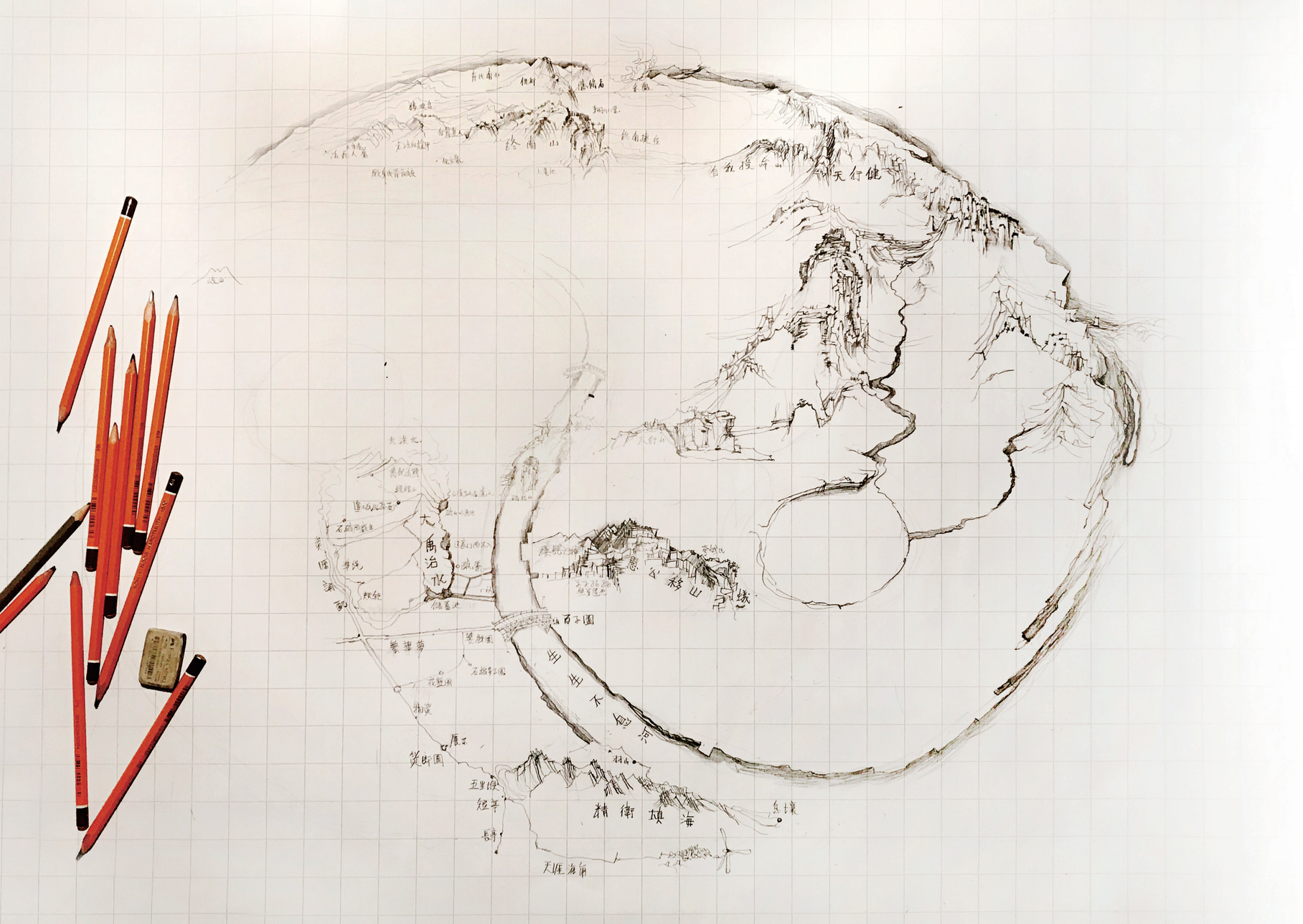

la Biennale di Venezia
57. Esposizione
Internazionale
d'Arte
Partecipazioni Nazionali



GENERATION BY GENERATION

CONTINUUM

THE 57TH INTERNATIONAL ART EXHIBITION
– LA BIENNALE DI VENEZIA · PAVILION OF CHINA
第57届威尼斯国际艺术双年展中国馆



目录 CONTENTS

08 不 息　邱志杰

16 Continuum -- Generation by Generation　Qiu Zhijie

24 谁还记得逍遥游？－不息之图注解　邱志杰

32 Who Still Remembers the Untrammeled Journey?
-- Annotation of the Map of Buxi　Qiu Zhijie

40 **合作：互文性的集体创作网络**
Collaboration: a collective intertextual network

242 **雅集、庙会、剧场**
Temple Fair, Elegant Scholars' Gathering, Theatre

274 **师承**
The Succession of Teachings

326 如何做一个全球化时代的国家馆　邱志杰

330 How to Curate a National Pavilion in a Globalized World　Qiu Zhijie

340 我对批评者心怀感激　　艺讯网对邱志杰的访问

352 I Am Grateful to My Critics　Interviewed by CAFA Art Info

366 谁是底层？谁又是精英？
-- 从李大钊先生说起　邱志杰

384 Who Belong to the Bottom? Who Are the Elites?
-- Let's begin with what Mr. Li Dazhao has to say　Qiu Zhijie

400 **民间：重构的故土**
Folk Culture–The Inexhaustible Incubator

不 息

邱志杰



Fig 1:
Song Dynasty painting
Skeleton Fantasy Show
By Li Song

图 1：
南宋 /《骷髅幻戏图》/ 李嵩

中国馆的展览标题“不息”来自《易经》。《周易 · 系辞》曰：“生生之谓易。”《周易 · 象传》曰：“天行健，君子以自强不息。”海报和封面上的这两个中文书法，“不”字来自东晋伟大的书法家王羲之，“息”字来自王羲之的儿子王献之。

本届威尼斯双年展的总主题为“Viva Arte Viva”——“艺术万岁”。

自古以来的文化传统中，中国人并不在意不朽，而是追求不息。在“愚公移山”的故事中，不朽的太行山和王屋山，在生生不息的愚公家族面前让路。

中国人在钟鼎的铭文上万千嘱托，是对着下一代说话：你们要子子孙孙永宝用。金石不朽，只是为了和后来者对话。如果不能世世代代传香火，没有子子孙孙永宝用，坚固的金石便没有意义。大部分中国人没有为死去的人制作木乃伊，等待复活或者救赎，近似于木乃伊的肉身菩萨出现在外来的佛教中。中国人只要有儿有女，就可以放心地死去。就算国破家亡，只要有后人，就有希望。重整山河待后生。而山河恢复的时刻，诗人叮嘱儿子：“家祭无忘告乃翁。”

中国神话和古代文本中遍布着各种变化的故事，同样充满一股不息的能量。不息地与太阳赛跑干渴而死的夸父，不息地用小石头试图填平大海的精卫鸟，不息地用十三年时间整治大洪水的大禹……这些不息者的故事已经成为一种文化基因。

历史学家汤因比把人类文明分为二十六种，其中多种已经死亡。旧文明衰弱的同时，转换成新的文明。但是只有中华文明，历尽劫难却老而不死，其主体从未断绝。这个文明在历史上也曾数次面临灭顶之灾，但中国总能凤凰涅槃，浴火重生。秦亡之后，必有伏生；五胡乱华，继之于大唐盛世；崖山之难不过百年，大明帝国的船队已经远航西洋。每

一次劫难，都使中华民族更加丰富和成熟。这不是一种命运，而是一种机制和一种决心。

是以“变易”为基础的存在论，等待和对变化的信念，不断生成兼容的胸襟和善于消化的能力，生成每日自我更新的要求，激励着不断适应和学习。它就像南方巨大的榕树，气根飘荡在空中吸收着空气中的水分。气根触地，成为新的主干。即使老干枯死，千万年中，榕树就像爬行动物一样在大地上漫游。这个画面，才是中国的肖像：它够苍老、够复杂，也够长寿。严冬的时候，它像是竹鞭在地下默默穿行，编织网络。只要春风吹来，就会破土而出。从佛法西来到利玛窦的到来，中国已沧海桑田，但它就像忒修斯的船，在不断脱胎换骨中，依然是连续统一体。

不死并非一种宿命，实际上数千年中有太多的机会葬送文脉的传承。哈姆雷特的“要死要活”困境每天都在发生。“不息”是一种迄今为止一直在进行的集体理性选择。“不息”是一种意志。这种意志是不断地重新联结古人和后人，并把每一代人视为草稿纸和接力棒的历史意识。这种意志是“成事不必在我”和“子强为其难者，吾为其易者，请先死”的共同体意识。这种意志是“礼失而求诸野”的底层崇拜。

因此我们以接力棒精神绍述师承，以共同体意识献身合作，以底层崇拜重返乡土。俾使蕴藏的丹田永不枯竭，传承的力量不绝如缕。

引文

此次展览我们的目标便是捕捉这股“不息”的能量，并解释中国艺术不息的运行机制。

我们要捕捉那古老文本中不息的故事，在今天的艺术创造中迸发出的新的生命力。我们要捕捉那些传统的制作工艺在今天的转换与重生，那些皮革雕刻的光与影，蚕丝绣成的形与色，漂浮在宣纸上的海洋和树木，那些孕育在泥土中的道与器，预存在丝竹中的声音……

意象上，我们以“山 · 海”和“古 · 今”两个相互流变、转换的“阴 · 阳”结构来构造整个展览叙事。

我们将选择两件收藏于北京故宫博物院的重要的宋画代表作作为展览的“引文”。一件是李嵩的《骷髅幻戏图》（图 1），另一件是马远的《水图》（图 2）。两者都涉及中国人独特的精神世界的构成，尤其是生死观和时间观，它们共同指向了“不息”的意象。

《骷髅幻戏图》描绘的是近乎超现实的民间生活场景。提线木偶带有的无穷后推的隐喻，骷髅和幼儿的并置，哺乳的妇女，民间货郎作为游戏组织者、戏剧表演者和生命教育的演示者的角色，婴戏图传统中寄托的信念，这个画面为始于庄子的不息的生命哲学找到了一个日常生活中趣味盎然而绝不恐怖的落脚点。

而马远在十二张《水图》中展示的对平静与激昂、有限与无限、顺逆与远近的领悟能力，则是中国绘画史中对于不息的生命能量近乎哲学的表述。气运和文运的盛衰都如水的起伏动静，顺其自然。文脉的延绵与强劲都如水的沟通汇聚，有容乃大，奔腾不息，滔滔不竭。这十二张水的形态列表，是不同气质的天下之水，因此它们是一套地图，怀抱着长江大河，洞庭、潇湘和沧海。但它们又是不同时刻的水，动静与疾缓、开阔与平静，都是一时的际遇。时过境迁，风云变幻。马远的《水图》就是“变化”的喻体。唯空者能容，唯善化者，不息。

人类的胸襟和达观，在这两件宋画中被完整地构造出来。参展的四位艺术家，将分别对这两张画进行他们的回应。

Fig 2:
Song Dynasty painting
Twelve Images of Water Surging
By Ma Yuan

图 2:
宋 /《水图》/ 马远





图 3：汉字“艺”的演变　Fig3: The evolution of the Chinese character ‘yi’

民间：不竭的母体

中国艺术的“藝”字——艺术的原意是一个人跪在地上种树。不息的力量来自土地。即使在简化的汉字中，还依然可以看到这个人弯跪的膝盖和手中护持的植物。（图 3）

不息是因为精英和民众的持续的意志互动。

中国艺术千年永生，是因为有了民间文化这一丰富肥沃的母体，并建立起采集民间能量的机制。采风的传统始于《诗经》的时代，此后从书写汉简的小隶到北魏墓志的刻工，从姑苏的绣娘到敦煌的画匠，中国的创造者遍布神州。中国的民间文化是中国精英艺术得以长流的大海——既海纳百川，为之提供流向的归宿，又腾云送雨，为之提供源泉。每当这个文明面临汤因比式的挑战，精英们“礼失而求诸野”，民间总是会孕育“病树前头万木春”的生机。生生不息的中国艺术，是因为它生自乡土中国。民间是永不枯竭的源泉和母体。有源殊不竭，无坎终难止。

19 世纪末以来中国社会的现代化进程，正是一个重新发现民间的过程。一代代知识分子在传统文化面临挑战的时刻，在遍寻世界求索良方之后，共同发动了一场目光向下，通过重访民间来重塑中国的运动。他们采集故事、整理图案、测量古厝，从年画到戏剧，从面花到石像，从口音到仪轨，他们比此前任何时代的读书人都更决绝地把身体投入在千山万壑和千村万户中，染尽红尘，寻根问底，完成了一场沧海横流的新世界中的大禹治水。而他们自己也在这一过程中脱胎换骨，返璞归真。

中国式的创造，不是书斋里的苦吟，而是田野中的教化。不是绞尽脑汁的设计，而是庖丁解牛、熟能生巧、技进乎道的酣畅。不是个人天才的孤恃，而是对于民间一再的重访，是集体能量的凝聚。

因此我们选择两位民间工艺大师和两位当代艺术家作为基本的对比叙事。

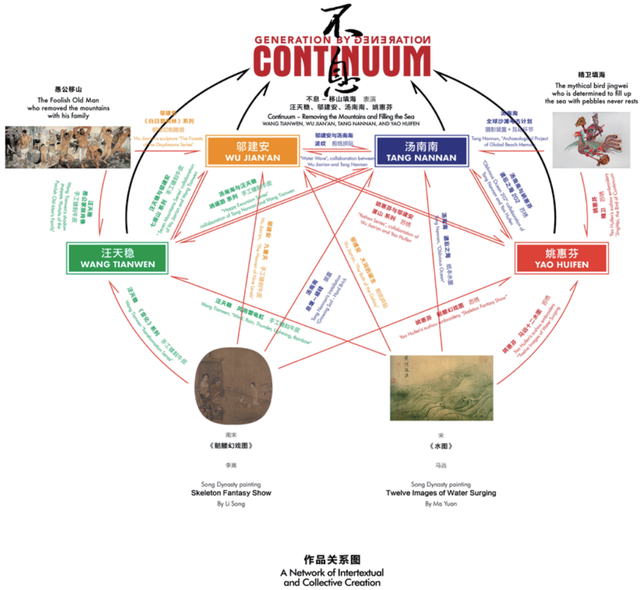
这两位民间艺术大师，我们选择了来自江南的苏绣传承人姚惠芬和来自大西北的皮影雕刻家汪天稳。一则细腻婉约，一则粗朴天真。两位当代艺术家，我们选择了侧重以皮影、剪纸等民间工艺作为资源，并转换为装置艺术的邬建安，和更侧重于挖掘书法和水墨资源，

却又转换成当代水墨绘画和录像艺术的汤南南。

邬建安此前的作品扎根于中国民间图像和符号传统，往往是斑斓绚烂的《怪异志》；汤南南的作品深入中国文人的乡愁和吊古的传统，往往是墨色深沉悲慨的《忧心曲》。前者重叙事，后者重观照；前者是花果山，后者是生死海。恰成“山 · 海”的相望。但二者又互相渗透交通。汤南南的代表作之一便是巨型投影《铸浪为山》。正如阴阳相生，山即是海，海即是山。

从刺绣到皮影表演，从剪纸到水墨画，所有的传统形式无不被置于一种当代语境里。它们之间、媒介和媒介之间互相跨越，最传统的皮影表演与录像和动画中的形象互动，这是对中国传统材料所进行的一场大胆的实验。中国是一个有悠久文化传统的地域，这传统之所以千年不绝，是因为实验不断。

我们相信，这样一些实验为世界各地同样古老的文明如何完成自我更新、如何让艺术不死，应该能够提供一种有意义的样本。因为世界上其他地方的人民也面临着相似的困境，并正在寻找他们自己的解决方案。



作品关系图
A Network of Intertextual and Collective Creation

合作：互文性的集体创作网络

民间工艺和当代艺术家的创作，将相互渗透。苏绣大师姚惠芬不仅将以精湛绝伦的上百种针法再现《骷髅幻戏图》，也将参与汤南南《遗忘之海》的创作。邬建安与皮影大师汪天稳已经合作多年，在此展中将针对马远的《水图》和山海意象展开新的创作。而出身于剧团的汤南南与皮影大师汪天稳，来自上海的邬建安与苏州的姚惠芬，江南的姚惠芬与西北的汪天稳，印度尼西亚归侨汤南南与江浙人邬建安，也将交叉产生新的作品。这样，整个展览将形成互文性的集体创作网络。

这个展览中的每一个艺术家都将和其他三位艺术家合作。这个展览中虽然充满着中国传统文化要素，但是致力于促成艺术家们之间交互合作的工作方式，则带有典型的互联网时代的特点。既有两点之间交互，又有一点对多点、多点对多点之间的交互。在这个交叉合作的网络中，绵长的传统分别由当代艺术家和民间艺术家所继承和阐释。当代艺术家则是合作的活跃因子。

最终，在一个充满不确定性的剧场中，所有的艺术家，连同策展人和其他更多参与的艺术家、志愿者，甚至到访的观众，将被邀请进入一个超大规模的合作。

我们把这个中国馆的展出当作一次雅集。从兰亭雅集到西园雅集再到威尼斯雅集，中国艺术的生产和受用模式始终是一种雅集。艺术家们互相步韵酬唱，是交往的常态。在雅集中，人们在合作的游戏中激发各自的潜能，把其他艺术家的创作作为自己创造力的机缘。不同于浪漫主义时代以来的个人创造神话，在这个更古老的乌托邦中，每一个艺术家，都不是一个人在创作。他的创作，总是一种应答，总是一种开启，总是在期待唱和，总是可以加以批注和题跋。

非如此，不足以称当代中国艺术。

铺天盖地，机关重重，牵丝连带，内外通透，藏露显隐，盘根错节，这是中国馆，但我们呈现的，岂止是中国经验而已？

每一个人的作品里都映射着他们周边的每一个合作者的创造力。这样一种对艺术家个人创造神话的瓦解，本身是一种真正的谦卑。艺术家并不是一个开天辟地的上帝一样的人物，而是这些合作能量和传承力量的谦卑的恭候者。

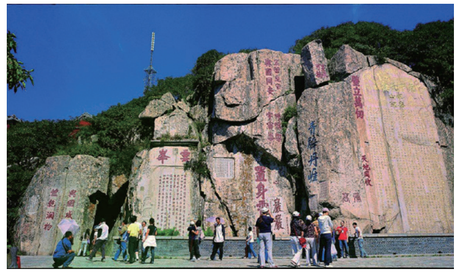
师承：

因为不息，中国人慎终追远，心系来者。从《兰亭序》中的“后之视今，亦犹今之视昔”到“未来人们凝视的眼睛”，这是每一个中国艺术家深层的历史意识。中国人曾经创造出“无字碑”这样奇异的纪念碑。更多的时候，中国的纪念碑，是层层叠叠的题铭。在黄鹤楼，李白和崔颢曾经隔代对话；在泰山的摩崖石刻上、在西湖边上，每一代的诗人都牵挂着过去和未来的诗人。对我们来说，艺术绝不是任何一个生死有命的艺术家的个体创造，而是一场历时千年的集体创作，这是一代代艺术家不断卷入的一场跨越千年的唱和与雅集。（图 4）

Fig 4: China cliffside stone carving

图 4：中国摩崖石刻

因此，我们进一步把“不息”由气场和意象，落实为文献的证据。展厅内的文献区，展示这四位艺术家各自的师承。邬建安的恩





师吕胜中先生，吕胜中老师的老师冯真先生……汪天稳的恩师李占文，李占文的恩师李三喜……姚惠芬的恩师牟志红，牟志红的传承则可以追溯到沈寿……每一个艺术家，都有自己的师承，也同时都是一个教师。只要他们在创作，他们的老师就不会死去。每个艺术家的作品里都回响着他们一代代的老师探索的声音。

展厅中岂止四位艺术家的作品？他们的老师和学生，都在这里。这面文献墙是一次感恩，是一次充满了情深意重的致敬，它所致敬的，不只是这四位艺术家的师友，而是这场集体创造的每一个参与者。艺术之“不息”是有它的一套运行机制的。要讲清楚这套机制，事关真相和尊严，也事关我们这一代人对于恩师们的感情。中国艺术，在我们这一代人手中，要继续有情有义。

中国艺术是一个不息的方案，它迄今尚未完成。中国艺术史的每一件作品都是一卷长卷中的一截。其后延绵不尽的题跋，既是评论，也是崭新的创造。这卷长卷总是越来越长，永无穷尽。

这样一种雅俗新老、中外之间重重叠叠的唱和和对歌，聚集起的是不息的能量场。正如《愚公移山》的神话告诉我们：“子又有子，子又有孙；子子孙孙无穷匮也，而山不加增，何苦而不平？”

——这是艺术和文明生生不息的机制。这也是我们对于“艺术永生”的提议。

中国：

“师承”“合作”和“民间”三个概念，并非中国所独有。我们相信，这样的一种能量，本来也存在于全世界每个国家、每个地方的艺术里。只是人们在浪漫主义以来的个人创造的神话里沉湎得太深了，以至于多少遗忘了这种博大能量的运行。人们只是需要用他们自己的角度重新提起这样一种运行机制的存在。

我们把古往今来的艺术品视为一个连续体。单件作品的每一次创造，都是已经持续千年的创造的延续与推进。每一个写下一首《金陵怀古》诗词的诗人，都是在加入一场叫作“金陵怀古”的诗歌雅集，或者一首大诗的集体创作。其实我们都知道，荷马不过是整理《荷马史诗》的行吟诗人们的集体的名字。我们也都清楚地记得米开朗琪罗的老师是谁。每一个作者，都是整理者、汇集者、阐释者，每一次创作，都在响应一场邀约，都在加入一个互文性的集体创造网络。同时，他也是又一个新的邀约者。

艺术史是一场不息的接力创造，这本来浅显易懂。问题出在有一些艺术理论，把个体艺术家说成了神。这套神话让艺术家膨胀、狂妄，自以为自己的创造力独立支撑了一场创造。从此不知感恩，没有友谊；从此满腹心机、保密、用计；从此听不见邀约，看不见更广大的读者，也断绝了他创造力不竭的源泉。艺术家从此变得猥琐，守着自己的一亩三分地，患得患失，自以为自治的同时，失去了自由。

其实今天不只是在中国，在西方也一样，个体创造的神话也是占据艺术院校和艺术展览统治地位的观念。我们需要更新我们的个人观、自我观和创造观，让我们重新研究、倾听、临摹、练习，让创造重新变得从容、友善、优雅。艺术家不需要像神一样开天辟地，但要像人一样有情有义。

在师承墙上，每一条师承的家族树追溯上去，都把我们引向意想不到的远方。从徐悲鸿和林风眠的法国老师，从傅抱石的日本老师，从冯真先生的苏联导师追溯到俄国的马列维奇的老师，从汤南南到海德格尔和胡塞尔。这张无尽的师承表，把一次雅集描述成学习者们的一次联结。而每一个这样的联结发生的结点，都叫中国。中国是一个不断卷入和吸纳能量的旋涡，中国馆的策展人和艺术家明确地把影响到他们的所有因素都列入他们感激的对象里。中国的传统被他们描述成一种由外来的资源不断地加以丰富、不断地加以激活的一种能量。他们把中国的传统描述成一团火焰，是由各种外来的帮助者、引导者、外来的助力，不断地添柴加火，维持着这团火焰的燃烧。

一个国家的艺术被描述成是对其他国家的艺术的回应和对多种传统的糅合和消化，而不是在强调一种极其独一无二的、得意扬扬的民族传统。我们实际上就已经把中国馆定义成一种跨国别的、一种超越了狭隘民族主义的国家馆。

中国从来都不是一个民族国家，从来都是一个由多种因素所构成的集合体。“中国”这两个字——中心之国，并不是一个高于其他国家、一览众山小的最高峰。中国在历史上，从来都是一个不息的学习者、吸纳者和包容者，正因为如此，才成就了它的复杂性。中国人深深地知道，在中国通过丝绸之路输出丝绸之前，在这条路上从西亚传来了小麦，传来了铜器的制造技术。中国文化大量地接纳了来自印度的佛教思想、来自意大利的利玛窦神父，埋葬在北京被称之为“利子”——“子”这个字仅仅用于中国的圣人。历史上的中国思想家，都更多地谈论天下的道义，而耻谈国族的利益。如果他们捍卫某个国家，那是因为他们相信这个国家在维护天道。他们热爱的是文明，而不是某个民族国家。

因此，我们要向世界展示的当代中国艺术，将是一场数千年集体创造的新的生产。它应该正直坦荡，其创造力不是削尖脑袋的猴急经营，而是脱胎换骨后的自然洋溢。成功不是暴烈的资本炒作，而是感染和召唤所致的认同。而传统，只是以个体建构过程的复杂性，证明它的开放和沟通能力，而不是把任何人带入狭隘和偏执。只有当我们有能力建立起一种基于中国文明的底色和基因，基于中国人的人情冷暖和匠心文运、通情达理的新的当代艺术，我们才能对世界艺术做出新的贡献，也才能骄傲地重访马可 · 波罗的故乡。

CONTINUUM

--

GENERATION BY GENERATION

Qiu Zhijie

The theme of the China Pavilion at the 57th Venice Biennale, Continuum – *Generation by Generation (buxi)* stems from the classic Chinese text of divination, the *Book of Changes (Yijing)*. In the 'Great Commentary' *(Dayi)* section of the book, it states: 'Life and growth: this is the meaning of transformation and change' *(shenghshengzhi wei yi)*; and 'The movement of the Heavens is constant and full of power; thus the enlightened one strengthens and exerts himself ceaselessly and tirelessly *(tian xing jian, junzi yi ziqiang buxi)*. The formal Chinese title of this exhibition on the poster and book covers, is in fact, simply the term *buxi*: the character bu is in the hand of the great fourth-century calligrapher Wang Xizhi (303-361), while the second character, xi, is in the calligraphy of his son, Wang Xianzhi (344-386).

The theme of this year's Venice Biennale is 'Viva Arte Viva.'

In the long history of the Chinese cultural tradition, it is not the pursuit of cultural 'immortality' (*buxiu*) that has inspired our artists and thinkers, but rather the pursuit of the ceaseless endeavor and the generative resilience produced by that endeavor which are implicit in the concept of *buxi*. In the famous tale 'The Foolish Old Man Who Removed the Mountains' (*Yugong yishan*), an old man decides to dedicate himself to the removal of the 'immortal' Taihang and Wangwu mountains that have always blocked the path from the home of his family to the plains beyond, even if it means dedicating the ceaseless efforts of generations of his descendants to do so. The Heavenly Emperor eventually becomes so impressed with the tireless efforts of the old man and his family that he orders his own sons to remove the mountains on their behalf.

Chinese people entrust their hopes and wishes to the next generation through the inscription of sacrificial bells and tripods: you should be blessed with it for generations to come. The immortality of metals and stone is only meaningful when conversations with the future is carried out. Most Chinese never mummify the deceased in anticipation of resurrection or salvation. The almost mummy-like human incarnation of the Buddha appears in the imported Buddhism. The Chinese people die in reassurance as long as they have offspring. Even if their country is occupied, as long as they have children, there are hope – lands will be restored and revived by their descendants. the poet urged people inform him once the country is reclaimed.

Chinese mythology and ancient texts are replete with various stories demonstrating the power of these qualities across time and generations. The giant Kuafu who relentlessly raced with the sun, trying to capture it in order to hide its light and ease the suffering of the scorched earth, died from thirst and exhaustion; the story of the mythical bird Jingwei, who made endless flights to fill in the sea, twig by twig and pebble by pebble, so that others would not drown there; Yu the Great, who dredged the riverbeds for thirteen years to control the flood… The spirit of perseverance and resilience of these legendary figures has become part of the Chinese cultural gene.

Historian Arnold J. Toynbee identified 26 distinct civilizations that emerged over the course of human history: while many of these

ancient civilizations had already perished, others had weakened and given rise to new civilizations emerging in their stead. Of these early civilizations, only Chinese civilization endured largely unchanged: its civilizational essence has survived through countless challenges and cataclysms—some of which nearly destroyed it—and like a phoenix, has time and again risen, renewed and revitalized, from the ashes of history. After the fire of Qin, there must be descendant like Fusheng; the Uprising of the Five Barbarians preceded the prosperous period of Tang Dynasty. Merely a little more than one hundred years after the Battle of Yamen, the expeditionary voyages of Ming Dynasty had already sailed to the Indian Ocean. The Chinese nation has been enriched and become more mature with each disaster. This is not destined happen, this is a kind of mechanism and resolution.

This is an ontological base of "adaption and change – waiting patiently and believing in changes, continuously being accepting and adept in assimilation, generating demand of self-renewal everyday, constantly reenergizing and studying. An apt metaphor for Chinese culture is the banyan tree, whose aerial roots waft in the air, absorbing moisture. Once they make contact with the ground, the roots enter the soil and begin to form new trunks. Even when the primary trunk withers, the banyan tree continues to grow, enduring just as hardily as the reptiles who have wandered the earth for countless millennia. This image is the portrait of China: ancient, complex, and long-lasting. The Chinese culture is like the root of bamboo spreading silently underground, building a network in harsh winters, waiting to sprout when the spring comes. From the transmission of Buddhism from the West to the arrival on Chinese shores of Matteo Ricci,China has absorbed and internalized the new in a historical process of constant transformation—but as the *Book of Changes* states, throughout the process of transformation and renewal, the civilizational essence remains unchanged. The ancient Greek philosophers also understood this principle, as exemplified in their Ship of Theseus paradox—even as every component of the original ancient ship is gradually replaced over time, it still retains its fundamental identity.

In cultural terms, immortality is not a karmic rule: in fact there are far too many opportunities to hold funerals for cultural legacies. Hamlet's dilemma of 'to be or not to be' is one that is faced on a daily basis. Yet throughout Chinese history, the spirit of *buxi*—the determination to persevere, to strive to both maintain and add to the cultural legacy—has been a rational, collective choice. One could say that buxi is an act of willpower, and serves as a constantly renewed link between the ancients and the generations who have come after them. Each generation is imbued with a historical consciousness of both accepting and passing on the baton of legacy in a long relay of transmission and progression. The Chinese maxim that 'Success does not rest with me alone' (*chengshi bubi zai wo*) represents an awareness of communal endeavor across time, class and generations that is echoed throughout our literature and philosophy. This will is a collective perspective that echoes in sayings such as "the ultimate success does not need to be achieved in my time," and "please make the great sacrifice of carrying out the difficult task, I will help them complete the easier task." This is the kind of will that stems from admiration of folk wisdom – "to recover knowledge about the rites among the people when imperial rituals become defunct."

Therefore, we carry on the succession of teachings with the spirit of a relay race, we are devoted to collaborations with the mentality of the whole, and we return to the field with the admiration of the folk people. As a result, the spiritual reserve is never exhausted; the power of heritage will continue ceaselessly.

Epigraphs

The mission of the Chinese Pavilion is to capture the energy of perseverance and resilience, cultural transmission and regeneration that is implicit in the concept of *buxi*, to provide insight into the operating mechanism of Chinese art.

We intend to highlight the innovative vitality of contemporary art-making, and to capture the possibilities for transformation and renewal of traditional craftsmanship within contemporary culture – harnessing qualities such as the light and shadow of leather puppetry, the materiality of bamboo trees that rematerialize as hand-made xuan paper, the solidity of wares that are formed from the heart of the earth, and the myriad sounds that are implicit in handmade musical instruments.

The narrative of the exhibition unfolds both visually and conceptually through the themes of 'Mountain and Ocean' and 'Ancient and Modern', two interchangeable constructions of 'Yin and Yang'.

We have selected two important and representative Song-dynasty paintings from the collection of the Palace Museum in Beijing, to serve as 'epigraphs' for the exhibition: *Skeleton Fantasy Show* by Li Song (1190-1230) and *Twelve Images of Water Surging* by Ma Yuan (c. 1160/65-1225). Both works exemplify unique characteristics of the Chinese spiritual framework, in particular views on life, death, and time, all of which relate to the concept of *buxi*.

Skeleton Fantasy Show depicts a familiar scene from Song-period daily life: an itinerant puppeteer performs in front of small children, while a woman nursing an infant looks on nearby. Yet the work is imbued with a surrealistic and symbolic flavour, for the puppeteer is presented as a skeleton, as is the puppet whose strings he is manipulating. From the juxtaposition of the skeleton puppeteer and the children, to the role of the puppeteer as an instructor in the 'game of life', to the belief system embedded in the Song painting tradition of images of children, to the Daoist connotations related to Zhuangzi's concept of *buxi* as a daily life practice, the painting is rich in metaphor and in interpretive possibilities.

Ma Yuan's *Twelve Images of Water Surging* expresses the artist's deep understanding of the opposing states of calm and agitation, finite and infinite, smooth and rough, far and near; and can be read as an expression of the energetic power of the life-force that runs like a philosophical thread throughout Chinese painting history. The flourishing and decline of culture and destiny are like the ebb and flow of water, and must follow the course of nature. But like converging waters, over time the cultural tributaries merge and flow, strengthen and grow, to become an inexhaustible torrent surging into the future. The twelve images of water surging, represent the different qualities of water. Therefore, it is a set of maps, embracing rivers, lakes, and seas. Moreover, they are water at different moments – active or motionless, fast or slow, open or calm, all depending on what they encounter, as circumstances change with the passage of time. Ma Yuan's *Twelve Images of Water Surging* is the signifier of "change." An empty vessel has all the capacity to contain, a person who has gone through the process of metamorphosis over and over again, can make magnificent creations through the great changes of time.

Within these two Song-dynasty compositions are embedded core aspects of human emotional and philosophical states. The four participating artists in this project will respond to these two paintings.

Folk Culture–The Inexhaustible Incubator

The Chinese word for 'art' is comprised of two characters, *yi* and *shu*. In the etymology of the character *yi*, the original pictographic form is that of a man kneeling on the earth to plant a tree. The energy of *buxi* stems from the earth. Even in Simplified Chinese, the kneeling person holding the plant in the character *yi* is still visible.

Throughout history the mechanism that channels this energy of endurance and transmission is the constant interaction and inter-fertilization between the cultural elite—our artists, poets and scholars—and the folk, the common people.

The enduring creative power of Chinese art throughout the millennia is rooted in the rich and fertile incubator of folk culture; there is also a mechanism established to collecting the energy from folk culture. The tradition of compiling, studying and being inspired by the arts dates as far back *as* the *Shijing (Classic of Poetry)*, created between the 11th and 7th century BCE. From the Han-dynasty carvers of wooden calligraphy slips to the engravers of Northern Wei dynasty epitaphs, from the female embroiderers of Gusu to the painters of Dunhuang, Chinese creativity flowered all over the country. Folk art in China is the great sea into which Chinese fine artists have been diving for generations: it integrates all forms, it generates clouds and rain, and is the source to which we always return. Whenever Chinese civilization faces a *Toynbee-like* challenge, we 'recover knowledge about the rites from among the people'. From the energetic matrix of folk culture, 'ten thousand saplings will shoot up from a withered tree.' The continuum of Chinese art is made possible because it is rooted in the inexhaustible soil of folk culture. Active sources are inexhaustible; no end is reached without without hardships.

Since the late nineteenth century, the modernization process of China's society has been a process of rediscovering folk. After exploring the world to research past experience to apply to Chinese the traditional culture when it faces critically challenging moments, generations of intellectuals jointly launched a downward search, by revisiting the folk culture to reshape China. They collected stories, gathered patterns and designs, measured ancient buildings… from the New Year paintings to the theatre plays, from flower-shaped steamed buns to the statue to stone statues, from accents to rituals, more than any scholars in previous eras they are determined to

dedicate themselves to travel through tens of thousands of mountains and valleys, villages and households, to immerse themselves in hands-on research and find the answer to their questions. They were like the Great Yu, controls the waters in a new world of surging sea and time of turmoil. As a result, they themselves were reborn in this process, being remolded to find out their true originality and simplicity.

Creativity in Chinese tradition is not born of tedious repetition in the studio, but rather in the education gleaned from the fields; it is not a product of calculated design, but of spontaneous flow arising from long practice (like the 'dexterous butcher' in Zhuangzi's parable). It is not reliant on the spark of solitary genius, but on the constant revisiting of the folk and the native cultural soil. In other words, it is an aggregate of collective energy.

We have invited our two participating folk art masters and two contemporary artists to create two fundamentally contrasting narratives.

Yao Huifen, the Certified Inheritor of Suzhou Embroidery from the southern Jiangnan region, and Wang Tianwen, a shadow puppet master from Northwest China, with the delicate and graceful embroidery technique contrasting with the bolder and more naïve craft of shadow puppetry. Participating contemporary artists are Wu Jian'an, who focuses on transforming elements from folk crafts such as shadow play and papercuts into installation art, and Tang Nannan, who engages in an excavation of the sources of calligraphy and ink painting, and utilizes his findings in the creation of contemporary ink painting and video art.

Many of Wu Jian'an's work before were rooted in the image and symbolic tradition of the folk life of China, they were like the bright-colored *Tales of the Miraculous*; Tang Nannan's work were embedded in Chinese Literati's tradition of nostalgia and commemorating the past, they were dark-colored *Tune of Melancholy*. The former emphasizes on narration, the later emphasizes on reflection; the former is the Mountain of Flowers and Fruits, the later is the Ocean of Life and Death. This forms the dichotomy of themes "Mountain and Ocean," which also permeate and connect to each other. One of Tang Nannan's representative works is the gigantic projection *Billennium Waves*. The concept is the reciprocal generation of *Yin* and *Yang*, mountain and ocean are interchangeable.

From Suzhou embroidery to shadow play performance to ink paintings, the artworks were presented in a completely new contemporary context, using an inter-media approach. We used video and animation projection as the light source for one of the most traditional forms of folk art – shadow play, which was a bold experiment of traditional Chinese art medium. China has a long traditional culture, which prompts its people to bring their traditions into experimental territory.

We believe such endeavors set a meaningful example of self-renovation and immortalization of art for other long-established civilizations because people elsewhere in the world are facing similar difficulties and devising their own solutions.

Collaboration: a collective intertextual network

Part of the creative process in this project will be the interpenetration of the work of folk artists and contemporary artists. Yao Huifen will recreate the Song-dynasty painting *Skeleton Fantasy Show* in embroidery, using more than a hundred unique stitching techniques from the Suzhou tradition, and she will also participate in the production of Tang Nannan's work The *Forgotten Sea*. Wu Jian'an and shadow puppet master Wang Tianwen have been collaborating for many years, and for this exhibition they will create new works based on Ma Yuan's *Twelve Images of Water Surging* and images of mountains and seas. Engaging in collaborative action, all the invited artists will produce new works together; Tang Nannan, who was raised in a theatre environment, with shadow puppet master Wang Tianwen; Wu Jian'an, who is from the Jin'an district of Shanghai, with Yao Huifen from Suzhou; Yao Huifen who is from the Southeast and Wang Tianwen who is from the Northwest; Tang Nannan, who was born in Indonesia, and Wu Jian'an who is from Zhejiang. With these crossover collaborations, the entire exhibition will become a network of intertextual and collective creation.

Each artist of this exhibition will collaborate with the other three artists in the show. Even though this project incorporates many traditional Chinese elements, the working method of inter-collaboration is more typical of the Internet era: Interactions occur between two points, from one point to multi-points, and from multi-points to multi-points. In this web of interaction and inter-collaboration, tradition is both extended and interpreted by both contemporary artists and folk artists. Contemporary artists thus become active

elements of collaboration.

In this theater of constant flux, the artists, together with the curator, other visiting artists, volunteers, and even visitors, will be invited to participate in a large-scale collaboration.

What we are seeking to create at this year's China Pavilion is ultimately a new iteration of the traditional 'elegant gathering' (*yaji*) of the Chinese cultural world. From the 'Orchid Pavilion Gathering to the 'Gathering in the Western Garden' , to the present-day 'Venice Gathering', the *yaji* is the most appropriate vehicle for the creation, appreciation and understanding of Chinese art. Just as guests at a traditional *yaji* gathering would respond to a poet's recitation by creating lines or poems of their own, the artists in our *yaji* gathering in Venice awaken their nascent potentials through collaborative games, creatively inspired by the work of other artists. This poses a strong contrast to the Romantic myth of solitary individual creation. In this ancient vision of utopia, Chinese artists do not work in solitude: rather, their creations are always a kind of response, an opening up of a new trajectory, an anticipation of an antiphon, a commentary, a coda: an act of creation in a communal context. Only art that meets these criteria can truly be described as 'Chinese contemporary art'.

Formally overwhelming with overlaying and connective mechanisms set up, all to demonstrate the overall theme, both internally and externally, explicitly and implicitly. This is the Pavilion of China; However, how can what we presented be limited to only the experience of China?

The artists all collaborated with each other: each of their works reflects the creativity of their collaborator. The annihilation of the myth of individual artistic creation is a genuine form of modesty – artists are not described as an epoch-making and God-like figure, but a humble carrier of the energy of collaboration and succession.

Teachers

Deep in the psyche of every Chinese artist is an intense awareness of the binary link to both past and future. In his famous third-century calligraphic work, *The Preface to the Gathering at Orchid Pavilion*, the scholar Wang Xizhi wrote 'Future generations will look upon us, just as we look upon our past', while almost two millennia later the contemporary poet Bei Dao penned the line: 'The people of the future fix their gaze upon us.' It is only in Chinese culture that we find such a strange phenomenon as the 'Wordless Stele' ; yet more often, Chinese memorial stelae are covered by layers of inscriptions added over time. At the Yellow Crane Tower, the poet Li Bai (701-762) wrote verses in response to Cui Hao's (704-754) famous poem about the Tower created years earlier, enacting a kind of dialogue across time. In the cliff inscriptions at Mount Tai or along the banks of West Lake, generations of poets have felt and expressed a sense of connectivity with poets of both the past and the future. In this sense, Chinese art is a communal act across five thousand years of our collective history, in which each artist both participates and responds: a kind of cross-generational *yaji* gathering.

Here we will also transform the concept and image of *buxi* as archival evidence, establishing an area in the exhibition hall to display archival documents tracing the educational lineage of the four participating artists. Wu Jian'an's teacher is Lu Shengzhong, whose teacher is Feng Zhen; Wang Tianwen's teacher is Li Zhanwen, whose teacher is Li Sanxi; Yao Huifen's teacher is Mou Zhihong, whose teachers can be traced back to Shen Shou. Today, each of these four artists is also a teacher to other people. As long as they are creating, the spirit of their own teachers will continue to live on, and never fade away. In every artist's work, echoes the exploration of generations of their teachers.

Although the works exhibited are directly created by the four participating artists, the work of their teachers and students is also on display here. The establishment of this archival wall is an affectionate tribute paid to all these artists, not limited to the four artists' teachers and friends, but each participant of this collective creation. The *buxi* quality of art is maintained through a set of operating mechanism. To demonstrate this mechanism clearly, it has to do with truth and dignity, and our generation's affection towards our beloved teachers. The Chinese art we create in our time, should continue to be affectionate and righteousness.

Chinese art is an ongoing, tireless project of connectivity, as expressed in the concept of *buxi*. Each work in Chinese art history is like a section of a long scroll; and just as inscriptions and colophons are constantly added to a painting scroll, the subsequent works of art are

both commentaries on the work that came before, and new creations in themselves. This long scroll is ever growing, and ever unfolding.

This discursive overlay and echoing of folk art and fine art, new art and traditional art, creates an energy field that is charged with spirit of *buxi*. The Foolish Old Man who Removed the Mountains said: 'When I die, my sons will carry on; when they die, there will be my grandsons, and then their sons and grandsons, and so on to infinity. High as they are, the mountains cannot grow any higher and with every bit we dig, they will be that much lower. Why can't we clear them away?'

This sums up the operating mechanism, born of both endeavor and resilience, of the generational continuum of Chinese art and civilization. This is our proposal and our response to 'Viva Arte Viva.'

China

The three concepts of "Succession of Teachings," "Collaboration," and "Folk" are not characteristics that are unique to the Chinese. We believe this kind of energy exists in art around the world. However, people people are too immersed in the romantic myth of solitary individual creation, and thus forget about the magnificent movement of energy. They only need to bring the existence of this operating mechanism through their perspective.

We consider artwork from ancient to modern times as a Continuum. Each birth of an individual artwork is a kind of continuation and development of a creation that has been going on for thousands of years. Each poet who wrote words about the theme *Retrospection of Jinling* participated in a poem *yaji* called *Retrospection of Jinling*, or a collective creation of a greater poem. In fact, we all know that *Homeric Hymns* were uncritically attributed to Homer himself in antiquity, in a sense Homer is a collective name for all the authors. We all clearly remember who Michelangelo's teacher was. Each author is also an organizer, collector, and illustrator; each creation is a response to an invitation, to participate in a collective intertextual network. At the same time, he or she is also a new inviter.

Art history is a continuous relay creation, this concept is supposed to be simple. The problem is that some art theory considers artists as beings with divine power, which made artists arrogant and conceited, thinking their creativity is attributed to themselves alone. As a result, they are ungrateful with no friendship, scheming and secretive, they can no longer hear invitations from other artists and no longer see the spectators, all of which cut them off from the source of creativity. Artists became petty-minded, confined in their tiny space and worry about their personal gains and losses. They believe the gained autonomy, but in fact, they lost their freedom.

Actually, in the West people are facing the same thing, the myth of individual creation is a dominating concept in art academies and the art system. We need to renew our perceptions on all levels – personal, ontological, and creative. Let's research, listen, draw lessons from others, and practice from the beginning. Let's make creation good-natured, friendly, and elegant again. Artists do not need to be epoch-making like God, they should just be humans, with affection and righteousness.

Creating the 'genealogical trees' to trace back the teaching lineage of these artists, we find that their branches spread further than we ever would have imagined. From the French art professors who taught Xu Beihong and Lin Fengmian, to the Japanese teachers of Fu Baoshi; from Feng Zhen's art teachers in the Soviet Union, back to the Russian painter Malevich; from Tang Nannan back to the philosophers Heidegger and Husserl: This is a list of infinite succession of teachings, a scholar's gathering connecting all the disciples. Each of the connecting nodes contributes to Chinese culture, which is a whirlpool continuously pulling in energy. The curator and artists of the China Pavilion distinctively listed all of the artists who influenced them. They describe the Chinese tradition as a kind of energy enriched and activated by the continuous importing of resources, a ball of flame that persists only if constantly fuelled and well-preserved by various external help, guidance, and assistance.

The art of a nation is described as the response to the art of other nations, combining and absorbing various traditions or not emphasizing a kind of unique and complacent national tradition. When viewed this way, the China Pavilion is in fact a pavilion that is beyond the definition of countries and narrow nationalism.

China was never a country with a nationalist mentality; it has always been a collective body consisting of diverse elements. The Chinese characters for China – "Zhong Guo," means "the Central Kingdom," but it does not have the structure of Mount Sumeru, whose highest peak is in the middle. In the course of Chinese history, China has always been a relentless and inclusive learner, and it's exactly because of this that China has acquired her complexity. Chinese people deeply appreciate the fact that before exporting silk through the Silk Road, wheat copperware manufacturing technology was brought to China from West Asia. Buddhist belief that originated in India was largely accepted into Chinese culture. The Italian priest Matteo Ricci buried in Beijing was honored with the name "Lizi" – the Chinese character *zi* is only used for sage leaders in China. Historically, Chinese thinkers mostly discussed the Tao system under heaven, and are ashamed to discuss the interest of a single tribe or country. If they defended a certain country, it was because they believed that the country was protecting the law of heaven. What they are passionate about is a civilization, not a single country.

The Chinese contemporary art that we want to present to the world is a new product that carries within it the essence of this collective creative endeavor over the centuries. It must be produced with integrity and authenticity; not through calculation for the sake of fast gains, but through spontaneous free-flowing expression born of skill and perseverance. Success is counted not in inflated material value but in inspiration and empathy. And tradition should prove its ability to be open and communicative through its complexity in the process of individual construction, not to lead anyone into narrowness and over-absorption of one-sided mindset. Only when we have the ability to create art that is firmly rooted in the DNA of Chinese civilization, in the true structures of Chinese social ethos, in the ingeniousness of our craftsmanship and literati traditions, can we create a contemporary art that will make new a contribution to the world and that we can be proud to introduce in the homeland of Marco Polo.

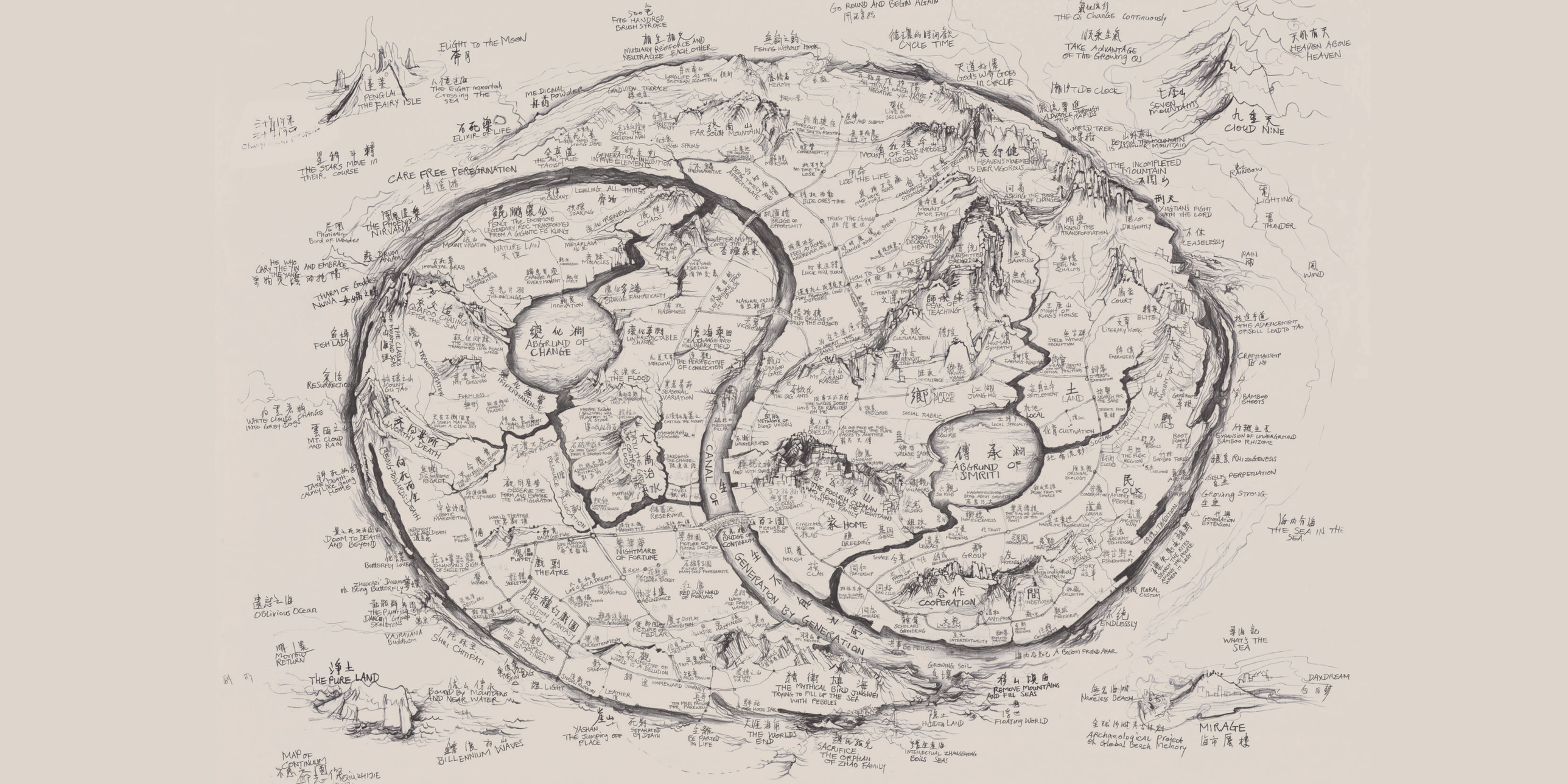
Chinese to English Translators:
Valerie C. Doran
Zhang Lulu

English Editor: Valerie C. Doran
Copy Editor: Lan Lan, Francesca Girelli

1 The Orchid Pavilion Gathering of 353 CE was a cultural and poetic event during the Six Dynasties era, in China. This event itself has a certain inherent and poetic interest in regard to the development of landscape poetry and the philosophical ideas of Zhuangzi. The gathering at the Orchid Pavilion is also famous for the artistry of the calligraphy of Wang Xizhi, who was both one of the participants as well as the author and calligrapher of the Preface to the Orchid Pavilion, not to mention the literary mastery of this introduction. (*Wikipedia, https://en.wikipedia.org/wiki/Orchid_Pavilion_Gathering*).

2 A popular legend in the Ming and Qing periods described how several centuries ago during the Yuanyou reign (1086-1093) of North Song emperor Zhezong, a graceful literary gathering had taken place at West Garden, the property of Wang Shen, husband of a princess, and a painter cum calligrapher in his own right. Wang was the host, the list of guests including the famous brothers Su Shi (1037-1101) and Su Zhe (1039-1112), their calligrapher friend Huang Tingjian (1045-1105), as well as Qin Guan (1049-1100), Mi Fu (1051-1107), Li Gonglin (1049-1106), Chao Buzhi (1053-1110), Zhang Lei (1054-1114), Zheng Jinglao, Chen Jingyuan (1024-1094), Wang Qinchen, Liu Jing, Cai Zhao, Li Zhiyi (1038-1117) and Yuantong the Great Monk. All were heavyweights of the then literary and art circle and had their respective significant places in the art or literature history of China. (*China Online Museum, http://www.chinaonlinemuseum.com/carving-wood-west-garden.php*).

3 A reference to the memorial stele erected upon the death of the Tang Empress Wu Zhetian (625-705) at Qianling Mausoleum in Shaanxi province. The Empress before her death had requested that the stele be left blank and no eulogy be inscribed upon it.


CARE FREE PEREGRINATION
逍遥游
ABGRUND OF CHANGE
变化渊
ABGRUND OF SMRITI
传承渊
CANAL OF GENERATION BY GENERATION
代代相传
NATIVE PLACE
乡
LAND
土
FOLK
民
HOME
家
COOPERATION
合作
INDIGENOUS
间
ENDLESSLY
永续
PENG LAI THE FAIRY ISLE
蓬莱
ELIXIR OF LIFE
不死药
FAR SOUTH MOUNTAIN
终南山
CLOUD NINE
九重天
HEAVEN ABOVE HEAVEN
天外有天
SEVEN MOUNTAINS
七座山
THE INCOMPLETED MOUNTAIN
未周山
THE PURE LAND
净土
MIRAGE
海市蜃楼
DAYDREAM
白日梦
THE SEA IN THE SEA.
海内存知己
THE FOOLISH OLDMAN REMOVED THE MOUNTAINS WITH HIS FAMILY
愚公移山
NIGHTMARE OF FORTUNE
南柯一梦
THE MYTHICAL BIRD JINGWEI TRYING TO FILL UP THE SEA WITH PEBBLES
精卫填海
Remove Mountains and Fill Seas
移山填海
Floating World
浮世
Hidden Land
隐土
Sacrifice the Orphan of Zhao Family
赵氏孤儿
Intellectual Entanglement Coils Seas
Archaeological Project of Global Beach Memory
Nameless Beach
无名海滩
Bound By Mountains and Near Water
山水相依
Billennium Waves
千年浪
Yashan The Jumping Off Place
崖山
The World's End
天涯海角
Separated by Death
死别
Be Parted in Life
生离
Map of Continuum
大陆板块图
Peng Lai The Fairy Isle
蓬莱
Eight to the Moon
奔月
Eight Immortals Crossing the Sea
八仙过海
Medicinal Powder
丹药
Five Hundred Brush Stroke
五百笔
Mutually Reinforce and Neutralize Each Other
相生相克
Fishing Without Hook
无钩之钓
Go Round and Begin Again
周而复始
Cycle Time
循环的时间观
The Qi Change Continuously
气的变化
Take Advantage of the Growing Qi
顺势生长
Heaven Above Heaven
天外有天
Tide Clock
潮汐
Goods Way Goes in Cycle
天道如循环
Advance Through the Rapids
逆流勇进
World Tree
世界树
Beyond the Mountain is Another Mountain
山外有山
Seven Mountains
七座山
Cloud Nine
九重天
Rainbow
虹
Lighting
电
Thunder
雷
Wind
风
Rain
雨
Ceaselessly
不休
Xingtians Fight with the Lord
刑天
Diligently
勤
Asking the Book of Changes
问易
Heaven's Movement is Ever Vigorous
天行健
Mount Armor Fatt
铠甲山
Know the Transformation
顺变
Deeper Heaven
天命
Know the
Seamless
无缝
Effortless
Non-Self
无我
Court
庙堂
Mount of King's House
王座山
Stele Without Inscription
无字碑
Literary Work
文学
Elite
精英
Embroidery
刺绣
Farming Reading
耕读
Craftsmanship
技艺
The Advancement of Skill Lead to Tao
技进乎道
Bamboo Shoots
竹笋
Expansion of Underground Bamboo Rhizome
竹鞭生长
Rhizogeneses
根茎
Self Perpetuation
自繁
Growing Strong
生生
Generation Extension
代际延续
Wild
野
Root Body
根系
Bamboo Forest
竹林
Public
公
Closed
封闭
Original Ecology
原生态
Conservation
保护
Pure from the Source
源头活水
Social Medium
Cultivation
培育
Local
地方
Settlement
聚落
Local Specialty
土特产
Inheritance
传承
Cultural Vein
文脉
Human Sympathy
人情
Social Fabric
Network of Blood Vessels
血脉网络
Pedigree
Ancestor
祖先
Elders
长辈
Village Sage
乡贤
Village
村落
Jiang Hu
江湖
Gate
门派
Dragon Gate
龙门
Grand Canal
大运河
Mountain Climbing
登山
Mountain Top
山顶
Mountain Foot
山脚
Mountain Path
山路
Mountain Stream
山溪
Mountain Spring
山泉
Mountain Gate
山门
Mountain Temple
山寺
Mountain Hermit
山隐
Mountain Dwelling
山居
Mountain Village
山村
Mountain Town
山城
Mountain Pass
山口
Mountain Ridge
山脊
Mountain Peak
山峰
Mountain Range
山脉
Mountain Forest
山林
Mountain Grove
山林
Mountain Wood
山木
Mountain Bamboo
山竹
Mountain Flower
山花
Mountain Grass
山草
Mountain Tree
山树
Mountain Fruit
山果
Mountain Animal
山兽
Mountain Bird
山鸟
Mountain Insect
山虫
Mountain Fish
山鱼
Mountain Water
山水
Mountain Stone
山石
Mountain Earth
山土
Mountain Sand
山沙
Mountain Gravel
山砾
Mountain Clay
山泥
Mountain Mud
山泥
Mountain Dust
山尘
Mountain Ash
山灰
Mountain Coal
山煤
Mountain Iron
山铁
Mountain Gold
山金
Mountain Silver
山银
Mountain Copper
山铜
Mountain Tin
山锡
Mountain Lead
山铅
Mountain Zinc
山锌
Mountain Mercury
山汞
Mountain Salt
山盐
Mountain Sugar
山糖
Mountain Wine
山酒
Mountain Tea
山茶
Mountain Rice
山米
Mountain Wheat
山麦
Mountain Corn
山玉米
Mountain Potato
山薯
Mountain Bean
山豆
Mountain Nut
山果
Mountain Fruit
山果
Mountain Vegetable
山菜
Mountain Herb
山药
Mountain Medicine
山药
Mountain Poison
山毒
Mountain Snake
山蛇
Mountain Bear
山熊
Mountain Tiger
山虎
Mountain Leopard
山豹
Mountain Deer
山鹿
Mountain Goat
山羊
Mountain Sheep
山羊
Mountain Monkey
山猴
Mountain Rabbit
山兔
Mountain Fox
山狐
Mountain Wolf
山狼
Mountain Dog
山狗
Mountain Cat
山猫
Mountain Pig
山猪
Mountain Cow
山牛
Mountain Horse
山马
Mountain Donkey
山驴
Mountain Mule
山骡
Mountain Camel
山驼
Mountain Elephant
山象
Mountain Rhinoceros
山犀
Mountain Hippopotamus
山河马
Mountain Crocodile
山鳄
Mountain Alligator
山鳄
Mountain Turtle
山龟
Mountain Tortoise
山龟
Mountain Lizard
山蜥
Mountain Frog
山蛙
Mountain Toad
山蟾
Mountain Salamander
山蝾
Mountain Newt
山蝾
Mountain Eel
山鳗
Mountain Shark
山鲨
Mountain Whale
山鲸
Mountain Dolphin
山豚
Mountain Seal
山海豹
Mountain Sea Lion
山海狮
Mountain Walrus
山海象
Mountain Polar Bear
山北极熊
Mountain Penguin
山企鹅
Mountain Albatross
山信天翁
Mountain Seagull
山海鸥
Mountain Pelican
山鹈鹕
Mountain Heron
山鹭
Mountain Crane
山鹤
Mountain Stork
山鹳
Mountain Ibis
山朱鹮
Mountain Spoonbill
山琵鹭
Mountain Flamingo
山火烈鸟
Mountain Swan
山天鹅
Mountain Goose
山鹅
Mountain Duck
山鸭
Mountain Mandarin Duck
山鸳鸯
Mountain Wood Duck
山鸳鸯
Mountain Teal
山鸳鸯
Mountain Mallard
山绿头鸭
Mountain Pintail
山针尾鸭
Mountain Shoveler
山琵嘴鸭
Mountain Gadwall
山赤膀鸭
Mountain Wigeon
山赤颈鸭
Mountain Pochard
山红头潜鸭
Mountain Tufted Duck
山凤头潜鸭
Mountain Scaup
山斑背潜鸭
Mountain Eider
山绒鸭
Mountain Scoter
山黑海番鸭
Mountain Goldeneye
山鹊鸭
Mountain Bufflehead
山斑头秋沙鸭
Mountain Smew
山白秋沙鸭
Mountain Red-breasted Merganser
山红胸秋沙鸭
Mountain Goosander
山秋沙鸭
Mountain Ruddy Duck
山棕硬尾鸭
Mountain Masked Duck
山白眉硬尾鸭
Mountain White-headed Duck
山白头硬尾鸭
Mountain Musk Duck
山麝香鸭
Mountain Blue-winged Goose
山蓝翅鹅
Mountain Cape Barren Goose
山岬鹅
Mountain Spur-winged Goose
山距翅鹅
Mountain Knob-billed Duck
山瘤鸭
Mountain Comb Duck
山冠鸭
Mountain Pygmy Goose
山侏儒鹅
Mountain Magpie Goose
山喜鹊鹅
Mountain Whistling Duck
山树鸭
Mountain Tree Duck
山栖鸭
Mountain Perching Duck
山栖鸭
Mountain Wood Duck
山鸳鸯
Mountain Mandarin Duck
山鸳鸯
Mountain Teal
山鸳鸯
Mountain Mallard
山绿头鸭
Mountain Pintail
山针尾鸭
Mountain Shoveler
山琵嘴鸭
Mountain Gadwall
山赤膀鸭
Mountain Wigeon
山赤颈鸭
Mountain Pochard
山红头潜鸭
Mountain Tufted Duck
山凤头潜鸭
Mountain Scaup
山斑背潜鸭
Mountain Eider
山绒鸭
Mountain Scoter
山黑海番鸭
Mountain Goldeneye
山鹊鸭
Mountain Bufflehead
山斑头秋沙鸭
Mountain Smew
山白秋沙鸭
Mountain Red-breasted Merganser
山红胸秋沙鸭
Mountain Goosander
山秋沙鸭
Mountain Ruddy Duck
山棕硬尾鸭
Mountain Masked Duck
山白眉硬尾鸭
Mountain White-headed Duck
山白头硬尾鸭
Mountain Musk Duck
山麝香鸭
Mountain Blue-winged Goose
山蓝翅鹅
Mountain Cape Barren Goose
山岬鹅
Mountain Spur-winged Goose
山距翅鹅
Mountain Knob-billed Duck
山瘤鸭
Mountain Comb Duck
山冠鸭
Mountain Pygmy Goose
山侏儒鹅
Mountain Magpie Goose
山喜鹊鹅
Mountain Whistling Duck
山树鸭
Mountain Tree Duck
山栖鸭
Mountain Perching Duck
山栖鸭



谁还记得逍遥游？ – 不息之图注解

邱志杰

《不息之图》出现在威尼斯双年展中国馆的展厅里面，也出现在海报上面，是整个中国馆所思考问题的集成。

这张图，从大模样上看就是一个双鱼太极图。左边的那条“鱼”以一个叫作“变化渊”的湖泊作为“鱼眼”，主要汇集的是中国神话中各种关于变化的故事。右边的那条“鱼”以一个叫“传承渊”的湖泊作为鱼眼，主要描述的是中国从精英到民间的一整套政治机制。可以说，左边是自然哲学，右边是社会思想。把这两条鱼隔开的中间的 S 形的河流，被命名为“生生不息之河”，这条河流的轮廓也应和着威尼斯本岛中间的大运河。因此这张《不息之图》本身既是一张太极图，也会让人想起威尼斯地图。出现在这张图上的桥梁，同样刻意地强调了和真实的威尼斯桥梁的关系。比如说上半部分的“格物桥”画的是著名的里亚托桥的造型；而下方的“不息桥”的木结构，则显然来自威尼斯“学院桥”。

我们就从“不息桥”开始向右看。

向右方过了桥，来到了百子图，这里有“子子孙孙无穷匮也”和“教化”的言谈，它们上方的山峰自然就是“愚公移山”之山。这是整个威尼斯双年展中国馆展览中最核心的一个故事，也是中国人不息精神的重点体现。在“愚公移山”的右侧，“传承湖”的湖畔，我们看到了父老、祖坟、基因这样的概念，当然都和“家”与“族”的概念有关。从“父老”向上，来到了“乡亲”和“乡哲”，然后我们看到了一个显眼的“乡”字。在这里，我们由家到乡，讨论故乡的意义。故乡不只是肉身诞生之地，更是你受教之地。故乡的饮食和口音，是你最早的学习。因此，这里还出现了中国式的民间知识传承方式——乡塾。

“愚公移山”山峰的左上方，我们看到了不断的“血脉”。然后从“操蛇之神”所处的山脚，一条道路向上通向“夸娥氏”和“太行山”。同时我们看到了对愚公的工作方式的描述：尽人事，成事不必在我，薪尽火传。

顺着太行山向右上，这道巨大的山脉拔地而起。我们将会依次看到“文脉”之峰，“师承”之峰，在“师承”之上是“道统”之峰。“道统”的右上方，两山之间的谷地出现了“问易”的可能。“问易”，既是凡事请教《易经》，更是凡事思及变化。

这条山脉成为右边这个区块的分水岭。在它的左边的部分讨论了成败观，它右边的部分讨论的则是社会层次。在成败观的这个部分，我们看到中国人既强调“随遇而安”和相信变化，强调等待的耐心并相信“时来运转”的到来，同时又发展出一套“如何成为失败者”的哲学，一套“知天命”的哲学和把失败者视为英雄的“虽败犹荣”的价值观。这体现为“道统”之山的后山，叫“爱命运山”。这“爱命运山”的翻译，我用的拉丁文“Amor Fati”的原文——坦然接受命运的处置，这样的思想实际上不只中国所独有。但是我们强调更加刚健的思想：我们等待机遇的到来，所谓“待机而动”，机遇闪现时，我们深知“机不可失，时不再来”，因此在正确的时机，我们将激烈地使用生命，“自我授命”。这里出现了一套“爱拼才会赢”“自强不息”的刚健的思想。这片由左向上逐渐爬升的山坡，通向了整条山脉的最高峰，在这里，云深处，赫然出现了“天行健”。这是画面的高潮，也是中国思想的主峰。

时机者，可以等待，是为“合时有情”之路。沿着这条路向着左上角前行，我们看到了“终南山”。终南山历来是神仙之都，也是隐修者盘踞的地方，当然更是行走终南捷径的假隐士们蜂聚之处。神仙叙事，给了我们“寿比南山”的词汇，而终南的深谷中，



俯拾皆是中国归隐哲学的表述。我们既有刚健的“自我授命”，同时也有一套教人“屈伸”和蛰伏的道理。天机出现时，我们顺乘生气，建功立业。天机不对，我们采薇于山谷，以无钩之钓垂于渭滨，观察着世界，“看万物负阴而抱阳”。海水之上，是“天道好还”“周而复始”这样一套循环的时间观念。

在终南山的左侧，我们看到一组有趣的故事，它们都奇异地发生于终南山。包括“老子点化徐甲”成为“白骨真人”的故事，作为神仙之山，终南山的楼观台、化女泉、上善池这样的地名，无一不是哲学，无一不是启示。终南山中，也出现了全真派王重阳的“活死人墓”。从全真派的活死人墓，到神仙所追求的寿比南山，向右进入海中，我们看到“丹药”，看到不死药，看到八仙过海和嫦娥奔月，通向整个画面左上角，那座虚无缥缈的仙山——蓬莱。

现在，让我们回到天行健山脉的右边，我们会发现一个河谷，河流夹在“明变”之峰和“道统”之山之间，向下流向“传承渊”。在你“问易”之后，你成为“明变”和“用心”之人，从而成为无畏者、无愧者和无我者。这条河流绕过王屋山，通往人情淳厚的故乡，你的老家。王屋山，被我故意很土地翻译成“Mount of King's House”，国王的房子，它通向“庙堂”。这是中国的社会流动方式：由乡塾中出发的耕读者，通过科举，通过锦绣文章，成为精英，通向庙堂。但最终他还将叶落归根，成为乡宦，成为道统在地方上的传承者。这条道路向上走，也向下走。我们看到中国精英和乡土传统之间的互动。科举只是通道之一，举荐和访贤都是为了“野无遗贤”的社会治理。

沿着“传承渊”的四周田地里，“乡”“土”“野”“民”这些概念，一一得到阐释与安置。

“野”，既意味着草根，也意味着放浪江湖的野老和野生物种。乡野中，遍布根系。竹鞭在地底默默生长，竹笋拔地而起，榕树把气根悬垂在空中，生生不息地代兴，生机勃勃地成长。

乡野之上的“大匠山脉”，如同文人们书写锦绣文章一样，人们运其匠心，技进乎道。因此，乡野才成为中国文化的丹田，成为蕴积着文化基因的有容乃大的深渊。所以，“礼失而求诸野”才成为可能，“贡诗”和“采风”才成为可能。

“土”，既是在地和安身立命之处，土特产生长之地，也是土壤，厚德载物，化育万物之处。

越过“社会流动”的河，道路下行，我们看到了对乡土的局限性和“民”的属性的讨论。乡野既是原生态的，也是封闭和守旧的。这封闭中有所蕴藏，古道的人民守着古法。这些人民安土重迁，习惯饮水思源，牵挂着叶落归根。故事、传奇、野史都在这样的地方生机勃勃，这才是精英们来到底层从事采风活动的目的地。

在“传承渊”的正下方，我们看到了一座以“合作”为题的山脉。

在这个山脉的上方沿着“乡土之路”前行，我们看到，这里的人注重“认同”。他们先结为“友”，然后结为“群”，在这样的群属中，他们建构起自己的共同体和归属感，他们分享，并在分享中成为同好、同人、同志。他们学习相依为命，通过婚姻建立血缘关系，或通过结义建立虚拟的血缘关系，从而，在这里有一条道路上行，重新回到了愚公移山的山脚下所谈论的家园。

如果我们不走“合作”之山上方的道路，沿着山体下方的“古道”向下走，我们从采风所收集的“故事”，来到“收藏”，我们走过古代文人留在山水岩壁间的题咏，我们看到他们的题跋和酬唱，这些发生在文苑中的合作。这把我们引向这次威尼斯双年展中国馆策展的核心概念之一——“雅集”。雅集所聚集的，是同好，也是同志。雅集所创造的是一种互文作品。人们在其中构建差异和共识。通过不断地相互题跋和注释，创作成为一种不绝的互相催生的活动。正是因此，这个区域的海水中，我们看到了“海内存知己”的希望。

但雅集所谈论的合作绝不只是关于艺术生产的策略。合作是在人与人之间发生的事。我们看到了有一座山叫作“间”。“间”是人与人的之间，是人与人的互相感知，那就是仁，inter-individuals。“仁”是对人与人关系的意识，更是对痛苦的敏感。否则



便会麻木不仁，为富不仁。感知到他人痛苦的能力，是我们能够建立起共同体，成为“同人”的基础。

越过“同人”之桥，我们回到了愚公山下的家园，让我们再回到“不息桥”，把目光向左移动。

过了这座长得很像威尼斯学院桥的“不息桥”，我们来到这个叫“婴戏图”的站点。笔直前行，将通向“繁华梦”。左转向下，通向“石榴多子图”。石榴多子者，既是人类的多子，也通向“花篮图”——这意味着物质的丰盛和富裕。

在红尘中走来货郎。货郎也是信使，他既展示着世界的奇异和繁华，带来远方的信息，也展示着名相的虚幻。因此货郎们也经常是“杂技孩童图”中的木偶戏的表演者。从货郎图再向左，引出了威尼斯中国馆的两大重要的引文之一——《骷髅幻戏图》。骷髅幻戏的表演者就是货郎，他是“空观”和“幻观”的教师，他呼吁觉悟。他提醒肉体只是一副臭皮囊，这皮，适合上演皮影戏这种灯和影的幻象表演。

一条叫作“归途”的道路通向长亭和短亭。这正是出现在《骷髅幻戏图》中的那座叫作“五里堠”的里程碑。长亭复短亭，是生离和死别之处。此时在海边出现了“崖山”。崖山也只不过是生离死别，何须惊为文明的覆亡。

长亭短亭通向驿站，驿站通向“天涯海角”。这里已经是太极图左边这条“鱼”的尾部了。这里有“发鸠之山”和“羽山”，“发鸠之山”是精卫所居之处——此处“精卫填海”的神话赫然出现，这个神话和“愚公移山”一起，构成了本次威尼斯双年展中国馆的精神内核。“羽山”则是大禹的父亲鲧因治水失败被斩之地。鲧的治水和大禹治水之间，又何曾不是另一个家族的另一种愚公移山的子孙接力！鲧治水所用的道具，“息壤”的命名深具意义。“息壤”是生生不息之壤，它和愚公移山中的“隐土”——“隐形之土”恰成绝对，都分布在这个“精卫填海”海角，让我们在浮世之中，凭之以移山填海。在这样的生离死别的海角天涯，赵氏孤儿和张生煮海的决心，在海中不时浮现，足证崖山的灾难，总会经由强大的集体意志而度过。

沿着这个尖尖的海角顺势向右看，我们会来到整个画面的最右下角。那里出现的是虚无缥缈的“海市蜃楼”，围绕着它的是汤南南一些作品的标题，包括《无名海滩》《全球沙滩考古计划》和《寻海记》，当然邬建安的《白日梦》就在“海市蜃楼”的右边飘荡。

让我们回到《骷髅幻戏图》。从骷髅崇拜，向左通向密宗的“尸陀林主”和“骷髅群舞图”，并遥遥指向一片叫作“净土”的岛屿。向上的一条道路，则通往“庄子叹骷髅”的道家骷髅观传统。在这里我们经由墓葬中的俑，重新接通了木偶和戏剧。“傀儡”就是“骷髅”，而整个人头攒动的世界，无非是一个傀儡剧场。这个剧场中每一个人都只是宇宙线偶。庄子叹骷髅，大悟，然后能“泯生死”。“向死而生”然后能“置之死地而后生”，然后能有“化蝶”“梦蝶”的自由。宇宙线偶既知道命运纺轮不息运转，也知道天命靡常，天有不测风云，世事白云苍狗，人所能为者，唯求“死得其所”，于是“视死如归”。

从繁华之梦，沿着“资源调配”的河边道路上行，在它的右边我们看到了“大禹治水”之山。大禹治水的故事充满大量变化：“寒暑易节”，大禹化成熊凿通山陵，大禹的妻子涂山氏变成石头，石头破裂，大禹的儿子启出生。治水既是对路径的疏通，也是对资源的引导和调配，更是对视矩的设置。治水而设置九州区划，治水而铸九鼎，中国政治的核心就是资源的调配。而且这一切的前提，正是对无常和变化的观形察势，随机应对。

因此，在“大禹治水”之山的上方，就是“变化渊”。中国人关于变化的多种哲学，分布在这个湖泊的周遭。变化者，曰“莫测”，曰“多端”，曰“无常”。

湖的右边，曰“变化莫测”，沧海桑田，这种认知，鼓励起一种对反复无常的世事“达观”相对的哲学。这套哲学要人“顺其自然”，等待“阴阳交泰”，等待“否极泰来”，从而将一条道路通往机遇之桥，跨过桥，就是待机而动的命运平原。

“变化渊”的右上方是“变化多端”，通向“花果山”，我们当然地想起孙悟空的七十二变。在这条河流的右方“瞬息万变”，生命融合、



转换、化生，不断地创造奇迹，展示出造化之妙，展示出天道的雄健。于是在这里，岐山之上，我们看到鲲鹏变化，扶摇而起，通向逍遥游。逍遥游的海洋之上斗转星移。告诉我们世事“三十年河东，三十年河西”。蓬莱不远，但有了逍遥游，我们无须寄生于蓬莱孤岛。

“变化渊”的左下角的湖畔，曰“变化无常”，变化既是无常的，也经常是无形的。于是我们看到一整套变形神话。这里汇集了山海经中的各种变形：从女娲之肠到鱼妇，从姑瑶之山到青要之山。夸父追日的神话中，夸父的手杖化作邓林，夸父的身体化作世间诸物。在这座山下长着不死草，甚至长着自然界中真实存在的变幻的物种——“冬虫夏草”。

逍遥游之海，混沌一片，它成了整个太极图图形的大运河的起点。

顺着这条河的 S 形的曲线顺流而下，从逍遥游开始，我们依次经过左岸是“全真道”右岸是“鲲鹏变化”的齐物哲学；再往前走，五行生克之岸与混沌之山隔水相对。从终南山上善池流出的不竭之水，注入主河。河水向前，跨越机遇之桥后，它的左岸是随遇而安、时来运转的哲学；它的右岸则是否极泰来的信念，我们对自然秩序的理解。这种理解让我们把“兴衰”之变当作自然之事，同时又相信“谋事在人，成事在天”，生灭变化都是自然秩序，这是淡定。成败是非却要勇猛精进，这是积极。这是我们在“格物桥”之下获得的领悟。因此我们对于命运的力量，既“泰然任之”，又积极行动去“为往圣继绝学”。因为无成败心，故而无畏，因此而“善于成为失败者”。因为我们有一整套的师承和文脉的哲学，用于重整山河。只要可以重整山河待后生，那并不存在着真正的失败。败于此者或成于彼，败于我者或成于他，败于今者或成于后。故孜孜造业，不问成败，甚至，知其不可而为之。

如此，遂有一种坚定的不息的意志，让我们穿越达观之山和龙门之崖夹峙的峡谷。在这里，水流会变得奔腾湍急，而在激流之中，中流砥柱出现了。

这座砥柱山，几乎就是整个画面的最中心点。河水绕过中流砥柱继续下行，左边是大禹治水之山，右为愚公移山之地。从“变化渊”蜿蜒而来的河水，经过“储蓄池”，从左边注入主河。然后河流穿过木结构的“不息桥”继续浩荡下行，这一段，它被命名为“生生不息之河”。左岸是一片名相和业力交相翻腾的红尘，右岸是滋养我们的家园。

这条生生不息之河继续向右行，它的左岸下方是精卫填海海角。鲧和大禹治水和愚公移山，两个家族不息的故事，只是山海在这里互相颠倒，完成了一次移山填海。S 形大河至此汇入海洋。

出现在 2017 威尼斯中国馆中的各个艺术家的作品标题时常成为这张地图上的地名。在“天行健”之峰的右上角，我们能看到不息的生命哲学，在海中变为急流勇进的弄潮意志，山外有山，最高之山，曰不周山，刑天不息反抗之处。因为山外有山，我们深知《海内有海》，我们深知天外有天，在整个画面最右上角的海水中，我们看到《七座山》，看到《九重天》，人们在这里顺乘生气，领悟气化流行的天理，坐看《风雨雷电虹》，这正是汪天稳作品的标题。

至此，我们把整张地图阅读了一遍。

有更多的细节无法以词语加以叙述。地图之用，本在于词语与词语之间的位置关系。顺流而下的文字，无以追踪路径的四通八达，无以穷尽地势的左顾右盼和吞吐张合，无以表白山峰的志向和桥梁的苦心。

传统幽深，天机幽密，四周的海水成为环流，天旋地转。教我们把万物的变化视为理所当然之事，也教我们把传承作为对抗死亡的不二法门；把乡土视为命定幻灭的个人荣耀的归往之处。而把相依为命者之间的合作，视为创造的机缘和生命的恩赐。中国人因此成为不息的愚公、不息的大禹、不息的精卫，和不息的夸父的后人。我们因为成为后人而拥有后人，从而，在人生之成败中扶摇而起，成为自强不息的勇者，变化万千。

是为逍遥游。但是，谁还记得逍遥游？

WHO STILL REMEMBERS THE UNTRAMMELED JOURNEY?

--

ANNOTATION OF THE MAP OF BUXI

Qiu Zhijie

The Map of Buxi displayed in the exhibition hall of the Chinese Pavilion at this year's Venice Biennale also appeared on the exhibition poster. It's a collection of themes and topics discussed by the Chinese Pavilion.

The map is a Pisces Tai Chi Diagram. The "fish" on the left has the eye of "The Abyss of Change," which collects various stories concerning change in Chinese mythology. The eye of the "fish" on the right is called "The Abyss of Succession," which describes the whole set of political mechanisms in China, from the elite to the common people. We can say that the left represents natural philosophy and the right, social ideology. The S-shaped river separating the two fish in the middle, called the "River of Endless Life," is shaped like the Grand Canal on the main island of Venice. Therefore, this *Map of Buxi* is not only a Tai Chi Diagram, but also a map of Venice. Similarly, the bridges that appear on the map deliberately emphasize the relationship with the actual bridges of Venice. For example, the "Bridge of the Investigation of Things" in the top half is modeled after the famous Rialto Bridge; and the wooden structure of the "Bridge of Buxi" found in the lower half clearly takes after the Ponte dell'Accademia.

