射针头。葫芦内放入若干活的蝴蝶。黑色。蝴蝶可通过针头中的小孔呼吸。展出期间不断地更换鲜活的蝴蝶。

A large transparent glass gourd is put on the floor of the exhibition hall. At the mouth of the gourd, there is an enlarged syringe needle made of stainless steel. Several black butterflies are put into the gourd that can breathe through the pinhole of the needle.









当时用了很多木材
Many trees made a piece of Coal

装置、表演 Installation

24m x 9m x 5m





用木支架构造后, 铺上煤块, 形成一个巨大的黑色的考古坑。观众由2号展厅进入该区, 即进入了考古坑的底部, 可顺着考古坑的台阶往上走, 进入楼上的3号展厅。煤的考古坑的不同部位埋入黑色乌鸦的标本, 这些标本局部露出考古坑的表面。

考古坑的夹墙内部空间中放养100只乌鸦和100只黑色的蝴蝶。观众可以听到乌鸦的叫声, 但是看不到这些乌鸦。

考古坑中地面摆满用煤粉翻制的乌鸦雕塑。观众进入考古坑时会把这些乌鸦雕塑踩碎, 成为破碎的煤块或煤粉。

整个展览期间, 两个“考古者”在考古坑中活动, 其工作内容是不断地收集被观众踩碎的乌鸦雕塑的煤粉, 用一套雕塑模子重新翻铸成煤的乌鸦雕塑。

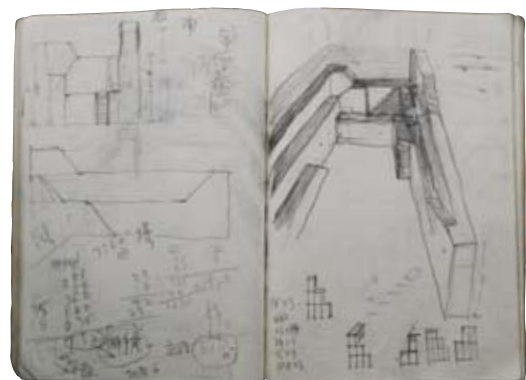
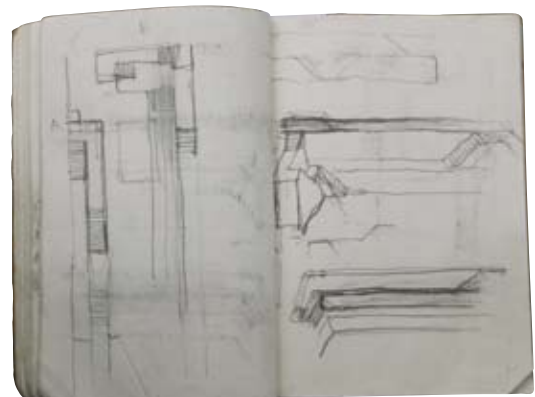
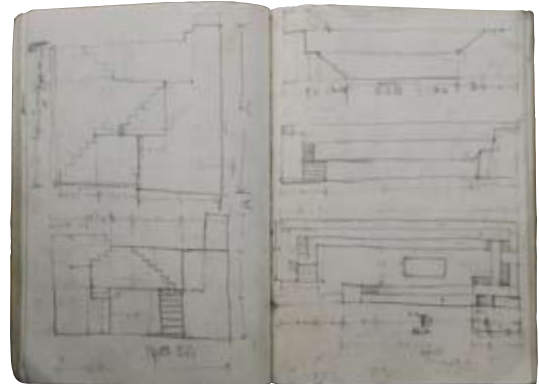
Wood brackets and 50 tons coal construct a huge black archaeological pit. Visitors may enter from the bottom of the pit. Taking the stairs upward, they can access the exhibition hall on the second floor of the museum.In different parts of this archaeological pit,some taxidermal crows are buried, parts of them are bared..

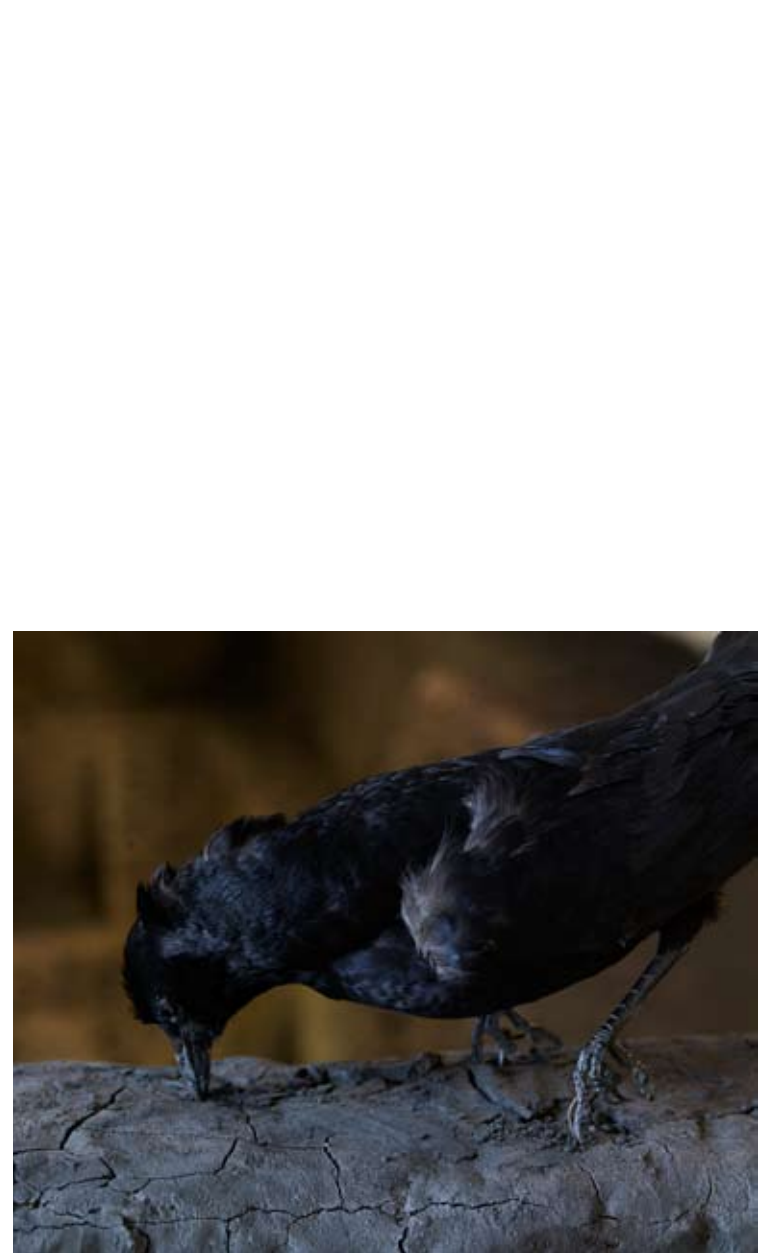
Inside the hollow spaces of the archaeological pit -- between the walls and under the steps, 100 live ravens and 100 live butterflies are hidden.The visitors can hear the sound, but they can not see them.

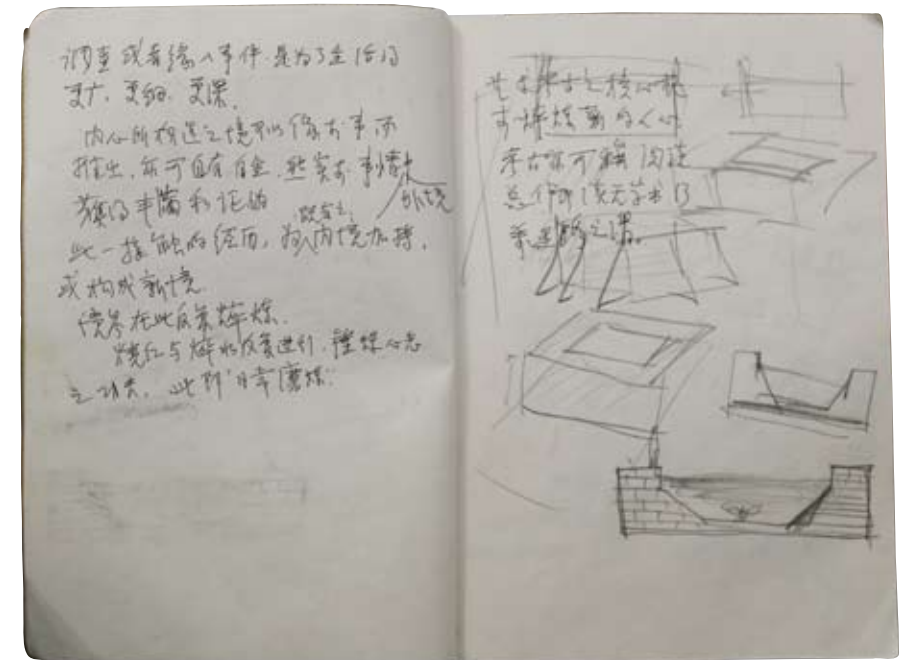
The floor and steps of the pit is full of raven-shaped coal sculptures. When entering the pit, visitors will tread these ravens down into coal powder.

During the exhibition, two “archaeologists” (two performers) will work in the pit. They will keep reshaping the coal powder into raven-shape sculptures by using a special cast mould.