Let's start from the "Bridge of Buxi" and look to the right.

After crossing the bridge to the right, we reach the Picture of a Hundred Children, where the "generation after generation of sons and grandsons" and "civilizing" texts exist. Naturally, the "Mount of the Foolish Old Man Removing the Mountains" is above them. This story is central to the entire Chinese Pavilion at the Venice Biennale, and also embodies the restless spirit of the Chinese people. To the right of the "Mount of the Foolish Old Man Removes the Mountains" by the "Lake of Succession," we see concepts such as ancestors, ancestral graves, and genes, which are all related to the notions of "family" and "clan." Heading up from "ancestors," we reach "townsman" and "town's sage," then we see the prominent "town" character. Here, we discuss the meaning of hometown from home to town. One's hometown is not just a place of birth, but also where you were educated. Your hometown diet and accent are what you first learned. Thus, the Chinese folk-style method of passing down knowledge appeared – the village school.

On the upper left side of "Mount of the Foolish Old Man Removing the Mountains," we see the continuous "Blood Lineage." Then from

the foot of the mountain where “The God of Snakes” lies, a passage connects upwards to “Kua'ershi” and “Taihang Mountain.” At the same time, we see a description of the Foolish Old Man’s working method: strive to do your best; success need not be accomplished by our generation; pass the torch of learning on to the next generation.

Heading up from the right side of the Taihang Mountain, a huge mountain range rises from the ground. We’ll see several peaks in succession: “literary lineage” and “succession of teachings,” above which is “Confucian orthodoxy.”

On the upper right side of “Confucian orthodoxy” in the valley between the two mountains lies the possibility of “Asking the *I Ching*,” which means consulting the *I Ching* for everything. In other words, think about the possibility of change when it comes to life.

This mountain range became the watershed of the area on the right. In the area on its left, we discussed the View of Success and Failure; to the right we discussed Different Social Status. In the View of Success and Failure, we see that Chinese people emphasize not only “being at peace wherever one goes” and believing in change, but also the patience of waiting and having faith in “a spell of good fortune when the time comes.” They developed the philosophies of “how to become a loser” and “knowing your destined fate,” and the value of perceiving losers who “fail graciously with honor” as heroes. This is shown on the mountain behind “Confucian orthodoxy,” named “Mount of Amor Fati.” I used its original Latin phrase – the concept of “love and accept your destined fate” is not unique to the Chinese. However, we emphasize a more robust ideology: we wait for the arrival of opportunity, known as “wait for an opportunity to act.” When opportunity comes knocking, we know very well, “don't let slip an opportunity as it may never come again.” Therefore, we will live our lives with vigor at the right time, “willing to sacrifice one’s life for self-appointed responsibility.” Here a set of robust ideas appears: “no pain, no gain” and “unremitting self-improvement.” The hillside climbs up from the left, leading to the summit, where suddenly, “The Constant Movement of the Heavens” emerges from deep within the clouds. This is the climax of the image, as well as the main peak of Chinese thought.

The right opportunity is worth patiently waiting for, “the Road of Right Time and Compassion,” so to speak. Walking towards the upper left corner along this road, we see “Zhongnan Mountain.” Zhongnan Mountain has been the capital of immortals since the beginning of time, as well as the place where hermits reside, so of course a group of fake hermits have gathered to take the shortcut to Zhongnan Mountain. The narratives of immortals provide us with phrases such as “may you live as long as the Southern Mountain,” and in the valley of the Zhongnan Mountain, the expressions of Chinese seclusion philosophy can be found everywhere. Not only do we have the proactive action of “self-appointed responsibilities,” but also a set of principles which teach people to “be adaptable” and go into dormancy when needed. When a destined opportunity appears, we bring energy and good fortune with us to achieve greatness. When the timing is off, we gather wild vetch in the valley, fish by the riverbank without a hook, observe the world and “embrace the positive despite seeing all the negative.” Above the sea is a set of cyclical concepts of time: “God's way goes in a cycle” and “start again and come full circle.”

On the left of Zhongnan Mountain, we see a series of interesting stories, which, strangely enough, all happened on Zhongnan Mountain. This includes “Laozi reveals to Xu Jia,” which later became the “Immortal of White Skeleton” story. As the mountain of the immortals, Louguantai (Platform of High View), the Female Springs, and the Pond of Highest Virtue of Zhongnan Mountain were named to be both philosophical and enlightening. On Zhongnan Mountain, the “Tomb of the Living Dead,” built by Wang Chongyang of the Quanzhen School, also appears. From Tomb of the Living Dead of the Quanzhen School to the longevity the immortals pursue, if we enter the sea from the right, we reach “panacea,” where we see the elixir, the Eight Immortals crossing the sea, and Chang’e rushing to the moon. From there it leads to the upper left corner of the image, the ethereal mountain of the immortals, Penglai.

Now let’s return to the right side of the Constant Movement of the Heavens mountain range where we will discover a river valley, clamped by the Peak of Investigation of Change and Mount of Confucian orthodoxy. The river flows down to the Abyss of Succession. After “asking the *I Ching*,” you become a person who will “understand the law of changes” and “is attentive.” As a result you become fearless and selfless. The river runs around Mount Wangwu, leading to your homeland of honest and kind fellow villagers.

I deliberately translated Mount Wangwu into a rather plain name: Mount of King’s House, which leads to Ancestral temple. This is the model of Chinese social mobility: students from private village schools, supported by their farmer parents, become elites and work for the court through the imperial examination and their talents in literature and writing. But eventually they will return home, just like

fallen leaves return to their roots. They become village gentry who once held official positions, passing down Confucian orthodoxy. This road leads both upward and downward. We can see the interaction between the Chinese elite and folk tradition. The imperial examination is just one channel, as recommending and searching for men of virtue and ability are also ways to gather talent for social governance.

Along the fields surrounding the Abyss of Succession, concepts such as “Village,” “Land,” “Field,” “Folk” are explained and put in their places.

“Field” refers to grassroots, as well as the unrestrained aged rustics and wild species. In the country fields, roots are spread all over. The bamboo rhizome grows quietly underground, the bamboo shoots rise up from underneath, and the
aerial roots of the banyan trees dangle from above, growing vigorously year after year.

With the Mountain Range of Masters above the wild countryside field, just as the literati write splendid articles, the technique and ingenuity of craftsmanship is almost a way of the Tao. Therefore, the wild countryside field becomes the original source of Chinese culture and the abyss where the cultural gene is incubated in an accepting and broad manner. As a result, it becomes possible to “recover knowledge about the rites from among the people,” and for people to create “Tribute Poems” and “Folk Songs.”

“Land” is a place for building homes and settling down, a place where local specialties grow. It’s also the soil, where men with superior virtues are able to bear responsibility, and everything in the world is nurtured.

Cross the River of Social Mobility and walk down the road to see discussions about the limitations of the native soil and the attributes of “people.” The countryside field is both original and conservative, even closed up, which gave birth to ancient techniques and methods. People there are attached to the native land and unwilling to move away. They always show gratitude for the source of the benefit received, and their hope is to return to their roots when the time comes. Stories, legends, and unofficial history are nurtured in such places, full of vigor and spirit. That is why it’s the place for the elite to collect knowledge and inspiration.

Right below the Abyss of Succession, we see a mountain range called “collaboration.”

Above the mountain range, along the Road of Native Soil, we see that people emphasize “Identity.” They become “friends,” then form a “group,” and in such a crowd, they construct their community and a sense of belonging. They share experiences, becoming people with mutual interests, missions, and purposes in the process. They learn to lean on each other, to establish blood ties through marriage, or become sworn brothers and sisters to forge kinship. Thus here is a road leading upward, returning to the homeland we talked about by the foot of Mount of Foolish Old Man Removing the Mountains.

If we don’t take the road above the Mount of Collaboration, but instead go down along the Ancient Passage below, we travel from “Stories” collected from the folk culture to “Collections.” We walk past the inscriptions and poems left by ancient literati on cliffsides and stones, collaborations of prefaces and postscripts to each other that all happened in the literary world. This leads us to one of the core curatorial themes of the Chinese Pavilion of this year’s Venice Biennale: “*Yaji* (Scholars’ Gathering).” *Yaji* gathers people with common interests and missions, creating a kind of intertextual work. People are aware of their differences and build common ground. Through continuous reciprocal annotation and communication, creation is the result of mutual inspiration. Because of this, in the sea within this region, we see the hope that “within the country's borders exists our soul mate.”

However, the collaboration discussed by *Yaji* is not merely a strategy to produce artwork. Collaboration happens among people. We see a mountain called “inter-individuals.” Mutual perception between two people generates “compassion.” “Compassion” is an awareness of the relationship between people, more so a sensitivity to pain. Without compassion, people are apathetic and indifferent, hardened and cruel despite his or her wealth. The ability to feel other’s pain is the basis for building a community to become “colleagues with common goals.”

Crossing over the “Bridge of Colleagues,” we return to the homeland at the foot of Mount Foolish Old Man. Let’s look to the left from the “Bridge of Buxi”:

After crossing the Bridge of Buxi, which resembles the Ponte dell'Accademia in Venice, we arrive at a stop called “the Picture of Playing Children.” Straight ahead, we reach the Dream of Splendor. Turning left to go down will lead to Picture of Children Playing under a Pomegranate Tree. A pomegranate has many seeds, signifying the fertility of humankind; it also leads to “Picture of Flower Basket,” which signifies an abundantly sumptuous material life.

In the mortal world, a traveling salesman, who’s also a messenger, displays the curiosity and prosperity of the world, brings messages from afar, and reveals the illusion of fame. So the traveling salesman is often the puppeteer in Picture of Children’s Games. Going to the left from the Picture of the Travelling Salesman, we are directed to one of the two important epigraphs of the Chinese Pavilion – *the Skeleton Fantasy Show*. The performer of the skeleton show is a traveling salesman who teaches “view of emptiness” and “view of illusion,” and calls for an awakening. He reminds us that our body is just flesh and skin that will decay one day. Our skin is not much different from the animal skin used for illusional shadow puppetry.

A road called “the way home” leads to the High Pavilion and the Low Pavilion. This is the landmark, “five-mile watchtower,” that appeared in *The Skeleton Fantasy Show*. The two pavilions are places where people often bid farewell to their loved ones, sometimes forever. Here by the sea, Mount Ya, another place for farewells, appears. Though oftentimes painful, it does not signify the end of a civilization.

The High and Low Pavilions lead to the Courier Station, which leads to The Ends of the Earth. This is the tip of the fish tail on the left side of the Tai Chi Diagram. Here are Mount Fajiu and Mount Feather. The former is where Jingwei lived, where the myth, *Jingwei Tries to Fill the Sea*, suddenly appears. Together with the *Foolish Old Man Removing the Mountains* myth, they form the spiritual core of this year’s Chinese Pavilion. Mount Feather is where the Great Yu’s father, Gun, was beheaded due to his failed effort of controlling the waters. We can say that the succession of effort between Gun and Yu is another form of generational relay just like the Foolish Old Man Removing the Mountains.

The tool used by Gun for controlling the waters was called “growing soil,” which has profound meaning. This endless “growing soil,” just like the “invisible soil” in the Foolish Old Man Removing the Mountains, is scattered around the Cape of Jingwei Tries to Fill the Sea. In this floating world at the corners of the sea and the ends of the sky where separation between loved ones in life or death happen, with the strong collective will like the ones in *The Orphan of Zhao* and *Zhang Sheng Boils the Sea*, we will always overcome any disaster.

If we look right along the tip of the cape, we reach the lowest right corner of the whole composition. The optical phenomenon, “Mirage,” appears, surrounded by some of Tang Nannan’s works, including *Unknown Beach*, *Archaeological Project of Global Beach Memory*, and *What’s the Sea*, and of course Wu Jian’an’s *Daydream* is floating to the right of the Mirage.

Let’s head back to the *Skeleton Fantasy Show*. From skeleton worship to the left, leading to “Shmashana Adhipati” and “Image of Skeleton Dance” of Tantric Buddhism, there’s a distant group of islands called the “Pure Land.” Above, a passage leading up to the traditional Taoist view of skeleton – “Chuang-tzu sighs with a skeleton.” Here we pass the terracotta figures at the burial site, and reconnect to puppetry and theatre. The “puppet” is the “skeleton,” and the entire crowded world is nothing more than a puppet theater. Everyone in this theatre is nothing more than a puppet of the universe. Chuang-tzu sighs with a skeleton and becomes enlightened, so he can “understand life and death thoroughly.” He can lead a “being towards death” and then “resurrect out of desperation,” receiving the freedom of “turning into butterflies” and “dreaming about the butterflies” in the end. The puppets of the universe know very well that the wheel of fate turns forever, God’s will is relentless, fate destined by the heavens is capricious, and the changes in human affairs often take freakish forms; what we can do is “die a worthy death” and “face death unflinchingly.”

From the Dream of Splendor, follow the riverside passage of “Resource Allocation,” to see the Mount of Yu the Great Controls the Waters on the right. That story is filled with changes: in “the turning of seasons,” Yu the Great transforms into a bear and tunnels through the mountain, and his wife Tushan-shi turns into a stone, which split and bore Yu’s son, Qi (revelation). To control the waters is to open the blocked passage, as well as redistribute resources and establish rules. In order to control the waters, the land of China was divided into Nine Provinces, and Qi cast Nine Tripods – the core of Chinese politics is the allocation of resources. And the premise of all this is the observation and investigation of impermanence and change, and adapting to the right opportunity.

Therefore, on top of the Mount of Yu the Great Controls the Waters is the Abyss of Change. The many philosophical theories about change developed by Chinese people are distributed around the lake. The concept of change bears the meaning of “Unpredictable,” “Multiport,” and “Impermanence.”

Written on the right of the lake is “change constantly,” the perception that “seas change into mulberry fields and mulberry fields into seas,” encouraging a philosophy of broad perspective – being at peace and adaptable towards the ever-changing world. This philosophy teaches people to “let it be” and to wait for “the time of Yin and Yang harmony” and “bliss that comes from the depths of misfortune.” Thus, a road leads to the Bridge of Opportunity that, once crossed, is the Plain of Fate that acts upon opportunities.

To the upper right of “Abyss of Change” is “Be adaptable,” leading to “Mountain of Flowers and Fruits,” which naturally reminds us of the seventy-two changing forms of the Immortals. Written on the right of the river is “instantaneous change,” where lives merge, transform, transcend, continuously make miracles happen, exhibiting the wonders of creation and the eminent power of nature. And so here, on top of Mount Chi, we see Peng transforming from Kun, soaring towards the Untrammeled Journey. Above the ocean of the Untrammeled Journey, the stars change positions, telling us things that happened “Thirty years to the east side of the river, and thirty years to the west side of the river.” Though the legendary land of Penglai is not far way, once we are on the untrammeled journey, we do not need to lead a parasitic life on the lonely island of Penglai.

The lake at the lower right corner of “Abyss of Change” is called “Constantly Changing,” as change is impermanent and often intangible. Therefore we see a whole mythology collection of metamorphosis. Here we gathered various examples of metamorphosis from *The Classic of Mountains and Seas*: from Nüwa’s intestines to fishwife, from Mount Guyao to Mount Qingyao. In the myth, *Kua Fu Chases the Sun*, Kua Fu’s dropped cane turned into Deng Lin, and his body into various objects of the human world. At the foot of this mountain grows undying grass and even a real species of change found in nature – “Ophiocordyceps sinensis.”

The Sea of Untrammeled Journey was a chaotic world in prehistoric times, and it became the starting point of the Grand Canal of the Tai Chi Diagram.

Floating down along the S-shaped curve, beginning at the Untrammeled Journey, we pass the philosophy of “on leveling all things”: on the left bank is “Quanzhen Taoism,” and on the right bank is “Peng transforming from Kun.” Moving forward, the Bank of Generation-Inhibition of Five Elements and Mount of Chaos are on opposite banks facing each other. On Zhongnan Mountain, the endless water flowing out of the Pond of Highest Virtue merges into the main river. The River floats down and crosses the Bridge of Opportunity. On the left bank is the philosophy of “being at peace wherever one goes” and “a spell of good fortune will come when the time comes”; on its right bank is the belief of “out of the depths of misfortune comes bliss,” which is our understanding of the natural order. With this understanding, we are able to see the change of “rising and falling” as matters of nature, and believe at the same time that “Man proposes, God disposes.” The change between life and death is the natural order, and shall be treated with a peaceful heart; whether or not you achieve greatness, you shall courageously make the effort and be proactive. This is the inspiration received under the Bridge of Investigation. When facing the power of fate, we submit to it peacefully, but at the same time try to proactively “restore the lost teachings of the past sages.” Since success or failure is not the only measurement for us, we are fearless, and as a result, “good at becoming a loser.” Therefore, we have a whole philosophical system of a succession of teachings and literary lineage that we can employ to rebuild our land. As long as our future generations are able to continue in our pursuits, there is no failure in the real sense. If we failed here, it will be achieved somewhere else. What I failed to do will be accomplished by others. If we failed today, success may come tomorrow. Work diligently without a thought of success or failure, even when pursuing the impossible.

Thus, there is a steadfast and everlasting will that enables us to cross the valley clamped by the Mount of Broad Perspective and the Cliff of Dragon Gate. Here the current becomes swift and violent, and in the torrent, the pillar of mainstay appears.

The Pillar of Mainstay Mountain is practically the central point of the whole composition. The river bypasses it and keeps flowing down. On the left is Mount of Yu the Great Controlling Waters, and on the right, the Mount of the Foolish Old Man Removing the Mountains. The meandering river floated out of the Abyss of Changes, passing through “Pond of Reserve,” merging into the main river from the left. The river continues down through the wooden Bridge of Buxi, and this section of the river is called “The River of Endless Life.” The Red

Dust (The World of Mortals) on the left bank is where fame and karma interact and reciprocate; on the right bank is the homeland that nurtures us.

The River of Endless Life continues to the right. Under its left bank is the “Cape of Jingwei Trying to Fill the Sea.” *Gun and Yu the Great Control the Waters* and *The Foolish Old Man Removes the Mountains* are stories of two families working ceaselessly generation after generation. But here, the mountain and the sea are inverted in position – the mountain is removed and the sea is filled. The S-shaped river flows down into the ocean.

Titles of the works featured in the Chinese Pavilion at the 2017 Venice Biennale often become the names of places on this map. On the upper right corner of the “Peak of the Constant Movement of the Heavens,” we see that the life philosophy of *buxi* becomes a torrent of strong will in the sea, and there are always other mountains beyond this one, with the highest being Mount Buzhou, where the warrior Xingtian revolts continuously. Because we know that there are mountains beyond mountains, we know very well that there is *The Sea in the Sea*, and there is sky beyond the sky. In the sea in the upper right corner of the map, we can see the *Seven Mountains* and *The Heaven of Nine Levels*. We gather the energy here to understand the heavenly principle that the energy of Yin and Yang change continuously with the five elements, and watch the *Wind*, *Rain*, *Thunder*, *Lightning*, *and Rainbow*, which is the title of Wang Tianwen’s work.

At this point, we have read the entire map.

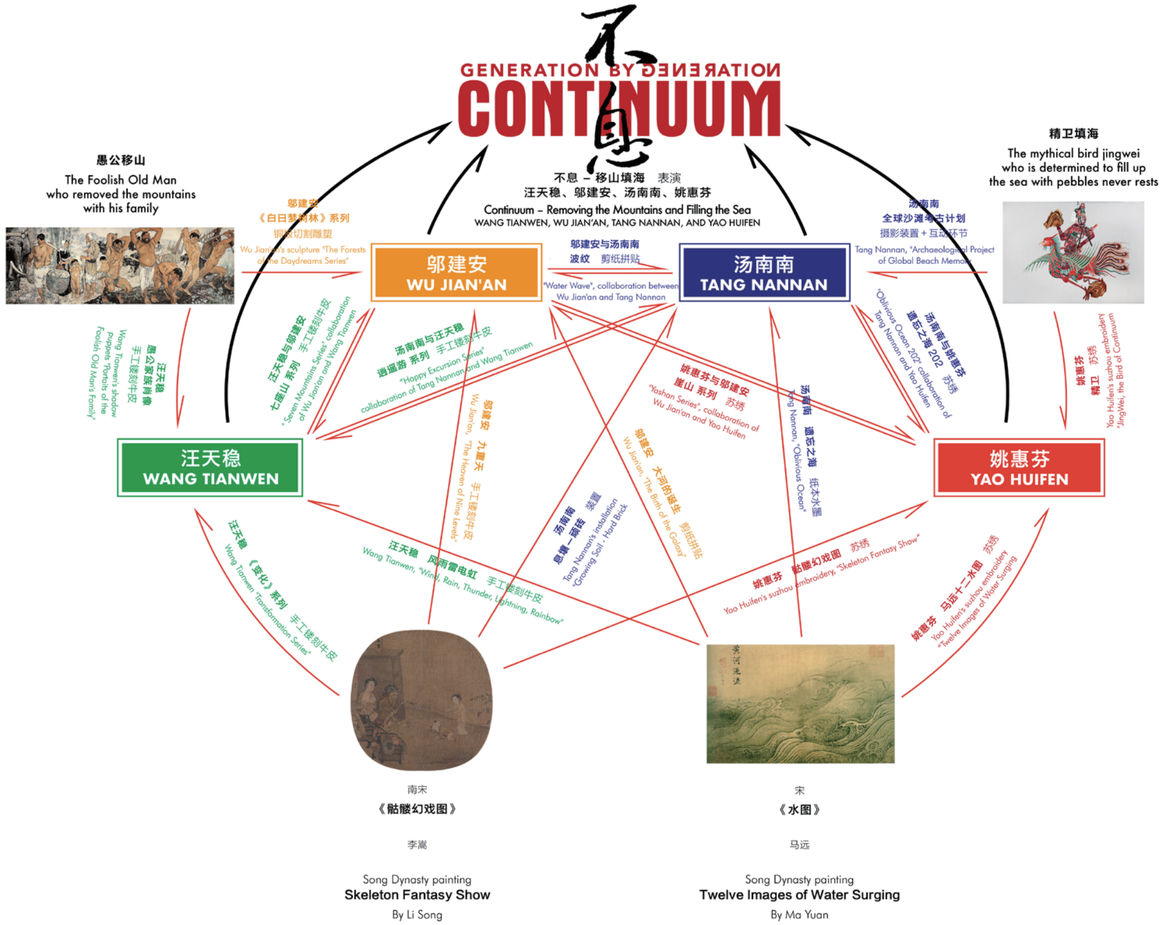
There are more details that can't be described in words. The purpose of maps lies in the positional relationship between the words. The texts floating downstream are not enough to trace the paths leading in every direction, to exhaustively express the rising and falling terrain, or to profess the wills of mountain peaks and the pains of bridges.

The serene tradition and secluded mystery of nature, the surrounding seawater circulating, and heaven revolving as earth turns. All of this teaches us to consider the change of all things as a matter of course and the succession of teachings as the only proper course to take in order to fight death, to treasure the native land as it’s the place of return for the personal glory that is destined to become disillusioned, and to cherish the collaboration between people who are dear to us as the opportunity of creation and the gift of life. Because of this, Chinese people have become the restless Foolish Old Man, Yu the Great, the mythical bird Jingwei, and the descendants of Kua Fu. As descendants with descendants, we rise from the successes and failures of life, and become the brave, restless and ever-changing.

This is the untrammeled journey. However, who still remembers it?

不息 CONTINUUM

GENERATION BY GENERATION



作品关系图
A Network of Intertextual and Collective Creation



邬建安 WU JIAN'AN

《白日梦树林》系列

铜板切割雕塑

The Forests of the Daydreams Series

Copper sheet sculpture

180cm x 180cm x 550cm

2016-2017

邬建安《白日梦树林》出现在展厅入口，也分布在展厅中的
方位。五棵树的形象中包含大量引发身体联想的形态，它们
世界各地神话中沟通天地并作为世界轴的神树，也是聚集能
生命树。五的数字暗含了五岳或五行的曼陀罗结构。但是这
陀罗并非几何对称，而是与展馆中其它事物互相穿插生成。
一种流动的，随机的，变化不居，形变而神不散的新的曼陀
一种不息者的空间模型。(Q)

Wu Jian'an's *The Forests of the Daydreams Series* appears a
entrance, as well as other locations in the pavilion. These five
comprise many motifs that can be associated with human fo
They are magical trees of mythologies all over the world
connect the earth and the spiritual realm. At the same time
are life trees that are able to gather energy. The number five
metaphor for the five mountain ranges in China or the mar
form in Wu Xing (Five Elements). But instead of being geometr
symmetric, this mandala is intertwined with other objects i
exhibition. The mandala is fluid, spontaneous, ever changing
spiritually confined. It is a spatial model for continuum. (Q)









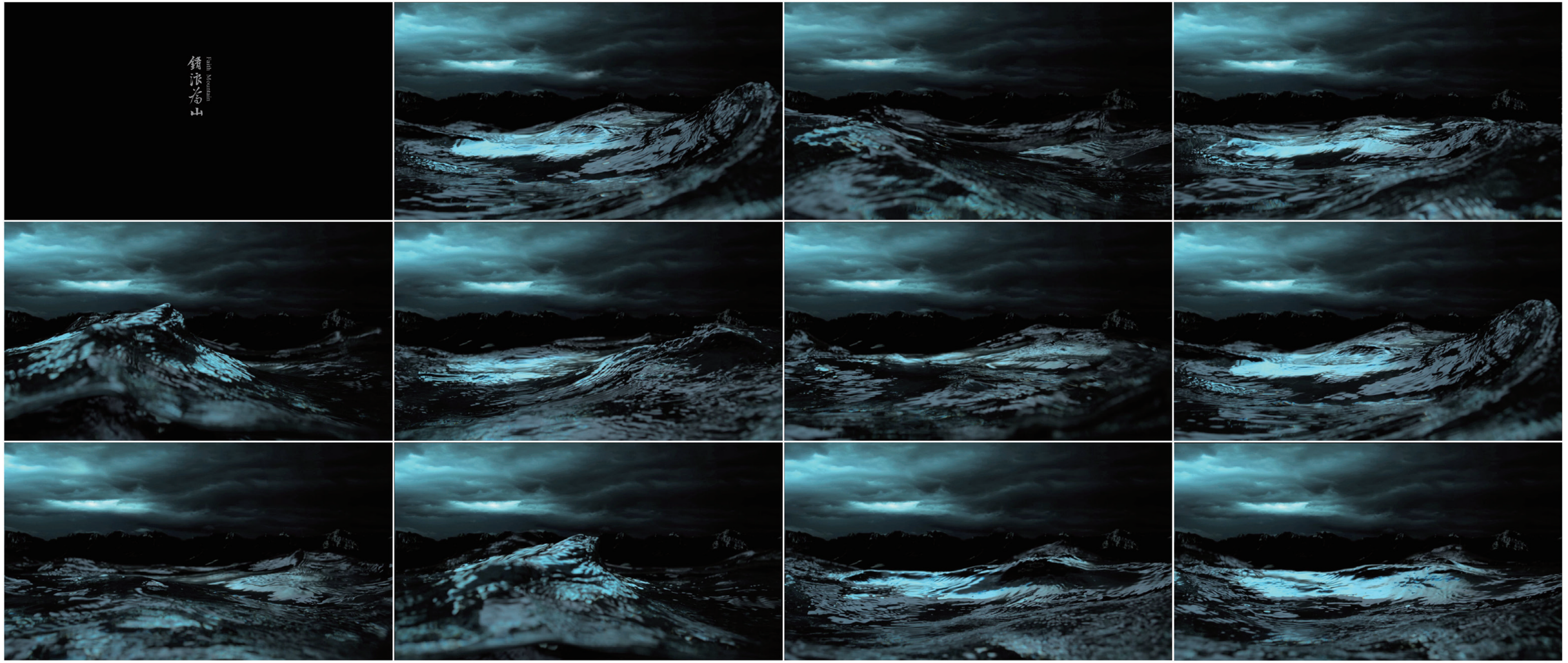
汤南南 **TANG NANNAN**

铸浪为山
彩色单频录像
4 分 30 秒

Billennium Waves
Color video
4m03s
2015

喜马拉雅造山运动，用了三千万年，而一朵浪花从蓄势隆起到跌落粉碎，历时不过两秒。两者却有着相似的结构和力量。《铸浪为山》将海浪阐释为群山，这是中国艺术中悠久的传统。海之波澜，山之嶙峋。山脉也是朝生暮死，此起彼伏。海浪也可以在聚精会神的凝视中成为不环之阿。二者在更广阔的眼中，并无区别。而人类是这个浩大的不息运动的参与者。(Q)

The Orogeny of the Himalayan Mountains spans across 30 million years; from building up and rising of the waves, to the falling and vanishing of it, it only takes two seconds. However, the two have such similar structure and energy. In *Billennium Waves*, the waves are interpreted as a landscape of mountains, which is a long tradition in Chinese art. The reverberation of waves is just like the jagged rocks of the mountains. A mountain range rises and falls, who can say it's not an ephemeral existence? The waves can be indestructible in the moment of concentrating gaze. The mountains and waves are the same when viewed with a broader perspective. Mankind is the particpator in this vast movement of continuum. (Q)


Faith Mountain
錡派高山





汤南南 TANG NANNAN

居凰
彩色单频录像
5 分 11 秒

"Phonixalis - Bird of Wonder"
Color video
5m11s
2013

北冥之西，有屈之原，中有鸟焉，名曰居凰。其状如鸡而虎纹，声如泉啦，饮霜餐风，日出而舞，遇书而号，闻人言则自沉。天下复归混沌。

居凰是《山海经》中的屈鸟，也做居鸟。理解演绎山海经的神秘与混沌是我的夙愿：溶解的文字，坠落的飞机，突入现实的大手，凡此种种都应和着居凰的宿命与不屈。每个人的内在生命都是逍遥者 ..... ——汤南南

West of the Northern Sea, land of the poet Qu, it is home to the Bird of Wonder, her name, Phoenixalis. Her shape, mimicking a kingfisher, with tiger-marked feathers; She blows like a bubbling spring, feeds on wind and sips from dew; She dances when the sun rises, weeps in the sight of knowledge. Once stumbling upon humanity it is to drown in the sea, leaving the earth in a chaotic state.

Phonixalis, the Bird of Wonder, is the bird in Legends of Mountains and Seas. It's my long-cherished dream to understand and elaborate on the mystery and chaos in that book: the dissolving text, the falling airplane, and the giant hand that suddenly showed up, all of them resonate the fate and unyieldingness of the bird. Everyone has a carefree inner-self...- Tang Nannan


居 凰
PHONIXALIS
Bird of Wonder



汤南南 **TANG NANNAN**

扶摇
彩色单频录像
4 分 30 秒

Soaring
Color video
4m30s
2016

本片最初源于“逝者如斯”这一千百年来无可辩驳的感叹。在拍摄现场，请出准备好的道具：一副洁白沉默的人骨，一条王者气慨的大蛇，朝生暮死的蝴蝶，几片翻飞的桃花。还有一只狡猾的老龟，趁我准备的间隙已偷偷溜走了。这些本该顺水飘走的不言之物，神奇地在激流里飘飘漫溯、逆流而上。到了瀑布的尽头，竟然挣扎着飞扬升腾而起…… 惊异之余，我只好把作品定名为《扶摇》。——汤南南

The video originated from an undisputable quotation from the *Analects of Confucius*: “The passage of time is just like flow of water.” When arriving on set and taking out the prepared props: an ice-cold skeleton, an imposing snake, butterflies with short lifespan, and fluttering peach blossom petals. A cunning turtle escaped while we were getting ready for filming. We were in shock, for all of the stuff we brought ought to flow away were now going against the current. Once they reached they waterfall, they struggled and soared. With great astonishment, I changed the title of the work into *Soaring*. - Tang Nannan


扶摇
SOARING
汤南南作品
A Video by Tangnannan
2016



汤南南 TANG NANNAN

刺船
黑白单频录像
4 分 50 秒

Odyssey Smoking
Black & white video, 4m50s
2015

乡愁对于“无家可归”的现代人而言意味着什么？刺船的意象逐渐清晰起来：一列火车在波澜起伏的大海中辗转犹豫，刺浪而行。一无所有却依依难舍，在一段莫名的挣扎之后，带着永不停息的决绝驶向烟波浩渺的汪洋 ..... ——汤南南

送别是中国艺术中绵长的传统主题。知己远去，从此天涯。“孤帆远影碧空尽”唤起的空漠感和孤独感，把人间情感提升到存在论的高度。行进在海面上的列车艰难蛇行，却依然怀抱孤绝向前的意志。这件不止是告别远去传统的感伤，更暗含着接受任何命运的坦然和勇气。(Q)

What does homesickness mean to the “homeless” modern people? *Odyssey Smoking* is a clear set of images gradually revealed: a train is moving in the undulating sea with hesitation, piercing through the waves. After a long clinging struggle, the train resolutely bears up for the vast ocean.- Tang Nannan

Farewell is a long-lasting traditional theme in Chinese art; what is usually meant to be depicted is that friends bid farewell and stay far away from each other ever since. Emptiness and loneliness evoked by the poetic line “His lessening sail is lost in the boundless azure sky”, turn human emotions to an ontological issue. A train struggles to crawl on the sea, but is still determined to go forward alone anyhow. This work not only expresses sorrow of bidding farewell to the tradition, but also implies calm and courage to face any destiny.(Q)


吸烟船
Odyssey Smoking



汤南南 TANG NANNAN

填海
黑白单频录像
5 分 00 秒

Flying
Black & white video, 5m00s
2013

这段纪录风格的影片拍摄了作者在海上目睹的惊人一幕。坠落海中的鸟努力挣扎离开海面，却被它所羁绊的重物不断扯回。标题《填海》来自
古老的中国神话，淹死于海中的少女化作精卫鸟，不停 地衔木要填平大海。这个神话如同欧洲的普罗米修斯或西西弗斯，成为人类与命运抗争的
精神象征。但在汤南南这里，填海的木石 成为生存的羁绊，象征在此被重构 : 不息的生存斗争的方向在于 超越执念。(Q)

This documentary-style video is about an astonishing thing the video-maker saw over the sea: the fallen bird struggles to escape the sea but is always pulled back by a heavy object shackling it. The title Filling the Sea is derived from an old Chinese myth: a maid drowned in the sea turned herself to Jingwei the Bird, and unremittingly brought twigs to fill the sea. Along with Prometheus and Sisyphus of European mythology, Jingwei becomes the epitome of human beings' resistance against destiny. However, in Tang Nannan's work, twigs and stones meant to fill the sea are now a shackle, then the epitome is reconstructed: the unremitting struggle for survival is won by exceeding obsessiveness.(Q)


DON'T TOUCH

汤南南与姚惠芬

COLLABORATION BETWEEN TANG NANNAN AND YAO HUIFEN

遗忘之海 202

苏绣

Oblivious Ocean 202

Suzhou embroidery

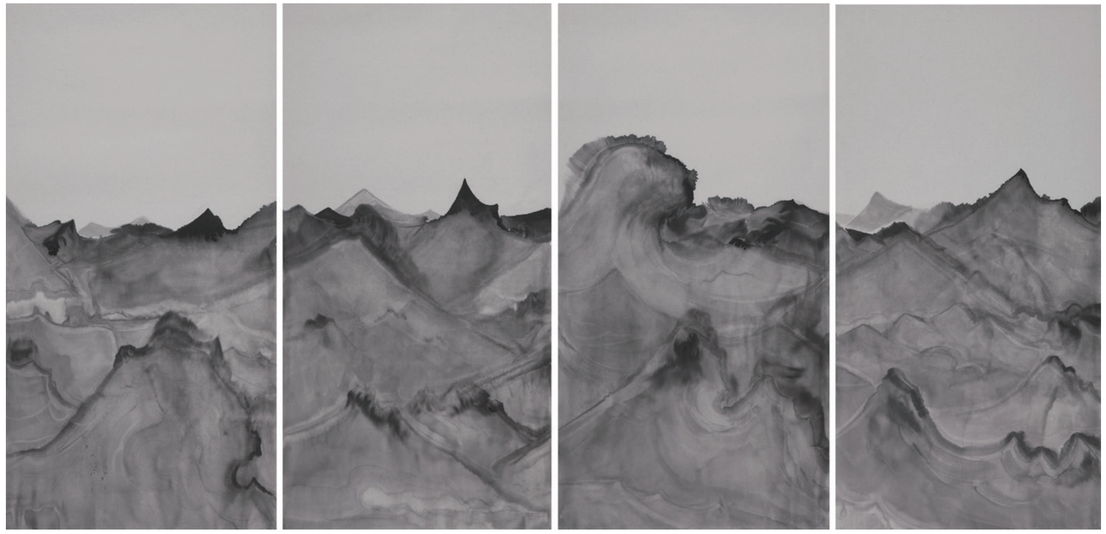
130cmx260cm

2017

苏绣在 20 世纪初受到西方光影素描的影响，在原有的“平绣”的基础上发展出“仿真绣”，并进一步发展出“乱针绣”。同样，中国传统水墨画在 20 世纪面临了笔法和墨法的全面变革。来自欧洲的光影画法，来自日本的方法，传统的以书法为核心的笔法，泼墨泼彩等，都被不断地重新熔炼。在汤南南和姚惠芬合作的这件作品中，两支变革的力量互相遭遇，带着方向性的“没骨”笔法与时而细密时而舒放的针脚，共同形成混沌而强大的“势能”。(Q)

Due to influence of Western light and shadow drawing, Suzhou embroidery endures a development in the early 20th century from the original “plain embroidery” to “simulating embroidery”, and furthermore to “random-stitch embroidery”. Likewise, the 20th century witnessed an overall revolution in traditional Chinese ink and wash painting. Light and shadow drawing techniques from Europe, methods from Japan, traditional calligraphic techniques, splashes of ink and color, etc. are repeatedly refined. In this work collaborated by Tang Nannan and Yao Huifen, two revolutionary powers confront each other: directional “Mo Gu” (non-outlining) technique, and alternately dense or bold stitches collectively create chaotic and powerful “potential energy”.(Q)





汤南南 TANG NANNAN

遗忘之海 20
纸本水墨

Oblivious Ocean 20
Ink on paper
74.5cm x 145cm x 4
2014

与此刻平静分明的海面相比，记忆中的洋面是神秘黑暗的，汹涌的海水中潜藏着无数的怪兽。那是一片无主的混沌，没有陆地和海洋的分界，海水想去哪里就去哪里……我寻着这些景象而涂画：少年时心中的怪兽、祖母和村里的老海人讲述的传奇又伴着成年后对大海的经验从画面中渗出，文学中的幻觉、电影中的蜃景再现而再生。对前辈创造的山水画精华逐渐领会，浪花和云朵交织在一起，情绪和海雾一同弥漫。大海看上去也不那么像海了，海浪和山峰在此重叠。——汤南南

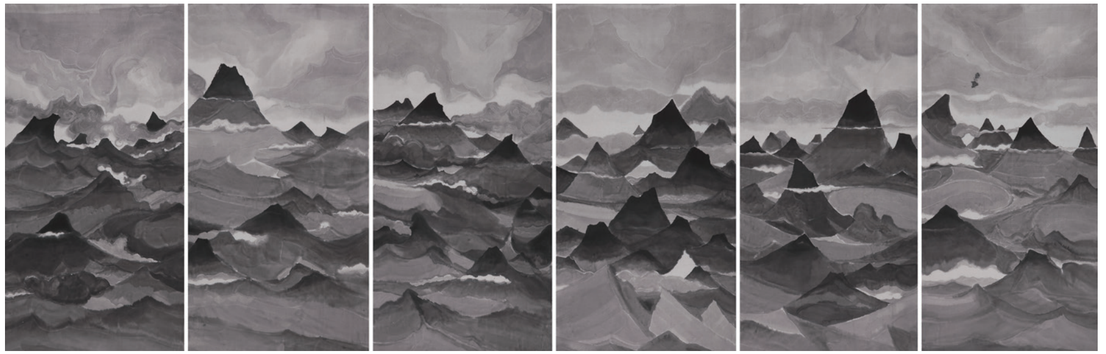
Compared with the peaceful sea at present, the ocean in my memory was rather dark and mysterious, with numerous monsters lurking beneath its surging tides. It was unconstrained chaos without boundaries between land and sea in which seawater is free to flow anywhere. Recalling those scenes, I drew down the monster in the teenager's brain and the tales told by my grandmother and the old fishermen. In company with my adulthood experiences about the sea, the images rise out of the paper with illusion in literary works and mirage in films. I gradually grasped the essence of the Chinese landscape painting created by ancestors, with the waves and clouds interweaving, the emotion and mist permeating. The sea didn't look like sea anymore, but rather a space for waves and mountains to overlap. – Tang Nannan

汤南南 TANG NANNAN

遗忘之海 7
纸本水墨

Oblivious Ocean 7
Ink on Paper
76cm x 145cm x 6
2013

我依然没有找到“记忆”中的那片汪洋，那是人类出现之前的海洋。从绝对奇异的海面上却有似曾相似的人朝你走来，面目模糊。这时你也许会问自己，该不该回头，遗忘之海的深沉壮阔让你不想靠岸。——汤南南



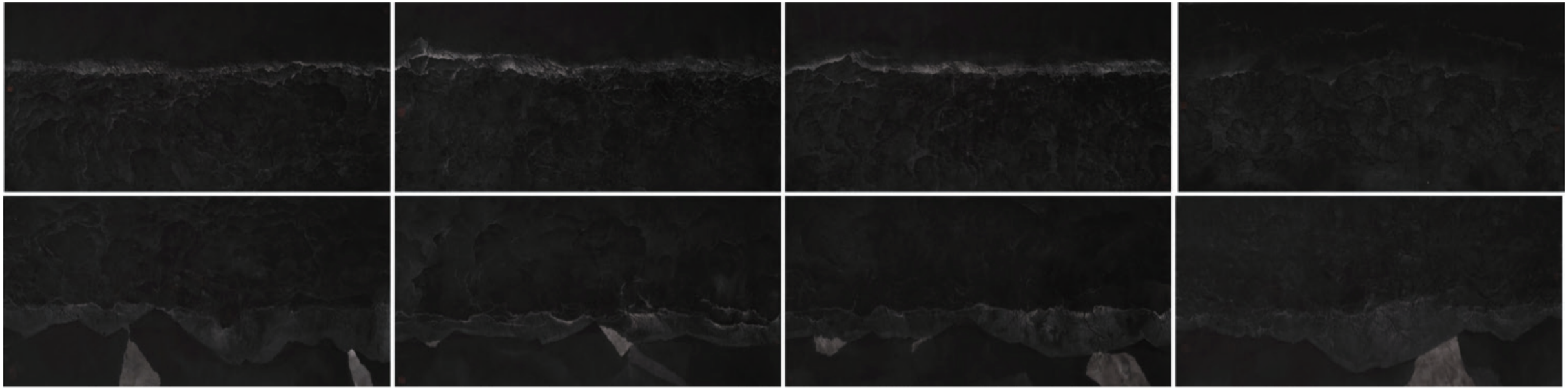
汤南南 TANG NANNAN

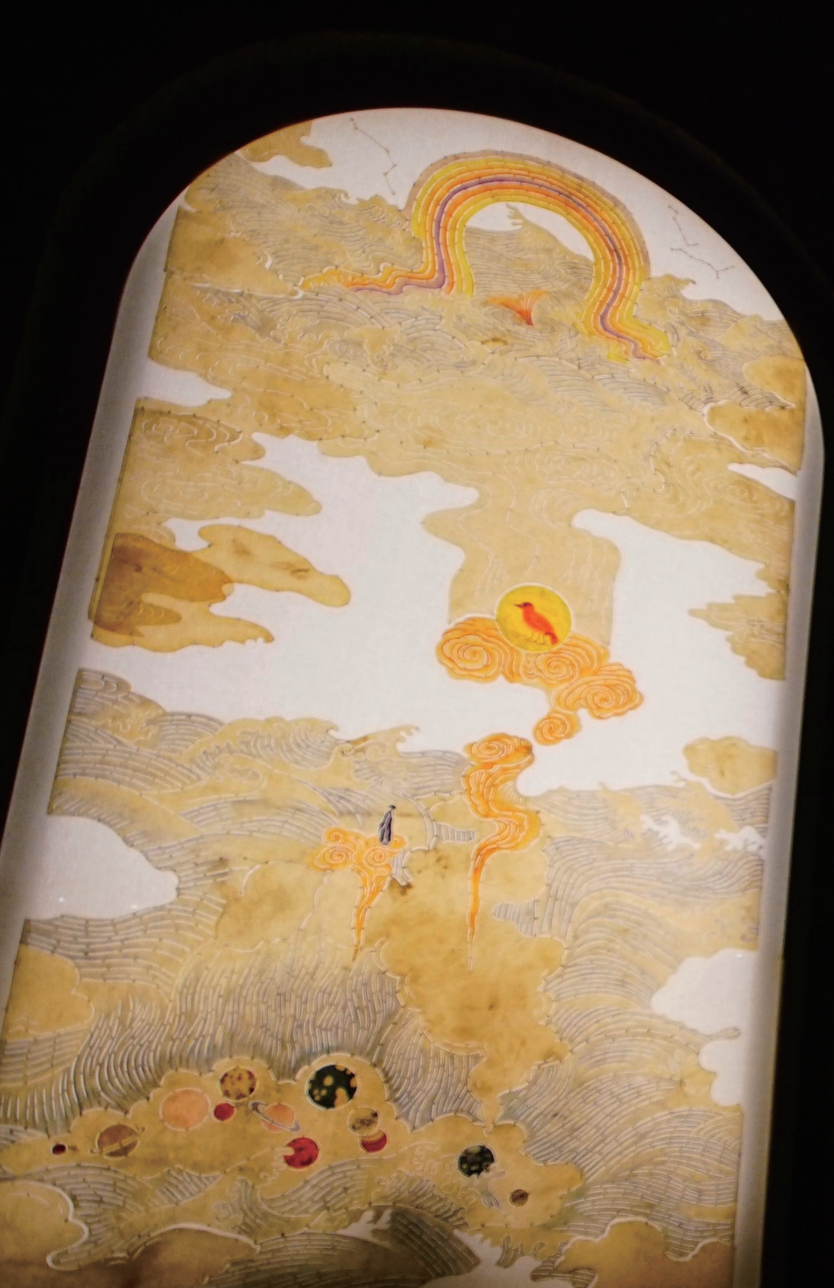
海中有海 79
纸本水墨

The Sea in the Sea 79
Ink on Paper
140cm x 70cm x 8
2016

2013 年 4 月，我站在中国美院美术馆环形展厅的中央，考虑个展的展示方案。环顾四周，张张大海的绘画在想象中逐渐叠合成一根完整的海平线，在环形墙面上展开，包围了我。四下无人，耳旁仿佛响起无边的巨浪，从四面八方朝我涌来。一年后，当我读到“南海之帝为倏，北海之帝为忽，中央之帝为混沌”时，圆厅的巨浪闪回在脑海。我体会到，不再做大海的眺望者，而要变成一个深入海内的人。不再独尊视觉，而要让大海潜藏的沉默力量来推动身体和无意识。有如鸿蒙未开之时，心智的雏形在无垠的混沌里漂浮。——汤南南

April, 2013. I was standing in the middle of the Ring Gallery of CAA Art Museum, contemplating on the plan of my solo exhibition. Looking around, I imagined the sea levels I drew as horizontal lines unfolding one after another in this exhibition hall. Suddenly I had an illusion of the boundless huge waves gushing out towards me from every side, with a thunder of sound. A year later, when I read the sentences written by Zhuangzi, “The Great of the South China Sea is called Shu, the Great of North Sea is called Hu, and the central Great is called Chaos”, it reminded me of the huge waves in the exhibition hall. It suddenly occurred to me that I have to transform myself from an observer of the ocean into a local existence in the sea. As a result, I tried to break away from visual limitations, and to immerse my body and subconscious mind in the invisible energy and serenity of the ocean. At the time of primeval chaos, I float in the vast mist with the initial mind.- Tang Nannan





汤南南与汪天稳 **COLLABORATION OF TANG NANNAN AND WANG TIANWEN**

逍遥游 系列 手工镂刻牛皮 ***Happy Excursion Series*** Handcrafted engraving on leather 150cm x 300cm 2017

逍遥游是绝对的自由，但绝对的自由不是挣脱束缚之后的无边的开放，不是在无所依托的虚空中的坠落。逍遥的大鹏借助于风云扶摇而起，是轻飘的和游走状态的，是不断出入于大小、身份和边界，是理解万物之道并行理所应当之为。汤南南提供了基本的构图，而汪天稳根据皮影雕刻的刀路，让图像中的云水鸟兽器物纳入一种统一的气韵，让图形互相融化。这场合作如云鹏之遇，因为有所遇，各得逍遥。(Q)

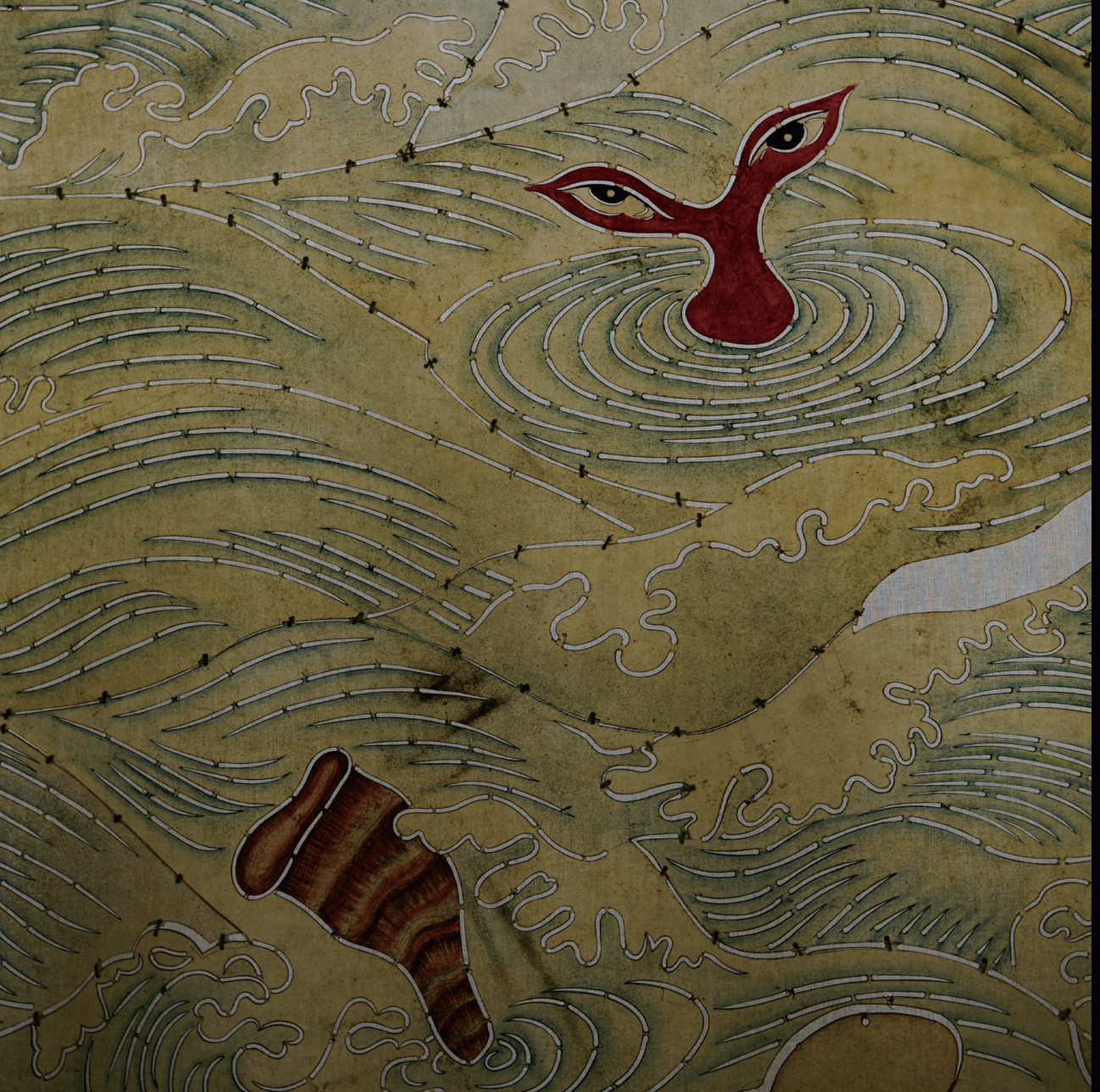
Happy excursion is the absolute freedom, but absolute freedom is neither unlimited openness after breaking free nor falling down in vacant nothingness. Rising with the aid of wind and cloud, the carefree roc is buoyant and peripatetic; it shuttles back and forth through size, identity and boundary; it understands universal principles and act according to rationality. Tang Nannan provided the fundamental composition while Wang Tianwen unifies clouds, water, birds, beasts and objects in the image with one single spirit according to the engraving lines, and fuses the figures. The way of collaboration is as the encounter of the cloud and the roc, in which they respectively enjoy their own happiness. (Q)















汤南南 TANG NANNAN

南溟
定格动画
5 分钟

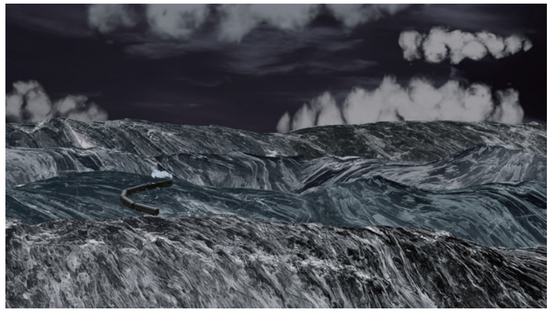
The Southern Under World
Stop motion animation
5m00s
2017

这个命名为《南溟》的作品串联了“沧海桑田”、“精卫填海”、“愚公移山”、“鲲鹏变化”等数段中国神话，这段录像可以看作是汤南南为“不息”表演所提供的另一种视觉脚本。“北溟”是巨大的神鱼寄居之海，神鱼化作大鹏鸟，飞往“南溟”。“南溟”是理想国，是资源问题和身份问题最终将得以消融的场域。为了到达“南溟”，我们自己要先完成脱胎换骨的转化。作者用南方的木棉树树皮构造了场景中的山，用剥下的相思树充当海水，因为他深信，植物中藏着基因，植物是这一切变化的见证者。(Q)

The Southern Underworld combines several Chinese mythological tales: *"Vicissitudes of Time"*, *"Jingwei Tries to Fill the Sea"*, *"The Foolish Old Man Removes the Mountains"*, "Change of Kun and Peng", and so on. This video can be regarded as a different version of visual script that Tang Nannan has devised for the performance *Continuum*. The Northern Underworld is a shelter for a large divine fish who changes to Da Peng and flies to the Southern Underworld. The Southern Underworld is an ideal land where the problem of resources and the identity issue are eventually dispelled. In order to reach the Southern Underworld e to completely transform ourselves. The artist creates mountains with bombax bark, and creates seawaters with barked acacia, out of his conviction that plants store historical heritage inside, which are illustrative of all changes. (Q)







汪天稳 WANG TIANWEN

风雨雷电虹 手工镂刻牛皮 ***Wind, Rain, Thunder, Lightning, Rainbow*** Handcrafted engraving on leather 90cm x 260cm 2017

《风雨雷电虹》是皮影表演中“行雨”过程的传统图像。卷云之上出现的诸神其实描述了行雨过程的先后秩序。风、雷声、雨水、彩虹依次出现，有时云层中会出现苍龙。这样的图像教导黎民百姓把风云变幻视为天道运作的常规事件，把雨过天晴视为必然。它必定培养起一种面对不可测的命运的从容和乐观。汪天稳在雕刻和着色中刻意强调了重量感，翻腾的云层厚重而不沉滞，而所有的动态整合成密实的团块，让这个图形作为命运剧场的象征性更为强烈。(Q)

Wind, Rain, Thunder, Lightning, Rainbow is a traditional image in Chinese shadow play depicting the ritual of “rain-dispensing.” Deities above the gathering clouds, in fact, represent consecutive phases of rain-dispensing. Wind, thunder, rain and rainbow appear in sequence and occasionally there are dragons in the midst of clouds. From such images, people learn to see weather changes as regular events governed by heavenly principles, and sunshine after rain as necessity; therefore, calmness and optimism towards unpredictable fate are cultivated. Wang Tianwen intensifies symbolism of the image as Fate Theatre by intentionally emphasizing a sense of weight in sculpture and coloring so that rolling clouds are thick but not stagnant, and all dynamic elements are integrated into dense clumps. (Q)





姚惠芬 YAO HUIFEN

骷髅幻戏图

苏绣

Skeleton Fantasy Show

Suzhou embroidery

100x100cm

2017

南宋李嵩的《骷髅幻戏图》是中国绘画史上最为奇异的图像之一。这样的画面来自“庄子叹骷髅”的道教传统，通常用于提醒人生的短暂和虚幻。但是在李嵩的画面中，骷髅更接近慈祥的教师，孩童和哺乳的妇女为这个发生在道路旁的里程碑边上的人间剧场带来希望。死亡不再恐怖，而是生者可以淡定地相处的事实。苏绣细密的针法和华丽的光泽擅长表现精美繁华的事物，丝线的光泽所唤起的生命之美与这一图画所构造的达观，构成一种既冲突又互相强化的特有力量。(Q)

Skeleton Fantasy Show by Li Song of Song Dynasty is one of the most bizarre image in the history of Chinese painting. It is derived from the Taoist tradition of “Chuang Tzu lamenting the skeleton,” which is usually reminiscent of brevity and illusoriness of life. In Li Song’s image, however, the skeleton is rather a benign teacher, and the child and the breastfeeding woman bring hope to the little theatrum mundi beside the milestone by the road. Death is no more a horrible thing, but rather a reality for the living to face with calmness. With its delicate stitch and magnificent lustre, Suzhou embroidery is a perfect display of exquisiteness and extravagance. The beauty of life reflected by lustre of silk, and the broad-mindedness exhibited in this image conflict but reinforce each other, creating a unique strength. (Q)







姚惠芬 YAO HUIFEN

马远十二水图

苏绣

Twelve Images of Water Surging by Ma Yuan

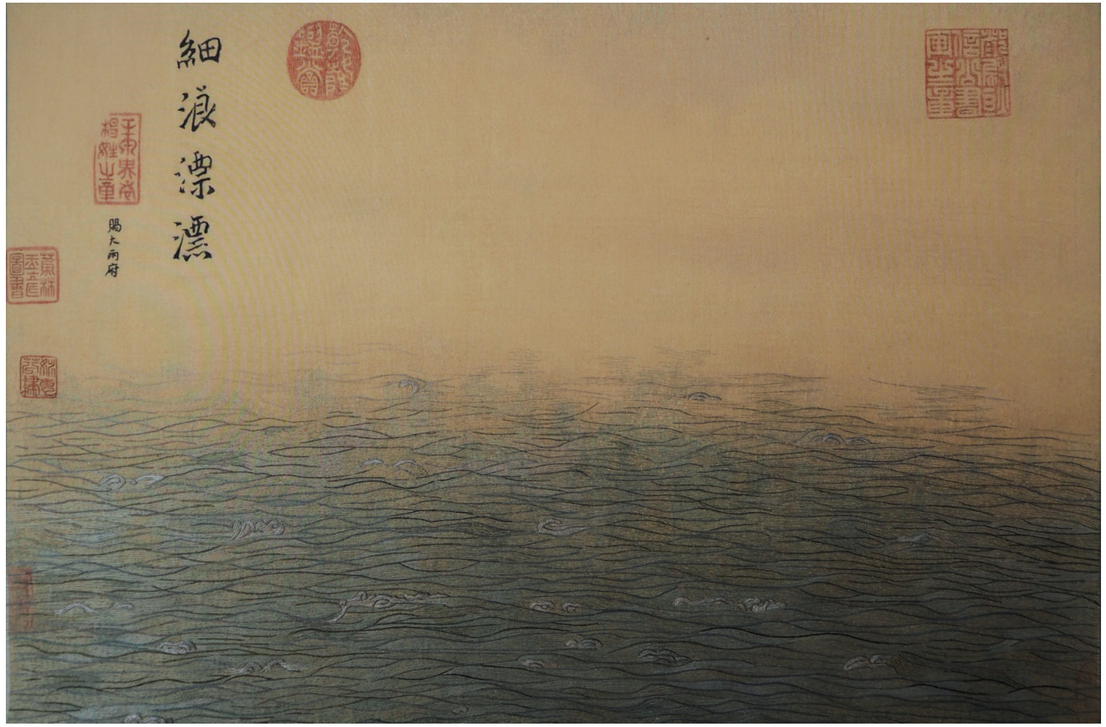
Suzhou embroidery

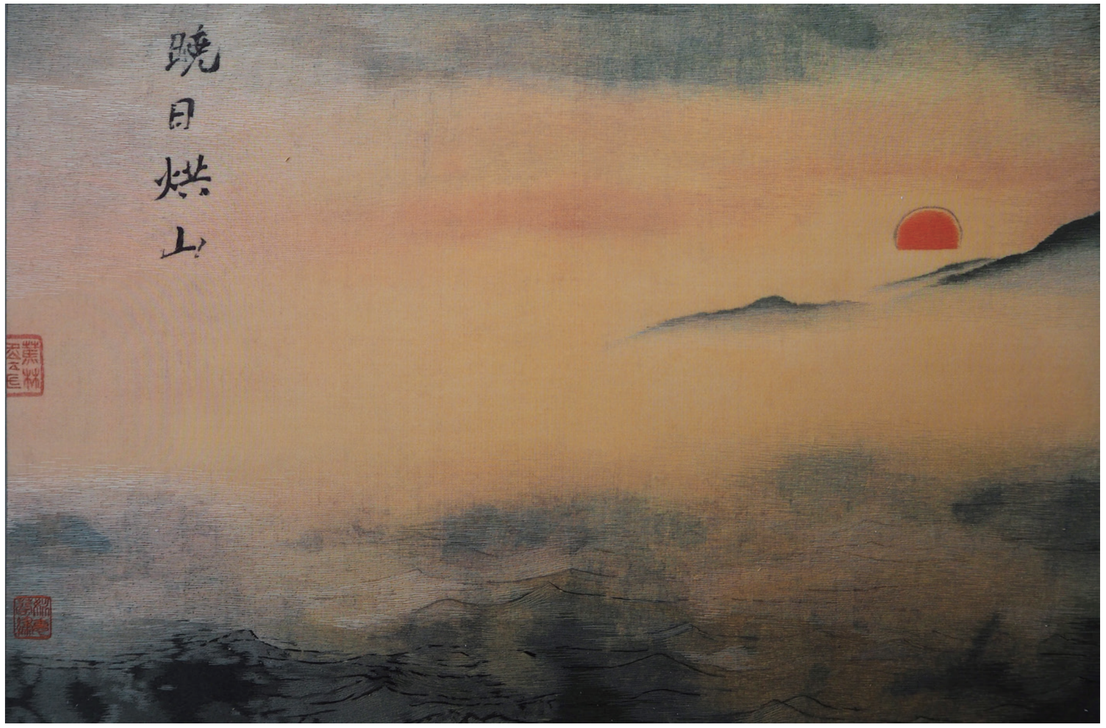
20cm x 35cm each

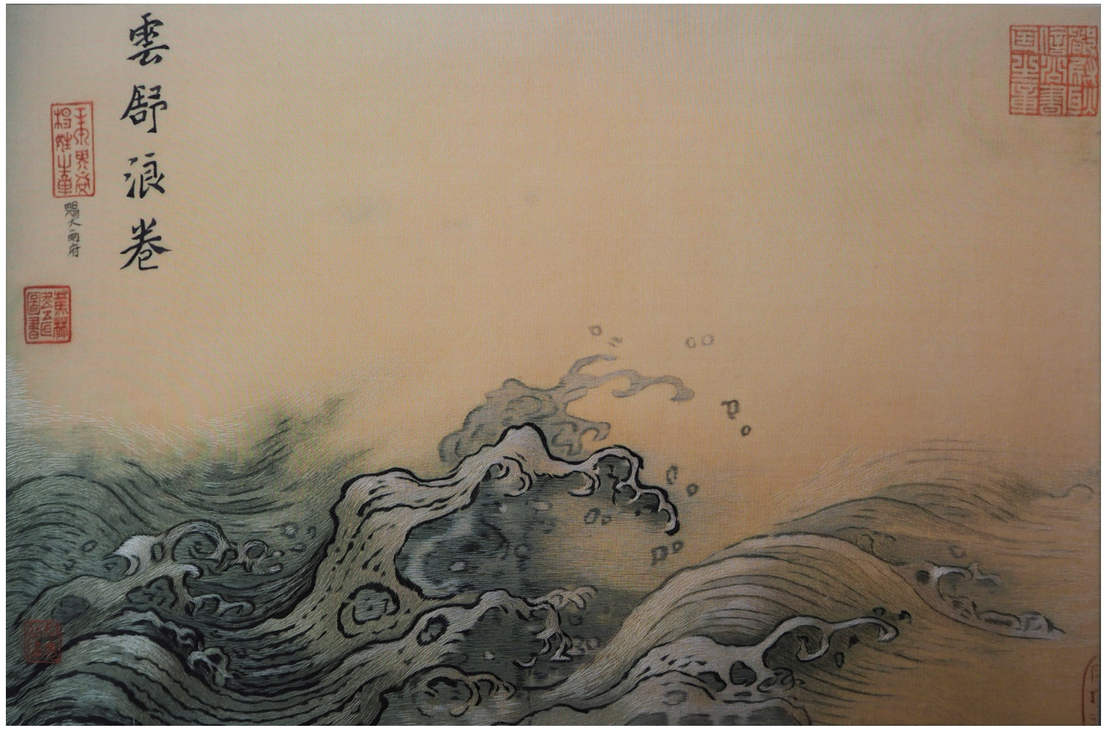
2017

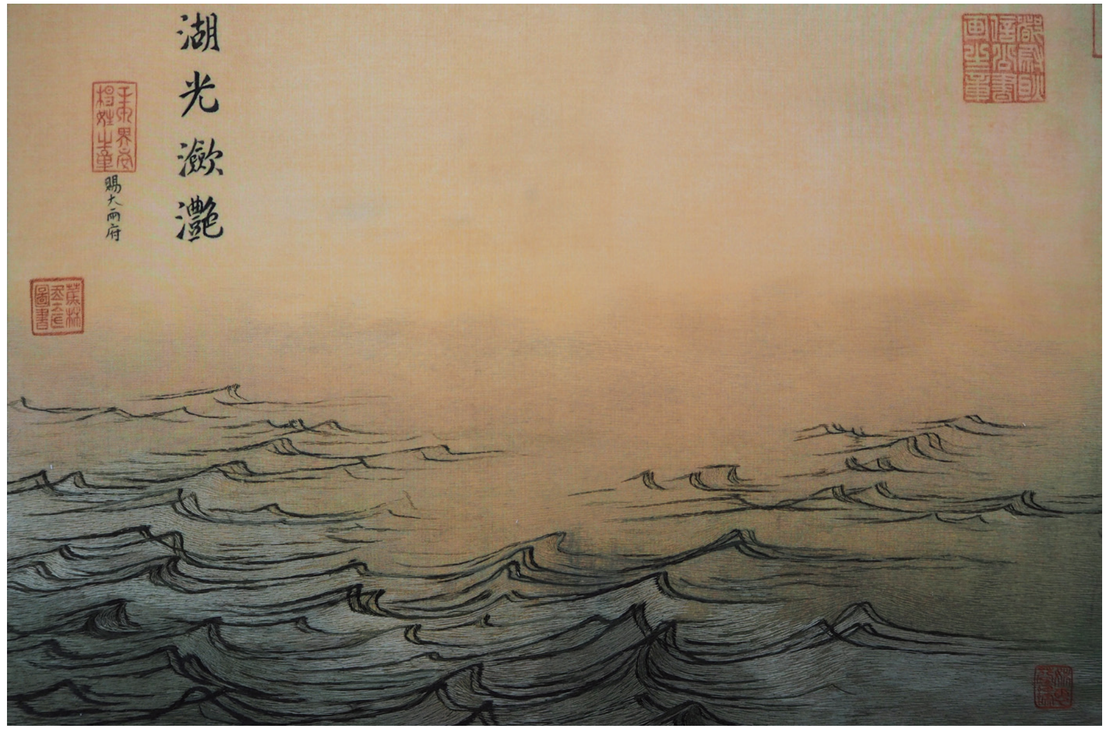
南宋画家马远擅长画南方雾气迷蒙的小场景，但绝不是一种风景小品，每一张宋画中贯穿着一种仰观俯察整个天地宇宙的理性精神。《十二水图》不只是江河湖海不同水文形态的谱系图，而是时间的形状和变化的证据。在不同图像中，或平静或激烈，或无边或浅淡的水，是同一种水。是善利万物而无争的水，是在顺逆和动静之间从容变化的水。丝线和水，都是天下之至柔。丝的造型能力亦与水相似。来自天赐之虫体内的丝。在刺绣大师的手中变幻为整个世界。刺绣的真正材料其实是时间，这是一场以时间为材料，追摹时间的造型的旅行。(Q)

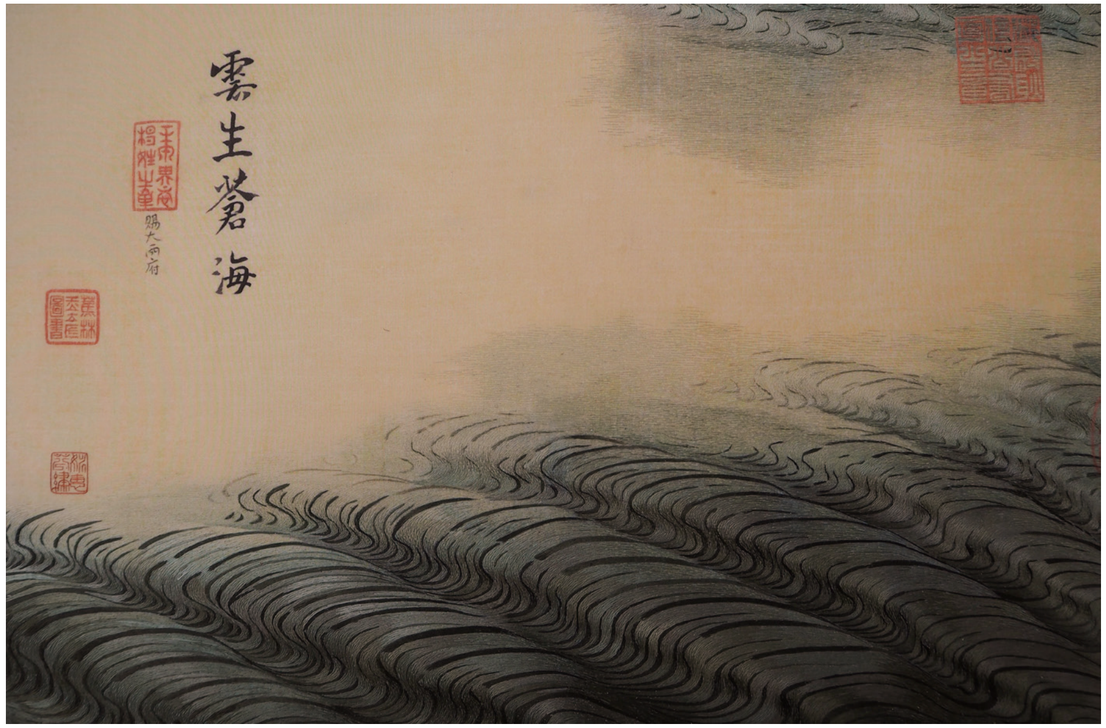
Ma Yuan, a painter of Southern Song Dynasty, has a good mastery of depicting small misty scenes in southern China; not only are his paintings landscape sketches, but also every of them displays rationalism with which heaven, earth and the cosmos are observed. *Twelve Images of Water Surging* is not only a pedigree of diverse hydrological forms like rivers, lakes and seas, but also evidence that time has shapes and changes. In different images, water, be it peaceful or violent, and be it broad or shallow, is still water by its nature. Being non-aggressive and beneficial to all, water changes with calmness between prosperity and adversity, and between motion and stillness. Silk and water both embody utmost softness, and silk resembles water in its ability of forming shapes. Silk from silkworms, "the God-given Worms", turns to every possibility of the world in the hands of embroidery maestros. Time is the real material of embroidery, and thus embroidery is an adventure of mimicking forms of time, using time as raw material. (Q)

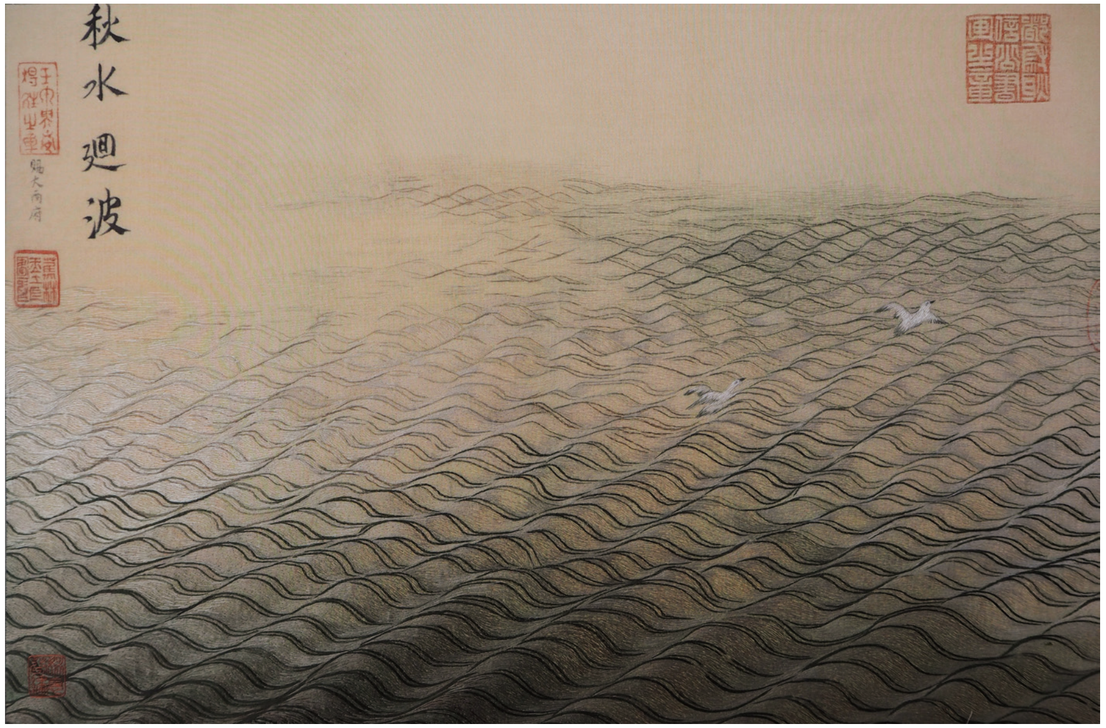

細浪漂漂


晚日烘山

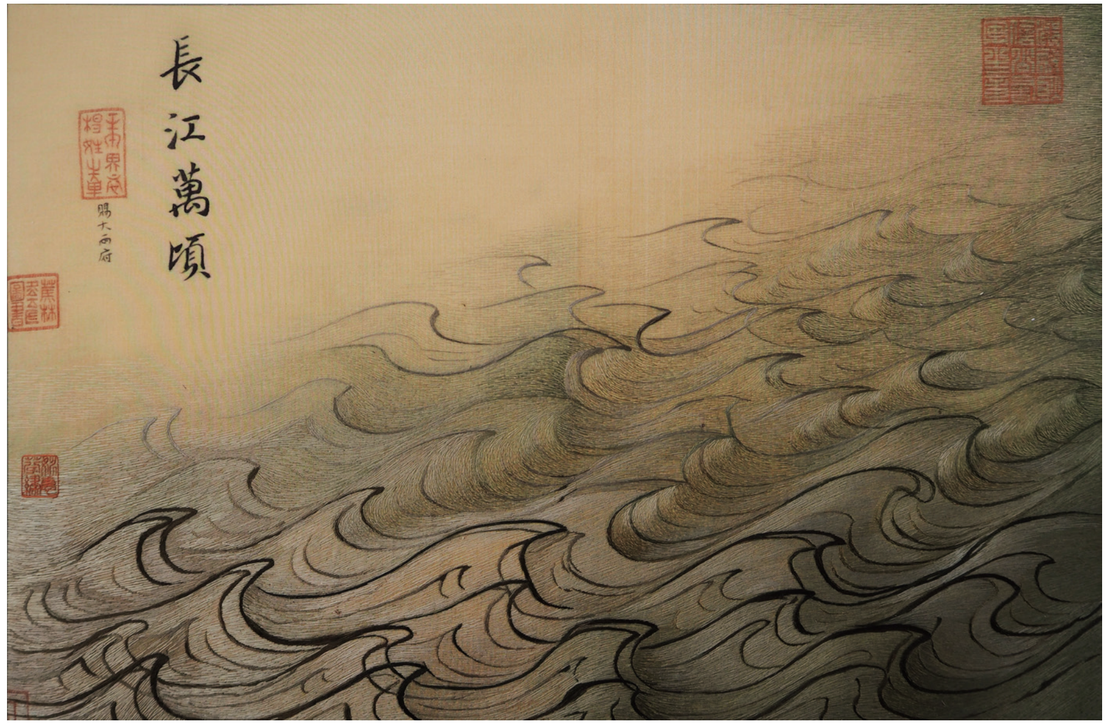

雲舒浪卷


湖光瀲灩


雲生蒼海


秋水迴波


黃河逆流


長江萬頃


寒塘清淺


層波疊浪


洞庭風細





邬建安 WU JIAN'AN

五百笔

剪纸拼贴

500 Brushstrokes

paper-cut collage
390x195cm each
2017

《五百笔》可算是邬建安在作品中讨论“个体与群体关系”的又一个阶段，也是有关材料和语言的本体层面新试炼。作品中的每一笔，都由与艺术家或相熟日久、或萍水相逢的人所画，毛笔的尺寸、宣纸的尺幅、墨与色的取用全无限制，只要求下笔者尽可能把当时的身体状态、知觉、感受，充分注入到这一笔笔的勾画当中。宣纸的耐性能包容最癫狂的点戳挥洒，也能透现最微妙的情绪颤动。每一笔都是一幅肖像画。邬建安把它们从原本的纸上剪刻下来，拼合到新的空白宣纸上，这些剥离了原初“语境”的笔画，就在相互叠压、穿插的状态下分享有限的平面空间。在技术进步和思想解放的当代社会，享有跳脱固定身份“特权”的个体，也在如是的碰撞、交织乃至于互换中，汇成多元变动的群体样态。作为中国本土文化的两样标识性遗产，水墨和剪纸“合作”的另一个造就，是让各路笔画突破相遇的物理限制，在它们构成的这个“超现实”场域中，一个古代书画系统中的“败笔”，能成为最引人瞩目的“明星”。

The 500 Brushstrokes series is a continuation of Wu Jian'an's long term exploration of the relationship between individuals and a whole, and a new experiment in materials and language itself. Each brushstroke in the series is created by the artist or anyone who wishes to be part of the work. There is no limitation to the sizes of the brushes or Xuan paper, or the choice of ink or watercolor. The only requirement is that each brushstroke must embody the writer's physical and emotional state at the time. Xuan paper can endure the wildest strokes, and reveal the most subtle emotional changes. Each brushstroke becomes a portrait. Wu Jian'an cuts them off from a sheet of paper, and subsequently reassembles them into collages on another sheet of Xuan paper. These strokes, detached from the original context, overlap and interweave in a limited two dimensional space. In the contemporary world with technological and social progresses, individuals enjoy the right of not having a fixed identity, and agglomerate into a diverse society by colliding, intertwining and exchanging with each other. In the meantime, the "collaboration" between ink and papercut, both symbols of the Chinese cultural heritage, pushes beyond the physical limitations of brushstrokes of various styles. A stroke that would be considered "faulty" in classical painting and calligraphy, might become a striking "star" in this composed surreal space. (Q)





邬建安与汤南南

COLLABORATION BETWEEN WU JIAN'AN AND TANG NANNAN

波纹

剪纸拼贴，200cm x 300cm (左)，直径 200cm (右)

Water Wave

Paper-cut collage, 200cm x 300cm (left), diameter 200cm (right)
2017

邬建安与汤南南合作的“波纹”看上去像某种假山石，这种山石尖锐的棱角看上去像是被水咬出来的。从陈洪绶到任伯年，古代画家对这种形状有深深的迷恋并在绘画中夸张地表现。事实上《波纹》的生成方式和这类奇石的长成也是相似的。其法是在宣纸上各人用墨笔绘出不同形状的闭合曲线，趁水墨未干之时从纸上撕下这些墨笔线圈。重新调整托裱之后，每个线圈都离开了原来的位置。错位的孔洞与纸张的层次感一起开启了一个可以无穷叠加下去的进程。并赋予画面冲撞跌宕的气息。

《波纹》的合作对两位当代艺术家都是一种考验。传统中国文人雅集，合作时常发生。一人画山石一人添花草，一人赋诗一人题字。艺术家们互相搭建格局，也互相出难题激发对方的创造力。在这种关系中，他者的存在是我的创造力得以伸展的机缘。考验着双方理解和面对命运的能量。画面中的巧合和冲突，都是这些能量运行的痕迹。雅集是对于艺术家的倾听能力的一种训练，艺术家之间步韵酬唱，反复地训练的正是在遵守规则和倾听中走出小我，学会遭遇的游戏精神。这种游戏甚至是具有道德意义的，因为它关乎仁义：中文的“仁”的本义是两个人 inter-individual，同时仁也是感受力的意思，尤其是指对痛苦的感受力。肉体麻痹不能感受痛楚和环境，或对他人无法同情，都曰“麻木不仁”。雅集中，合作中，人人相处，庶几仁义。(Q)

Water Wave by Wu Jiana'an and Tang Nannan looks like some sort of rockery, whose sharp edges and corners seem to be a result of being bitten by water. Painters of ancient times, such as Chen Hongshou and Ren Bo'nian, had a deep fascination for this shape and expressed it in an exaggerated way in their paintings. As a matter of fact, *Water Wave* was drawn in the same way as these rare stones are created: painters drew closed curves in various shapes with brushes on *Xuan* paper and ripped the loops down form the paper before the ink dried up. After the painting was adjusted and mounted, every loop was displaced. Misplaced holes and paper layers collectively triggered a recursive procedure and brought dynamicity and intenseness to the image.

The collaboration on *Water Wave* was a challenge to the two artists. In literati gatherings of ancient China, collaboration often occurred: one drew hills and rocks, and another added flowers and plants; one wrote a poetry, and another inscribed. Artists built stages for each other, and also inspired each other's creativity by posing tough questions. In such relationships, existence of the Other is an opportunity for the Self to expand its creativity and challenged their energies displayed in how they understood and faced destiny. Coincidences and conflicts in the image are all traces of operation of these energies. Literati gatherings served to train artists abilities of listening; by composing verses based on a given rhyme sequence, artists got ceaselessly trained in playership with which they went beyond themselves and learned to encounter by obeying rules and listening. The game can even be said to be ethical in that it has something to do with benevolence and righteousness. *Ren*, benevolence in Chinese stands originally for "two persons", and it also means "the ability of feeling", especially feeling pain. Physical paralysis makes one unable to feel pain and the environment, or makes him unsympathetic, as in an old Chinese say, *Mamu Buren* (paralyzed and non-benevolent). In literati gatherings or in collaboration, one gets along with others and hopefully attains benevolence and righteousness. (Q)





邬建安 WU JIAN'AN

九重天
手工镂刻牛皮

The Heaven of Nine Levels
Handcrafted engraving on leather
540cm x 391cm
2008-2009

《九重天》暗含一个层层相套的轴对称的曼陀罗结构。“天”在这里被描述成一层层逐次摊开的动物的皮，“天”也因此呈现为人形，这和汉字构造“天”这个字的方式完全吻合。但邬建安并非在谈论大小宇宙相同、天人合一之类老生常谈。邬建安的天空不是一个令人心怀敬畏而难于测绘的存在，邬建安把它描述成一种生命意志和权力意志的进化过程。从外到里或者说从下到上，分别出现娃娃鱼、青蛙、人面鸟，隐隐约约都与人形同构。这九重天空是逐层吞噬的食物链，整个繁复的九重天成了饕餮之天。这样的天投射着人类的欲望，他也就成为刑天所要反抗的天。而这样的天就在人类的体内。(Q)

The Heaven of Nine Levels embodies a symmetrical mandala structure with one layer embedded into another. Here heaven is depicted as layers of animal hides unfold one after another. It takes a human shape, in precisely the same way as the character 天 (heaven) was structured in Chinese. However, Wu Jian'an is not interested in clichés such as sameness of different universes or unity of the human and heaven realms. The Heaven in Wu Jian'an's work is neither formidable nor unpredictable; Wu Jian'an describes it as an evolution of the will of life and the will of power. From outside to inside, or from bottom to top, there appear salamanders, frogs, and human-faced birds, more or less resembling human figures. The heaven of nine levels becomes a food chain in which one level is devoured by another; as a whole they become the heaven for Taotie, a monster known for gluttony in Chinese mythologies. This heaven projects human desires, and is the heaven that Xing Tian opposes. This heaven is inside human bodies. (Q)











姚惠芬与邬建安 **COLLABORATION BETWEEN YAO HUIFEN AND WU JIAN'AN**

崖山 系列 苏绣 ***Yashan Series*** Suzhou embroidery 70cm x 70cm each 2017

邬建安与姚惠芬合作的《崖山》系列，构图分明还是来自李嵩的《骷髅幻戏图》，八张构图完全相同的画面，变换着用上了刺绣历史上几乎所有的针法，甚至于开发出不少全新的针法。创作过程不断挑战了绣娘技艺的难度指数。这个做法令人想到莫奈画稻草垛或鲁昂大教堂的不同变体。但是以《崖山》为题表明了这个动作并非形式主义研究，而是意味深长的象征。崖山是元灭南宋的战役，南宋小皇帝蹈海之处。有人甚至认为“崖山之后无中国”。美术史上也从来有人认为李嵩的《骷髅幻戏图》是对南宋灭亡的预感。但是这个系列的针法词典属性，似乎向我们指出了文明的基因将深藏于看似微不足道的形式中。表面的图形千变万化，造就图形的针法可以一以贯之；而表面上相同的图形，世界上却展开着千变万化的游戏。图形是王朝和个人的生命，而造就它们的针线另有一套语言。针线不停，语言不死，复活有必。崖山之后，有中国。(Q)

Yashan is a collaboration between Yao Huifen and Wu Jian'an. The composition is clearly inspired by Li Song's (active 1190-1230) *Skeleton Fantasy Show*. In the eight identical compositions, various techniques in the history of embroidery are applied. Even new techniques have been developed in making this series. This creative process constantly challenges the embroiders' skills. The approach reminds us of Monet's *Les Meules (Haystacks)* or *Rouen Cathedral*. The title *Yashan* suggests a meaningful metaphor instead of a formal analysis. The final battle in Yashan between the Yuan (1271-1368) and the Southern Song (1127-1279) marked the end of the Southern Song Dynasty. The young emperor of Southern Song drowned himself in the sea in Yashan. Some even argue that after Yashan, China (Han) does not exist anymore. It has also been suggested throughout the history of art that Li Song's *Skeleton Fantasy Show* foretells the fall of Southern Song. However, in the *Yashan* series the encyclopedic nature of the needle work seems to point out that civilization genes are hidden deeply in subtle forms. The image in a work takes various forms, yet the embroidery techniques that create the forms might just be the same; the same form can also illustrate various plays in the world. If forms are metaphors for an empire and individual lives, the needle work has its own language. Embroidery continues, language survives, and resurrection is certain. After Yashan, there is still China. (Q)


五里


五里


五里


五里


五里

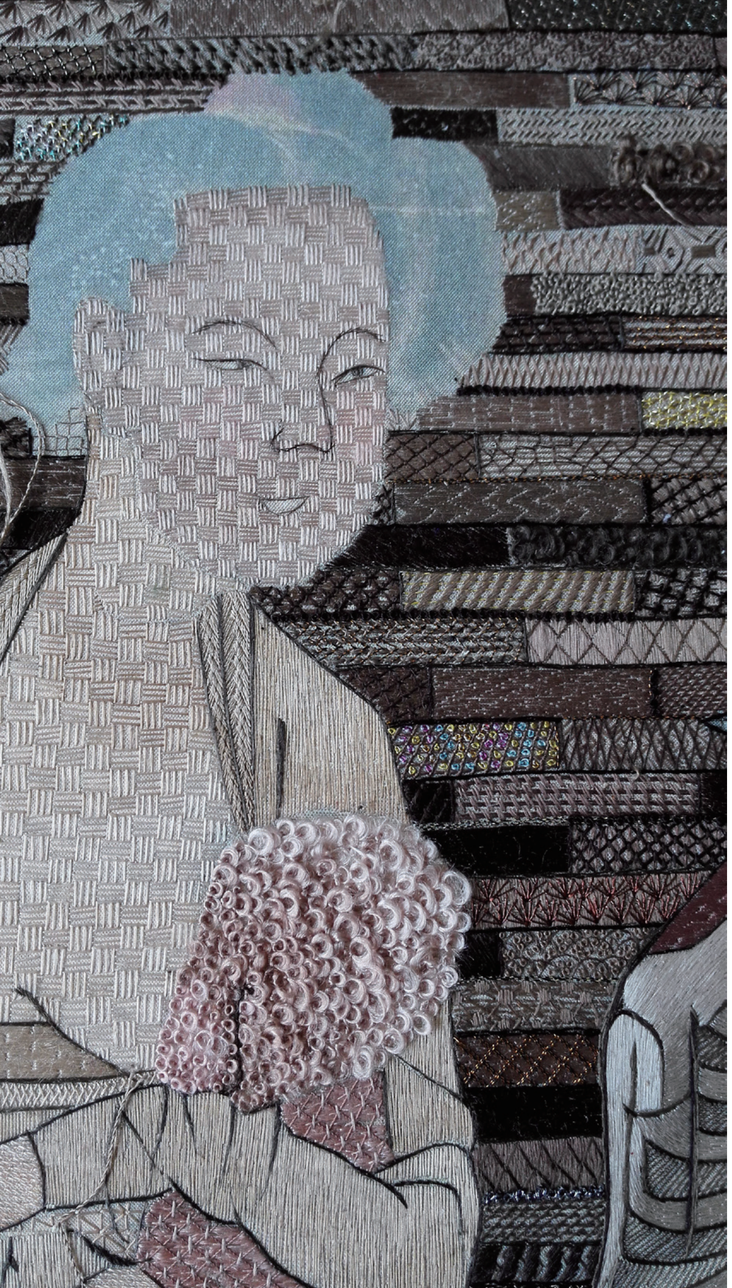

五里


五里


五里








DON'T TOUCH


DON'T TOUCH



吴建安 WU JIAN'AN

大河的诞生

剪纸拼贴

The Birth of the Galaxy

Paper-cut collage

267cm x 2400cm

2012

《大河的诞生》中的山脉造型和色彩均令人想起敦煌 257 窟的《九色鹿经图》，而促成大构图的小图形则是刑天等中国神话中的反叛者形象。这决定了这件巨作的叙事将关乎权利的来源及其牺牲。这一片山峰充满了史前神话时代的争斗。标题中的“大河”尚未在画面中成形。要等到大禹治水成功，凿通并命名山岳，引导和梳理河流之后，大河才会诞生。大河诞生的同时才能勘定九州，任土作贡，从而把中国带入王朝时代。大河诞生之后，中国的政治从此和治水息息相关。大河决定了中国的统一和分裂，决定了中国的治乱模型。而前历史时代，山河还浑然不分，大洪水的乱象生机勃勃。这件作品是对前历史时代迈向历史时代的牺牲者的一场祭奠。(Q)

In *The Birth of the Galaxy*, the shapes and color palette of the mountain ranges remind us of The Nine-colored Deer from Jātaka stories in Dunhuang Cave No. 257. The small figures that assemble into the overall composition are rebellion characters, such as Xing Tian, from Chinese mythologies. This means that the narrative of this grandiose work is about the source of power and its sacrifice. Across the mountain ranges, the work depicts conflicts from pre-historical fables. The galaxy mentioned in the title had not yet taken shape in the picture. It did not emerge until Yu the Great successfully had controlled the flood, dug through and named the mountains, and oriented and regulated the water. Only when the galaxy came into being, could the Nine Provinces be settled, with tributes paid by land. That is when China's dynastic era began. Since then, Chinese politics has always been associated with water control. It determines the unity and division of China, and a model for ending turmoil. Yet in pre-historical time, mountains and rivers were not apart, and the chaotic floods were vigorous. This work is a memoir for all those who sacrificed their lives when pre-historical era progressed into historical era. (Q)









汤南南 TANG NANNAN

寻海记
录像及画稿 + 互动环节
尺寸可变

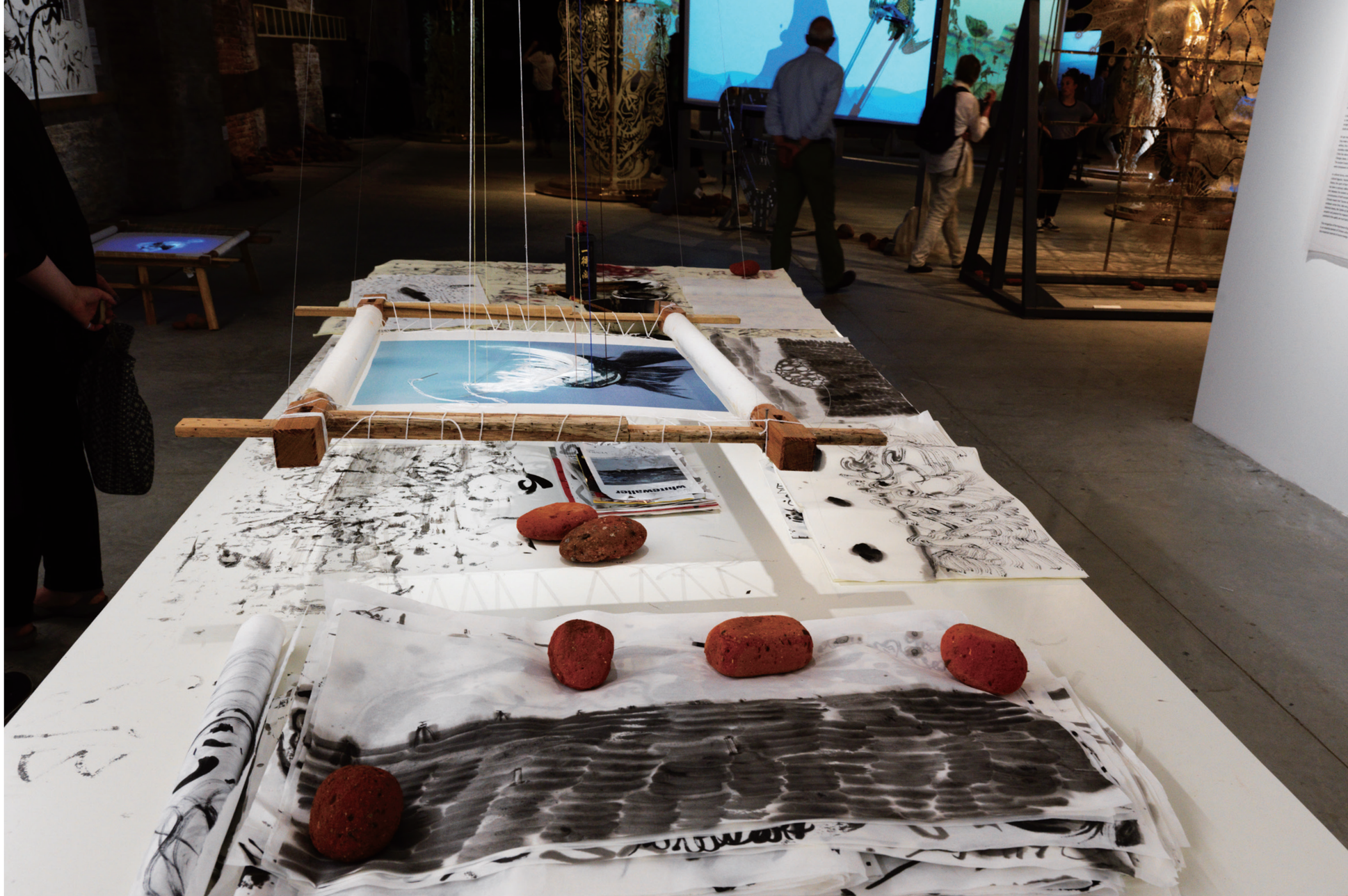
What's the Sea
Video animation
ink on paper and interaction
size variable
2015

在《寻海记》中，汤南南邀请世界各地的小朋友画他们想象中的大海。这里有来自台湾、菲律宾、福建、杭州、西藏等处的孩子。他们有的居住在海边，有的远离海洋，大海在他们那里只是想象。想象的大海从来是由历代的艺术家所共同创造，在孩子们画的大海中，一样蕴含着人类自古以来对于海洋的所有情感。汤南南把所获得的四千多张孩子们的画汇集在一起，自己从中学习孩子们所创造的水墨画的新技法，再加画中间画面，形成这部动画作品。这个计划还在扩展之中，更多的孩子将被邀请来画海，进一步延长这个动画。在威尼斯双年展期间的一系列工作坊，也将成为这个计划新的环节。(Q)

In "What's the Sea", Tang Nannan invites children all over the world to paint the sea as they imagine. The children are from places including Taiwan, the Philippines, Fujian, Hangzhou, Tibet, America and others; some live by the sea while others live far from the sea where the sea is nothing more than a fancy. The imagined sea is created collectively by generations of artists. Children's paintings of the sea contain as well all emotions human beings have for the sea since ancient times. Tang Nannan creates this animation work by compiling more than 4,000 paintings collected from the children and adding transitional frames with new ink and wash painting techniques acquired from the children. As the project is being expanded, more children will be invited to paint the sea and thus the animation is further lengthened. A series of workshops during the Venice Biennial will be a new addition to this project. (Q)




寻海記
What's the Sea
在《寻海记》中，汤南南邀请世界各地的小朋友画他们想象中的大海。这里有来自台湾、菲律宾、福建、杭州、西藏、美国等处的孩子。他们有的居住在海边，有的远离海洋，大海在他们那里只是想象。想象的大海从来是由历代的艺术家所共同创造，在孩子们画的大海中，一样蕴含着人类自古以来对于海洋的所有情感。汤南南把所获得的四千多张孩子们的画汇集在一起，自己从中学习孩子们所创造的水墨画的新技法，再加画中间画面，形成这部动画作品。这个计划还在扩展之中，更多的孩子将被邀请来画海，进一步延长这个动画。在威尼斯双年展期间的一系列工作坊，也将成为这个计划新的环节。
In "What's the Sea", Tang Nannan invites children all over the world to paint the sea as they imagine. The children are from places including Taiwan, the Philippines, Fujian, Hangzhou, Tibet, America and others; some live by the sea while others live far from the sea where the sea is nothing more than a fancy. The imagined sea is created collectively by generations of artists. Children's paintings of the sea contain as well all emotions human beings have for the sea since ancient times. Tang Nannan creates this animation work by compiling more than 4,000 paintings collected from the children and adding transitional frames with new ink and wash painting techniques acquired from the children. As the project is being expanded, more children will be invited to paint the sea and thus the animation is further lengthened. A series of workshops during the Venice Biennial will be a new addition to this project.


Whitewalker
















汤南南 **TANG NANNAN**

明还 雕塑与录像装置 尺寸可变 *Morrow Return* Sculpture and video installation 180x50×35cm 2015

一个雕塑人像面墙而立，盯着中国馆展厅中仅存的这个油桶。他的眼中藏着的投影仪将海景投在油桶的壁面上。事实上他不管看向何物，他所见都将是他自己心中的海洋。望海者目力所穷之处，所见都是自己的内心。内外之境在这件作品中相遇。王阳明说：你未看此花时，此花与汝同归于寂；你既来看此花，则此花颜色一时明白起来，便知此花不在你心外。(Q)

A statue stands, with his face to the wall, gazing at the only existent oil barrel in the Chinese Pavilion. A projector inside his eyes projects the seascape onto the exterior of the barrel. As a matter of fact, whatever he is looking at, all he sees is the ocean in his heart. Far as the sight of an ocean-observer can reach, all he sees is his inner world. The inner world and the outer world confront each other in this work. As Wang Yangming put it: "Keeping your eyes away, the flower falls to quietude along with you; Once you have your eyes on it, the flower gets brightened up so that you realize that it is inside your heart." (Q)


CAPACITÀ-M
OGNI-CG-KG
POSIZIONE-DOG-


明遠
MINGMUAN



汤南南 TANG NANNAN

息壤—顽砖

装置

尺寸可变

Growing Soil – Hard Brick

Installation

Size variable

2015

《息壤—顽砖》的原材料来自海滩上的建筑垃圾。由水泥粘合在一起的红砖残块，在海水中冲刷了30年后，成为鹅卵石的浑圆形状。作者在沿海地区采集了数吨这样的“卵石”，它们散布在展厅中的各处，也堆放在展厅外的墙根，和处女花园中国馆红砖的外墙浑然一体，看上去像是砖墙的墙根在海水中变成了卵石。这些“卵形砖”是天工和人力的合作，它们介于非作品、准作品和作品之间，把整个中国馆所有的作品变成了一个总体艺术场域。“息壤”是中国神话中失败的治水英雄“鲧”用于治水的神物，是一种会生长的土壤。鲧的失败奠定了他儿子大禹治水的成功。息壤的生长和父子相承的功过，成就了不息之象。对于面临下沉危险的威尼斯，息壤是最好的礼物。(Q)

The material of *Growing Soil – Hard Brick* is construction waste from beaches. Fragments of cemented red bricks have gained cobble-like, smooth, and rounded appearances after 30 years of seawater polishing. Tons of such cobbles collected from coastal areas are scattered everywhere in the exhibition hall as well as piled up by the wall outside the hall, unified with the exterior red brick wall of the Chinese Pavilion in the Giardino delle Verigini as if the lower part of the brick wall were polished into cobbles by seawater. Crafted by nature and human together, these “cobble-like bricks” are something between non-art, art-to-be, and art, and turn the whole collection of works in the Chinese Pavilion to a site of Total Art. “Growing Soil” is a magic potion used by the unsuccessful hero in Chinese mythology, “Gun”, to control the floods. Gun’s failure serves the success of his son, Yu the Great. The growth of Growing Soil and the rights and wrongs of the two men epitomize the unremitting spirit. Growing Soil is the best gift for Venice, a city threatened by sinking. (Q)







汪天稳与邬建安合作
COLLABORATION BETWEEN WANG TIANWEN AND WU JIAN'AN

七座山 系列
手工镂刻牛皮
Seven Mountains Series
Handcrafted engraving on leather
150cm×300cm each
2017

汪天稳与邬建安选择了七座山来填满威尼斯中国馆面对处女花园的七个窗户。七座山分别是：终南山－修炼与隐遁之山；鳌山－神鳖所托的仙山；崖山－中国死而后生之山；花果山－变化和自在之山；太行和王屋山－为不息之族而重置之山；金山－白娘子为生存和爱情而战的山；不周山－被反叛者撞歪的世界轴，决定了河流和星辰的走向。这七座山皆气象万千，能量满盈，刺破青天锷不残。它们构造了我们的精神结构。(Q)

Wang Tianwen and Wu Jian'an use seven mounts to fill the seven windows of Chinese Pavilion facing the Giardino delle Vergini. The seven mounts are Mount Zhongnan, the mount of cultivation and seclusion; Mount Ao, the heavenly mount upheld by a dragon-turtle; Mount Ya, the mount that witnessed the survival of China; Mount Huaguo, the mount of change and freedom; Mount Taihang and Mount Wangwu, the mounts removed for the unremitting people; Mount Jin, the mount where Bai Suzhen fought for survival and love; Mount Buzhou, the pillar tilted by a rebel smashing his head onto it, which determines paths of watersheds and motion of stars. All seven mounts have changeful climates and rich power, and soar up into the sky without being damaged. They reconstruct our spiritual structures. (Q)







汤南南 TANG NANNAN

全球沙滩考古计划

摄影装置＋互动环节

Archaeological Project of Global Beach Memory

Photography installation and interaction

340cm × 810cm

2012-2016

人类对海洋就象对他们自己一样陌生。海洋如同一个宇宙，里面充满了无数不知名的陨石与行星。沙滩是海洋呼吸吐纳的场所，是月相潮汐的进退之地。沙滩在几万年中记录下人类足迹的同时，也将它们慢慢抹去。它不仅保存了海洋在万年造物的过程中生命诞生的奇迹，亦隐藏着人类从远古以来的一幕幕欢笑、离别与哀思。沙滩，是海洋和人类彼此映照的星相图。

古人喜欢夜观天象，我们也可以在沙滩上阅读海洋留给人类的文字。一个面目模糊的朽散残骸可能承载一个时代的记忆，一个特别的仪式，或者一个普通人简单的姿势。收集一片沙滩上的漂流物，找出隐藏在背后的故事，就如同寻找这片沙滩的历史与记忆，也解读了一段区域内不同的性格、不同的现实与相同的命运。

比起人类的历史，海洋她自己的节奏，海洋循环往复的特殊时间性，有别于基督教或黑格尔单向度的历史感——如同中国人历史意识，世界就如同潮汐般循环蔓延，人类历史亦如海浪一样此起彼伏、生生不息。同时不同国家、不同地域的沙滩彼此相隔，也彼此区别。在全球范围内进行沙滩考古和对考古结果的展示，正是对人类集体记忆的考古和并置。

1. 收集全球在文化上差异较大的几个国家的沙滩漂流物，做成考古样本式的沙滩图像，并对每个漂流物进行博物学考古，尽可能找出每件物品的真实历史。在此基础上让该国的 100 名不同职业、不同年龄的人来撰写每个漂流物的故事。最后与撰写者的肖像、简历一同展出。

2. 每到一个国家，在作品完成之后便于当地做出展览，展览作品包括之前完成的其他国家的沙滩记忆考古作品。力图通过图像、实物和文字展现各个国家的差别。

3. 考古范围包括：
第一阶段：中国、太平洋、中国西藏，印度、日本、巴西、哥伦比亚。（预计 2016 年完成）目前已完成中国、中国台湾、印度。

第二阶段：土耳其、埃及、南非、肯尼亚。（预计 2017 年完成）

第三阶段：西班牙、英国、挪威、俄罗斯、美国等。（预计 2018 年完成）

考察的次序依照天时、地利、人和原则执行。——汤南南

Human beings are as unfamiliar with the ocean as with themselves. Like a universe, the ocean is filled with numerous unknown meteorites and planets. The beach is the place where the ocean breathes in and out, and lunar tides rise and fall. The beach records human footprints for thousands of years, as well as erases them slowly. It not only reserves miraculous birth of lives when the ocean creates everything, but also bears the joy, farewell, and sorrow of mankind since the ancient times. The beach is a horoscope in which ocean and human cast light on each other.

The ancients enjoyed observing the universe at night, we can also read words left on the beach by the ocean. Decayed and unrecognizable wreckage may carry the memory of an epoch, a special ritual or a simple gesture of an ordinary person. Collecting drifting pieces on a beach and uncovering the story behind them are equal to discovering history and memory of this beach, at the same time we also interpret the different characters, different realities, and the same destiny within one region.

Compared to the human history, the ocean has its own rhythm. The chronological cycling of the ocean distinguishes itself from the historical one-dimensionality of Christianity or Hegel; However, it has something in common with Chinese people's view of history: the world circulates and expands as tides, human history also falls and rises like waves, carrying on generation by generation. Meanwhile, beaches of different countries and regions are diverse since they are separated from each other. A worldwide archaeological exploration on beaches and a global exhibition of the findings are exactly a discovery and a juxtaposition of human beings' collective memory.

DETAILS OF THE PROJECT

1. Collect beach drifts from several culturally diversified countries, make a beach diagram with them as an archaeological sampling site, and then investigate each drift in the manner of carrying of natural history and archaeology studies, striving to find out is true history. On this basis, invite 100 persons from this country of different occupations and ages to write a story of each drift. Finally, exhibit those stories together with portraits and profiles of the writers.

2. For each country, the artist will organize an exhibition after completing the project. Exhibits include works done for this project in previous countries. The artist strives to demonstrate the differences between countries through images, material objects, and texts.
3. Archaeological targets include:

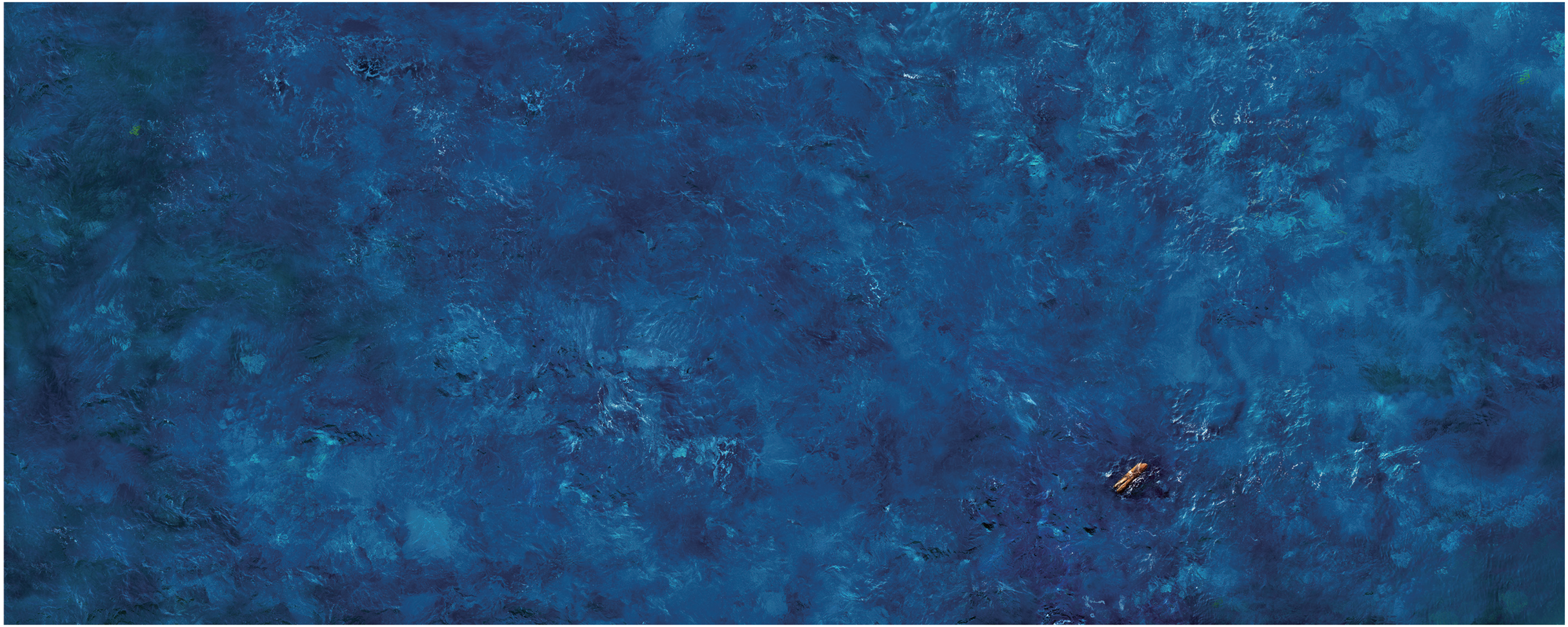
Phase One: China, (including Taiwan and Tibet), the Pacific Ocean, Japan, Brazil, and Columbia. (To be completed in 2020) Currently, the project has been completed in China (including Taiwan) and India.

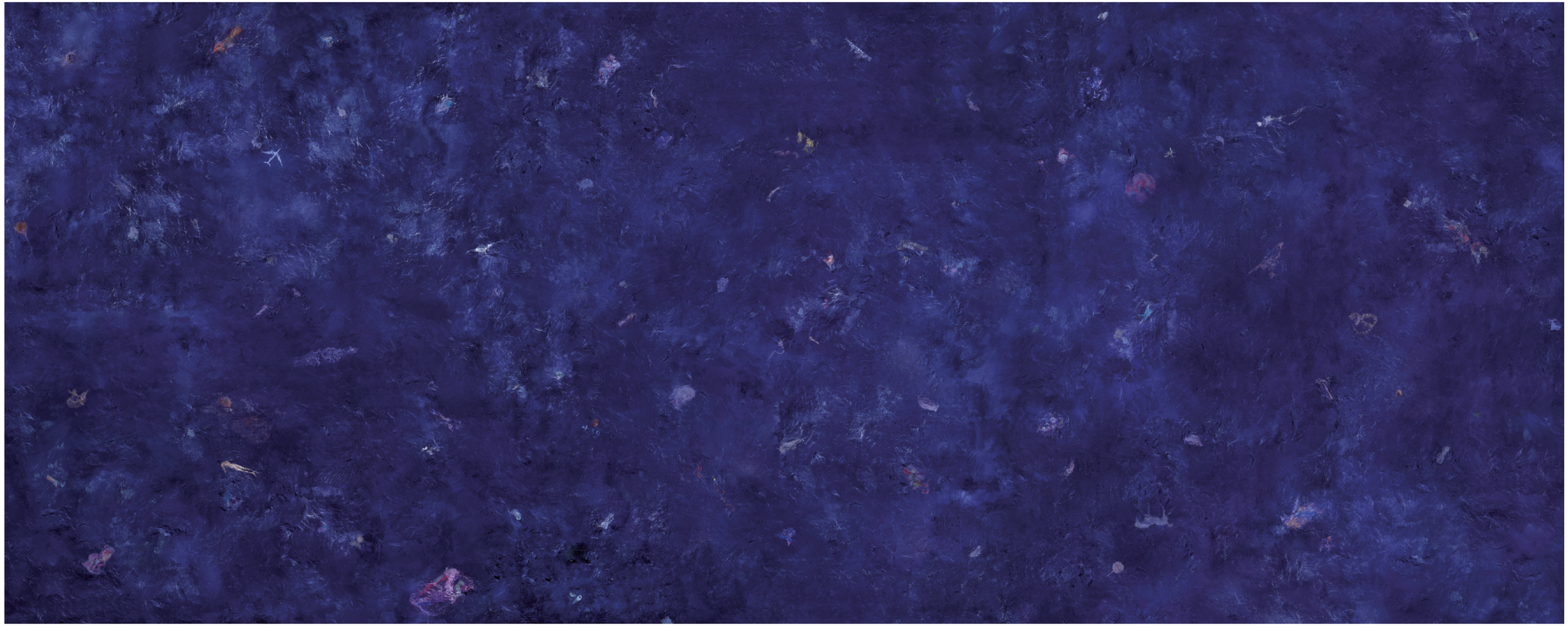
Phase Two: Turkey, Egypt, South Africa, and Kenya. (To be completed in 2021)

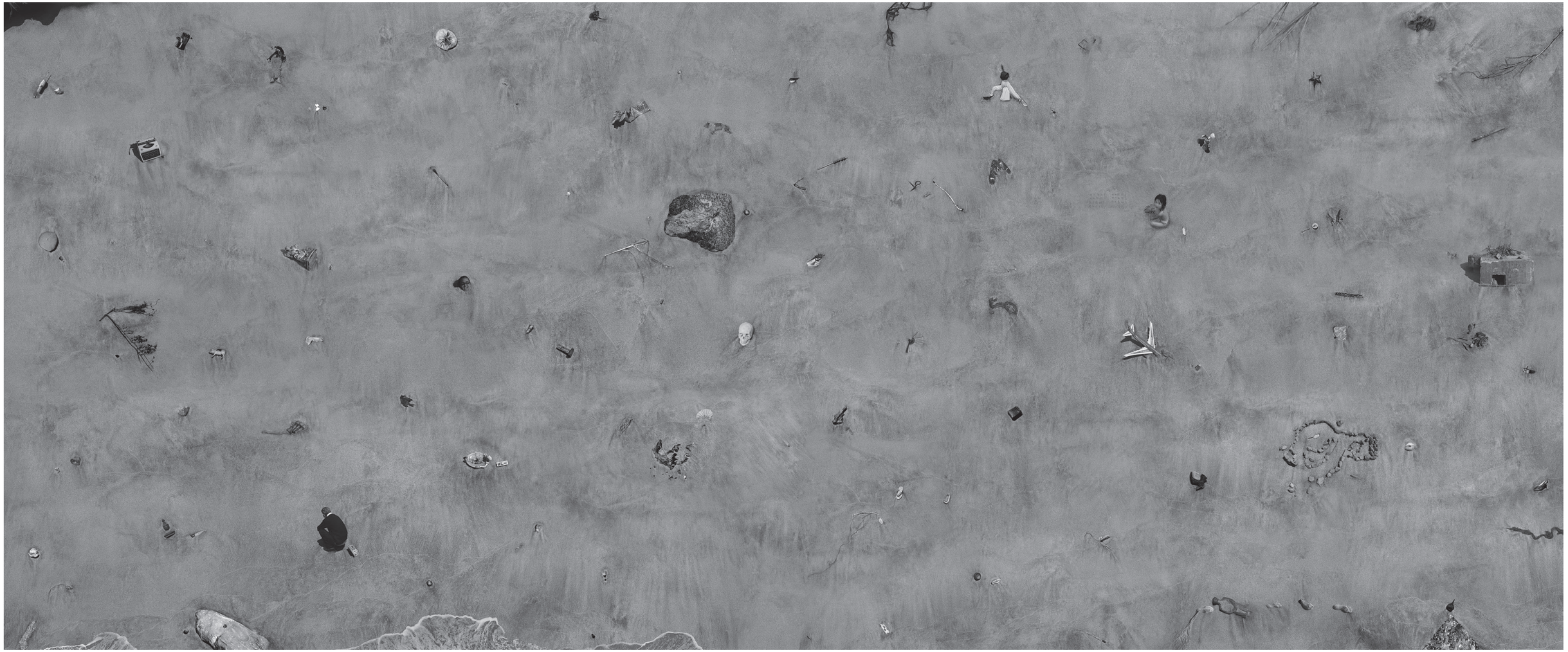
Phase Three: Spain, the United Kingdom, Norway, Russia, the United States, etc. (To be completed in 2022)

The order of countries to be investigated is decided according to climatic, geographic, and social factors. – Tang Nannan












Vivek Mathur
Supreet Kaur
Habib Mohammad
Sharad Agarwal

姚惠芬 **YAO HUIFEN**

精卫
苏绣

Jingwei, the Bird of Continuum
Suzhou embroidery
70cm × 70cm
2017

姚惠芬的《精卫》系列是八个散布在展厅各处不同高度的带着绣棚的刺绣。图形中有山海一体的浪，有飘落的羽毛，有从海螺鼓涌而出的海，有填海的山石，也有精卫鸟本身。八个绣棚叙述了完整的故事。绣棚的存在意味着它们未完成，就像精卫的工作未完成。刺绣的工作，一针针的投入，累积，本身也是用丝线在布面填海。这是一次刺绣者向精卫鸟的致敬。(Q)

The series of *Jingwei, the Bird of Continuum* by Yao Huifen are eight embroidery works with stretchers, being displayed in places of different heights in the hall. In the image there are waves integrating mountains and seas, falling feathers, seawaters jetting from conches, stones for filling the sea, and Jingwei the bird itself. Eight works make a narration of the whole story. The existence of the stretchers signifies a state of incompletion of the works, as well as the incompletion of Jingwei's plan. Embroidery requires accumulative needlework, or it can be regarded as filling the sea of cloth with silk threads. This series is a tribute that the embroidery artists pay to Jingwei. (Q)





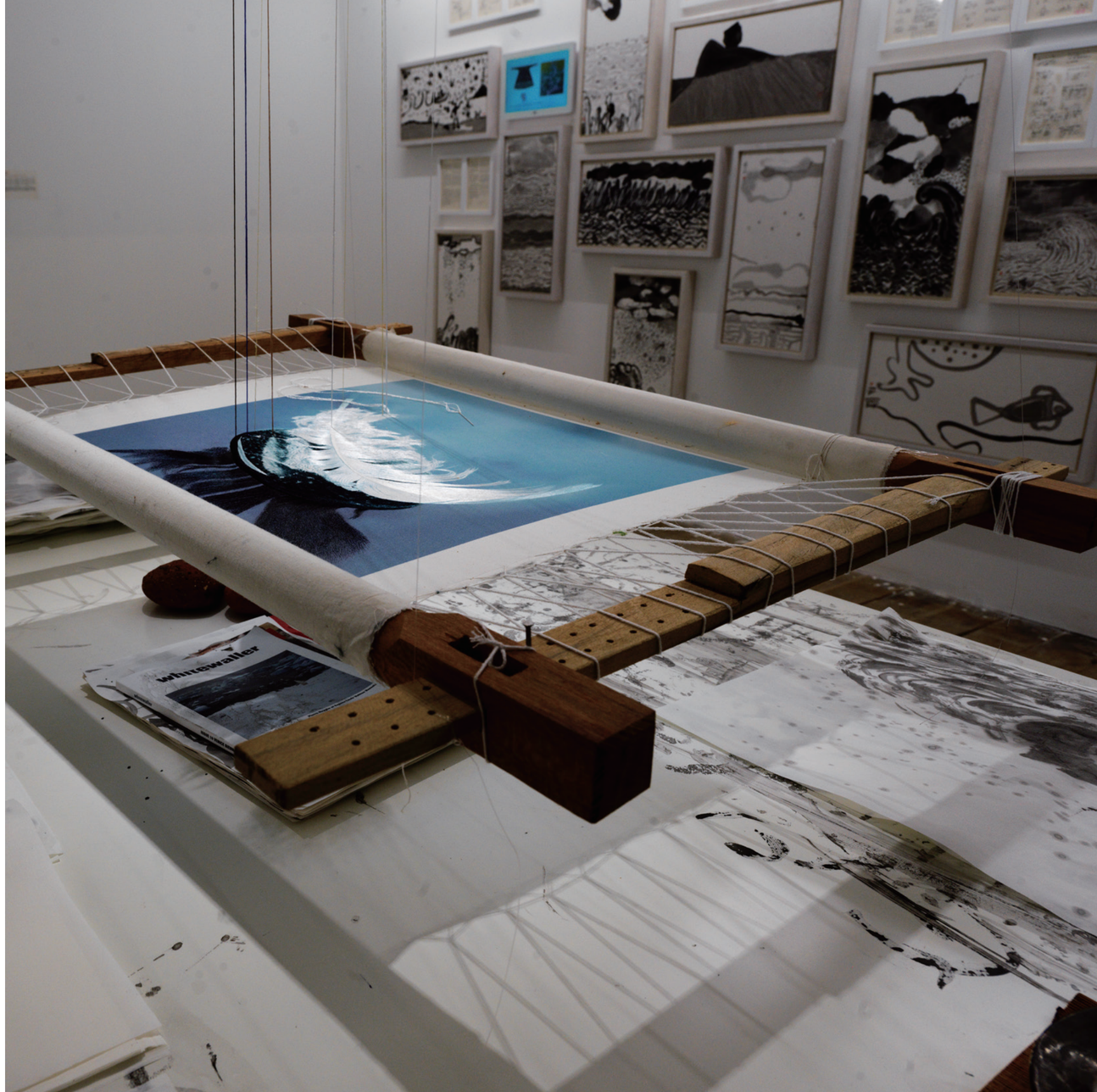


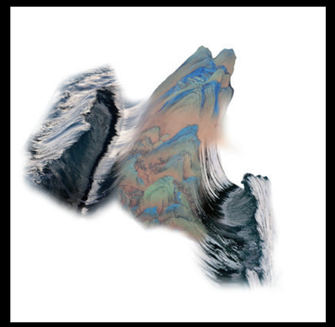




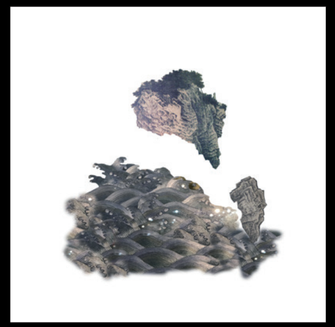





whrnewsletter








The performance will start at 11:30am.
The next performance will start at 4pm.



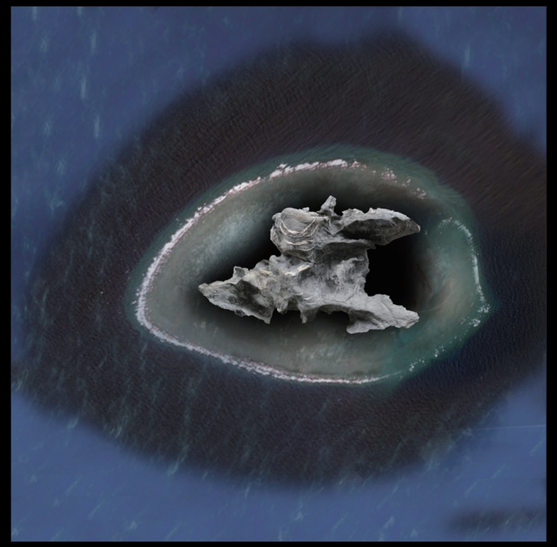
姚惠芬与汤南南合作
COLLABORATION BETWEEN YAO HUIFEN AND TANG NANNAN

移山 系列
录像、苏绣、表演

Removing the Mountains
Suzhou embroidery,
70cm × 70cm
2017

姚惠芬以刺绣制作了画面中心的陨石和砖头，汤南南在这些刺绣 形象周边投上了动态的录像。于是，陨石在水下翻腾并激起气泡 和水花，于是岩石周边的海浪不停涨落围合，于是砖卵石在星空 中默默旅行。这组《移山》的刺绣加录像，既与悬挂在空中的《精卫》 系列刺绣形成连接，也将成为《不息 - 移山填海》表演的一部分。在这个展厅中，作品和作品之间并没有边界，正如山和海，古与今，你与我之间，并没有边界。(Q)

Yao Huifen embroidered meteorites and bricks in the centre of the image and Tang Nannan set projected dynamic images around these embroidered ones. Consequently, meteorites tumble over beneath the water, producing bubbles and splashes, so that waves around stones keeps rising and falling, and cobble bricks travel silently across the starry sky. As a combination of embroidery and video, Removing the Mountains not only connects to the series of Jingwei hung up in the air, but also forms a part of the performance Continuum – *Removing the Mountains and Filling the Sea*. In this exhibition hall, there are no borders between works just like there are no borders between mountains and seas, between the past and the present, and between you and me. (Q)








DONT TOUCH



汪天稳 **WANG TIANWEN**

《变化》系列 手工镂刻牛皮

Transformation Series Handcrafted engraving on leather Size variable 2017

汪天稳雕刻的一批牛皮形象悬挂在整个展厅的高空各处，他们都是传统皮影中各种具备强大变形能力的物种。人鱼、翼兽、灵虫、神鸟，这些形象都在不断生灭变化的中途。形骸的重组各具因缘，生命的意志不灭。唯能变化者不死。(Q)

Shadow play puppets engraved by Wang Tianwen are hung in various high spots in the exhibition hall. They are various species capable of transformation in tradition puppet play: mermen, winged creature, heavenly worms and divine birds, all of which constantly emerge, perish and transform themselves. Recombination of flesh and blood is driven by chance and encounters, while the spirits of the living are imperishable. Those who transform are immortal.(Q)







汪天稳、邬建安、汤南南、姚惠芬

WANG TIANWEN, WU JIAN'AN, TANG NANNAN, AND YAO HUIFEN

不息 – 移山填海 *实录*

Continuum – Removing the Mountains and Filling the Sea

Performance, 2017

《不息－移山填海》多媒体皮影表演是 57 届威尼斯双年展中国馆《不息》展览的核心作品，也是策展人和四位参展艺术家，及更多参与的艺术家交叉合作的集体创作。展厅里将设置三个皮影表演和录像投影屏幕，汪天稳与汤南南、邬建安合作制作的皮影形象在这三个屏幕中上演。预先制作的录像投影内容将取代普通灯光成为这场皮影表演的光源。表演的故事基于三个中国传说。愚公移山，精卫填海和鲲鹏变化。三个屏幕分别对应于这三个传说。三个屏幕的内容也互相连接。精卫鸟加入愚公移山的场景，促成了最终把山搬走的过程。鲲鹏反复变化的过程将由机械驱动，成为不息的生灭变化的钟表。观众将可以散布在展厅各处，既可以观看幕布正面的表演，也可以观看幕布背后操纵皮影的过程或现场绣娘们的工作。

整个表演过程约半小时，开幕期间将每天安排数场集中的表演。布展和开幕期间将举办工作坊。一批来自威尼斯美院的中国留学生和各国学生将参加工作坊，形成开幕后的表演团队。在开幕一周后老艺人们离开威尼斯后，这支志愿者表演团队将持续进行每周一次的表演。在没有表演者在场的时候，展厅中将有操作皮影的自动机械和录像一起，形成“低烈度表演”。(Q)

来自中国陕西华县的一组艺人即将担任皮影操作和乐器演奏及演唱。
指挥及主唱：吕崇德（月琴）
皮影签手：刘华、卫兴宝、刘兴文、齐乐、邱思遥
乐手：刘东耀（二胡、唢呐）、刘兴文（板胡、唢呐）、魏亚民（打击乐）、刘华（长号）
皮影造型设计由邬建安统筹，齐乐、邱思遥、廖荣、刘嘉颖、张文鼎、黄松、成思远、董言明、寿盛楠、冯志佳、冯梓恒、郑嘉燕、杨琪超、陈鹏飞、吴悠、魏七川等人参与了创作。
汪天稳工作室承担了皮影雕刻任务。
动画由龙盼统筹。录像制作沈晓闻、陈腾。邱思遥承担该表演的机械设计部分和道具整合。陈志远承担道具制作。齐乐担任表演服装设计及助理排练导演。唐晓林为唱词翻译。
声音艺术家张梓倩担任音乐设计和排练导演。
该演出的脚本和唱词由策展人邱志杰撰稿。

Continuum – Removing the Mountains and Filling the Sea, a shadow theatre performance, is the core of the exhibition Continuum – Generation by Generation of Pavilion of China at the 57th International Art Exhibition at the Venice Biennale. It is also a collective creation based on crossover and collaboration by the curator, four artists of this exhibition, and other participating artists. Shadow plays will be performed at three locations in the pavilion. At the same time, the shadow play figures created collaboratively by Wang Tianwen with Tang Nannan and Wu Jian'an will be shown on three video projection screens. Instead of using traditional lighting, projected video content will act as the light source for the shadow play performance. The narrative of the performance stems from three Chinese fables - The Foolish Old Man Removes the Mountains, Jingwei Filling the Sea, and Fish Kun Morphs into Bird Peng. The three screens correspond respectively to the three fables although the imagery is interconnected. Bird Jingwei enters the scene of the Foolish Old Man Removes the Mountains, and helps move the mountains. The process of Fish Kun morphing into Bird Peng again and again is devised with mechanical movement, acting like a clock recording the succession of births and deaths. The audience can move freely around the pavilion. They can not only enjoy the video performances on the screens, but also observe how the artisans perform the shadow puppets from behind the screens and the embroidery process. The performances will last for half an hour, and will take place several times a day during the opening period. Workshops will be held during the installation and opening period. A group of students from Academia di belle arti di Venezia, both Chinese and other nationalities, will participate in the workshops and form a performance team. Once the folk artists leave Venice after the one week opening period, these student volunteers will continue to perform once a week. When there is no live performance, automatic mechanical equipment will perform the shadow plays while videos are being played, constituting "low-intensity performances".

A group of artisans from Huaxian, Shaanxi, China will perform in the shadow theatre:
Conducting & lead vocal: Lü Chongde (Yueqin)
Puppeteers: Liu Hua, Wei Xingbao, Liu Xingwen, Qi Le, Qiu Siyao
Band: Liu Dongyao (Er'hu, suona), Liu Xingwen (Banhu, suona), Wei Yamin (Percussion), Liu Hua (Trombone)
Lead of shadow puppet design: Wu Jian'an
Puppet design group: Qi Le, Qiu Siyao, Liao Wen, Liu Jiaying, Zhang Wenzhi, Yuan Song, Cheng Siyuan, Tong Yanming, Shou Shengnan, Feng Zhijia, Feng Zixuan, Zheng Jiayan, Yang Qilei, Chen Pengfei, Wu You, Wei Yichuan, and others
Shadow puppets production: Wang Tianwen Studio
Animation lead: Long Pan
Video production: Shen Xiaomin, Chen Yi
Mechanical design and props preparation: Qiu Siyao
Props production: Chen Zhiyuan
Costume & styling designer: Qi Le
Assistant rehearsal director: Qi Le
Script and lyrics translation: Tang Xiaolin
Music design and rehearsal director: Sound artist Zhang Qidian
Script and lyrics writer: Curator Qiu Zhijie







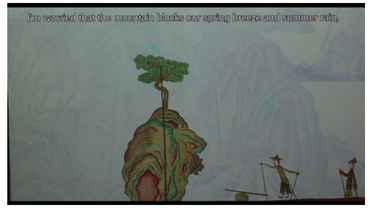


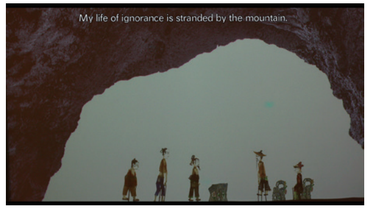





愚公
移山填海

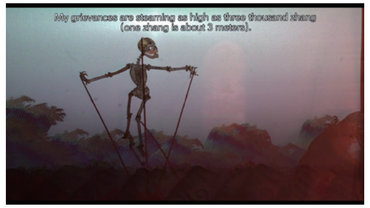

Once upon a time, there were two mountains.


I'm worried that the mountain blocks our spring breeze and summer rain.


My life of ignorance is stranded by the mountain.


The two mountains are so very high.



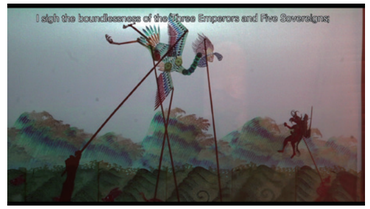

My grievances are steaming as high as three thousand zhang
(one zhang is about 3 metres).


I'm poor to die so young.

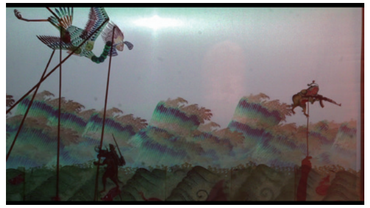

What's more, the Taihang and Wangwu are too big and fail to
clear up by your shovels.


Your head is like a rock.




I sigh the boundlessness of the three Emperors and Five Sovereigns;


and my ghost returns back to my homeland.



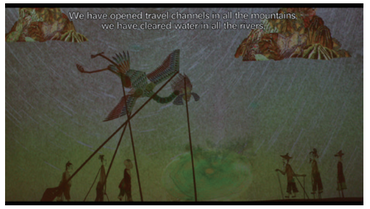

jingwei chirps, oh, and heaven and earth are moved!


the magpies come and swallows go, and their nests are built



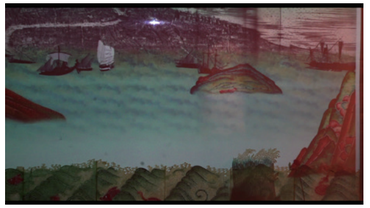

we receive helps from the heaven and man, so we move mountains and fill seas.




We have opened travel channels on all the mountains,
we have cleared water in all the rivers.

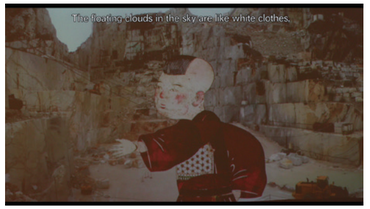

The wind in the sky is strong, and the mountains and seas are vast and hazy.

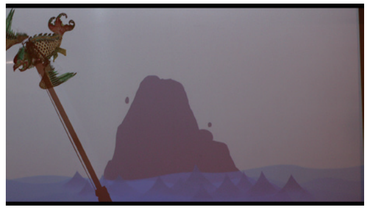






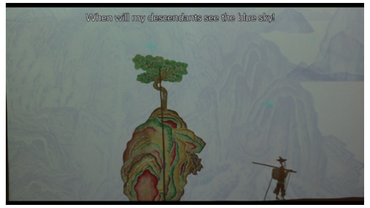



The floating clouds in the sky are like white clothes.




The ghost who was wrongly accused and died in injustice
is full of anger in his chest.


We have brand axes, bamboo baskets, carrying poles,

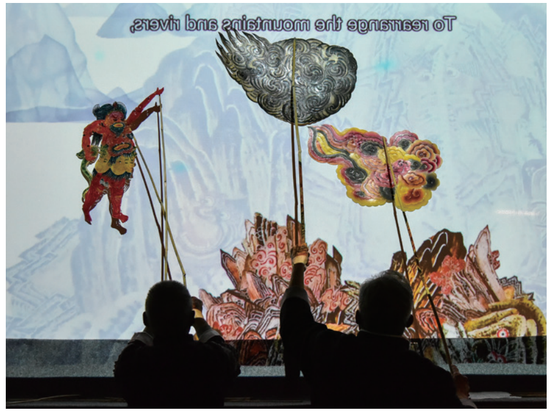

When will my descendants see the blue sky!










To rearrange the mountains and rivers,



小男孩：从前有两座山，一座叫太行山，另一座叫王屋山……

小女孩：从前有一片海，从来就不平静……

愚公：苦此山阻我春风拦我夏雨，断我秋水蔽我冬阳，一年劳苦皆徒劳。苦此山嶙峋不闻花果香，岩穴唯见鬼魅哭。恨此山阻我南北通达道，走投无路常碰壁。地迥不遮双眼阔，窗虚只有万峰窥。长息问天何不公，一生骞困似井蛙。可恨这恶山峦隔断人间路，子孙何日见青天！

愚公唤：孩儿们何在？

一生愚昧困于山，百世穷苦愁对险。有意奋起移山志，平此凶险作良田。
豫南汉阴皆通达，人间有路不曲盘。往来消息无隔断，四海一家相牵连。
我身衰老何足道，我意苍凉向谁言。尔曹可有同心愿，还我陶陶好家园。

众儿孙：同此心愿移此山，还我陶陶好家园。

愚婆唱：
我君之力何绵薄，魁父之丘不能除。我君之力何衰暮，奈何太行与王屋？
纵有移山惊天志，焉置磐石与浮土？



儿子 1：渤海之尾可填石！
儿子 2：隐土之北好抛土！
儿子 3：齐东之野可移木！

愚公：
一力绵薄众人助，我心光明道不孤。我愿正是开山斧，重整山河托我族！



愚公和儿子们同唱：
两座大山高万仞啊，横在我家大门前。
愚公老儿一声吼，全家老小齐动员。
板斧箩筐加扁担，还有双肩铁脚板。



邻家小童唱：昔天皇氏，一万二千岁，至今何时在；及广成子，七百八十春，又在何方？生寄死归，寒来暑往。一梦难醒，千秋易往。无贵无贱，无短无长。寒暑迭迁，荣枯代谢。无常不择贤愚，生死孰为主宰！

骷髅唱：怨气腾腾三千丈，屈死的冤魂怒满腔。可怜我青春把命丧，咬牙切齿恨恶浪。

智叟：愚公啊，听说你们要搬山。不由一叹人心狂！这王屋、太行竖立在此几千载，并无一人敢把它搬。峭壁悬崖是多高多险哪，要把它铲平可不那么简单。我看你有点太愚蠢了，人要是能胜了天哪，嘿嘿，真是千古奇谈。

骷髅再唱：骨肉随万里之波，尸骸丧千层之浪。共工撞倒不周山，力衰头朽；有穷射落扶桑日，矢尽弓亡。几多枉死于黄泉，不得翻身于白浪。千层铁锁，锁不住东海长流。亲魂一别，身葬鱼虾。浮沉有数，荣辱无期。



智叟：你偌大年纪就歇歇心吧，你看看我得过且过自在逍遥，闲事不摊多么清闲。再者说，这王屋、太行这样高大，就是把你累死你也铲不完。

骷髅在空中解体唱：
一缕幽魂无依傍，星月惨淡风露凉。焉能长此困苦海，恨不生双翅归蓬莱。

愚公唱：唉！聪明人啊！
你的脑袋像山石，我来给你开个窍。我家老太和小童，见识比你来得妙。我死之后有儿子，儿子的儿子身形彪。儿子还有他孙子，接着操斧把山凿。子子孙孙无穷尽，看它顽石不能雕？子子孙孙无穷匮，看它山头能长高？子子孙孙无穷时，看它山枯石死浪里抛！

子孙们齐声唱：子子孙孙无穷时，看它山枯石死浪里抛！虽我之死，有子存焉；子又生孙，孙又生子；子又有子，子又有孙。子子孙孙无穷匮也。子又生孙，孙又生子；子又有子，子又有孙。子子孙孙无穷匮也。

精卫鸟唱：开天辟地，叹三皇五帝之茫茫；古往今来，嗟四生六道之滚滚。生死死生生复死，鬼人人鬼鬼还人。我今化作精卫鸟，无惧风高与浪狂。振羽飞越生死海，一缕精魂归故乡。

邻家小童唱：精卫鸣兮，天地动容！山木翠兮，人为鱼虫！娇女不能言兮，父至悲痛！海何以不平兮，波涛汹涌！愿子孙后代兮，勿入海中！愿吾民族兮，永以大陆为荣！

精卫鸟唱：万事有不平，尔何空自苦；长将一寸身，衔木到终古！我愿平东海，身沉心不改；大海无平期，我心无绝时。呜呼！君不见，西山衔木众鸟多，鹊来燕去自成窠！

操蛇之神白：愚公之愚，愚不可及。山岳崔嵬，祖灵所寄。如此掘山不息，山将奋粉！待我禀明天帝去也。

操蛇之神唱：乡愚志诚感天地，夸氏有子来出力。待把山水重安排，移山填海天人济。

愚公家族围着泉水欢唱：
九山刊旅九川涤，九泽既陂四海通。九州攸同四奥居，六府孔修天下贡。山容海纳孕鱼龙，山清水秀人有功。山高水长恩泽厚，山吟泽唱起和风。

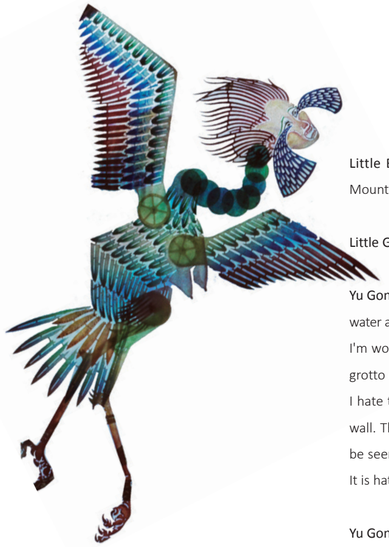
愚公家族围着唱：
上善若水利万物，中和如山养众生。仁乐山兮智乐水，山回水转世界新。

精卫鸟唱：天风浪浪海山苍，水理漩洑鹏风翔，道不自器与圆方。

精卫鸟唱：海之波澜，山之嶙峋。俱似大道，妙契同尘。离形得似，庶几斯人。

小男孩和小女孩唱：天上浮云似白衣，斯须改变如苍狗。古往今来共一时，人生万事无不有。





Little Boy: Once upon a time, there were two mountains. One was Taihang Mountain, and the other was Wangwu Mountain...

Little Girl: Once upon a time, there was a sea, which was never in peace...

Yu Gong (the Foolish Old Man): I'm worried that the mountain blocks our spring breeze and summer rain, obstructs our autumn water and winter sun, so that our toil for a whole year becomes in vain.
I'm worried that the mountain is so rugged that no fragrance of flowers and fruit could be smelled, but only ghosts' cry in grotto could be seen.
I hate the mountain obstructing our passages reaching to the north and the south. It drives us into a corner to run into a wall. Though the place is far, it cannot cover our eyes eager to see far. When I open my window, only mountain peaks can be seen. I have a long sigh and ask why the heaven is so unfair. It makes my life defective and stranded like a frog in a well. It is hateful that the bad mountain blocks the human way. When will my descendants see the blue sky!

Yu Gong calls: Where are you, my children?
My life of ignorance is stranded by the mountain. With poverty and hardship for a hundred generations, we face the danger with distress.
I have the intention to move away the mountain. I have the will to change the dangerous place into good field.
Thus the southern Yuzhou and the south bank of the Han River are connected, and the way is without a detour.
There is no block of messages. All people belong to one family related to each other.
Do not mention about my old ages. To whom I can speak about my determination.
Do you have the same wish with me, to find back our good happy homeland?

Yu Gong's descendants: We have the same wish to move away the mountain, and find back our good happy homeland.

Yu Gong's wife sings: My husband's strength is so humble, and he even cannot move away the small hill of Kuifu.
My husband's strength is so weak, but how could he move away Taihang and Wangwu?
Even he has the breaking will to move away the mountains, where to put the huge rocks and the soil on it?



Son 1: The stones can be put at the edge of Bohai Sea!
Son 2: The soil can be left at the north of Yintu!
Son 3: The trees can be moved to the wild field in the east of Qi!

Yu Gong: My own strength is humble but I have the help from many people. My heart is bright so I'm not alone.
My wish is just the axe to cut the mountain.
To Reorganize the mountains and rivers is dependent on my people!

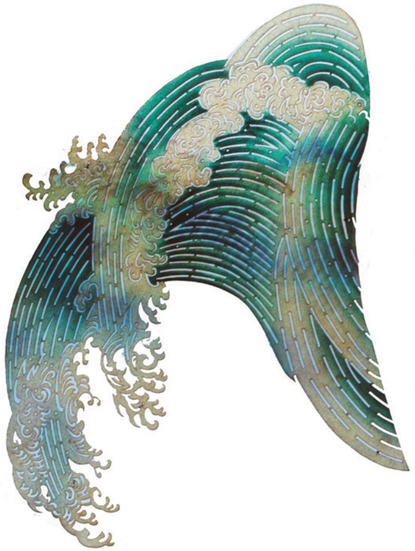


Yu Gong and his Sons sing together:
The two mountains are so very high, standing in front of my house.
With the call from old Yu Gong, all members from the old to the young started working.
We have broad axes, bamboo baskets, carrying poles, and also shoulders and toughened feet.

Little boy next door sings: In the past, Tianhuang had lived for twelve thousand years, but at what time is he today? As to Guangchengzi, he had experienced seven hundred eighty springs, but in what place is he now? To live is like being a lodger in the world, and to die is like returning home, which is as summer goes and winter comes. A dream is difficult to wake up, but a thousand years is easy to pass. There is no distinction of nobility and humbleness, and of longness and shortness. The winter and summer changes, and the booming and the withering metabolizes each other. Impermanence does not tell the virtuous from the foolish; who is the master of life and death!

A human skeleton sings: My grievances are steaming as high as three thousand zhang (one zhang is about 3 meters). The ghost who was wrongly accused and died in injustice is full of anger in his chest. I'm poor to die at young, I clenched my teeth in bitter hatred to the bad waves.

Zhi Sou (the Wise Man): Eh Yu Gong, I heard that you are moving away the mountains. I can't help sighing that how crazy a human heart is! The Wangwu and Taihang have been standing here for several thousand years, but no one has dared to move them away. The cliffs are so high and danger that it is not so easy to level them down. I think you are a bit too foolish. It would be a forever strange tale (chuckle) if human beings defeated the heaven.



The human skeleton sings again: My bones and flesh were carried along by the tide in ten thousand li; my body was lost in thousand billows. Gong Gong knocked down the Buzhou Mountain, so he was left force decayed and head rotten; You Qiong shot down the suns in a large mulberry, so his arrows were used up and his bow destroyed. Many were wronged and driven to death in the netherworld, and had no chance to recover in foamed waves. A thousand of iron locks cannot keep the water from running into the East Sea. When my soul left, my body fed the fishes and shrimps. The ups and downs were countable, but there was no end in sight of honor and disgrace.

Zhi Sou: You are so advanced in years, just rest your heart. Look at me, I pass it if I can, so I'm free and unfettered. With no business, how leisurable I am. What's more, the Taihang and Wangwu are too big and tall to clear up by your shovels, even you are tired out to death.

The human skeleton sings while separate himself in air: The wisp of my ghost had no dependence. The stars and the moon were bleak, and the wind and dew were cool. How could I be stranded in the bitter sea? How I wish to have wings to fly back to Penglai.

Yu Gong Sings: Eh! Clever man!
Your head is like a rock. Let me knock some sense into your head.



Even the old women and little boys in my family have better insight than you do.
When I die, there are my sons, and my sons' sons have tiger-like figures.
My sons will have their grandsons continuing to chisel the mountain by axes.
With endless generation after generation of descendants, how couldn't the stubborn rocks being carved?
With no short of generation after generation of descendants, how could the peak grow up?
With infinite generation after generation of descendants, let's see the dry mountain and dead rocks be thrown into the waves!

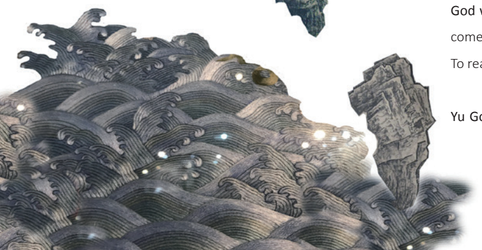
Descendants sing together: With infinite generation after generation of descendants, let's see the dry mountain and dead rocks be thrown into the waves!
Although I will die, I have my sons exist; my sons will give birth to my grandsons, and he will give birth to his sons; the sons will have his sons, and the sons will have his grandsons; sons and grandsons are endless;
My sons will give birth to my grandsons, and he will give birth to his sons; the sons will have his sons, and the sons will have his grandsons; sons and grandsons are endless...

Jingwei Bird sings: In the beginning of the heaven and the earth genesis, I sigh the boundlessness of the Three Emperors and Five Sovereigns; throughout the ages, I lament the surge of the four forms of birth and six great divisions in the wheel of karma.
To live, to die, and to live after death. A ghost, a man, and a ghost is a man. Today I become the Jingwei Bird, with no fear of strong wind and mad waves. I flutter over the sea of life and death, and my ghost return back to my homeland.

Little boy next door sings: Jingwei chirps, oh, and heaven and earth are moved! Trees in the mountains are green, oh, and human beings are like fish and beetles! I as a gentle girl cannot speak, which makes me extremely sad! How is the sea uneven with roaring waves! I wish my descendants did not go into the sea! I wish my people were honored for the land forever!

Jingwei Bird sings: Everything is uneven. How could I ask for trouble in vain; I wish to fill the East Sea, though my body is heavy, my mind does not change; my heart would not stop if there is not a time for the sea to be even. Oh! Haven't you seen, lots of birds in the West Mountain are holding a branch in their mouth, the magpies come and swallows go, and their nests are built!





God with a white snake at hand speaks: Yu Gong is foolish, the most foolish. The mountains are lofty, and they are where the ancestral spirits lie. If he keeps on digging the mountains, they will become broken bits! Let me report to the God of Heaven.

God with a white snake at hand sings: The countryman's sincere will has moved the heaven and earth, so a son of Kua's comes to help.
To rearrange the mountains and rivers, we receive helps from the heaven and man, so we move mountains and fill seas.

Yu Gong's family sing happily around the spring water: We have opened travel channels in all the mountains, we have cleared water in all the rivers, we have built dams for all the lakes, so the whole world is reachable. The world has been united and we can live in the land in all directions. The six houses of water, fire, gold, wood, earth and grain are well governed, and all places in the world pay tribute.
The mountains and seas are broad enough to accommodate fish-dragon. The picturesque scenery owns debt to men of merit. The mountains are high, rivers are long, and kindness is profound. While the mountains and lakes are singing, gentle breeze rises.

Yu Gong's family gather round and sing: The greatest benevolence is like water good for everything, and it balances out like mountains to nourish every being.
The benevolent enjoy the mountains, and the wise enjoy the waters.
The mountains and waters rotate, and the world becomes anew.

Jingwei Bird sings: The wind in the sky is strong, and the mountains and seas are vast and hazy.
The water is circling, and the wind is soaring.
There are various types of things with different appearances, and they show the way in different images.

Jingwei Bird sings: Waves of the sea, and ruggedness of the mountains.
The great way is ubiquitous, mixing with dirt and hard to find traces.
The one who does not seek the shape but spirit, can be one good at description.

Little boy and little girl sing:
The floating clouds in the sky are like white clothes, and they change very much quickly into a grey dog.
Ever since time immemorial, there is nothing too strange to be in life.







策展人：邱志杰

1969 年生于福建。1992 年毕业于浙江美术学院版画系，开始介入当代艺术活动。现为中央美术学院实验艺术学院院长，教授。中国美术学院跨媒体艺术学院教授，硕士、博士导师。他作为艺术家曾参加 2009 年威尼斯双年展中国馆，2015 年威尼斯双年展主题馆，2002 年和 2013 年的圣保罗双年展及其他各种国际双年展。作为策展人在 1996 年策划了中国最早的录像艺术展以及 1999 年到 2005 年推介青年一代艺术家的“后感性”系列展览。2003 年他策划了 798 艺术区的第一个展览。2012 年他是第九届上海双年展“重新发电”的总策展人。

CURATOR: Qiu Zhijie

Born in Fujian Province, China, in 1969. He graduated from the Printmaking department at China Academy of Art in 1992. He is a professor of the Central Academy of Fine Arts, the Dean of School of Experimental Art of CAFA. He is also a professor at the School of Inter-media Art of China Academy of Art, and supervisor of master and doctoral students. As an established artist, he participated in the 53th Venice Biennale Chinese Pavillion (2009), the Theme Exhibition of the 56th Venice Biennale (2015), the 25th (2012) and 31st (2014) San Polo Biennial (2014), and many other international biennales. He was also the curator of the first video art exhibition in China in 1996, and curated a series of “Post-sense Sensibility” exhibitions during 1999 and 2005 promoting the young generation of Chinese artists. In 2003 he curated the first exhibition in 798 Art Zone. In 2012 he was the chief curator of the 9th Shanghai Biennale “Reactivation”.



艺术家：汤南南

1969 年生于福建云霄。厦门大学艺术学院硕士，中国美术学院跨媒体艺术学院博士。中国美院跨媒体艺术学院教师，工作、生活于杭州。作品以乡愁为切入点，讨论时间与记忆、神话与诗歌、乡愁与生死等多个命题。试图以社会学文化研究为基础，以大海和流水为意象，探索绘画、装置、摄影、动画、多屏幕录像剧场等多种艺术方式的融通互鉴，寻找自身生活经验的启示，并关切当代生活情境的可能性。

ARTIST: Tang Nanan

Born in Yunxiao, Fujian Province in 1969. Nannan received his education from the Department of Fine arts in Xiamen University and then graduated from School of Inter-Media Art in China Academy of Art as a member among its first class of PHD candidates with a degree in modern art. He is an associate professor at the School of Inter-media Art of China Academy of Art, and works and lives in Hangzhou. In Nannan's works, nostalgia in modern cities is present as the main theme and question that are discussed and its relationship to: time and memory, myths and poetry, nostalgia and life and death. With his cultural sociology research, the artist tries to integrate multiple forms of art such as painting, video installation, photography, and multiscreen video theatre to explore his own life experience and concerning modern living circumstances through the various different media.



艺术家：邬建安

1980 年生于北京。2002 年毕业于北京广播学院，获学士学位。2005 年毕业于中央美术学院，获硕士学位并留校任教。现为中央美术学院实验艺术学院副教授、硕士生导师，文化部恭王府中华传统技艺研究与保护中心研究员。多年来，邬建安专注于将当代的激进美学和文化态度带入濒临绝迹的中国民间艺术传统，以富于创造性和思想性的方式，探索和呈现当代问题同远古神话与历史、传统哲学观念与图像生成方式的内在联系，在几个维度上同时刺激和扩展人们的艺术想象。他的作品曾先后在纽约大都会艺术博物馆、波士顿美术馆、华盛顿肯尼迪艺术中心、福冈亚洲美术馆、中央美院美术馆、北京民生现代美术馆等机构展出，并在北京、上海、纽约等地多次举办个人艺术展。

ARTIST: Wu Jian'an

Born in Beijing in 1980. He received his Bachelor of Arts degree from Beijing Broadcasting Institute in 2002. In 2005, he earned a masters degree in Fine Art at Central Academy of Fine Arts (CAFA), then joint the faculty of CAFA. Currently he lives and works in Beijing, as associate professor of School of Experimental Art at CAFA. Wu Jian'an's imagination has always operated simultaneously in multiple dimensions; likewise, his works simultaneously expand the viewer's artistic imagination in various directions. He travels between words and images while adding a layer of storytelling above figuration and abstraction. He freely traverses temporal divides, instantaneously taking viewers from today's world back to mysterious primeval times. His art spans various media and styles: painting, sculpture, paper cut, and installation, all of which provide him with a varied vocabulary yet also arouse his desire to cross boundaries – to integrate, transgress and disarrange. His works have been exhibited at the Metropolitan Museum of Art, the Museum of Fine Arts, Boston, the John F. Kennedy Center for the Performing Arts, the Fukuoka Asian Art Museum, CAFA Museum, Minsheng Art Museum, etc.



艺术家：姚惠芬

研究员级高级工艺美术师、国家级非物质文化遗产项目（苏绣）代表性传承人、享受国务院特殊津贴专家、首届中国刺绣艺术大师、江苏省工艺美术大师、中国非物质文化遗产保护协会理事；一代“针神”沈寿的第四代传人。姚惠芬出身苏州刺绣世家，从艺近四十年，精通各种刺绣技法，擅长人物肖像、油画及中国写意水墨画的绣制。从 1991 年至今，姚惠芬所创作的苏绣艺术精品几十次荣获国家级工艺美术大奖及中国民间文艺的最高奖——山花奖，被誉为“苏绣传人”“中华巧女”，并当选“中国工艺美术行业 2013 年度典型人物”。

ARTIST: Yao Huifen

Researcher-level and National Art and Craft Master, certified inheritor of the National Intangible Cultural Heritage (Su Embroidery), expert who enjoys the State Council Special Allowance, Director of China Intangible Cultural Heritage Protection Association, the forth generation of successor of the legendary embroidery master Shen Shou. Yao was born in a family of Suzhou Embroidery artisans, she started to learn Su Embroidery since she was young and her career spans across almost forty years. She is skilled at various techniques, and is specially expert in embroidering images of portraits, oil paintings, and Chinese landscape paintings. Since 1991, Yao's Su Embroidery works have won the national art and craft prizes and the highest prize of Chinese folk art – "Mountain Flower Prize," dozens of times. She is titled "Su Embroidery Descendant" and "Outstanding Female Artisan of China," and was awarded the 2013 Person of the Year of the Chinese Art and Craft Industry.



艺术家：汪天稳

陕西皮影传承人，师承中国工艺美术大师、著名皮影雕刻艺人李占文。被评为第五届中国工艺美术大师、中国皮影艺术雕刻鉴定专家、陕西省工艺美术一级大师。1982 年，受邀为日本国立民俗博物馆负责设计、刻制《孙悟空大闹天宫》全套，深受日本友人的赞誉；1983 年设计、制作的皮影人物《樊梨花刀劈杨藩》，获中国轻工部旅游产品优秀设计一等奖；1984 年刻制的皮影人物《帝王出巡图》，获陕西省优秀产品设计一等奖，同年并获西安市旅游产品“百花奖”；2000 年，作品《番将》获得首届中国工艺美术作品暨工艺美术精品博览会优秀创作奖 2008 年创作的《白蛇传》，在中国第四届国际文化产业博览交易会上获得“中国工艺美术文化创意奖”银奖。

ARTIST: Wang Tianwen

A certified inheritor of Shaanxi shadow play, his teacher is the Chinese Art and Craft Master and famous shadow play carving artisan, Li Zhanwen. Wang himself is a Certified Chinese Craft and Art Master, Chinese shadow play carving and appraisal expert, First-Level Master of Craft and Art of Shaanxi Province. In 1982, he was invited by the National Museum of Ethnology in Japan to design and make the whole set of shadow play work *Monkey Makes Havoc in Heaven*, which was wildly praised by the Japanese people; in 1983, he designed and made shadow play portraits of *Fan Lihua Kills Yang Fan with a Broadsword*, and was awarded the first prize of Excellent Design of Tourist Product by the China's Ministry of Light Industry; in 1984, the shadow play portraits of *The Imperial Outing* was awarded the first prize of Excellent Product Design of Shaanxi Province, in the same year it was awarded the “Hundred Flowers Prize” of Xi'an Tourist Product; In 2000, his work *The General of Foreign Tribe* won the Outstanding Creative Award on the first Chinese Art and Craft Fair; in 2008, his work *Madame White Snake* won the silver prize of “Chinese Art and Craft Cultural Creation” on the Forth China International Cultural Industry Trade Fair.

文 献 区 ARCHIVES



文献区在此次中国馆的结构中具有举足轻重的地位。这个文件区交代了每个艺术家的师承关系，艺术家们的老师的老师，尽可能追溯，很多遥远而熟悉的名字被卷入进来。这个师承地图把这个展览描述为一个流动的网络中的一个临时的节点。文献区中的艺术家交叉合作关系图，策展人邱志杰手绘的《不息》地图，把中国，把艺术本身，或者这个展览本身，都是描述成一团摇摇晃晃的，需要不断添柴加火的加以护持的火焰。文献区也展示了百年来中国艺术家们重访民间，再造乡土中国的努力。从汪天稳文革时期的新皮影，到姚惠芬复制师父的师父杨守玉女士的作品，从邬建安的皮影调查档案，到邬建安的导师吕胜中先生的年画作品，再到吕胜中先生的导师冯真先生的年画作品。这个文献区是一场情深意重的致敬。(Q)

Archives play a significant role in the whole structure of the Chinese Pavilion. It specifies the mentor-disciple relationship of all artists by tracing back the history of succession of teachings as far as possible, and it involves a lot of old and familiar names. In this mentor-disciple map, this exhibition is described as a temporary node in a floating network. The diagram of collaborative relationship of the artists in this area and the map Continuum drawn by the curator, Qiu Zhijie, describe China, art, or the exhibition itself as an unsteady flame that persists only if constantly fuelled and well preserved. In this archival area also displayed the century-long efforts of Chinese artists to revisit the folk culture and reconstruct rural China – from Wang Tianwen' s New Shadow Play during the Cultural Revolution, to Yao Huifen's replication of her mentor's mentor, Ms. Yang Shouyu's work; from Wu Jian'an's Shadow Play Investigation Files, to his mentor, Mr. Lü Shengzhong's works of New Year Pictures, moreover to Lü's mentor, Mr. Feng Zhen's works of New Year Pictures. The establishment of this archival area is indeed an affectionate tribute paid to all these artists. (Q)

CONTINUUM – GENERATION BY GENERATION

Qiu Zhijie

The theme of the China Pavilion at the 57th Venice Biennale, *Continuum – Generation by Generation*, is based on the Chinese concept of *buxi* (不息). Literally meaning 'ceaselessly' and 'unrelentingly,' *buxi* also implies unbroken energetic transmission; and a generative life force that survives through resilience and adaptability to the vicissitudes of history and fate. These virtues have been a core aspect of Chinese civilizational ontology since ancient times. In the 'Great Commentary' (*Dayi*) section of the classic Chinese text of divination, the Book of Changes (*Yijing*), it states: 'Life and growth: this is the meaning of transformation and change' (*shengshengzhi wei yi*); and 'The movement of the Heavens is constant and full of power; thus the enlightened one strengthens and exerts himself ceaselessly and tirelessly (*tian xing jian, junzi yi ziqiang buxi*). The formal Chinese title of this exhibition, rendered in elegant calligraphy, is in fact, simply the term *buxi*, and in order to illustrate the concept of cultural lineage passing through the generations, each of these two characters is written in a different hand: the character *bu* is in the hand of the great fourth-century calligrapher Wang Xizhi (303-361), while the second character, *xi*, is in the calligraphy of his son, Wang Xianzhi (344-386).

The theme of this year's Venice Biennale is 'Viva Arte Viva.'