SNJYRB No.126

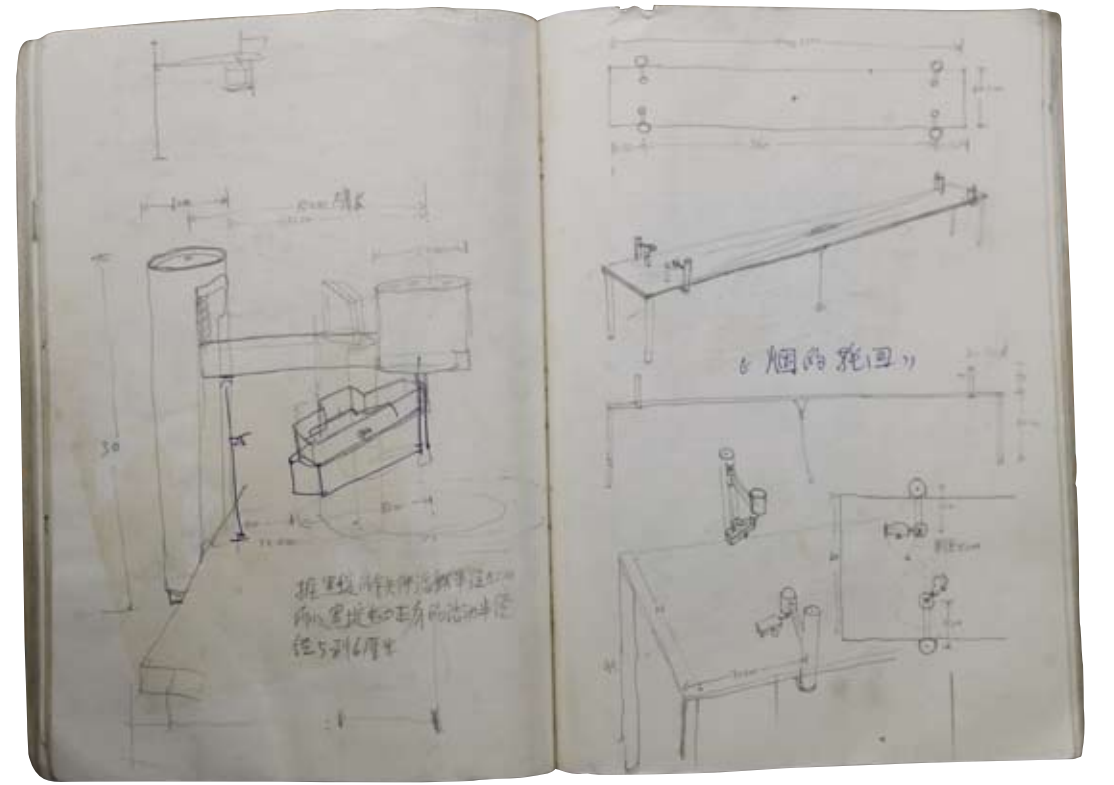
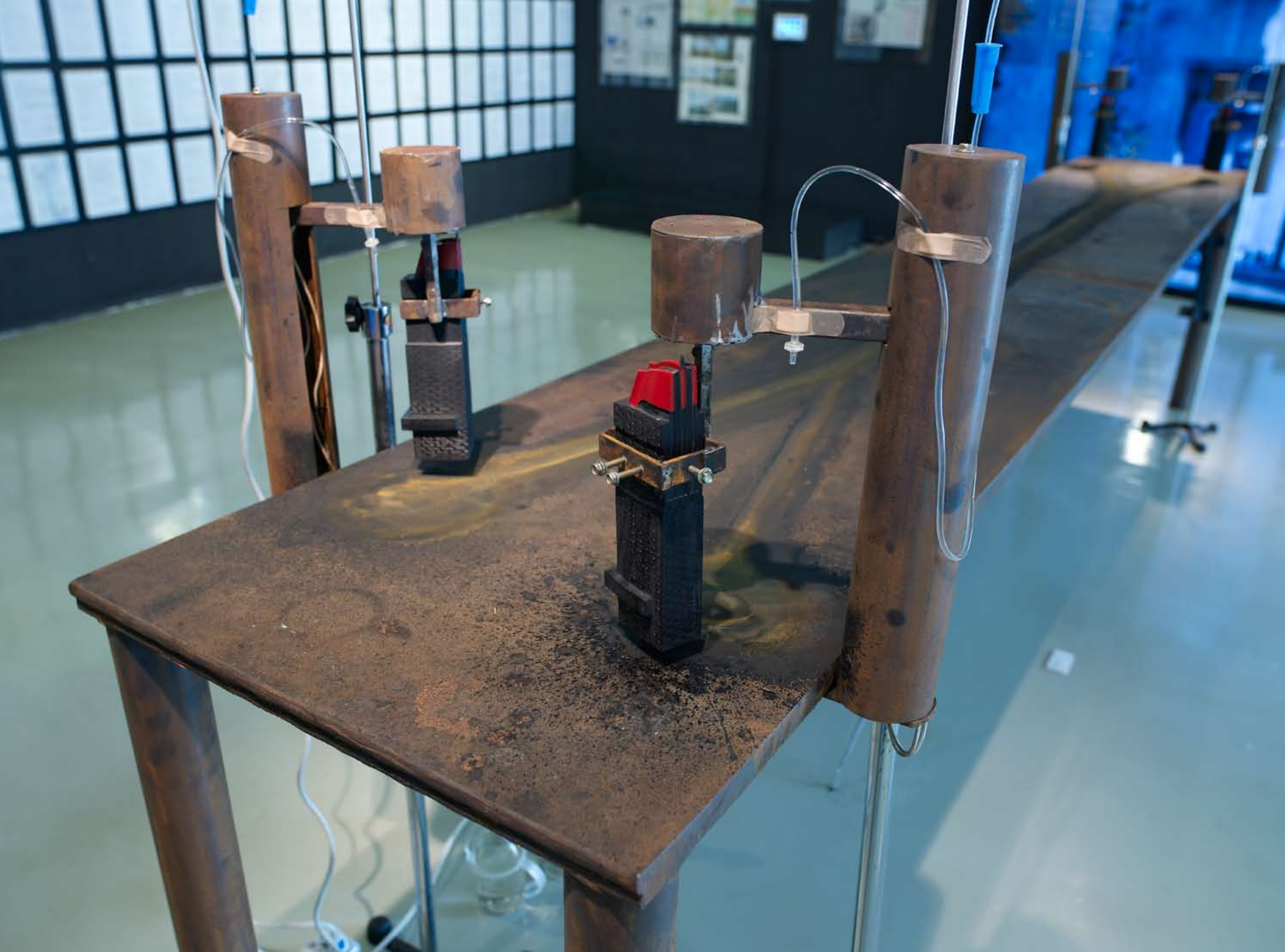