In the long history of the Chinese cultural tradition, it is not the pursuit of cultural 'immortality' (*buxiu*) that has inspired our artists and thinkers, but rather the pursuit of the ceaseless endeavor and the generative resilience produced by that endeavor which are implicit in the concept of *buxiu*. Chinese mythology is replete with stories demonstrating the power of these qualities across time and generations. In the famous tale 'The Foolish Old Man Who Removed the Mountains' (*Yugong yishan*), an old man decides to dedicate himself to the removal of the 'immortal' Taihang and Wangwu mountains that have always blocked the path from the home of his family to the plains beyond, even if it means dedicating the ceaseless efforts of generations of his descendants to do so. The Heavenly Emperor eventually becomes so impressed with the tireless efforts of the old man and his family that he orders his own sons to remove the mountains on their behalf. Other legends include that of the giant Kuafu who relentlessly raced with the sun, trying to capture it in order to hide its light and ease the suffering of the scorched earth; the story of the mythical bird Jingwei, a reincarnation of the goddess Nuwa who had drowned in the Eastern Sea, and who made endless flights to fill in the sea, twig by twig and pebble by pebble, so that others would not drown there; and of Yu the Great, a royal descendent of the Yellow Emperor, who spent 13 years laboring together with his workers building a water to eradicate the flooding that plagued his kingdom. The spirit of perseverance and resilience of these legendary figures has become part of the Chinese cultural gene, carrying a civilizational essence that has endured through multiple periods of transition, cataclysm and change. This gene has given rise over the generations to powerful creative work that resonates with an aesthetic, philosophical and cosmological continuity—an energy source that endures through the great changes of time. Thus *buxi*—endeavor, resilience, continuation—is the Chinese answer to 'immortality' (*buxiu*).

Historian Arnold J. Toynbee identified 26 distinct civilizations that emerged over the course of human history: while many of these ancient civilizations had already perished, others had weakened and given rise to new civilizations emerging in their stead. Of these early civilizations, only Chinese civilization endured largely unchanged: its civilizational essence has survived through countless challenges and cataclysms—some of which nearly destroyed it—and like a phoenix, has time and again risen, renewed and revitalized, from the ashes of history.

A key reason for this resilience is that the concept of change is fundamental to the ontology of Chinese culture: change is viewed as both inevitability and a necessity, and the concomitant ability to accept, digest and work with change is recognized as a vital point of cultural and individual cultivation, manifested in the constant encouragement to adapt, to study and ultimately to innovate.

An apt metaphor for Chinese culture is the banyan tree, whose aerial roots waft in the air, absorbing moisture. Once they make contact with the ground, the roots enter the soil and begin to form new trunks. Even when the primary trunk withers, the banyan tree continues to grow, enduring just as hardily as the reptiles who have wandered the earth for countless millennia. From the transmission of Buddhism from the West to the arrival on Chinese shores of Matteo Ricci, China has absorbed and internalized the new in a historical process of constant transformation—but as the *Book of Changes* states, throughout the process of transformation and renewal, the civilizational essence remains unchanged. The ancient Greek philosophers also understood this principle, as exemplified in their Ship of Theseus paradox—even as every component of the original ancient ship is gradually replaced over time, it still retains its fundamental identity.

In cultural terms, immortality is not a karmic rule: in fact there are far too many opportunities to hold funerals for cultural legacies. Hamlet's dilemma of 'to be or not to be' is one that is faced on a daily basis. Yet throughout Chinese history, the spirit of *buxi*—the determination to persevere, to strive to both maintain and add to the cultural legacy—has been a rational, collective choice. One could say that *buxi* is an act of willpower, and serves as a constantly renewed link between the ancients and the generations who have come after them. Each generation is imbued with a historical consciousness of both accepting and passing on the baton of legacy in a long relay of transmission and progression. The Chinese maxim that 'Success does not rest with me alone' (*chengshi buzai wo*) represents an awareness of communal endeavor across time, class and generations that is echoed throughout our literature and philosophy. In the Yuan-dynasty historical drama, the *Orphan of Zhao*, the loyal minister Gongsun Chujiu sacrifices his life to save the infant son of the true emperor and preserve the imperial lineage, while the Book of Han quotes Confucius as saying 'When the rites are no longer practiced in the capitol, we must look far afield to the folk to recover them.'

This recognition of the importance of grassroots culture and of constantly reconnecting with our basic civilizational roots is an essential element of Chinese cultural transmission and vitality. It is only through this recognition reconnection that this important reservoir of source energy can be maintained and our cultural legacy can continue to grow.



Song Dynasty painting
Skeleton Fantasy Show
By Li Song



Song Dynasty painting
Twelve Images of Water Surging
By Ma Yuan

EPIGRAPHS

The mission of the Chinese Pavilion is to capture the energy of perseverance and resilience, cultural transmission and regeneration that is implicit in the concept of *buxi*, to provide insight into the operating mechanism of Chinese art. We intend to highlight the innovative vitality of contemporary art-making, and to capture the possibilities for transformation and renewal of traditional craftsmanship within contemporary culture – harnessing qualities such as the light and shadow of leather puppetry, the materiality of bamboo trees that remasterialize as handmade *xuan* paper, the solidity of wares that are formed from the heart of the earth, and the myriad sounds that are implicit in handmade musical instruments.

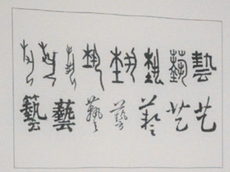
The narrative of the exhibition unfolds both visually and conceptually through the themes of 'Mountain and Ocean' and 'Ancient and Modern', two interchangeable constructions of 'Yin and Yang'.

We have selected two important and representative Song-dynasty paintings from the collection of the Palace Museum in Beijing, to serve as 'epigraphs' for the exhibition: *Skeleton Fantasy Show* by Li Song (1190-1230) and *Twelve Images of Water Surging* by Ma Yuan (c. 1160/85-1225). Both works exemplify unique characteristics of the Chinese spiritual framework, in particular views on life, death, and time, all of which relate to the concept of *buxi*.

Skeleton Fantasy Show depicts a familiar scene from Song period daily life: an itinerant puppeteer performs in front of small children, while a woman nursing an infant looks on nearby. Yet the work is imbued with a surrealistic and symbolic flavour. For the puppeteer is presented as a skeleton, as is the puppet whose strings he is manipulating. From the juxtaposition of the skeleton puppeteer and the children, to the role of the puppeteer as an instructor in the 'game of life', to the belief system embedded in the Song painting tradition of images of children, to the Daoist connotations related to Zhuangzi's concept of *buxi* as a daily life practice, the painting is rich in metaphor and in interpretive possibilities.

Ma Yuan's *Twelve Images of Water Surging* expresses the artist's deep understanding of the opposing states of calm and agitation, finite and infinite, smooth and rough, far and near; and can be read as an expression of the energetic power of the life-force that runs like a philosophical thread throughout Chinese painting history. The flourishing and decline of culture and destiny are like the ebb and flow of water, and must follow the course of nature. But like converging waters, over time the cultural tributaries merge and flow, strengthen and grow, to become an inexhaustible torrent surging into the future.

Within these two Song-dynasty compositions are embedded core aspects of human emotional and philosophical states. The four participating artists in this project will respond to these two paintings: Tang Nuonan, a contemporary Chinese artist who has drawn energy from the ocean, and Wu Jian'an, a contemporary Chinese artist who has drawn from the energy of supersition; Wang Tianwen, a master of folk arts and crafts who creates shadow puppets and Ho Yufen, a master of folk arts and crafts who brings together the inherited contents of Suzhou embroidery. These artists have been engaged in a collective collaboration responding to the narratives of these thousand-year-old paintings, injecting new vitality and possibilities into the exhibition space.



FOLK CULTURE : THE INEXHAUSTIBLE INCUBATOR

The Chinese word for 'art' is comprised of two characters, *yi* and *shu*. In the etymology of the character *yi*, the original pictographic form is that of a man kneeling on the earth to plant a tree. This can also be taken as meaningful definition of the concept of art itself. The source energy that powers the will to persevere (*buxi*), and makes possible the generational continuum, comes from the earth. And throughout history the mechanism that channels this energy of endurance and transmission is the constant interaction and inter-fertilization between the cultural elite—our artists, poets and scholars—and the folk, the common people.

The enduring creative power of Chinese art throughout the millennia is rooted in the rich and fertile incubator of folk culture. The tradition of compiling, studying and owning inspired by the arts dates as far back as the *Shijing* (Classic of Poetry), created between the 11th and 7th century BCE. From the Han-dynasty stones of wooden calligraphy also to the engravers of Northern Wei-dynasty epitaphs, from the female embroiderers of Suzhou to the painters of Dunhuang, Chinese creativity flowered at root level, the country's folk art in China is the ground into into which Chinese fine artists have been doing for generations. Emergent art forms, it generates clouds and rain, and is the source to which we always return. Whenever Chinese civilization faces a frontline-like challenge, we 'recover knowledge about the rites from among the people' from the energetic matrix of folk culture, for thousand-spring-will-dust-up from a withered tree' The continuum of Chinese art's multi-possible because it is rooted in the inexhaustible soil of folk culture.

Creativity in Chinese tradition is not born of tedious repetition in the studio, but rather in the education gleaned from the fields. It is not a product of calculated designs, but of spontaneous flow arising from long practice (like the 'dexterous butcher' in Zhuangzi's parable). It is not reliant on the spark of sudden genius, but on the constant wrestling of the folk and the native cultural soil. In other words, it is an aggregate of collective energy.

We have invited our two participating folk art creators and two contemporary artists to create two fundamentally contrasting narratives. Yao Huilan, the Certified Inheritor of Suzhou Embroidery from the southern Jiangnan region, and Wang Tianwen, a shadow puppet master from Northwest China, with the delicate and graceful embroidery technique contrasting with the bolder and more rustic craft of shadow puppetry. Participating contemporary artists are Wu Jian'an, who focuses on transforming elements from folk crafts such as shadow play and papercut into sculpture art, and Tang Nuonan, who engages in an excavation of the sources of calligraphy and ink painting, and utilizes his findings in the creation of contemporary ink painting and video art.



COLLABORATION: A COLLECTIVE INTERTEXTUAL NETWORK

Part of the creative process in this project will be the intercommunication of the work of folk artists and contemporary artists. Yao Huilan will reinterpret the Song dynasty painting 'Skeleton Fantasy Show' in embroidery, using more than a hundred unique stitching techniques from the Suzhou tradition, and we will also participate in the creation of Tang Nuonan's work the Zhitoo Dream. Wu Jian'an and shadow puppet master Wang Tianwen have been collaborating for many years, and for the exhibition they will create new works based on the Yuan Taihe image of ten thousand li of snow, and the image of mystery and awe. Engaging in collaborative action, all the invited artists will produce works together, which will be presented in a theatre environment, with shadow puppet master Wang Tianwen, his wife, who is from the Lin'an district of Shanghai, with Yao Huilan from Suzhou. Yao Huilan who is from the southern and Wang Tianwen who is from the Northwest, Tang Nuonan, who was born in Indonesia, and Wu Jian'an in Hong Kong. Seven artists in total, from three different cultural backgrounds, three exhibition and become a network of intertextual and collective creation.

Even though the project incorporates many traditional Chinese elements, the working method of our collaboration is more typical of the internet era. Interactions occur between 'real' people, there are path to multiple, and the multi-polarity is multiplied. In the web of interaction and interpenetration, tradition is both among us inherent in both contemporary artists and folk artists. Contemporary artists thus become active elements of culture.

In the theater of content flux, the artists, together with their counselor, other visiting artist, curators, writers and others, will be invited to participate in a night-under collaboration.

What we are opening to create at this artist's China Pavilion is ultimately a new locale of the summer Wuzhen gathering' and of the Chinese cultural world. From the 'Oriental Nuchan Gathering' to the 'Gathering for Western Lichen', to the present day 'Venice Gathering', the year is the most appropriate season to create Wuzhen, an intersecting of Chinese art. Just as guests at a traditional wuji gathering would each contribute something from an opera of their own, the artists in our 'wuji' gathering in Venice create their work primarily through collaborative process, mutually inspired by the work of other artists. This space is being created as a breath-out of collaborative creation.

In this seven years of stasis, Chinese artists do not work in solitude: rather, the creative work takes place in the dynamic arranging of a new trajectory, an anticipation of an emphasis, a community and a cultural form is communicated.

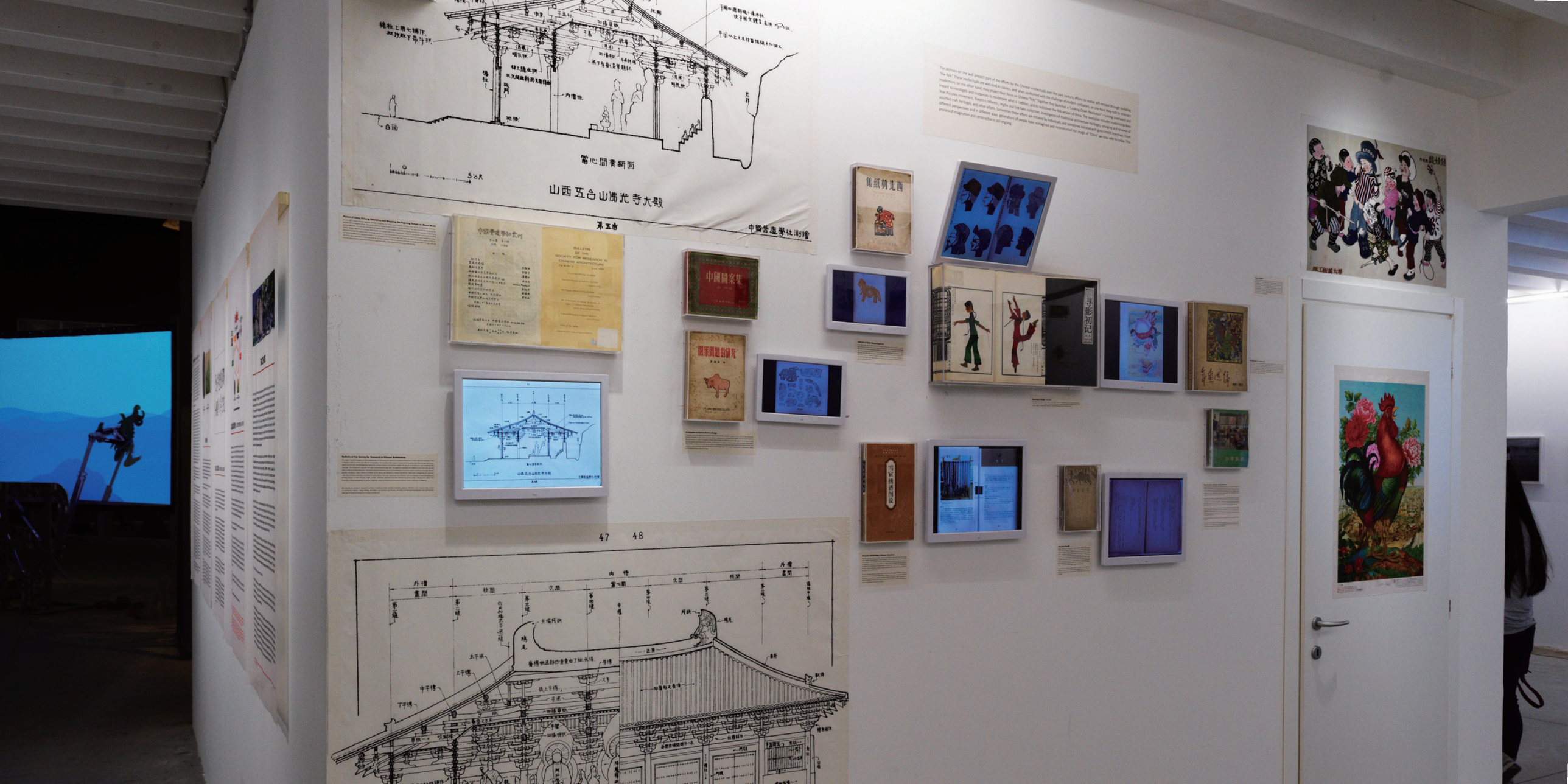
Now that readers have come can finds be described as 'Chinese contemporary art'.



TEACHERS



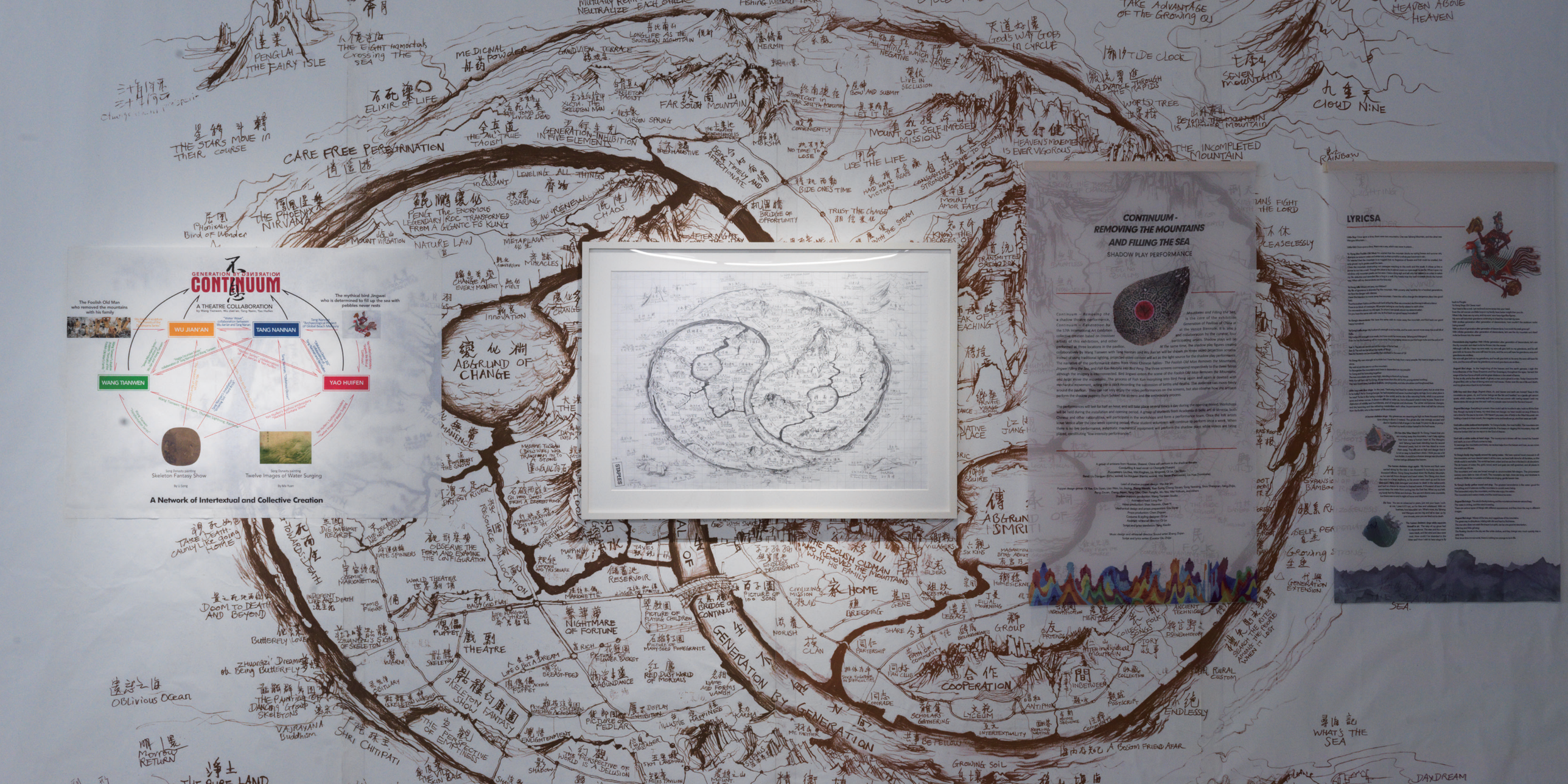




山西五台山佛光寺大殿
第五章
中國營造學社測繪
BULLETIN OF THE SOCIETY FOR RESEARCH IN CHINESE ARCHITECTURE
中國圖案集
集纸剪北西
寻影初记
47 48




CONTINUUM
A THEATRE COLLABORATION
A Network of Intertextual and Collective Creation
CONTINUUM -
REMOVING THE MOUNTAINS
AND FILLING THE SEA
SHADOW PLAY PERFORMANCE
LYRICSA
GO ROUND AND BEGIN AGAIN
CYCLE TIME
TIDE CLOCK
SEVEN MOUNTAINS
CLOUD NINE
RAINBOW
THE INCOMPLETED MOUNTAIN
CARE FREE PEREGRINATION
FLIGHT TO THE MOON
ABYSS OF CONTRADICTION
GENERATION AFTER GENERATION
COOPERATION
ENDLESSLY
GROWING SOIL
THE MYTHICAL BIRD JINGWEI TRYING TO FILL UP THE SEA WITH PEBBLES
REMOVE MOUNTAINS AND FILL SEAS
FLOATING WORLD
THE END OF THE WORLD
SACRIFICE OF SISYPHUS THE SIAO FAMILY
INTELLECTUAL ENLIGHTENMENT BOOKS SEAS
HOMELAND
WHAT'S THE SEA
NAMELESS BEACH
DAYDREAM
MIRAGE
ARCHAEOLOGICAL PROJECT
GLOBAL BEACH
HOME
THE FIRE LAND
THE ROUND TABLE
THE FOREIGN GUEST
THE FOREIGN GUEST'S HOMELAND
THE THEATRE
NIGHTMARE OF FORTUNE
THE GROUP
THE INDEPENDENT
THE ANCIENT THEATRE
THE FOLK
THE FOLK'S CUSTOM
THE RURAL CUSTOM
THE FISHERMEN
THE FISHERMEN'S CUSTOM
THE ELITE
THE ELITE'S CUSTOM
THE LAST
THE LAST'S CUSTOM
THE MARGINAL
THE MARGINAL'S CUSTOM
THE MINORITY
THE MINORITY'S CUSTOM
THE MAJORITY
THE MAJORITY'S CUSTOM
THE MIDDLE
THE MIDDLE'S CUSTOM
THE MIDDLE CLASS
THE MIDDLE CLASS'S CUSTOM
THE UPPER CLASS
THE UPPER CLASS'S CUSTOM
THE LOWER CLASS
THE LOWER CLASS'S CUSTOM
THE WORKING CLASS
THE WORKING CLASS'S CUSTOM
THE PEASANT
THE PEASANT'S CUSTOM
THE INTELLECTUAL
THE INTELLECTUAL'S CUSTOM
THE ARTIST
THE ARTIST'S CUSTOM
THE SCHOLAR
THE SCHOLAR'S CUSTOM
THE CRITIC
THE CRITIC'S CUSTOM
THE AUDIENCE
THE AUDIENCE'S CUSTOM
THE PERFORMER
THE PERFORMER'S CUSTOM
THE DIRECTOR
THE DIRECTOR'S CUSTOM
THE PRODUCER
THE PRODUCER'S CUSTOM
THE ACTOR
THE ACTOR'S CUSTOM
THE ACTRESS
THE ACTRESS'S CUSTOM
THE STAGE
THE STAGE'S CUSTOM
THE SET
THE SET'S CUSTOM
THE LIGHTING
THE LIGHTING'S CUSTOM
THE SOUND
THE SOUND'S CUSTOM
THE COSTUME
THE COSTUME'S CUSTOM
THE MAKEUP
THE MAKEUP'S CUSTOM
THE PROPS
THE PROPS'S CUSTOM
THE SCRIPT
THE SCRIPT'S CUSTOM
THE STORY
THE STORY'S CUSTOM
THE PLOT
THE PLOT'S CUSTOM
THE THEME
THE THEME'S CUSTOM
THE MESSAGE
THE MESSAGE'S CUSTOM
THE MEANING
THE MEANING'S CUSTOM
THE VALUE
THE VALUE'S CUSTOM
THE BELIEF
THE BELIEF'S CUSTOM
THE FAITH
THE FAITH'S CUSTOM
THE HOPE
THE HOPE'S CUSTOM
THE DREAM
THE DREAM'S CUSTOM
THE REALITY
THE REALITY'S CUSTOM
THE FANTASY
THE FANTASY'S CUSTOM
THE MYTH
THE MYTH'S CUSTOM
THE LEGEND
THE LEGEND'S CUSTOM
THE FABLE
THE FABLE'S CUSTOM
THE FAIRY TALE
THE FAIRY TALE'S CUSTOM
THE NURSERY RHYME
THE NURSERY RHYME'S CUSTOM
THE SONG
THE SONG'S CUSTOM
THE DANCE
THE DANCE'S CUSTOM
THE MUSIC
THE MUSIC'S CUSTOM
THE PAINTING
THE PAINTING'S CUSTOM
THE SCULPTURE
THE SCULPTURE'S CUSTOM
THE ARCHITECTURE
THE ARCHITECTURE'S CUSTOM
THE LITERATURE
THE LITERATURE'S CUSTOM
THE POETRY
THE POETRY'S CUSTOM
THE PROSE
THE PROSE'S CUSTOM
THE NOVEL
THE NOVEL'S CUSTOM
THE SHORT STORY
THE SHORT STORY'S CUSTOM
THE ESSAY
THE ESSAY'S CUSTOM
THE DRAMA
THE DRAMA'S CUSTOM
THE COMEDY
THE COMEDY'S CUSTOM
THE TRAGEDY
THE TRAGEDY'S CUSTOM
THE FARCE
THE FARCE'S CUSTOM
THE SATIRE
THE SATIRE'S CUSTOM
THE PARODY
THE PARODY'S CUSTOM
THE PASTICHE
THE PASTICHE'S CUSTOM
THE ALLEGORY
THE ALLEGORY'S CUSTOM
THE METAPHOR
THE METAPHOR'S CUSTOM
THE SIMILE
THE SIMILE'S CUSTOM
THE ANALOGY
THE ANALOGY'S CUSTOM
THE METONYMY
THE METONYMY'S CUSTOM
THE SYNECDOCHE
THE SYNECDOCHE'S CUSTOM
THE HYPERBOLE
THE HYPERBOLE'S CUSTOM
THE LITOTES
THE LITOTES'S CUSTOM
THE IRONY
THE IRONY'S CUSTOM
THE SARCASM
THE SARCASM'S CUSTOM
THE SATIRE
THE SATIRE'S CUSTOM
THE PARODY
THE PARODY'S CUSTOM
THE PASTICHE
THE PASTICHE'S CUSTOM
THE ALLEGORY
THE ALLEGORY'S CUSTOM
THE METAPHOR
THE METAPHOR'S CUSTOM
THE SIMILE
THE SIMILE'S CUSTOM
THE ANALOGY
THE ANALOGY'S CUSTOM
THE METONYMY
THE METONYMY'S CUSTOM
THE SYNECDOCHE
THE SYNECDOCHE'S CUSTOM
THE HYPERBOLE
THE HYPERBOLE'S CUSTOM
THE LITOTES
THE LITOTES'S CUSTOM
THE IRONY
THE IRONY'S CUSTOM
THE SARCASM
THE SARCASM'S CUSTOM


GENERATION BY GENERATION
CONTINUUM
A THEATRE COLLABORATION
The Foolish Old Man who removed the mountains with his family
The mythical bird Jingwei who is determined to fill up the sea with pebbles never rests
WU JIAN'AN
TANG NANNAN
WANG TIANWEN
YAO HUIFEN
Skeleton Fantasy Show
Twelve Images of Water Surging
A Network of Intertextual and Collective Creation
CONTINUUM - REMOVING THE MOUNTAINS AND FILLING THE SEA
SHADOW PLAY PERFORMANCE
LYRICSA
SEA.
GENERATION BY GENERATION
BRIDGE OF CONTINUUM
NIGHTMARE OF FORTUNE
PICTURE OF FLOWER BASKET
RED DUST WORLD OF MORTALS
PICTURE OF PEDLAR
THE PERFECTIVE OF EMPTINESS
THE WORLD IS A DELUSION
SKELETON FANTASY SHOW
PUPPET THEATRE
PICTURE OF 100 SONS
PICTURE OF MANY-SIDED POMEGRANTE
PICTURE OF PLAYING CHILDREN
MARIONETTE RESERVOIR
HOME
COOPERATION
GROUP
ENDLESSLY
INDETOJEEN
ANTIPHON
LYCEUM
INTERTEXTUALITY
SCHOLARS GATHERING
COLLECTION
POSTSCRIPT
RURAL CUSTOM
A BOSOM FRIEND AFAR
BE FELLOW
GROWING SOIL
ABGRUND OF CHANGE
CARE FREE PEREGRINATION
FAR SOUTH MOUNTAIN
ELIXIR OF LIFE
MEDICINAL POWDER
PENG LAI THE FAIRY ISLE
THE EIGHT IMMORTALS CROSSING THE SEA
THE PHOENIX NIRVANA
MOUNT VIRGATION
NATURE LAW
METAPLASIA
MIRACLES
INNOVATION
LEVELING ALL THINGS
SOARING
CHAOS
BRIDGE OF OPPORTUNITY
TRUST THE CHANGE
MOUNT AMOR FATI
ETERNITY
THE INCOMPLETED MOUNTAIN
HEAVEN'S MOVEMENT IS EVER VIGOROUS
MOUNT OF SELF-IMPOSED MISSIONS
LIVE IN SECLUSION
BOW AND SUBMIT
LET IT BE
NO TIME TO LOSE
BIDE ONE'S TIME
LIVE THE LIFE
HEAVEN ABOVE HEAVEN
CLOUD NINE
SEVEN MOUNTAINS
WORLD TREE
TIDE CLOCK
TAKE ADVANTAGE OF THE GROWING QI
GOD'S WAY GOES IN CYCLE
RAINBOW
THE STARS MOVE IN THEIR COURSE
THE FOOLISH OLD MAN WHO REMOVED THE MOUNTAINS WITH HIS FAMILY
ENDLESS DESCENDANTS
CIVILIZING MISSION
ANCESTRAL TOMB
BREEDING
SHARE
NORISH
CLAN
FRIENDS
PARTNERSHIP
FAN CLUB
COMRADE
HOMESICKNESS
FINAL MOURNING
LEGACY
GENE
ELDERS
VILLAGERS
SIX KINGS
DOOM TO DEATH AND BEYOND
TAKE CALMLY LIKE GOING HOME
DEATH
FATE SPINNERS
COSMIC MARIONETTES
INDEPENT LIFE AND DEATH
TOMB FIGURE
WORLD THEATER
BASIN AND PLAY
BUTTERFLY LOVE
ZHUANGZI'S SIGN OF SKELETON
ZHUANGZI' DREAM OF BEING BUTTERFLY
OBLIVIOUS OCEAN
THE PAINTING OF DANCING GROUP SKELETONS
VAJRAYANA BUDDHISM
SHRI CHINTIPATI
MOKSHA
NAME AND FORMS VANISH
HAPPINESS
KARMA
ILLUSIVE
DISPLAY EXHIBITION
ENLIGHTENMENT
SHADOW
THE PERFECTIVE OF EMPTINESS
MOKSHA
ME MYSELF
ISLAND PAVILION
LANDSCAPE
MOUNT SUMERU
PENGLAI PAVILION
PENGLAI BAY
RETURN
PURE LAND
DAYDREAM
WHAT'S THE SEA
SELF PERFECTION
GROWING
GENERATION EXTENSION
ANCIENT TECHNIQUE
HERITAGE
FOLK
FOLKTORY
PSYCHOHISTORY
INDIVIDUAL MOUNTAIN
INDIVIDUAL
INFORMATION
SPACE
SYNCHRONIZE
BAMBOO
ROOT
SQUIRE
NATIVE PLACE
PRIVATE
ABGRUND SMRI
ABYSS OF
PEAK OF TEACHING
TRANSMITTED
ORIGIN
CEASELESSLY
GIANTS FIGHT THE LORD
SEVEN KINGS
SEVEN STATES
SEVEN SAGES
SEVEN STARS
SEVEN SWORDS
SEVEN SEAS
SEVEN WONDERS
SEVEN SINS
SEVEN DEADLY SINS
SEVEN VIRTUES
SEVEN HEAVENS
SEVEN HELLS
SEVEN LAYERS
SEVEN LEVELS
SEVEN DWARFS
SEVEN SISTERS
SEVEN SEALS
SEVEN TRUMPETS
SEVEN PLAGUES
SEVEN CHURCHES
SEVEN CANDLESTICKS
SEVEN SPIRITS
SEVEN LAMPS
SEVEN THUNDERS
SEVEN HILLS
SEVEN HEADS
SEVEN CROWNS
SEVEN HORNS
SEVEN EYES
SEVEN ANGELS
SEVEN BOWLS
SEVEN VIALS
SEVEN TRUMPETS
SEVEN PLAGUES
SEVEN CHURCHES
SEVEN CANDLESTICKS
SEVEN SPIRITS
SEVEN LAMPS
SEVEN THUNDERS
SEVEN HILLS
SEVEN HEADS
SEVEN CROWNS
SEVEN HORNS
SEVEN EYES
SEVEN ANGELS
SEVEN BOWLS
SEVEN VIALS





唐 对鸟纹刺绣 *Textile with Confronted Birds* Tang Dynasty

平纹织物上刺绣

虽然对称是中国式图样的基础元素，但是一株植物两侧有一对鸟或一对动物的主题在公元前 2 世纪、丝绸之路开放前，中国还没出现过。此处在荷花上的对鸟纹刺绣（从佛教艺术而来的主题）在唐初时期非常流行。

Silk embroidery on plain-weave silk. Although symmetry is a basic element of Chinese design, the motif of a pair of confronted animals or birds on either side of a plant was not known in China until the opening of the silk routes in the second century B.C. The pattern seen on this embroidery—birds standing on lotus blossoms (a motif derived from Buddhist art)—was popular in the early Tang period.



宋 刺绣秋葵蛱蝶图

Okra Flowers and Heliconius Butterflies Embroidery, Song Dynasty



宋 赵伯驹 仙山楼阁图

Celestial Mountains and Pavilions Zhao Boju, Song Dynasty



明 顾绣 韩希孟 绣花卉虫鱼册 · 湖石花蝶 上海博物馆藏

Album of Flowers, Birds, Insects, and Fish · Lakes, Rocks, Flowers, Butterflies

Gu Embroidery, Han Ximeng, Ming Dynasty, Collected by Shanghai Museum

韩希孟，明代上海露香园顾绣的杰出传人。擅长绘画，精于刺绣。将画理结合顾绣秘传，熔画、绣于一炉，相得益彰。选择宋元经典绘画作为稿本刺绣，针法精妙，气运传神被世人所称颂。

“顾绣”又称“露香园顾绣”，是中国传统刺绣工艺之一。而顾绣是上海地区工艺品中的瑰丽奇葩，起源于明代（1368—1644 年）上海老城厢的顾氏家族。顾绣因源于明代上海顾名世家而得名。它是以书法、名画为蓝本的“画绣”，以技法精湛、形式典雅、艺术性极高而著称于世。韩希孟是顾名世的次孙媳，善画花卉，工刺绣，深通六法，远绍唐宋发绣之真传，摹绣古今名人书画，别具慧心。其最大贡献是使顾绣技艺臻于成熟，被当时著名画家董其昌誉为“针圣”。

Han Ximeng, an eminent heir of Gu Embroidery from Guxiang Yuan in Shanghai. She was good at painting and proficient in embroidery. She combined painting theories and the ancestral secret of Gu Embroidery in one. Painting and embroidery complement each other in a perfect way. She tended to pick classic paintings from Song or Yuan Dynasty as manuscript for embroidery and owned skillful stitch patterns. All her works were very vivid and true to life, which allowed her to win the universal approbation.

Gu embroidery is different from other styles as it specialized in painting and calligraphy. The inventor of Gu embroidery was a concubine of Gu Mingshi's first son, Gu Huihai. Later, Han Ximeng, the wife of the second grandson of Gu Mingshi developed the skill and was reputed as "Needle Saint." Some of her masterpieces are kept in the Forbidden City.



明 顾绣花卉翎毛走兽册 · 牡丹 南京博物院藏

Album of Flowers, Birds and Beasts

Gu Embroidery, Ming Dynasty, Collected by Nanjing Museum

顾绣因源于明代上海顾名世家而得名。它是以书法、名画为蓝本的“画绣”，以技法精湛、形式典雅、艺术性极高而著称于世。

Gu embroidery is rather a family style than a local style originated from Gu Mingshi's family during the Ming Dynasty in Shanghai..



明 铺金地彩绣“五伦图”挂屏

Gold Embroidery Hanging Panel with Drawing on Five Ethics (Symbolized by five auspicious birds) Ming Dynasty

苏绣是中国优秀的民族传统工艺之一，是苏州地区刺绣产品的总称，其发源地在苏州吴县一带，现已遍布无锡、常州等地。苏州刺绣至今已有 2000 余年的历史，具有图案秀丽、构思巧妙、绣工细致、针法活泼、色彩清雅的独特风格，地方特色浓郁。苏绣的针法发展到今天有 40 余种，绣花线有 1000 余种。

Suzhou embroidery is crafted in areas around Suzhou, Jiangsu Province, having a history dating back 2,000 years. It is famous for its beautiful patterns, elegant colours, variety of stitches, and consummate craftsmanship. Its stitching is meticulously skillful, coloration subtle and refined. Suzhou artists are able to use more than 40 needlework and 1,000 different types of threads to make embroidery, typically with nature and environment themes such as flowers, birds, animals and even gardens on a piece of cloth.



清 康熙红缎地彩绣凤穿牡丹挂屏

Red Silk Embroidery Skirt with Phoenixes Flying through Peonies Kangxi period, Qing Dynasty



清 群仙拱寿图

The Eight Immortals Welcoming the God of Longevity Qing Dynasty



清 康熙文官补子三个合一

Three–piece Mandarin Square of Civil Official Kangxi Period, Qing Dynasty



日本 江户时代花卉山水纹绣片
Embroidery with Flowers and Landscapes in the Edo period



日本 明治时期刺绣孔雀樱花牡丹纹挂幅
Hanging Embroidery with Peacocks, Cherry Blossoms and Peonies Meiji period, Japan



日本明治时期刺绣
Embroideries of Meiji period Japan

左：孔雀屏风京都清水三年坂收藏
右：明治时期（1868—1912 年）的日本纺织品展现了精美的装饰刺绣，包括屏风、挂幅等。它们 19 世纪末到 20 世纪初从日本出口到西方。其主题多为动植物，特别是鸟类图案。

Left: Peacock Screen of Kyoto, collected by Kiyomizu Sannenzaka
Right: Japanese textiles from the Meiji period (1868-1912) was a treat, showcasing breathtaking works of ornamental embroidery, including screens, wall hangings and framed panels. They were exported from Japan to the West in the late 19th and early 20th centuries. Motifs from nature predominate, especially images of birds.



沈寿 Shen Shou

沈寿（1874—1921），初名雪芝，字雪君，号雪宧。绣斋名为“天香阁”，故别号天香阁主人。她生长于江苏吴县（今苏州），从小学绣，16 岁时已颇有绣名。1903 年清末著名学者俞樾在她的绣品上题下“针神”二字。1904 年沈寿绣了佛像等八幅作品，进献清廷，为慈禧太后祝寿，慈禧极为满意，赐“寿”字，遂易名为“沈寿”。同年，沈寿受清朝政府委派远赴日本进行考察，交流和研究日本的刺绣和绘画艺术。回国后被任命为清宫绣工科总教习，自创“仿真绣”，在中国近代刺绣史上开拓了一代新风。

1915 年，沈寿绣的《救世主耶稣像》参加美国旧金山“巴拿马—太平洋国际博览会”展出，得一等大奖。张謇初识沈寿是 1910 年在南京召开的南洋劝业会上，在这次大会上，张謇任大会总审查长，沈寿当时是清农商部总教习，专审绣品，并携我们熟知的第一幅仿真绣作品《意大利皇后像》参展。沈寿曾先后在苏州、北京、天津、南通设立刺绣学校传授技艺，沈寿去世前由她口授，张謇执笔出版了较完整的一部刺绣理论著作《雪宧绣谱》。



The Portrait of Jesus, an embroidery work won the gold prize at the Panama Expo, it is crowned as “Holy Needle” by the world for its concordant texture, rich color and ingenious needlework.

Shen Shou was a Chinese embroiderer during the late Qing and early Republican period. She was pivotal in transforming embroidery from a feminine pastime into a craft that provided for women workers and their families. Shen Shou was first recognized for her talent in 1904 when she created eight pieces of needlework depicting each of the Eight Chinese Immortals to be presented to Empress Dowager Cixi as a birthday gift. Shen was appointed the Chief Instructor of the Section of Embroidery Workers in the Ministry of Agriculture, Crafts, and Commerce. During this period, Shen gained fame in China and was given opportunities to visit Japan and Europe to learn more about local embroidery practices. She modernized Chinese embroidery by bringing into her work “artistic” styles and techniques that she had learned abroad. Zhang Jian helped Shen establish the institute to ensure that her skill would be continued on through generations. Before Shen Shou past away, by dictation to Zhang Jian, *Principles and Stitchings of Chinese Embroidery* was published.



余觉 Yu Jue

余觉，沈寿的丈夫。沈寿所绣图底装饰花纹均为其绘制。余觉夫妇曾同去日本考察美术。在苏州创办“福寿夫妇绣品公司”，内设“同立学校”，对外招生。后去天津创办“自立女子绣工传习所”。两年后又应张謇之邀，去南通经办“南通女子传习所”。1925 年担任苏州美专讲师，教授文学与书法。

Yu Jue, Shen Shou's husband. The decorative patterns in the background of Shen Shou's embroideries were all from him. They went to Japan once to study art. In Suzhou, they founded Fushou Couple Embroidery Company that contained Tongli School that was open to everyone. Later, they went to Tianjin and established the Zili Girl's Embroidery School. After two years, they were invited by Zhang Jian to run the Nantong Girl's School and became fine art instructor in Suzhou in 1925 teaching literature and calligraphy.



张謇 Zhang Jian

张謇，字季直，号啬庵，汉族，祖籍江苏常熟，生于江苏省海门市长乐镇（今海门市常乐镇）。清末状元，中国近代实业家、政治家、教育家，主张实业救国。中国棉纺织领域早期的开拓者，上海海洋大学创始人。1894 年，张謇得中一甲第一名状元，授以六品的翰林院修撰官职。1912 年，张謇为清朝末代皇帝溥仪起草退位诏书。1902 年，他创办了中国近代的第一所师范学校南通师范学校。1905 年，他创办了中国第一家民办博物馆南通博物苑。他一生创办了 20 多个企业、370 多所学校，为中国近代民族工业的兴起，为教育事业的发展做出了宝贵贡献。1914 年，张謇在江苏南通创办女红传习所，沈寿应聘担任了所长兼教习。沈寿去世前，由沈寿口授，张謇执笔，写成了《雪宧绣谱》一书，系统总结了苏绣的经验。

Zhang Jian, was a Chinese entrepreneur, politician and educationist. He achieved the highest score in the 1894 Imperial Examination of the Qing Dynasty and attained the title *zhuangyuan*. He subsequently served in the Hanlin Academy. In 1912, Zhang drafted the *Abdication Edict* for Puyi, the last emperor of China. Zhang founded the first normal school in modern China, Nantong Normal College in 1902. He established the first private museum of China, Nantong Museum in 1905. In his life, he founded over 20 companies, and over 370 schools, and made a significant contribution to the industrialization and education of modern China. In 1914, Zhang Jian founded a Girl's Embroidery School in Jiangsu, Nantong. Shen Shou functioned there as director and teacher. Before Shen Shou past away, by dictation to Zhang Jian, *Principles and Stitchings of Chinese Embroidery* was published.



翁同龢 Weng Tonghe

翁同龢（1830—1904），字叔平，号松禅，别署均斋、瓶笙、瓶庐居士、井眉居士等，别号天放闲人，晚号瓶庵居士，江苏常熟人，中国近代史上著名政治家、书法艺术家。大学士翁心存之子，咸丰六年（1856 年）状元，历任户部、工部尚书、军机大臣兼总理各国事务衙门大臣。先后担任同治、光绪两代帝师。卒后追谥文恭。
翁同龢工诗，间作画，尤以书法名世，幼学欧、褚，初学董其昌、米芾，中年后由钱沣上追颜真卿，又不受颜字束缚，结体宽博开张，笔画刚劲有力，风格苍浑遒劲，朴茂雍容，著有《翁文恭公日记》《瓶庐诗文稿》等。

Weng Tonghe, was a Chinese Confucian scholar and imperial tutor who lived in the Qing Dynasty. In 1856, he obtained the position of zhuangyuan (or top scholar) in the imperial examination and was subsequently admitted to the prestigious Hanlin Academy. In 1865, Weng was appointed as a tutor to the Tongzhi Emperor. Along with his role as tutor, Weng accrued increased political power, occupying several important posts in the Qing administration. Weng was also known for being a patron of Kang Youwei.



Yan Yuan
(1860-1934)

Yan Yuan
(1893-1988)

颜元　Yan Yuan

沈寿是以《八仙庆寿》寿屏，趁慈禧 70 寿辰之机缘，进呈御览而蒙恩宠的。这幅《八仙庆寿》的原稿，就出自苏州画师颜纯生之手。纯生名元，晚号半聋居士，是海派画家山阴任伯年的入室弟子。后来沈寿搞仿真绣，这和西洋画更是不能分开。这时候，颜元之子颜文梁，对沈寿的帮助尤其大，其中有不少画稿均出自颜文梁之手，如在巴拿马博览会荣获大奖的《救世主耶稣像》，就是由颜文梁将小样放大，再在绣绷上勾勒成粉线后，由沈寿进行绣制的。绣成后，还经颜文梁修改与润色。颜文梁后创办苏州美专。

On Empress Dowager Cixi's 70th birthday, Shen Shou presented her with a birthday scroll *The Eight Immortals Celebrating the Birthday of the God of Longevity* and won her trust. The original manuscript of this work was exactly from Yan Chunsheng, an artist from Suzhou. His pseudonym was Lay Buddhist with Half Deafness. Chunsheng was a "Closed-door" student of Ren Bonian, an artist from Shanghai School Painting. Later, Shen Shou delved into emulational embroidery that interacts even more intimately with western paintings. At this time, Yan Wenliang, son of Yan Yuan helped Shen Shou a lot. Many of the painting manuscripts were from Wenliang. For example, *Christ the Redeemer* that won a grand award at Panama Expo was originally magnified by Wenliang from a small sample. Then he drew chalk lines on the embroidery cloth for Shen Shou to follow. After her stitches, Wenliang modified and polished it as well. Later, Wenliang founded *Suzhou Art School*.



Portrait of Ren Bonian
(Oil Painting By Xu Beihong)

Portrait of A shabby little official
(Wu Changshuo) By Ren Bonian

任伯年　Ren Bonian

任颐（1840—1896），即任伯年，清末著名画家。浙江山阴航坞山（今杭州市萧山区瓜沥镇）人。自幼随父卖画，后师从任熊、任薰学画，后居上海，以卖画为生。

任伯年是我国近代杰出画家，在“四任”之中，成就最为突出，是“海上画派”中的佼佼者，“海派四杰”之一。任伯年的绘画发轫于民间艺术，技法全面，山水、花鸟、人物等无一不能。重视写生，又融会诸家法，并汲取水彩色调之长，勾、皴、点、染，格调清新。

Ren Yi, also known as Ren Bonian, was a painter and son of a rice merchant who supplemented his income by doing portraits. He was born in Zhejiang, and studied painting from his uncle Ren Xiong. but after the death of his father in 1855 he lived in Shanghai. This move placed him in a more urban world that was exposed to Western thinking.Ren Bonian's painting originated from folk art, absorbed methods such as sketch as well as gradient scale from western paintings which allowed him to build his new and unique style and enrich the content of Chinese painting.



任薰　Ren Xun

任薰（1835—1893），清代画家。字舜琴、阜长，萧山人，“海上画派”代表人物之一，与兄任熊、侄任预、族侄任颐被后人合称为“海上四任”。善画人物、山水、花卉、禽鸟，亦长于园林设计。其人物画取法陈洪绶及任熊。

Ren Xun was a Chinese painter during the Qing Dynasty. Ren was born in Xiaoshan in Zhejiang province. Ren came from a family of artists, his brother was Ren Xiong. His paintings were primarily of human figures, done in the style of Chen Hongshou.



任熊自画像　Ren Xiong

任熊是清代晚期著名画家，“海上画派”艺术的代表人物之一。画法宗陈洪绶，与弟任薰、儿子任预、侄任颐合称为“海上四任”，又与朱熊、张熊合称为“沪上三熊”。

Ren Xiong was a Chinese painter from Xiaoshan, Zhejiang, active during the late Qing Dynasty. Ren belonged to the Shanghai School in Chinese painting and is known for his bold and innovative style.

His brother was the painter Ren Xun.



Changshuo
(1844-1927)

吴昌硕　Wu Changshuo

吴昌硕，晚清民国时期著名国画家、书法家、篆刻家，“后海派”代表，杭州西泠印社首任社长，与任伯年、蒲华、虚谷合称为“清末海派四大家”。他集“诗、书、画、印”为一身，熔金石书画为一炉，被誉为“石鼓篆书第一人”“文人画最后的高峰”，在日本称之为“印圣”。绘画的题材以花卉为主，亦偶作山水。前期得到任颐指点。

Wu Changshuo, was a prominent painter, calligrapher and seal artist of the late Qing Period. Initially, he devoted himself to poetry and calligraphy with a strong interest in early scripts. He also led the Xiling Society of the Seal Art, an academic organization for Hangzhou-based seal artists. Only later did he consider himself a painter associated with the "Shanghai School." As a painter, he was noted for helping rejuvenate the art of painting flowers and birds. He considered carving seals and doing paintings to be integrated to each other. His work garnered him fame and was highly regarded in Japan. He learnt from Ren Yi in his early career.



Yu Yue (1821-1907)

俞樾　Yu Yue

俞樾（1821—1907），字荫甫，自号曲园居士，浙江德清城关乡南埭村人。清末著名学者、文学家、经学家、古文字学家、书法家。现代诗人俞平伯的曾祖父，章太炎、吴昌硕、井上陈政皆出自其门下。清道光三十年（1850 年）进士，曾任翰林院编修。自 1868 年，俞樾主杭州诂经精舍 30 余年。

沈寿 16 岁时，俞樾在她的绣品上题了“针神”二字，使沈寿声名大噪。

Yu Yue, also known as Yu Quyuan, was a prominent scholar and official of Qing Dynasty China. An expert in philology and textual studies, he taught and wrote prolifically on the classics and histories. From 1868 on, he was the director of the Gujing Academy (*Gujing Shenshe*), which he headed for more than 30 years. One of his most important disciples was Zhang Taiyan. When Shen Shou was 16, Yu Yue wrote the word "God of Needles" in her embroidery work, which put her on the map.



章炳麟　Zhang Binglin

章太炎，浙江余杭人。原名学乘，字枚叔（以纪念汉代辞赋家枚乘），后易名为炳麟。因反清意识浓厚，慕顾绛（顾炎武）的为人行事而改名为绛，号太炎。世人常称之为“太炎先生”。是清末民初时期的民主革命家、思想家、著名学者。研究范围涉及小学、历史、哲学、政治，等等，著述甚丰。所著《訄书》集中体现了章炳麟早年的政治社会思想。他在日本加入中国同盟会，主编中国同盟会机关报《民报》。

章门弟子众多，当时北京大学有名的教授大都出自章太炎的门下，如黄侃、朱希祖、钱玄同、周树人（鲁迅）、沈兼士等。

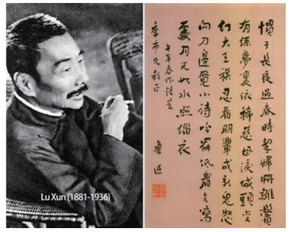
Zhang Binglin, also known as Zhang Taiyan, was a Chinese philologist, textual critic, philosopher, and revolutionary. his most important political work, is *Qiu Shu*. Zhang went to Japan to join *Tongmeng Hui* and became the chief editor of the newspaper Min Bao that strongly criticized the Qing Empire's corruption. There, he also lectured on the Chinese classics and philology for overseas Chinese students. His students in Japan include Lu Xun, Zhou Zuoren and Qian Xuantong.



齐白石　Qi Baishi

齐白石是近现代中国绘画大师，善画花鸟、虫鱼、山水、人物。笔墨雄浑滋润，色彩浓艳明快，造型简练生动，意境淳厚朴实。所作鱼虾虫蟹，天趣横生。1889 年，拜胡沁园、陈少蕃为师学诗文，齐白石在绘画艺术上受陈师曾影响甚大，齐白石同时汲取吴昌硕之长。

Qi Baishi was an influential Chinese painter, noted for the whimsical, often playful style of his watercolor works. Qi Baishi started receiving artistic training from Hu Qinyuan which consisted of fundamentals in *gongbi* style, which features fine brushwork and meticulous detail. it wasn't until his forties that he began traveling and looking for more inspiration. Qi came upon the Shanghai School, which was very popular at the time, and met Wu Changshuo who then became another mentor to him and inspired a lot of Qi's works.



鲁迅　Lu Xun

鲁迅，原名周樟寿，后改名周树人，字豫山，后改豫才，“鲁迅”是他 1918 年发表《狂人日记》时所用的笔名，也是他影响最为广泛的笔名，浙江绍兴人。著名文学家、思想家，五四新文化运动的重要参与者，中国现代文学的奠基人。毛泽东曾评价：“鲁迅的方向，就是中华民族新文化的方向。”鲁迅一生在文学创作、文学批评、思想研究、文学史研究、翻译、美术理论引进、基础科学介绍和古籍校勘与研究等多个领域具有重大贡献。20 世纪 30 年代与党领导下的文艺工作者合作成立了无产阶级文艺思想领导的左翼作家联盟。

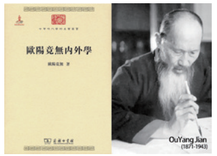
Lu Xun was the pen name of Zhou Shuren (25 September 1881 – 19 October 1936), a leading figure of modern Chinese literature. Lu Xun was a short story writer, editor, translator, literary critic, essayist, poet, and designer. In the 1930s he became the titular head of the League of Left-Wing Writers in Shanghai.



杨文会　Yang Wenhui

杨文会是中国近代著名佛学家，字仁山，号深柳堂主人，自号仁山居士，安徽石埭（今石台）人。设立金陵刻经处，募款重刻方册藏经。对中国和日本、印度等地佛教文化的交流做出贡献。《杨文会与中国佛教近代化探析》文中，美、日学者称其为“现代中国佛教复兴之父”“中国佛学的中兴之祖”。光绪二十年（1894 年），他和英人李提摩太把《大乘起信译》译为英文，流通国外。宣统二年（1910 年），金陵同人创办佛学研究会，推举杨文会为会长。门下俊才有谭嗣同、桂柏华、章太炎、孙少侯、黎端甫、梅撷芸、李澄刚、蒯若木、欧阳渐等。

Yang Wenhui was a Chinese lay Buddhist reformer who has been called "The Father of the Modern Buddhist Renaissance". he and several friends raised money to establish the Jinling Sutra Publishing House. In 1894 he worked with the British missionary Timothy Richard to translate Awakening of Faith in the Mahayana into English. In 1910 he founded the Buddhist Research Society and served as its head. The lay Buddhist Ouyang Jian studied under Yang at this time, Yang Wenhui had many students over his lifetime, including several well-known figures such as Zhang Taiyan, Tan Sitong, and Taixu.



欧阳竟无　Ouyang Jingwu

欧阳竟无，名渐，字镜湖，号竟无，江西宜黄人。近代著名佛学家思想家、教育家，人称“宜黄大师”。吕凤子所出版的《正则绣》封面书法为其所题写。

Ouyang Jianwu, given name Jian, style name Jinghu, pseudonym Jingwu, was from Jiangxi, Yihuang. He was a famous modern Buddhist thinker and educator. People called him “Master Yihuang”. The calligraphy on the cover of *Zhengze Embroidery* published by Lü Fengzi was from him.



吕凤子　Lü Fengzi

吕凤子，中国近现代著名画家、书法家和艺术教育家，职业教育的重要发轫者。1909 年毕业于南京两江优级师范学堂图工科。1911 年创办正则女子学校，1925 年改为正则女子职业学校。聘杨守玉为绣科主任，创造了“正则绣”。1940 年担任国立艺专校长。1953 年任江苏师范学院图画制图系主任，兼中央美术学院民族美术研究所研究员。

Lü Fengzi is a distinguished painter, calligrapher and arts educator in modern China, a pioneer of Chinese vocational education development. He graduated from Nanjing Liangjiang Premium Normal College, majored in graphic design and production. She founded Zhengzhe Vocational Women's School in 1911. Lü Fengzi signed up Yang Shouyu to be the course leader of Embroidery, “Zhengze Embroidery” was founded by Yang during this time. Lü Fengzi was titled headmaster of National Technique School of Arts in 1940, and in 1953, he was appointed as the director of Charting and Drawing Department in Jiangsu Normal College. He was also a researcher in the Ethnic Arts Institute held by Central Academy of Fine Arts.



萧俊贤　Xiao Junxian

萧俊贤，湖南衡阳人。早年师从苍崖法师、沈咏荪学画。应李瑞清聘，曾任教于两江优级师范学堂图画手工科。民国初年居北京，曾任教于国立北平艺术专科学校。晚年寓沪，以卖画为生。

Xiao Junxian, born in Hengyang, Hunan Province. In his early years he studied painting under the mentorship of Master Cangya and Shen Yongsun. Li Ruiqing hired him to teach at the Drawing and Crafts Department of Liangjiang High Normal School. He lived in Beijing during the early years of the Republic of China, and used to teach at National Beiping Art School. In his late years, he lived in Shanghai, and made a living by selling paintings.



苍崖　Cangya

苍崖，湖南衡阳县人。出家于南岳，曾任衡阳雁峰寺住持。沈翰弟子，萧俊贤曾师从其学画。

Cangya, born in Hengyang County, Hunan Province. He became a monk in Mount Heng, and used to be the abbot of Yanfeng Temple in Hengyang. He is a student of Shen Han. Xiao Junxian was a student of Cangya.



沈瀚　Shen Han

沈翰，光绪（1849—1900）时山阴（今浙江绍兴）人。1862—1908 年间候补湖南通判，不得意，以卖画授图为生，山水宗倪、黄，但气势雄壮，不作枯寂相。

Shen Han, born in Guangxu period (1875—1908), Shanyin (Shaoxing, Zhejiang Province today). During 1862 to 1908, he was a candidate awaiting the position of official of lawsuit administration in Hunan. He was not appreciated in the officialdom, and made a living by selling paintings and teaching. His landscape paintings have grandeur and broad perspective, never attempt deliberate solitude.



李瑞清　Li Ruiqing

李瑞清是教育家、美术家、书法家。中国近现代教育的重要奠基人和改革者，中国现代美术教育的先驱，中国现代高等师范教育的开拓者。光绪二十二年（1896 年）出任两江优级师范学堂（1949 年更名南京大学）监督。他上任后，提高师资水准，广延名师；团结同人，大兴土木，广建校舍；改革学制，添置设备，增设科目，开办“公共科”“分类科”。他创设图画手工科，设立画室及有关工场，并亲自讲授国画课，增设音乐科，培养了中国最早的近代美术师资和艺术人才，包括艺术教育家吕凤子。

Li Ruiqing was a Chinese artist, calligrapher and educator. He is also known by the style name Meian. He was a pioneering influential educator in China's modern history and the founder of China's modern art education. Li Ruiqing was appointed the president of Liang Jiang Higher Normal School (Nanjing University) in 1906. He reformed scholastic instruction, and established the Faculty of Drawing & Handcraft at the school. He also started art education in Chinese modern institutions of higher learning. His student there included Lü Fengzi (1886–1959).



曾熙　Zeng Xi

曾熙是中国杰出的书法家、画家、教育家，“海派书画”领军人物。先后在衡阳石鼓书院、汉寿龙池书院讲课，任湖南教育会长。工诗文，善书画。书法自称南宗，与李瑞清的北宗颉颃，世有“北李南曾”之说。学生有张大千。

Zeng Xi is an outstanding Chinese calligrapher, painter, and educator. He is the leader of Shanghai School. He lectured successively at Hengyang Stone Drum Academy and Hanshou Longchi Academy, and was the leader of Hunan Education Society. He writes poetry, makes calligraphy and paintings. He claimed that his calligraphy belongs to the Southern lineage, matching the Northern lineage represented by Li Ruiqing. It is said that “Li is in the North; Zeng is in the South.” His students include Zhang Daqian.





张大千　Zhang Daqian

张大千是 20 世纪中国画坛最具传奇色彩的国画大师，中国泼墨画家、书法家。20 世纪 50 年代，张大千游历世界，获得巨大的国际声誉，被西方艺坛赞为“东方之笔”。1956 年，张大千与毕加索会晤，在法国尼斯港的加尼福里尼别墅观画谈艺，互赠作品。西方报纸将这次会晤誉为“艺术界的高峰会议”“中西艺术史上值得纪念的年代”。

Zhang Daqian was one of the best-known and most prodigious Chinese artists of the twentieth century. Originally known as a *guohua* (traditionalist) painter, by the 1960s he was also renowned as a modern impressionist and expressionist painter. In addition, he is regarded as one of the most gifted master forgers of the twentieth century. A meeting between Chang and Picasso in Nice, France in 1956 was viewed as a summit between the preeminent masters of Eastern and Western art. The two men exchanged paintings at this meeting.



金静芬　Jin Jingfen

金静芬，回族，生于苏州。9 岁开始学刺绣，12 岁以刺绣为生。19 岁师从苏绣名家沈寿学习刺绣技艺。21 岁随沈寿到北京后，任清政府农工商部工业局女子绣工科教习。自 1912 年始，她先后在苏州武陵女子学校、南通女红传习所、苏州女子职业学校等校任绣工教师、美术科主任等职，致力于苏绣技艺研究与刺绣教学。她前后任教 30 多年，学生达千余人。解放后，她从上海回到苏州创建苏州刺绣研究所。

Jin Jingfen, belongs to the Hui ethnic group, born in Suzhou. She started to learn embroidery at the age of 9. At 12 she was able to make a living with it. When she was 19, she was taken in as a student by the famous Suzhou embroidery master Shen Shou. When she was 21, she travelled to Beijing with Shen Shou, and became a teacher in the Department of Embroidery at the Bureau of Industry of the Qing Government. Starting from 1912, she lectured Embroidery successively at Suzhou Wuling Women's School, Nantong Vocational Women's School, Suzhou Vocational Women's School, and others. She devoted her life to Suzhou embroidery research and training. She taught more than thirty years, has more than 1000 students. After the Liberation, she returned to Suzhou from Shanghai, and founded Suzhou Embroidery Research Institute.



牟志红　Mou Zhihong

牟志红，十几岁进入苏绣领域，擅长人物、花鸟等大型风景作品，是沈寿大弟子金静芬的关门弟子。她 1961 年进入苏州刺绣研究所，1980 年在苏州刺绣研究所曾专门负责沈寿作品的复制。牟志红培养了大批苏绣人才，包括姚惠芬。

Mou Zhihong started practicing Suzhou embroidery in her teenage years, she is adept at embroidery with the themes of portrait, flower and birds, and large-scale landscape. She is the “Closed-door student” of Jin Jingfen, who is the No.1 disciple of Shen Shou. She joined the Suzhou Embroidery Research Institute in 1961, where she specialized in reproducing Sheng Shou's works. As an educator, Mou Zhihong trained many successful Suzhou embroidery talents, including Yao Huifen.



杨守玉　Yang Shouyu

杨守玉（1896—1981），20 岁毕业于常州女子师范学校图工班，画家吕凤子聘请她到丹阳正则女子中学任绘绣课教师，后任绣科主任。20 世纪 30 年代，在传统刺绣的基础上，根据西画笔触、透视等原理，创造了运针纵横交错的乱针绣法，取名为“正则绣”。1940 年被（重庆）国立艺专聘为绘绣科主任和教授。先后担任丹阳正则艺专绘画刺绣科教师、绣科主任。1951 年应苏州市政府的邀请，参与创办中国第一所刺绣学校（苏州刺绣研究所前身）。

Yang Shouyu (1896-1981), graduated from graphic design and production course in ChangZhou Women's Normal School when she was 20. She was invited by painter Lü Fengzi to teach embroidery in Zhengze Girl's school in Danyang, later became the director of the Embroidery Department. In 1930s, she created a genre called “Zhengze Embroidery” which was based on conventional embroidery, but referenced the Western painting's features of brush stroke and perspective relation. The method is characterized by crisscross random stitches. In 1940, she became the director of Embroidery Department of the National Technique University of Arts in Chongqing. In 1951, invited by the municipal government of Suzhou, Yang Shouyu participated in the founding of the first Embroidery School in China, later became the Suzhou Embroidery Research Institute.



任嘻娴　Ren Huixian

任嘻娴，85 岁时绣《杨守玉先生像》。任嘻娴毕业于吕凤子创办的丹阳正则女子职业学校刺绣科，师从吕凤子和杨守玉，先后在正则女校、正则艺专、国立艺专、南京艺术学院等处任教，最后任苏州刺绣研究所艺术总监。1954 年，任嘻娴把乱针绣带到苏州，并发展出“虚实乱针绣”。

The embroidery portrait of Master Yang Shouyu was produced by Ren Huixian when she was 85. Ren Huixian graduated from the Embroidery Department of Zhengze Vocational Women's School founded by Lü Fengzi. She was a student of Lü Fengzi and Yang Shouyu. She taught in schools including Zhengze Vocational Women's School, Zhengze Specialist Arts School, National Specialist Arts School, and Nanjing Art Academy. She later become the art director in Suzhou Embroidery Research Institute. In 1854, Ren Huixian brought “Zhengze embroidery” to Suzhou, and develop a new technique called “Visible and Invisible Random Stitches.”



姚惠芬　Yao Huifen

姚惠芬，本次展览参展艺术家，苏绣国家非物质文化遗产传承人。

Participating artist of this exhibition, national intangible cultural heritage (Suzhou embroidery) inheritor.



汪天稳　Wang Tianwen

汪天稳，本次展览参展艺术家，皮影雕刻艺术唯一的国家工艺美术大师。

Participating artist of this exhibition, the only national-level art and craft master in shadow puppet engraving.



李世杰　Li Shijie

李世杰，出身皮影演出世家，在父亲的影响下开始学习皮影戏，7 岁学戏，12 岁时已小有名气，人送艺名“十二红”。

1954 年，20 岁的李世杰来到德庆皮影社，很快成为社里的实力主唱。

1956 年加入陕西戏曲研究院，为皮影戏班上戏曲大舞台打下了坚实的基础。能演上百本皮影戏，而且他还能自己编词，被称为“碗碗腔王”。

李世杰在陕西戏曲研究院传授碗碗腔技艺期间，培养了一大批碗碗腔艺术人才。

Li Shijie was born in a family of shadow play artisans. Under the influence of his father, he started to learn the craft when he was 7. By the age of 12 he had become quite famous, as a result, he was given the stage name *Shi'er Hong* (Fame by the age of 12).

In 1954, Li Shijie was 20 years old and joined Deqing Shadow Play Troupe, soon after he became the main vocal.

In 1956, he joined Shaanxi Traditional Opera Research Institute, and built a solid platform for moving Shadow Play onto the big opera stage. He can perform more than 100 plays, and is also a script writer. He was titled *the King of Wanwan Qiang*.

Li Shijie taught and trained many *Wanwan Qiang* talents while he was at the Shaanxi Traditional Opera Research Institute.



吕崇德　Lü Chongde

吕崇德，潘京乐的学生，潘之后华县最著名的“前声”。现为华县皮影文化园驻场演员。此次中国馆皮影表演的“前声”。

Lü Chongde is a student of Pan Jingyue, he is the most famous “Front Voice” after Pan. Currently he is an artist in residency of the Hua County Cultural Park of Shadow Puppetry. He is the “Front Voice” of the shadow play performance of this year’s Pavilion of China.



潘京乐　Pan Jingyue

潘京乐，是华州皮影戏目前的领军人物，有皮影戏“活化石”之称。曾任陕西光艺皮影社社长。他一人能唱 200 多本戏。他是邬建安的研究生导师吕胜中的义父。

Pan Jingyue is the leader of Huang County Shadow Play currently, he is regarded as the “living fossil” of shadow play. He used to be the head of Shaanxi Guangyi Shadow Play Troupe. He is adept in singing more than 200 scripts.



德庆皮影社　Deqing Shadow Play Troupe

德庆皮影社，碗碗腔皮影班社，1952 年 7 月成立，民间职业剧团，谢德龙任社长。初建时在东大街兴华旅社院内搭棚演出。1957 年，市文化局在平安市场内为其修建了可容纳 400 人的剧场。该社十分重视对传统皮影戏的革新创造，扩大了“亮子”、皮人和乐器、乐队，改进了原有唱腔。除上演传统剧目外，还整理、改编、新编剧目 200 多个，并把《白毛女》《血泪仇》《三世仇》《朝阳沟》等现代戏搬上舞台。

Deqing Shadow Play Troupe is a *Wanwan Qiang* Shadow Play troupe. It was founded in July 1952 as a folk professional. Xie Delong was the leader. During its early establishment, they performed in a tent of the yard of Xinghua Tourist Company, located on East Street. In 1957, the municipal Culture Bureau built a theatre with the capacity of 400 people in Ping’an Market. The Troupe emphasized on renewing traditional Shadow Play – they enlarged the light screen, shadow puppets, music instruments, and band, and modified the original singing style. Apart from performing traditional scripts, they wrote and rewrote more than 200 plays, including modern plays such as *The White Haired Girl*, *Blood and Tears*, *Family Feud of Three Generations*, and *Chaoyanggou*.



“渭北红”谢德龙　Xie Delong

谢德龙，1900 年生，乳名森娃子，碗碗腔名老艺人。17 岁就跟本地苟家村孙子录、庄庄子二人学唱碗碗腔皮影戏。因他嗓音条件好，又能勤学苦练，青年时就被群众誉称“渭北红”。他以后又在碗碗腔名艺人“一杆旗”杜升初门下学艺 10 年，受益匪浅，使他更加成熟老练。谢德龙协助有关单位将流传在民间的碗碗腔皮影戏加工整理，搬上了大戏舞台。他曾担任陕西省戏曲研究院、陕西省广播文工团艺术顾问。

Xie Delong, born in 1900, famous *Wanwan Qiang* artisan. When he was 17 he followed Sun Zilu and Zhaung Zhuangzi from Goujia Village to study *Wanwan Qiang* Shadow Play. He was gifted in his voice, as well as hardworking, he was given the stage name *Weibei Hong* (Famous in Weibei) when he was young. He was taken in by famous *Wanwan Qiang* artisan Du Shengchu, and studied with him for ten years. He benefited a lot from this experience and became more adept in the craft. Xie Delong helped collate *Wanwan Qiang* Shadow Play scripts, and recreated them to fit the opera stage. He was an artist consultant for Shaanxi Traditional Opera Research Institute and Shaanxi Broadcast Art Troupe.



孙子录　Sun Zilu



庄庄子　Zhuang Zhuangzi



“一杆旗”杜升初　Du Shenchu

杜升初（1878—1951）自幼读书好学，后随同州碗碗腔艺人白单儿学唱碗碗腔皮影戏。1906 年，杜升初创办碗碗腔皮影班社，20 世纪二三十年代，唱红整个东府，1929 年曾唱到四川，上海胜利公司为其灌制了唱片。1951 年，杜升初去世后，其弟子肖振华接替，在其基础上组建了“振华皮影社”活动至 20 世纪 80 年代后期。

Du Shenchu (1878-?), nicknamed *Yiganqi* (A Stable Flag), was a keen student since he was very young. He followed the *Wanwan Qiang* (A type of Shannxi Opera popular in the Weinan/Dali region) artisan Bai Dan’er to learn shadow puppetry in his home county. In 1906, he founded the Wanwan Qiang Shadow Puppetry Troupe, which became the most famous shadow puppetry troupe in Weinan region in 1920s and 1930s. In 1929 he performed in Sichuan, and the Shanghai Victory Company recorded albums for him. After Du died, in 1951, his student Xiao Zhenhua took his place and reorganized the troupe into “Zhenghua Shadow Puppetry Troupe,” which was highly active until late 1980s.



李芳桂　Li Fanggui

李芳桂，俗称“李十三”，清代剧作家。祖籍陕西华县。他写下了八部本戏、二部折子戏，民间习惯称之为“十大本”。所有这些剧目，已经成为家喻户晓的传世之作，二百年来盛演不衰。

Li Fanggui, commonly known as: Li Thirteen; the Qing Dynasty playwright. Native of Shaanxi Huaxian. He wrote eight full plays and two operatic highlights, commonly known as the "top ten". All of these repertoire has become a household name handed down for two hundred years to flourish.



老腔　Lao Qiang

老腔是从漕运船工的号子声衍化而来，成熟于明代。其唱腔慷慨激昂，磅礴豪迈，在长期发展过程中，为适应群众的欣赏习惯，增加锣鼓弦索，不断地由简单向复杂演变，最后逐渐形成群众喜爱的老腔灯影艺术。老腔皮影曾被张艺谋作为电影《活着》的重要桥段和音乐背景。老腔是有名的“满台吼”，戏班里所有人都要“帮腔”。老腔皮影保留剧目有 200 种，以神话和历史故事为主，也有一些反映日常生活趣事的小剧目，如《懒婆娘》之类。

Lao Qiang is a kind of singing style of Chinese opera that originated from the work song of canal transportation workers, it was fully developed in Ming Dynasty. *Lao Qiang* is characterized by its impassioned, resounding, and heroic vocal style. In order to appeal to the mass people, *Lao Qiang* performance added percussion and string instruments, transforming into the popular shadow puppetry

performance art in mass culture. *Lao Qiang* shadow puppetry appeared in Zhang Yimou's movie *To Live* as a key scene, and contributed as an important culture background of the soundtrack in the movie. *Lao Qiang* is famous for its character *Mantaihou* - all of the cast members of the troupe participate in the vocal accompaniment. There are more than 200 plays of Lao Qiang Shadow Puppetry, which are mainly base on mythology and historical legends, there are also scripts based on daily life stories, such as *The Slattern*.



郭向荣　Guo Xiangrong

郭向荣（1893—1970），又名向娃，孩童时开始学艺，演唱皮影戏 50 多年，足迹遍及关中各地，在陕南一些地方也有名声。他还擅长挑签，挑出的皮影花样、人物表情，是东路碗碗腔的代表。

Guo Xiangrong (1893-1970), nicknamed Xiangwa, started to learn shadow puppetry since he was a child. He performed shadow puppet over 50 years in various places in the central Shaanxi plain, and earned a high reputation in the south of Shaanxi. He is a master of manipulating puppets, the movements and expressions he was able to make the puppets show, are the most representative of *South Wanwan Qiang*.



东路碗碗腔　South Wanwan Qiang

清乾隆中期以前，碗碗腔是说书的演唱形式，曲调声腔粗犷单调（人们习惯称之为老腔、满台吼，又名拍板调）。嘉庆时期，皮影艺人们对原有的说唱形式进行大胆改革，其曲词采用昆曲演唱，使其原来的唱腔由粗犷单调的说书形式转向细腻缠绵的曲调。改革后的碗碗腔，人们称之为“时腔”。乾隆年间，各种唱板已基本齐备。其唱腔细致幽雅、婉转缠绵、清新柔腻、典雅通俗。

Before the middle period of Qianlong reign, *Wanwan Qiang* is a singing style of storytelling with the characteristics of being resounding, boorish, and monotone (commonly known as *Lao Qiang*). In the time of Jiaqing reign, a bold reformation of *Wanwan Qiang* was carried out by shadow puppet artists – they started singing in the style of Kun opera, turning the monotone style into a melodic and lingering one. The revolutionized *Wanwan Qiang* is called *Shi Qiang*. During the reign of Qianglong, *Shi Qiang developed a* comprehensive system with well established singing styles and rhythmic patterns. The vocal is refined, elegant, lingering, clean, and soft.



刘德娃　Liu Dewa

潘京乐天赋亮嗓，后来得名艺人刘德娃赏识，收其为弟子。1956 年 11 月，华县皮影代表队赴西安参加陕西省皮影木偶戏观摩演出大会，老艺人刘德娃、李五喜、康自发、于新稳、李占文等参加演出《吴汉杀妻》《古城》等戏，并获奖。

Nature has endowed Pan Jingyue with sonorous and bright voice, because of his talents, the famous artist Liu Dewa had taken him in as one of his students. In November 1956, Hua County Shadow Puppetry Troupe went to Xi'an to participate in *Shadow Play and Wooden Puppetry Performance of Shaanxi Province.* Old artisans including Liu Dewa, Li Wuxi, Kang Zifa, Yu Xinwen, Li zhanwen, and others performed *Wu Murders His Wife*, *Ancient City*, and other scripts and were given several prizes.



华县皮影　Hua County Shadow Play

在华县当地，皮影又叫“五人忙”。其中最重要的是“前声”——生、旦、净、丑都由这一个人演唱，唱的同时还要打大鼓、弹月琴，相当于一个乐队的指挥。然后是“签手”，负责操纵皮影表演；“坐槽”坐在后台的最后面，负责敲锣、打碗碗、击铙、打梆子等五件乐器；“上档”，主要负责拉二弦琴和吹唢呐；“下档”，主要负责拉板胡、长号和配合签手。华县皮影剧团 1958 年成立，1976 年，上海美术电影制片厂在该社拍摄了《皮影轻骑队》纪录片。1988 年，应中央美术学院邀请赴京表演。2006 年，华县皮影被列入第一批国家级非物质文化遗产名录。

The local name for “Shadow Play” in Hua County is *Wurenmang* (Five Busy Members of the Band). The most important role is the “front vocal” – performing different roles all by himself, while playing instrument including the big drum and *Yueqin*. He is almost

like the conductor of the band. The puppeteers are in charge of manipulating the puppets; *zuocao* is the person sitting farthest from the backstage, he is in charge of five types of percussion; *Shangdang* is in charge of playing Er'hu and Suona; *Xiadang* is in charge of playing banhu, trombone, and coordinate with the puppeteers. Hua County Shadow Play Troupe was established in 1958, in 1976, Shanghai Animation Film Studio filmed the documentary *The Light Brigade of Shadow Play*. In 1988, Central Academy of Fine Arts invited them to perform in Beijing. In 2006, Hua Hua County Shadow Play was among the first round of candidates that was listed as National Intangible Cultural Heritage.



无名艺人（李三喜的师父）　Unnamed Artist (Master of Li Sanxi)

清初至清末民初，中国皮影艺术发展到了鼎盛时期。很多皮影艺人子承父业，数代相传，能人辈出。无论是从影人造型制作还是影戏演技唱腔和流行地域上讲，都达到了历史的巅峰。

From the early Qing Dynasty to the end of the Qing Dynasty, China's shadow art developed to its heyday. Many talented shadow puppet artists follow the family tradition from generation to generation. The puppet design and production, the opera singing styles and performing techniques, as well as size of geographical area where it's popular have all reached the historical peak.



李三喜　Li Sanxi

李三喜是华县当地著名的皮影雕刻艺人。他的手艺是年轻时在同州（今大荔县）的一家皮影作坊学到的。

Li Sanxi is a famous local shadow puppet engraver in Hua County. He learnt the craft from a Shadow Play Troupe in Tongzhou (today's Dali County) when he was young.



李占文　Li Zhanwen

李占文（1910—1989），是汪天稳的师父。17 岁随其舅父、著名皮影艺人李三喜学艺。

他雕刻的影偶以秀美、精细著称。李占文的皮影作品曾获得国家多项奖项并在欧洲各国、美国、日本和联合国展出。1960 年，他雕刻的《文成公主进藏图》陈列在北京人民大会堂陕西厅。1988 年，国家轻工业部授予李占文“中国工艺美术大师”称号。

Li Zhanwen (1910-1989) is Wang Tianwen's teacher. He started to learn the craft of Shadow Play from his maternal uncle, the famous Shadow Play master Li Sanxi, when he was 17.

The shadow puppets he engraved are famous for its refinement and deftness. Li Zhanwen's shadow puppets won many national-level prizes and were widely exhibited in Europe, America, Japan, and at the United Nations. In 1960, the work *Princess Wencheng Married into Tibet* he engraved was displayed in Room Shaaxi at the Great Hall of the People. In 1988, the Ministry of Light Industry awarded Li Zhanwen the title of “Master of Chinese Art and Craft.”



汤南南　Tang Nannan

汤南南是本次中国馆展览的参展艺术家。他 20 世纪 80 年代就读于福建集美大学时师从徐里。硕士就读于厦门大学时师从秦岭教授。此外，他也师从厦门书法家李跃年学习书法。他在中国美术学院读博士的导师为邱志杰。现在是中国美院跨媒体艺术学院副教授。

Tang Nannan is a participating artist of this exhibition. In 1980s he was studying at Fujian Jimei University under the mentorship of Xu Li. He obtained his master degree from Xiamen University, where he was a student of Prof. Qin Jian. He also studied calligraphy from Xiamen calligrapher Li Yuenian. His doctoral mentor was Qiu Zhijie while he was pursuing his doctor's degree at China Academy of Art (CAA). Tang Nannan is currently an associate professor at the School of Intermedia Art, CAA.



徐里　Xu Li

徐里，1961 年生于福建，1985 年毕业于福建师范大学，师从林以友、谢意佳教授。当时的系主任为谢投八。徐里任教于福建集美大学艺术教育学院美术系时学生为汤南南。现任中国美术家协会副主席、秘书长，分党组书记。

Born in 1961, Fujian Province. Graduated from Fujian Normal University in 1985. His teachers were Lin Yiyou and Xie Yijia. While Xu Li was teaching at the Fine Art Department of School of Art Education at Fujian Jimei University, Tang Nannan was his student. Xu Li is currently the vice chairman, secretary-general, and Party secretary of the China Artists Association.



秦俭　Qin Jian

秦俭，汤南南的硕士研究生导师。厦门大学艺术教育学院美术系教授，厦门大学嘉庚学院艺术设计系主任，2000 年在厦门大学引进并创建“中国欧洲艺术中心”。主持出版“欧洲当代艺术家丛书”。

Qin Jian, Tang Nannan's Master's Degree mentor. Professor of Art Department of Xiamen University Art Education College, Head of Xiamen University Jiageng College of Art and Design Department. Created in 2000 "China European Art Center" in Xiamen University. Presided over the publication of the *European Series of Contemporary Art*.