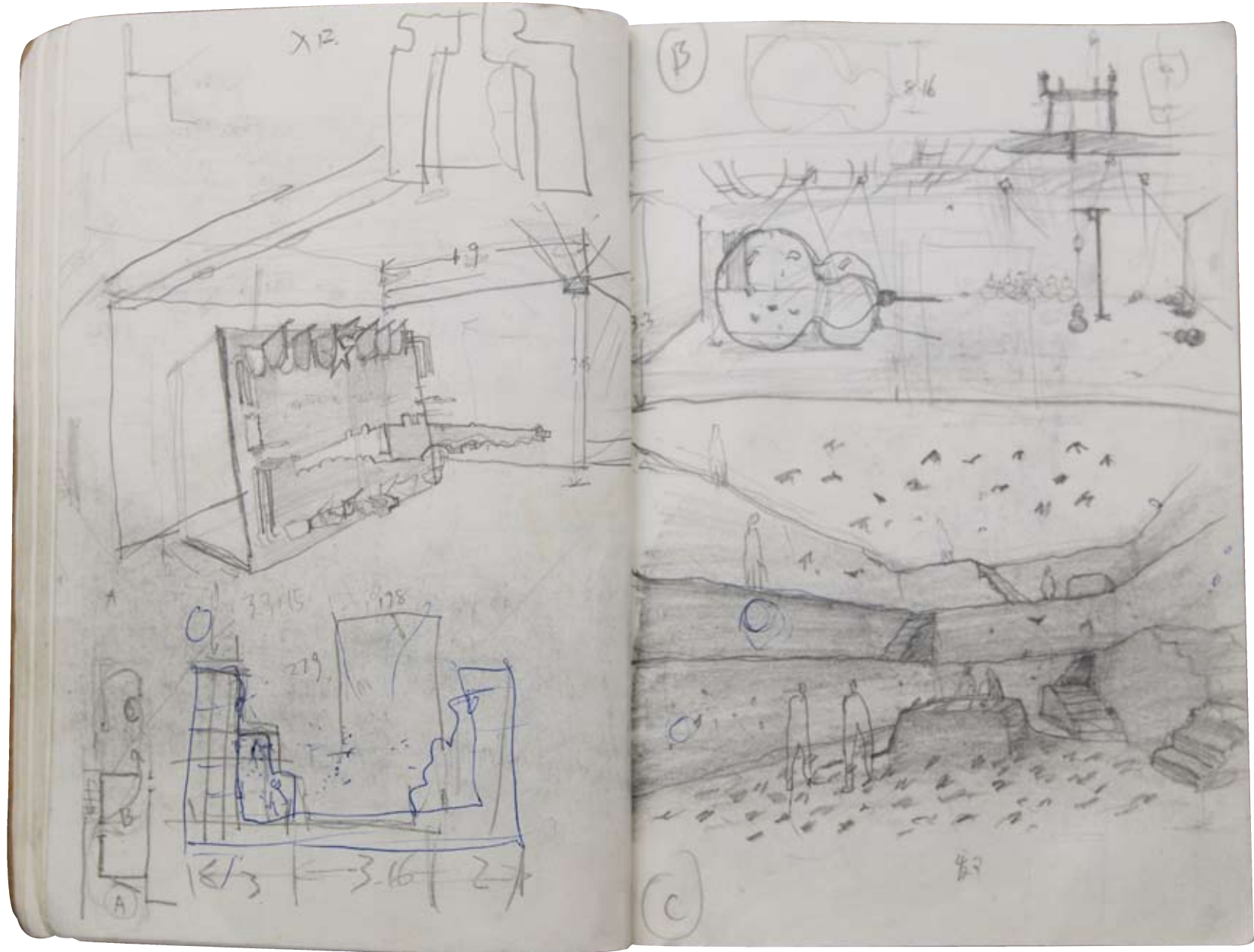
烟的轮回

Metempsychosis of the smoke

装置、表演 Installation







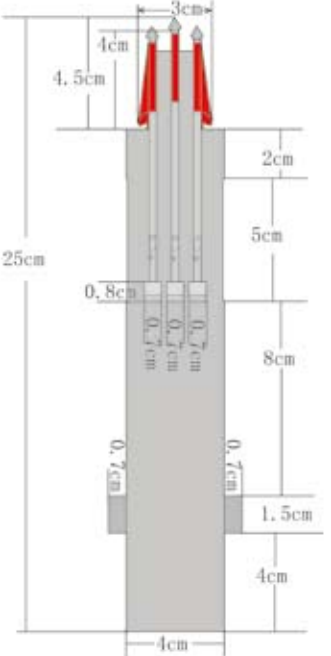
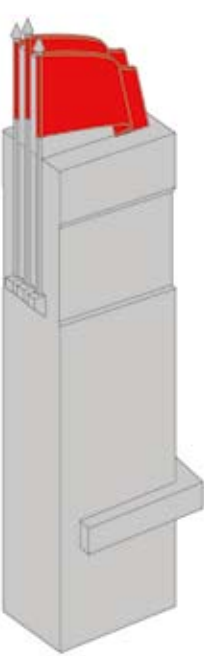
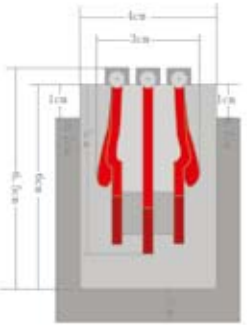
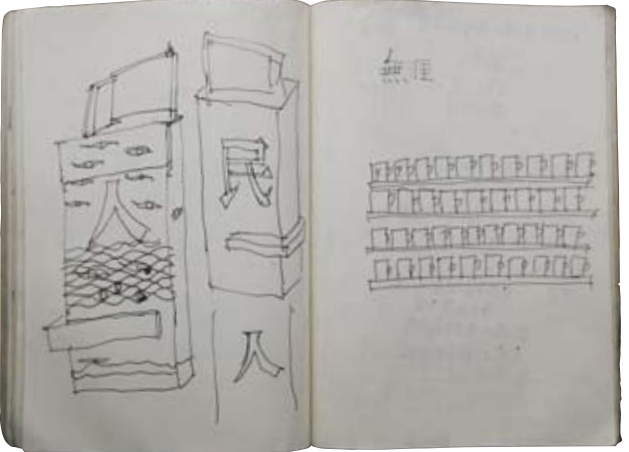
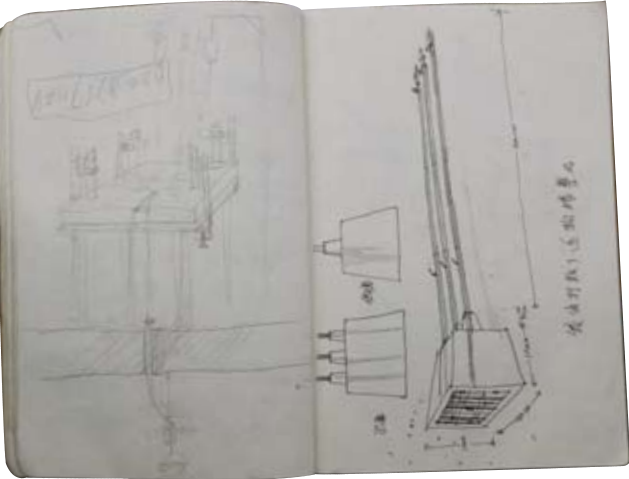
分布于展厅两层楼间的装置。大桥红旗墨雕塑，磨墨机，小葫芦，不锈钢针头
下层展厅中，50×35cm小型的透明葫芦容器20个，放大的不锈钢针头20个。空的小葫芦放在墙角。
展厅中间，医院打点滴用的盐水瓶架上的装置，把从天花板上垂下的输液管中的墨汁，注入其下放置的空的小葫芦容器中，直至它被注满墨汁。每注满一个，装上不锈钢针头，放在另一侧墙脚。

上层展厅中央是一个铁质的长条桌子，高约90厘米，长400厘米，宽60厘米。
桌子两头分别固定四个磨墨机，握着4块特制的墨块，来回旋转磨墨，磨出的墨汁流向铁桌子的正中，由桌面中间的小孔进入底部的漏斗，进入输液管，穿过地面的小孔，进入下层展厅。四个输液瓶架给桌面上的磨墨机提供清水。

two parts installation in both first floor and second floor. In the first floor, visitors first find In the middle of the exhibition hall, an infusion set is hung from the ceiling and black ink is slowly injected into a small transparent gourd on the floor. Twenty small transparent gourds (50×35cm) and twenty enlarged syringe needles made of stainless steel. The empty small gourds are placed at the corner of the wall. When a gourd is filled during the two months exhibition, a syringe needle made of stainless steel will be attached to it and then the gourd will be replaced and put on the other side.

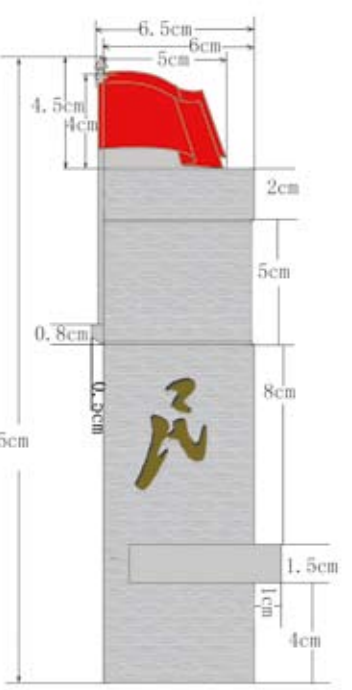
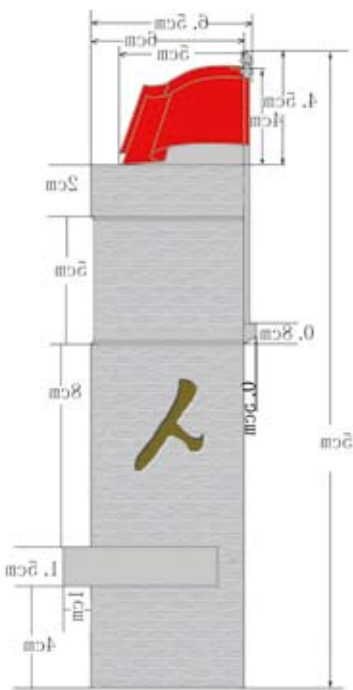
When visitors up to the second floor, they will find a long iron table. (90(H)*400(L)*60(W) cm)in the middle of the space, just above the gourd downstairs. At both ends of the table there are 4 ink-rubbing machines, which continuously rub four specially-made ink sticks. Ink will flow into the exhibition hall downstairs through the hole in the middle of the table, and down the funnel at the bottom, and finally through the infusion pipe and the hole in the floor.Four infusion bottle racks will continuously supply the ink-rubbing machines with water.





墨块的造型来自南京长江大桥上带有三面红旗雕塑的桥头堡的造型。墨块上布满了人眼睛的纹路。墨块高24厘米，厚5厘米，宽7厘米，重约1公斤

The shape of the ink sticks is the same as the bridgehead of Nanjing Yangtze River Bridge where three red flags are erected. The ink stick is 24cm-high, 5cm-thick and 7cm-wide, weighing 1 kilogram.
Note 1: "Three Red Flags" was a famous political slogan in 1950-1960s, it was the symbol of Mao's thoughts.
Note 2: the solid chinese ink sticks,are made from the ash of the smoke from deal wood, oil,and coal.)





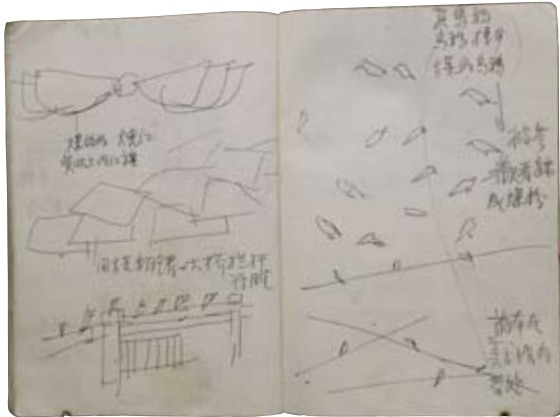
SNJYRB No.127

莫凭栏
Don't Lean upon a Balustrade

装置, 雕塑 Installation and sculpture

1.3mx20mx15m





Two hundred reliefs are inlaid into the railings of the Nanjing Yangtze River Bridge, among which 22 pictures are included. The reliefs show the achievements made by the socialist construction during that period, such as the ten representative buildings in Beijing, East Wind, a liner of ten thousand tons, and the Qinghai-Tibet and Sichuan-Tibet railways. These reliefs and the sculptures entitled "People" erected at the bridgehead were created by..., and were widely considered as he best sculptures in China at that time.