邱志杰　Qiu Zhijie

邱志杰，少年时在家乡福建学书法时为郑玉水先生入室弟子。在浙江美院版画系就读时，其老师为韩黎坤等人，与美术史老师洪再新最为接近。20 世纪 90 年代中在北京大学时师从陈嘉映先生，任教于中国美术学院时为汤南南的博士生导师，现为中央美术学院实验艺术学院院长。

He became a formal calligraphy disciple since his youth of Mr. Zheng Yushui in his native Fujian province. When studying in the Department of Printmaking, Zhejiang Academy of Fine Arts, his teachers included Han Likun among others, and he was closest to his Art History teacher Hong Zaixin. In the mid-1990s, Qiu was under the tutelage of Mr. Chen Jiaying of Peking University. When teaching at the China Academy of Art, he was Tang Nannan's doctoral mentor. He is now the Dean of School of Experimental Arts, Central Academy of Fine Arts.



邬建安　Wu Jian'an

邬建安，中央美术学院副教授，少年时代师从岳钦忠和广军先生学画，就读北京广播学院时师从肖虎、陈宏年教授，在中央美院就读时硕士研究生导师为吕胜中。

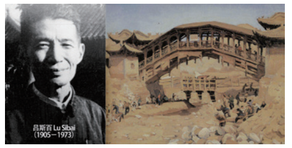
Associate Professor of the Central Academy of Fine Arts. He learned painting from Yue Qinzhong and Guang Jun in his youth. He attended the Beijing Broadcasting Institute under Professor Xiao Hu and Professor Chen Hongnian. When attending the Central Academy of Fine Arts, his Master's Degree mentor was Lü Shengzhong.



徐明华　Xu Minghua

徐明华，秦俭的大学老师。南京师范大学美术学院教授。1955 年就读于莫斯科波将金师范学院，1957 年转入列宁格勒列宾美术学院，攻读油画。

Qin Jian's university teacher. Professor, School of Fine Arts, Nanjing Normal University. He entered the Moscow City Pedagogical Institute VP Potemkin in 1955, transferred to the LIlya Repin Leningrad Institute for Painting, Sculpture and Architecture in 1957, studying oil painting.



吕斯百　Lǜ Sibai

吕斯百，初入东南大学艺术时便得徐悲鸿赏识，并于 1928 年被推荐赴法国留学，初在里昂高等美术专科学校，1931 年入巴黎高等美术专科学校，1934 年回国，任中央大学艺术系教授，后出任系主任。1949 年后，先后任兰州西北师范学院艺术系、南京师范学院美术系教授兼系主任。

As soon as Lü Sibai entered the Southeast University Department of Art, he was appreciated by Xu Beihong, and in 1928 was recommended to study in France, originally in École nationale supérieure des beaux-arts de Lyon. He entered the Ecole nationale supérieure des Beaux-arts de Paris in 1931 and returned to China in 1934 to become a Professor at the Art Department of the National Central University, and later became the head of the Department. After 1949, he served successively at the Department of Art, Lanzhou Northwest Normal University, and Nanjing Normal University Department of Fine Arts, both as professor and head of the Department.



陈之佛　Chen Zhifo

陈之佛，1918 年赴日本东京美术学校工艺图案科学习，是第一个到日本学工艺美术的留学生，曾创办尚美图案馆。先后在上海艺术大学、上海美术专科学校和南京中央大学艺术系任教授、南京大学艺术系教授兼系主任。1956 年，已 60 岁的他出任南京师范学院美术系主任，应文化部之邀，主编《中国工艺美术史教材》。终因操劳过度病逝。巨幅工笔花鸟《松龄鹤寿》，已由苏州刺绣研究所将它绣成双面绣，布置于北京人民大会堂江苏厅里。

Chen Zhifo, who went to Tokyo Fine Art School, Craft Pattern Department in 1918, is the first Chinese student going to Japan to learn Arts and Crafts. He set up Shangmei Pattern Design Firm. He became Professor and Head of Art Department successively in the Shanghai Art University, Shanghai Academy of Fine Arts, and National Central University, and Nanjing University. In 1956, at the age of 60, he was appointed as the Head of the Fine Arts Department of Nanjing Normal University, and was invited by the Ministry of Culture to compile the Textbook of Chinese Arts and Crafts History. He passed away due to overwork. The huge meticulous Birds-and-Flowers painting "Live as Long as the Pine and the Crane ", has been embroidered by the Suzhou Embroidery Research Institute into double-sided embroidery, displayed in the Jiangsu Room of the Great Hall of the People in Beijing.



尉天池　Wei Tianchi

尉天池，安徽省砀山县人。1960 年毕业于南京师范学院中文系。自 1960 年 9 月起，在南京师范学校（今南京师范大学）美术系执教书法。

Wei Tianchi, from Dangshan County, Anhui Province. Graduated from the Nanjing Normal University Department of Chinese in 1960. Teaching calligraphy in Department of Fine Arts, Nanjing Normal School (now Nanjing Normal University) since September 1960.



林散之　Lin Sanzhi

林散之，1930 年春赴上海，赁居黄宾虹住处对面，师从黄宾虹学画山水。居上海三年，襄助黄师编纂《画史编年表》。1934 年，林散之遵黄宾虹教导，为师造化，孤身做万里游，得画稿 800 余幅，诗近 200 首。1948 年 11 月，得悉黄宾虹至杭州国立艺术专科学校任教，无比欣慰，致书问候。遭子林昌午在杭州艺术专科学校师从黄宾虹学画。晚年居南京，江苏省国画院聘其为专职画师。1972 年中日书法交流选拔时一举成名，被誉为“当代草圣”。1986 年，“黄宾虹研究会”在北京成立，聘请林散之为名誉会长。安徽歙县修建黄宾虹故居，他欣然命笔，撰写楹联。

Lin Sanzhi went to Shanghai in the spring of 1930, and lived opposite Huang Binhong's, from whom he learnt landscape ink painting. He stayed in Shanghai for three years to help Huang compiling *Painting Chronology*. In 1934, he followed the teaching of Huang Binhong of learning from nature, and travelled alone for thousands of miles, completing more than eight hundred paintings and nearly two hundred poems. In November 1948, he was pleased to learn that Huang Binhong joined Hangzhou National Art College to teach, and wrote to send his greetings. He then sent his son Lin Changwu to attend the Hangzhou Art College under the tutelage of Huang Binhong painting. In his later years, he was appointed as a full-time artist by Jinagsu Chinese Painting Institute and lived in Nanjing. He made his name in 1972 at the Chinese and Japanese calligraphy exchange selection and was reputed as the "Contemporary Master

of Cursive Script". In 1986, "Huang Binhong Research Association" was established in Beijing, and it invited Lin Sanzhi as its honorary president. When Anhui Shexian government restored Huang Binhong's former residence, he gladly obliged at the invitation to write couplets for the building.



沈子善 Shen Zishan

沈子善，1943 年在重庆国立中央图书馆牵头召开了中国书学研究会的成立大会并创办《书学》杂志。1952 年，沈子善调任南京师范学校教育系教授，为该院中文系和美术系开书法课。学生中如尉天池、冯仲华毕业后均为书坛骨干。

Shen Zishan led the convening of the Chinese Calligraphy Research Conference and the creation of the "book" magazine in 1943 in Chongqing National Central Library. In 1952, Shen Zishan transferred to the Nanjing Normal School as a professor of education, and set up calligraphy classes for the Chinese Department and Department of Fine Arts. Students such as Wei Tianchi, Feng Zhonghua after graduation became the backbone of the calligraphy circles.



黄纯尧 Huang Chunyao

黄纯尧，1947 年毕业于前国立中央大学艺术系。后任南京师范大学美术系教授。协助傅抱石老师编写中国画史讲稿。1961 年，接替傅抱石主讲中国画史和山水画。

Huang Chunyao graduated from the Department of Art of the former National Central University of China in 1947. Later he became professor of Fine Arts Department of Nanjing Normal University and helped Professor Fu Baoshi compile the lecture notes on Chinese painting history. He succeeded Fu Baoshi to lecture on Chinese painting history and Chinese landscape paintings in 1961.



黄君璧 Huang Junbi

黄君璧，早年毕业于广东公学，后师从画家李文显游，1929 年任广州市立美术专科学校教务主任，1937 年后历任国立中央大学艺术系教授等。1949 年迁居台湾，任今台湾师范大学艺术系教授、主任。蒋介石夫人宋美龄女士礼聘其为个人国画教师。

Huang Junbi graduated from Guangdong Public School in his early years, and later toured with the painter Li Wenxian. He was appointed as the academic director of Guangzhou City Art College in 1929, and professor of art in 1937 at the National Central University and so on. In 1949 he moved to Taiwan, and took up the role of professor or art at the now Taiwan Normal University. Madame Chiang Kai-shek (Ms. Soong Mei-ling) hired him as her personal teacher of Chinese painting.



谢稚柳 Xie Zhiliu

谢稚柳，擅长书法及古书画的鉴定。1943 年任中央大学艺术系教授。国家文物局全国古代书画鉴定小组组长，著有《敦煌石室记》《敦煌艺术叙录》等，编有《唐五代宋元名迹》等。

Xie Zhi Liu was expert at calligraphy and ancient painting, as well as calligraphy appraisal. In 1943 he was appointed professor of art at National Central University. He was the ancient painting and calligraphy appraisal team leader at the National Heritage Bureau, and author of "Dunhuang Stone Chamber", "Dunhuang Art Recorded" and so on, compiled "Famous Paintings from the Tang, Five Dynasties, Song, and Yuan" etc.

傅抱石 Fu Baoshi

傅抱石（1904—1965），原名长生、瑞麟，号抱石斋主人。生于江西南昌，祖籍江西新余，现代画家。早年留学日本，











回国后执教于中央大学。1949 年后曾任南京师范学院教授、江苏国画院院长等职。

傅抱石 1933 年赴日本留学，入东京帝国美术学校研究部，攻读东方美术史，兼习工艺、雕刻。从翻译金原省吾的《唐代之绘画》和《宋代之绘画》入手，开始了对中国绘画史更为专业和系统的研究。1935 年学成返国，任教于南京中央大学艺术系。他善画山水，中年创出了“抱石皴”，笔致放逸、气势豪放，尤善作泉瀑雨雾之景。晚年多作大幅，气魄雄健，具有强烈的时代感。人物画多作仕女、高士，形象高古。他是新金陵画派的代表艺术家。

Fu Baoshi went to Japan to study the History of Oriental Art in the Tokyo School of Fine Arts in 1933. He translated many books from Japanese and carried out his own research. In painting itself, he brought Japanese visual elements to the Chinese ink painting tradition. He taught in the Art Department of Central University. His works of landscape painting employed skillful use of dots and inking methods, creating a new technique encompassing many varieties within traditional rules. He was recognized as the founder of the Nanjing-based New Jinling School of Fine Arts.

金原省吾 Kinbara Seigo

金原省吾，是日本声名显赫的学者，著名的东方美术史研究专家。他曾经学过文学，是早稻田大学的博士，著名画家平福百穗是他的绘画老师，他撰写的美术研究方面的著作有十余部，影响深远。他的《唐代之绘画》《宋代之绘画》《支那上代画论研究》等著作由学生傅抱石翻译为中文。

Kinbara Seigo was a prominent scholar in Japan, a famous Oriental art history research expert. He had studied literature and was a PhD from Waseda University. The famous painter Heiharu Ichibo was his painting teacher. He wrote more than ten fine art research books with far-reaching influence, including “Paintings of Tang and Song", " Studies in Ancient Chinese Treaties on Painting" and other works.

平福百穗 Hirafuku Hyakusui

平福百穗（1877—1933），秋田县人。东京美术学校毕业，除家传外，尚从师川端玉章。私立帝国美术学校教授，东京美术学校教授。1930 年受文部省派遣到欧洲诸国和中国东北考察。帝国美术院会员。

Hirafuku Hyakusui was born in the town of Kakunodate, Akita Pref., in 1877. His father was the Nihon-ga painter Hirafuku Suian. After moving to Tokyo and studying under Kawabata Gyokusho, he participated in the forming of the Musei-kai group. In addition to being active in the Bun-ten and Tei-ten exhibitions, Hyaksui formed the Kinrei-sha group with Kaburagi Kiyokata and others in 1916. In 1932 he assumed a professorship at the Tokyo School of Fine Arts.

Hunting can be considered an homage to the Man'yo-shu by Hyakusui, who also made a name for himself as a poet of the Araragi school.

藤岛武二 Fujishima Takeji

藤岛武二（1867—1943），日本著名油画家。他在 1905—1909 年先后留学法国和意大利，1910 年回日本，在白马会展览新作 30 件，表现出印象派的画风。任教于日本东京美术学校（现国立艺术大学）和东京川端美术专科学校。中国许多留日学生师从藤岛武二学习油画，如陈抱一、汪亚尘、关良、朱屺瞻、许幸之、卫天霖、倪贻德等，刘海粟亦与藤岛武二有过交游论艺。藤岛武二有“画伯”之尊称。

Fujishima Takeji was a Japanese painter, noted for his work in developing Romanticism and impressionism within the yōga (Western-style) art movement in late 19th- and early 20th-century Japanese painting. Fujishima was attracted to the new western-style oil painting techniques, and switched to yōga-style painting, which he learned under Yamamoto Hōsui and Soyama Yukihiro. Travelling to France in 1905, Fujishima studied the techniques of historical painting under Fernand Cormon at the École nationale supérieure des Beaux-Arts in Paris, and portraiture under Carolus-Duran at the French Academy in Rome in Italy. He returned to Japan in 1910 and became a professor at the Tokyo Art School and a member of the Imperial Art Academy.



梅原龙三郎　Ryuzaburo Umehara

梅原龙三郎（1888—1986），具有西方风格的日本画家，其作品色彩鲜明、笔法生动，并具有开放精神，给予日本青年画家强烈影响。1888 年出生在京都府，15 岁时入关西美术院，随浅井忠学习绘画，1908—1913 年游欧。1909 年，在法国巴黎的朱利安学院学习。留法期间，他与毕加索相识，并与皮埃尔 · 奥古斯特 · 雷诺阿相遇，成为雷诺阿的入室弟子。

Ryuzaburo Umehara was a Japanese painter who painted in the Yōga style. He attended the Kansai Academy of Art (also known as Kansai Art School) in Kyoto. One of the artists he admired was Pierre-Auguste Renoir. He was the student of Renoir when he studied in Academie Julian, Paris.



雷诺阿　Pierre–Auguste Renoir

皮埃尔 · 奥古斯特 · 雷诺阿是一位著名的法国画家，也是印象派发展史上的领导人物之一。其画风承袭彼得 · 保罗 · 鲁本斯与让 · 安东尼 · 华托的传统，对于女性形体的描绘特别著名。1862 年，雷诺阿前往巴黎，在查尔斯 · 格莱尔门下开始学习美术。他在那里认识了艾佛烈 · 希斯里、弗雷德瑞克 · 巴吉尔和克劳德 · 莫奈。

Pierre-Auguste Renoir was a French artist who was a leading painter in the development of the Impressionist style. As a celebrator of beauty and especially feminine sensuality. In 1862, he began studying art under Charles Gleyre in Paris. There he met Alfred Sisley, Frédéric Bazille, and Claude Monet.



拉斐尔 · 科林　Raphaël Collin

拉斐尔 · 科林是一位在巴黎出生和长大的法国画家，在那里，他成为一名著名的学院画家及教师。

他主要以创作中国、法国和日本艺术的连接而著名，包括绘画和陶瓷。科林在圣路易斯学校学习，然后去了凡尔登，后又去了巴黎，在布格罗工作室学习，还在莱帕赫和亚历山大 · 卡巴内尔的工作室学习。科林的绘画包括静物、裸体、肖像和通俗画，并且倾向于在户外作画，用清晰明亮的调色板来渲染他的主体。

Louis-Joseph-Raphaël Collin was a French painter born and raised in Paris, where he became a prominent academic painter and a teacher. He is principally known for the links he created between French and Japanese art, in both painting and ceramics. Collin studied at the school of Saint-Louis, then went to Verdun. Collin then went to Paris and studied in the atelier of Bouguereau and then joined Lepage at Alexandre Cabanel's atelier. Collin painted still-lives, nudes, portraits and genre pieces, and preferred to render his subjects en plein air with a clear and luminous palette.



黑田清辉　Kuroda Seiki

黑田清辉是日本画家。1884 年赴巴黎留学，1893 年回国，1896 年创立白马会，1898 年任东京美术学校教授，1922 年任帝国美术院院长，还担任贵族院议员等。吸收法国外光派画风，创立了日本外光画派。在日本明治时期画坛上颇有影响。1886 年 5 月，黑田清辉进入拉斐尔 · 科林的工作室。他是 19 世纪末和 20 世纪初洋画画派的代表人物之一。1896 年，黑田清辉受聘成为东京美术学校（东京艺术大学前身）西洋画科主任。弘一法师李叔同就是他的入室弟子。

Viscount Kuroda Seiki was the pseudonym of a Japanese painter and teacher, noted for bringing Western theories about art to a wide Japanese audience. I n May 1886, Kuroda entered the studio of Raphaël Collin. He was among the leaders of the yōga (or Western-style) movement in late 19th- and early 20th-century Japanese painting. In 1896, Kuroda was invited to become director of Department of Western Painting was formed at the Tokyo Bijutsu Gakko (the forerunner of the Tokyo National University of Fine Arts and Music). Here he became the teacher of Li Shutong. Later became famous Chinese Monk.



印光大师　Master Yinguang

印光大师，佛教净土法门第十三代莲宗世祖。法名圣量，字印光。是净土宗的重要中兴人物，并为中国近代佛教复兴做出显著贡献，常被尊称为印光大师。相传他是大势至菩萨的化身。印光大师曾致信提醒弘一法师原有的字体不适合写佛经，促成了弘一法师书法风格的革命。印光大师通宗通教，终生独弘净土，立愿一生不收徒，却敌不过弘一大师的再三恳请，破例收弘一大师为出家入室弟子。

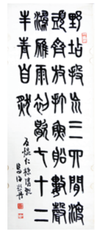
Master Yinguang, thirteenth patriarch of Pure Land Buddhism. His given name in Buddhism is Shengliang, and he styled himself as Yinguang. He was an important reviver of the Pure Land School Buddhism, and made a significant contribution for China's modern Buddhist revival, and therefore often called Yinguang Dashi (Master). According to legend, he is an incarnation of the Dashizhi Buddha. Master Yinguang had sent a letter to Hongyi reminding the monk that his original font was not suitable for writing Buddhist scriptures, which contributed to a revolution in Hongyi's calligraphy style. Yinguang was learned in all schools throughout Buddhism but was dedicated all his life to the Pure Land School. He vowed never to admit a disciple but could not resist the pleading from Hongyi and made an exception to accept him as a disciple.



弘一法师　Master Hongyi

李叔同（1880—1942），著名音乐家、美术教育家、书法家、戏剧活动家，是中国话剧的开拓者之一。他从日本留学回国后，担任过教师、编辑之职，后剃度为僧，法名演音，号弘一，晚号晚晴老人，后被人尊称为弘一法师。他是近世佛教界备受尊敬的律宗大师，也是国内外佛教界的著名高僧。以善书法、工诗词、通丹青、达音律、精金石、善演艺而驰名于世。弘一大师在福建居住时成为马海髯的老师，63 岁圆寂于泉州。

In 1916, Art Master Li Shu Tong began a new chapter in his life by choosing to be ordained as a monk, and thus began a holistic life dedicated to propagating Buddhism and its code of conduct. After becoming a monk, he practiced only calligraphy, developing a simple and unadorned, yet unique style, which was treasured by everyone who received a sample. He became known to all as Master Hong Yi. He became the teacher of Ma Hairan when lived in southern Fujian Province before he died peacefully at the age of 63 in Quanzhou.



马海髯　Ma Hairan

马海髯（1914—1975），原名冬涵，金石书画家，漳州人。1933 年加入中国共产党，为中共漳州地下党领导。因被捕中断了组织关系。后为漳州一中教师。20 世纪 30 年代，弘一法师卓锡漳州祈保亭时，对其金石书画的成就颇加器重，时予教诲。弘一法师评其“治印古雅，足以缶庐诸老媲美”。弘一法师晚年用印，多为马所刻。

Ma Hairan (1914-1975), original name Dong Han, Stone painter and calligrapher, born in Zhangzhou. He joined the Communist Party of China in 1933, and became the leader of Zhangzhou Underground Party. He was captured and lost his contact with the Party. He became a teacher at Zhangzhou No.1 High School. In 1930s, Master Hongyi took residency in Zhangzhou Qibao Temple, he praised highly of Ma's stone paintings, and gave him critiques and teachings. Master Hongyi commented that Ma's seal engraving is very elegant, and it has achieved the level of *Fou Lu Seal Collection* by Wu Changshuo. Most of the seals Master Hongyi used in his later years were engraved by Ma Hairan.



书法家罗丹与郑玉水　Calligrapher Luo Dan and Zheng Yushui

罗丹（1904—1983），福建省连城县人，出身贫苦，仅仅读了 3 年私塾和 1 年高小便因家贫辍学，14 岁开始在龙岩、漳州地区当学徒和写字工人，然而酷爱书法，工余时间勤习。罗丹在博采众长的基础上形成以颜体之雄伟壮阔为主体，参以汉隶之古朴和六朝碑之奇肆的“罗丹体”。他先后参加创办了厦门鹭潮美术学校（现福建工艺美术学院）和厦门市业余书法学校。

邱志杰的恩师郑玉水初学书法时师从罗丹。后罗丹为他介绍漳州本地名家马海髯为师。罗丹也是汤南南的书法老师李跃年的老师。

这里展示了罗丹赠送郑玉水的一件书法作品，以及郑玉水得到该作品后对其进行的临摹。

Luo Dan (1904-1983), born in Liancheng County, Fujian Province. He was from a poverty stricken family, and was only able to study for three years at a private school and one year at a higher primary school before discontinuing his studies. He started to work as an apprentice in the areas of Longyan and Zhangzhou since he was 14. He was deeply passionate about calligraphy, and often practiced in his spare time. Luo Dan learned from many sources, and formed a Luo Dan Style that combines the grandiosity of Yan Zhenqing style, the primitiveness of Han script, and the strangeness of Six Dynasties Stele. He participated in the founding of Xiamen Lu Chao Art School (Fujian Vocational College of Art today) and Xiamen Extracurricular Calligraphy School.

When Zheng Yushui first started to learn calligraphy, he studied after Luo Dan. Later Luo introduced local famous calligrapher Ma Hairan to Zheng as his teacher.



郑玉水　Zheng Yushui

郑玉水（1938—1993），龙海市榜山人。福建漳州市书法家协会首届主席。19 世纪 80 年代，邱志杰未上大学前在家乡师从郑玉水先生学习书法。

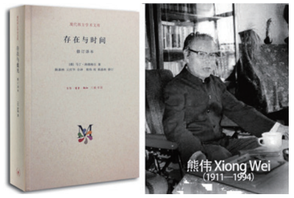
Zheng Yushui (1938—1993), born in Bangshan, Longhai City. He was the first chairman of the Calligraphers Association of Zhangzhou, Fujian Province. In 1980s, Qiu Zhijie studied calligraphy under Zheng Yushui's mentorship before going to college.



陈嘉映　Chen Jiaying

陈嘉映，1952 年出生于上海。宾夕法尼亚州立大学博士。曾任教于北京大学、华东师范大学，现为首都师范大学哲学系特聘教授。他是海德格尔《存在与时间》与维特根斯坦《哲学研究》的中文译者。1994 年，邱志杰在北京大学外国哲学研究所旁听时受教于陈嘉映。

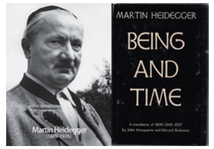
Chen Jiaying, born in Shanghai in 1952. Pennsylvania State University Ph.D. He has taught at Peking University, East China Normal University and is a Distinguished Professor of Philosophy Department of Capital Normal University. He is the Chinese translator of Heidegger's "Existence and Time" and Wittgenstein's "Philosophical Studies". Qiu Zhijie was taught by Chen Jiaying in 1994 in the Institute of Foreign Philosophy at Peking University.



熊伟　Xiong Wei

熊伟，20 世纪 30 年代初就读于北京大学哲学系，毕业后赴德国弗雷堡大学学习，师从存在哲学大师海德格尔，1936 年获哲学博士学位。他是最早向中国介绍海德格尔思想的人。《形而上学导论》《形而上学是什么》等书及译文多篇。他是陈嘉映在北京大学的硕士研究生导师。

Xiong Wei studied at the Department of Philosophy of Peking University in the early 1930s and after graduation went to the University of Freiburg in Germany and studied under the existentialist philosopher Heidegger, and obtained his PhD in 1936. He was the first to introduce Heidegger's thoughts to China. He wrote multiple books and theses including "Introduction to Metaphysics", "What is Metaphysics" and so on. He is a research supervisor at Peking University.



海德格尔　Martin Heidegger

海德格尔，德国哲学家，被誉为 20 世纪最重要的哲学家之一。他在现象学、存在主义、解构主义、诠释学、后现代主义、政治理论、心理学及神学有着举足轻重的地位。1927 年发表的《存在与时间》是海德格尔最具影响力的著作。这本划时代的著作是他最著名的哲学著作。此书只是海德格尔计划中的上半部，但后来放弃写作下半部，并成为定本。

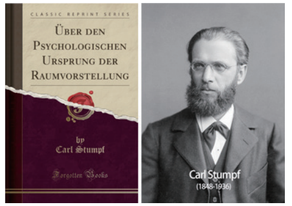
Martin Heidegger was a German philosopher and a seminal thinker in the Continental tradition and philosophical hermeneutics. Heidegger is best known for his contributions to phenomenology and existentialism, though as the Stanford Encyclopedia of Philosophy cautions, "his thinking should be identified as part of such philosophical movements only with extreme care and qualification." His first and best known book, *Being and Time* (1927), though unfinished, is one of the central philosophical works of the 20th century.



胡塞尔　Edmund Gustav Albrecht Husserl

胡塞尔，著名奥地利哲学家，现象学之父，同时被誉为近代伟大哲学家之一。胡塞尔跟随卡尔 · 魏尔斯特拉斯和莱奥 · 柯尼希斯贝格尔学习数学，跟随弗朗兹 · 布伦塔诺及卡尔 · 斯图姆夫学习哲学。自 1886 年，他在哈勒大学以导师身份（相当于副教授）教授哲学，后作为教授分别在哥廷根（自 1901 年）和弗赖堡（自 1916 年）教学，1928 年退休，他的得意门徒海德格尔接任了他的教职。

Edmund Gustav Albrecht Husserl was a German philosopher who established the school of phenomenology. Husserl studied mathematics under Karl Weierstrass and Leo Königsberger, and philosophy under Franz Brentano and Carl Stumpf. He taught philosophy as a Privatdozent at Halle from 1887, then as professor, first at Göttingen from 1901, then at Freiburg from 1916 until he retired in 1928. when Husserl retired and his former pupil Heidegger succeeded to his University chair.



卡尔 · 斯图姆夫　Carl Stumpf

卡尔 · 斯图姆夫是一位德国哲学家和心理学家。他在格丁根大学拿到博士学位（1868 年）前，在维尔茨堡大学师从弗朗兹 · 布伦塔诺。他对他指导的博士生——现代现象学的创始人埃德蒙德 · 胡塞尔，格式塔心理学的三位创始人马科斯 · 韦特墨、沃尔夫冈 · 苛勒和科特 · 考夫卡，以及奥地利著名小说家罗伯特 · 穆齐尔都产生了重要影响。他是当时第一个有音乐背景，将音乐与心理联系在一起研究的心理学家，《音乐心理学》也是第一部在心理学领域较为系统的专著，将他的创造倾注于其中，它的问世也为后人的研究打下了理论与实践相结合的基础。在后来的研究中出现了两个研究方向，一个是音乐心理学，另一个是音乐声学。他还完成了《声学与音乐学论文学》《比较音乐论文学》（合著）及《音乐的起源》。

Carl Stumpf was a German philosopher and psychologist. He studied with Franz Brentano at the University of Würzburg before receiving his doctorate at the University of Göttingen in 1868. He had an important influence on his students Wolfgang Köhler and Kurt Koffka who were instrumental in the founding of Gestalt psychology as well as Kurt Lewin. Stumpf is considered one of the pioneers of comparative musicology and ethnomusicology, as documented in his study of the origins of human musical cognition *The Origins of Music* (1911).



弗朗兹 · 布伦塔诺　Franz Brentano

弗朗兹 · 布伦塔诺是一位著名的德国哲学家、心理学家。他的学生中有埃德蒙德 · 胡塞尔、亚历克修斯 · 迈农、克里斯蒂安 · 冯 · 厄棱费尔、鲁道夫 · 斯坦纳、西格蒙德 · 弗洛伊德等人。

Franz Clemens Honoratus Hermann Brentano was an influential German philosopher, psychologist, and priest whose work strongly influenced not only students Edmund Husserl, Sigmund Freud, Tomáš Masaryk, Rudolf Steiner, Alexius Meinong, Carl Stumpf, Anton Marty, Kazimierz Twardowski, and Christian von Ehrenfels, but many others whose work would follow and make use of his original ideas and concepts.



韩黎坤　Han Likun

韩黎坤，1938 年 10 月生，江苏苏州人。1963 年毕业于浙江美术学院版画系，1980 年毕业于浙江美术学院版画系研究生班后留校任教。邱志杰就读浙江美院版画系时，韩黎坤是版画系系主任和邱志杰的素描教师。

Born in October 1938, Suzhou, Jiangsu Province. He graduated from the Printmaking Department of Zhejiang Art Academy in 1963, after obtaining his master degree in 1980 from the same department and college, he stayed with the school to teach. When Qiu Zhijie was a student of the Printmaking Department of Zhejiang Art Academy, Han Likun was the department head and Qiu's sketch and drawing teacher.



赵延年　Zhao Yannian

赵延年，1938 年进上海美专，学习木刻。毕业于广东省立战时艺术馆美术系。1941 年参加“中华全国木刻界抗敌协会”。历任编辑、创作员、浙江美术学院教授。他的硕士研究生为韩黎坤、李以泰、王公懿等人，都是邱志杰的大学老师。赵延年曾在一篇回忆文章中提及上海美专对他影响最大的老师是李桦先生。

Zhao Yannian entered the Shanghai Academy of Fine Arts in 1938, learning woodcut. He graduated from Fine Arts Department of Guangdong Province Wartime Art School. He joined the "China National Woodcut Association against the Enemy." His successive roles include editor, creator, and professor at Zhejiang Academy of Fine Arts. His Master's degree students include Han Likun, Li Yitai, and Wang Gongyi, all of which were Qiu Zhijie's university teachers.



赵宗藻　Zhao Zongzao

赵宗藻，版画家。先后就读于苏州美术专科学校、南京大学美术系。曾任中国美术学院版画系主任、副院长，现为中国版画协会副主席。

Zhao Zongzao, printmaker. He has studied in the Suzhou Academy of Fine Arts and Nanjing University Department of Fine Arts. He is the former Director of Printmaking Department at Chinese Academy of Fine Arts and former vice president of the Academy, and is now vice chairman of the Chinese Printmaking Association.



李桦　Li Hua

李桦，擅长版画、美术史论、美术教育。1927 年毕业于广州市立美术学校，1930 年留学日本，“九・一八”后回国。1934 年在广州组织“现代版画会”，是响应鲁迅号召的新兴木刻运动的先驱者之一。抗日战争时期随军辗转于湘、赣一带，举办抗战木刻展、出版利扬、推动木刻运动，曾发起和组织“全国木刻界抗敌协会”。并在《现代版画》丛刊发表了一批旗帜鲜明的反帝斗争木刻版画作品。《现代版画》第十四集刊出李桦的木刻版画《怒吼吧，中国！》。1949 年后历任中央美术学院教授、版画系主任。

Li Hua, a Chinese woodcut artist and communist known for his participation in left-wing activities. In 1930, Li went to Japan to study fine arts at Kawabata Art School in Tokyo. Li returned to Guangzhou in 1932, after the Mukden Incident broke out. At that time, he began to learn woodcutting art. He was influenced by Lu Xun who regarded him as one of the most promising woodcut artists of his generation. In June 1934, Li founded the Modern Woodcut Society at the Guangzhou Art School. He produced many woodcuts included *Roar China!* to protest against the invasion by the Japanese army. In 1949, he became a professor of the Central Academy of Fine Arts, and continued his artistic creations.



洪再新　Hong Zaixin

洪再新教授，中国美术学院美术史博士，现任美国普吉湾大学终身教授。曾担任美国加州大学伯克利分校中国艺术史研究中心、哈佛大学世界宗教研究中心，以及美国学术团体协会（ACLS）等重要学术机构的访问学者。中国美术史和海外中国画研究的专家。邱志杰大学时代的美术史老师。

Pr. Hong Zaixin: PhD in art history at China Academy of Art, and currently tenured professor at University of Puget Sound. He used to be a visiting scholar at Center for several important academic institutes such as Chinese Art History at UC Berkeley, Center for the Study of World Religions at Harvard University and American Council of Learned Societies. He is an expert at history of Chinese art and Chinese paintings overseas. He lectured on History of Art to Qiu Zhijie when Qiu was in college.



王伯敏　Wang Bomin

王伯敏，中国美术学院教授、美术史论家、山水画家、诗人。50 多年来，王伯敏有《中国绘画通史》《中国美术通史》等 43 种编著出版。他是洪再新的硕士生导师。王伯敏曾经就读于北平艺术专科学校研究班深造，是徐悲鸿的研究生，同时也是国画大师黄宾虹的弟子。

Wang Bomin: professor at China Academy of Art. He is a scholar at history of art, a landscape painter and a poet. For over five decades, Wang has got 43 of his books published, such as “History of Chinese Painting”, “History of Chinese Art” and so on. He was Hong Zaixin's supervisor. Wang used to study in a tutorial class at Beiping Art School. He was a graduate student supervised by Xu Beihong and also was a disciple of Huang Binhong, a Chinese painting maestro.



黄时鉴　Huang Shijian

黄时鉴，1953—1958 年就读于北京大学历史系。后任杭州大学历史系教授。蒙古史和中外关系史专家。绘制丝绸之路全图，成为真正完整描述三条丝绸之路的学者。

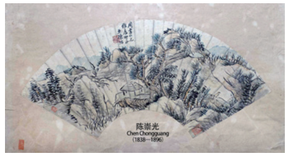
Huang Shijian studied at Department of History, Peking University, from 1953 to 1958. Later he worked as a professor at Hangzhou University. He is an expert at history of Mongolia and history of sino-foreign relations. By elaborating a complete map of the Silk Road, he has become an expert who completely describes the three sections of the Silk Roads.



黄宾虹　Huang Binhong

黄宾虹，近现代画家，善画山水，为山水画一代宗师。并进行绘画史论和篆刻的研究、教学，以及中国美术遗产的发掘、整理、编纂、出版工作。

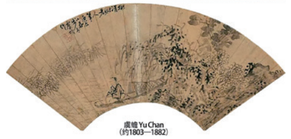
Huang Binhong was a Chinese art historian and literati painter. He is considered one of the last innovators in the literati style of painting and is noted for his freehand landscapes.



陈崇光　Chen Chongguang

陈崇光，江苏扬州人。初为雕花工，后为虞蟾弟子。20 岁前曾参加太平天国革命，随虞蟾同在南京绘制壁画。1887 年，黄宾虹曾在扬州师从其学花鸟画，受其影响至深。

Chen Chongguang, born in Yangzhou, Jiangsu. He initially carved patterns for a living, and later became a disciple of Yu Chan. He took part in the revolution of the Taiping Heavenly Kingdom before he was 20 years old, and thus he worked on murals in Nanjing. In 1887, Huang Binhong learned bird-and-flower painting from Chen and got permanently influenced.



虞蟾　Yu Chan

虞蟾，号半村老人，今江苏扬州人，早年善北宗工细山水。太平天国于 1853 年解放南京后改为天京，各王府均有壁画，虞蟾及扬州艺人应聘至天京从事画笔，今堂子街所存壁画山水雄浑纯厚，大气磅礴。太平天国失败后回扬州，晚年境困，不善时尚，画花鸟仅以粗笔，泼墨，贱价求售，时人轻之。

Yu Chan, as known as Bancun Old Man, was born where is Yangzhou today. He is adept in North-Song-style dexterous landscape painting. Tangping Heavenly Kingdom seized Nanjing and renamed it Tianjing. There were murals in all imperial residences. Zhan and other Yangzhou craftsmen were employed to do the mural painting in Tianjing and today there is still a magnificent and majestic mural work of his in Tangzi Street. He returned to Yangzhou after the downfall of Taiping Heavenly Kingdom and suffered impoverished twilight years. He did bird-and-flower paintings solely with sketchy strokes and ink splashes and peddled them at a low price, which were despised by his contemporaries.



郑珊　Zheng Shan

郑珊，清代画家。同治年间（1862—1874）一度寓沪鬻画。在皖公山曾向青年黄宾虹画授“实处易，虚处难”六字画诀，孕育了黄宾虹崇尚内美的画学观。

Zheng Shan: a painter of Qing Dynasty. He settled in Shanghai and sold paintings for a living. At Wangongshan, he imparted to young Huang Binhong a proverb “it’s harder to leave the blank space than to draw concrete images”, which reflects Huang’s art view of appreciating inner beauty.



林以友　Lin Yiyou

林以友，福建厦门人。1960 年毕业于中央美术学院华东分院油画系，师从胡善余、倪贻德等人。留校任教。后调任福建师范大学美术系副主任。

Lin Yiyou, born in Xiamen, Fujian. He graduated from Faculty of Oil Painting, Zhejiang Academy of Fine Arts. His mentors were Hu Shanyu, Ni Yide and so on. He was employed by Zhejiang Academy of Fine Arts as a lecturer. Later he was transferred to Fujian Normal University as deputy dean of Faculty of Art.



谢意佳　Xie Yijia

谢意佳，福建师范大学美术系教授。1951 年毕业于中央美术学院华东分院绘画系。师从林风眠、黄宾虹先生。

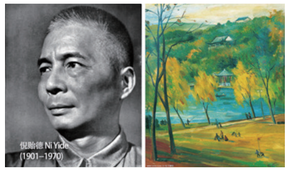
Xie Yijia, professor of Faculty of Art at Fujian Normal University. He graduated from Faculty of Painting at East China Brunch of Central Academy of Fine Arts. His mentors were Lin Fengmian and Huang Binhong.



胡善余　Hu Shanyu

胡善余，1929 年考入杭州国立艺专，师从林风眠、蔡威廉两位教授。1934 年毕业于巴黎国立高等美术学院。曾先后任教于广州美术学校和国立艺术专科学校。抗战胜利后，国立艺专迁回杭州，他一直任教于中国美院。

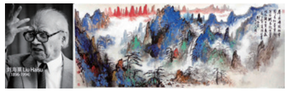
Hu Shanyu was admitted by Nation School of Fine Arts of Hangzhou and was mentored by Lin Fengmian and Cai Weilian. He graduated from the École nationale supérieure des Beaux-Arts de Paris. He lectured successively at Kwangchow School of Fine Arts and National School of Fine Arts. He has been continuously lecturing at Chinese Academy of Art since Nation School of Fine Arts of Hangzhou was relocated back to Hangzhou after the victory of Anti-Japanese War.



倪贻德　Ni Yide

倪贻德，1922 年毕业于上海美术专科学校，留校任教。1932 年秋，他和庞薰琴等组织决澜社，为中国最早的现代主义艺术运动团体。历任浙江美术学院教授、第一副院长，《美术》杂志主编等职。著作有《西洋美术史纲要》《西洋画研究》，小说集《玄武湖之秋》《东海之滨》《百合集》等。

Ni Yide graduated from Shanghai School of Fine Arts and stayed there as a teacher. In autumn of 1932, he with Pang Xunqin and others organized the Society of Juelan, the earliest community of modern art in China. He worked successively as professor of the Zhejiang Academy of Fine Arts and as the primary deputy dean of it, editor-in-chief of *Art* magazine, etc. His published works include *Essentials of History of Western Art*, *On Western Painting,* and novel collections such as *Autumn of Xuanwu Lake*, *On the Coast of East Sea, Collection of Lilies* and so forth.



刘海粟　Liu Haisu

刘海粟是中国著名书画家、艺术教育家。擅长国画、油画、书法、诗词。1912 年与乌始光、张聿光在上海创立“上海美术学院”，前身是上海美术专科学校。1920 年 10 月赴日出席帝国美术学院开幕典礼，回国后编译《米勒传》《塞尚传》。于欧洲结识毕加索、马蒂斯、傅雷。为中国绘画的发展和传播做出了杰出贡献。

Liu Haisu was a prominent twentieth-century Chinese painter and a noted art educator. He excelled in Chinese painting and oil painting. In November 1912, together with Wu Shiguang and Zhang Yunguang, he founded the first school of fine arts in modern China, Shanghai Academy of Chinese Painting, the former Shanghai School of Fine Arts. He went to Japan in October 1920 to attend the opening ceremony of Imperial Academy of Fine Arts, and after he returned, he wrote *Biography of Jean-François Millet* and *Biography of Paul Cézanne* to introduce western arts into China. In addition, he went to Europe twice. He communicated with famous painters, such as Picasso and Matisse. He made great contributions to the development and spread of Chinese painting.



吴法鼎　Wu Fading

吴法鼎，1903 年考入北京“译学馆”，学习经济和法文。1911 年赴法国留学，初学法律，后改学油画，得巴黎高等美术学校本科毕业证书。1920 年任北京艺术专门学校教授兼教务长，并与李毅士组织阿波罗学会。1923 年应聘为上海美专教授兼教务长，在此成为倪贻德的教师。

Wu Fading was admitted by Imperial School of Languages in 1903 and majored in economics and French. He went to France for further study in 1911, majoring initially in laws and later in oil painting, and attained a BA degree at the École nationale supérieure des Beaux-Arts de Paris. In 1920, he was the professor and dean of Beijing Specialist Arts School, and cofounded Apollo Art Research Institute with Li Yishi. In 1923, he accepted the professorship and deanship of Shanghai Specialist Arts School, where he became Ni Yide’s teacher.



李超士　Li Chaoshi

李超士，1912 年赴法勤工俭学，1919 年毕业于巴黎国立美术学院。1926 年应林风眠之邀赴国立北京艺术专科学校任教。1928 年应蔡元培之邀与林风眠等同赴杭州兴办我国第一所国立艺术专科学校，并任该校西画系教授长达 21 年。

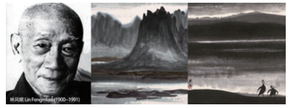
Li Chaoshi went to France for a work-study program in 1912 and graduated from the École nationale supérieure des Beaux-Arts de Paris. In 1926, he started to teach at National School of Fine Arts of Peking at Lin Fengmian’s invitation. In 1928, he with Lin went to Hangzhou at Cai Yuanpei’s invitation and founded China’s first national school of fine arts. Li worked as professor of Faculty of Western Painting at this school for as long as 21 years.



蔡威廉　Cai Weilian

蔡威廉，20 世纪中国重要的油画画家，也是中国早期美术教育家，以肖像画闻名，为著名学者蔡元培之女。先后就读于布鲁塞尔美术学院、里昂美术专科学校，专习油画，毕业后成为国立杭州艺专西画教授。于 1939 对日战争期间去世。

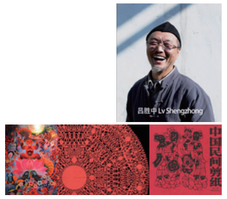
Cai Weilian is one of the most important oil painters and art educator of early times. She is famous for her portraits. She is the daughter of the renowned scholar, Cai Yuanpei. She studied successively at the Académie Royale des Beaux-Arts in Brussels, and the École nationale des beaux-arts de Lyon, majoring in oil painting. After graduation, she became professor of western painting at National School of Fine Arts of Hangzhou. She passed away in 1939 during Anti-Japanese War.



林风眠　Lin Fengmian

林风眠，现代画家、美术教育家，他试图努力打破中西艺术界限，造就一种共通的艺术语言。1919 年，林风眠作为第六批留法勤工俭学的学生，前往法国留学。1921 年，转入法国国立迪戎美术学院学习，9 月又转入法国国立高等美术学院就读。1923，林风眠赴德国游学。1925 年冬，受蔡元培之邀回国，任北平艺术专门学校校长。1928 年 3 月 26 日，时任大学院院长蔡元培创办了杭州国立艺术院（中国美术学院前身），聘请林风眠出任院长兼教授。他是中国美术教育的重要开创者。

Lin Fengmian was a Chinese painter and is considered a pioneer of modern Chinese painting for blending Chinese and Western styles. Lin participated in the Diligent Work-Frugal Study Program. Lin spent the early years of his career in Europe, moving to France in 1920 to study painting. In 1923, he moved to Berlin, Germany. In 1925 he returned to China, where he became the principal of the Beiping Vocational Art School. In 1928, with encouragement from Cai Yuanpei, he helped found the National Academy of Art in Hangzhou, becoming its first principal. So he was also an important innovator in the area of Chinese art education.



吕胜中　Lü Shengzhong

吕胜中，山东平度人，中央美术学院教授。1987 年，中央美术学院年画系冯真的研究生毕业。1985—1986 年，三度深入陕北采风，拜农民巧手为师。主持民间美术工作室教学至 1989 年。在中央美术学院创立实验艺术学院。学生为邬建安。

Lü Shengzhong, born in Pingdu, Shandong, professor of Central Academy of Fine Arts. In 1987, he was a graduate in Chinese New Year paintings supervised by Feng Zhen. From 1985 to 1986, he paid three visits to northern Shaanxi to collect local art and made himself apprenticed to peasant artists. He was in charge of teaching at Folk Art Workshop until 1989. He founded the School of Experimental Art at the Central Academy of Art. Wu Jian'an is his student.



冯真　Feng Zhen

冯真，早年在上海读初中时，受到父亲冯乃超革命思想的启蒙。15 岁赴晋察冀解放区，先后在华北联合大学政治学院和文艺学院美术系学习。1948 年创作了在新中国美术史上具有重要地位的作品《娃娃戏》，新中国成立初期创作了大量年画、连环画、宣传画。1950 年参加了中央美术学院的成立大会，随后在该院美术干部训练班、徐悲鸿指导的研究班进修。1951 年开始在中央美术学院执教。1956 年，冯真被派往苏联列宾美术学院油画系莫伊谢延科画室学习油画。1980 年参与创办中央美术学院年画连环画系。1984 年开始，指导研究生吕胜中进行多次传统民间年画和民间美术的田野调查计划。

When studying as a middle school student in Shanghai, Feng Zhen was enlightened by his father Feng Naichao's revolutionary ideas. At the age of 15, he went to Shanxi-Chahar-Hebei Liberated Areas and studied at School of Politics and later at Faculty of Art in School of Fine Arts, North China Union University. In 1948, he painted "Doll Play", an important work in the history of art in Communist China. In early times of Communist China, he created a large number of Chinese New Year paintings, comic strips and picture posters. In

1950, he was engaged in the foundation of Central Academy of Fine Arts and later studied art in cadre training class and a seminar supervised by Xu Beihong. In 1951, he began his teaching at Central Academy of Art. In 1956, Feng began his dispatch study in oil painting at E. E. Moiseenko Studio in Ilya Repin Leningrad Institute for Painting, Sculpture and Architecture, Soviet Union. In 1980, he was engaged in the foundation of Faculty of New Year Painting and Comic Strip. From 1984 on, he has instructed his graduate student Lü Shengzhong in several fieldwork projects on traditional folk New Year painting and folk art.



彦涵　Yan Han

彦涵，1935 年入杭州艺术专科学校学习。1938 年毕业于延安鲁艺美术系。1939 年参加鲁艺木刻工作团赴太行敌后抗日根据地，在八路军中从事木刻艺术创作，并在晋东南鲁艺分校任教。中华人民共和国成立后，历任中央美术学院华东分院、中央美术学院教授。

Yan Han started his study at National School of Fine Arts of Hangzhou. He graduated from Department of Art, Luxun Academy of Fine Arts in Yan'an. He went to Taihang Anti-Japanese Base in Enemy Rear as a member of LAFA Wood Carving Group and worked on wood carving among the Eighth Route Army as well as lectured at the south-eastern Shanxi branch of Luxun Academy of Fine Arts. After the foundation of the PRC, he was appointed as professor of East China Branch of Central Academy of Fine Arts, and also of the Central Academy of Fine Arts.



徐悲鸿　Xu Beihong

徐悲鸿是首位在 20 世纪初提出艺术创作要反映现代中国的中国艺术家。他 1919 年赴法国留学，考入巴黎国立美术学校学习油画、素描，并游历西欧诸国，观摩研究西方美术。1927—1929 年先后在多个国内艺术机构任职，包括中央大学艺术系教授。1949 年新中国成立后担任中央美术学院院长。他也是最早用油画创作纪念碑式的、中国史诗主题的画家之一。

Xu Beihong was one of the first Chinese artists to articulate the need for artistic expressions that reflected a modern China at the beginning of the 20th century. Beginning in 1919, Xu studied overseas in Paris at the École Nationale Supérieure des Beaux-Arts, where he studied oil painting and drawing. His travels around Western Europe allowed him to observe and learn Western art techniques. from 1927 to 1929, he gained a number of posts at institutions in China, including teaching at National Central University. After the founding of the People's Republic of China in 1949, Xu became president of the Central Academy of Fine Arts and chairman of the China Artists Association. He was also regarded as one of the first to create monumental oil paintings with epic Chinese themes.



冯乃超　Feng Naichao

冯乃超，革命活动家、教育家、中国现代作家和翻译家。1923 年后，先后就读于京都帝国大学哲学系、东京帝国大学哲学系社会学科，后改学美学与美术史。1930 年与鲁迅等筹组中国左翼作家联盟，被推举为《理论纲领》的起草人。

Feng Naichao, revolutionist, educator, writer and translator or modern China. Since 1923, he studied successively at Faculty of Philosophy, Kyoto University and Department of Sociology, Faculty of Philosophy, Tokyo Imperial University, and then changed his academic focus to aesthetics and history of art. He found the League of the Left-Wing Writers together with Lu Xun in 1930. He was appointed as drafter of "Theoretical Guidelines".



杨先让　Yang Xianrang

杨先让，1952 年毕业于中央美术学院绘画系。历任人民美术出版社编辑和创作员、文化部研究室研究员、中央美术学院民间美术系主任。1986—1989 年，在 4 年的时间里，他率领考察队历尽曲折艰苦，出入黄河流域 14 次，潜心考察民间艺术，足迹遍及青海、宁夏、陕西、山西、河南、河北、山东 8 省，积累了近千张及 20 余万字的记录。并出版了“二十世纪八十年代黄河流域民间艺术田野考察报告”为副题的《黄河十四走》。杨先让的硕士研究生为徐冰。

Yang Xianrang graduated from Department of Painting, Central Academy of Art in 1952. He worked successively as editor and painter of People's Fine Arts Publishing House, researcher of Ministry of Culture, and dean of Department of Folk Art, Central Academy of Fine Arts.



古元　Gu Yuan

古元，广东人，善版画。1938 年赴延安，先后在陕北公学、鲁迅艺术学院学习。1942 年在重庆举办的全国木刻展览会上，徐悲鸿先生撰文称赞其为“中国艺术界中一位卓绝之天才”。1983 年被任命为中央美术学院院长。

Gu Yuan, born in Guangdong. He is expert in woodblock. He went to Yan'an in 1938 and studied successively in North Shaanxi Public School and in Luxun Academy of Fine Arts. In the 1942 on the occasion of National Exhibition of Wood Carving in Chongqing, Xu Beihong wrote an article praising him as "an excellent genius among Chinese art circles". He was appointed as headmaster of Central Academy of Fine Arts.



费尔南德・柯罗蒙　Fernand Cormon

费尔南德・柯罗蒙是出生于法国巴黎的画家，巴黎高等美术学院教授，现代历史题材绘画的代表人物。他是亚历山大・卡巴内尔、尤金・弗罗芒坦、让 - 弗朗索瓦・波塔尔斯的学生。他的学生包括亨利・德・图卢兹 - 罗特列克、路易・安格丹、尤金纳・宝赫、保罗・唐皮尔，爱弥尔・伯纳尔和文森特・凡・高。他在艺术界享誉盛名，也曾经为中国艺术在法国的推广起到了推动作用。

Fernand Cormon was a French painter born in Paris. He became a pupil of Alexandre Cabanel, Eugène Fromentin, and Jean-François Portaels, and one of the leading historical painters of modern France. Being well-accepted at the annual Salon, he also ran an art school, the Atelier Cormon in the 1880s where he tried to guide his students to create paintings which would be accepted by the Salon's jury. Among his students with whom he was unsuccessful on this point were, for instance: Henri de Toulouse-Lautrec, Louis Anquetin, Eugène Boch, Paul Tampier, Émile Bernard and Vincent van Gogh. He is highly – acclaimed in the art world, and was also a pivotal force in promoting Chinese art in France.



帕斯卡・达仰・布弗莱　Pascal Dagnan–Bouveret

帕斯卡・达仰・布弗莱是法国 19 世纪末期学院派现实主义绘画的名家之一。他于 1869 年前往巴黎，进入巴黎高等美术学院求学。先是在亚历山大・卡巴内尔的工作室学习，后来又师从让・莱昂・杰罗姆。他是最先使用摄影这个当时的新媒介来达到绘画高度写实的艺术家之一。他于 1891 年获荣誉团军官勋章，1900 年成为法兰西学院院士。达仰与徐悲鸿之间的师生关系非常深厚，徐悲鸿甚至将他视为义父，他曾把达仰的数幅作品带回中国收藏。

Pascal Dagnan-Bouveret, was one of the leading French artists of the naturalist school. From 1869 he studied at the École des Beaux-Arts under Alexandre Cabanel and Jean-Léon Gérôme. He was one of the first to use the then new medium of photography to bring greater realism to his paintings. In 1891 he was made an Officer of the Legion of Honour and in 1900 he became a member of the Institut de France. The teacher-student relationship between Pascal Dagnan-Bouveret and Xu Beihong is profound, Xu Beihong even sees Dagnan-Bouveret as his adopted father, and brought several paintings of Dagnan-Bouveret's to China for collection.



弗朗索瓦・弗拉孟　François Flameng

弗朗索瓦・弗拉孟是 19 世纪末 20 世纪初成功的法国画家。他是著名雕刻师的儿子，他在手艺方面从小就获得一流的教育培训。他最初的声名鹊起是历史画和肖像画，并成为艺术学院教授。从朱利安画院到巴黎国立高等美术学院，弗朗索瓦・弗拉孟都是徐悲鸿的第一任导师。

François Flameng was a very successful French painter during the last quarter of the 19th century and the first quarter of the 20th. He was the son of a celebrated engraver and received a first-rate education in his craft. Flameng initially received renown for his history painting and portraiture, and became a professor at the Academy of Fine Arts. At both Académie Julian and École Nationale Supérieure des Beaux-Arts, François Flameng was the first mentor of Xu Beihong.



保罗・阿尔伯特・贝纳尔　Paul–Albert Besnard

保罗・阿尔伯特・贝纳尔是一位法国著名画家、版画家。他出生在巴黎，是巴黎高等美术学院的学生，师从让・布里蒙德，并受亚历山大・卡巴内尔的影响。直到 1880 年，他都遵循学术传统，之后突然完全转型，致力于研究印象派的色彩和光线。1924 年，他成为法兰西学院院士。

Paul-Albert Besnard was a French painter and printmaker. He was born in Paris and studied at the École des Beaux-Arts, studied with Jean Bremond and was influenced by Alexandre Cabanel. Until about 1880 he followed the academic tradition, but then broke away completely, and devoted himself to the study of colour and light as conceived by the Impressionists. in 1924 he became a member of the Académie française.



徐达章　Xu Dazhang

徐悲鸿 6 岁开始跟父亲徐达章读书，9 岁就读完了《四书》《左传》。这时，他的父亲开始教他每天临摹一幅吴友如的人物画。徐达章是私塾先生，能诗文，善书法，自习绘画，常应乡人之邀作画，谋取薄利以补家用。

Xu Beihong began studying classic Chinese works and calligraphy with his father Xu Dazhang when he was six, and Chinese painting when he was nine. Meanwhile, his father began to teach him by copying one of Wu Youru's figure paintings each day. Xu Dazhang was a private school teacher who was good at poetic and prose writing, and calligraphy. Xu learned painting all by himself and regularly painted at his countrymen's invitation earning small money to cover his domestic expenses.



康有为　Kang Youwei

康有为是中国晚清时期重要的政治家、思想家、教育家，康有为作为晚清社会的活跃分子，在倡导维新运动时，受到光绪帝的支持，后因慈禧太后的干预，维新运动失败。康有为提出了变君主专制为君主立宪的主张，但其政治理念未能实现。康有为是最早提出“美术革命”的人。1916 年，徐悲鸿成为康有为的入室弟子，住在康家，并促成了徐悲鸿获得公费留学法国的机会。

Kang Youwei as a Chinese scholar, noted calligrapher and prominent political thinker and reformer of the late Qing dynasty. He led movements to establish a constitutional monarchy and was an ardent Chinese nationalist and internationalist. His ideas inspired a reformation movement that was supported by the Guangxu Emperor but loathed by Empress Dowager Cixi. Although he continued to advocate a constitutional monarchy after the founding of the Republic, Kang's political theory was never put into practice. Kang Youwei is one of the pioneers that brought forward the idea of "Revolution through Art." In 1916, Xu Beihong became a "Closed-door student" of Kang Youwei, and lives at Kang's house. As a result, Xu Beihong had the opportunity to study in France with government funding.



朱九江　Zhu Jiujiang

朱次琦，世称“九江先生”，广东南海人。书法多力丰筋，然不肯为人作字，世所流传多属尺牍、稿本、日记等，临终时焚毁。1876 年，康有为拜其为师。

Zhou Ciqi, commonly known as Mister Jiujiang, born in Nanhai, Guangdong. The story has spread through generations that he was unwilling to write for others despite his vigorous and well-framed calligraphic style. He had quite an abundance of written works, most of which were letters, drafts, diaries and so on but he burned them all down before his death. In 1876, Kang Youwei made himself apprenticed to Zhu.



亚历山大・卡巴内尔　Alexandre Cabanel

亚历山大・卡巴内尔是一位法国画家。他的绘画以学院艺术风格著称，取材以历史、古典及宗教题材为主，他也是著名的肖像画家。卡巴内尔是“art pompier”（pompier 法文意思是消防队员）和被拿破仑三世最喜欢的画家的代表人物。他师从弗朗索瓦・爱德华・皮科。他于 1844 年第一次在巴黎沙龙展览。1864 年开始担任巴黎美术学院教授，直至去世。他的学生包括费尔南德・柯罗蒙、弗朗索瓦・佛意蒙。

Alexandre Cabanel was a French painter, Hérault. He painted historical, classical and religious subjects in the academic style. He was also well known as a portrait painter. Cabanel is the best representative of the L'art pompier and Napoleon III's preferred painter.

studied with François-Édouard Picot. He exhibited at the Paris Salon for the first time in 1844, Cabanel was elected a member of the Institute in 1863. He was appointed professor at the École des Beaux-Arts in 1864 and taught there until his death. His pupils included: Fernand Cormon, François Flameng.



弗朗索瓦・爱德华・皮科　François–Édouard Picot

弗朗索瓦・爱德华・皮科是法国七月王朝期间的画家，擅长神话、宗教和历史题材的绘画。他师从弗朗索瓦・安德烈・文森特和雅克・路易・大卫。

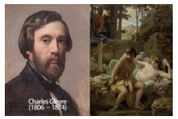
François-Édouard Picot was a French painter during the July Monarchy, painting mythological, religious and historical subjects. He studied with François-André Vincent and Jacques-Louis David.



雅克・路易・大卫　Jacques–Louis David

雅克・路易・大卫是法国画家，新古典主义画派的奠基人和杰出代表，他在 18 世纪 80 年代绘成的一系列历史画标志着当代艺术由轻浮的洛可可风格向质朴、严肃的古典主义的转变，强调在画风上与法国旧制度末期的道德风气和谐一致。大卫有大量的学生，使他成为 19 世纪初在学院派沙龙艺术最具影响力的法国艺术家。

Jacques-Louis David was a French painter in the Neoclassical style, considered to be the preeminent painter of the era. In the 1780s his cerebral brand of history painting marked a change in taste away from Rococo frivolity toward a classical austerity and severity, heightened feeling harmonizing with the moral climate of the final years of the Ancient Régime. David had a large number of pupils, making him the strongest influence in French art of the early 19th century, especially academic Salon painting.



夏尔・格莱　Charles Gleyre

夏尔・格莱尔是一名瑞士艺术家，从小移居法国。他在让 - 克劳德・贝纳福德的指导下，正式开始了他的艺术教育。在搬到巴黎之前，他就读于巴黎的 Académie Suisse，并在理查德・帕克斯・波宁顿的工作室学习水彩技法。他在巴黎就读于法国美术学院，是路易・埃尔桑的学生。1843 年，他接管了保罗・德拉罗什的绘画室，之后指导许多后来重要的年轻的艺术家，其中包括莫奈、皮埃尔 - 奥古斯特・雷诺阿、阿尔弗雷德・西斯莱、詹姆斯・艾伯特・麦克尼尔・惠斯勒和路易斯・弗雷德里克・舒城贝克。

Charles Gleyre was a Swiss artist, resident in France from an early age. He began his formal artistic education in Lyon under Bonnefond, before moving to Paris, where he enrolled at the École des Beaux-Art under Hersent. He also attended the Academie Suisse and studied watercolour technique in the studio of Richard Parkes Bonington. He took over the studio of Paul Delaroche in 1843 and taught a number of younger artists who became prominent, including Claude Monet, Pierre-Auguste Renoir, Alfred Sisley, James Abbott McNeill Whistler and Louis-Frederic Schützenberger.



埃弗塞・叶夫谢耶维奇・莫伊谢延科　Evsey Evseevich Moiseenko

埃弗塞・叶夫谢耶维奇・莫伊谢延科拥有“苏联人民艺术家”称号，是苏联美术研究院院士（1973 年），“社会主义劳动英雄”（1986 年）。他在苏联列宾美术学院油画系曾师从亚历山大・奥斯苗尔金，并从 1958 年开始在那里任教，并于 1963 年获得教授称号。莫伊谢延科发展了浪漫英雄主义的主题，他的成名之作《红军来了》（1961 年）就是这样一幅作品。冯真在苏联求学期间是莫伊谢延科的学生。

Evsey Evseevich Moiseenko was a People's Artist of the USSR, full member of the Academy of Arts of the USSR (1973), and Hero of Socialist Labor (1986). He was trained at the Academy of Arts under A. A. Osmerkin and taught at the Academy from 1958, becoming a professor in 1963. Moiseenko developed the theme of romantic heroism, which can be seen his paintings such as The Reds Have Arrived, 1961. He was the professor of Feng Zhen when she studied in USSR.



亚历山大・奥斯苗尔金　Alexander Osmerkin

亚历山大・奥斯苗尔金是一位俄国画家、平面艺术家、舞台设计师和美术教师。他是先锋艺术组“杰克钻石”、革命俄罗斯艺术家协会（AKhRR）、莫斯科艺术家协会（OMKh）的一员。自 1932 年以来，他是列宁格勒艺术家联盟成员。自 1918 年，奥斯苗尔金一直担任艺术教授，最先在俄罗斯的现代实验室（VKhUTEMAS）。在那里，他的圈子包括诗人奥西普・曼德尔施塔姆、作家奥西普・布里克和维克多・什克洛夫斯基，以及他在的“杰克钻石”的艺术家同伴们。

Alexander Osmerkin was a Russian painter, graphic artist, stage designer, and art teacher. He was a member of the Knave of Diamonds avant-garde group, AKhRR, and Society of Moscow Artists (OMKh) groups. Since 1932 he was a member of the Leningrad Artist Union. Since 1918 Osmerkin worked as a Professor of Art, first in VKhUTEMAS in Moscow. There his circle included such names as poet Osip Mandelstam, writers Osip Brik and Viktor Shklovsky, as well as his fellow artists from the "Bubnovy Valet" group.



亚历山德拉・爱科斯特　Alexandra Ekster

亚历山德拉・爱科斯特是俄罗斯画家（立体未来主义、至上主义、构成主义）和国际知名设计师，工作、生活于基辅、圣彼得堡、莫斯科、维也纳和巴黎。她曾在基辅圣奥尔加文理中学和基辅艺术学院学习，在那里与亚历山大・博戈马佐夫和亚历山大・阿基潘科同窗。她的老师包括米克拉・皮莫内科。

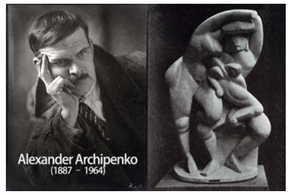
Aleksandra Aleksandrovna Ekster also known as Alexandra Exter, was a Russian painter (Cubo-Futurist, Suprematist, Constructivist) and designer of international stature who divided her life between Kiev, St. Petersburg, Moscow, Vienna, and Paris. She attended Kiev gymnasium St. Olga and Kiev Art School, where she studied with Alexander Bogomazov and Alexander Archipenko. Her teachers included Mykola Pymonenko.



亚历山大・博戈马佐夫　Alexander Bogomazov

博戈马佐夫是一位乌克兰艺术家及俄罗斯现代先锋艺术史学家。他于 1906 年在谢尔盖 · 思维托斯拉夫斯基的工作室学习，于当年移居莫斯科，成为费奥多 · 雷贝格和康斯坦丁 · 伊安的学生。1919 年，他在基辅第一国家画院任教。1919—1920 年，他主管乌克兰视觉艺术军需处的艺术教育部门。他是乌克兰宣传鼓动运动的联合创始人，为此运动进行了很多创意设计。

Alexander Bogomazov was a Ukrainian painter, known artist and modern art theoretician of the Russian Avant-garde. In 1906, he studied in the studio of S. Swiatoslavskiy. That year he moved to Moscow and became the student of Fyodor Rerberg and Konstantin Yuon. In 1919, he taught at the First State Studio for Paintings and Decorative art in Kiev. From 1919 to 1920, he was the Head of the Department for Art Education in the Ukrainian Commissariat for Visual Art. At the same time he was the co-founder of the Ukrainian Agitprop Movement, and created designs for the Agitprom movement.



亚历山大・阿尔西品科　Alexander Archipenko

亚历山大 · 阿尔西品科是出生在乌克兰的美籍先锋艺术家、雕刻家。他 1902—1905 年就读于基辅艺术学校（KKHU），1906 年继续在基辅的 S. Svyatoslavsky 工作室学艺，同年与博戈马佐夫一起举办展览。阿尔西品科于 1908 年移居巴黎，他的四件立体派雕塑，包括《家庭生活》和五幅绘画参加了具有争议的 1913 年纽约军械库展览。

Alexander Archipenko was a Ukrainian-born American avant-garde artist, sculptor, and graphic artist. From 1902 to 1905 he attended the Kiev Art School (KKHU), after which he continued his education in the arts as the student of S. Svyatoslavsky in 1906, also in Kiev. In the same year he had an exhibition, together with Alexander Bogomazov, in Kiev. Archipenko moved to Paris in 1908. Four of Archipenko's Cubist sculptures, including Family Life and five of his drawings, appeared in the controversial Armory Show in 1913 in New York City.



皮莫内科　Mykola Pymonenko

皮莫内科是一位乌克兰画家，以其工人阶级城乡风俗画最为著名。1876 年，基辅绘画学校的创始人之一穆拉斯科看到他的作品，邀请他入学并说服学校的出资方免除皮莫内科的学费。皮莫内科后来与他的老师之一——弗拉基米尔 · 奥洛夫斯基的女儿结婚。1906 年之后，他在新基辅艺术学校学习，并参与了学校的组建。卡西米尔 · 马列维奇是他最知名的学生之一。

Mykola Pymonenko was a Ukrainian painter. He is best known for his urban and rural genre scenes of working-class people. In 1876, his works were seen by Mykola Murashko, one of the founders of the Kiev Drawing School, who was impressed and lobbied the school's financial backers to allow him to study there for free. He later married the daughter of one of his instructors, Volodymyr Orlovsky. After 1906, he also taught at the new Kiev Art School, which he helped organize. Kazimir Malevich was one of his most notable students.



弗拉迪米尔・奥洛夫斯基　Vladimir Orlovsky

弗拉迪米尔 · 奥洛夫斯基是俄国现实主义画家。奥洛夫斯基为莫斯科和圣彼得堡的贵族作画，他的画甚至被俄罗斯帝国皇帝亚历山大三世收藏。奥洛夫斯基被认为是乌克兰写实风景画的创始人之一。奥洛夫斯基在皇家艺术学院学习时期的老师是 19 世纪最著名的俄罗斯风景画家之一阿列克谢 · 博戈柳博夫。

Vladimir Orlovsky was a Russian realist painter. Orlovsky painted for Moscow and St. Petersburg aristocracies, and his art was even bought by the Emperor of Russia himself, Alexander III. Orlovsky is considered one of the founders of Ukrainian Realist landscape painting. During Orlovsky's study at the Imperial Academy of Arts his teacher was one of the most famous Russian landscape painters of 19th century Alexey Bogolyubov.



米克拉・穆拉斯科　Mykola Murashko

米克拉 · 穆拉斯科是一个乌克兰画家、美术教师。1875—1901 年，他经营自己的在基辅的绘画学校，这所学校有众多知名艺术家的支持，特别是伊利亚 · 列宾，是他在皇家美术学院的朋友。米克拉 · 皮莫内科和谢尔盖 · 柯斯登柯都是这所基辅绘画学校的学生。

Mykola Murashko was a Ukrainian painter and art teacher; From 1875 to 1901, he operated his own drawing school in Kiev which was supported by many well known artists; notably Ilya Repin, a friend from the Academy. Among those who attended the school were Mykola Pymonenko and Sergiy Kostenko.



卡济米尔・马列维奇　Mykola Murashko

卡济米尔 · 马列维奇是俄罗斯至上主义创始人、构成主义、几何抽象派画家、艺术理论家。

Kazimir Malevich was a Russian painter and art theoretician. He was a pioneer of geometric abstract art and the originator of the avant-garde Suprematist movement.



康斯坦丁・伊安　Konstantin Yuon

康斯坦丁 · 伊安是一位著名的俄罗斯画家和戏剧设计师，与“艺术世界”运动相关。他联合创办了俄罗斯艺术家联盟和革命俄罗斯艺术家协会。1892—1898 年，在莫斯科绘画雕刻建筑学院学习，在那里，康斯坦丁 · 萨维茨基和康斯坦丁 · 柯罗文都是他杰出的老师。从莫斯科美术学院毕业后，他从瓦伦丁 · 塞罗夫那里接受了私人培训。

Konstantin Yuon was a noted Russian painter and theatre designer associated with the Mir Iskusstva. Later, he co-founded the Union of Russian Artists and the Association of Artists of Revolutionary Russia. From 1892 to 1898 he studied at the Moscow School of Painting, Sculpture and Architecture where Konstantin Savitsky and Konstantin Korovin were among his distinguished teachers. After graduating from the Moscow Art School he took private lessons from Valentin Serov (1898–1900).



康斯坦丁・萨维茨基　Konstantin Savitsky

康斯坦丁 · 萨维茨基是一位俄国写实主义画家。从彼得堡皇家美术学院毕业后，萨维茨基积极参加巡回展览画派的活动。巡回展览画派是 1870—1923 年由俄国现实主义画家组成的集体，对抗脱离现实的学院派艺术。

Konstantin Savitsky was a Russian realist painter. After graduation from the Imperial Academy of Arts and two years abroad, the artist became co-partner of mobile art exhibitions (Peredvizhniki), a group of Russian realist artists who in protest at academic restrictions formed an artists' cooperative, which evolved into the Society for Traveling Art Exhibitions in 1870.



康斯坦丁・柯罗文　Konstantin Korovin

康斯坦丁 · 柯罗文是俄罗斯最著名的印象派大师。1875 年赴莫斯科绘画雕刻建筑学院学习，与瓦西里 · 佩罗夫和阿列克谢 · 萨伏拉索夫同窗。

Konstantin Korovin was a leading Russian Impressionist painter. In 1875 Korovin entered the Moscow School of Painting, Sculpture and Architecture, where he studied with Vasily Perov and Alexei Savrasov.



广军　Guang Jun

广军，回族，辽宁沈阳人。1959 年北京中央美术学院附中毕业，1964 年中央美术学院版画系毕业。自 1980 年至今，在中央美术学院任教。现为中央美术学院教授。

Guang Zhou, ethnically a Hui, born in Shenyang, Liaoning. He graduated from the High School Attached to Central Academy of Fine Arts in Beijing in 1959, and from the Printmaking Department, Central Academy of Fine Arts. From 1980 on, he taught at Central Academy of Fine Arts. He is now professor of Central Academy of Fine Arts.



黄永玉　Huang Yongyu

黄永玉，湖南省常德县土家族人。因家境贫苦，12 岁就外出谋生，流落到安徽、福建山区小瓷作坊做童工。中央美术学院教授，曾任版画系主任。

Huang Yongyu, ethnically a Tujia, born in Changde, Hunan. Due to poverty, he left his hometown for a living at the age of 12 and worked as a child laborer in small ceramic workshops in mountain areas of Anhui and Fujian. He is now a professor of Central Academy of Fine Arts and used to be the dean of the Printmaking Department.



黄羲　Huang Xi

黄羲，福建仙游人，启蒙于李耕诸乡贤画师，并随李霞先生游艺江南。1922 年，黄羲肄业于厦门集美师范，1924 年考入刘海粟先生创办的上海美专，与潘天寿、诸乐三等先生亦师亦友。是我国著名古典人物画大师、著名美术教育家。1936—1937 年，与其师黄宾虹先生参与鉴定故宫南迁书画文物，并先后执教于上海美专、集美高艺，在集美时学生有黄永玉。1957 年应潘天寿聘任，到浙江美术学院教授中国人物画传统技法。

Huang Xi, born in Xianyou, Fujian, received his enlightening education from Li Geng and other country painters, and travelled around regions to the south of Yangtze River with Li Xia. He studied at Jimei Normal School, Xiamen, and was admitted by Shanghai School of Fine Arts founded by Liu Haisu, where he had Pan Tianshou, Zhu Le and other scholars not only as mentors but also as friends. He is a famous Chinese maestro of classical figure painting and a renowned educator of fine arts. From 1936 to 1937, he participated with his mentor, Huang Binhong, in evaluation of southward transferred cultural relics in Palace Museum, and taught at Shanghai School of Fine Arts and later at Jimei Junior School of Fine Arts, where Huang Yongyu was his student. In 1957, at Pan Tianshou's invitation, he began to lecture on traditional techniques of Chinese figure paintings.



李耕　Li Geng

李耕，福建仙游一个民间绘画世家，他祖父李泰、父亲李墀都是民间绘画艺人。幼年从父学习中国画，绘丹青绣像、寺庙壁画。擅长古典人物、山水花鸟画，形成“李耕画派”。1959 年成立李耕国画研究所。他创作《夸父逐日》来歌颂劳动人民与时间赛跑的时代精神，创作《愚公移山》来歌颂人民战天斗地的冲天干劲。

Li Geng was born in a family of folk art in Xianyou, Fujian, and his grandfather, Li Tai, and his father, Li Chi were both folk artists. In his childhood, he learned Chinese painting from his father, and painted mineral pigment portraits and Buddhist temple murals. He is an expert in painting classical figures, landscapes, birds and flowers, and thus the “Li Geng School of Painting” has emerged. In 1959, he founded Li Geng Institute of Chinese Painting. He painted “Kuafu Runs after the Sun” to eulogize the spirit of the age reflected in the laboring people competing with time, and “The Foolish Old Man Removes the Mountains” to eulogize the sweeping enthusiasm of work with which people fight against nature.



李霞　Li Xia

李霞，仙游人。少时一度师从李樨（李耕父亲，民间艺人）学画，为庙宇作壁画。16 岁始以卖画为生。1908 年，李霞随书法家江春霖（莆田人）到北京故宫作画，以《麻姑晋酒图》誉满京城，被称为“麻姑李”。

Li Xia, born in Xianyou. In his youth, he learned painting from Li Chi (father of Li Geng; folk artist) and painted murals for Buddhist murals. At the age of 16, he sold paintings for a living. In 1908, Li Xia followed calligrapher Jiang Chunlin (born in Putian) to the Forbidden City in Beijing and painted there. He gained a high reputation in Beijing by his painting “Magu Serves Liquor” was therefore hailed as “Magu Li”.



黄宾虹之二　Huang Binhong II

1930 年，时任上海美专国画系主任潘天寿函聘黄羲去上海美专教授国画人物，第二年，诸闻韵带着黄羲正式拜师在黄宾虹门下。黄羲于 1936 年由老师黄宾虹推荐，受聘审鉴故宫国画馆历代书画藏品，随黄宾虹同往北平、上海、南京等地参与审评。黄宾虹和黄羲的师生关系尤为融洽。黄宾虹谆谆教导、知无不言，黄羲则把恩师的示范手稿及记录放在木匣枕内，终身不离。黄羲这样评价自己：“师从黄宾虹后，在绘画艺术殿堂中是真正意义上的登堂入室。”

In 1930, Pan Tianshou, director of Chinese Painting Department of Shanghai Academy of Fine Arts invited Huang Xi to teach Chinese portrait painting. In the second year, Zhu Wenyun brought Huang Xi to Huang Binhong, who officially took Huang Xi in as a student. Huang Xi was recommended by Huang Binhong to appraise the calligraphy and painting collection of the Palace Museum in 1936. Huang Xi travelled to Beiping, Shanghai, Nanjing and other places with Huang Binhong for the appraisal, and developed a profound teacher-student relationship. Huang Binhong past on his knowledge unreservedly, and Huang Xi kept his teacher's drawings and notes in a wooden box and never let it leave his sight. Huang Xi once said: “Only after I became a student of Huang Binhong, I started to enter the official hall of knowledge in the field of painting.”



朱成淦　Zhu Chenggan

朱成淦，福建莆田人。黄苗子之师。朱成淦出身于福建莆田书香世家。1934 考入厦门集美学校艺术科。1935 年考入南京中央大学艺术科，受到徐悲鸿、高剑父、张大千、张书旗、傅抱石等大师直接教授。1936 年与高剑父合作中国画《棕榈》参加南京高等院校书画联展。

Zhu Chen'gan, born in Putian, Fujian, mentor of Huang Miaozi. Zhu was born in a scholar-gentry family in Putian, Fujian. In 1934, he was admitted by Faculty of Art, Jimei School, Xiamen. In 1935, he was admitted by Department of Fine Arts, National Central University, Nanjing, and was taught by masters such as Xu Beihong, Gao Jianfu, Zhang Daqian, Zhang Shuqi, Fu Baoshi and so on. In 1936, he participated in Nanjing Exhibition of Calligraphy and Painting with his Chinese painting *Palm* in collaboration with Gao Jianfu.



高剑父　Gao Jianfu

高剑父（1879—1951），中国近现代国画家、美术教育家、岭南画派创始人之一。他曾在美国基督教长老会在广州创办的格致书院（今岭南大学）读书。对他影响最大的两位导师包括一位中文名字叫“麦拉”的法国教师，和当时众多在中国的日本教师之一山本梅崖。

在居廉的画室，高剑父与另一画家陈树人成为好友。高剑父与陈树人、其弟高奇峰一起致力于中国画的改革，后人称“岭南画派”。

Gao Jianfu (1879–1951) was a Chinese artist during World War II. He studied at the Canton Christian College, now known as Lingnan University. Two of his most influential instructors included "a French teacher of painting only known by his Chinese name, Mai La," and Yamamoto Baigai, one of the many Japanese teachers then in China.

At Ju Lian's studio, Gao Jianfu became close friends with Chen Shuren, a fellow artist. Along with his brother Gao Qifeng and friend Chen Shuren, Gao Jianfu brought the nihonga style of painting to China. He is known for leading the Lingam School's effort to modernize Chinese traditional painting as a "new national art."



居廉　Ju Lian

居廉是中国近代岭南地区著名的国画画家，号古泉，晚号隔山老人。他与从兄居巢并称“二居”，善画花鸟、草虫及人物，尤以写生见长。他悉心培养出一批遍及两广的学生，如广西的杨元晖、福建的陈芬、广东的高剑父与高奇峰兄弟、陈树人等。

Ju Lian, was a Chinese painter in Qing Dynasty. His courtesy name was 'Ancient Spring' (*Gu Quan*), and self-given pseudonym 'Old Man of the Divided Mountain' (*Ge Shan Lao Ren*). He was the younger brother (or cousin) of the painter Ju Chao. He was known for his bird-and-flower paintings as well as people and plant-and-insect paintings. He was the teacher of the brothers Gao Jianfu and Gao Qifeng.



谢投八　Xie Touba

谢投八，福建漳州市人，1925 年毕业于菲律宾大学美术院绘画系。谢投八早期在菲律宾大学师从西班牙画家德拉洛沙、阿莫索罗，后赴巴黎朱利安美术学院，师从保罗 · 阿尔伯特 · 劳伦斯。他曾任教于福建厦门美专、福建师专、杭州国立艺专。现为福建师范大学美术系教授兼系主任。

Xie Touba, born in Zhangzhou, Fujian, graduated from Department of Painting, School of Fine Arts, University of the Philippines. Xie Touba was mentored by Spanish painters De La Rosa and Amoroso. He later went to Académie Julian and was mentored by Paul Albert Laurens. He lectured at Amoy School of Fine Arts, Fujian Normal School, and National School of Fine Arts of Hangzhou. He is professor and dean of Department of Fine Arts, Fujian Normal University.



张书旗　Zhang Shuqi

张书旗，浙江浦江人，中国画家，善花鸟。他在上海期间拜在绘画大师、艺术教育家吕凤子门下。他曾任南京中央大学教授，抗战期间去美国创办画院，讲学作画，后定居旧金山。（英文需要修改）

Zhang Shuqi was a Chinese painter from Zhejiang, noted for painting flowers and birds. He studied at Shanghai under Liu Haisu. For a time he taught at the National Center University. From 1942 to 1946, he lived in the United States. After that, he returned to China for a time, but ultimately settled in the US.