Qiu Zhijie asked more than 20 students majoring in sculpture at China Academy of Art to copy the reliefs on the railing of the Nanjing Yangtze River Bridge. When moulds were made, coal powders and black feathers were added to make the black "shadow" of these reliefs.



南京长江大桥正桥栏杆上镶嵌着铸铁的浮雕200块，包括22种画面。浮雕画面内容叙述了当年社会主义建设的各方面成就，如：以北京火车站为代表的北京十大建筑、东风号万吨巨轮下水、青藏川藏公路建成等等。这些浮雕和桥头堡上的《人民》群雕由……等人创作。代表了当年中国雕塑创作的典型风格和最高水准。

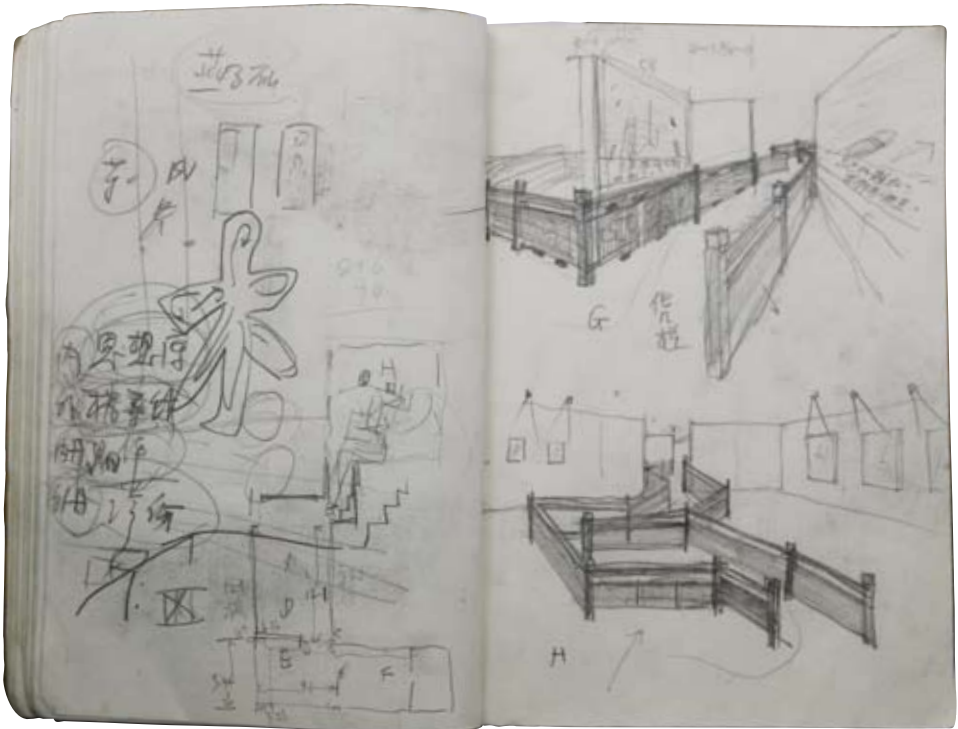
邱志杰组织中国美术学院雕塑专业的20余位学生临摹复制了南京长江大桥栏杆上这些文革风格的浮雕，制成模具后，用煤粉掺杂黑色的鸟类羽毛，翻制这些浮雕的黑色的“影子”。





浮雕安装在用木头制作的栏杆扶手和立柱框架之中，木头的表面覆盖煤。
栏杆上的煤层的所有表面，均由人的手掌拍打过，其上留下各种人的掌纹和指纹。随着展出进行，这些煤层逐渐干裂，出现裂纹。

The reliefs are inlaid between the wooden railings and columns. The surface of the wood is covered with coal. All the coal surface are flapped by many people's palm and were full of human fingerprints. This coal surface will be desiccate slowly during the show.



这个煤的栏杆由档案馆展厅向思想库展厅延伸, 在思想库展厅内形成一种九曲桥结构。观众必须通过这个九曲桥才能进入思想库。

The coal railings connect the Archives and Think Tank by forming a zigzag bridge in the exhibition hall of Think Tank. Viewers have to cross the zigzag bridge to enter Think Tank.

Note: The bridge are transfigured as the chinese traditional "zigzag bridge" which the visitors can have as many chance to stop,stay,and view, to delay their steps forward to the other shore.





当爱烟消云散……马达加斯加的首都在哪里?
Love is dead……where is the capital of Madagascar?

摄影、行为、录像装置

Performance, Photo-installation and video





当雾烟消云散
胜利的只有中国



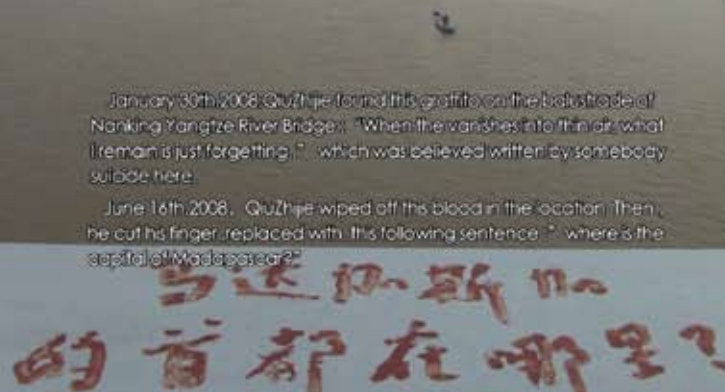
马达加斯加
的首都在哪里？

A close-up shot of a person's hands using a cloth to scrub graffiti off a white metal railing. The graffiti consists of stylized Chinese characters. In the background, a wide, sandy beach stretches out to the ocean under a hazy sky.

2008年6月16日，邱志杰在南京长江大桥将血迹擦除
June 16th, 2008, Gu Zhi Jie wiped off the blood in the location



割破自己的手指，在同一位置书写如下句子
Then he cut his finger, replaced with the following sentence;



January 30th 2008, QuZhiye found this graffiti on the balustrade of Nanking Yangtze River Bridge: "When the vanishes into thin air, what I remain is just forgetting." which was believed written by somebody suicide here.

June 16th 2008, QuZhiye wiped off the blood in the location. Then, he cut his finger, replaced with this following sentence: "where is the capital? Madagascar?"

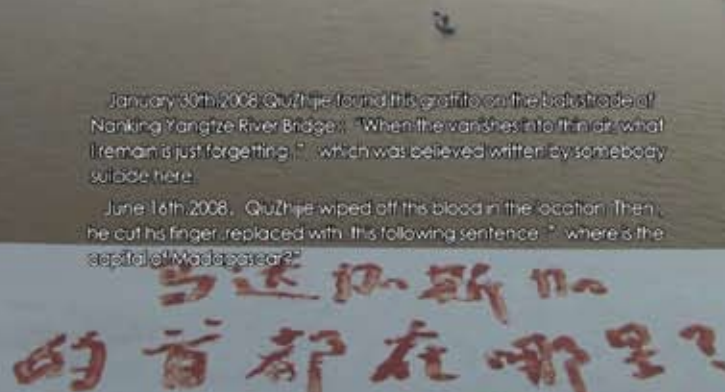
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马达加斯加
的首都在哪里?

当爱火熄灭云散
我求仁的只有鬼神

出口 →

马迭尔新城
的首都在哪里？





思想库 THINK TANK

“思想库”的主要形态是绘画和笔记。这是作者进入对于南京长江大桥自杀者现象的具体调查之前就展开的。思想库中的绘画系列是整个计划的“早期造型”，也就是用一些图形来为自己铺垫一个工作的环境。既是早期想象的图像化，也是为此后的工作勾画一张概念的地形图，同时也可以视为是一些装置的草图。这部分的工作意在保持对于具体话题的超越能力，是工作之前和之中的一次次不断自我清理的结果。因此即使在具体的调研工作展开之时，这个思想库也是在不断丰富之中的。

Think Tank, the idea of which was developed before the artist began the survey about the suicide phenomenon on the Nanjing Yangtze River Bridge, is presented in two major forms, painting and note-taking. The paintings shaped the early formation of the whole project. On one hand, they are the concretization of the artist's imagination and conception. On the other hand, they outline its scheme in a visual way. Meanwhile, they can also be considered as drafts of the installations. The significance of this lies in the fact that it enables the artist to explore the meaning behind the specific subject matter. It impels the artist to make constant adjustment and development during his survey. Therefore, Think Tank is constantly enriched and updated with the furtherance of the survey.





2008年1月，邱志杰在新加坡泰勒版画院完成了《南京》石版画系列、《天下系列》铜版画、《大桥系列》纸上作品以及其他一批素描、笔记和木刻。这批绘画是以图形的方式对于南京长江大桥自杀现象进行的研究，成为作者展开实地调查之前的精神基础和自我训练。这批作品自身也形成了一个完整的体系：《南京》是《大桥》的语境，而《天下》则构成了《南京》的语境。此外，邱志杰在南京大桥调查期间完成的《纸飞机》摄影系列也是对于庞大建筑和自杀心理之间的关联性的分析。

In January, 2008, Qiu finished his creation of lithograph series Nanjing, copperplate The World Series, paper work Bridge Series and some sketches, minutes and woodcuts at the Singapore Tyler Print Institute. These works are a study of the suicide phenomenon on the Nanjing Yangtze River Bridge from an artistic perspective. They have formed a spiritual basis for the artist before conducting the field investigation. Meanwhile, these works are inter-connected and complementary: Nanjing forms the context of Bridge, while The World forms the context of Nanjing. furthermoreFurthermore,Qiu had start the photograph series Paper folding Planes—this is also an investigation on the relationship between the gigantic construction and the suicidal psychology.



西西弗斯的觉悟
Sisyphus comes to oneself

Image Size: 46.5x42.5cm
Paper and frame Size: 66x53cm



软硬
The Hard and the Soft

Image Size: 45.5x41cm
Paper and frame Size: 66x47cm



我在这里丢了我的剑
I lost my sword here

Image Size: 107.8x61cm
Paper and frame Size: 118.5x68cm



黑暗照亮了我
The darkness lighten me

Image Size: 44.7x30cm
Paper and frame Size: 66x47cm



王者的秘密妙不可言
The secret of the king is impenetrable

Image Size: 44.7x30cm
Paper and frame Size: 66x47cm



王者
The King

Image Size: 84x44cm
Paper and frame Size: 118.5x68cm



人民有权拒绝阳光
People have rights to refuse the sun

Image Size: 47x38cm
Paper and frame Size: 66x53cm



人生已经过半
I still have half of it

Image Size: 44.7x30cm
Paper and frame Size: 66x47cm



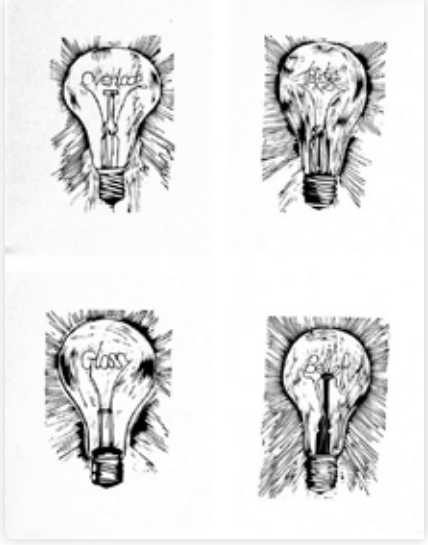
我早就知道结局
I already know the finale

Image Size: 44.7x30cm
Paper and frame Size: 66x47cm



我带走了秘密
I bring the secret awy

Image Size: 44.7x30cm
Paper and frame Size: 66x53cm



灯泡
The Bulb

Image Size: 4 pieces,each 15x22cm
Paper and frame Size: 66x53cm



自由之笼
Cage of Freedom

Image Size: 44.7x30cm
Paper and frame Size: 66x47cm



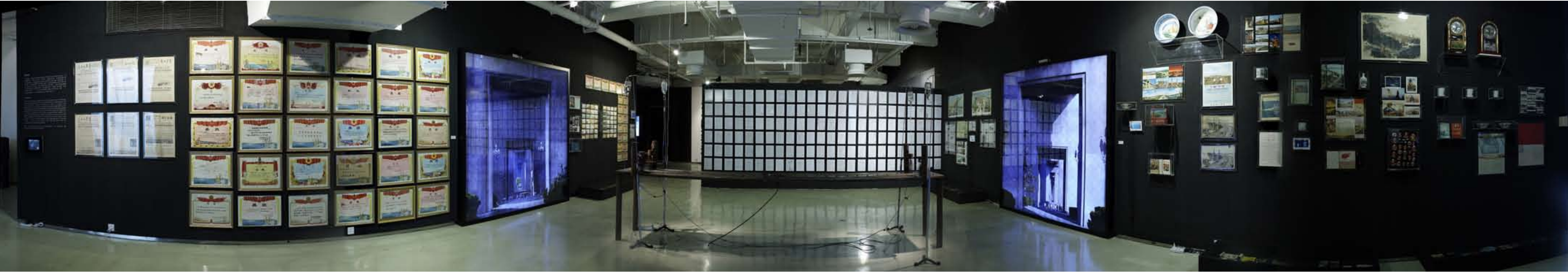
文曲星离去了
The Mousai had left

Image Size: 44.7x30cm
Paper and frame Size: 66x47cm

ARCHIVES

“档案馆”主要有艺术家收集的各种关于南京长江大桥的历史资料：
包括音像资料、书籍、老奖状、老信封、老报纸等实物；包括在调查中现场采集的资料；
也包括作者在调查过程中所产生的文献，如调查表、纪录片等。
有一些档案同时也是创作性的，
特别是在调查过程中使用了实验方法的时候尤其如此。
有一些复数性的历史资料，
也经过作者的轻微加工成为类似于“激浪派物品”的小物体艺术。
如果说“思想库”是整个计划内在的“因”，
那么这个档案馆乃是整个计划外在的“缘”。
随着调研的进行，
这个档案馆也还在不断地丰富之中。

Archives feature all kinds of historical materials about the Nanjing Yangtze River Bridge that the artist has collected, including audio and video materials, books, certificates of merit, envelops and newspapers from the past; materials collected during field survey; and documents such as questionnaires and documentaries created by the artist during the survey. Some of the archives can be deemed as creative, especially when such an experimental approach is adopted during the survey. Some historical narratives, due to the slight embellishment made by the artist, have turned into Fluxus articles in a way. If Think Tank can be regarded as the internal “core” of the whole scheme, then the Archives are the achievements made by the scheme. With the furtherance of the investigation, the Archives are constantly enriched and updated.