肖虎　Xiao Hu

肖虎，画家、设计师、观念艺术家。青海西宁人，毕业于中央美术学院油画系，现任中国传媒大学教授。

Xiao Hu, painter, designer and conceptual artist. He was born in Xi'ning, Qinghai, and graduated from the Department of Oil Painting, Central Academy of Fine Arts. He is currently a professor of Communication at the University of China.



朱乃正　Zhu Naizheng

朱乃正，浙江省海盐人。中央美术学院教授。1958 年毕业于中央美术学院，受吴作人、艾中信、王式廓等先生指导。1959 年春分配到青海省工作，在青藏高原工作 21 年。1980 年春调回中央美术学院任教。曾任中央美术学院副院长。

Zhu Naizheng, born in Haiyan, Zhejiang, professor of Central Academy of Fine Arts. He graduated from the Central Academy of Fine Arts in 1958 and was there mentored by Wu Zuoren, Ai Zhongxin, Wang Shikuo and other artists. He was allocated a job in Qinghai in the spring of 1959 and worked on Qinghai-Tibet Plateau for 21 years.



詹建俊　Zhan Jianjun

詹建俊，辽宁人，中央美术学院教授。1953 年中央美术学院绘画系本科毕业，受教于徐悲鸿、吴作人、董希文等先生，1955 年中央美术学院彩墨系研究生毕业，受教于蒋兆和、叶浅予等先生。1957 年在苏联专家马克西莫夫油画训练班毕业，同年在中央美术学院任教。

Zhan Jianjun, born in Liaoning, professor of Central Academy of Fine Arts. He graduated with a BA degree from Department of Painting, Central Academy of Fine Arts in 1953 and before that he was mentored by Xu Beihong, Wu Zuoren, Dong Xiwen and other artists. He graduated with a master degree from Department of Colour Painting, Central Academy of Fine Arts in 1955 and his supervisors were Jiang Zhaohe, Ye Qianyu and other scholars. In 1957, he graduated from a training class directed by a Soviet Union expert, Maksimov, and also he began his teaching at Central Academy of Fine Arts.



罗尔纯　Luo Erchun

罗尔纯，生于湖南省湘乡县。1951 年毕业于苏州美专西画系。1959—1964 年任北京艺术学院美术系讲师，1964 年任中央美术学院油画系副教授、教授。

Luo Erchun, born in Xiangxiang, Hunan, graduated from Department of Western Painting, Soochow School of Fine Arts in 1951. From 1959 to 1964, he worked as a lecturer at Beijing Academy of Fine Arts; in 1964, he was appointed as associate professor and later as professor of Department of Oil Painting, Central Academy of Fine Arts.



叶浅予　Ye Qianyu

叶浅予是中国现代漫画家、中国画家。1928 年 3 月，由张光宇任总编、张正宇和叶浅予任副总编的《上海漫画》周刊创刊，叶浅予的长篇漫画《王先生》开始连载，大受欢迎。叶浅予也是一位传统中国画大师，中央美术学院成立中国画系后，叶浅予任系主任。

Ye Qianyu was a Chinese painter and pioneering *manhua* (Chinese comics) artist. In 1928, he cofounded Shanghai Manhua, one of the earliest and most influential *manhua* magazines, and created Mr. Wang, one of China's most famous comic strips. Ye was also a master of traditional Chinese painting and served as the head of the Department of Chinese Painting of the China Central Academy of Fine Arts.



蒋兆和　Jiang Zhaohe

蒋兆和是现代人物画家，是现代卓越的人物画家和美术教育家。20 世纪初，他在传统中国画的基础上融合西画之长，创造性地拓展了中国水墨人物画的技巧。不同于一些脱离现实的艺术家，他关切残酷的现实和人民的悲苦，创作了最为著名和影响力甚大的代表作《流民图》。他曾任中央美术学院教授。

Jiang Zhaohe was a Chinese artist who played a leading role in the reform process of Chinese figure painting. At the beginning of 20th century, he takes an actively actions to accept the concept of western painting style with the big change of culture. He showed concerns about the cruel reality and people's sorrows, which is different from many other artists who showed an indifference towards reality. His most famous and influential work, however, is "*Liuwang Tu*". He taught at the Central Academy of the Fine Arts.



董希文　Dong Xiwen

《开国大典》是中国画家董希文 1953 年创作的油画作品。董希文虽然深谙西洋油画，但是此幅作品他选择运用中国传统画的手法和风格进行创作。在色彩运用上大胆地用碧蓝、大红、金黄组成基调，按中国民族传统的审美习惯用对比色。董希文曾任中央美术学院教授，1952—1953 年任人民英雄纪念碑浮雕起稿组组长。

The Founding Ceremony of the Nation is a 1953 oil painting by Chinese artist Dong Xiwen. Although Dong had been trained in Western painting, he chose a folk art style for *The Founding of the Nation*, using bright, contrasting colors in a manner similar to that in New Year's prints popular in China. Dong Xiwen used to be a professor at the Central Academy of Fine Arts. He was the group leader of the drawing group of Monument to the People's Heroes reliefs from 1952 to 1953.



颜文梁　Yan Wenliang

颜文梁，1911 年入商务印书馆画图室学习西画，1922 年与胡粹中、朱士杰创办苏州美术专科学校。1927 年秋，与艺术大师徐悲鸿相识，深得徐悲鸿赞赏。经徐悲鸿力促，他于次年赴法国巴黎留学。经法国美术大师达仰推荐，就读于巴黎国立高等美术学校罗朗斯教授门下。1928 年入法国巴黎高等美术专科学校，1932 年回国，主持苏州美术专科学校的教学。

Yan Wenliang started his learning of western painting at Painting Office of the Commercial Press in 1911. In 1922, he founded Soochow School of Fine Arts with Hu Cuizhong and Zhu Shijie. In the autumn of 1927, he made his acquaintance with Xu Beihong who deeply appreciated him. As urged by Xu, Yan went to France for further studies the next year. The recommendation of famous French artist, Pascal Dagnan-Bouverete enabled him to study under Professor Laurens' supervision at the École Nationale Supérieure des Beaux-Arts in Paris. In 1928, he was admitted by the École des Beaux-Arts. In 1932, he returned to China and started teaching at Soochow School of Fine Arts.



常书鸿　Chang Shuhong

常书鸿，擅长油画、敦煌艺术研究。他出生于浙江杭州，1932 年毕业于法国里昂国立美术学校，1936 年毕业于法国巴黎高等美术专科学校，1937 年回国后担任国立艺专校务委员、造型部主任、教授。1943 年举家迁往敦煌，任国立敦煌艺术研究所所长。1949 年后历任敦煌文物研究所所长、名誉所长。因一生致力于敦煌艺术研究、保护等工作，被人称作“敦煌的守护神”。

Chang Shuhong was a Chinese painter. Born in Hangzhou, Zhejiang, Chang and his wife went to France in 1927. In 1937, he returned to teach at the National Art School. In 1943, he moved his family to remote Dunhuang to pursue his long-cherished art of Mogao Caves. From then on, he started his 40 years' hard life and artistic creation of Dunhuang, and became renowned as the "Guardian of Dunhuang Caves".



潘天寿　Pan Tianshou

潘天寿是一位中国现代画家、教育家。他毕业于浙江省立第一师范学校，受教于经亨颐、李叔同等人。其写意花鸟初学吴昌硕，后取法石涛、八大山人，是传统国画教育的奠基人。1944—1947 年，潘天寿任国立艺术专科学校（浙江美术学院）校长。新中国成立后，他于 1957—1966 年担任浙江美术学院院长。

Pan Tianshou, was a Chinese painter and art educator. Pan graduated from Zhejiang First Normal School, he was the student of Jing Hengyi and Li Shutong there. He studied Chinese traditional painting with Wu Changshuo, and built the foundation of Chinese traditional painting education. Pan was appointed director of the National Academy (Zhejiang Academy of Fine Arts) by the Kuomintang Minister of Culture Chen Lifu in 1945. In the era of People's Republic, he was again appointed the head of the academy in 1957 which lasted until 1966.



李叔同之二　Li Shutong

弘一法师原名李叔同，是中国著名的佛教僧侣、艺术家、艺术教育家。精通绘画、音乐、戏剧、书法、篆刻和诗词。1898 年，他到上海，曾就读于南洋公学（交通大学前身），追随蔡元培先生学习。1905 年东渡日本，留学于上野公园的东京美术学校和音乐学校（东京艺术大学前身），专攻西洋绘画和音乐。1912 年到杭州任浙江省立第一师范学校音乐、美术教师，亦教授美术史。他是中国第一个开创裸体写生的教师，也是向中国传播西方音乐的先驱者。潘天寿曾是弘一大师在浙江省立第一师范学校时的学生。

Hong Yi born Li Shutong was a Chinese Buddhist monk, artist and art teacher. He was a master painter, musician, dramatist, calligrapher, seal cutter, poet, and Buddhist monk. In 1898 Li moved to Shanghai attending the Nanyang Public School. He became the student of Cai Yuanpei there. n 1905 Li went to Japan to study at Tokyo School of Fine Art in Ueno Park where he specialized in Western painting and music. He went to Hangzhou in 1912 and became a lecturer in the Zhejiang Secondary Normal College. He taught not only Western painting and music but also art history. as he became the first Chinese educator to use nude models in his painting classes, not to mention as the first teacher of Western music in China. Became theacher of Pan Tianshou there.



经亨颐　Jing Hengyi

经亨颐，中华民国时期教育家、书画家。光绪二十八年（1902 年）留学日本。回国参加筹建浙江官立两级师范学堂，辛亥革命后任校长，并兼任浙江省教育会会长。

Jing Hengyi, educator, calligrapher and painter of ROC times. In 1902, he began his overseas studies in Japan. Once he went back to China, he participated in founding the Zhejiang Official Two-level Normal School and became its headmaster after the Revolution of 1911, while working also as head of Zhejiang Education Council.



吴作人　Wu Zuoren

吴作人，1927—1930 年年初先后就读于上海艺术大学、南国艺术学院美术系及南京中央大学艺术系，师从徐悲鸿先生，并参加南国革新运动。吴作人于 1930 年赴欧洲学习，先入巴黎高等美术学校，后考入比利时布鲁塞尔皇家美术学院白思天院长画室学习。新中国时期任中央美术学院教授兼第一任教务长。

Wu Zuoren studied in the Department of Fine Arts at Shanghai Art University in 1927 where his ability was recognized by Xu Beihong. Later, he transferred to the Department of Fine Arts at Nanguo Academy of Arts. From1930 to 1935, Wu Zuoren traveled abroad to study in Europe. Wu Zuoren was admitted to the Bai Sitian Studio of the Académie Royale des Beaux-Arts. During the New China period, Wu Zuoren became a professor and the first provost of China Central Academy of Fine Arts.



康斯但丁・马克西莫夫　Konstantin Maksimov

康斯但丁・马克西莫夫是 1940 年后俄罗斯知名的社会主义写实画家。1954 年，通过中、苏两国政府间文艺部门高层领导的互访和酝酿，苏联最终指派马克西莫夫赴中国完成美术教学和创作的援助工作，成为新中国美术教育发展史杰出的画家和教育家。1955—1957 年作为中央美术学院的顾问，为新中国培训了一批美术院校学生和师资。其绘画上注重结构和外光的思想对中国绘画产生了很大的影响。

Konstantin Maksimov was a prominent socialist realist painter in Moscow after 1940. He is, perhaps, best known for introducing China to the socialist realism style of painting. From 1954 to 1957, at the request of the Chinese government, Maksimov lived in China and taught master classes to the most promising Chinese painters. He painted many lovely portraits and landscapes during this stay. As such, he is both widely collected in Russia and China today.



王式廓　Wang Shikuo

王式廓（1911—1973），1932 年秋入私立北平京华美术学院，1933 年又到国立杭州艺专。1935 年在上海美专毕业后，1936 年考入日本东京美术学校学习。1937 年回国，参加抗日救亡活动，画了大量巨幅抗日宣传画。1938 年 8 月到延安，在鲁艺学院美术系任教员兼研究员。新中国成立后，历任中央美术学院教授。

Wang Shikuo (1911-1973) was admitted by Beijing Academy of Fine Arts and National Hangchow School of Fine Arts. After graduation from Shanghai School of Fine Arts in 1935, he was admitted by Tokyo School of Fine Arts in 1936. He returned to China in 1937 and participated in Anti-Japanese National Salvation Movement and painted a large number of huge anti-Japanese posters. In August of 1938, he returned to Yan'an and worked as lecturer and researcher at Department of Art, Luxun Academy of Fine Arts. After foundation of the PRC, he was appointed as professor of Central Academy of Fine Arts.



阿尔弗雷德・巴斯蒂昂　Alfred Bastien

巴斯蒂昂是一位比利时艺术家、学者、军人。他在根特皇家美术学院是让 · 德尔文的学生。他之后到比利时布鲁塞尔皇家美术学院跟随让 - 弗朗索瓦 · 波塔尔斯学习，并在 1897 年获得 Prix Godecharle 奖项。他也去巴黎艺术学院游学。据他的学生吴作人介绍，“巴斯蒂昂是比国现代大师中最崇仰中国过去优秀文化，最爱与我国人士接近者”。在他执教的班上，曾经同时有过 11 个不同国籍的学生。1913 年，巴斯蒂昂曾到中国游览，并写生。

Joseph Bastien was a Belgian artist, academic and soldier. He attended the Académie Royale des Beaux-Arts in Ghent, where he studied with Jean Delvin. He then enrolled in the Académie Royale des Beaux-Arts in Brussels, where he studied with Jean-François Portaels. He won the Prix Godecharle there in 1897. He traveled to Paris, where he enrolled in the École des Beaux-Arts in Paris. As suggested by his student Wu Zuoren, Bastien is “the modern Belgian masters who appreciates the splendid ancient Chinese culture most and likes most to make acquaintances with the Chinese”. In his class, once there were students with 11 diverse nationalities. In 1913, Bastien paid a visit to China and sketched from nature.



让 – 弗朗索瓦・波塔尔斯　Jean–François Portaels

让 - 弗朗索瓦 · 波塔尔斯是一位比利时东方主义画家，也是布鲁塞尔皇家美术学院院长。波塔尔斯出生于维尔福德，他的父亲是一位富有的酿酒师，送他到皇家美院学习，当时的院长弗朗索瓦 · 纳韦很快接纳波塔尔斯进入他的工作室。约 1841 年，波塔尔斯前往巴黎，成为保罗 · 德拉罗什的学生。

Jean-François Portaels was a Belgian orientalist painter and director of the Académie Royale des Beaux-Arts in Brussels. Portaels was born in Vilvoorde. His father, a rich brewer, sent him to study at the Royal Academy, whose director, François Navez, took him on soon after in his own workshop. About 1841 Portaels went to Paris, where he was well received by Paul Delaroche.



保罗・德拉罗什　Paul Delaroche

保罗 · 德拉罗什，法国著名学院派画家，法国历史画家中自然主义的创始人，消极浪漫主义的代表人物之一。他的影响遍及全欧，特别对比利时、德国和英国影响更大。他作品中的细节及对历史人物真实的刻画遵循传统形式主义和新古典主义的趋势。德拉罗什是安托万 - 让 · 格罗的得意门生，他也是托马斯 · 库图尔、让 - 里奥 · 杰洛姆、弗朗西斯柯 · 米莱等著名艺术家的导师。

Paul Delaroche, in full Hippolyte-Paul Delaroche (born July 17, 1797, Paris – died Nov. 4, 1859, Paris), is a painter whose painstakingly realistic historical subjects made him one of the most successful academic artists of mid-19th-century France. The emotions emphasised in Delaroche's paintings appearl to Romanticism while the detail of his work along with the deglorified portrayal of historic figures follow the trends of Academicism and Neoclassicism. In 1832 he became a professor at the École Nationale Supérieure des Beaux-Arts and was made a member of the institute. Delaroche was a leading pupil of Antoine-Jean Gros and later mentored a number of notable artists like Thomas Couture, Jean-Léon Gérôme, and Francisque Millet.



弗兰约瑟夫・南弗兹　François–Joseph Navez

弗兰约瑟夫 · 南弗兹是一位比利时的新古典主义画家。南弗兹是雅克 - 路易 · 大卫的学生。他在 1817—1822 年生活在意大利。1835—1862 年，他是布鲁塞尔皇家美术学院院长。东方主义画家让 - 弗朗索瓦 · 波塔尔斯是他的学生及女婿。比利时风俗画画家让 · 卡罗勒斯是南弗兹的门徒。

François-Joseph Navez was a Belgian neo-classical painter. François-Joseph Navez was a pupil of Jacques-Louis David, he spent five years in Italy between 1817 and 1822. Between 1835 and 1862 he was the director of the Académie Royale des Beaux-Arts in Brussels. The orientalist painter Jean-François Portaels was his pupil (and son-in-law). Jean Carolus, the Belgian painter of genre scenes and interiors, was a protégé of François-Joseph Navez.



安托万 – 让・格罗　Antoine Jean Gros

安托万 - 让 · 格罗，拿破仑授予他男爵爵位，法国新古典主义画家。他进了雅克 - 路易 · 大卫的画室学习，并于法国大革命期间开始独立创作生涯。他为法国指挥官的拿破仑 · 波拿巴，当时还是一位新提拔的将军绘制了一幅画像。肖像给格罗带来了公众的关注并获得了拿破仑的收藏。

Antoine-Jean Gros, Baron of the Empire, was a French painter. His work was in the genres of history and neoclassical artwork. Gros studied under Jacques-Louis David in Paris and began an independent artistic career during the French Revolution. He produced a portrait of the French commander, Napoleon Bonaparte, then a newly-promoted general. The portrait brought Gros to public attention and gained the patronage of Napoleon.



蔡元培　Cai Yuanpei

蔡元培是中国近代革命家、教育家、政治家、世界语提倡者。他曾任北京大学校长，筹设中华民国大学院及中央研究院。蔡元培以其对中国文化的反思和中西兼容的艺术教育思想而著名，包括无政府主义思想。他的努力终使北大成为五四时期新文化运动的中心。

Cai Yuanpei was a Chinese educator, Esperantist, president of Peking University, and founder of the Academia Sinica. He was known for his critical evaluation of Chinese culture and synthesis of Chinese and Western thinking, including anarchism. At Peking University he assembled influential figures in the New Culture and May Fourth Movements.



李文显　Li Wenxian

李文显（1882—1937），近现代画家，广东香山（今中山）人。黄君璧 17 岁师从其研习绘画。著有《课余琐谈》。

Li Wenxian, modern painter, 1982-1937, born in Xiangshan (now Zhongshan), Guangdong. Huang Junbi learned painting from him at the age of 17. His works include “A Detailed Discussion After Class”.



吴石仙　Wu Shixian

吴石仙，名庆云，字石仙，号泼墨道人，清朝海派画家，善山水，山水气势雄厚，丘壑幽奇。上元（今南京）人，流寓上海、日本。其山水画参用西方绘画技法之所长。

Wu Shixian also known as Wu Qingyun; was a Chinese landscape painter during the Qing dynasty. His specific year of birth is unknown. Wu was born in Nanjing in the Jiangsu province, and later lived in Shanghai and Japan. His style name was 'Shixian' and his sobriquet was 'splash-ink monk'. Wu specialized in painting foggy and rainy landscapes. The quality of his landscapes is sometimes attributed to his knowledge of Western Art, which at the time was already available in Shanghai.



库淑兰　Ku Shulan

库淑兰（1920—2004），陕西旬邑县人，自称“剪花娘子”，是中国首位被联合国教科文组织授予“中国民间工艺美术大师”称号的人。2000 年 10 月，中央美术学院教授吕胜中探访库淑兰，历时 3 天，二人共同合作营造了一所剪纸艺术小红人装制的招魂堂。

Ku Shulan (1920-2004), born in Xunyi, Shaanxi. She called herself “Lady of Flower Paper-cut”. She is the first in China to be honoured by UNESCO as “Master of Chinese Folk Arts and Crafts”. In October, 2000, Lü Shengzhong, professor of Central Academy of Fine Arts visited Ku Shulan and together they spent three days collaboratively completed “Hall of Evocation” made of red paper cut figures.



王兰畔　Wang Lanpan

王兰畔是陕北高原民间剪纸群体中的佼佼者，联合国教科文组织授予其“中国民间工艺美术大师”称号，1986 年曾任教于中央美术学院，作品多次在欧美展出。

Wang Lanpan stands out among folk paper-cut craftsmen of Northern Shaanxi Plateau, and has been honoured by UNESCO as Master of Chinese Folk Arts and Crafts”. She lectured at Central Academy of Fine Arts and had a lot of exhibitions of her works in Europe and in North America.



高金爱　Gao Jin’ai

高金爱（1922—），陕西人，第一批国家级非物质文化遗产项目安塞剪纸代表性传承人。

Gao Jin'ai (1922-), born in Shaanxi, is a representative inheritor of Ansai paper-cut which is in the first batch of State-level Intangible Cultural Heritage.



张林召　Zhang Linzhao

张林召（1912—），陕西富县张村驿人，为当地著名剪纸能手。用线顿挫苦涩，常常突破时空限制，奇妙构思构图。内容多以戏剧人物和神话故事为主，风格比较粗犷，造型稚拙，大胆概括，随心所欲。

Zhang Linzhao (1912—) born in Zhangcunyi, Fu County, Shaanxi. She is a famous Paper Cut Craftsman. Her cutting lines are rough and bold, often breaking away from temporal and spatial limits. The compositions are imaginative and the contents are often derived from opera scripts, myths, and legends. Her style is free, childlike, and abstract.



宋征殷　Song Zhengyin

宋征殷，1944 年毕业于日本东京日本大学艺术系，曾受日本艺术大师藤岛武二、梅原龙三郎等东京著名评论家和油画家柳亮内田岩等名师教导，获得日本大学学院奖。历任上海美术专科学校、苏州美术专科学校（沪校）教授，国立安徽大学教授兼艺术科主任，南京师范大学美术系教授。

Song Zhengyin graduated from Department of Art, Nihon University, Tokyo, Japan, in 1944. He was mentored by Japanese art master, Fujima Takeji, renowned critics in Tokyo such as Umehara Ryūzaburō, oil painter Yanagiryū Uchidaiwa and other experts, and attained Academy Award of Nihon University. He successively worked as professor of Shanghai School of Fine Arts, professor of Soochow School of Fine Arts (Shanghai), professor and dean of Department of Fine Arts, National Anhui University, and professor of Department of Fine Arts, Nanjing Normal University.



张栗庵　Zhang Li’an

张栗庵，光绪三十年（1904 年）进士。曾在山东任知县、知府。辛亥革命后，弃官返里，购置田庐，专事著述，不再出仕，成为远近闻名之儒医。作书致黄宾虹，介绍林散之到宾虹先生门下从其学画。

Zhang Li'an, a jinshi of 1904. He worked as a magistrate of a county and a magistrate of a prefecture in Shandong. After the Revolution of 1911, he resigned and returned to his hometown; on purchasing fields and residences, he focused on writing and rejected any post. He became a local well-known doctor. He wrote to Huang Binhong, recommending Lin Sanzhi to serve Huang’s apprenticeship in painting.



山本芳翠　Hosui Yamamoto

山本芳翠是一位留法日本艺术家。他在巴黎十余年，在艺术学校学习时期（1878—1887 年）师从让 · 里奥 · 杰洛姆。回到日本后，他在江户开办一所叫“生巧馆”的艺术学校，教授法国的巴比松派绘画。

Hosui Yamamoto is a Japanese artist. He is also sometimes known as Yamamoto Tamenosuke. Yamamoto went to Paris, where he remained for over ten years and studied at the school of Fine Arts as Gérôme’s from 1878 to 1887. Returning to Japan he opened a painting academy, the Seikokan, in Edo, teaching the French style of the Barbizon school.



阿列克谢 · 博戈柳博夫　Alexey Bogolyubov

阿列克谢 · 博戈柳博夫是俄罗斯风景画画家。1849 年，他开始在圣彼得堡艺术学院上课，师从沃洛布耶夫。从 1870 年开始，他成为巡回展览画派成员，并参加了他们的历届展览。

Alexey Bogolyubov was a Russian landscape painter. In 1849, he started to attend classes at the Saint Petersburg Academy of Arts, where he studied under Maxim Vorobiev. From 1870, he became close to the the Wanderers art movement, and participated in all their exhibitions.

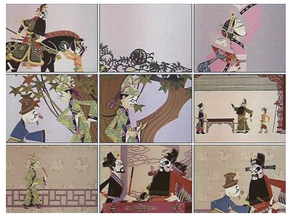


《美女与骷髅》 杨守玉原作，姚惠芬复制

Beauty and the Skeleton Original work by Yang Shouyu, copied by Yao Huifen

《美女与骷髅》是乱针绣的创始人杨守玉的作品。这件作品标志着从沈寿开始，传统绣娘从装饰和文人趣味的漫长传统中，在西方艺术的影响下，发展出了明确的现代意义上的艺术家的自我意识和生命意识。杨守玉的第三代传人姚惠芬复制了这件作品，作为对先师的致敬，也是对《骷髅幻戏图》的回应。复制古代和前代大师的作品，对刺绣艺术家和文人书画家来说都是天经地义之事。杨守玉的学生任嘻娴复制过杨守玉的作品，而姚惠芬也复制过她的老师任嘻娴的作品。姚惠芬的另一个老师牟志红，则曾经在苏州刺绣研究所专门负责复制沈寿的作品。

Beauty and the Skeleton is a work by Yang Shouyu, inventor of Free Stitch Embroidery. This work signifies that, starting from Shen Shou, traditional embroidery ladies broke away from the long tradition of decoration and literati's taste and developed self-awareness of an artist in a modernist sense, under the influence of Western art. Yao Huifen, the third generation successor of Yang Shouyu, made a replica of this work as a homage to her teacher, as well as responding to the *Skeleton Fantasy Show*. It is a very natural thing to copy ancient master and predecessor's works for embroidery artist and literati calligraphers and painters. Yang Shouyu's student Ren Huixian once coped Yang Shouyu's work, and Yao Huifen also coped her teacher Ren Huixian's work. Another teacher of Yao Huifen's is Mou Zhihong, who specialized in copying Shen Shou's work while working at the Suzhou Emboridery Research Center.



《张飞审瓜》皮影动画 上海美术电影制片厂

Zhang Fei examines the Melon

Shadow puppet animation, Shanghai Animation Film Studio

《张飞审瓜》是上海美术电影制片厂 1980 年上映的皮影动画。导演钱运达、葛桂云。造型设计柯明。1957 年 4 月上海美术电影制片厂正式建厂，设动画、木偶和剪纸 3 个制片部门。该厂致力于将中国传统资源特别是民间艺术活用于动画。1958 年，万古蟾带领一批青年美术片工作者，吸取中国民间皮影戏和剪纸片的艺术特点，成功地拍摄出第一部剪纸片《猪八戒吃西瓜》。1960 年，在特伟、钱家骏的指导下，一批青年美术片工作者把具有民族传统的水墨画搬上银幕，摄制了第一部水墨动画片《小蝌蚪找妈妈》，1963 年又有《牧笛》问世。取的极高成就，在国际上获奖无数。

1986 年上海电影制片厂为华县皮影摄制纪录片《皮影轻骑队》。

Zhang Fei examines the Melon is a shadow puppet animation produced by Shanghai Animation Film Studio released in 1980, directed by Qian Yunda and Ge Guiyun, designed by Ke Ming. Officially established in April, 1957, Shanghai Animation Film Studio has three production departments: animation, puppet and paper-cut. The Studio is committed to transforming traditional Chinese resources, folk art in particular, into animation creatively. In 1958, leading a group of young art film workers, Wan Guchan successfully produced the first paper-cut animation "Pigsy Eats Watermelon," with the artistic characteristics of Chinese folk shadow play and paper-cut. In 1960, under the directorship of Te Wei and Qian Jiajun, a group of young art film workers transformed traditional ink painting onto the big screen – the production of the first ink painting animation *Little Tadpoles Look for Their Mom*. Soon after in 1963, the *The Cowboy's Flute* was released, a high achievement which won numerous awards internationally.

In 1986, Shanghai Animation Film Studio made the documentary "The Light Brigade of the Puppet Shadow Play" for Hua County Puppet Shadow Play.



文革时期的新皮影 汪天稳雕刻

New Shadow Play during the Cultural Revolution Engraved by Wang Tianwen

传统皮影戏剧目多为历史故事、仙道传说或才子佳人戏。用皮影表演“现代戏”的尝试在 20 世纪展开。1914 年，华县咸林中学创始人杨松轩与同仁白瑞生七人赞助组织了“强聒社”，为匡时救国宣传，编演了新皮影戏《鸦片战》、《革命军攻潼关》等，对华州一带的皮影戏进行了大胆的改革。1949 年后，各地大量出现了用皮影搬演现代题材的实践。汪天稳于 1964 年在华县文化馆工作的工作是为这些皮影剧团雕刻皮影戏道具。其间，他所雕刻的皮影戏剧目有《李双双》、《小二黑结婚》等。1966 年“文化大革命”开始后，他为渭南县文化馆下属的两个皮影剧团雕刻皮影戏道具。这些现代戏包括《夺印》、《智取威虎山 》和《奇袭白虎团》等。

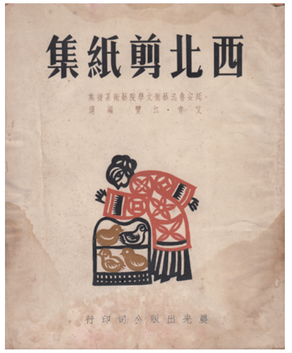
Most of the themes of Traditional Shadow Plays are historical stories, myths and legends, or gifted scholars and beautiful ladies. The attempt to use shadow puppets to perform "Modern Plays" started in the 20th century. In 1914, seven people including Yang Songxuan, founder of Hua County Xianlin Middle School, and his colleague Bai Ruisheng organized Qiangguashe, carrying out propaganda works aimed for national salvation. They scripted and performed new shadow plays such as *Opium War and Revolutionary Army Attacking Tongguan*, which boldly revolutionized the shadow play tradition in Huazhou area. After 1949, more and more shadow play theatres experimented with modern themes. When working at the Hua County Cultural Centre in 1964, Wang Tianwen engraved the shadow puppets for the shadow play troupes; props of plays he engraved include *Li Shuangshuang*, *Xiao Erhui's Marriage*, and others. After the Cultural Revolution started in 1966, he started engraving shadow puppets of modern plays for two troupes of Weinan County Cultural Centre, props he engraved *include Seize the Seal, The Taking of Tiger Mountain, Raid The White-Tiger Regiment* amongst others.



《中国图案集》 *A Collection of Chinese Pattern Design*

文字的文，也通纹，图案的意思。中国的文字是象形文字，字从一个个的文而来，也就是从一个个的图案而来。文字是简化了的图案，图案是更为丰富的文字。中国图案，是悠久的中国文化中开出来的花。从石器、骨器、陶器发展到青铜器，又逐渐应用到建筑、刻玉、雕金、瓷器、木器、竹器、刻牙、剔红、刺绣，用刻、削、雕、琢、贴各种不同的技法，表现不同的图案。这些图案并非某一个人所作，而是经由不同人的手变成不同的样子，在世代相传中不断地变化其形态。

The Chinese character "wen 文 " in "wenzi 文字 " equals "wen 纹 " which means "pattern". Chinese characters are hieroglyphs, each of which comes from a certain pattern. The words are simplified patterns and the patterns are enriched words. Chinese patterns are a flower that blooms out of China's time-honored culture. They witnessed the development of stone artifacts, bone tools, potteries and bronze wares, then were gradually been applied to architecture, jade carving, gold carving, porcelains, woods, bamboo ware, tooth tools, red lacquer ware carving and embroidery. Various patterns are presented through various techniques such as carving, whittling, chiseling and pasting. These patterns are not creations of one person, but go kaleidoscopic with thousands pairs of miracle hands and remain ever-changing from generation to generation.



《西北剪纸集》 *North Western Paper Cut*

西北地区，中国七大地理分区之一，包括新疆、青海、甘肃、宁夏、陕西。

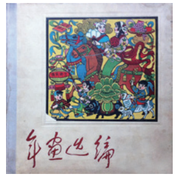
自然区划上的西北地区指大兴安岭以西，昆仑山、阿尔金山、祁连山以北的广大地区。

这些窗花是 1944 年抗日战争时期在陕甘宁边区收集的，大都是农村妇女创作的。她们并不是专门从事剪纸的，她们的作品也不是作为商品出售，大多数仅仅是每年春节的时候剪下来，作为窗户上的装饰，装点节日的气氛。所以窗花的内容多是描写她们自己质朴又丰富的生活，一张张彩色的纸片在她们手里变成了各种日常生活中的植物、动物。小孩子看着母亲用彩色的纸剪出各种形状，等他们长大了，有了自己的孩子，便把这个神奇好玩的魔术再教给他。这便是乡土中国的代代相传。

Northwest China, one of China's seven major geographical divisions, includes Xinjiang, Qinghai, Gansu, Ningxia and Shaanxi.

The natural zoning of Northwest China refers to the west of Greater Khingan Mountains and the broad region bounded by Kunlun Mountains, A-erh-chin Mountains and Qilian Mountains to the south.

These window paper-cuts were collected during the anti-Japanese war in 1944 in the Shaanxi-Gansu-Ningxia Border Region, most of which were finished by local rural women. These women didn't specialize in paper-cut. Their works were not sold as commodities but mostly made at Spring Festivals. They were usually used to decorate the windows, which then added festivity. Therefore most paper-cuts described their own simple but rich life and their hands turned pieces of color paper into a variety of plants and animals in the daily life. The children often watched their mothers cutting different shapes from color papers, and when they grew up and had their own children one day, they would then teach them this funny magic. Like this, the traditions are passed down through generations in rural China.





《年画》 *Selected New Year Pictures*

春节是中国人最重要的节日，我们把春节作为一年的开始，所以我们称为“过年”。这样隆重的节日自然会有特别的绘画门类，也就是年画。年画是中国古代一种寓意吉祥的形象。它是在漫长的岁月里，随着年节风俗的演变而衍生形成的一种中国民间特殊的象征性装饰艺术。中国早期的年画都与驱凶避邪、祈福迎祥这两个母题有着密切关系，在祈祷丰收、祭祀祖宗、驱妖除怪等年节风俗习俗化的过程中，逐渐出现了与之相适应的年节装饰艺术。清光绪年间，正式称之为年画。传统民间年画多用木板水印制作。新中国成立之后，年画更多的是表现劳动者的丰收和新时代生活的积极向上，是政治宣传也是一种美好的愿望，是不同时代的中国人对于美好生活的向往。

The Spring Festival is the most important festival in China. We consider it as the beginning of a year and so we also call it the Chinese New Year. A particular parting type brings out the best of this big festival, that is New Year pictures. These pictures implied auspiciousness in ancient China and became a special symbolic decorative art of Chinese folk with custom changes in long years. The early New Year pictures of China were closely related to protection against evil and praying for happiness. In the process of conventionalization of the customs like praying for a good harvest, ancestral sacrifice or mangling monsters, a corresponding festival decorative art came into being. During the reign of Guangxu of the Qing Dynasty, this kind of art was officially named New Year picture. Traditional New-Year pictures are usually made by woodblock printing. Since New China was found, they tend to bring harvests of farmers, the positive new life in a new era to expression, which is a political propaganda, a beautiful wish and people's hope for a better life.



《寻影初记》 *First Encounter of the Shadows*

2000 多年前，汉武帝爱妃李夫人染疾故去，武帝思念心切，神情恍惚，终日不理朝政。大臣李少翁一日出门，路遇孩童手拿布娃娃玩耍，影子倒映于地，栩栩如生。李少翁心中一动，用棉帛裁成李夫人影像，涂上色彩，并在手脚处装上木杆。入夜围方帷、张灯烛，恭请武帝端坐帐中观看。武帝看罢，龙颜大悦，从此爱不释手。这个载入《汉书》的爱情故事，被认为是皮影戏最早的渊源。

皮影戏始于西汉，兴于唐朝，盛于清朝，元朝时期传至西亚和欧洲。

皮影戏是以兽皮或纸板做成的人物剪影以表演故事的民间戏剧。表演时，艺人们在白色幕布后面，一边操纵影人，一边用当地流行的曲调讲述故事，同时配以打击乐器和弦乐，有浓厚的乡土气息。其流行范围极为广泛，并因各地所演的声腔不同而形成多种多样的皮影戏。

邬建安在他的硕士研究生阶段收集并整理了这些皮影作品，传承了皮影戏这一古老的艺术形式，并且在他的创作中以一种全新的样貌展现给观众。

2000 years ago, Emperor Wudi's favorite concubine Li got sick and died. Wudi missed her so much, was usually in trance and neglected affairs of state every day. One day, a minister names Li Shaoweng met a child playing with a doll and its shadow on the ground was extremely vivid. An idea broke then upon him. Shaoweng cut a piece of cutton stoff into Li's shape, colored it and fit several wooden rods on it. When night fell, he unfolded a drapery, lighted candles and invited the Emperor to watch this simple shadow play. Wudi was much pleased and could hardly tear himself away from it ever since. This love story in Han Shu is considered as the root of shadow theatre.

Shadow theatre began in the Western Han Dynasty, prospered in Tang, reached maturity in Qing and were introduced to Western Asia and Europe in Yuan.

Shadow theatre is a type of folk drama, in which silhouette figures made of animal skins or cardboard perform traditional plays. The artists stand behind the white back-lit cloth screen when performing, they manipulated the figures and old stories with popular local tunes at the same time. Combined with percussions and strings, a strong local flavor has been created. Shadow theatre became widespread and because of different tunes in different regions, a variety of shadow theatres came into being.

Wu Jianan collected and sorted these shadow play works during his study for a master degree. In this way, he inherits and develops this old art form and presents it in a brand new look in his work.



《大公鸡》 吕胜中
The Big Rooster by Lu Shengzhong

1984 年冯真指导研究生吕胜中进行传统民间年画的田野调查计划，首先对四川绵竹、夹江、梁平，陕西凤翔，河南朱仙镇等地展开考察。同年冬天，到陕西宝鸡地区的凤翔、千阳、陇县采风。归来后筹备在中央美术学院的“宝鸡地区民间美术展览”。吕胜中后成为民间艺术研究和整理的专家，他至今保持着每年创作一张新年画在过年时赠送朋友的习惯。图为 2015 年吕胜中为鸡年创作的《大公鸡》，是对一张传统年画的改造。

In 1984, Feng Zhen mentored her postgraduate student, Lu Shengzhong, to undergo field study of traditional folk New Year Pictures. They first investigated Mianzhu, Jiajiang, and Liangping in Sichuan; Fengxiang, in Shanxi; Zhuxian County in Henan, and other places. The same winter, they went to Fengxiang, Qianyang, and Longxian in Shaanxi for material collection. After their return, they organized Baoji Folk Art Exhibition which was held in the Central Academy of Fine Arts. Lu Shengzhong later became an expert in folk art research and collation. Till today he kept the habit of making a New Year Picture for the purpose of gift-giving every Chinese New Year. This picture is called *The Big Rooster*, created by Lu Shengzhong for the Year of Rooster, adapted from a traditional New Year Picture.



《民间月刊》 *Folk Culture Monthly*

1930 年起，陶茂康出资编辑出版此刊，大量收集整理当时的民歌童谣、传说故事、谜语童话、联语俗谚等，是绍兴影响最大的民间文学刊物。《民间月刊》1 至 12 期由陶茂康主编，其后由陶茂康组织的《民间月刊》出版部与中国民俗学会共同编辑，周作人、顾颉刚、赵景琛、钟敬文、钱南阳、娄子匡等先后为《民间月刊》撰稿，影响所及，远至国外，德国、日本以及日内瓦国际图书馆等均来函征集。陶茂康除了主编《民间月刊》外，还出版了《民间歌谣集》《民间谜语集》《民间故事集》以及《中国新年风俗志》，又在绍兴《商报》上出版《民俗周刊》183 期，用功不可谓不勤。

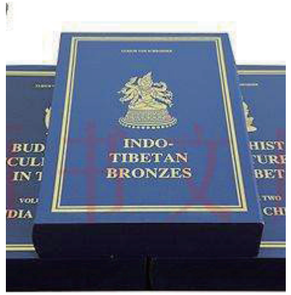
This periodical was funded, edited and published by Tao Maokang and was first published in 1930. It collected a great number of folk tunes, nursery rhymes, legends and tales, riddles, fairy stories and proverbs that time and became a folk literature periodical that made the most impact in Shaoxing. Tao Maokang edited the first to the twelfth issue of *Folk Culture Monthly* which was then edited by publications department organized by him and Chinese Folk-Custom Association together after that. Zhou Zuoren, Gu Jiegang, Zhao Jingshen, Zhong Jingwen, Qian Nanyang, Lou Zikuang all wrote for it and its influence reached abroad as well. The international libraries of Germany, Japan and Geneva all sent letters for a copy. Except *Folk Culture Monthly*, Tao Maokang also published Folk Tunes, 3 volumes of Folk Riddles, *Folk Tales* and *New Year's Customs of China*. Besides, he also published *Fold Culture Weekly* on *Shaoxing Business*. All of it proves him as an honorable and industrious man.



《娃娃戏》 *Children's Theatre*

1946 年冬，冯真参与“冀中年画研究社”的艺术创作活动，开展绘画的大众化改造工作。1947 年，冯真在晋察冀边区华北联大文艺学院美术系学习期间创作了她的成名作《娃娃戏》，时年 16 岁。，《娃娃戏》借鉴了民间年画“五子登科”的体裁形式，采用了北方民间年画中常有的体裁“娃娃戏”——即胖娃娃装扮成大人演戏的玩耍场景，又结合当时新文化民众宣传的“活报剧”的现实，是当时最受群众喜爱的年画，印刷量达 60 万份。

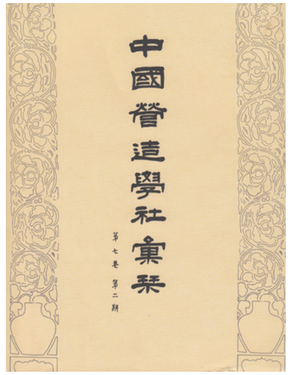
In the winter of 1946, Feng Zhen participated in the art creation activities of “Jizhong New Year's Picture Society,” whose mission is to popularizing drawings. At the age of 16, Feng created *Children's Theatre*, the masterpiece that rose her to fame during her study in the Art Department of Fine Arts College, North Associated University in Shanxi-Chahar-Hebei Border Area. The creation of *Children's Theatre* referred to the genre and form of the folk New Year's Picture *Wuzi Dengke (Five Sons Passing the Imperial Examination)*, and utilized the common image of Northern New Year Picture *Children's Theatre*, in which children dress up as adults to perform and play. The work also captured the sketch comedy scene as was part of the New Culture Movement propaganda, and was the most popular New Year's Picture of the time, with 600,000 copies printed.



《雪宦绣谱图说》 *Principles and Stitchings of Chinese Embroidery*

《雪宦绣谱图说》是中国最早的一部刺绣理论专著，这部书当时由明末清初刺绣艺术家沈寿晚年在病中口述，时人张謇整理而成。刺绣，古称针绣，又名“女红”，是用绣针彩线，按设计的花纹在纺织品上刺绣运针，以绣迹构成花纹图案的一种工艺。《雪宦绣谱图说》不仅总结了我国自唐宋画绣、明代顾绣以来的刺绣针法，如齐针、套针、扎针、长短针、打子针等，还记录了沈寿借鉴西方素描、油画、摄影的表现方法，所创造出的散针、旋针以表现物体的明暗虚实的自创针法。

Principles and Stitchings of Chinese Embroidery is the earliest embroidery theory monograph in China which was dictated by the embroidery artist Shen Shou of the late Ming and early Qing periods and filed up by Zhang Qian. Embroidery, called stitch work earlier, is also known as “Women’s needlework”. It’s a technique which uses needle and colored threads to embroider designed patterns on textiles. *Principles and Stitchings of Chinese Embroidery* has not only summarized the embroidery techniques of China since the embroidered painting of Tang and Song and the Gu Embroidery of Ming, such as neat stitch, combined stitch, long and short stitch etc., but also recorded Shen Shou’s unique artistic expression which learned from western sketch, oil painting and photography techniques and his own creation of stitch techniques like sparse stitch and spinning stitch to create the different sepia shades of the objects.



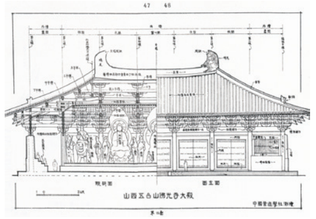
《营造学社》 *Bulletin of the Society for Research in Chinese Architecture*

中国营造学社成立于 1930 年，创办人是北洋政府时期的交通系大员朱启钤先生。在成立之后的短短 5 年间，学社成员先后调查了全中国 137 个县市、1823 座各类古建殿堂房舍，详细测绘建筑 206 组，绘制了测绘图稿 1898 张，经他们调查被重新发现的珍贵建筑遗存，上起汉唐下至明清各历史时期均有分布，整理出了清晰的中国古建筑发展脉络。

营造学社不仅在学术上为后人留下了珍贵的资料，也培养了一大批优秀的建筑专业人才。梁思成、林徽因、刘敦桢、罗哲文等许多建筑学界的重量级人物均出自中国营造学社门下。

The Society for Research in Chinese Architecture was found in 1930 by Mr. Zhu Qiling, a senior official in the transport system during the period of Beiyang Government. In the short five years after its founding, the members did a serial of surveys in 137 cities through the country which covered 1823 old buildings including palaces and houses, mapped 206 groups of architectures and finished 1898 mapping drawings. The architecture treasures that were rediscovered through their investigations originated from different times from Han and Tang down to Ming and Qing. This work presented therefore clearly the development of Chinese ancient architectures.

Not only did the Society for Research in Chinese Architecture leave a bunch of valuable materials academically, but also it trained a large number of architecture talents. Such as Liang Sicheng, Lin Huiyin, Liu Dunzhen and Luo Zhewen, many architectural heavyweights were from the Society for Research in Chinese Architecture.



梁思成五台山佛光寺调查测绘图
Picture of Liang Sicheng Surveying and Mapping the Foguang Temple on Mount Wutai

1937 年 6 月梁思成与中国营造学社调查队莫宗江、林徽因、纪玉堂四人在山西五台山发现佛光寺。“瞻仰大殿，咨嗟惊喜。国内殿宇尚有唐构之信念，一旦于此得一实证。”梁思成等人对佛光寺唐代大殿进行了精心测绘。“探索唯恐不周，盖已深惧机缘难得，重游匪遇，此时图录未详，终负古人匠心也”。工作进行到第二天，传来 77 卢沟桥事变消息，“当时访胜所经，均来日敌寇铁蹄所践，大好河山，今已不堪回首”。梁思成等人历经挫折，将这些图稿带回，保存至今。

In June 1937, Liang Sicheng, together with Mo Zongjiang, Lin Huiyin, and Ji Yutang, members from Society for the Study of Chinese Architecture investigative group, discovered Foguang Temple on Mount Wutai in Shanxi Province. “We were stunned and amazed by the glimmering temple. Our previous assumption of whether there are still temples in the style of Tang Dynasty proved to be true.” Liang Sicheng and his fellows meticulously surveyed and mapped the Temple Palace from Tang Dynasty. “Aware of the precious opportunity of finding places as such and the unlikelihood of revisiting, we were so afraid of missing any part of discovery. If we failed to cover everything in detail, we failed the deliberation and grand design of our ancestors.” On their second day, there came the news of Lugouqiao Incident on 7th July. “All of the places we’d been to were destroyed by Japanese enemies. It was too painful to look back on the glorious sights.” Though suffering from all these setbacks, Liang and his fellows brought back these scripts which have been preserved till today.



《图案问题的研究》 A Study on Pattern Design

本书的作者庞薰琹是中国近现代著名工艺美术家、工艺美术教育家。他擅长油画、水彩及白描，尤精图案和装饰艺术设计。他主张艺术必须立足于本民族的传统，又必须不断吸收、融化和创新。因此他做了大量的民间考察，1938 年开始收集中国古代装饰纹样和云南少数民族民间艺术。翌年深入贵州民族地区做实地考察研究工作。这本《图案问题的研究》就是他收集并整理的成果。

The author of this book, Pang Xunqin, is a famous Chinese artist of crafts and art educator in modern times. He is good at oil painting, watercolor and line drawing, especially adept at pattern and decorative art design. He believes that art must be based on the traditions of their own nation and cannot stop to absorb, melt and innovate. So he finished a lot of civil studies and began to collect the decorative patterns of ancient China and folk art of minority groups of Yunnan in 1938. In the following year, he went to Guizhou minority areas and did in-depth field studies and research work. *A study on Pattern Design* embodies the results of his collections and studies.

如何做一个
全球化时代的国家馆

邱志杰

今年的威尼斯双年展的中国馆，从开幕以来就得到了专业观众和公众的热烈的评价。在威尼斯期间，我被赞美和祝贺的声音弄得实在是有点飘飘然。但是回来之后，我读到一些国际媒体上几篇关于中国馆带有误读的评论。我觉得有必要来加以解释。

我所指的是，有些文章不同程度地带着有色眼睛来看中国馆的艺术作品。比如有的文章说中国馆“最聪明地展示了国家的实力”——感谢作者对于中国馆艺术上的肯定，感谢作者能够感觉到那些作品的魅力——这是需要感受力的。相比之下，别的某些文章则完全放弃了感受艺术并仔细理解其运行的机制，而是粗暴地把今年中国馆的展览，描述成一种对长官意志和国家意志的再现。把中国馆内艺术能量的充溢，联系到中国在国际舞台上日益积极的外交形象。

我希望人们在看到和谈论这些作品的时候，暂时放下对于一个巨大而依然在增长的经济体的疑虑，尽可能地排除发生当前在欧洲和美国的正在抬头的狭隘民族主义和民粹主义的影响。特别是，应警惕一种有意无意的倾向，把新冷战思维用于对一个艺术双年展里的国家馆的进行解读。

首先要说说我对威尼斯双年展中的国家馆的理解

我认真比较过国际艺术双年展、 奥运会和世博会这几种不同的平台。它们诞生在几乎相似的时代，都是在十九世纪末。芝加哥哥伦布世界博览会是 1893 年，巴黎世博会是 1889 年。现代奥运会是 1896 年，威尼斯双年展是 1895 年。那个时候民族国家的观念十分盛行，甚至德国也在那时候才刚刚建立起一个国家不久。人们习惯性地以民族国家作为理解艺术的单位。

实际上我个人认为艺术家和城市的关系比和国家的关系更密切。纽约人可能对于纽约的认同感大过美国美国，巴黎可能认为自己比法国都大。所以 2012 年当我担任上海双年展总策展人的时候我设立了城市馆。就是为了超越民族国家的叙事框架来讨论艺术家和他们的日常生活的关系。我希望在“天”、“地”、“人”的秩序里面来谈论艺术，而不是在一种“国际”秩序里面。

虽然奥运会的口号说“重在参与”，可是大家真的连银牌都忽视了，只关注得金牌的人，要不然奥运会就不会弄出一个奖牌排行榜。所以奥运会的确是国家的经济、政治实力的体现。奥运会在某种程度上的确是战争的一种替代形式。而世博会展示的是国家的特殊性：有科技的国家展示科技，没有科技的国家展示他们没有科技过得也挺快乐的。有风景的国家展示风景，有原住民的国家展示原住民，有历史的国家展示历史。奥运会关心的是国家的实力， 世博会关心的是国家的特殊性。对我来说世博会和旅游是有关的，它志在吸引大家，向大家介绍这个国家，塑造出一个旅游目的地。

一个艺术双年展的使命，我觉得和奥运会和世博会是绝然不同的。艺术双年展需要去展示每个国家自己遇到的困难、尴尬、危机，以及这个国家的文化人和艺术家们在面对这些困难、尴尬、危机的时候所展现出来的解决问题的办法和能力。大家来双年展是交换大家面对的问题，交换大家解决问题的经验，从而达成一种和解，从而互相启示。不是“哦，原来你们这个国家是这样的，这么好玩”，而是“哇你这个办法真不错，我也可以学来试试看”。对我来说，威尼斯应该是这样的一个地方。它不应该用来展示某个国家的强大，或者它的有趣，而是要展示它的问题及其解决方案。

这几年，在威尼斯大家也都意识到了民族国家的叙事框架是有问题的。在全球化局面下，一个持有中国或日本护照的人 30 年来生活在纽约或柏林是很常见的事情。把这么一位艺术家放在中国馆或美国馆都有点尴尬。所以这几年有一些国家邀请其他国家的艺术家在自己的国家馆展出。遗憾的是，这也给了一些不认真的国家机会，让他们把本国国家馆的参展资格进行出售。前几年有一些中国艺术家在肯尼亚国家馆的展出引发争议，就缘于此。

我认为双年展即使有国家馆，也并不是要去提供出一个完整和权威的国家形象。艺术家和策展人们对国家的阐释依然是从个人角度出发的，并不存在着一个官方的、经典的、正式的一个国家形象的阐释。对我来说，威尼斯的各个国家馆们，绝不是要完成这样一种使命，而是要去呈现这个国家在此刻的某一类艺术、某几个艺术家、或某一个策展人他从个人角度出发，对这个国家的文化、传统和现实的非常个人化的理解。

对于一个国家的形象，久而久之人们总是会形成一些刻板印象。诸如法国人浪漫啊，德国人严谨啊等等。但是这些刻板印象恰恰要通过策展人和艺术家个人的视角，通过对这个国家的重新阐释来进行颠覆。我认为这是威尼斯双年展的每一个国家馆的使命之一。今年德国馆的《浮士德》是经典的德国元素，但是这个德国被描述为冲突的、迷乱的，摸索的状态。我认为它受到专业圈的称道，正是因为它颠覆了人们对于德国的刻板印象。

所以对我来说，全面的去阐释这个国家的压力并不存在。反倒是要通过这种个人视角，翻新我们对这个国家的理解。国家的形象，需要尽可能多样的个人视角去加以丰富。

今年的威尼斯双年展中国馆

今年我在中国馆提出的“不息”的概念，我们强调“师承”、“合作”和“民间”三个概念，我自己和艺术家们都并不认为是中国独有的。而是相信这样的一种能量，也存在于全世界每个国家每个地方的艺术里面。但是人们可能在浪漫主义以来的个人创造的神话里面沉湎的太深了，以至于遗忘了这种博大的能量的运行。他们只是需要用他们的角度重新提起这样一种运行机制的存在。

整个展览最核心的部分是一面文献墙。在这面文献墙上，中国馆的策展人和艺术家非常用心的列出了每一个艺术家的师承——每个艺术家的老师，他的老师的老师。通过这面墙我们可以看到它连接向法国，从印象派到学院派都渊源深远；它连接向苏联和俄国，人物谱系中出现了马列维奇；它连接向德国哲学，出现了海德格尔和胡塞尔，出现了布伦塔诺，而布伦塔诺还是鲁道夫 · 斯坦纳和佛洛伊德的老师；它连接向了日本的学者和艺术家——20 世纪，有大量的中国艺术家和学者留学日本，通过日本所转译的欧洲文化来了解欧洲。它连接向了中国的民间传统，一些默默无闻的农民。这些人只是在农闲的时候成为艺术家，农忙的时候他们就是一些农民。通过乡村建设运动它也连接向了印度。当然它还连接向了中国的文人传统。

因此今年的中国馆《不息》，核心在讲传承和参与。它在说：每一个艺术家都不只是个人的创造者，他们都有老师。他们的作品里面都回响着他们一代代的老师的探索的声音。只要他们在工作，他们的老师就没有死去。他们讲合作：每一个人的作品里面都都映射着他们周边的每一个合作者的创造力。这样一种对艺术家的个人创造神话的瓦解，本身是一种真正的谦卑。在这里面，艺术家并没有被描述成一个开天辟地的上帝一样的人物，而是这些合作能量和传承的力量的谦卑的恭候者。
同样，一个国家的艺术也被描述成是对其他国家的艺术的回应。对多种传统的糅合和消化，而不是在强调一种完全极其独一无二的、得意洋洋的民族传统。当我们看到一些来自中国西部的农民和正在威尼斯留学的中国孩子们和各国的观众一起沉浸在声音和影子的表演中的时候，应该每一个在现场的观众都可以感受到这种共享的力量。

策展人在关于这个师承图的说明文字里面写到：“这面墙是一次感恩，是一次充满了情深意重的致敬”。 中国馆的策展人和艺术家明确的把影响到他们的所有的因素都列入他们感激的对象里面。中国的传统被他们描述成一种由外来的资源不断地加以丰富，不断地加以激活的一种能量。他们把中国的传统描述成是一团火焰，是由各种外来的帮助者、引导者、 外来的助力，不断的来添柴加火，维持着这团火焰的燃烧。这一来实际上就已经把中国馆定义成一种跨国别的、一种超越了狭隘民族主义的国家馆。
我相信只要细心的观众平心静气的来阅读这面文献墙，都会都会被深深地感动。可惜在威尼斯这样一种充满了旅游气息的城市，还是有太多艺术界的粗暴的旅游者。他们就像那些挤在桥上仰望着叹息桥、拿着自拍杆的游客一样，他们走到哪里都只是在拍摄他们自己。他们举起海螺的时候，他们以为听见的是大海的声音，其实他们听到的只不过是他们自己的心跳。”

中国从来都不是一个民族国家，从来都是一个由多种因素所构成的集合体。“中国”这两个字——中心之国，并不是一个高于其他国家的最高峰。并不是一个须弥山的结构，中间有一个最高的山，一览众山小。按照我的朋友，哲学家赵汀阳的说法，中国是一个漩涡，是一个不断的把周边的要素卷入自己的漩涡。中国在历史上，从来都是一个不息的学习者、吸纳者和包容者，正因此，才成就了她的复杂性。 中国人深深的知道，在中国通过丝绸之路输出了丝绸之前，在这条路上从西亚传来了小麦，传来了铜器的制造技术。中国文化大量的接纳了来自印度的佛教思想。来自意大利的利玛窦神父，埋葬在北京被称之为“利子”——“子” 这个字仅仅用于中国的圣人。历史上的中国思想家，都更多地谈论天下的道义，而耻谈国族的利益。如果他们捍卫某个国家，那是因为他们相信这个国家在维护天道。他们热爱的是文明，而不是某个民族国家。

过多地把威尼斯双年展的国家馆置于民族国家的“国际”语境的控制之下，过多的陷入民族主义思路的人，他们很难理解这样一种四海为家、把艺术当作天下人应该共享的能量的情怀。是时候让我们来抛弃这种狭隘的民族主义和国家主义的思路。摘下有色眼镜来看世界各地的艺术家所贡献出来的鲜活的想象力。威尼斯应该是一个互相学习的地方，而不是一个互相提防和互相警惕的地方。

今年的中国馆出现了一些传统艺术的形式，从刺绣到皮影表演，到水墨画，但是所有的传统形式无不被置于一种全新的当代的语境里面。他们之间媒介和媒介之间互相跨越， 最传统的皮影表演使用了使用了录像和动画投影作为光源，使用了的现场的 VJ 和表演，甚至有程控的机械来辅助皮影表演。这是对中国传统材料所进行的一场大胆的实验。中国是一个有悠久文化传统的地域，在这个地域里面的人不可能不把传统的形式带入一种实验中。

我刚才说过，我相信威尼斯应该用来展示尴尬和困难，及其解决方案。今天全球化格局中地方传统的丧失，正是今天中国文化人和艺术家们面对的巨大的问题。出现在中国馆的刺绣和皮影，都有其农耕文明的基础。他们有的在全球化的局面中举步维艰，面临灭绝。有的不得不在资本操控下为了生存而庸俗化。这应该是全世界热爱艺术的人们共同感到痛心的事情。所幸在中国依然有有一些不息的实验者不肯放弃，他们守护传承并设法更新的努力近乎悲壮。在我看来，过去一些年来 GDP 中心论的地方政府和急功近利的中国社会，并没有给这些实验足够多的支持！ 我庆幸能够有机会在用威尼斯双年展这个平台展示这些悲壮的实验。我们相信，这样一些实验为世界各地同样古老的文明如何完成自我更新，如何让艺术不死，应该能够提供一种有意义的样本。因为我相信世界上其他地方的人们也在面临相似的困难，并正在发明他们自己的解决方案。我把威尼斯双年展主题馆中的“传统馆”，看作一种出谋划策的头脑风暴会议。我的中国馆，应该是这场头脑风暴的参与者和学习者。

我深信这样一种工作，不应该被误解为为一种霸气侧漏，不应该被视为炫耀国力。它是对于困境中的坚持者们的支持。

我深信，即使有误会的人，当他们来到中国，亲眼看到中国各地各种文化人在努力保存传统工艺，在努力为它寻找新的生存空间，在更新它的艺术精神。他们在呼吁社会的关注，谋求政府的支持，他们的工作何等困难，有时何等无助和绝望。而且这些改造者们，不光是中国人。很多外国人也热情地参与其中。当他们看到这里的人们在讨论如何向欧洲和日本的经验学习，如何优化遗产保护机制。那他们一定会改变他们的想法。

理性的人，会学着把中国视为这么一个地方，在这里聚集着一群着面临巨大机遇和巨大困局的探索者们。他们的实验可以有成有败，他们的工作应该得到尊重，而不是恐惧。

HOW TO CURATE A NATIONAL PAVILION IN A GLOBALIZED WORLD

Qiu Zhijie

The Chinese Pavilion at this year's Venice Biennale has received heated comments from both professional and amateur viewers since its opening. During my stay in Venice, I was indeed quite self-satisfied due to all the praise and congratulations received. However, now back in China, I find it necessary to provide clarification in response to commentaries in the foreign press that more or less misinterpreted the Chinese Pavilion.

In my opinion, some commentaries, to a varying extent, regard works of art in the Chinese Pavilion with bias. For example, one commentary says it "displays the national strengths of China in a most clever way." I appreciate that the author not only acknowledged the artistic aspect of the works but also recognized their charm , which requires aesthesis. Other commentaries, in contrast, completely fail to appreciate the art or to thoroughly understand it. Instead, they crudely describe the Chinese Pavilion exhibition as a manifestation of the will of top officials and the state, and furthermore relate the abundance of artistic energy in the pavilion to the increasingly active diplomatic reputation of China on the international stage.

My hope is that these works are viewed and discussed without misgivings about an enormous and growing economy and with minimal parochial nationalism and populism, which are currently on the rise in Europe and the US. In particular, we have to bear in mind the intentional or unintentional tendency that national pavilions at the Venice Biennale are often interpreted with a renewed Cold War mindset.

First of all, I would like to explain my understanding of the National Pavilions at the Venice Biennale

I have compared different international platforms, including art biennales, the Olympic Games, and world expositions. They all launched around the same time in the late 1800s. The World's Columbian Exposition first took place in 1893, and the Exposition Universelle de

Paris followed in 1889. The first modern Olympic Games was held in 1896. The Venice Biennale was established in 1895. During that time, the concept of a "nation state" was prevalent, and until then even Germany wasn't a unified nation, so it was reasonable for people to accept nations as participatory unit of art exhibitions.

In fact, it is my personal opinion that artists are more tightly associated with cities than with nations. New Yorkers may identify with New York over America, and Parisians may consider themselves superior to the ordinary French. For that reason, when I was the chief curator of the Shanghai Biennale in 2012, I set up inter-city pavilions to discuss the relationship between artists and their daily life beyond the framework of a national narrative. My hope was to discuss art within the system of the heavens, the Earth, and the people, not under the system of "inter-nations."

Despite the slogan, "Participation above all," it is usually only the Olympic gold medalists rather than silver medalists who gain public attention; no wonder there is a medal table. The Olympic Games are indeed a demonstration of economic and political power among nations. To some extent, sporting events such as the Olympic Games are a substitute for war. World's fairs draw attention to a nation's distinguishing characteristics: a nation powerful in terms of science and technology demonstrates its scientific and technological advancements, while a relatively weaker nation demonstrates how happily its people live even without advanced technology. A nation of beautiful landscapes showcases their natural beauty; a nation of aboriginal cultures celebrates its diversity; a well-established nation honors their long history. At the Olympic Games, nations' strengths are highlighted while at world expositions, individuality is the focus. I believe that tourism is a driving factor, and that to a large extent, the mission of the Olympic Games is to attract people to the country by putting it on display, and thus transforming it into a travel destination.

In my perspective, the purpose of an art biennale is completely different from that of the Olympics or world expos. I think an art biennale is an exhibition of how each nation, along with its intellectuals and artists, faces and resolves its own difficulties, embarrassments and risks. By participating in the Venice Biennale, people address the obstacles they face and relay their experience of coping with them, and thus foster mutual understanding and inspiration. The Venice Biennale is a place where people don't exclaim, "Oh, your country seems very interesting!" but respond with, "Wow, your method is effective and I'd like to implement it somehow." To me, the Venice Biennale is not the place to showcase how powerful or interesting a country is, but to present its problems and their corresponding solutions.

In recent years, people at the Venice Biennale have come to realize that the narrative frame based on nation states is problematic. Given the prevalence of globalization, it is common that a person with a Chinese passport resides in New York for 30 years, and it is difficult to put such a person's works in either the Chinese or US Pavilion. In recent years, some national pavilions invited artists from foreign nations to exhibit their works. Regrettably, this leads to the possibility that some half-hearted nations will peddle membership; concern for such possibilities emerged a few years ago when the exhibition of some Chinese artists' works in the Kenyan Pavilion aroused controversy.

Despite their existence, I believe the mission of each national pavilion at the Venice Biennale is not to display a complete and authoritative national image. Countries should be expounded from the angle of individuals, since there is no single official, classical or formal explanation of a nation's image. Pavilions in Venice were established to showcase art in their own countries at present, or a very individualized understanding of culture and tradition from the perspective of an artist or curator.

The long-held existence of a national image inevitably leads to stereotypes: the romanticism of the French, the precision of the Germans, etc. However, these stereotypes need to be overthrown by re-expounding the nations from a curator or artist's personal point of view. I believe that should be one of the missions of each and every pavilion. Faust, the exhibition at the German Pavilion this year, incorporates the classic German element, but was described as confrontational, dreamy, and experimental. I believe the reason the German exhibition was so well received by the professional art circle was because it overturned the stereotypical impassivity of Germany.

There shouldn't be pressure to present the country comprehensively, but to renew our understanding of the country through a more personal lens. The image of a country ought to be enriched by more and more diverse individual perspectives.

The China Pavilion at this year's Venice Biennale

This year, we introduced the theme of "Continuum – Generation by Generation," and emphasized the three concepts of "Succession of Teachings," "Collaboration," and "Folk." Neither the artists nor I think that these are characteristics unique to the Chinese. We believe this kind of energy exists in art around the world. However, people people are too immersed in the romantic myth of solitary individual creation, and thus forget about the magnificent movement of energy. They only need to bring the existence of this operating mechanism through their perspective.

The essence of the whole exhibition is the Archives, in which the curator and artists identified the mentor-disciple relationship of all artists by tracing back the history of succession of teachings as far back as possible. The teaching lineages were shown to trace back to France, with profound connections to Impressionism and academic art; to the USSR and Russia, with teachers such as Malevich; to German philosophers such as Heidegger, Husserl, and Brentano, who also taught Rudolf Steiner and Sigmund Freud; to Japanese scholars and artists – in the 20th century many Chinese artists and scholars studied abroad in Japan, and learned about European culture translated by the Japanese; to Chinese folk tradition, as some of the most ordinary farmers became artists when not busy with farm work; and to India through rural construction movement. Of course it also traces back to the Chinese Literati tradition.

China Pavilion's theme this year, Continuum – Generation by Generation, is mainly about succession and participation; none of the artists worked in solitude, and all of them had teachers. The exploratory effort of the generations of teachers manifests itself in the artists' works. As long as they are creating, the spirit of their teachers continues to live on. The artists all collaborated with each other: each of their works reflects the creativity of their collaborator. The annihilation of the myth of individual artistic creation is a genuine form of modesty – the artists are not described as an epoch-making and God-like figure, but a humble carrier of the energy of collaboration and succession.

Similarly, the art of a nation is also described as the response to the art of other nations, combining and absorbing various traditions or not emphasizing a kind of unique and complacent national tradition. When we observed farmer artisans from Western China and Chinese students that studied in Venice immerse in the sound and light of shadow play together with an international audience, each person present could feel the power of the shared experience.

As the curator, I wrote in the introduction text on the wall that displayed the Map of Succession of Teachings: "The establishment of this archival area is indeed an affectionate tribute paid to all these artists." The curator and artists of the China Pavilion distinctively listed all of the artists who influenced them. They describe the Chinese tradition as a kind of energy enriched and activated by the continuous importing of resources, a ball of flame that persists only if constantly fuelled and well-preserved by various external help, guidance, and assistance. When viewed this way, the China Pavilion is in fact a pavilion that is beyond the definition of countries and narrow nationalism.

We believe that if the audience reads the Archives carefully and attentively, they will be deeply touched. Unfortunately, in a tourist-heavy city such as Venice, there are still many spectators from the art world with a tourist mentality, similar to actual tourists packed on Hertford Bridge taking selfies – they only take photos of themselves, no matter where they travel to. When they hold a conch shell to their ear, they think they can hear the sound of the ocean, but what they really hear is the sound of their own heartbeat.

China was never a country with a nationalist mentality; it has always been a collective body consisting of diverse elements. The Chinese characters for China – "Zhong Guo," means "the Central Kingdom," but it does not have the structure of Mount Sumeru, whose highest peak is in the middle. My friend, philosopher Zhao Tingyang, views China as a whirlpool, constantly absorbing its surrounding elements. In the course of Chinese history, China has always been a relentless and inclusive learner, and it's exactly because of this that China has acquired her complexity. Chinese people deeply appreciate the fact that before exporting silk through the Silk Road, wheat copperware manufacturing technology was brought to China from West Asia. Buddhist belief that originated in India was largely accepted into Chinese culture. The Italian priest Matteo Ricci buried in Beijing was honored with the name "Lizi" – the Chinese character zi is only used for sage leaders in China. Historically, Chinese thinkers mostly discussed the Tao system under heaven, and are ashamed to discuss the interest of a single tribe or country. If they defended a certain country, it was because they believed that the country was protecting the law of heaven. What they are passionate about is a civilization, not a single country.

It is difficult for people who regard the national pavilions at the Venice Biennale under the control of the “inter-nation” context and are too immersed in the idea of nationalism to understand that art is a kind of energy that should be shared by all people. It is time for us to forgo this kind of narrow-minded nationalist and statist mentality, to take off the tainted glasses and observe the vivid imagination contributed by artists from all over the world. The Venice Biennale should be a place for mutual learning, not a place for being on guard against one other.

We exhibited traditional art media in the China Pavilion this year, from Suzhou embroidery to shadow play performance to ink paintings. However, the artworks were presented in a completely new contemporary context, using an inter-media approach. We used video and animation projection as the light source for one of the most traditional forms of folk art – shadow play. We also used live VJ and performance during the show, as well as program-controlled mechanical equipment. This was a bold experiment of traditional Chinese art medium. China has a long traditional culture, which prompts its people to bring their traditions into experimental territory.

As I said earlier, I believe that the Venice Biennale should showcase difficulties encountered as well as their solutions. The gradual loss of local traditions in the face of globalization is an enormous problem for Chinese intellectuals and artists nowadays. Embroidery and shadow theatre featured in the Chinese Pavilion both have roots in an agricultural civilization. It is distressing for those who love art from around the world to see that some forms of art are on the edge of extinction in an increasingly globalized world, and others have no choice but to undergo vulgarization in order to survive in a capitalist world. Fortunately, there are still some unyielding experimenters in China who refuse to give up on these forms of art and pay nearly tragically great efforts in preserving, inheriting and attempting to renovate them. I believe that in recent years, the experiments lack adequate support from the GDP-oriented local governments and a utilitarian Chinese society, but I rejoice in the opportunity to illustrate this tragically great undertaking through a platform such as the Venice Biennale. We believe such endeavors set a meaningful example of self-renovation and immortalization of art for other long-established civilizations because people elsewhere in the world are facing similar difficulties and devising their own solutions. I view "Pavilion of Tradition," one of the themed pavilions at the Venice Biennale, as a brainstorm for ideas and suggestions, in which the Chinese Pavilion was both a participant and a pupil of the brainstorming. I am deeply convinced that such work should never be considered a demonstration of aggression or a display of national strength, but encouragement for those who keep on in the dilemma.

I am also deeply convinced that even those who misunderstood the Chinese Pavilion should come to China and see with their own eyes that Chinese intellectuals of all types are working hard on preserving traditional handicraft, finding a way for it to survive, and renovating its artistic essence by appealing for public attention and seeking government support, no matter how difficult, helpless or hopeless the situation might seem. These innovators include not only Chinese citizens but also foreigners who participate enthusiastically. Those with an understanding will definitely change their mind when they see that people in China are discussing how to learn from Europe and Japan in optimizing the mechanism of cultural heritage preservation.

A rational individual will learn to view China as a place where a number of explorers gather, facing great opportunities and great difficulties. Their experiments deserve respect, not fear.













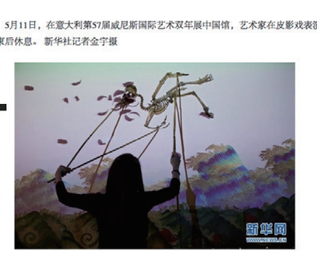









5月11日，在意大利第57届威尼斯国际艺术双年展中国馆，艺术家在皮影戏表演结束后休息。 新华社记者金宇摄



5月11日，在意大利第57届威尼斯国际艺术双年展中国馆，一位艺术家在表演皮影戏。 新华社记者金宇摄

新华社威尼斯 5 月 1 2 日电（记者金宇）"太不可思议了！"在意大利水城威尼斯城南和处女花园，一场名为"不息——移山填海"的多媒体皮影表演引发在场

























Continuum is an important exhibition not only for China but for the art world's image of itself. The core art world is still dominated by a western-centric, colonial state of mind that seeks to exclude what it can't subsume and doesn't understand. The worst commentators on art see their local, modernist protocols and as the only, universal option for art and artists to follow. Continuous challenges this myopia. It allows contemporary art to flow from different roots, not only the trauma of colonialism and alienation but also traditions that are despised within the modern-colonial matrix. This is surely a liberation for the general possibilities of thinking what art could become. The mostly US commentators who have criticised the show for being aligned to Chinese state policy completely miss two things: one, the critical humour and complexity in much of the work in the pavilion; two, their own complicity with US state policy and its continuous bid for global hegemony in all fields.

Charles Esche Director & Annie Fletcher Chief Curator, Van Abbemuseum

《不息》 不仅对中国而言是一个重要的展览，也影响了整个艺术届的风貌。艺术界的核心还在被西方中心论的、殖民地的思想所统领，试图把不能归从于它或它所不能理解的艺术拒之门外，最不可取的艺术评论家把他们本地的、现代传统的思维模式当作普世的、所有艺术家和艺术都应该遵循的观点。《不息》挑战这一短浅的认识。让当代艺术从不同的源头被激发出来——不仅是从殖民和异化的创伤中，也从被视作的、殖民的模型所轻视的传统中。这份激赏疑是一种为艺术的可能性所提供的自由。大多数批评这次展览是为了包括中国国家政策的美国媒体完全没了两点：1、中国馆很多作品中的幽默的批判和反复杂性 2、他们自身与美国国家政策的一致性和长期以来美国在全球各个领域所实行的霸权主义政策。

Charles Esche Van Abbemuseum 馆长
Annie Fletcher Van Abbemuseum 总策展人

我们来威尼斯是来学习迷路的
——Esopaente访谈

Esopaente: First of all, congratulations on successfully curating this year's China Pavilion. What would you say that is different or peculiar about an artist curating an exhibition, in this case an exhibition that is supposed to represent the whole country?

首先祝贺您成功策划了这个漂亮的威尼斯双年展中国馆。艺术家作为策展人有什么不同及特别之处吗？特别是策划这样一个需要代表整个国家的展览。

邱志杰：在中国的传统里面，艺术家和策展人并没有一个截然的界线。而且我觉得国际上的当代艺术家策展个人化，也该算了是许艺术家和策展人的区分的时代了。这种身份上的强加区分其实是不必要的，因为现在的艺术工作也越来越跟概化，艺术家不单只是一个作品的生产者，同时也是现实的生产者，互动的组织者，教育的多动者、策划者，所以实际上艺术家正在变为自己的项目的艺术总监，很多强大的艺术家都已经具有策展人的能力。

我认为艺术家比起传统意义上的以美术史出身或者批评写作出身的策展人来说还有某些优势，他们拥有掌控整个空间的能力和足够的理解作品的能力，从作品出发的能力。所以事实上，在过去二、三十年的当代中国艺术的发展中，艺术家所策划的展览始终扮演着重要的角色，扮演着革命发动者的角色。常规的画廊展、日常的展览，由职业的策展人在操办。但是真正的有革命意义的展览往往是由艺术家发起的。

中国古代的这种模集里面，艺术家们是轮流做东，其实就是轮流做策展人。大家今天在这个诗人家里面雅集，下个月开完猜的时候在另外一个书法家家里雅集，或者有时候他们会在一个收藏家家里雅集。这个雅集的主办者扮演的就是策展人的角色。所以实际上艺术家做策展人，艺术家做研究者，艺术家自己也是美术史家。《中国以前的那种长卷写题跋的时候，这个做题跋的人自己就是美术史家，同时也是批评家，同时又是新的创作者。这些身份都是互相交叠、互相转换、互相重合的。

我觉得对国家的阐释依然是从个人角度出发的，并不存在着一个官方的、经典的、正式的一个国家形象的阐释。对我来说，威尼斯的各个国家馆们，也并不是要完过这样一种使命，而是呈现这个国家在此刻的某一类艺术，或者某几个艺术家，或者某一个策展人他从个人角度出发，对这个国家的文化、传统的非常个人化的理解。所以对我来说，全面的去阐释这个国家的压力似乎并不存在，反倒是要通过这种个人视角，翻新我们对这个国家的理解。国家的形象，需要尽可能多样的个人视角立加以丰富。

国家形象久而久之人们总是会形成刻板印象，读如玩偶人浪漫啊，熊猫人严谨啊等，但总这些刻板印象恰恰要通过策展人和艺术家个人的视角，通过对这个国家本重新阐释来进行颠覆。这个我认为是威尼斯的每一个国家馆的使命之一。

Esopaente: I noticed that the collaborative network is one of the main characters of this year's China Pavilion - this is a project made not by individual but by collaborations and networks. How did this work?
我注意到合作网络构成了今年中国馆的重要特点，这令人印象深刻。这是一个并非基于个体并基于合作和网络的项目，那么它是如何展开的？

其实我从一开始策展就把这个展览定义成雅集——中国古代的艺术交流和展示的场所，它总集生产、交流、展示、品鉴、李用艺术于一体的一种活动，它是在现在展示制度库之前已经使用了多年的一种模式。在这个雅集里面，艺术家会互相酬答，互相唱和，我用你的韵来写一首诗词答你，你再用我的韵来写一首诗词答我。有时候你觉得他们在交了游戏，他们就对方的存在做出回应，这个回应相当于一个题跋的形式，他们也相对每一个人的作品做出题跋。比如艾未未现代艺术馆这个雅集，一张画面，看你的兰亭可以画在哪里。在这种艺术家的合作、较力、谈判、协商的过程中，每一个艺术家都有可能发现原加的灵感启动，创造出他自己的对方所存在的作品里面的维界。这种从兰亭雅集到当代雅集的场景，始终是中国艺术的一种乌托邦。

这次我们的合作形成了一种交叉网络的状况。中国馆展览里的每一位艺术家都和另外三个艺术家发生了合作——邬建安和汤南南、姚惠芬、汪天稳都合作，汪天稳和汤南南，邬建安，姚惠芬合作。他们互相之间进行了交叉的合作。也有二对二的合作，甚至有聚集人和艾多艺术家一起合作的大型的表演。在中国馆整体的展览里，作品最终作品的边界几乎都模识被定。我甚至到开幕的前一天晚上想删掉所有的作品的标签，因为这些标签的存在又重新把作品切割开来，安分的变成一件可以被提出长宽高的、挂一个标题题跋它摆离出来的作品。其实它们互相的是一个大型的总体装置成处在总体展域的状态。艺术家也一样，我们整个今年的中国馆的展览相当重要的使命是质疑艺术家的个人创造。

我们认为每一个艺术家都是已经运行了千百年的集体创作的链条的一个环节而已，他只是
一个庞大的集体合作网络中的一个节点而已。他是不死的艺术创作的能量束新光临这个世界的一个工具，生生不息是运行的艺术能量和这种合作的意志，才是真正创造了永生的艺术世界的源泉。

我们这次的艺术家的之间的合作，有的是刚刚开始，有的是进行了很多年，实际上在展览开幕后，更多的合作正在因此而展开，而且越来越多的人被卷入到这场合作里面来。这是我对今年的中国馆非常满意的原因之一。

Chinese pavilion curated by Qui Zhijie who started his great career from 90s and is leading greatly emerging Chinese contemporary Art world toward international stage. As a solo artist, of course, his artistic practice and subjects has been touched on are diverse. Constantly dialogue with prevailing art practice, he concerns about history, culture and society highlight the critical decade of cultural transformation and globalization in China. If somebody points out all of traditional cultural matters automatically represent nation/ nationality taking no notice about historical background and context, I have to say is a disappointing response to his intention. The One of the story in shadowgraph is an old story that tells you about family ties learning how and what family persevere their effort to complete the things despite the obstacle. This is about regional narrative and regional perspective in the study of Chinese history which connects and possibly engage to the social practice in

contemporary perspective. Because of rapid and huge wave of globalization, not only China but many of Asian countries are losing their cultural identity. A sense of crisis, or at least, a critical feeling and missing memory make people restive. Trying to come up with different curatorial perspective by Qui Zhijie, original and experimental enough to deliver that the biennial is no longer about having a nice, wonderful widely recognized as 'contemporary art' , but really about art to reinvent the definition, forms and values of activity to provide a platform on which significant cultural, artistic and of course political or historical issues are expressed, shared, debated and tested. The biennale and national pavilion should generate different possibilities bringing up the issue of the situation in each country to be re-understood as a whole, reading how each different cultural context produces its own modernity and own modernization process.