档案馆

ARCHTIVES



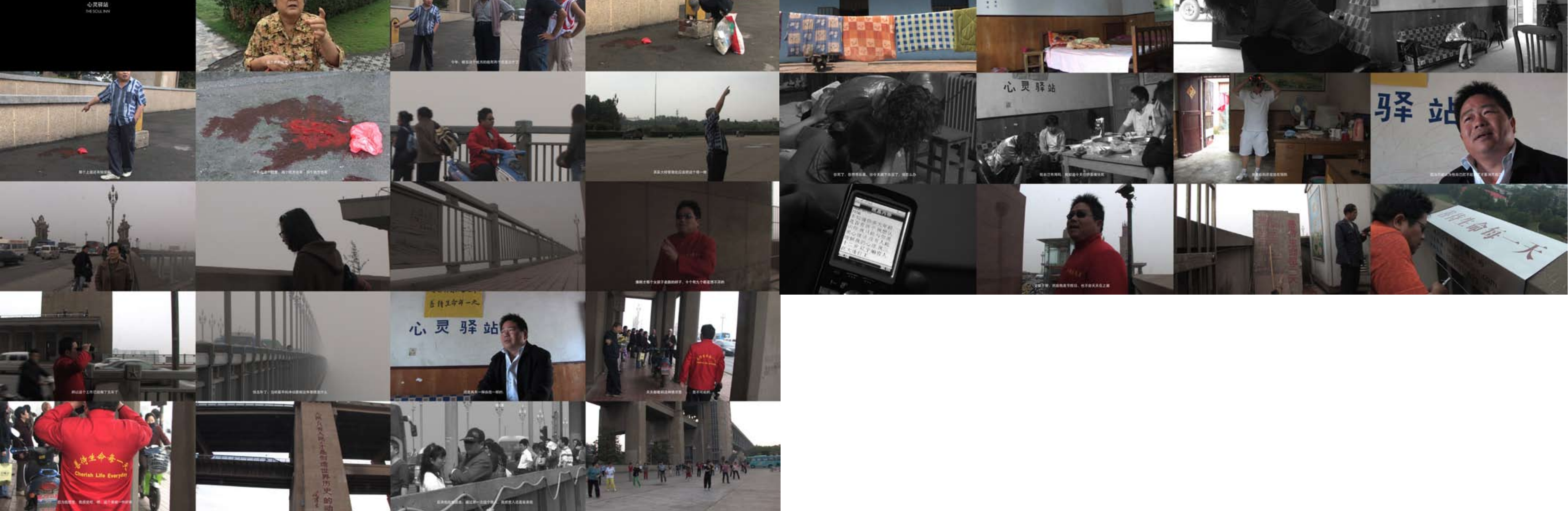
记忆都是可塑的
a plastic memory

42x85cm

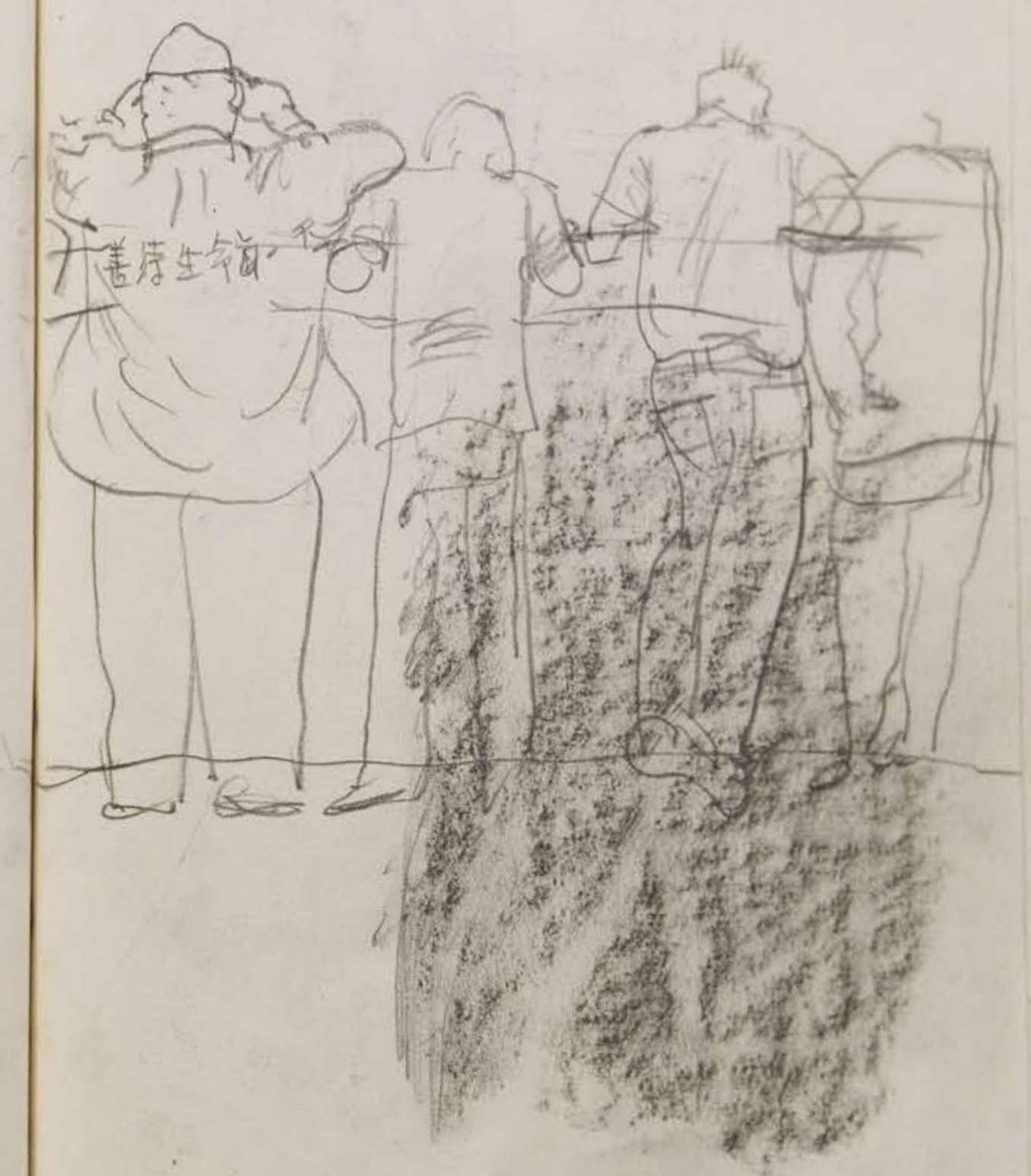


1968年12月29日的《人民日报》报纸，折叠成壁虎和苍蝇的浮雕

Use the old newspaper People's Daily on December 29, 1968, which had reported the completion of the Nanjing Yangtze River Bridge, make a paper folding relief with the image of a gecko and a fly.





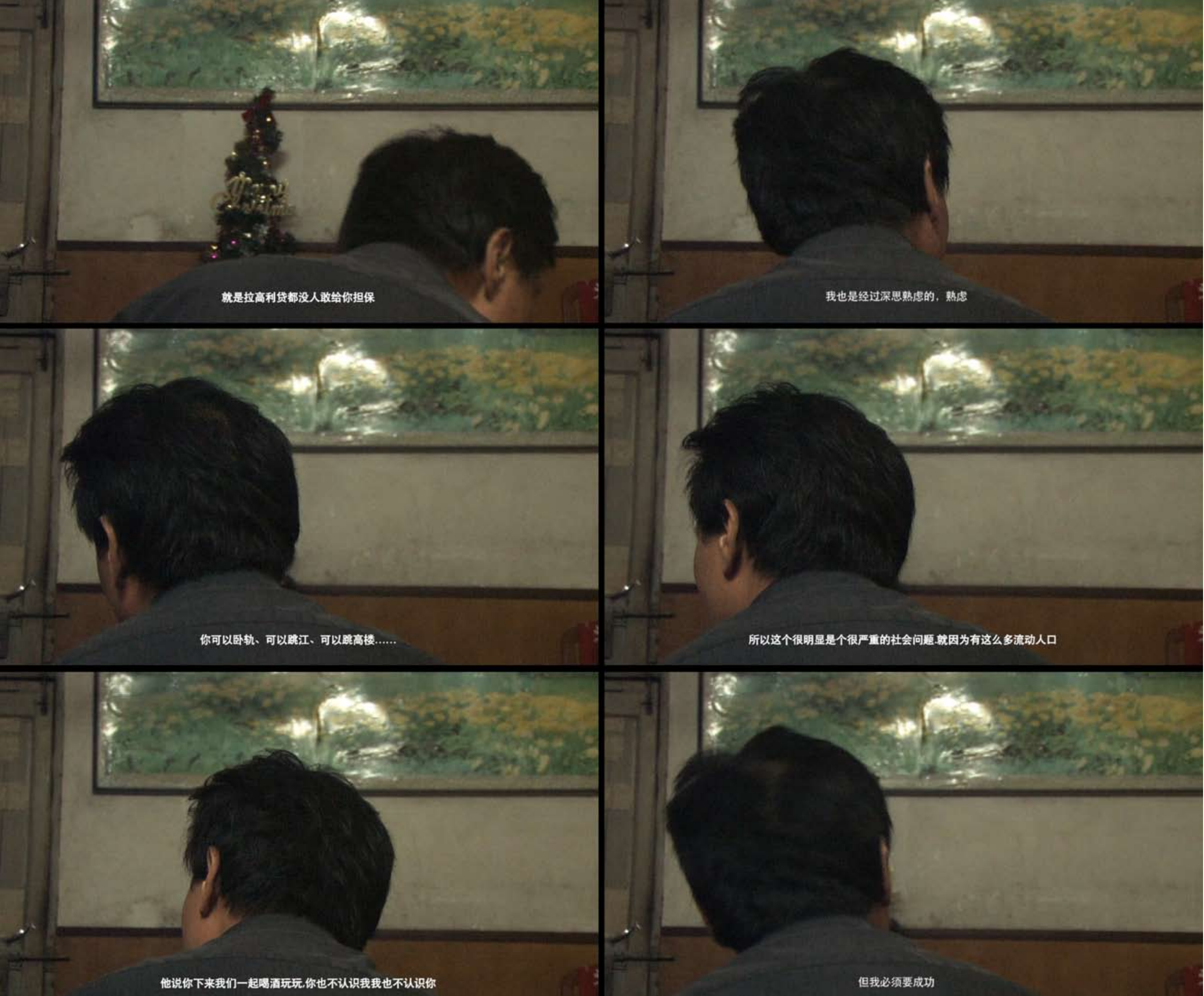




轻生者背部访谈系列之1
The backside interview with the suicide series, No.1

纪录片

Documentary video



饭一定要吃
泪一定要流





以南京长江大桥图案为封皮的日记本经常是朋友间互相赠送的礼品
Diaries with images of the Nanjing Yangtze River Bridge on the cover were a first choice for gifts given to friends.



以南京长江大桥图案为封皮的笔记本是当年广泛使用的文具
Notebooks using the image of the Nanjing Yangtze River Bridge for their covers were very



纪念南京长江大桥建成的邮票
Stamps in memory of the completion of the Nanjing Yangtze River Bridge



南京长江大桥图案的实物
All kinds of goods with the Picture of the Nanjing Yangtze River Bridge



南京长江大桥图案的实物
All kinds of goods with the Picture of the Nanjing Yangtze River Bridge



各种媒体关于长江大桥上的自杀者的报道
Report on the suicides of the Nanjing Yangtze River Bridge.



南京长江大桥图案的实物
All kinds of goods with the Picture of the Nanjing Yangtze River Bridge

近年来媒体关于是否应该炸掉南京长江大桥以便疏通长江黄金水道的报道
reports on whether the Nanjing Yangtze River Bridge should be exploded or not in order to dredge the golden waterway of Yangtze River

南京长江大桥图案的实物
All kinds of goods with the Picture of the Nanjing Yangtze River Bridge

文革中带有南京长江大桥图案的毛主席像章
Badges with the image of Nanjing Yangtze River Bridge and Mao Zetong Protrait during the culture revolution



南京长江大桥建成后, 它的图案曾经广泛地出现在各种各样的奖状上面。
After the completion of Nanjing Yangtze River Bridge, its image was widely used on various certificates of merit.



南京长江大桥图案的信封
Envelops with the image of the Nanjing Yangtze River Bridge



近年来媒体关于是否应该炸掉南京长江大桥以便疏通长江黄金水道的报道
reports on whether the Nanjing Yangtze River Bridge should be exploded or not in order to dredge the golden waterway of Yangtze River



南京长江大桥今天已成为南京市区内的交通瓶颈, 关于大桥的任何事件都广泛受到媒体的关注
The Nanjing Yangtze River Bridge has become a bottleneck of the traffic of Nanjing. Any news about the bridge will cause wide attention among the media.



各种媒体关于长江大桥上的自杀者的报道
Report on the suicides of the Nanjing Yangtze River Bridge.





各种媒体关于长江大桥上的自杀者的报道
Report on the suicides of the Nanjing Yangtze River Bridge.



1968年12月29日《人民日报》等关于南京长江大桥通车的报道
A report from the People's Daily about the completion of the Nanjing Yangtze River Bridge on December 29, 1968.



南京长江大桥图案的信封
Envelops with the image of the Nanjing Yangtze River Bridge



诊所 CLINIC



如果说“晶体”是这个计划所炼出来的“内丹”，“诊所”则是这个计划所熔炼出来的“外丹”。这部分工作包括针对特定人群的一些具体的艺术治疗行为，特别是由艺术家设计和发起的、可参与和合作的艺术创作，也包括和自杀救援者组织合作进行的机构建设。

这次在上海证大现代艺术馆展出的“诊所”部分主要建立在与南京“心灵驿站”的合作之上。“心灵驿站”是著名的“长江大桥守望者”陈思——一位民间的自杀救助者所创办的机构。陈思从2003年开始，每个双休日上桥守望，劝阻来到南京长江大桥上自杀的各种人士，至今已经挽救了近150条生命。他的壮举也引起了媒体的广泛关注。在工作中，陈思发现必须有一个安顿的地方，在轻生者被阻拦下来之后进行看护和心理干预，因此创办了“心灵驿站”。

和“心灵驿站”周边的大学生志愿者一样，邱志杰作为志愿者参与了这个“心灵驿站”的救助和心理干预工作，并提出一系列以艺术作品作为心理治疗的计划。

Clinic puts emphasis on the artistic therapy adopted to treat people who have attempted suicide. This includes: the art projects designed and initiated by the artist that aim to help those in need, as well as in cooperation with other suicide-prevention organizations. Clinic is based upon the cooperation with “Soul Inn”, a psychological consultation room in Nanjing.

“Soul Inn” is a non-governmental suicide prevention organization established by Chen Si, who is also known as The Catcher on the Nanjing Yangtze River Bridge. Since 2003, Chen Si has made a habit of coming to the bridge every weekend, to try to persuade people out of committing suicide off the bridge. So far, he has saved nearly 150 people. His feats have attracted wide attention among the media. During his work, Chen felt the urgent need for establishing a place where he could take care of and give psychological advice to those attempting to commit suicide. Therefore, Chen founded Soul Inn.

Qiu Zhijie has volunteered much of his time and energy to “Soul Inn”. With the support of other college students, together they have taken measures and held psychological interventions to help console those attempting to commit suicide. As an artist, Qiu also proposed that art play an integral role in psychological therapy and in the trauma recovery process.



燕子矶劝诫碑书法描红计划
Swallow Rock (Yanzi Ji)

书法描红版画、木刻原版、录像、行为

Performance, Photo-installation and video



劝诫碑书法描红计划
Admonition Rock (Yanzi Ji) Calligraphy Scheme





南京的风景名胜燕子矶是长江大桥建成之前著名的自杀集中地。轻生者往往坐在栏杆上，往后一仰坠下长江。南京俗话说：“一仰一个”。附近晓庄师范的创办者陶行知先生在抗战前这里竖了两块木牌子“想一想，死不得”，被称为劝诫碑。邱志杰将陶行知先生手迹刻制为木版，印制了一批书法描红用纸，供给被救助下来的轻生者和志愿者使用，使书法描红的过程成为一种治疗方法。

展厅中，一个录像显示了艺术家在燕子矶用笔拓印“想一想，死不得”劝诫碑的过程，文字在拓印的过程中不断地显影出来。画外音中是各种游客观看这个劝诫碑的时候关于自杀及其他人生问题的谈话。

另一个录像记录了“心灵驿站”中的志愿者和被救下来的轻生者使用这些书法描红纸书写的过程。

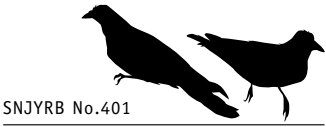
若干由志愿者和被救下来的轻生者书写的“想一想，死不得”书法，和木刻原版及录像一起构成了展厅中的装置。

Swallow Rock (Yanzi Ji) used to be a site prone to suicide incidents before the completion of Nanjing Yangtze River Bridge. People who wanted to commit suicide would sit on the railing and then fall into Yangtze River on their back. So there used to be a saying popular in Nanjing, “back in the river, life in the heaven.” Before the Anti-Japanese War, two wooden tablets saying “Have a second thought” and “Don’t die” were erected at Swallow Rock by renowned educationist Tao Xingzhi. The two tablets were widely regarded as admonishment tablets. Qiu Zhijie has copied Mr. Tao’s handwriting onto xylograph and printed a batch of calligraphy exercise books according to the xylograph. These calligraphy exercise books are given to people persuaded out of committing suicide and to volunteers. They are asked to trace the model characters, which is a part of the recovery therapy.

Here in the exhibition room,a video shows the process of the artist rubbing the “admonishment tablets” with a pencil. The text of “Have a second thought” and “Don’t die” appear little by little, with the different tourist’s speaks on suicide while they viewing this admonishment tablets.

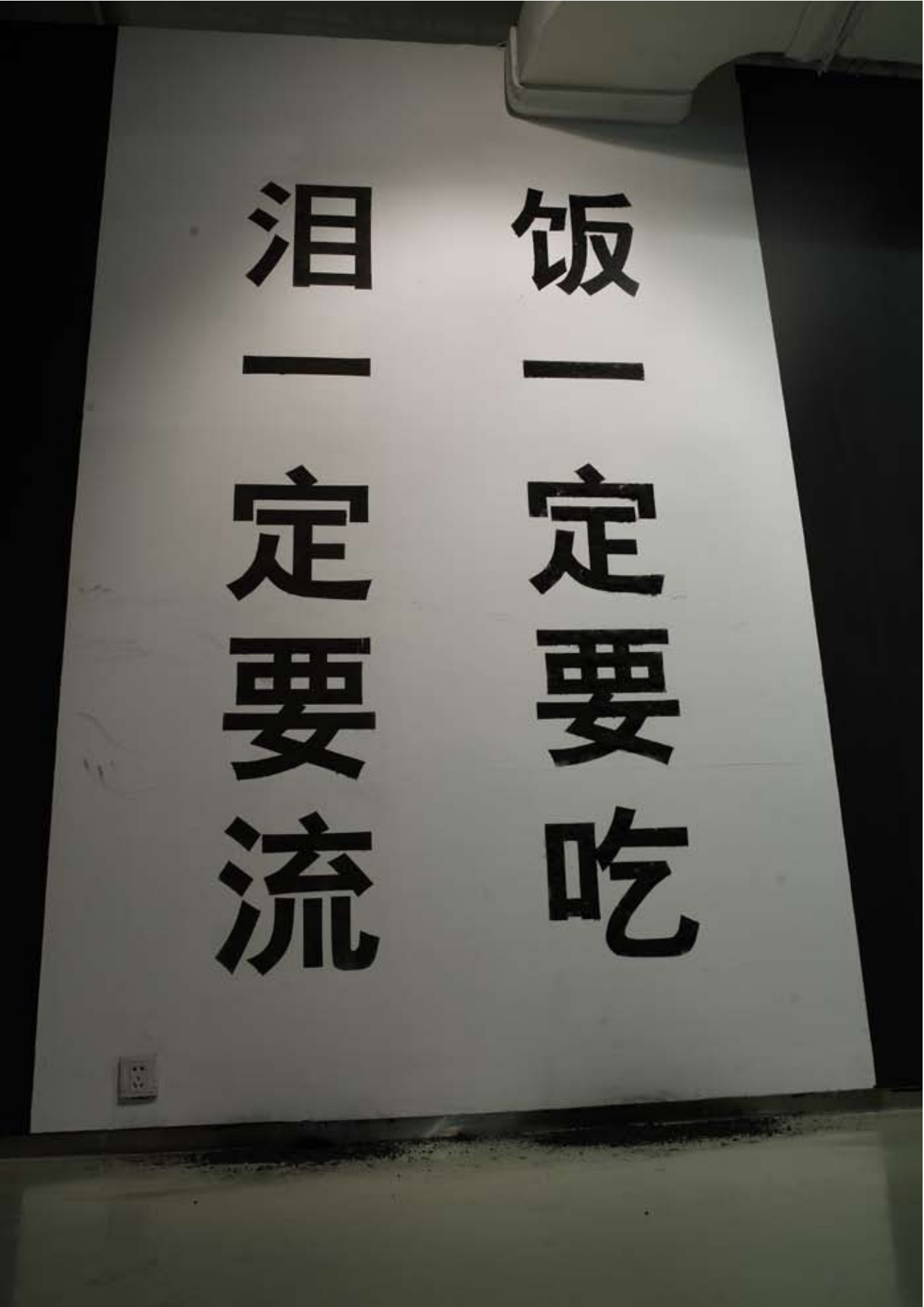
Another video documents how the suicides and volunteers use these calligraphy exercise papers.

Calligraphy pieces wrote by the suicides and volunteers, with the woodcut board also show in the installation.



饭一定要吃, 泪一定要流
We must eat and cry out

200cmx400cmx10cm



“饭一定要吃, 泪一定要流”, 这是写在“心灵驿站”房间内床头上的的一句话。艺术家用煤粉和胶水在展厅的墙面上堆积成了这十个字, 保留制作过程中洒落在地面的煤粉。

“ We must eat and cry out,” the sentence written on the walls of Soul Care. Here the artist reproduced this sentence on the wall with coal powders and mucilage glue. The coal powders fell on the floor was kept.