Kurosawa Hiromi, Chief Curator, 21st Century Museum of Contemporary Art, Kanazawa

Esopaente: The concept of buxi is crucial for this project, could you explain this?
"不息"是本次展览最关键的概念，您可以具体阐释一下吗？

对我来说"不息"既是一种信念，一种追求，也是一套工作机制。作为一种追求，中国人祀近不会把人做成木乃伊，祯死就死，他们只要有儿女，他们就会放心的去死，因为他们相信"薪整出河传信生"，甚至当国家被敌人占领的时候，他们会告诉孩子，等国家恢复的时候，"家祭无忘告乃翁"——所以了告诉你的祖宗。当西方人碰到昆虫唯一声"Oh my God"的时候，中国人唯的是"我的妈呀"。他们其实不同种，他们拜的是自己的祖宗。这种靶德养希一种"延续的，互相传递的能量的信念，他们并不追求个人的不朽，而是追求文化的传递和生命能量在代际之间的传递。所以中国的纪念碑绝不是把某个人的形象雕造在最张碰的材料上，刷成者碑看石头上面，而是某一个时代的诗人写下第一首诗，这个创作一直在持续。这个创作可以持续2000年，成了2000年来的几十位艺术家的一次群展，或者是他们合作的同一件作品。从这种纪念碑的构成方式，我们可以看到它是一种接力的创作，是一种不息的创作。

中国的那种卷轴，它可能一开始只是一张非常小的纸片，开始有人在旁边写题跋，再过一些年，这个卷轴同了另外一个收藏家或者鉴赏家手里，又有新的题跋出现。这个题跋者也往往是来的那个时代最伟大的艺术家之一。所以这个长卷总是越来越长，越来越长，当它卷起来的时候它会越变越粗，这又是一种不息的创作。

对我来说它是一种信赖，它相信不息，它不相信不朽，所以它是一套工作的办法，它们预设了一些传承知识的方式，比如中国的书法，它就是从临摹开始的，实际上它确保了从审美趣味到创作理念的延续的传递。

"不息"并不是传递一种一成不变的东西，而是在传递的过程中不断的重新创造，不断的有所添加。在这个过程中，本来的东西，和外来的东西，新来的东西，不断的在创造出未来的东西。

Esopaente: In this year's China Pavilion, folk artists are presented as contemporary artists, which attracted a lot of attention. Which is the relationship between folk culture and contemporary art?
本次威尼斯双年展的中国馆将民间艺术家看作当代艺术家，引起了很大关注，您认为民间文化和当代艺术的关系是什么？

邱志杰：说实话我不太认为两者有什么区别。民间是一种非常活跃的东西，往往跟人们的日常生活有不可分割的关系。往往和人们会结合更紧密的连接在一起。某种程度上，我认为它高于这个体制化的、被美术馆和画廊系统养着的当代艺术。对我来说，并不是民间艺术变成一总，快死了，我们要用当代艺术结合去抢救它，不是这样的。而是我们跟民间艺术的对话成为整个特过程中，是用民间艺术的强大的资源来跳出这个已经百病缠身、问题百出的当代艺术。民间艺术往往更没有负担，更敢于去直面生活中的问题，它们只不过离了这些流行在艺术界的高档理论而已，特别是中国传统上，精英艺术和民间艺术总是平等过渡的，并没有一条界限把开来就是个高民间，这个总精英。中国古代最早的几部经典之一，六经之一的《诗经》，它绝大部分算偏是《风》，《风》就是民歌，从全国各地采集来的，能够背诵诗经，如今其实总精英的事情，越来越多的学者，越来越多上精英和民间艺术就是个互动的混在一起。每当精英艺术出现危机的时候，艺术家们总是通过重访民间的方式去重新接上文明传递的基因，重新去提取这个基因，所以民间像是一个基因库一样，为这些精英知识分子们不断的重新解构使，重新完成自我理解供提供有可能的信，何况从人类上，其实往往民间艺术家比当代艺术家可爱多了。

Esopaente: According to you, which is the task of the Biennale? What is it supposed to show?
您觉得威尼斯双年展的任务是什么，它应该展示什么？

邱志杰：你既然谈到威尼斯双年展的使命……其实我认真比较过双年展、奥运会和世博会，这几个东西其实就生在几乎相似的时代，都是在十九世纪末，那个时候是民族国家的观念开始治头，甚至德国也在那时候才刚刚开始建立起一个国家，大概在1890年代，艾菲尔铁塔也世界博览会是1889年，第一届世博会是1900年，现代奥运会也大约是在那个时候，所以威尼斯双年展就本能的采用国家作为艺术的单位。

实际上我个人会认为艺术家和城市的关系比和国家的关系更密切。纽约人可能根本认为自己比美国人都大，巴黎人可能认为自己比法国人都大，所以2012年当我担任上海双年展策展人的时候我设立了城市馆。我认为双年展即使有国家馆，也不是要去提供出一个完整的国家形象的。

奥运会的确是国家的经济、政治实力的体现。虽然奥运会的口号说"重在参与"，可是大家真的连续缺席都觉得了，只关注得金牌的人。要不然奥运会就不会开出一个奖牌排行榜。所以某种程度上，奥运会这种体育运动会的确是政治的一种替代形式。所以它就是一个展示国家实力的平台，而世博会展示的是国家的特殊性，有科技的国家展示科技，没有科技的国家也可以没有科技这些最先乐的，像不产这样的国家。有景观的国家展示景观，有土著的国家展示土著，有历史的国家展示历史，没有历史的国家只好展示最新的科技。奥运会关心的是国家的实力，世博会关心的是国家的特殊性，对我来说双年展是下它和前者有关的，展示大家，向大家介绍这个国家，塑造出一个旅游目的地，这个很大程度上是奥运会的使命。

一个艺术双年展的使命我觉得和奥运会和世博会是绝然不同的，艺术双年展我认为是展示每个国家自己遇到的困难、尴尬、危机，以及这个国家的文化人和艺术家们在面对这些困难、尴尬、危机的时候所展现出来的解决问题的办法和能力，大家来双年展是交换大家对问的问题，交换大家解决问题的经验，从而达成一种和解，从而互相启示，而不是"晚原来你们这个国家是这样的"，而是"哇你这个办法真不错，我也可以这样来试试看"，它是这样的一个地方。

中国馆的策展人邱志杰从90年代就开始了他的艺术生涯，并活跃在中国及国际当代艺术舞台中。作为一个独立艺术家，他的艺术涉及了各种主题，对中国最关键的10年文化转型和全球化中所涉及的历史、文化、社会问题做出了探讨。如果一个人认为所有传统文化因素都自动代表国家或民族的政治性，而不去探讨其历史背景及语境，这种对中国馆的认知是短浅的。皮影中的神话展示了为了克服困难，一个家庭世世代代不息的努力，又用当代的角度把这个故事连结到社会问题中。在急剧加快的全球化进程中，中国及很多亚洲国家在逐渐丧失他们的文化特性，让人们有了探刻的危机感。邱志杰带来了独特的和实验性的策展视角，让双年展不只展示普遍被认同的"当代艺术"，也重新创造这个平台的定义、形式、价值，让人们表达、分享、探讨重要的文化、艺术、政治、历史问题。双年展及他的国家馆应为我们带来重新理解每个国家的不同的可能性，展示不同的文化语境下产生的关自身的现代性及现代建构。

黑濑浩美，金沢21世紀美術館总策展人

我对批评者心怀感激

艺讯网对邱志杰的访问

邱老师您好，这次威尼斯双年展中国馆在国内引起的讨论空前热烈，似乎呈现两极分化的态势，您怎么看这种反应？

邱：其实我对批评者是真的心怀感激，因为不管是没到现场不了解情况的批评者，还是到了现场有不同看法的批评者，甚至是少数不怀好意为骂而骂的批评者，都不同程度帮我深化了思考，逼我把文章做得更扎实。同时也使本届中国馆影响空前，搅动了整个艺术界的生态。以至于还有人开玩笑说，争吵的双方都是我的托儿，为了把展览的影响搞大。哈哈。艺术界真的已经很久没有共同的话题了。好些年了，你谈你的拍卖，我说我的 VR，他搞他的新水墨，大家各说各话，各过各的。似乎 80、90 年代那种一篇文章激起全国反响的时代已经一去不复返了，根本就没人把批评当一回事了，根本就不再有人在乎文字的力量了。这次因为威尼斯中国馆的做法，各种力量、各种背景的人都出来发言，出来较真儿。在我看来，还愿意较真儿就是很好的事情了。

讨论能够把思考引向深入，让真理越辩越明，这固然是好事，但是我们注意到一些自媒体上充满低水平的谩骂，甚至用图和数据都是错误的，这些难道对于我们的批评环境不是一种负能量吗？

邱：哦，是的，不负责任的谩骂固然毒化了我们的艺术生态，但是读者也会一笑了之。可是当我们去细想，所有那些怨毒的情绪必有来由，它们从何而来？它的背后是哪些价值观和哪些思维习惯在支配？这些话语就变得有意义了。比如说，从把皮影、刺绣说成棺材寿衣中，我看到一种深入骨髓的对中国传统文化的自贬，而这种自贬绝不会是一两个人的病态，而是上百年的历史在一些人的心灵中种下来的。比如说有人骂中国馆是乱哄哄的展销会，我从中看到的却是白盒子展览文化在一些刚接触当代艺术的人心中依然高居神坛，背离这种展示模式的实验还得继续做下去并且要更强大才能有说服力。所以，就算是有负能量的个人，即使是辱骂的话语，也很值得研究，平静而深入地研究这些辱骂的立场、角度和路径，极大地帮助了我深刻地理解今天我们所面临的时代和任务。这就是为什么我对这些即便是辱骂的话语，也当作一种收获。事实上，如果能够获得他们的授权，我很愿意把这次各方的文章编成一本文集作为这次威尼斯中国馆的出版物。

谢谢邱老师，有点小感动。那我们就从展示模式说起。您刚才说到白盒子展示模式和您所要的展示模式之间的对立，能不能进一步谈谈您从这种对立中观察到了什么？我们也注意到，大多数赞美您的中国馆的，是一些经常在国际上跑动、经常策展的著名策展人和美术馆馆长，包括国际美术馆的策展人和馆长们；而批评的，多数是在国内隔岸观火的。这种国内外、到过现场和没到过现场的，为什么会有这么大的反差？

邱：雅集和庙会、剧场是我的策展模型。被批评为展销会和集市正说明目的达到，对策展人来说，可能完全是赞美。布展上我是要求作品互为背景，通过一些透和漏的作品让前后互相渗透交融。有的作品的光，甚至是用其他作品上的光反射过去的。比如邬建安的铜树，我们故意把光压得很暗，因为它的镜面效果会反射周边的光。我要求每一件作品都无法单独被拍摄。要有一种融化、无穷细节、迷宫的效果。我要求铺天盖地、盘根错节、牵丝连带、机锋四出，各

种细节遥相指引，这与国内大多数看展览的人所要的，相差是很大的。作品和作品没有明确的边缘，甚至作品和非作品、准作品之间也没有明确的边缘。有些东西在展厅中存在，不管是文献还是作品，也都是故意不用布展手段分清楚。
这样一种策展对共同体的品质要求过高。雅集需要围观者也是内行，庙会需要大家共享一些信仰和时刻。比如都把月圆视为重要时刻，愿意调动生命力来参与，能够起兴。这对观众要求其实很高。

在威尼斯的现场，就算条件不满足的观众，也会被气氛所裹挟，虽未全懂，但也能分享。所以策展人和艺术家都很有满足感，觉得很成功。而在国内的远远的围观者看来，中国馆的视觉经验上和他们喜欢的展览、和他们对威尼斯双年展的高大上想象相差太大了。因为他们中的绝大部分都被白盒子洗过脑。这么一来，现场的人不断喝彩，“谢谢，太好了”，与网络围观者说“恶心”，形成了巨大反差。

白盒子展示是要把东西从它原有的语境中切割出来，提供一个洁净的环境，用射灯打着，它呼吁你忘记别的事情凝神观看。它相信每件作品都应该有清晰的边界，这个边界里面是它，过了这个边界就是另一件作品，然后用标签划定边界。白盒子的另一个模式是黑盒子，就是电影院录像厅那种黑空间，都是为了让人注意力集中，遗忘身边发生的一切进行凝视的。这种展示方式的局限性，20 年来，国际策展界讨论得很多。所以中西方的美术馆馆长和策展人一来到中国馆展厅就知道你想要针对什么。但国内不少人对当代艺术形成了一种刻板印象，当代艺术的展厅应该冷漠、洁净、无尘，应该酷酷的很大一个白空间放一个看上去很没有意义的东西，不可以出现热闹的感觉。这些被白盒子洗过脑的人，一看庙会气氛就烦，更没见过雅集之妙，于是恶评。所以中国馆看上去太土太乱，其实恰恰是因为太有实验性，曲高和寡！

难怪陆蓉之老师说“不到现场的没有发言权”，但是能看到现场的人毕竟是少数。不过她这个说法是否太极端了呢？难道我们不能通过网络或者报道来对一件作品或者一个展览进行评价吗？有人就指责傅申老爷必须穿越到宋代才能做美术史……

邱：考古学家和历史学家不需要穿越到古代，起码史料和文物总要看到。看摄影，有的摄影有时候可以通过画册，特别是报道摄影，画报杂志就是现场。杜尚的小便池其实是一个事件作品，你听说了这个事件，听说就是现场，你其实不太需要在展厅里对着那个小便池凝视。看绘画，看到原作就是现场。或者说，有些风格的画，比如安迪瓦霍尔的版画，你看画册就可以，但弗洛伊德或者刘小东，你看画册不算，你得看原作才算到了现场。看戏剧、看剧照当然不算。

有的展览，做成了立体的 PPT，看画册比看现场有意思。有的展览是做现场的，现场艺术当然必须看现场。陆蓉之说的必须到现场，在这个意义上当然是有道理的。

剧场式的说法让我们想起瓦格纳的总体艺术，您在美院的研究生方向也是总体艺术与跨界研究，这么理解对不对？

邱：瓦格纳的总体剧场强调综合媒介和全包围沉浸式体验。但我的总体艺术其实更接近达 · 芬奇、鲁道夫 · 斯坦纳的路线，或者王阳明、徐渭的路线，是关于“全人教育”和“终身学习”的。当然今天的主题不是总体艺术，这方面的理论我不展开，我谈一些实例来说总体艺术。

今年的法国馆专门为一个电音表演用木板材搭建了一个剧场，接近瓦格纳的想法。但是没有表演发生的时候，这个空间就会非常莫名其妙，成为一个无意义空间。我不愿意这样搞装修的全面改造，这样太不环保，也不是中国人对于空间的态度。我们对于空间是不会过多改造的，而是借力打力，点石成金。我追求的是时间和空间都可进可退，可以进而形成沉浸式体验的剧场效应，退潮的时候也是一个苏州园林一般的多种相对静态因素构成的“低烈度剧场”。也就是说，没有庙会的时候，庙还得是个庙。总体艺术就是不把艺术从生活中摘除出来，不能让艺术经验成为完全独立于生活的一种体验。而是把艺术编织镶嵌在日常生活中，可以随时随地生活，随时随地艺术。

比如中国馆展厅里面的那个油罐，法国馆的做法一定是用装饰把它包起来。这样的作品是必须覆盖掉展厅原有的文脉和肌理的。而我的做法是：让汤南南做一个眼睛里射出投影的雕塑人站在油罐前面，小投影打在油罐壁面上，这样一来，就把整个油罐变成了展厅里有价值的存在。在油罐中看到海，意义很丰富。像这样的细节在展厅里很多。所以细心而专业的观众能看到好的地方。这才是我们中国人对待空间限制的态度。不是把它搬走、遮住，而是接受它、理解它，

就地把它变得有意义。这是我们与天地万物相处的态度，也是我们做人的态度。不是去消灭我们看不顺眼的人，而是学习和他们相处。

批评意见指出，把皮影和刺绣这些非遗项目带到威尼斯，和当代艺术的现场将会格格不入，在威尼斯双年展上会成为笑话，您对此是怎么看的？甚至，最激烈的批评是，中国馆成了一个非遗的杂货店，成了农产品展销会，令人恍然回到农耕时代。

邱：别土了，威尼斯双年展上充满了各国的非遗好不好！

1954 年，威尼斯双年展上，在 San Giorgio Maggiore 岛上，演出了日本传统能剧，事实上这是能剧第一次在欧洲演出。而这一次日本馆是带倒影的日本传统木构建筑，布展的模式也很枯山水啊！德国馆《浮士德》是德国元素吧。中国有孔子学院，德国有歌德学院，歌德算德国的孔子吧。把歌德的作品变成现代舞，在德国人看起来天经地义。英国馆的老太太的装置，和巨石阵的关系非常直接。今年的马耳他馆，是这个地中海国家整个国家的复杂信仰的博物馆展示。今年的澳大利亚馆，老照片和一段电影，拍摄的是当年殖民者的登陆海口。也就是殖民者来到澳大利亚第一眼看到的样子。而上一届 2015 年澳大利亚馆，则是充满土著文化气息的仿博物馆展示。2015 年印度尼西亚馆的大型装置，用了印度尼西亚传统建筑和锡浮雕工艺。今年的主题展，一位巴西艺术家把巴西土著直接拉到展厅里面来载歌载舞，还因此被人骂。真是不胜枚举啊！还有威尼斯双年展每年铁定的官方平行展——“玻璃应力”展，由穆拉诺岛上的贝安哥基金会操办，每年邀请国际当代大师与玻璃大师合作的专业展，这个展览一半在学院桥边上的宫殿，另一半就在玻璃岛穆拉诺的玻璃作坊中。上一届 2015 年我参加了这个展览，在玻璃岛上和威尼斯本地玻璃工艺大师合作。当时和我一起工作的是比利时艺术家汉斯 · 范 · 贝克。一起展出的还有卡巴科夫、塔由等人。在我之前参加过这个展览的中国艺术家还有蔡国强等。玻璃工艺就是威尼斯的非遗好不好！

国际上从来没有人怀疑过当代艺术有责任去活化传统工艺。也一直有人在这么做。更没有人觉得在威尼斯双年展上出现非遗传统是不能接受的事情。比如印度尼西亚艺术家荷利 · 多诺就是因为把哇扬皮影改造为当代艺术而扬名国际艺坛。我在悉尼还看过一个展览，记得好像叫作《蕾丝与和平》（Peace and Lace），整个展览就是世界各地的传统蕾丝和当代艺术家基于蕾丝演化出来的各种作品，非常精彩。很多表面上看起来很当代、很突兀并且显得没有来路的东西，其实是因为你不够熟悉那个地方的文化，不知道它的来路。比如达米恩 · 赫斯特的各种福尔马林柜子，在我看来，里面是英国的博物馆学传统和解剖学传统。比如马修 · 巴尼的作品里面有美国的体育文化和百老汇歌舞剧。有文化的人不会把这些当作国际通用语言。我们不要这么没有文化好不好！

可是双年展最初的定位是什么？难道不是要展示各个国家最具有实验性、最前沿的艺术成果吗？

邱：威尼斯双年展在最初，还真的不是为了展示“最具有实验性、最前沿”的艺术成果。第一届威尼斯双年展是为了庆祝意大利国王翁贝托一世和玛格丽特王后的银婚。1907 年才开始设国家馆好不好？1910 年还办过库尔贝回顾展，也是在 1910 年这一年，毕加索的作品被从西班牙沙龙移除，因为担心其新颖性可能冲击公众。1920 年，威尼斯市政府和双年展分裂，新任秘书长 Vittorio Pica“第一次带来了前卫艺术”——维基百科此条上这么说的。

事实上，威尼斯双年展从创办以来，它的使命和定位一直是在不断发展和调整的。而整个艺术界对于是否一定存在所谓“最前卫、最前沿”的艺术工作，这种单线的文化进化论的想法也基本上在 20 世纪 90 年代就被抛弃了。1993 年威尼斯双年展的策展人奥利瓦是“文化游牧主义”的信奉者和实践者，他就很反对这种进化论思路。所以他在那一届“威双”上邀请当代中国艺术家参展。最早把当代中国艺术家带到西方艺术界的马尔丹也是这种思路，他在“大地魔术师”展览里面把理查德 · 龙、黄永砯和尼泊尔的藏传佛教喇嘛的曼陀罗绘成一锅来展出。他甚至在杜塞尔多夫大宫美术馆当馆长期间策划过一系列“祭坛”展览。一般来说，威尼斯双年展用主题展，让总策展人用主题展来思考艺术界的现状，总策展人有的很前卫主义，有的反前卫主义，双年展组委会和双年展主席并不干涉。至于国家馆，更加没有人管你前卫或实验与否了——你们这个地方的人怎么理解实验、怎么理解前卫，或者在做哪方面的实验，大家都会给你空间的。所以，2013 年威尼斯双年展总策展人马希米拉诺 · 吉奥尼策划的“百科宫殿”，找来世界各地的各种素人艺术家，其中包括中国的郭凤怡，事实上，他就是找来了世界各地上百个各种的郭凤怡，其中有很多都是“非专业”的

outsider，那一届双年展是我这些年最喜欢的一次主题展。

威尼斯街巷错综复杂，就算是我这么一个地图控，有时候也难免要借助于手机。我每次去威尼斯都是重新学会迷路。人们到双年展来，是来重新发现世界的多层次、多面向的，是重新认识艺术、重新感到迷乱，不是来打听前卫的消息，不是来坚定前进的信心的，而是来迷路的。每年访问威尼斯，你都会带着工作的冲动离开，就是因为这种迷乱。

谢谢邱老师上课，您不讲课我们都以为威尼斯双年展就是一个当代艺术展了。

邱：威尼斯双年展就是一个当代艺术展，但当代艺术是包含这个时代所有的创造的。

您这个说法和陆蓉之老师对当代艺术的定义完全一致，但是国内不少人对当代艺术的理解与此似乎有很大的出入？

邱：陆蓉之老师受的是美国教育，她对当代艺术的理解就是英文出版物上的普遍理解。contemporary art、art now、art today 这些词在英文出版物上经常是可以互相代替使用的。但是在中文艺术世界中，当人们说到“当代艺术”这个词汇的时候，他们实际上说的是“前卫艺术”或“实验艺术”或“先锋艺术”这个概念。它大概包含了“探索性”“背叛或超越现有规则”“批判性”“前沿性”等一组意思。

contemporary 中的“con”是共有共存 temporary 。

这个概念是一个描述性概念，但它本来是一个分期概念。这个情况在 20 世纪 80 年代也出现过。那时候人们也是把“现代艺术”这么一个分期概念拿来当作描述性概念，和“前卫艺术”这个词交替使用。也就是说，中文世界中的“当代艺术”是把分期概念当作描述性概念来用了。中文艺术圈的大部分人没有受过分析哲学训练，这种混用也难怪。我觉得问题也不大。但陆老师的根正苗红的理解，居然让人那么吃惊，就很好笑了。

我的意思是，威尼斯双年展是展览分期概念上的“当代艺术”，而不是展览描叙性概念上的“当代艺术”……我知道你已经晕了……我这么说吧，威尼斯双年展从来都是展“art today”今日艺术，而不是“avant-guard”先锋派的。但是另一方面，我并不认为我们展览的东西只是 art today 今日艺术，我认为我们做的工作还就是实验艺术。因为我们把皮影、刺绣、水墨这些东西都带进了十分激烈的实验里面。

您的意思是，中国馆展出的刺绣和皮影是经过很大程度上的当代改革的？

邱：邬建安和姚惠芬合作的“崖山系列”，真是给姚惠芬老师出了个大难题。制作期间，我到苏州去看进度，姚老师的先生夸张地说，太苦了，头发都白了一半。也确实，邬建安要求每个局部之间都必须是冲突性的针法，这是放弃和谐之后的更高层面上的和谐。工作期间，姚惠芬绣坊里的绣娘不断地辞职不干了，因为和往常习惯的做法太不一样了。汤南南的录像和姚惠芬的刺绣合作也一样。汤南南画稿中水墨画中的灰色，到了苏绣中的灰色丝线，因为带着光泽，自然地变成了银色。而汤南南的水墨画法是很“浑”的一种没骨技法，墨色之间边界很不明晰，和苏绣的传统差别很大。逼着苏绣处理这种效果，对姚惠芬也是很大的挑战。姚惠芬本来就有创新意识，自己早就弄出了一种“减针绣”的风格。可以说，这次是通过和当代艺术家合作，逼出了苏绣的大踏步创新。至于展厅里面把多个绣棚挂在空中形成装置，或者往苏绣故意留出的空白处投影变成录像装置，花招很多，我反倒认为是一些适应现代展厅的常规办法而已。

至于那个《移山填海》皮影表演的全面实验，创新性更加毋庸置疑了。首先用录像和动画投影，加上现场 VJ 切换，加上机械臂来操纵皮影，三屏同演，皮影在多个屏幕之间游走，屏幕前后开放，等等，所有这些毫无疑问都是 2000 年皮影历史里面从来没有发生过的事情。关键还不在于这些实验没发生过，而在于它效果好。用录像投影代替普通电灯光源后，能创造出很多种可能性。我们经常把真皮影表演在幕布上的形象翻拍下来，再抠像当作动画用在投影里面，这时候录像屏幕上的皮影形象和真人操纵的皮影能形成很多有趣的对话关系。同时顺便用录像中的字幕解决了唱词翻译的问题。现场效果是非常好的。我可以毫不谦虚地说，这次中国馆里的这场皮影表演，肯定是中国皮影艺术史中的一个里程碑。我很熟悉中国实验剧场的发展情况，去年我在上海明当代美术馆策划过“实验剧场三十年”大展。中国馆的这场新皮影戏，就是放在实验剧场的领域里面，也是很前卫的实验。

坦率地说，我真不觉得要做到这些很难、需要很大的创造力，其实你只要有一些实验剧场的常规，对这些传统艺术真的爱、真的用心，就可以做到。可是为什么之前就没有发生呢？当它发生了，为什么又会视而不见呢？

是的，为什么这样的创新，人们会视而不见，会把它等同于农俗展销会呢？

邱：这些实验，如果你带着偏见，你就会视而不见。粗暴地来一句：皮影和刺绣怎么可能是世界的？这是百年来部分中国人自贬自蔑，同时与世界为敌的心态的流露。其实我不是一个极端民族主义者，从严复、梁启超、鲁迅他们开始，改造国民性大业未成，你想成为坚定的民族主义者都很难啊。只是我相信每个民族的人都应该在“天地人”的世界框架中思考问题。请注意，我说的是“世界”而不是“国际”，世界是 world，world 是由天、地、人、神构成的。国际是 international，international 是由英、法、德、美、中、日、俄这些民族国家构成的。只要在民族国家的框架中思考，永远无法真实地处理好创造和传统的关系——当然，我这样想问题，这样谈“世界”，这种思维方式本身，可能已经就是很中国的方式了。

至于“农俗展销会”的说法，如果说的是像传统庙会的话，我觉得是对我的过誉。我们毕竟受限于威尼斯的条件，离传统庙会的那种美好意境，还差得很多。如果连“农俗”都贬低的话，我觉得是很狂悖的。我们中国农民，也有愚昧、狡黠、贫弱的一面，但同时，他们是善良而富于创造力的。我们的“农俗”绝不低级，而是极高妙的艺术，当代艺术如果能够尽快地进化到传统农俗的境界，就太棒了。但现在我们还做不到呢，我还没有准备好接受这么高的恭维。

我对世界各地的农民，尤其是中国农民，是心怀深深的敬意的。不仅因为我爸爸和我爷爷都做过农民，更因为每个优秀的中国农民，都是伟大的科学家。他们是土壤学家、微生物学家、气象学家、植物学家。我建议你读一读美国土壤物理学之父富兰克林 · H. 金的《四千年农夫——中国、朝鲜和日本的永续农业》这本书。中国农民发明了一套让资源循环的生活方式，经过几千年的耕种，没有耗尽这块土壤的肥力。用这么有限的耕地养活了世界上最多的人口，这是极其高科技的伟大成就。每次想起小时候在农村，村庄里飘着微微的粪臭味，想到祖辈们克制的、不过分征敛资源的生活方式，想到他们对动物粪便和腐烂的树叶的肥力的珍惜，我都会感动得热泪盈眶。作为中国农民的儿孙，我对此非常骄傲。辱骂农俗的人，应该从族谱中除名。

邱老师，我想再问问“用典”的问题。对于英国馆和德国馆，我是真的喜欢不起来。也许是知识储备不足所致，但这么想的同时又不得不去思考另一个问题：像加拿大那样硬来，像俄罗斯那样巧用，像我们的皮影戏这样直观，相同之处在于它们都无须注解太多，就是会忍不住叫好。这是放在国家馆的层面上，是两种好。一种无须注解，另一种是建立在一定知识储备上的好，二者之间有优劣之分吗？如果落在中国馆层面上，皮影戏自不用多说，一定是无须注解的。可是展厅中的《师承图》和《作品关系表》对大部分观众来说则需要一定的兴趣与知识才能看进去。所以其实我们对理想观众的要求还挺高的。

邱：你说的这两者，可能并不是两种不同的东西。其实你觉得很直观的皮影戏，某种程度上也是需要注解的。比如说，知道《愚公移山》和《精卫填海》的故事，知道与不知道的人，显然还是有差别的。而那些所谓直观的，其实也是依赖知识储备的，只是我们碰巧早就已经储备了相关的语境，就很直观。比如俄罗斯馆，苏联雕塑、群众集体游行场面，这些储备对我们来说都提前准备好了。有些则需要临时补充，就显得是需要储备的。

我们不要被“国际当代艺术通用语言”这样的东西洗脑，以为存在着这样一种不需要文化储备的纯直观的语言。比如有的人就相信只要落到身体层面上，就是全人类共通的经验，是基本经验。但其实你这个身体可能是美国化或者美国黑人化的身体。只是其中的美国基因，因为扩散得太厉害，变得难以觉察。有距离的人一看，是很刺眼的。比如美国篮球文化和黑人嘻哈文化塑造出来的身体，他们穿大裤衩的方式、走路的风格、不小心比手画脚时的手势。使用者会不自觉，以为某些东西天经地义，从来如此，旁观者会看得出是一种高度文化性的塑造。身体是经过意识形态管制的。所以，难免存在着不同程度的“典故”。完全挖走了这些“典故”，就像语言完全变成了所谓人工语言和科学语言，只剩下“二氧化碳”“聚苯乙烯”“阿司匹林”这些词汇，这是很危险的思路。我特别不喜欢济南一些区域的路名，

什么经一路、纬二路的，当我们走在张自忠路、佟麟阁路上的时候，我们才是走在历史里面啊。

可是，这样的话，我们就总是需要注解和补充语境，在国际交流的时候会有很多困难吧？

邱：不困难的事情为什么要去做？

首先是我们要不要为了国际接受而简化中国形象，迎合并进一步固化关于中国的刻板印象。我的策略是：绝不。过去当代中国艺术中有一批翻译家，为了搞文化对话，把中国的事情有意无意地往简单和有趣里阐释，搞得像是 BBC 的中文教学节目，或者是汉字入门课本。但是有些东西是不可翻译的，一个传统只有当它拥有不可翻译的内核的时候，它才是值得尊重的。你要弄明白，你就是来学习的。我们为了看懂古希腊雕塑，我们是不是需要去阅读一些希腊神话？那么为什么全世界不应该为了看懂水墨画，而来读一读《二十四诗品》呢？把拥有“尖齐圆健”四德的毛笔翻译成 brush，那是对毛笔的侮辱啊。所以，我想，我们就是应该拿原汁原味、不打折扣的东西到国家交流的场域中。这恰恰是对我们的交流对象的真正尊重。

为什么这么说呢？因为我们的交流对象不应该是不愿意倾听和学习的人。而且归根结底，除了存在着需要学习和倾听的“典故”，我们还是拥有共同语境的。这种共同语境，维特根斯坦可能愿意称之为“生活形式”。我刚才说到我们要用“世界”而不是“国际”的模式来思考，“世界”就是这个共同语境。因为这个“世界”存在，“国际”才成其为可能。歌德和伏尔泰才能以希腊悲剧和《哈姆雷特》作为基础来理解《赵氏孤儿》。我们要相信，他们因为拥有希腊悲剧，所以他们注定可以部分地理解《赵氏孤儿》。我们不能把我们的交流对象当作傻子，故意不给他们看《赵氏孤儿》。我们必须给他们通过学习来接近和加深理解的机会。这才是尊重。我们要期待而不是低估我们的交谈对象的理解力，因为我们拥有“世界”这个共同的语境。

交流对象只能部分理解而不能完全理解，因此就应该加以简化吗？不是的。林兆华老师按照他的理解在人艺排《赵氏孤儿》，就算对面是中戏的学生，恐怕也不能完全理解。这不要紧。这依然不能成为我们把传统加以简化，简化成刻板印象的理由。我们只需要不断地深化、细化、活化传统，然后把全部的工作展现出来。我读过《浮士德》，不算熟读，但我也能部分理解今年威尼斯德国馆的现代舞。利玛窦应该能比歌德和伏尔泰更好地理解《赵氏孤儿》。只要我们坚持尊重交谈对象的智力，不歪曲、不简化、不迎合刻板印象，而是用积极的工作去打碎刻板印象，颠覆刻板印象，那么有一天，《赵氏孤儿》或者《二十四诗品》或者《愚公移山》，也会成为世人共同的遗产和典故，正如希腊悲剧和莎士比亚已经是我们精神世界的一部分。谁弄个水仙花来说自恋，我们不会觉得这算是生僻的“用典”。皮影和书法，也会成为艺术常识的一部分，正如《大卫》和《蒙娜丽莎》成为我们的艺术常识的一部分。

我看到邱老师您在别的地方一个访谈中说到“要打破中国刻板印象，就必须使用中国元素”，刚才又听您说到，并不存在“国际当代艺术通用语言”，那么可不可以理解为，也并不存在“国际当代艺术通用元素”？

邱：要打破中国刻板印象，当然也可以拿出中国不太被注意到的面相。比如说，弄一堆“杀马特”去，打碎人们关于唐人街、红色中国和烂尾楼等刻板印象。其实关于中国的刻板印象主要就是三种：第一种是传统中国世界，包括太极、八卦、周易、水墨、功夫、书法加上唐人街的舞狮子、舞龙、红灯笼之类；第二种是天安门、大熊猫、毛主席像、红卫兵这类红色中国印象；最后一种是烂尾楼、钉子户、富士康、上海的摩天大楼加上春运民工的脸，基本就是这三种。你弄出一个“杀马特”或者 cosplay 之类，或者弄一个中国的夜店电音表演，或者那种频闪、划痕、光斑加噪声的所谓实验电影去，固然提醒大家发现原来中国还有这个，不止那些，但似乎也还是某种补充性的中国元素。所以，我想有一种策略，就是在刻板印象几乎固化板结的地方，就地重新说，其实不是你们所知的那么回事，其实是这么这么一回事，这样就能够就地打碎刻板印象。

而我当然不相信存在着所谓“国际当代艺术通用元素”，那是什么？立方体吗？玻璃吗？黑屋子中的投影机吗？当然也不存在“国际当代艺术通用语言”。更有意思的事情是，交叉运用多种元素的实验，从毕加索他们征用非洲木雕的时代就开始了。劳森伯格跑来泾县造纸，安迪沃霍画毛主席，这些算什么元素？那我们每个学画素描的小朋友天天画

希腊、罗马雕塑，以及伏尔泰啦，大卫啦，这又算什么元素？下一回再到威尼斯做皮影，我可能配的就不是华县碗碗腔，而是意大利歌剧了，那又将算是哪里的元素？对我来说，与其谈论是中国元素还是国际通用元素，不如谈论你能做出什么贡献。

对我来说，比“元素”更重要的是工作方法和工作风格。有没有一种中国式的工作方法，可以贡献出来被其他地方的艺术家所分享？我想是有的。比如说这次，我们的重点是，说清楚“不息”的运行机制。告诉大家，艺术有这么一种运行模式。艺术家之间的合作和互动，被放到核心的位置。艺术家不应该被看作孤独而牛逼的个体创造者，而是师承链条中的一环，是合作者。比如说，在雅集中，艺术家、策展人、收藏家、批评家的身份在不断切换，诸如此类，巴拉巴拉。所以，与其说我是在带中国元素去威尼斯，不如说我在用中国方式在威尼斯工作。用这个中国方式，你可以处理任何元素。这是为什么今年的威尼斯中国馆，和自我他者化的“中国牌”实践之间有着本质的区别。

我想，我得为此专门写一篇《中国艺术传统可以贡献什么给世界》……

邱老师，非常期待您的文章。不过，能不能问一个不礼貌的问题……有人说，邬建安是您在实验艺术学院的搭档，汤南南是您的博士研究生，策展人选自己的熟人这样妥当吗？

邱：我连自己如此亲近的人都不带去威尼斯，那我还是人吗？问出这种问题的人，一不懂策展，二没有人性。

从策展的角度，如果说策展是策展人的一种艺术创作，创作者难道应该不熟悉他的话题和材料吗？策展人当然应该熟悉艺术家。难道我应该选一些我不认识的艺术家吗？或者让一些不熟悉的人给我寄资料，草率地根据初步接触就选他们吗？对我来说，最好的策展人是和一群艺术家多年深交，共同成长。如巴黎帮的侯瀚如和黄永砯、杨诘苍、王度他们的关系。如作为策展人的高士明和我、杨福东、吴山专、陈界仁。多年深交，大家信任，肝胆相照，才能有深刻的合作，才能展开激烈的实验，一起共谋一件不可思议的事情！有些国际职业策展人，天天飞来飞去，巡视各种艺术家工作室选秀，然后倒卖新认识的艺术家名单，这是前十年国家双年展大爆发时期独特的现象，在我看来是有问题的。要做出深度来，策展人和艺术家越熟悉越信任越好。

从人性的角度，我就是因为喜欢邬建安的作品才和他成为好朋友的呀。喜欢他的作品是因，成为搭档是果。而汤南南则正是因为做出了牛逼的作品成为了好艺术家，才从我手里拿到了博士学位啊。今年威尼斯双年展的总策展人克里斯丁 · 马塞尔，还放进了她的艺术家男朋友呢。策展人和艺术家的关系是一种机缘，各种机缘成就了策展世界的丰富性。否则难道要大家根据一个流行指数排行榜来选择艺术家，还是要根据观众投票的受欢迎程度来选艺术家呢？那样的艺术界难道会有趣吗？我觉得，策展人选自己熟悉和亲近的人，不但没有问题，而且是必要的，是不可避免的，是值得尊重的。开个玩笑，你看，汤南南和邬建安都不用贿赂我，这是最可能避免“潜规则”的模式，对不对？

还有人说，这两个人似乎还年轻，还太新锐。我想说，这种说法就更不懂策展了。策展人的成就感难道是来自给已经牛逼烘烘的大人物锦上添花吗？当年我策划“后感性”的时候，刘韡和杨福东可还不是大师，都还是我的穷兄弟。

邱老师，能不能再问个可能更尴尬的问题？您可以不回答。您的这个策展方案是否考虑到政府政策导向？

邱：这个问题终于出现了，别不好意思啊，这是个好问题。你可以问得更狠一点，问我是不是去迎合了政府。

首先，每个国家馆的策展人和政府的政策完全相左，基本上是不可能出现的。你无法想象在日本馆中出现忏悔南京大屠杀的作品吧？国家馆的策展人就算是努力去配合国家政府的文化政策甚至政治风向，也是可以理解、无可指责的。毕竟甲方都是各国的文化部。

其次，就中国馆来说，“不息”的策展的最基本的文字，出现在 2014 年我为自己在南京艺术学院美术馆的个展“齐物”所写的文字里，也出现在 2011 年在佩斯北京“细胞”展览的一些访谈文字里。这两个展览都是关于竹编的。这方面的思考，主要来自我 2009 年开始做竹编的经验。2010 年，我带着中国美术学院的学生在河北曲阳调查石雕产业，我们在曲阳看到大型雕塑集团的产业工人和家庭传统手工作坊的师傅们之间极其鲜明的对比，唤醒了我身上对于民艺

的关注。看到乡村的田野被矿坑切碎，真正体验到那种“国在山河破”的痛苦。当时有位研究生和我讨论国道两边村庄的改名。很多村庄的名字都被改成开发区了。我们谈了很多关于全球化、地方政府的 GDP 中心主义和发展主义，地方传统被景观化和刻板印象化。在曲阳，一个民间玉雕大师来找我交谈，满口诞妄。学生们有点把他当作病人，他走后，我对同学们说：“大家不要笑他，这个工匠身上流露出来的对权力的崇拜、对资本主义的成名的渴望，以及小农的狡黠，也有传统民间符号学的精巧，奇妙地交缠在一起。这不是传统工匠的样子，这就是今天中国的精神病，换一个环境，你也会这样，我也会这样。这是我们一个民族的精神病史，一个时代的精神病。”那时候就在构思如何重建我们的历史观。这个历史观里包含了人际、代际的逻辑。地方传统如何在急速的发展中重塑自己再生的机制，那时就横亘在心中。当然，这也来自早些年在南京长江大桥上参与救人，意识到成功学和膨胀的自我观如何为祸中国人的心灵。

在我看来，整个急功近利的中国社会和发展主义的逻辑，忙于急速奔跑，鼓励个人成功，对于传承和合作，忽略得太久。最近一些年，政府开始谈乡愁、谈青山绿水，开始把匠人精神放在官方文件里面，对我来说，这是我们很多人说了很多年的东西，终于凝聚为集体意志，成为官方表述。这是政府意志和民意合一了。拆了那么多古镇，好歹醒悟过来，好歹做对了，为什么不鼓励它继续做对下去？你本来就这么想这么做，为什么政府一支持，你就要改变主意呢？这不是强迫性对立思维吗？

那么多迷人的传统艺术正在面临断绝，或者在旅游纪念品市场中以日益庸俗化为代价来艰难求生。我们哪里是一些很奇葩的奇怪的人？不是的，很多有情怀、有心灵的人都在投入一场全社会动员的重建运动中。有很多优秀的青年在回国返乡，有很多 NGO 在从事民艺活化和抢救，想着各种辙，用着心、用着力，发生着各种煽情的故事。甚至有很多外国人参与这场运动。外国人有什么必要来迎合讨好中国政府呢？今天发生在中国社会中的传统重生，是全社会的自觉，是全社会的意志。这个社会是我们的，这个传统是我们的，我们不做谁来做？

不息的传承，在中国历史上千年不坠，并不以当时的主流政治导向为转移。民间自有脊梁，撑着文脉和道统。80 年代初，我开始学书法的时候，接触到最后一代老办法中生成的老文人。我发现他们在“文革”后期每星期都在搞传统的文人雅集。大家都写毛主席诗词，但是你写你的石鼓文，我写我的张迁碑，他写他的郑文公碑。竹子在风暴中会倾倒趴下，等风暴过去，竹子会重新挺立起来。这就是不息的力量。然后“文革”一结束，这些人从各种蛰伏的角落中跑出来，把传统交到我们这一代人手中。按照这种方式，他们要做的事情，就算是政府不支持，也会想尽办法地做下去。所以，是政府的政策导向回归了我们一直在做的事情。在我看来，政府对中国艺术的支持力度还远远不够，应该更大。

除了是否到过现场的差别，国内外的差别呢？我们注意到，国外艺术媒体也有一些分歧和微词。而这和国内的批评又有什么不同呢？

邱：多数海外艺术圈人士和媒体对今年的中国馆都很肯定，有两家海外媒体略带质疑，是 artnet 上面有一段“中国馆最聪明地展示了国家实力”和 Artsy 上面的一篇《一种新的民族主义正在酝酿——但不是你想的那样》。基本口吻是一方面承认你艺术上好，另一方面觉得你要另起炉灶、自立门户了。他们很敏感，他们觉得这个和习总搞“一带一路”是吻合的，于是就直说中国馆“最聪明地展示了国力”，“看来中国人真的要跳出来当规则制定者了。就像他们在全球化、气候问题上要填补美国退出所留下的真空了”，“中国人开始推销他们固有的一套游戏规则了”。基本上都是这个意思。因此西方媒体对我并没有误解。西方媒体普遍承认中国馆的艺术效果强大。但是他们中的一部分人，有聪明人看懂了我们在做什么。看到这样一种雅集庙会式策展模式的出现，以及所表述的反个人创造的模式，看到了另一套企图称为普世价值的价值观，和一种另起炉灶的野心，而感到隐忧。担忧的是，你居然不肯在我的多元文化中乖乖地当其中的一元，居然敢跳出来说你那一套也是一种普世模型。博物馆里面给你留好了位置跟古代埃及、巴比伦、古印度待在一起，你居然要继续活跃起来。我担心你会像我们当年那样霸道。于是有人跳出来说你们这个和中国崛起、“一带一路”有关。你们这是想要自立门户——这个说得其实没错。我就是在另起炉灶，被他们看出来了。

我觉得这样的批评出现了是非常好的事情，这说明我们开始形成真正有力量的价值观。想想当初咱们当代中国艺术还只是跟人混的小兄弟的时候，人人都是夸你的。这正如 80 年代美国为了打苏联而在国际上挺中国。也有很多国际朋友来批评这种说法——所谓西方也不是铁板一块。

我觉得海外艺术媒体就算批评还算有起码的底线，还是很优雅的。它不会造谣你在威尼斯“差评一片”，它会承认你艺术上效果很好，是“最聪明的”，它只是担心你背后的动机。这和它对整个中国的态度是一致的：它承认你的经济发展成就，承认你很多东西，但是它担心你要夺权、要崛起。而且西方文化也历来是伟大的学习者、吸纳者、集大成者，他们中最优秀的人很快就会开始学习我们的模式，设法将其纳入他们的系统。为了维持霸权，他们很善于羁縻政策、土司制度和改土归流的一整套政治流程。

所以我写了那篇《全球化时代的国家馆》作为回应，已经翻译成英文，将在 Artsy 上发表。那篇文章说的是：我们要自立的门户并不狭隘，是欢迎大家来玩的，是承认大家的贡献的。这个门户比你们原来的那个版本的兼容性或许还更好一点。

国内的这些反对的声音和国际上的情势之间是否有一种联系？您刚才提到，您对批评者的心态和立场有所研究，那么，一些人不能接受您的庙会和雅集的策展模式，除了趣味问题，是否还有更深层的原因？

邱：当然了！趣味选择当然是政治选择。是中国艺术从创作到策展，特别是在内在的价值观上，要不要自立门户的问题，是中国艺术要不要启动身份自觉的问题，海外的反应和国内的反应都源于此。

今天我们要明确地意识到价值观和历史观对于中国、对于整个世界来说已经是刻不容缓。我们再不去重建和思考价值观，仅仅在技术和数量上做文章，我们的奋斗就会徒劳，一代人的生命，将会消耗在虚无主义中。

我说过西方不是铁板一块，白盒子那一套，我们可以简单一点，称之为“清教价值观”，庙会则带有多神教的气质。这个隐喻并不严格，但足以借用来谈论大势。如果说这套价值观及其运行模式的主人，他们只是聪明地看到了你要另起炉灶并感到担忧，但还能保持优雅，只是表示关注而已，那他们在国内的追随者则会抓狂。因为他们是把所谓普世模式当作宗教来信仰的。当他们看到自立门户的行动出现的时候，他们的激情完全是宗教裁判所的卫道士的激情。在这个意义上，他们的动机是真诚的。因为他们自贬得太久，他们是真喜欢真捍卫那种白盒子，因为那是他们的宗教。

国内一定有人看不惯我做出来的庙会效果，会跳出来骂，包括展出民艺家。会挨骂，这都是我预料之中的。他们对白盒子那一套是真爱，对雅集啦，庙会啦，什么延绵不绝的长卷啦，一代代添加的泰山摩崖石刻啊，对这一套是真讨厌真恨，恨得咬牙切齿。只是他们的手法脏了一点，直接造谣也可以，这样做，连伟大的帝国主义都会感到脸红的。

这是否意味着中国艺术界从 80 年代、90 年代走向全球化的价值观的高度一致，到新世纪前十几年价值观的紊乱，至此出现了价值观的分流？

邱：可以这么说，今年的中国馆优劣之争，意味深长。这当然是立场、路径和模式之争。说白了，就是要不要“文化自信”的问题，要清教传统还是要儒道释传统的问题。

如果我们去问，被国际媒体认为是“最聪明地展示了国力”的中国馆到底得罪了谁？展示我们传统的复杂的运行机制得罪了谁？那么我们会看到这里面各种立场、各种动机的人都有：有浑然无知者；有骨子里对传统文化的长期厌恶，带着一种暴戾的自贬心理的愤怒者；有出于宗教卫道士激情的真诚的反对者；有对个人话语权的迷恋导致的盲目；也有其实并不盲目但出于个人权力而必须为否定而否定的。而它的支持者中，也是各种立场和动机都有：有极端民族主义者，有民间文化的爱好者和忧心忡忡者，有了解国际文化政治格局的理解者，有看不下去造谣污蔑而仗义执言者。在中间，还有几种人：有怀疑你去乖巧地取悦政府导向的，有优雅地主张开放实验的，也有“反正做事情总要挨骂不理他们就好”的实际上的价值虚无主义者。

各色人等，纷纷现形。我还是想说，所有这些人都极大地帮助了我思考我们所处的时代。尤其是批评者，是他们的狂怒让我去历史中寻找更深刻的原因。

就国际形势而言，实质是：整个世界还没有准备好接受一个崛起的中国。政治上、经济上崛起的中国还没到让人完全心服口服，世界对整个中国的崛起还充满警觉和戒心，他们还没准备好接受一个艺术上神完气足的中国。在这种情况下，在奥运会上，你大比分胜出，只好承认你赢；你只有微弱优势，就抹了你。而这是艺术展览，文无第一，武无第二。人们不会平心静气地来看你的中国馆，在这种情况下，艺术上再好，其实都是无效的。

美国艺术在欧洲之外另起炉灶的工作，从惠特曼、爱默生时代就开始做起。到 1963 年劳森伯格代表美国馆拿到威尼斯双年展的金狮奖，这花了 80 年时间。劳森伯格拿走金狮奖，这标志着欧洲艺术缴枪不杀了，承认美国艺术牛逼了。但那之前，政治上、军事上，美国在战后就是欧洲的保护者，美国用马歇尔计划在资助欧洲。

为什么至今还有不少法国人会对美国艺术那么愤怒，一直到 90 年代初还以《精神》杂志为核心展开过一次大追杀？因为美国艺术另起炉灶了。这个另起的思想源头和实践源头，可在爱默生和惠特曼那里清楚地看到。当时美国的欧洲文化卫道士，欧洲文化原教旨主义者攻击惠特曼时，状态也是很疯狂的。

发表在 1856 年 4 月 1 日出版的伦敦《批评家》上的匿名文章《英国的一个反应》这样写道：
“沃尔特 · 惠特曼不懂艺术正如一头猪不懂数学一样。他的诗——我们为行文方便起见，姑且称之为诗——共有 12 首，全部没有韵律，与印第安红人战斗时的喊叫再相像不过了。”

邱老师，经过这么大一场折腾，能不能谈谈您此刻的感受？

邱：回来之后，一直欠着你们的采访。一方面是忙于学校毕业季期间的各种事务；另一方面也是在等到所有的声音都响过之后，等到卡塞尔成了新的热点之后，大家足够冷静了，才来做反思。我不同意“反正做事情总要挨骂，不理他们就好”的虚无主义态度。如果认真做和不认真做都要挨骂，做得好和做得不好都要挨骂，那么今后还有谁敢挺身而出来好好地做这件事情呢？所以今天接受你们的访谈。

说实话，这些情况我在出手策展的时候就全都知道。我从一开始就说，中国馆的策展一定会是一个 dirty job，苦活、脏活、累活，我的家人一直反对我做这件事情。那么为什么要做这件事情？我只是觉得一代代的中国馆需要越来越专业地去做，这也是一场不息的接力。全力以赴地专业地把事情做下来，是对我们的一代代先驱者的知恩图报，也是为了更年轻的一代人。我是戴着父孝做完这件事情的，这件事情为我们的父亲和恩师而做，为我们的孩子和学生而做。
从一开始我就相信自己所做的将只是草稿纸，真正像惠特曼他们那样为美国文化写下诗篇的，一定是比我们更牛的新一代。

所以，当威尼斯美院的志愿者们说今年我们感到扬眉吐气、感到骄傲的时候，我觉得所有的辛苦都是值得的，这是我所能得到的最好奖励。但是在他们能够自由施展他们的创造力之前，我们要把格局撑大，我们要把形势搞明白，我们要把各种立场都暴露出来，我们要帮他们把所有的错误都犯掉，我们要把所有的粪便都裹在自己身上，让他们能够轻装前行。

I AM GRATEFUL TO MY CRITICS

Interviewed by CAFA Art Info

Nice to meet you Prof. Qiu. The debate about the Pavilion of China this year is so unprecedentedly fierce at home, the opinions are almost polarizing. What are your thoughts on this reaction?

Qiu: Honestly, I'm truly grateful to my critics. Whether they're uninformed critics who haven't seen the exhibition on-site or they've seen the show but have differing opinions, or even if they're the handful who criticize just for the sake of criticizing, they've all helped deepen my thoughts on varying levels and compelled me to write a better essay. At the same time, the Pavilion of China this year has exerted unprecedented influence on the art world. Some have joked that people on both sides of the debate are my shills, helping me generate more impact from the show. It's been a while since there the art world shared a common theme. For years, everyone worked on different things within their own circles: you'd talk about your auction, I'd talk about my VR, and he'd talk about his new ink. It seems that the era of a single essay echoing across the whole country, like it did in the 80s or 90s, is gone forever. No one's affected by criticism anymore; no one cares about the power of words anymore. This time, people from all walks of life came out to voice their genuine thoughts concerning the choices made by this year's Chinese Pavilion at the Venice Biennale. In my opinion, the willingness to take things seriously is a very good thing.

Discussion may lead to deeper thoughts and allow the truth to become clearer with each debate, which is certainly a good thing. However, we've noticed some low-level abuse on a few social media platforms, with some going so far as posting the wrong photos and data. Doesn't that negatively affect constructive criticism?

Qiu: Oh yes, unfounded insults are certainly toxic to our artistic ecology, but the readers will just laugh it off. However, when I really dwell upon it, there has to be a reason for all that enmity. Where does it come from, what are the values and mentality that support it? That's what makes those words meaningful. For example, by comparing shadow play embroidery to coffin shrouds, I see a kind of self-deprecation of traditional Chinese culture that was deeply rooted in one's bone. Moreover, this kind of morbid self-deprecation is surely not an isolated case, but engraved in the souls of many over the course of a century. For example, some criticized the Chinese Pavilion for being a chaotic trade show. What that opinion tells me is that the "White Cube" exhibition culture is put on a pedestal in the minds of some who have just come into contact with contemporary art. We must continue experiments that deviate from that exhibition model, perhaps more forcefully, in order to be persuasive. Therefore, even insults that came from people with negative energy are worth studying calmly and in-depth – their standpoints, perspectives, and paths have all helped me thoroughly understand the era and the tasks we face today. This is why I consider those insults a blessing. In fact, with their permission, I'd like to gather all the articles about this year's Venice Biennale, and publish it as an essay collection for the Pavilion of China.

Thank you Prof. Qiu, I'm kind of touched. Let's then start from the model of the exhibition. Just now you mentioned the opposition between the "White Cube'"exhibition model and your desired exhibition model. What exactly did you observe? What also caught our attention is that the majority who praised the Chinese Pavilion are internationally active and notable curators and museum directors,

including those of world-famous museums. However, most of the criticism came from people at home, observing from a distance. What caused the stark contrast between audience at home and abroad, those who've been on-site and haven't?

Qiu: Scholars' gathering, temple fair, and theatre form my curatorial model. That the exhibition I curated was criticized for being a fair and a market means that I achieved what I set off to do, and as the curator, it's entirely possible that it was a compliment. When installing the show, I utilized the works of art as backgrounds for each other – through the transparent and hollow parts, those in the front blend together with those behind them. The lighting for some works is actually light reflected off of other works. For example, we deliberately dimmed the lighting on Wu Jian'an's copper sheet sculpture, since its mirror planes will reflect the surrounding light. I requested that it be impossible to photograph a single work of art alone, as we wanted to create a labyrinth-like fusion of infinite detail. I wanted to achieve an all-encompassing and connected effect, like twisted roots and gnarled branches with subtle jabs and clever dialogues and details pointing towards each other. This is very different from what domestic spectators would expect. There's no clear boundary between two works; there isn't even a definite boundary between work and pseudo-work and quasi-work. The existence of some pieces in the exhibition hall as archives or works is deliberately hard to distinguish solely from the way they were installed.

This kind of curatorial method demands much from the community's character. The scholars' gathering requires onlookers to be experts as well; a temple fair needs people to share certain beliefs and moments. For example, they all regard the full moon as an important event and are willing to participate with enthusiasm, inspiring interest. This actually demands a lot from the audience.

Even though the audience on-site in Venice did not meet these requirements, full immersion in the atmosphere still enabled them to share in the experience without full comprehension, so the curator and artists all felt a sense of satisfaction and success. However, to the domestic onlookers watching from afar, the visual experience of the Chinese Pavilion is so far removed from that of the exhibitions they like and their perception of the Venice Biennale –high-end, elegant, and classy. This is because most of them have been brainwashed by the concept of "White Cube." As a result, people who've seen it in person keep raving, "Thank you for a great experience!" – a huge contradiction to the vicious comments on the Internet and from onlookers.

The "White Cube" exhibition crops works out of their original context, placing them into a spotless environment with projected lighting, and calls for attentive viewing without thoughts of anything else. It believes that every work should exist within a clear border. Everything within the border is one piece of work, and everything outside of it is another. Another model of the "White Cube" is the "Black Cube," a dark space just like the cinema or a video viewing room. The purpose of the "Black Cube" is to direct people's attention to the works, oblivious to everything happening around them. The limitations of this kind of exhibition model have been thoroughly discussed by the international curatorial circle over the past two decades, so museum directors and curators both from and outside of China immediately understood what we were opposing as soon as they stepped into the Chinese Pavilion. But many Chinese people have a stereotypical view of contemporary art. That is, the exhibition space should be cold, spotless, and dust-free – a huge, cool white space devoid of noise and festivity meant to display meaningless things. People brainwashed by the "White Cube" model are annoyed by the ambience of a temple fair, and what's more, have never experienced the elegant "scholars' gathering" (*yaji*), so they have nothing but negative comments. Therefore, the Chinese Pavilion may seem too uncultured and chaotic, when in fact it's just too experimental, as "highbrow songs won't find many people to join in the chorus!"

No wonder curator Victoria Yung-chih Lu said, "Those who haven't been have no right to speak." However, people who have seen or will see the show in person are in the minority. Isn't that statement a bit extreme? Why can't we critique a work of art or an exhibition through the Internet and news reports? Someone pointed out that along that sentiment, Prof. Shen C.Y. Fu must travel back in time to the Song Dynasty in order to research art history.

Qiu: Archaeologists and historians need not travel back to ancient times, but should, at the very least, research the historical records and relics. Take photography: some can be appreciated through a catalogue, especially photojournalism, where the scene lies within. Duchamp's *Fountain* is actually event art, so once you hear about the incident, you don't actually need to see it in an exhibition, as the act of hearing is the event itself. With paintings, being on-site means seeing the original at the exhibition. In other words, for works of a certain form and style, it will suffice just to look at photos in catalogues, such as Andy Warhol's screen prints, but for Freud or Liu Xiaodong's work, you are only on-site when you are viewing the original work, not the catalogue. Just looking at the stage photos doesn't count as watching the theater performance.

Some exhibitions were a 3D PowerPoint presentation, yet their catalogues were more interesting than seeing it live. Some exhibitions are live. Of course Live Art must be seen live. Victoria Yung-chih Lu's view that the audience must see it in person makes sense from this perspective.

The theatrical model reminded us of Wagner's vision of opera as "total work of art," and your graduate studio at CAFA focuses on Total Art and inter-media research. Is this understanding correct?

Qiu: Wagner's vision of opera as 'total work of art' emphasizes the use of many artistic mediums and the all-encompassing immersive experience. But my idea of "Total Art" is actually closer to the paths taken by Da Vinci, Rudolf Steiner, or Wang Yangming and Xu Wei. It's about "Holistic education" and "Lifelong learning." I won't elaborate on the theories, as our conversation today is not about "Total Art," so I'll discuss some examples of "Total Art."

The French pavilion this year is a wooden space designed just for musical performances, which is closer to Wagner's idea. However, when there's no performance going on, it becomes rather baffling, a space without meaning. I don't want to completely renovate the space, which is far too ecologically destructive and not the attitude Chinese people have concerning space – we won't over-remodel the space, but leverage strengths, like touching a stone and turning it into gold. What I seek is that both time and space can freely move forward and backward – going forward means evolving into a theatre with an immersive experience effect, and at low tide, it turns into a "low-energy theatre" composed of various relatively static elements, much like the Suzhou Gardens. In other words, when there is no temple fair going on, the temple still exists on its own. Total art means not removing art out of life and making the artistic experience entirely independent of daily life, but to make art and daily life intertwine and fit in with each other. Live whenever and wherever possible, and make art whenever and wherever possible.

For example, there is an oil barrel in the Chinese Pavilion, and many different ways to deal with it. The French Pavilion's approach would be covering it up with fixtures, to eliminate all traces and textures of the exhibition hall. But my approach was to ask the artist Tang Nannan to create a sculpture of a person standing in front of the oil barrel, where a hidden projector in the eyes projects a video onto its surface. This approach transforms the entire oil barrel into a meaningful existence in the exhibition. The image of the ocean on an oil barrel is very rich in meaning. You'll find many examples like this in the exhibition. Therefore, an attentive and professional audience can identify the merits of the show. The attitude of a Chinese person when confronted with spatial limitations is not to remove it or cover it up, but to accept it, understand it, and transform it into something meaningful. This is our attitude when it comes to making peace with all things in heaven and on earth – not to eliminate those who are unpleasant to us, but to learn how to get along with them.

Some of the criticism pointed out that bringing intangible cultural heritage such as shadow puppets and embroidery to Venice is out of tune with the contemporary art scene, and will become a joke at the Venice Biennale. What do you think? One of the harshest criticisms is that the Chinese Pavilion has become a general store of intangible cultural heritage – an exhibition of agricultural products that bring people back to the farming era.

Qiu: Don't be naïve; the Venice Biennale is filled with intangible cultural heritage from many countries!

At the 1954 Venice Biennale, on the island of San Giorgio Maggiore, they performed traditional Japanese Noh. In fact, that was the first time Noh was performed in Europe.

And this year, the curatorial model of the reflection model of traditional wooden architectural buildings at the Japan Pavilion features karesansui aesthetics. Faust of the German Pavilion presents strong German elements. There are Confucius Institutes in China and Goethe Institutes in Germany, so Goethe can be considered Germany's Confucius, right? Transforming Goethe's work into modern dance is perfectly justified to the German people. Phyllida Barlow's installation at the British Pavilion has a very direct relationship to Stonehenge. The Malta Pavilion is a museum display of the Mediterranean country's entire set

of complex beliefs. The old photographs and video at the Australia Pavilion are of the original landscape seen by colonialists at the seaports where they first docked. And at the previous Australia Pavilion in 2015, the "cabinet of curiosities" was full of elements of their Indigenous culture. The large-scale boat installation of the 2015 Indonesia Pavilion was in the shape of Indonesia's native reptile and utilized the traditional metal relief technique. In this year's themed exhibition, a Brazilian artist brought members of an indigenous Amazonian tribe to perform daily spiritual ceremonies, and received criticism for it. There are too many examples to list them all. There's also the official collateral event of the Venice Biennale each year, Glasstress. Held by the Berengo Foundation on the island of Murano, international contemporary masters are invited to collaborate with glass masters. One part of the exhibition is held at the Palazzo Franchetti by the Ponte dell'Accademia, and the other part at the Berengo Exhibition Space on Murano. I participated in the previous exhibition in 2015, working alongside local glass masters. Back then I also worked with Belgian artist Hans Op de Beeck. Displayed at the same exhibition were artists including Ilya & Emilia Kabakov, and Pascale Marthine Tayou. Chinese artists who participated in this exhibition before me include Cai Guoqiang, etc. Glasswork is the intangible cultural heritage of Venice!

No one in the world doubts that contemporary art bears the responsibility of revitalizing traditional craft, and there have always been people endeavoring to do so. Moreover, no one's ever considered showcasing intangible cultural heritage at the Venice Biennale to be inadmissible. For example, Indonesian artist Heri Dono made a name for himself in the international art circle by transforming wayang puppetry into contemporary art. I once saw a show in Sydney; I think it was called Peace and Lace. The entire show was about traditional styles of lace from all over the world and various lace-derived works created by contemporary artists. It was a fascinating show. When something looks ostensibly contemporary, out of place, and without an origin to you, it may in fact be because you aren't entirely familiar with the local culture or its source of reference. For example, the various formaldehyde-filled vitrines of Damien Hirst are, in my opinion, rooted in the British traditions of museology and anatomy. Another example: Matthew Barney's work, which incorporates elements of American sports culture and Broadway musicals. Educated people won't perceive this as an international language. Let's be more cultured!

But what was the original purpose of the Venice Biennale? Wasn't it a platform showcasing each country's most experimental and cutting-edge artistic achievements?

Qiu: The Venice Biennale wasn't originally intended to showcase "the most experimental and cutting-edge artistic achievements." The first Venice Biennale was set up as a biennial exhibition of Italian art to celebrate the silver wedding anniversary of King Umberto I and Margherita of Savoy. It was only from 1907 on that several countries installed national pavilions at the exhibition. In 1910, a retrospective exhibition of Courbet was displayed, and it was also in 1910 that Picasso's painting was removed from the Spanish salon, as its novelty was considered inappropriate for the public. "In 1920, the mayor of Venice and the president of the Venice Biennale split, so the new secretary general, Vittorio Pica, brought about the first presence of avant-garde art." – that's what Wikipedia states.

In fact, since its inception, the Venice Biennale has continuously developed and refined their mission and niche. Moreover, the entire art circle in the 90s more or less abandoned the kind of linear cultural evolution theory that the so-called "utter most avant-garde and cutting-edge" art must exist. Achille Bonito Oliva, curator of the 1993 Venice Biennale and believer and practitioner of "Cultural Nomadism" very much opposes this kind of evolutionist thinking, which is why he invited contemporary Chinese artists to the Venice Biennale. Jean-Hubert Martin, one of the earliest curators to bring contemporary Chinese artists to the Western art world, also employs this line of thinking – for the *Magiciens de la Terre* exhibition, he mixed the works of Richard Long and Huang Yongping with a mandala painted by Tibetan Buddhist monks from Nepal. During his time as the general director of the Museum Kunst Palast in Düsseldorf, he even curated a series of exhibitions called Altäre. Generally speaking, the themed exhibition at the Venice Biennale provides the chief curator with an opportunity to ponder the current situation of the art world. Some chief curators are for avant-gardism; others are against it. The Biennale organizing committee and president don't interfere. As for the national pavilions, you have even more freedom in terms of whether you want to be avant-garde, experimental, or otherwise. You have enough space to showcase how your country understands avant-garde or what you have been doing in terms of experimental creations.

Therefore, *The Encyclopedic Palace*, curated by the chief curator of the Venice Biennale in 2013, Massimiliano Gioni, gathered amateur artists from all over the world, including Chinese artist Guo Fengyi; in fact, he gathered hundreds of Guo Fengyi's around the world, many of which are "amateur" outsiders. That show has been one of my favorite themed exhibitions over the years.

The street system of Venice is so tricky that even I, a map fanatic, often need to consult my phone. Every time I visit Venice I relearn how to get lost. People come to the Biennale to rediscover the multi-layers and multi-directions of the world, to understand art from new perspectives, and to feel confused again. They don't come to inquire about the latest news or to stay firm in their confidence of going forward, but to get lost along the way. After each visit to Venice, you leave with the urge to create something, and that is due to the sense of being lost.

Thank you Prof. Qiu for your lesson. Before listening to your explanation, we thought the Venice Biennale was just a contemporary art exhibition.

Qiu: The Venice Biennale is a contemporary art exhibition, but contemporary art includes all the creativity of our era.

This view of yours is completely in line with how curator Victoria Yung-chih Lu defines contemporary art, but many people in China have a very different understanding of it.

Qiu: Curator Victoria Yung-chih Lu was educated in America, so her understanding of contemporary art is the common understanding found in English publications. Phrases such as *Contemporary Art, Art Now*, and *Art Today were* often used interchangeably in English publications. In the Chinese art world, however, when people hear the phrase "contemporary art," they are in fact talking about concepts such as avant-garde art, experimental art, or cutting-edge art. It conveys a group of meanings including "exploratory," "rebellious or surpassing the existing rules," "critical," and "cutting-edge" etc.

"Con" as in "contemporary" has the concept of "together with," which is descriptive, but it originally conveyed the concept of division into different periods. The same thing happened in the 80s, back when people used the term, "modern art," a concept of the division of different periods, as a descriptive concept used interchangeably with "avant-garde art." In other words, the phrase "contemporary art" is used as a descriptive concept instead of a concept of the division of time periods in the Chinese art world. Most people in the Chinese art circle are not trained in analytic philosophy, which explains this mixed-up use of phrases. I don't think it's a huge problem. It's rather amusing that curator Victoria Yung-chih Lu's conventional understanding surprised so many people.

What I mean is that, conceptually, the Venice Biennale is "contemporary art" in terms of time periods, but it's not "contemporary art" in the descriptive sense. I know you're already confused. Let me put it in this way: the Venice Biennale always showcases "Art Today," not "Avant-garde." However, I don't think what we show is just "Art Today," I believe what we do is experimental art, because we incorporated shadow puppetry, embroidery, ink art, and others into extremely intense experiments.

Do you mean to say that the embroidery and shadow puppetry exhibited in the Chinese Pavilion have gone through contemporary reform to a great extent?

Qiu: Wu Jian'an posed a big challenge to Master Yao when he proposed the collaboration with Yao Huifen on *Mount Ya Series*. During the production period, I went to Suzhou to check on their progress, and Master Yao's husband said in exaggeration that it was so tough for Master Yao, half of her hair turned white. Which is somewhat true, as Wu Jian'an requested a conflicting stitch method for each part to achieve harmony on a higher level after giving up harmony in the usual sense. During the process, the embroidery ladies at Yao Huifen's studio kept on resigning, as the job was so different from what they were used to doing. Tang Nannan's collaboration with Yao Huifen also faced challenges. Grey silk thread was used for the grey tone of Tang Nannan's Chinese painting sketches, but due to the sheen of silk thread, grey naturally turned into silver. And the Chinese painting method used by Tang Nannan is rather "turbid," a technique without outlines or clear boundaries between ink patches, which is vastly different from the Suzhou embroidery tradition. It was a great challenge for Yao Huifen to be forced into creating this effect, but she's always been innovative, and came up with the Descending Stitch Embroidery style. We could say that this time, through the collaboration with contemporary artists, great strides in innovation were forced out of Suzhou embroidery. As for the many hanging embroidery frame installations in the exhibition

hall, or projections onto the blank space of the embroidery to turn it into a video installation; these are merely conventional tricks and methods to adapt to the modern exhibition hall.

The shadow puppetry performance, *Removing the Mountains and Filling the Sea*, is a full-scale experiment of indubitable innovation. First of all, there's the video and animation projection, with live VJ switching and puppetry controlled by a mechanical arm. The shadow puppetry plays simultaneously on three screens, and the shadow puppets travel back and forth among the screens. The audience can watch the show on screen or from back stage. Without a doubt, none of the aforementioned has ever happened in the 2000-year history of shadow puppetry till now. The point isn't that these experiments happened, but that using projected video images was an improvement over the usual electric light source, creating more possibility. We often crop out video images of the real shadow puppets playing on the screen to use them as projected animations in the play, and as a result, the videotaped puppets and the live puppets operated by the artisans form many interesting conversational relationships. The subtitles in the video conveniently solved the issue of translating the lyrics. The live effect is extremely good, and I can say with confidence that the performance at this year's China Pavilion is a milestone in the entire history of Chinese shadow puppetry. I'm very familiar with the status of historical development in Chinese experimental theatre, as I curated a major exhibition, *Thirty Years of Experimental Theatre*, at the Ming Contemporary Art Museum in Shanghai last year. This new shadow puppetry in the Chinese Pavilion is in the realm of experimental theatre, a very avant-garde experiment.

Frankly speaking, I really don't think that doing this is very difficult or needs too much creativity; all you actually need to use is just some experimental theatre routine. As long as you have a genuine love and passion for the traditional art, you can do it. Why didn't it happen before? And when it does happen, why do people ignore it?

Yes, why do people turn a blind eye to this kind of innovation and equate it with a folk fair?

Qiu: If you look at these experiments with prejudice, you will just turn a blind eye to it, and make crude conclusions such as: how can shadow puppetry and embroidery be worldly. This originates from the self-abasement and self-disparagement of some Chinese people over the past century, and at the same time they have an "it's us against the world" mentality. I'm actually not an extreme nationalist. Ever since the era of Yan Fu, Liang Qichao, and Lu Xun, the mission of remolding the nature of the nation has not been completed, and it's hard to be a firm nationalist even if you want to be. It's only because I believe that people from any nation should operate under the worldly framework of "Heaven, Earth, People." Notice that I used the word "World," not "International." The world is composed of Heaven, Earth, people, and God. The concept of "international" is composed of nations and countries like England, France, Germany, America, China, Japan, and Russia. As long as we operate our thinking under the framework of nations and countries, we will never truly deal with the relationship between innovation and tradition. Of course, my way of thinking and talking about the "world" are probably already very Chinese.

As for the comment about "agricultural folk fair," if they think the exhibition looks like a traditional temple fair, I would consider that overpraise. After all, we are limited to the conditions here in Venice, and what we achieved here is still far from the beautiful aura of a traditional temple fair. If even "agricultural folk" is devalued, that is rather arrogant and presumptuous. Even though our Chinese farmers can be ignorant, sly, and weak, but at the same time, they are kindhearted and rich in creativity. Our "agricultural folk" is not an inferior, but very fine art. It would be great if contemporary art could evolve to achieve the artistic conception of traditional agricultural folk as soon as possible. However, we haven't achieved that level yet, and therefore, are not ready to receive such immense flattery.

I have a deep respect for farmers around the world, especially Chinese farmers. It's not just because both my father and grandfather used to be farmers, but also because each and every outstanding Chinese farmer is a great scientist. They are soil scientists, microbiologists, meteorologists, and botanists. I suggest you read the book, *Farmers of Forty Centuries, or Permanent Agriculture in China, Korea, and Japan*, written by the father of soil physics – Franklin Hiram King. Chinese farmers have invented a way of recycling resources that even after thousands of years of cultivation, the fertility of the soil has not been depleted. It's an amazingly high-tech achievement to feed the world's largest population with a limited amount of cultivated land. Every time I reminisce about my time in the countryside as a child, the faint smell of manure

in the village, and the restrained way of life the forefathers led – collecting resources in moderation and appreciating the fertility of animal droppings and decaying leaves, I'm moved to tears. As the son and grandson of Chinese farmers, I feel very proud. Whoever insults agricultural folk should be expulsed from their genealogy.

Prof. Qiu, I have another question about "literary reference." I just can't force myself to appreciate the British Pavilion and German Pavilion, perhaps because I lack the knowledge base, but at the same time I can't help but contemplate another question. The Canadian Pavilion's method is very forced, the Russian Pavilion's is skillful, and our shadow puppetry is visually direct. What they have in common is that people don't need much annotation to appreciate them. In terms of national pavilions, the latter is very direct, while the former is built upon a certain knowledge base, so is one superior to the other? In terms of the China Pavilion, shadow puppetry does not need further annotation. The *Diagram of the Succession of Teachings* and *Relational Table of the Works* in the exhibition hall, however, requires a certain interest and knowledge from most viewers to read them in detail. In that sense, the requirement for our ideal audience is rather high.

Qiu: The dichotomy you mentioned may not even exist. In fact, what you feel is direct to you, the shadow puppetry, also needs annotation on some level. For example, there is an obvious difference between people who do and don't know the stories of *The Foolish Old Man Who Removed the Mountains* and *Jingwei Tries to Fill the Sea*. The so-called works with direct meaning do depend on a certain knowledge base, and people who feel that they are direct just happen to know the related context. For example, the Soviet sculpture and the scene of people in procession in the Russian Pavilion are already embedded within our knowledge base. But those that require supplementation on the spot, will appear to be less direct.

Let's not be brainwashed by phrases such as "universal language of international contemporary art," and the belief that there's a kind of purely visual language without the need of a cultural reserve. For example, some people believe that the corporal experience is common to all of mankind. But the body may belong to an American or an African American, and the only reason it seems to be common and undetectable is because the American gene is widespread. To people with a certain distance, the difference is glaring.

For example, for bodies shaped by American basketball culture and Black hip-hop culture, the way they wear baggy shorts and the way they walk and use hand gestures subconsciously all seem so natural, but bystanders can tell that it's a high-level kind of molding by culture. The body is regulated by ideology.

Therefore, it's inevitable that there are different levels of "literary reference." To completely take out those "literary references," is like turning human language into a so-called artificial and scientific language, with only words such as "carbon dioxide," "Styrene," and "aspirin" remaining, which is a very dangerous path. I really dislike some of the street names in certain areas of Jinan, such as Longitude No. 1 Road or Latitude No. 2 Road. Only when we walk on Zhang Zi-zhong Road and Tong Linge Road are we walking in history.

However, in this case we will always require annotation and complementary context, which is difficult when it comes to international communication.

Qiu: Why do you want to do something the easy way?

The first issue to consider is that we should simplify the image of China in order to be accepted by the international community, which would only cater to and further solidify the stereotype of China. My strategy is: never. Back then there had been a group of translators in the contemporary Chinese art circle that, in order to carry out cultural conversation, deliberately simplified the Chinese image to make it seem amusing, like a Chinese teaching program on BBC or an introductory Chinese textbook. But some things are not translatable – a tradition is worthy of respect only when she has a non-translatable core. If you want to understand it, you have to learn. Didn't we have to read some Greek mythology in order to understand the ancient Greek sculptures? Then why shouldn't the world read *The Twenty-four Poetic Styles* in order to understand ink paintings?

To translate *maobi* (Chinese writing brush), which possesses the four virtues of being "pointy, neatly trimmed, round (strong water storage capacity), and malleable," simply into "brush," is a great insult to it. So I think we should take the

uncompromised original into the field of national exchange, which shows genuine respect to those we communicate with.

Why is that? Because our counterpart shouldn't be someone who's reluctant to listen and learn. After all, apart from the "literary reference" which requires learning and listening, we also have a common context, which may be called "form of life" by Wittgenstein. I mentioned before that we should use the framework of the "world" instead of the "international," and here the "world" is this common context. Only due to the existence of the "world," is the "international" possible. Only in that way, it is possible for Goethe and Voltaire to understand *The Orphan of Chao* based on the Greek tragedies and Hamlet. We should believe that because they understand Greek tragedy, they are bound to partially understand *The Orphan of Chao*. We shouldn't assume that our conversational counterparts are foolish and deny them the opportunity of reading The Orphan of Chao. We must give them the opportunity to approach it by deepening their understanding through learning; that's true respect. We should look forward to, not underestimate, our conversational counterpart's capability to comprehend, since we have the common context of the "world."

If our conversational counterpart can only partially understand it, should we simplify it for them? The answer is no. When director Lin Zhaohua directs *The Orphan of Chao* at Beijing People's Art Theatre based on his personal understanding, students from the Central Academy of Drama across the street may not fully comprehend. But it's OK. This still cannot be the reason why we simplify tradition into stereotype. We only need to continuously deepen, refine, and rejuvenate tradition, and showcase the results of our work. I've read Faust, and though I'm not familiar with it, I can still somewhat understand the modern dance in this year's Germany Pavilion at the Venice Biennale. Matteo Ricci should be able to understand *The Orphan of Chao* better than Goethe and Voltaire. As long as we insist on respecting the intelligence of our conversational counterpart instead of distorting and simplifying or catering to stereotypes, and we break and subvert stereotypes through active work and positive attitudes, perhaps one day, *The Orphan of Chao or Twenty-four Poetic Styles* or *The Foolish Old Man Who Removed the Mountains* will also become common heritage and literary references of the world, just like the Greek tragedies and Shakespeare have become part of our spiritual world. When someone uses daffodils as the image of narcissism, we don't think this is a rare reference. And one day, shadow puppetry and calligraphy will also become, just like David and Mona Lisa have, a part of our general knowledge of art.

I once read one of your interviews where you mentioned, "in order to break the Chinese stereotype, Chinese elements must be used," and just now you mentioned that there is no "universal language of international contemporary art." Can it be understood that there is no "universal element of international contemporary art"?

Qiu: To break the stereotype of China, we can of course bring out the image of China that goes unnoticed. For example, we can use the image of the youth group "Smart" to smash people's stereotypes of Chinatown, the Red China, incomplete buildings, and so on. In fact, there are mainly three stereotypes of China: the traditional Chinese world, which includes Tai Chi, the Eight Diagrams, *The Book of Changes*, ink paintings, Kungfu, calligraphy, lion dance, dragon dance, and the red lanterns of Chinatown. After that, the red images of China, such as Tiananmen, the color red, pandas, the portrait of Chairman Mao, the red guards, etc. Then the unfinished buildings, "nail-like householders," Foxconn, the skyscrapers of Shanghai, and the faces of the migrant workers during the Spring Festival travel rush. It basically boils down to these three types. If you come up with a "Smart" show or cosplay, or a Chinese night club electric sound performance, or the kind of so-called experimental movies with strobes, scraping sounds, light spots, and noise, surely it's a reminder of the fact that China has another side, but it still seems to be a complementary Chinese element. Therefore, I think that there is a kind of strategy in retelling the story where the stereotype is almost solidified, and to say that it's not what you used to perceive; this is what it actually is. This way we break the stereotype on the spot.

Of course I don't believe in a so-called "universal element of international contemporary art." What would it be? The cube? Glass? The projector in a black room? Of course there's no "universal language of international contemporary art." What's more interesting is that experiments that mixed a variety of elements, started when Picasso expropriated African woodcarvings. Rauschenberg came to Jingxian County to make paper and Andy Warhol painted Chairman Mao; how would we count these elements? Andevery student who learns to sketch draws Greek and Roman sculptures, images of Voltaire and David. Again, what element is that? Next time I organize shadow puppetry in Venice, I may not use *Wanwanqiang* from Hua County, but Italian Opera; how do we classify that element? To me, rather than talk about Chinese or international elements, it's better to discuss what you can contribute.