合影: 南京心灵驿站的志愿者们
Group photo: Volunteers of The “Soul Inn” in Nanjing

摄影120x90cm 录像0:01:23

Photography 120x90cm video 0:01:23





我微微地颤抖
Four beds taken from Soul Care

来自“心灵驿站”的四张床和一张沙发。数十位被救下来的轻生者曾在这里治疗心理创伤，并重获生存的勇气。作者购买了舒适的新床，替换下“心灵驿站”中这些旧家具。在展厅中，每个家具的支脚都被闹钟垫起。闹钟被设置为每4分钟这150个闹钟中的一个将会响起，并使它所支撑的家具轻微地摇晃。间断响起的闹钟的声音将持续展览期间的每一天。

Four beds taken from Soul Care: dozens of people who had been persuaded out of committing suicides were treated here and regained the courage for life. The artist had bought new furnitures and replaced the old furnitures here in the exhibition room. Feets of the beds and sofa are all upheld by alarm clocks, each 4 minutes, one of these 150 clocks will be alarm and makes the funiture shake.



一、明发

Souliah

www.Soulinn.org

新聞

④陈惠大桥的记情

无原者沟通 对

○ 志願者之義

感

華南青組 12-15 岁

幸存者经验

规范、文于理也！

又87井(本)个人进行了

陳者為諸侯

家藏書

捐建青竹园栏杆

Week 10 上 重 考

◎ 心理健康知识

胡志德

葛粉和白糖

和号

15/04/2012

修訂

五七九

瑞芳 9/4

基础知识题)

下義

马达加斯加首都
在哪里

冰虫

29

平

时大哥：如今年高考，如心可血病

理解成功和失败

逻辑与生死

13x2b = 失败

单 48 岁

猪肉 - 腐乳菜

南大心理系教授 为验证我临床

百八十八 人类语言

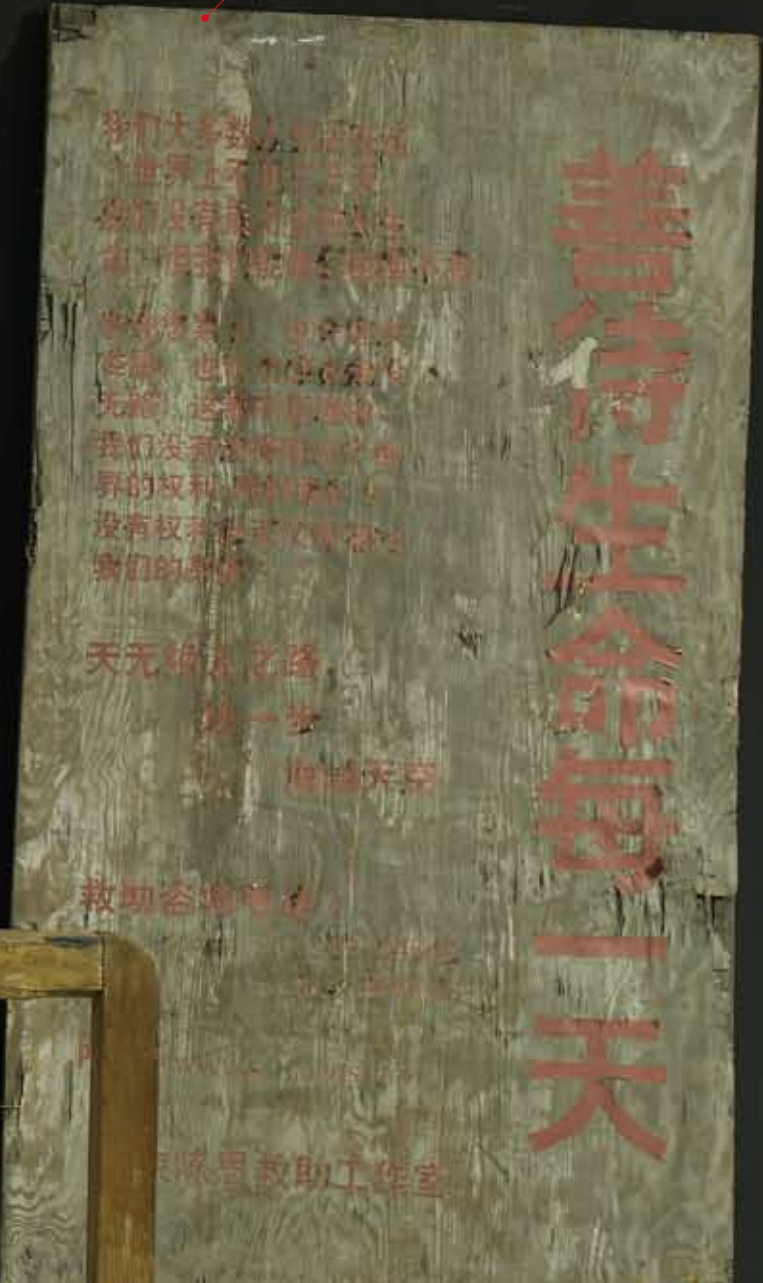
陈思的《大桥日记》博客
Chen Si's blog—Diary of the Bridge.



“心灵驿站”网站的网页
Website of Soul Care
[Http://www.soulinn.com](http://www.soulinn.com)



陈思在大桥上使用过的劝导轻生者的自制广告牌。艺术家邱志杰协助陈思在大桥上安装了持久的不锈钢牌，原有的木牌被替换进展厅陈列。
Billboard aiming to persuade people out of committing suicide made by Chen Si. Qiu Zhijie had helped Chen to replace this wooden Billboard with a stainless steel.



南京长江大桥图案的实物
All kinds of goods with the Picture of the Nanjing Yangtze River Bridge





陈思所使用的摩托车，用于在大桥上来回巡逻
Chen Si's motorcycle for patrolling the bridge.

饭一定要吃，泪一定要流”，这是写在“心灵驿站”房间内床头上的句话
“We must eat and cry out,” the sentence written on the walls of Soul Care



驿站自约守则

- 一、对所救轻生人员要一对一进行心理疏导，监护人不得脱岗；
- 二、对救下人员采取男陪男、女陪女住宿，有紧急情况联系：13851820623或110；
- 三、爱护驿站财物，努力搞好卫生；
- 四、保护轻生者的隐私权，在未征得对方同意，不准私自录音录像；
- 五、在未获批准，任何人不得单独陪轻生者外出；
- 六、遇到紧急情况，在保护好好自己的同时，要及时送往轻生者情绪，不允许擅离职守；
- 七、节约用水，节约用电，爱惜食物。

驿站值班志愿者

陈思：13851820623

朱海军：13914712020

袁小琴：13813369351

陈春花：15850711569



陈思所使用的望远镜，他希望目标永远不要出现
Chen Si's telescope—he hopes that no target ever shows up.



“心灵驿站”中的圣诞树。陈思所救助的轻生者中，住在附近的几十人，每年的元宵节和圣诞节会在“心灵驿站”聚会，他们中的一些人已经成为参与救助工作的志愿者。
The Christmas tree at Soul Care: Some of those saved by Chen Si would gather together at Soul Care during the Lantern Festival and Christmas Day. Some of them have volunteered to help with the suicide prevention work.



邱志杰

1969年生于福建省漳州市, 1992年毕业于浙江美术学院版画系。
现任教中国美术学院综合艺术系, 中国美术学院展示文化研究中心
生活居住在北京和杭州。

个展

- 2008 庄子的镇静剂 证大现代艺术馆, 上海
- 2007 时间的形状 前波画廊, 纽约
- 记忆考古 长征空间, 北京
- 2004 社会肖像 四合院画廊, 北京

群展(选):

- 2007 确有其事: 中国当代艺术 泰特利物浦美术馆, 利物浦
- 2005 永远的童话: 向安徒生致敬 ARoS Aarhus美术馆, 丹麦
- 2004 影像生存: 第5届上海双年展 上海美术馆,上海
- 2003 巴比伦塔,美茵兹美术馆 德国
- 2002 第25届圣保罗双年展 圣保罗 巴西
- 2001 转译的行动: 东亚的身体艺术 世界文化宫, 柏林
- 1999 后感性: 异形与妄想 北京
- 1996 现象与影像: 中国录像艺术展 中国美术学院画廊, 杭州
- 1993 后八九中国新艺术 香港汉雅轩, 香港

Qiu Zhijie

1969 Born in Zhangzhou, Fujian Province. P.R.CHINA.
1992 Graduated from China Academy of Art.Printmaking department, hangzhou,China.
Now base in Beijing and Hangzhou.
A. Professor of China Academy of Art, Mixed Medial Art Department. Mentor of MA.
Co-Director of the Visual Culture Center, China Academy of Art. Hangzhou

Selected Solo Exhibitions

- 2008 Ataraxic of Zhuangzi, Zendai Modern Art Museum, Shanghai.
- 2007 The Shape of Time, Chambers Fine Art, New York, USA
- Archeology of Memory Long March Space, Beijing
- 2004 Social Portrait, Courtyard Gallery, Beijing, China

Selected Group Show

- 2007 The Real Things: Contemporary Chinese Art, Tate Liverpool, UK
- 2005 Faity Tales Foever: Homage to Anderson, ARoS Aarhus Kunstmuseum Denmark
- 2004 Tecnology of Visible: 5th Shanghai Biennial. Shanghai Art Museum,Shanghai
- 2003 Tower of Babel. Mainz City Museum,Germany
- 2002 25th San Polo Biennial San Polo,Brazil
- 2001 Translated Acts. Haus Der Kulturen der Welt. Berlin./ Queens Museum. New Yorks
- 1999 Post-sense-sensibility: Alien bodies and Delusion, Beijing
- 1996 Phenomenon/Image: Video Art In China.
- Gallery Of National Academy Of Fine Art.HangZhou
- 1993 New Art In China, Post-1989, City Hall, Hongkong

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