To me, the working methodology and working style are more important than "element." Is there a Chinese-style working method that can be shared with and utilized by artists from other parts of the world? I think there is. For example, the core of our curatorial theme this year is to make clear the operational mechanism of "*buxi*." To tell people that there is such an operational model of art. The collaboration and interaction among artists are central to the show. Artists should not be perceived as lonesome and outstanding individual creators, but a link in the lineage of succession of teachings, a collaborator. For example, in a scholars' gathering, the identities of artists, curators, collectors, and critics are always switching. Therefore, instead of saying that I brought Chinese elements to Venice, it's more appropriate to say that I was working in Venice with a Chinese working method. This Chinese methodology allows you to deal with any elements. That's why this year's Chinese Pavilion is fundamentally different from the self-alienating practice of "China Card."

I think I have to write an article specifically about this, titled *What Can Chinese Art Traditions Contribute to the World*.

Prof. Qiu, I'm very much looking forward to your article. But can I ask an impolite question? Some people say that Wu Jian'an is your partner at the School of Experimental Art, and Tang Nannan is your doctoral graduate student. Is it appropriate for a curator to choose his or her acquaintances?

Qiu: How can I be called human if I don't even take my dearest to Venice? Whoever asks such questions doesn't understand curating nor human nature.

From the perspective of curating, which is a kind of creation by the curator, shouldn't the creator be familiar with his/her topics and materials? Of course the curator should know the artists well. Should I have chosen an artist whom I don't know? Should I have asked for mailed materials from artists unknown to me and make rushed decisions based upon first impressions? To me, the best curators build deep relationships with a group of artists and grow with them. For example, Hou Hanrou's relationship with the Paris group, such as Huang Yongping, Yang Jiecang, and Wang Du. Another example is the curator Gao Shiming's relationship with myself, Yang Fudong, Wu Shanzhuan, and Chen Jieren. Our relationship goes way back, we trust each other completely, which is the basis for deep collaboration, intense experiments, and carrying out profound activities. The phenomenon of some international curators flying all over the world to make studio visits and selections, then trading newly added artist names with each other, is a unique one during the peak period of an explosion of national biennales in the past decade, and to me, this model is problematic. To nurture significant collaborations, the more the curator is familiar with and trusts the artists, the better.

From the perspective of human nature, I became good friends with Wu Jian'an because I like his work. Liking his work is the reason, and becoming his work partner is the result. As for Tang Nannan, the reason why he received his doctorate degree from me is because he is a great artist who made great works. The chief curator of this year's Venice Biennale, Christine Macel, even put her artist boyfriend in the show. The relationship between the curator and the artist is a kind of chance and opportunity, which enriches the world of curating. Otherwise how would curators choose? Based on a popularity index of artists? Or based on viewers voting to choose the most popular artists? How can that art world be interesting? In my opinion, it's not only not a problem for a curator to choose whom he or she is familiar with, it is even necessary, inevitable, and respectful. Let me crack a joke. Neither Tang Nannan nor Wu Jian'an need to bribe me; isn't this the best model to avoid corruption?

Some people say that these two seem to be very young emerging artists, and to that I want to say that those people don't have the slightest idea of curating. Does the sense of fulfillment of a curator come from adding brilliance to an already successful big shot? Back when I was curating the *Post-sense Sensibility* exhibition, Liu Wei and Yang Fudong were not yet masters; they were still my brothers in poverty.

Prof. Qiu, may I ask an even more awkward question? You may choose not to answer. Did you consider the government policy indication when you came up with your curatorial proposal?

Qiu: We are finally here with this question. Don't feel embarrassed; this is a good question. You can be sharper than that,

and ask if I have catered to the government.

First of all, it's basically impossible for any national pavilion to carry out themes that are completely against those of their government. You can't imagine a work of repentance of the Nanjing massacre in the Japanese Pavilion, can you? Even if the curator of the national pavilion tries his or her best to cooperate with the national government's cultural policy and even the political trend, it is still understandable and not accusable. After all, there's a Ministry of Culture in every country.

Now let's talk about the Chinese Pavilion, the basic texts of the curatorial statement of "*buxi*" appeared in 2014, when I wrote an essay for my solo exhibition, *On Leveling All Things*, at the Museum of Nanjing Art. Some of the texts also appeared in 2011, when I did an interview for the *Cell* exhibition at Pace Beijing. Both of the exhibitions were about bamboo weaving. I started to think about it ever since I started to make bamboo-weaving works in 2009. In 2010, I brought my students from the China Academy of Art to Quyang in Hebei province for a field trip to study the stone carving industry. In Quyang, we observed an extremely stark contrast between the industrial workers of the large sculpture group and the masters of the traditional family-owned handmade workshops, which awakened my concerns toward folk art. When I saw the fields of the countryside divided up by mines, I truly experienced the agony of "The country is broken in the mountains and rivers." Back then, one of the graduate students discussed the names changes of the villages along the national highway with me. Many villages' names have transformed into development zones. We discussed many issues about globalization, GDP centralism, developmental doctrine of the local government, and how local traditions are becoming tourist landscape and stereotypes. In Quyang, a folk jade carving master visited me, boasting and bragging. The students regarded him as a patient, and after he left, I said to my students: Do not laugh at him, the craftsman's worship of power, desire for capitalist fame, and cunningness of a peasant bore the sophistication of traditional folk semiotics, intertwined in an intriguing manner. This is not the way the traditional craftsman looks like, as this is the mental illness of China today. If we were put in his shoes, you'd also be like that, as would I. This is the mental illness history of a nation, the psychosis of an era. At that time, I started to conceive how to rebuild our view of history, which includes interpersonal and intergenerational logic. The question of how local traditions reshape their own regeneration mechanism in rapid development took root in my heart at that time. Of course, this also stems from the early years when I participated in rescuing people on the Nanjing Yangtze River Bridge, and realized how the doctrine of success and an expansive view of self view can wreck the mind and soul of the Chinese people.

In my opinion, the Chinese society that pursues quick success and immediate benefits and the logic of the developmental doctrine focus on a fast-paced chase, encourage personal success, and for too long have ignored the succession of and collaboration with tradition. In recent years, the government started to discuss the nostalgia of hometown, and the resources of green mountains and rivers, and began to promote the spirit of an artisan in official documents. To me, all of the above have been topics we've discussed for years, and it's finally become a collective goal and an officially endorsed statement. The government's will has synchronized with the people's will. After so many years of demolishing ancient cities, the government is finally aware of their values, which should be encouraged. Why would you discontinue doing something you deem worthy only because the government starts to support it? Isn't that compulsively antagonistic thinking?

Countless kinds of amazing traditional art are facing extinction, or struggling for life in a tourist souvenir market at the cost of increasing vulgarization. How are we weird and strange? No, along with many who have passion and soulful awareness, we are participating in a social movement of rebuilding folk culture. Many good young people return to their homeland, many NGOs are carrying out activities of folk art renewal and rescue; the ideas, efforts, and touching stories are countless, including those contributed by many foreigners, who have no incentive to please the Chinese government. The rejuvenation of tradition that is happening in the society of China nowadays is the will and awareness of the people, our people, who should shoulder this responsibility.

For thousands of years in Chinese history, *Buxi*, the endless succession, has carried on. It does not alter according to the mainstream political orientation of the time. The backbone is borne within the folk people, who carry out the literary lineage and orthodox tradition. When I first started to learn calligraphy in the early 80s, I got to know the last generation of literati who grew up in the old era. I discovered that towards the end of the Cultural Revolution, they held traditional scholars' gatherings every week. They were copying Chairman Mao's Poems in different styles, which included the styles of inscriptions on drum-shaped stone blocks of the Warring States Period, the Stele of Zhang Qian, and the Zheng Wengong monument. Bamboo will bend in the storm, but when the storm passes, the bamboo will stand up again. This is the power of Buxi. After the Cultural Revolution ended, these people appeared from all sorts of hidden corners and passed the tradition down into the hands of our generation. With this method, they would have found ways to carry on with what they wanted to do, even if the government didn't support them. So, it's the policy orientation of the government that's returned to what we have been doing all along. In my opinion, the government's support of Chinese art is far from enough, and has enormous room for growth.

Apart from the difference caused by whether the audience has been to the exhibition or not, what about the difference between domestic and overseas viewers? We noticed that the overseas art media also have some different opinions and criticism. And how was it different from the domestic criticism?

Qiu: Most of the people in overseas art circles and media gave very positive comments about this year's Chinese Pavilion. Two major overseas media challenged it, one was Artnet's article labeling the Chinese Pavilion as the "Cleverest Use of State Power," the other was on Artsy, *A New Nationalism Is Brewing at the Venice Biennale—but It's Not the Kind You Think*. The basic tone is that they recognize your artistic success on one hand, but on the other, they feel that you've begun establishing your own system. They are very sensitive and feel that we catered to President Xi's "the Belt and Road Initiative." Therefore, some claim straight out that the Chinese Pavilion has the "Cleverest Use of State Power," and say that it looks like Chinese people are coming forward to become the rule maker: "At a time when the United States is stepping back from its position as a global leader in combating climate change, China clearly wants to make a statement on the world stage that they're thinking about sustainability and ecological initiatives (along with globalism) in a way that makes it the visionary geopolitical leader for the 21st century." "Chinese people have started to promote their inherent set of game rules." They are more or less along these lines.

Therefore, the Western media did not misunderstand me. Most of the Western media accepted the artistic achievements of the Chinese Pavilion, but only the brightest of them understood what we were trying to do. They observed the appearance of the kind of Elegant Gathering and Temple Fair curatorial model and its statement for anti-individual creation. They observed another set of values that claim to be the universal one, and the ambition of building an independent system. They feel worried that you would go as far as not being a mere participating factor in their diversified culture, and claiming to have another universal model. They are surprised that you are not satisfied with having a spot in the museum alongside ancient Egypt, Babylon, and ancient India, but desire rejuvenation. They worry that you may be as overbearing as they used to be. As a result, some people came forward to point out that this exhibition is about the rise of China and the Belt and Road Initiative; it's about you establishing your own system. They are correct about this. It was really my intention to set up a separate system, and they realized it!

I think such criticism is a very good thing, and shows that we are starting to form truly strong values. Going back to the time when our contemporary Chinese art is still a little brother to the Western world, we only received positive comments. It was just like when the United States was supporting China in the 80s to fight the Soviet Union. There are also many international friends who criticize this statement — the West is not monolithic.

I think the overseas art media are still very tasteful when it came to criticizing us, as they did it within a bottom line. They will not cook up rumors that "the Chinese Pavilion received only negative comments in Venice." They admit that the artistic effect is very good and it's "clever"; they only worry about your underlying motive. This is in line with their attitude towards China as a whole: they accept your achievements of economic development and many other things, but they worry about your growing power. Moreover, the Western culture has always been a great learner, absorbing and epitomizing thoughts from all sources. The best among them will soon begin to learn our model, and incorporate it into their system. In order to maintain hegemony, they are very good at a whole set of political processes including controlling policy, the chieftain system, and the bureaucratization of native officers.

Therefore, I wrote an essay called *How to Curate a National Pavilion in a Globalized World as a response*, which was

translated into English and published on *Artsy*. The statement of that essay is that the independent system we are building is not close-minded; it welcomes all visitors and players and admits all contributions. This system may actually be more compatible than your previous system.

Is there a kind of connection between the critical voices within China and the international situation? Just now you talked about your attitude and stance towards people who criticize you, but apart from the issue of taste, are there deeper reasons why some people can't accept your model of temple fair and scholars' gathering?

Qiu: Of course! Choice of taste is very political. It's a question of whether Chinese art, from creation to curation, especially in terms of inherent value, should establish its own system. It's a question of whether Chinese art should activate the process of identity consciousness. The reactions overseas and domestically all originated from these issues.

Today we must clearly realize that establishing values and historical views is an urgent and pressing matter for China and the whole world. Our struggle will be fruitless if we do not rebuild and think about the issue of values, and only focus our efforts on technology and quantity. The life of a generation will be consumed in nihilism.

I said before that the West is not monolithic; we could simply call the system of the white cube as "Puritan values," whereas the temple fair has a more polytheistic temperament. This metaphor is not strict, but it's enough to talk about the trend. The owner of this set of values and its operational model just cleverly saw that you were about to establish your own system, and felt worried about it, but they remained tasteful when expressing their concern about it. However, their domestic followers in China were in a frenzy because they believe in a so-called universal model as their religion. When they noticed the emergence of another independent system, their passionate reaction was that of a religious referee and apologist. In this sense, their motives are sincere. Because they have been self-disparaging for so long, they fully endorse and gladly defend the white cube, because that is their religion.

Some people in China will not appreciate the temple fair effect I created, and they will jump out with insults. The inclusion of folk artists will also be criticized, which I already expected. Their appreciation towards the white cube is a real passion, and their hatred towards scholars' gathering, temple fair, rolling scrolls, and the Mount Tai cliff-side stone inscriptions accumulated through generations, is truly visceral. The only thing is that their tactics are a bit dirty. They'll cook up and spread rumors; even great imperialism will blush with shame for them.

From the highly consistent values of globalization in the 80s and 90s, to the disorder of values in the first decade of the new century, has a diversion of values in the Chinese art circle appeared?

Qiu: Let's put it this way: the debate on the successfulness of this year's Chinese Pavilion is very significant. For sure this is a debate about standpoint, path taken, and model followed. To be plain about it, this is a question of whether we want to be "culturally confident," whether we want to follow the Puritan tradition or the tradition of Confucianism, Buddhism, and Taoism.

Whom did the Chinese Pavilion, considered "the Cleverest Use of State Power" by international media, offend? Whom did the traditional complex mechanisms we display offend? We'll see people of various positions with all kinds of motives: some are completely ignorant; some have always deeply detested traditional culture, angry with a fierce sense of self-debasement; some are opponents with the sincere passion of religious apologists; some are blinded by the fascination with individual's right to speak; some are clearheaded but must negate it for the sake of negation in order to maintain personal power. People among the supporters also bear different stands and motives: some are extreme nationalists, some are fans of or concerned about folk culture, some have a good understanding of the international cultural and political landscape, some couldn't bear to see the slander and came forward to speak boldly in defense of the Chinese Pavilion. There are various kinds of people on the fence too: some suspected that you cunningly catered to the government's initiatives, some graciously take the stand of open experimentation, and some are virtually value nihilists whose view is to "just ignore the critics as receiving negative critique is expected when doing anything."

All kinds of people made themselves visible. I still want to say that all of these people have considerably helped me think about the times we live in. In particular, the fury of critics has made me look for more profound reasons in history.

As far as the international situation is concerned, the essence is that the world is not ready to accept a rising China. A politically and economically rising China has yet to completely convince people. The world is vigilant and wary of the rise of China, so they're not ready to accept a China whose art is full of spirit and energy. Under these circumstances, if you win big at the Olympics, they have to accept your victory; if you only hold a slight advantage, they will just ignore you. But this is an art exhibition; "there is no best artist; there is no second best fighter." In the case that people don't treat the China Pavilion without preconception, the art is still ineffective, no matter how good it is.

The establishment of an independent system for American art outside of Europe began with the era of Whitman and Emerson. It took 80 years until Rauschenberg, representing the American Pavilion, won the Golden Lion at the Venice Biennale in 1963. Rauschenberg winning the Golden Lion award signified that European art surrendered by acknowledging the excellence of American art. Before that, both politically and militarily, America was Europe's guardian after the war, supporting the restoration of Western European economies through the Marshall Plan.

Why are there still French people who are furious about American art? Even up until the early 90s, a large-scale hunt centered around the Esprit magazine, all because American art built its own system, an ideology and practice that could be clearly tracked back to Emerson and Whitman. Back then, when the European culture apologists in America and the European culture fundamentalists were attacking Whitman, it was a real state of frenzy.

An anonymous review of Walt Whitman's Leaves of Grass published on 1 April 1856 in The Critic says:

'Walt Whitman is as unacquainted with art as a hog is with mathematics. His poems—we must call them so for convenience—twelve in number, are innocent of rhythm, and resemble nothing so much as the war-cry of the Red Indians.'

Prof. Qiu, after going through such a great deal, could you please tell us how you feel right now?

Qiu: I didn't have time to do this interview till today, after my return. One reason is that I was busy with various tasks during the graduation season at CAFA. The other reason is that I have been waiting for all the voices to come out, and once *documenta* has become the new hot topic, people will be calm enough about the Venice Biennale, which will be a good time for reflection. I don't agree with the nihilist attitude that "receiving negative comments is a normal thing if you want to make something happen; there is no need to fight back." If there's no difference in doing something seriously and well or doing something badly and carelessly, who will come forward and take it seriously in the future? So today, I did this interview with you.

Honestly, I've anticipated all this since the moment I came forward as the curator. I've been saying since the beginning that curating the China Pavilion will be a dirty job, will be hard and tiring, and will displease certain people, so for this reason, my family was against the idea from the start. So why do we do this? I feel that the China Pavilion needs to be more and more professional with each Biennale; this is a continuous relay. To go to great lengths and do things professionally is to pay a debt of gratitude to the predecessors and to the younger generation. I was in mourning for my father while I was doing this; this is for our fathers and teachers, for our children and students.

I've known since the beginning that all I do will be nothing but a sketch on paper, and those who will truly contribute, like Whitman to American culture, must be the next generation, far more capable and awesome than we are.

So when the volunteers at the Biennale said to me: "We finally feel proud about our Pavilion this year!" I feel all of the hard work has paid off; this is the best reward I could have received. Before they can freely put their creativity to good use, we need to set up a grander structure for them; we need to have a clear vision, expose all kinds of perspectives, and make all the mistakes necessary so they can draw lessons from us. We will be burdened with all the thorns so that they can go forward, unburdened.

谁是底层？谁又是精英？

--

从李大钊先生说起

邱志杰

1918 年，李大钊先生在北大工作期间，回到家乡河北乐亭县，与著名乐亭皮影的艺人孙兆祥探讨皮影题材创新问题，应孙兆祥之邀，创作了以朝鲜爱国志士安重根刺杀日本内阁总理大臣伊藤博文的故事为题材的皮影影卷《安重根刺伊藤博文》。这部戏经过孙兆祥修改并主持排练，于 1919 年在乐亭县城公演。观众人山人海，喝彩不断。此举开创了唐山皮影演现代戏的先河。（图 1）

乐亭影历代的影卷从明朝以来有上万卷，自古就有地方文人参与影卷编撰的传统。“被誉为影戏纲鉴的《五锋会》，出自明朝旧官员出身的乐亭人齐二黑父女之手（一说为齐尔赫）。《二度梅》《珠宝钗》《青云剑》《三贤传》这 4 部影卷均为道光年间秀才高述尧（老高先生）编写。”此外，“京东第一才子”史香崖也曾为翠荫堂影班写过《黑驴告状》等影卷。和李大钊先生合作过的孙兆祥先生，晚年也一直致力于新影卷的编写。他曾编写了《枪毙张万豪》《剪发顶嘴》《杨三姐告状》等新影卷。

今年的威尼斯中国馆参展艺术家名单之内，我放进汪天稳和姚惠芬两位民艺大师，势必引来一片叫好，也势必引来一些质疑。叫好的和质疑的，一定都是对中国民艺传统有感情的人。所以都是我们的朋友。叫好的，大概是觉得能把民艺带出去到威尼斯这样的好的平台，本身就是好事。质疑的，大概会觉得民艺在这样的场景里只是被利用。被策展人利用，或者被当代艺术家利用。所谓合作，根本不会是平等的，等等等等。但是，很可能这样的叫好和质疑，都还太低估了事情的复杂性和传统中蕴含着的能量。



Fig.1: In Oct 1916, Li Dazhao (front row in the middle) and his colleagues of the Gongyan Society of the Constitution.

图 1：1916 年 10 月，李大钊（前排中坐者）与宪法公言社同人合影

前一阵子我在苏州镇湖绣庄做调研。我看到苏州的刺绣家们在大量地复制现成画稿。用传统的平针绣复制宋画或者郎世宁的花鸟画。用沈寿的仿真绣和杨守玉的乱针绣复制油画效果。刺绣家们对于“来稿加工”完全不抗拒，似乎几百上千年来她们早就习惯于这种做法，并不会觉得有什么问题。

苏绣，是这么精美的工艺，一定会有当代艺术家，特别是商业上成功的画家，找到她们，“征用”民艺资源，企图苟延残喘他们的市场生命力。这是一定会有效果的。而且他们也一定会打着非遗保护和非遗活化的旗号进行的。而刺绣家们并不会有强烈的被征用的感觉。因为她们早就习惯于“来稿加工”。我很讨厌最近流行的 IP 这个词，似乎某个画家形成了稳定的主题、风格和符号，就可以变成一种“IP”，等到他江郎才尽，符号凝固下来，就开始今天把它变成苏绣，明天把它变成贝雕，后天把它变成漆艺，大后天再把它变成瓷器。把所有的民艺资源利用一番，让自己的图像获得一次又一次物质化的机会。这是一种“征用”。传统工艺的精美，将会为他重新拓展一次市场。

在这种情况下，当代艺术家，不管是汤南南还是邬建安，还是我邱志杰，作为艺术家，拿一个稿子给姚惠芬或是姚惠琴或是王惠芬或李惠芬，来用苏绣的办法做出来，她们都不太会拒绝。因为她们中的大多

数本来就很习惯于用别人的画稿，只是在“不可思议”地像油画或像水墨上，在展示自己的技艺之高超。她们也可能贡献一定的能量，比如提出某个部位应该怎样处理，或者最后的成果让画稿的原作者惊喜。但是仅仅是这样，这还是一种甲方／乙方的感觉。当代艺术家找传统工艺大师合作，说是非遗活化，要小心形成当代艺术家强势，民艺大师弱势的局面。即使当代艺术家很开放，很期待民艺大师们主动贡献创造力，很公平地署名为两人合作，还是改变不了谁是这个“合作”的倡议者和启动者这一基本事实。——这个问题的核心在于，创作过程的实验和材料、人工花费由谁在承担。以及最后销售的定价权在谁手里。如果是当代艺术家下订单支付材料费和人工费并掌握销售权，那么就是当代艺术家是甲方，民艺的手艺提供者是乙方。这类合作的突破，一定要涉及商业模式上，才能算真正完成。

因此，对我来说，如果只是把汤南南的画面让姚惠芬绣出来，又或者，邬建安要求姚惠芬在绣《崖山》系列的时候尽可能用上各种各样的针法，还谈不上释放苏绣中藏着的创造力。只有当姚惠芬利用汤南南或邬建安的画面，去面对了苏绣从未面对的问题，不得不做出了自己从未做到的事情，才把我们一起带到了新天地。

民艺与当代

更让人左右为难的提问应该是：是传统工艺需要当代艺术家，还是当代艺术家需要传统工艺？

苏绣的上一次重要变革，是由吕凤子先生和他的学生杨守玉发动的。如今在互联网上搜索乱针绣的起源，有的说是吕凤子先生发明，有的说是杨守玉发明。其实这种事情，经历过创造过程的人都可以推想出当时是怎么回事。吕先生学过西画，很自然地有结合西洋色调和丝绣的想法。何况前面有沈寿的先例。他在自己创办的正则学校里设置刺绣科，也说明他在这方面自己有想法。实践上的成功突破则是学生杨守玉完成的。美妙的是，双方都没有居功。吕先生要把乱针绣命名为“杨绣”，守玉坚持不受。可见原初的创想应该是很大程度上来自老师的。最后用正则学校的名字，命名为“正则绣”。吕凤子则将刺绣科的教学楼命名为“守玉楼”。民国人物风范，真教养真理想真性情，今日动不动争署名权的当代艺术家，真该汗颜。

吕凤子先生和杨守玉并非一个是当代艺术家，一个是传统民间艺人。那个年代二者分别得并不清晰。吕先生固然学过西式素描，算得上是那个时代的精英之士，但是乡绅性质很严重——和张謇一样，是伟大的乡贤。但杨守玉读过正则女校，也是引领风气的新女性。他们离乡土都还非常近。守玉拿起针线来刺绣，和一个乡间的绣娘并没有很大差别。那时候，所谓当代艺术和所谓民艺并不泾渭分明，二者都还在重新整理，都还在发明。（图 2-3）



Fig 2(Lower left): Group photo of Lü Fengzi (first one on the right) and some of the teachers of Zhengze Vocational Women's School, including Yang Shouyu (second from the left, front row) and Ren Huixian (third from the left, front row), Bishan, Sichuan Province, 1938.

图 2（左下）：1938 年，吕凤子（右一）与正则艺专部分教师［杨守玉（前排左二）任嘒娴（前排左三）］在四川璧山合影。



Fig 3(Lower right): *Beauty and the Skeleton*, original work by Yang Shouyu, copied by Yao Huifen

图 3（右下）：《美女与骷髅》 杨守玉原作，姚惠芬复制





Fig 4(Upper left): Yao Huifen showing the works of *Twelve Images of Water Surging by Ma Yuan Series* at her studio

图 4（左上）：姚惠芬、姚惠琴绣《骷髅幻戏图》

Fig 5(Upper right): *Twelve Images of Water Surging by Ma Yuan* Series in the exhibition hall of the China Pavilion

图 5（右上）：姚惠琴，研究员级高级工艺美术师，江苏省工艺美术名人、首届中国青年刺绣艺术家、国家非物质文化遗产项目苏绣代表性传承人、苏州市民间工艺家，近代仿真绣大师沈寿的第四代传人。

在这次的案例中，是杨守玉的再传弟子姚惠芬，因为是国家工艺美术大师，有机会来恭王府开会，就看到了邬建安和皮影大师汪天稳在恭王府合作的展览，因而找上门来寻求合作。是苏绣的刺绣家意识到了自己面临的瓶颈，而开始要“征用”当代艺术家的能量，来寻求自己的突破。这时候，姚惠芬成了合作的倡议者和启动者。某种程度上，是甲方。但是毫无疑问，当代艺术家邬建安如此地一拍即合，是因为他们早就质疑当代艺术那一套个人创造的神话。（图 4-5）

邬建安告诉我说：“是手艺找到了我们，而不是什么我们自己是多了不起的个体。在这样一个有着千年生命的存在面前，我们这些肉身个体根本如白驹过隙，俯下身子好好侍奉才是”。这次，当代艺术家需要传统工艺，并不是要在自己已经品种齐全的工作室／公司中再增加一个品种类型，而是真正折服甚至崇拜传统工艺的能量，并且为自己能为传统工艺的革新做贡献而受宠若惊。

我很理解邬建安的这种感觉。上个月我在太庙《中华匠造》展出竹编。艺术馆用围栏把我的竹编保护了起来。我说：把围栏去掉吧。岳老师说，作品被破坏了怎么办？我说：没事儿，竹编就像织毛衣一样，哪里破了都可以补的。对方吃惊地为这种态度点赞。我这才发现自己身上已经发生了什么变化。这种态度是当代美术馆制度和展览制度产生不了的。它来自一种更强大的气场。

我回想我自己这几年接触各种工艺，做纸，做竹编，做玻璃，调查陶瓷、石雕、木偶，真的是一场“广阔天地中的再教育”。是对艺术和生命、艺术和生活的关系的重新丈量。这些工作经常把我带到对整个当代艺术制度的怀疑中。为什么要做方案？为什么要展出？为什么要署名？都成了问题。在编竹子的过程中，有另一种创造的模式在我面前展现出来。那是大家受制于材料和用具的逻辑，顺理成章地缓慢工作。知识和趣味在积累中越来越厚实，每一种工艺都似乎有自己的命运，每一个个人都只是它的机遇。创造力并不是一次次灵机一动的强横创意，而是挥汗如雨的劳动在酣畅之际的溢出。庖丁解牛的艺术，首先基于诚实和谦逊，是用心既久之后的豁然贯通。在这样一种沉浸中，我慢慢远离了流行的当代艺术的思维方式，我甚至也开始不觉得自己和这些工匠有很大的差别。他们的缓慢和专注是幸福的，他们和世界的关系是真实的。能用自己的工作加入这伟大的谱系，我觉得是自己沾了光，其实我们哪里配得上！（图 6）



Fig 6(Lower right): Qiu Zhijie working with a bamboo weaving artisan

图 6（右下）：邱志杰与竹编艺人

几年前，我曾公开发表言论说：我不是当代艺术家。被叫作当代艺术家，对我来说是一种侮辱。对我来说，似乎是因为你的工作配不上使用古典艺术的标准来要求，只能另外划一个特区。既然叫作“当代艺术”了，我们不能要求它深厚，不能要求它感人，不能要求它有令人叹为观止的精美。“当代艺术”必须鲁莽灭裂，必须苍白而贫乏，必须深奥晦涩不可理喻。最关键的是，当代艺术家必须和体制好好合作：在画廊里卖画，和收藏家吃饭，在媒体面前演戏，和策展人谈心。当代艺术家打听别的艺术家做什么，然后见

招拆招，为方案保密，想着克敌制胜。这种方式让我觉得很没有尊严，这种方式侮辱了我少年时代对于艺术的想象。我少年时代想象的艺术家，是长期修炼导致的内在觉悟，是内在觉悟导致的自然而然的创造，是自然而然的创造导致的推心置腹的认同，是推心置腹的认同导致的殊途同归的遇合。所以不需要见风使舵，不需要押宝赌博，成就水到渠成。但是，我想说的是，我在当代艺术中没有看到多少这些少年时代的艺术想象。但是它们在民艺中还在，还没有完全失去。

所以，对我来说，这些民艺，不是等着被抢救的遗产，不是可资利用的新的市场资源，不是中国牌里另一种压箱底的秘密武器。我们的基本思路根本不是用当代艺术给民艺出路，救民艺于半死不活，而是用民艺来救治百病缠身的当代艺术。这股不息的能量，洪荒之力，大于任何一个民艺工匠，大于任何一个当代艺术家，大于威尼斯双年展。邬建安和汤南南，汪天稳和姚惠芬，我们这些个体，都只是这股不息的能量的卷入者，是愚公家族的后代。当代艺术家用民艺，一定要走进工艺自身的逻辑中，让自己被征用，让自己汇入这能量，推进和释放这股能量。

这是当代艺术家们主观上可以有的态度：在民艺中学习，在民艺中反省当代艺术自身的问题，而不是把自己当作奄奄一息、行将就木的传统工艺的救世主，其实是盗用和零卖。要真正追随民艺的逻辑，重构我们和物料、我们和社会需求之间的关系，在这样的砥砺中脱胎换骨。而客观上，民艺自身也需要不断重新定义它在当代社会中的角色，善意的当代艺术力量的加入，将是激发它蕴藏和压抑已久的能量的善缘。客观上，两股力量互相需要并互相等待已久。

我知道，百年来中国艺术家们正是这样，通过不间断的实践，不断地在重新发现一个叫作“民间”的大地，一再地重构着自己的“中国”。我把这次的威尼斯双年展中国馆看作是始于李大钊先生那代人的一场百年接力的一部分，它也会是更大规模的合作的开端。

民间，重构的故土

几年前，我的好友张颂仁和高士明在中国美院开会，提出“三个艺术世界”的论述。大意是说构造了今天的中国艺术的三个平行而交叉的世界是：“全球性的当代艺术”“社会主义传统”和“传统文人美学”。我在 2000 年写过《中国牌之我见》，那篇文章中指出的三种基于中国刻板印象的中国牌实践，也基本上是这三种。所以我对 Johnson 强调，我们的艺术世界应该是四个，因为始终存在着一个广阔的叫作“民间”的世界。你的那三个艺术世界都通过这个“民间”来会通和交换。

中国艺术自古有文人雅致艺术与民俗民间艺术之分合——二者既分又合，互相渗透和过渡。现代以来引入西方艺术，新时期以来又涌现实验艺术。当前，以格局而论，可谓三足鼎立：经过革命化改造的西式艺术占据全国美展、各地官方美术馆的主流；传统文人艺术在学院和画院系统都还很有力量，民间收藏活动兴旺；而实验艺术更多占领国际舞台，风生水起，近年来也引起新一代国内收藏家的关注。这三股力量各自秉承着有所区别的评判标准，这种多种艺术标准并存的情形，是社会转型期的典型特征。然而，价值标准不能长期分裂，他们之间的磨合和对话，最终必将通过重新谈论“民间”来完成。

中国自古有“民间”一词。《史记 · 孝武本纪》：“民间祠尚有鼓舞之乐，今郊祠而无乐，岂称乎？”这是“礼失而求诸野”的典型剧情。柳宗元《乞巧文》：“灵气翕欻，兹辰之良。幸而弭节，薄游民间。”苏轼《书琅玡篆后》：“得旧纸本於民间，比今所见犹为完好。”。两千年来，“民间”的语义未曾停止过嬗变，也未曾停止过激励和滋养雅致的艺术。这个民间，是 lower class，是 folk，但更是 in common people，或者说 among the people。是人间。

中国的知识精英，和底层一直保有深刻的联系。中国社会从汉朝就开始警惕血缘贵族的形成，采用举荐制来从底层中选拔优秀人物进入国家管理阶层。到隋唐科举制形成，这套机制更加成熟。国家的公务员来自耕读传家的农民或地主阶层，官员退休告老之后归田成为乡绅。费孝通先生曾经深刻论述其意义。民间和精英的关系，从未完全断绝。大量被各级科举淘汰下来的文人，或是无心仕进的文人，散布在乡间。这些人参与着民间祭祀的典礼、各种碑铭文告的书写、法律文书的起草、戏剧的创作、工艺的发明、技术的改进、医药和救济体制的维持。甚至于闺阁女子和方外僧侣，也在参与着诗词书画的创作。因此尽管汉字难学，但识字与否，并没有成为割裂精英阶层与民间的绝对门槛。民间以“万般皆下品，惟有读书高”为价值标准。历朝历代，都有出身寒门的士子从底层脱颖而出，所谓“朝为田舍郎，暮登天子堂”，改变着家族的命运。而统治者对于民间状况的采集也从未间断，从周代就





Fig 7(Upper left): In 1930s, staff of the History Department of Academia Sinica were organizing classical books.

图 7（左上）：20 世纪 30 年代，中央研究院历史所人员在整理古籍

Fig 8(Upper right): June 9th, 1941, people from all walks of life gathered in Li Village, Chestnut Col, to celebrate the 13th anniversary of Academia Sinica.

图 8（右上）：1941 年 6 月 9 日，板栗坳李庄各界庆祝中央研究院成立 13 周年

已经建立完整的采风系统。《诗》三百篇，大部分的篇幅是“风”。可以说，这个“民间”，大大有别于中世纪欧洲的贵族和愚民之不来往，这个“民间”是一个不断孕育精英，又吸纳精英的丰富的母体。甚至于每当文明遭受坎陷，每一代文艺复兴的发动者，总是会回到“民间”这个母体，来寻找秘藏的基因。他们会借着整理国故，思考再出发的机缘。汤因比所惊奇的中华文明生生不息的生命力，正在于此。

二百年来，面对千年未有之大变局，中国传统知识分子，也就是张颂仁所说的传统文人，正是重新发动了这么一场通过重访“民间”来进行自我更新的过程。这些饱读四书五经的文人，在面对现代西方文明的挑战之时，一方面是往前冲去拥抱现代性——自由主义和社会主义都是现代性的重要选项。另一方面，不管是倾向于自由主义的一支如蔡元培等人，还是倾向于社会主义的一支如李大钊等人，却都不约而同地把目光投向中国的“民间”。可以说，他们从不同角度以不同方式，共同发动了一场“向下看的革命”。几代知识分子，转身向下、向内，去重新阐释何为传统中国。在这个重新阐释的过程中，很大的一部分工作，就是重新发现了一个“民间中国”。可以说，几代人，用一百多年的努力，重新想象，并重新构造了今天我们称之“中国”的意象。这一想象与重构的过程，至今都没有完成。

为了弄明白这个问题，我开始查查查，列出一个类似于大事年表的东西，算是网络资料罗列。但是，我们能感到一种能量。是的，不息的能量。

一方面是蔡元培、傅斯年、李霖灿他们，以中央研究院为工作阵地，主要受到西方人类学、民俗学方法的影响，特别是德国式的工作方法的影响，开始做田野调查工作。他们把民间文艺的采集工作称为“民俗文物”采集，蔡元培亲自担任中研院民族组的组长。即使在抗战期间，他们的活动范围缩小，却依然弦歌不断，利用研究院被迫西迁的时机，展开对云南、贵州、川康少数民族的调查。这部分的资料，大量保存在中央博物院，即今天的南京博物院。事实上，南博一直到解放后也保持着这样一种社会调查传统。并于 1956 年 8 月开办“考古及民俗工作人员训练班”。（图 7-8）

另一支则是左翼文艺的思路。文艺要“为工农大众服务”的思路，在 1930 年左联成立时即由鲁迅等人提出。而在延安，则成为明确的方向。我一直在想的是，毛泽东的底层崇拜是从哪里来的？1942 年，当他在构想《在延安文艺座谈会上的讲话》的时候，毛泽东究竟在想什么？解放后的毛文艺，基本由此文奠基。而毛文艺和苏联文艺最大的区别，其实就是有民间艺术基因。（图 9-10）

毛主席的书法来自怀素和晚明的草书家，清朝中晚期以来的碑学运动的民间趣味，似乎没有在他的笔下留下痕迹。那么，是谁影响了他这么想？是他在北大时视为老师并创作过皮影脚本的李大钊先生吗？是鲁迅对古代版画、六朝墓志、社戏的兴趣吗？我并不相信毛文艺中的民间艺术要素，是出于一个政治家的功利的设计，对于文艺的力量的刻意的征用。毛对民间艺术的爱几乎是一种执念与信仰。似乎他们这一代知识分子，深深地相信，只要触及大地，就能汲取大地无穷的能量。他相信草莽，不信任过分精致的雕琢。他们相信拥有能力用底层的语言说话，才真正掌握重塑中国的力量。这种信念一定不止是毛一个人拥有。

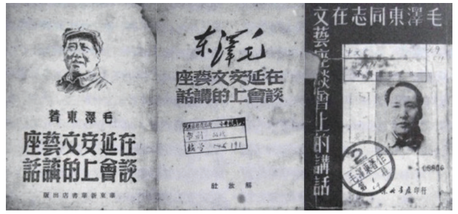




Fig 9(Upper left): *The Speech at the Literature & Arts Forum in Yan'an*

图 9（左上）：在延安文艺座谈会上的讲话

Fig 10(Upper right): Group photo with representatives on the Literature & Arts Forum in Yan'an, 1924

图 10（左上）：1924 年，同延安文艺座谈会代表合影

事实上，1939 年冬天，朱德对延安鲁艺木刻团讲话，要求“笔杆子要赶上枪杆子”，并没有明确地指出必须去学习民间艺术。但是江丰、古元他们马上去印新年画到市场上叫卖。最早整理出版《西北剪纸集》的便是江丰和艾青。这不是简单地上级行政命令下级执行。在那个时代，这是一代人的集体意志。我更愿意把《在延安文艺座谈会上的讲话》看作是这种集体意志的一次整合和表述，它不止是顶层设计和个人的构想。

两大支潮流之外，尚有无数个人，从不同角度，在不同地点参与这场重构中国的巨大工程。

上至前民国总理朱启钤——他仅仅关于丝绣的著作就包括《存素堂丝绣录》《女红传征略》《丝绣笔记》《清内府刻丝书画考》《清内府刺绣书画考》等。而他创办的营造学社所组织的辛苦卓绝的中国建筑调查，则成为梁思成写作《中国建筑史》的资料来源。（图 10-13）

为威尼斯中国馆准备文献期间，我把二十几本整套《中国营造协会丛刊》浏览一过。几次感动到要泪奔。尤其是读到梁思成先生考察五台山佛光寺发现唐建筑的前言《记游》，其中说：

“旅途幽静，景至幽丽。至暮，得谒佛光真容禅寺于豆村附近，瞻仰大殿，咨嗟惊喜。国内殿宇尚有唐构之信念，一旦于此得一实证。……摄影之中，蝙蝠见光振翼惊飞，秽气难耐，工作至苦。同人等晨昏攀跻，或佝偻如顶内，与蝙蝠壁虱为伍，或登殿中构架，俯仰细量，探索唯恐不周，盖已深惧机缘难得，重游匪易，此时图录未详，终负古人匠心也。……工作二日，始闻卢沟烽火。时战事爆发，已逾五日。当时访胜所经，均来日敌寇铁蹄所践，大好河山，今已不堪回首。……今晋省沦陷已七年，豆村曾为敌寇进攻台怀据点。名刹存亡，已在未知之数。吾人对此唐代木建孤例之揣惧忧惶，又宁能自已。调查报告脱稿，略追记前游如此。”



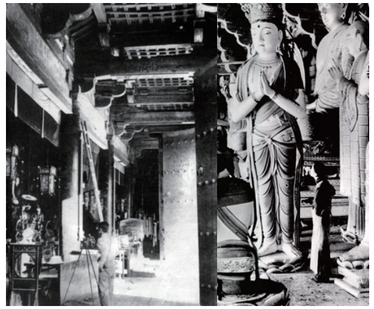




Fig 11(Lower left): Photo of Lin Huiyin taken on the crossbeam of Yanfu Temple, 1934

图 11（左下）：1934 年林徽因在延福寺大梁留影

Fig 12(Lower middle): Liang Sicheng taking measurements in the main hall.

图 12（中下）：梁思成在大殿测绘

Fig 13(Lower right): Liang Sicheng and Lin Huiyin were visiting and taking measurements of Foguang Temple.

图 13（右下）：梁思成、林徽因夫妇考察、测量佛光寺

梁思成这样的人岂是孤例！我脑子里闪过和鲁迅先生一起翻刻《十竹斋笺谱》的郑振铎先生。鲁迅先生去世后，郑先生以一人之力，终于完成《中国版画史图录》。序言中，郑先生说：

“求全求备，百年难期。而世事瞬息万变，及今不为纂辑，则并二十余年来所已搜集者或将荡为轻烟，虽百身何赎乎？因悍然不顾其疏漏，先就所已得者，次第刊印行世。庶或稍减杞忧，而有裨此大时代之艺人、史家乎？……茕茕一身，处于荆天棘地之中，乃复丛书于室，独肩此史官所阙之业，亦可伤已！……书生报国，毛锥同于戈戟。民族精神之寄托，唯在文化艺术之发扬。历劫不磨，文事精进，乃可卜民族前途之伟大光荣。Aeschylus 讴歌于波斯战争之中，Dante 宣扬意大利民族精神于曙光将临之际，Goeth 与 Schiller 亦于日耳曼民族苦斗之时宣扬鼓舞其同侪。司马迁作《史记》于汉与匈奴争长之时，章太炎所著，胥写于辛劳忧勤之中。唯大时代乃产生大著作。我民族光荣之建设，正息息在牺牲与奋斗中迈进。……”

那一天，我情不自禁写下：“战争时代，弦歌不辍。整理文献、田野调查。用力用心，感天动地。有这样一群人在，才不会亡国。什么是不息？这就是不息！”

再读朱启钤先生的《中国营造协会丛刊》发刊演讲。讲到如何向匠人学习。而传统工匠以前多秘传，要他们开口授艺，如何不容易。连载在《丛刊》上的《哲匠录》，按门类辑录历朝知名和不知名的工匠人名传记。以垂、鲧、大禹开场，喜欢做木工的天启皇帝也和小百姓一起赫然在列。下至南阳烟草公司的月份牌画家和报纸漫画家张光宇，立志做新时代的民间艺人。此外如整理中国民间故事的钟敬文先生，整理中国神话的茅盾和闻一多先生，整理中国图案的庞薰琹和雷圭元先生，远去敦煌的常书鸿先生……从个人的摸索到志同道合者之间的联合，到有组织的努力；从政府机构到学院，无数的人物；一次次的调查、采集、书写，不息的努力，弥散的能量一点点地汇聚，一个不同于传统书画史的中国艺术形象渐渐成型。与此同时，一个不同于帝王将相谱系的活泼泼的乡土中国渐渐成型。

这是我们全新的“祖国”。它不是可以改姓易号的“家天下”和“国朝”，不是传统天下观中的“中国”，也不同于来自欧洲的民族国家观念。它是千百年来生息繁衍的民众之国。

国家与民艺

今天大家可能更习惯于谈论个人的创造能量。国家似乎是一个过时的名词。国家是利维坦，需要被关在笼子里面的权力的怪兽，是个人自由的威胁，是监视着个人隐私的暗藏的摄像头和窃听器，国家是战争机器，国家是危险的器具。

但是对于那个时代的知识分子来说，他们对民间的探索，同时也是对于“民族文化基因”的探索。蔡元培先生那辈人从欧洲引进的人类学方法本身就包涵 19 世纪民族学的遗产。在他们用民俗学、人类学方法整理“民俗文物”的过程中，“民族”的概念始终在场。蔡先生以中研院领导的身份亲自担任民族组组长。一方面，20 世纪中叶民族国家的建立是反帝国主义和殖民主义的一种形式，是阶级解放通过民族解放的形式得以实现。反压迫和阶级平等的诉求，通过民族解放的诉求来达成。

另一方面，在现代化进程中，国家和民族的概念都可以是保存地方性和文化多样性的单位。国家作为权力机构既可以是消灭地方性和文化多样性的工具，也可以成为其保护力量，这取决于国家在不同时期的政策导向。在 20 世纪三四十年代，不管是“民族民俗文物”采集者对“边疆”的探索，还是左翼知识分子对“民间”的崇拜，都围绕着民族和国家形象的自我建构。是对自己的民族和国家意识的重新自我理解。

在这个自我理解的重构过程中，最为可贵的是，在民族国家意识抬头的同时，在“帝国”和“天下”的概念被反复思考，最终以“多民族国家”的尴尬用语作为建国定义。而随着采集和调查整理的进行，新的方法被用来研究原本司空见惯的底层生活，“民间艺术”和“乡土中国”的形象和概念鲜明地浮现出来。那个千百年来各种族的人民艰难地求生找乐的民众之国，很快显影出来。

1949 年之后，新中国政府有意识地在“民间艺术”的整理和改造中扮演了重要角色。

一方面是出于政治宣传的需要，为了将政治影响力扩散到社会基层，鼓励精英艺术家主动运用和改造民间艺术形式，以便让人民群众“喜闻乐见”——“新年画运动”和“新戏曲运动”是其典型案例。

同时，国家也积极为民间艺术家进入学院和政府文化机构的教学、展示、宣传平台提供机会。新中国在全国各民族地区范围内普遍设置各级“文化馆”和“群众艺术馆”机构，通过调查和出版、组织展览和文艺汇演等方式，这套机构在民间艺术的采集、整理和组织新创作方面，起到重大作用。这是世界艺术史上极其罕见的国家力量大规模介入民间艺术生产的案例。

在几十年间，在抗战时期整理出来的陕北剪纸等品类之外，“户县农民画”“金山农民画”“崾泗渔民画”等“新民间艺术”品种不断地被推出。建筑、戏曲、舞蹈、音乐、绘画、雕塑、染织等各种工艺领域，有组织的整理、改造全面展开。改造传统艺术形式以便吻合新时代需求，套用新题材的实验到处都发生。新戏曲运动发展到“文化大革命”的“革命现代京剧”，也就是俗称的“样板戏”的出现，成为高峰。由“推陈出新”的改良主义思路，发展到激烈地以革命暴力改造传统样式。民间艺术登堂入室，成为国家艺术和主流艺术。

同时，国家在传统民艺和现代工商社会的运行机制之间也扮演了中介角色。

从 20 世纪 50 年代开始，新中国各级政府用公私合营的方式，把传统的手艺劳动者组织成联合工艺社，进行集体生产。各级政府成立了“中央手工业管理局”“全国手工业生产合作社联合总社”“工艺美术局”“手工艺局”等一整套管理机构，启动了“刺绣剪纸换拖拉机”的工艺美术出口创汇道路。此后该机构又进化成各地区的工艺美术公司，由工艺美术公司下设的各种工艺厂组织生产和研究。民间工艺品的生产从分散的家庭作坊变成集体所有制“轻工业”工厂，由各地的轻工局、供销社和土产进出口公司组织出口创汇生产。当年的新中国没有高铁可以出口，民间工艺品成为出口创汇的重要来源。在 20 世纪 70 年代以前，工艺美术产品的产值居然占到总产值的百分之七十，成为国民经济的重要部分。剪纸和刺绣换来的岂止是拖拉机，连原子弹和东风轮都是剪纸和刺绣换来的。

我在对曲阳石雕产业的调查中，对景德镇陶瓷业的调查中，对苏绣的调查中，反复印证了这个过程。由国家组织的民间工艺品的“计划经济”的生产，对民间工艺的创新，依然起着推动作用。它与过去的工艺作坊各自满足市场需求，时而发生恶性竞争的方式不同，由国家组织的“工艺美术”产品的生产，形成了院校、研究所、厂家、广交会这样一整套的机制。如苏州丝绸工学院、景德镇陶瓷学院，特别是中央工艺美术学院的建立。从庞薰琹致中央倡议建立中央工艺美院的信，可以看到当年“工艺美术”在新中国经济生活中扮演的角色。中央工艺美院在创办之初，就为“泥人张”和“面人汤”的传人在学院中设置了专门的工作室。

同时，民艺的研究、保护和传承人培养体系在这个过程中摸索着建立起来。不少在民艺的“野生时代”已经失传或者濒临灭绝的工艺品种，也在这个过程中得以发掘和恢复。传统艺人的地位极大提高，尤其是在传统戏曲领域，旧社会社会地位低下的“戏子”成为“文艺工作者”甚至“人民艺术家”，进入了国家演出团体。民间艺术的经济价值和美学价值都得到空前的认可。

这套机制，无论是学院化的科研模式的引入、集体所有制甚至于“国企”工厂中的师徒传承模式、特定时代的政策导向所要求的新题材、集体攻关和有计划的生产组织，这些要素都构成一套独特的创新机制。例如 1951 年，乱针绣的创始人杨守玉带着她在正则女校的学生任嘻娴、周巽先、朱凤等人，应苏州市政府的邀请，到苏州创办刺绣学校（苏州刺绣研究所前身），乱针绣被带到苏州，与苏绣形成有机的融合。

但是与此同时也要看到，由于国家力量的大规模介入，传统艺术和工艺以“工艺美术”的形式被编织进国家计划经济体制中，它被激烈地拔出原有的浑然一体的民俗生活的土壤。一种工艺与它本来所存在的日常生活、劳动、节日、祭祀等活动的联系经常被生硬切断。过分强调出口创汇功能，使原来实用于日常生产生活实践的工艺，一步步向“工艺美术”过分倾斜。倾向于观赏性和摆设功能的民艺产品，尤其是强调精雕细琢的工艺品种被优先发展。如苏绣在原有的绣画和日常服装绣品平衡的生态中，优先推出屏风类的摆设品。这在某种程度上要为今天苏绣趣味的普遍庸俗化承担责任。在这一部分民艺产品被纳入国家轻工体制的同时，另一些不适合出口创汇的品种则被遗弃。同时，被国家计划经济体制养起来的民艺，渐渐失去了原有的在江湖中竞争和艰难求生

fig14: Field research of the stone carving industry of Quyang, Hebei Province

图 14：在河北曲阳调查石雕产业



的能力。原有的千百年的“江湖”生涯所锻炼出来的灵活的生存能力、竞争机制和淘汰机制、民艺江湖固有门派秘传模式，在国家统购统销的计划经济中，渐渐失去。这样，在国家力量退出，民艺艺人要重新面对市场的时候，不得不经历一次痛苦的“野化”过程。他们中的一部分，将永远在新的变局面前失去自我造血的能力。

民艺虽然在国家体制中找到了作为轻工业产品出口创汇和作为政治宣传工具的新身份，但民艺与传统生活的内在联系已经就此失去了。当然，这一整套传统生活方式本身也在 1949 年之后的社会改造进程中慢慢消失，在 1979 年之后的“后三十年”则以更激烈的方式加速消失。

被称为“改革开放”的“后三十年”中，国家力量以“改制”的方式退出民艺的生产，但民艺并没有被送回“民间”，而是被抛入了市场之中。因为原有的那个“民间”已经改变，并正在加速改变。

到 20 世纪 80 年代末，20 世纪 50 年代以来形成的群众艺术馆和文化馆体制趋于失效，文化馆的展演场地在自主经营的压力下纷纷沦为大众舞厅和录像厅。民间艺术被改造为政治宣传品的功能首先终结。同时，改革开放中发展起来的各种出口加工业取代了原来工艺美术品的出口创汇功能。到了 90 年代市场化浪潮中，大量原国有或集体所有制企业中的匠师和技工，重新转型为私营企业或家庭作坊业主。民间艺术和民间工艺在全新的局面中开始重新摸索自己的生存之道。

在这个过程中，各种不同的民间艺术和工艺品种面对着很不一样的命运。它们有的脱胎换骨，成功融入当代文化消费体制，甚至成为时尚。有的无法在当代生活中重建人们对它的需求而举步维艰，濒临灭绝，靠着国家的保护勉强维持。

前者如景德镇的陶瓷产业，不但传统的餐具茶具等日用瓷继续发展，依然存在强大的社会需求。仿古瓷技术也不断研发，复烧出很多古代珍品。更发展出现代陶艺、创意瓷、高科技瓷等新可能。甚至吸引了国内外现代艺术家来到景德镇利用当地的条件创作，年轻人来到景德镇创业，形成了三宝国际陶艺村和“景漂”人群现象。由于汽窑和电窑的推广应用，成功解决了过去煤窑柴窑对城市的污染问题。事实上我认为景德镇目前正处于历史上最好的时期之一。

再如河北曲阳石雕产业，趁着 90 年代欧陆风情建筑和娱乐场所的兴起，发展出罗马柱、维纳斯像、海神像等“西洋雕塑”的新门类。而传统的石狮子、佛像、伟人像等门类的市场需求依然旺盛。而电动工具的引入增强了产能。因此曲阳雕塑产业蓬勃发展。在本



Fig 15: Art museums of embroidery masters, Zhenhu, Suzhou

图 15：苏州镇湖的刺绣大师艺术馆

地汉白玉石材耗竭之际，从全球石材供应地购买原材料，改变了自身“原料产区－加工地”的模式，转型成“原料汇集地－加工地－市场”的模式。甚至于，一批老中青艺术家产生出强烈的艺术创作意识，由传统匠人转型成现代意义上的艺术家。（图 14）

苏绣也是如此。在解放后以工艺美术研究所模式的研发机制和工艺美术公司模式的生产机制运作中，产生了双面绣《猫》等新时代的经典作品，成为新中国工艺美术代表作。苏绣延续了 20 世纪以来绣画而不是衣物的方向继续发展。新中国成立以来推行的工艺美术大师体制，新世纪以来推行的非物质文化遗产传承人体制，都帮助传统意义上的绣娘脱胎换骨，培养起艺术家的自我意识。进入市场之后，由于苏绣本身的精美，很适合作为家庭装饰品和礼品。苏州地区经济殷实，政府和民众皆思想开放，对雅致精品的社会需求稳定。我在镇湖调研，发现苏绣的国大师省大师们一人一座相当体面的美术馆，绣坊中手下几十个甚至上百个稳定或不稳定的绣娘在工作，俨然现代文创企业家。最近听说国际品牌名表来找刺绣家绣表盘表带。因为以前名表都镶钻石。现在钻石可人造，不值钱了，最稀缺的东西其实是手工。所以苏绣艺人的生计不愁，苏绣面临的问题绝不是生存危机，而是如何加大实验性，超越来稿加工，摆脱庸俗趣味，拓宽趣味的广度并进一步发展创造的难题。她们中的优秀代表，已经有了明确的创造意识和合作意识。（图 15）

皮影的命运就截然不同。以华州皮影为例，皮影戏在 20 世纪 80 年代初在各个县之间演出，还有人翻山越岭地追捧观看。80 年代末电视机普及之后，就没人看了。汪天稳老师率先在西安回民街后面摆摊卖皮影，鼎盛时期日入万元。这影响了整个华县皮影雕刻行业，使今天的华县成为皮影之乡。但这时的手工雕刻皮影偶人，已经变成装框挂在墙上的装饰品，不是用于演出的东西了。皮影戏的演出，本是镶嵌在民间婚丧嫁娶年节娱神民俗活动中的，偶人不能用于演出，就只是皮雕工艺品，这已经是皮影戏的生态危机了。90 年代以来，机器雕刻的皮影工艺品又占领了这块市场。皮影雕刻和表演艺人顿时陷入困境。民间出现一些收藏家办皮影博物馆，也只能是把影偶当作展品展示。

基于传统戏曲的表演类民间艺术，除了机缘巧合被炒成时尚的部分昆曲曲目之外，大多数和皮影戏一样，面临着现代影视业的冲击。我老家闽南的木偶戏，厦门艺校还办着木偶雕刻和表演班，漳州木偶剧团还在依靠国家补助和汇演系统求生，基本没有商业演出。泉州锦绣庄的宏图大志虽然失败，却成了江加走家族之后木偶雕刻新生力量的黄埔军校。但只要没有真正扎根在民间生活中的演出，木偶雕刻也和皮影一样只是工艺品。

各种品种的工艺都面临相似的问题，但凡在民众的日常生活中还有需求的，就依然能推陈出新。例如传统木工手艺，老百姓富起来之后，除了刚毕业的穷大学生，谁愿意用那些用着用着就变形的宜家薄板。硬木家具早些年就流行，最近两年甚至成了年轻人的新时尚，我那位跑去当木匠师傅的学生，居然成了网红。在浙江安吉，我则亲眼目睹了手工竹编器物产业的衰落和竹复合地板产业的兴起。我用自己的竹编作品的制作去螳臂当车，其实回天无力。我一直期待和寻找有情怀有志向的家居设计师介入。我相信做器物才是工艺的王道。像我这样养几个老篾匠编织艺术品，只是权宜之计，只是在续命，等着时来运转，等着复兴的时刻到来。

再以制墨工艺为例，传统书画对宣纸和墨汁的需求还很旺盛，所以泾县宣纸和各地的墨汁产业都兴旺发达，“一得阁”不断推出可以带上飞机的 99 克版“惜如金”和“少林禅墨”之类新名堂。而墨锭和砚台的生产则很悲催，徽州最有名的“胡开文墨厂”承



Fig 16:
Visiting Hukai ink factory

图 16：参观胡开文墨厂

包给私人经营，四十来个员工，每年产值不到千万。我 2014 年去的时候，雕刻制墨花纹木模具的师傅已经 20 年没有带过新徒弟。砚台雕刻则更惨，安徽和江西婺源省界处的砚山村的砚石矿口，直接被高速公路的钢筋水泥柱子堵了。更要命的是，因为砚台不再是文房用品，而是雕刻工艺品，砚雕工艺变成奇技淫巧，一味烦琐雕琢，材质质朴之美荡然无存。每回砚山村的小哥在微信里面秀新得到的砚石，我总是忍不住要朝他喊话：能不能不要雕刻？（图 16）

百年来，传统工艺的“与时俱进”的求生之路，可谓上下求索，左冲右突，可歌可泣。首先是引入西洋和日本等新技法资源的语言拓展；然后是面对新时代新题材的内容改造；接着是充当轻工产品的工艺美术；最后是市场浪潮中的生死沉浮。

在这个过程中，国家力量的进退具有巨大的影响力。在今天，国家加入世界非遗保护公约，以非遗保护的方式依然在起着重要作用。事实上，在我看来，在广泛咨询和谨慎论证的前提下，国家意志甚至可以更加有所作为。比如假设教育部一声令下，中小学必须开设书法课，则整个文房用品产业及其相关工艺，必将面临全新的历史机遇。当然，我们更应该看到，就算没有国家扶持，木工和陶瓷大概也不会有什么危机，因为社会需求依然在。比国家力量的保护影响更大的，将是如何重塑传统工艺在当代的日常生活中的社会需求，重建一个民众陶然于艺术和工艺之美的生态。

从抢救到活化

这次去威尼斯演出的吕崇德那班老艺人，是给张艺谋唱过《活着》的。吕崇德是老大师潘京乐的真传弟子。现在潘老爷子八九十岁，唱不动了。能唱能演的最高水平就是这群人了，算得是国宝。现在是华县一个半官方的公司弄了个“皮影文化园”养着，有旅游者来参观的时候就唱一折子。每两三天给十来个人唱一次，属于旅游服务。我们这次做完之后，某个搞景区运营的公司就找我问如何引入皮影。我建议他们让汪老师给他们再刻一套威尼斯同款皮影，另外雇一批青年演员，去找吕崇德他们学唱。然后回到景区中当驻场演员。这样皮影雕刻家和演唱家都能赚到钱。

日本二十一世纪金泽美术馆馆长来邀请我做个展，在展厅里看到皮影演出，感动兴奋得不行，当场就问我能不能带老爷子们去日本演出。我说，要去日本可以，但绝不是搬现在你看到的这个去，要重新再做新的东西，新的表演。这样，又可以有新的作品出来，就会有新的皮影需要雕刻，雕刻家又能再赚到一次钱。

这次威尼斯演出的《不息－移山填海》的剧本唱词是我写的。皮影形象是邬建安老师和我，还有一群学生设计的。皮影雕刻是在西安的汪天稳工作室完成的。唱腔和排练是由国家话剧院张梓倩老师在华县和威尼斯的紧张排演中串联起来的。表演中所用到的

Fig 17: Live scene of the shadow theatre performance *Continuum – Removing the Mountains and Filling the Sea* in the China Pavilion

图 17：中国馆《不息 - 移山填海》多媒体皮影表演现场





录像和动画，是艺术家汤南南、纪录片工作者沈晓闽和我在杭州中国美术学院的研究生龙盼等制作的。现场表演的除了来自华县的吕崇德等六位老艺人，还有央美、国美的学生，威尼斯美院的中国留学生们。这么多股力量，大家都是无偿地奉献，志同道合者心心相印，都是希望聚集多方能量，来成就一次新的高潮，打通所谓当代和民间之间的隔阂，希望能鼓励人们看到新的可能，新的机会。（图 17-20）

对我来说，四千年生命的刺绣，两千年生命的皮影，比一百二十年历程的威尼斯双年展要伟大得太多。在威尼斯出现这场皮影表演，不是关中皮影的骄傲，而是威尼斯的骄傲。正如 1956 年，日本能剧在威尼斯双年展上实现了历史上在欧洲的首演，这是威尼斯的骄傲。

然则我们的目的是要用威尼斯引发人们关注皮影和刺绣的命运吗？我们的目的是要把民艺大师改造成当代艺术家——如果他们可以的话——这是不是我们的目标？经过这次威尼斯双年展的参展，我们准备把汪天稳和姚惠芬变成当代艺术界更熟知的郭凤仪、洪通和九龙皇帝吗？我们希望在威尼斯开过眼的汪老师和姚老师开始做装置甚至往装置里面放进投影，甚至 VR、AR 和 MR 吗？用刺绣绣一些二维码难道不是很简单吗？如果他们开始这么做了，并进而引发华县的风潮和镇湖的波澜，是我们的目的吗？

当然，我深信，在汪天稳老师脑海中的形象库存里，在李世杰、吕崇德先生的唱腔里，正如在郭凤仪、库淑兰那里，藏着深邃的中国传统文化基因，其价值绝不下于黄宾虹、潘天寿、张大千。但就算是郭凤仪这样神完气足的有着明确的艺术家意识的人物，参加了威尼斯双年展的主题展，在中国一样会被质疑，正如在威尼斯不会被质疑。郭凤仪老师真的有因为参加了威尼斯双年展而变得更“当代”，或者因为没参加过威尼斯双年展而就不“当代”了吗？如果经过改造变得“当代”，对于郭老师，或者皮影和刺绣来说，是一条出路还是一种失落？这些都是我在一边行动的同时，一边反复拷问自己的问题。毫无疑问的是，这将是一次提心吊胆的试错。因此，与其说我们要费劲地把皮影和刺绣改造成“当代艺术”，不如说我们努力在民艺自身的逻辑中工作。来到威尼斯，是为了和他们一起遭遇最极端的情景，面对足够陌生和足够挑剔的要求，检测它们在这样极端的情境中所能够激发出来的能量。





Fig 18: Discussing works for the China Pavilion at Wang Tianwen's studio

图 18：在汪天稳工作室讨论威双中国馆作品

Fig 19: Audience watching the shadow theatre performance *Continuum – Removing the Mountains and Filling the Sea* in the China Pavilion

图 19：在中国馆观看《不息 - 移山填海》多媒体皮影表演的观众





成为当代艺术作品，和成为旅游纪念品汇入礼品经济，和成为非遗博物馆展品或成为博物馆文创，并没有什么差别。这些都只是抢救措施。不管是当前国家推行的保护措施，还是由各种各样可歌可泣的 NGO 们推行的保护抢救，多数还在这些思路里面打转。传统工艺的一部分，始终存在着自我改造或通过与当代艺术家合作进入为当代艺术世界的机会。其中的一些人甚至有机会超越匠人身份转型成当代意义上的艺术家。但我并不认为一个大匠沦为当代艺术的新手是一件值得鼓舞的事情。

一种活着的工艺的大匠总是植根在自己的日常生活的土壤中而进退有据，神完气足。事实上，我们运行多年的工艺美术大师体制，始终存在着诱导工匠们的艺术家化和去器物化的趋向。如果我们把中国的工艺美术大师体制和日本的人间国宝体制的运行加以对比，很容易发现中国缺少柳宗悦民艺运动的洗礼，器物的劳动之美、质朴之美的观念并没有建立起来。一个好好的做器物的巨匠，一旦成为工艺美术大师，总是开始琢磨着用他的那种工艺品种，以数年之功，弄出一个《清明上河图》来。所以，浙江东阳的竹编大师们都在编制渔翁雕塑，而不是篮子。所以一个巨大的砚石会被密密麻麻地雕满八仙过海或兰亭雅集浮雕，而不是切割成很多个文人们使用的抄手砚。这一摆设化和雕琢化的进程，从工艺美术创汇换拖拉机的时代就已经开始了，或许，从它被取名为“工艺美术”的时代就开始了。

这方面，“山花奖”之类国家奖项的评选的引导是起到重要作用的。传统工艺和非遗应如何存在于我们的当代生活中？这个问题已经到了不能再回避的地步了。

这就是为什么对我来说，把皮影演起来，比起展示皮影雕刻作品，要重要得多。

跑去威尼斯演起来，是必需的，在威尼斯赢取掌声，是必然的。但这些也只是一种权宜之计。这只不过是通向在西安和华县重新演起来的一条通道而已，而绝不是目的地。

在威尼斯演起来的那天，汪天稳老师乐得合不拢嘴。因为他已经太久没有看到皮影被演起来，并且不是演给旅游摊位。我却有一种莫名的歉意和伤感。因此在我心中，一种方案在威尼斯中国馆内碗碗腔的乐音中，渐渐成形。

这个方案是：当然得持续地有新剧目、新形象出现，必须得有人愿意看演出，这个东西才能活下去。雕刻的艺人也才有生意。雕刻艺人有生意能赚到钱，才会有年轻人愿意来学，学好的年轻人才有机会以此谋生。所以，在日本要做新剧目，在法国在意大利都要做新剧目设计和刻制新形象。然则，我考虑的最终的解决方案，是需要在每个有皮影的地方，湖南、河北、西安，都需要有礼仪公司。这家礼仪公司要准备一些被选的皮影剧目，有他们签约的演出剧团。他们要为人们在婚礼、寿礼、公司开业典礼和年轻人的生日趴、毕业趴上，策划和推销皮影演出。要形成新时尚，要让大家觉得搞几十台豪车张灯结彩是很土的，在礼仪上演几天皮影戏才是体面的、隆重的。这需要说服一些有影响的人带头这么做，比如在西安，也许得是贾平凹大师的寿礼，就能引领风俗。形成新民俗，才能养活新民艺。民艺才能由“工艺美术”，重新回到“民艺”。

这还不够，寿礼或者婚礼所用的皮影戏中的影偶，应该是老少寿星和结婚的新人的形象。而不是把一套戏码反复对付每一场礼仪。这样，设计和雕刻皮影的匠人才会源源不断地有忙不完的活计。

这套模式可以用在皮影中，当然也可以用在木偶上。别的工艺品种，或许还得想别的办法。但这条思路是要贯彻的：要在日常生活中重建需求。国家用心良苦地组织的展览、汇演和比赛，以及用心良苦地设计和实施的非物质文化遗产传承人制度，固然有保存和赡养之功，但要真正地使我们的民艺重新具备自我造血能力，一定要走活化，或者更专业一点叫作“生产性保护”的道路。有了商演的需求，皮影和木偶，或者其他民间戏曲表演类活动才算重新活过来。在大量的商演形成竞争的基础上，才会吸引精英人士投入，造成大幅度创新。所以，在国家现有的保护抢救性活动之外，引入商业机构积极寻找商业可能，应该是值得一试的道路。我们最终能不能做到，不知道，尽力而为，总得试一试，我们并非绝对没有机会。

威尼斯双年展够“精英”，华县的一家婚庆礼仪公司所安排的婚嫁典礼够俗够“底层”，然则谁是底层？谁又是精英？对于那位回到故乡和皮影艺人一起写影卷演新戏的北大教授李大钊先生，对于那位向青年毛泽东伸出援手的图书馆李馆长，谁是底层？谁又是精英？

我们正在做的事情，根本不是那些污蔑者所能理解和所愿意去理解的。他们只有自私的欲望，他们只有短视的偏见。

我们的目标并不是抢救遗产，而是要把遗产用起来，用来投资未来。去重建民艺在当代社会中的生态。只有经济上的合理性加上精神上的满足感，才能维持一种传统的存活。人们爱传统，只是因为它还有用。人们其实没错。

传统之火为什么不熄？

传统之所以成为传统，是因为某些行动是曾经有用的，而且居然至今依然有用。总是因为年轻人在解决问题时用他们流行的办法解决不了，试了一下传统的办法，发现好用，这才开始重新回头学习起传统。这样传统才能延续下去。 没有人会仅仅因为习惯或感情而固守传统。活着的传统，一定是因为它依然能解决今天的问题。但是传统不会自动被使用在当代的情境中，除非有人试着去使用它。

5 月 12 日，展览开幕的第二天，在威尼斯大学的研讨会上，有一位听众问起我们怎么看传统的不死。邬建安说，中国传统在此时此刻找到我们这些人来实现她自己的命不该绝，这些都是前定。我当场抢话简说，我不同意老邬的意见。在邬建安的描述中，中国传统成了一只永远不死的老怪物——这固然符合他作品的风格。但是在我看来，我们的传统，并不是命中注定会不死的。

汤因比的事后描述，并不能成为这一脉传统必定能千秋万代的保证，我们并不拥有这种特殊性，我们并不拥有独得保全的通行证。和别的传统一样，我们的传统也是一团摇摇晃晃闪烁明灭的火焰，在历史中，它有一万次机会被中断，被风吹灭，被雨浇熄。它之所以至今没有中断，是因为不断有人添柴加火，总是有人壁中藏书，让传统香火暗续，死灰复燃。总是有人拼命苦干，挥汗如雨。我们要感谢历朝历代为这脉传统保存火种，添柴加火，并不断重新发现、重新阐释、重新活化传统的先贤们和外援们。

在展厅里的师承图中，我们可以看到每个艺术家的师承可以几乎无限地上溯。有时一枝五叶，有时转益多师，有时一脉单传，有时隔代相传；通过耳提面命师承授受，也通过阅读，通过钩沉，通过私淑，通过遥远的追溯。传承是一种强大的意志驱动下的积极主动的行动，哪一天这个意志薄弱，主动的行动不再 s 积极，传承也会渐渐稀薄，直至烟消云散。这个师承图表甚至链接到很多外国人。“中国”是一团火，各种外来的资源一直在为这团火添柴加火。

今天之所以再次谈论“民间”，也因为在这个民间，延续传统的意志，已经成为一种集体理性。它把传统不动声色地藏在日常生活的每一个细节中，消化在屋檐和墙角，消化在方言、食物和空气中。每当被焚书洗脑的精英们再次一无所有，总是可以有人回到这个“民间”，在父老乡亲的宽厚中，回忆起一切。

同时，比起雅致艺术 (Fine Art) 的教条化倾向，“民间”总是呈现出更大的包容力。“民间”文艺对于各种远近内外资源的兼收并蓄，以生活方便有效为目标，灵巧活泼而野蛮。我曾看见过陕北大妈找不到红色纸，用小学生课本和充满政治时事词汇的民国和 50 年代报纸剪出来的剪纸。民间画师画钟馗画麻姑，莽撞地早就把擦炭像的光影明暗皴擦技法用来画凹凸。民间既是传统的深渊，也是融会贯通的前沿阵地。

民间的文艺，并不被分门别类。文学、书法、绘画、工艺、建筑、音乐、戏剧总是浑然一体，成就着一个个总体艺术的现场，那是一些陶醉和解放的时刻，那是庆祝、感恩和人们重新凝聚的时空，是我们迎请先祖先师的灵魂并将它们注入青春的躯体的时刻。在那里创作者和策划者和享用者是同一群人，在那里合作从来不需要刻意追求，合作不是不得不的妥协，合作者是通过建设性的对方进行自我建设。因此对我来说，呈现在这个中国馆展厅中的，只是无边无际的交叉合作网络中的一个节点。

在开幕式的讲话中，我说：“有无数的伟大艺术家的精灵此刻都在这里。我们的老师们，我们的老师和老师们，他们都没有死去，他们的灵魂此刻都在这个现场萦绕。”

很多人并不理解我为什么在这个时刻突然谈论灵魂。人的行动，总是基于历史观，基于个人经验。在我筹划威尼斯双年展中国馆期间，我的父亲突然离世。我在父亲的丧礼上，用书法写了所有的挽联，写给我的女儿看，让她看书法是用来做什么的。上一次我这么做，是教我书法的恩师郑玉水先生去世时，我用先生特有的结合汉隶和魏碑的字体，为他书写了挽联。我深信，我们只要停止书写，孩子们就会遗忘，会迷失在 VR 的阴谋中。只要我们一直书写下去，他们就不会死去。郑玉水老师、我的父亲、汪老师的师父李三喜、姚惠芬老师的前辈杨守玉先生、吕凤子先生、梁思成先生、郑振铎先生、李大钊先生，他们的灵魂就不会消散。

无常感从来都潜伏在我们身体里面，永远都不会退去。无常感就是对永恒和宿命的深深的不信任。不测风云潜伏在四周随时准备吞噬欢乐。眼前坚固无比的东西转眼就会消失。

因此我不能也不敢感到安全。我们并没有被注定长生不老，生命是一场战斗，生命放弃了不息战斗的生存意志，它就放弃了自我造血和新陈代谢，放弃了吸收和学习，那团火就会熄灭。因为不息，所以不熄。



Fig 20: Group photo of shadow puppetry artisans from Huaxian, Shaanxi, China, at the entrance of the China Pavilion

图 20：来自中国陕西华县的皮影艺人在中国馆入口合影

WHO BELONG TO THE BOTTOM? WHO ARE THE ELITES?

--

LET'S BEGIN WITH WHAT MR. LI DAZHAO HAS TO SAY

Qiu Zhijie

In 1918 while working at Peking University, Li Dazhao paid a visit back to his hometown, Leting County, Hebei Province, and had a discussion with Sun Zhaoxiang, a famous local shadow puppeteer, on innovating shadow puppetry themes. At Sun's request, Li wrote a shadow puppetry script "An Jung-Geun Assassinating Itō Hirobumi" based on a Korean patriot, An Jung-Geun's assassination of the Japanese prime minister, Itō Hirobumi. Sun modified the play and directed the rehearsal before its public performance in Leting in 1919 which enjoyed a huge audience and ceaseless applause. The performance inaugurated modern-day plays of shadow puppetry.

The collection of Leting shadow puppetry scripts of all ages contains over ten thousand dating back to as early as Ming dynasty thanks to a persistent tradition of local intellectuals' participation in compilation of shadow puppetry scripts. Hailed as Model of Shadow Puppetry, "Wufeng Hui" (Meeting as Wufeng Mountain) is written by a Leting-born former Ming official, Qi Erhei (otherwise called Qi Erhe) and his daughter. The scripts,"Erdu Mei" (A Second Bloom of Plum Blossom), "Zhubao Chuan" (A Jewelled Hairpin), "Qingyunjian" (Sword of Clouds) and "Sanxian Zhuan" (Story of Three Sages), are written by Gao Shuyao (Mr. Old Gao), a scholar during the Daoguang Emperor's reign. Besides, Shi Xiangya, "the most gifted man of letters in Beijing", also wrote "Heilü Gaozhuang" (Black Donkey Filing a Suit) and other scripts. Sun Zhaoxiang, who used to work with Li Dazhao, was also dedicated to writing new scripts in his old age, for example, "Qiangbi Zhang Wanhao" (Executing Zhang Wanhao), "Jianfa Dingzui" (Haircut and Backtalk), "Yangsanjie Gaozhuang" (Yangsanjie Filing a Suit) and others.

In the participating artist list of this year's Chinese Pavilion at the Venice Biennale, the inclusion by me of two masters of folk arts and crafts, Wang Tianwen and Yao Huifen is bound to be applauded, but at the same time it will certainly be called into question. Whoever gave those feedbacks are people who are passionate and care about Chinese folk arts and crafts tradition, therefore our friends.

Those who give applause, probably think that it's an intrinsically great thing to bring folk arts to the Venice Biennale, which is a great platform. Those who question it, probably have concerns such as folk arts are merely used in such context, used by the curator or the contemporary artists, and the so-called collaborations can never be equal. However, this kind of reaction, either positive or negative, greatly underestimated the complexity of it and the energy borne in our traditions.

Not long ago I went to investigate and research in Huxiu Village in Suzhou. I saw that many embroidery masters in Suzhou were copying the read made designs. For example, copying the design of ink paintings of Song Dynasty or Giuseppe Castiglione's flower and bird paintings with traditional plain stitch, copying the effect of oil paintings with the emulational-embroidery method of Shen Shou and of overlapping-thread stitch of Yang Shouyu. The embroidery masters are totally fine with copying whatever design the clients provided, it seems that for hundreds and thousands of years it has been the way to do it, and they do not see the problem of it.

Suzhou Embroidery is such an exquisite craft and folk art resource, there must be contemporary artists, especially artists who are commercially successful, to seek it out and use it in their own work, in an attempt to revive their dying vitality in the market. In doing so, it must be somewhat effective, and for sure they will raise the flag of protecting and activation of intangible cultural heritage. The embroidery masters will not have strong feeling of being exploited, because they have used to the model of "copying read-made designs." I really dislike the recently popular phrase IP, it seems as long as an artist has a steady working theme, style, or symbol, he or she becomes the owner of an "IP," which means that when he or she is exhausted of talents, whatever "IP" left of his or hers can be turned into either Suzhou Embroidery, shell carving, lacquer art, or ceramics. Each time the different folk art resources is utilized for their images and symbols, it's another chance for them to be commercialized. This is a kind of "exploitation." The exquisite traditional craft expands the market for them over and over again.

Under this circumstance, the embroidery masters, no matter she is Yao Huifen or with any other names, will not refuse to produce Suzhou Embroidery with the ready designs provided to them by the contemporary artist, who can be Tang Nannan, Wu Jian'an, or myself, Qiu Zhijie. This is because that most of them are already used to using other people's designs, and only show their superior techniques by mimicking the effect of oil paintings or ink paintings to the extreme. By doing so they may have contributed to a certain degree, for example, they may suggest how to treat certain parts of the image, or the outcome of their work may be of such high quality that the client is delighted. But this is after all, a client-business owner relationship. When a contemporary artist initiates collaborations with a master of folk arts and crafts, it can be seen as activation of intangible cultural heritage, however, we should look out for the situation that the contemporary artist is strong-willed, and the craft master is passively accepting. Even if the contemporary artist is open-minded, looks forward to the contribution of creativity by the craft masters proactively, and fairly includes the signature of both sides as a collaboration, it still cannot change the basic fact that the contemporary artist proposed and initiated this "collaboration." The core of this problem is that, who bears the cost of materials and labor during the creative process, and who has the right to decide the pricing of sales. If the contemporary artist makes an order, pays for cost of material and labor, and has the right of sales, then he or she is the client, and the craft master who provides the production technique is the business owner. A breakthrough in this kind of collaboration is only achieved when the business model is altered.

Therefore, to me, it is not enough to explore the creative energy of Suzhou Embroidery if I only ask Yao Huifen to produce the embroidery version of Tang Nannan's image, or Wu Jian'an requests Yao Huifen to use as many kinds of stitching methods as possible when stitching the *Mount Ya* Series. Only when given Tang Nannan or Wu Jian'an's images, Yao Huifen faced new issues of Suzhou Embroidery that have never come up before, and did things she has never thought to do, we have entered a new world together.

Folk arts and contemporary

The question that could put us in in a quandary should be: do the masters of traditional folk arts and crafts need contemporary artists, or the other way around?

The last important reform of Suzhou Embroidery was launched by master Lu Fengzi and his student Yang Shouyu. If you search for the origin of embroidery with overlapping threads on the internet, some search results show that it was invented by master Lu Fengzi, some say that it was Yang Shouyu. Actually it is easy to imagine the process if you have similar creative experience. Master Lu learned western painting before, naturally he will have the idea of combining the hue of western paintings and silk embroidery. Moreover, there was the precedent of master Shen Shou. Another example of him having the initial idea was that he established the Embroidery Department at Zhengze Women's Vocational School, which was founded by him. A successful breakthrough in practice was made by his student Yang Shouyu. The beautiful thing is that neither of them claimed credit for it. Master Lu proposed to name embroidery with overlapping threads "Yang Embroidery," Shouyu repeatedly insisted against it. From that we can conclude that the original idea came from the master to a greater extent. In the end it was named after the school and was called "Zhengze Embroidery." In return, Lu Fengzi named the building of the Embroidery Department "Building of Shouyu." Back in the Republic of China era, people's demeanor was one of upbringing, ambition, and honor, which put today's contemporary artists who fight over the right of authorship to shame.

Master Lu Fengzi and Yang Shouyu are not a contemporary artist and a master of folk arts respectively. In those days, there was no clear distinction of the two. Master learned western sketch, and was considered one of the elites at the time, but he has the strong attribute of a gentry – same as Zhang Jian, who is also a great countryman with virtue. On the other hand, Yang Shouyu once studied at the Zhengze School, she was a New Woman who was progressive and leading new trends. Both of them were close to the native soil. When Shouyu picks up a needle and starts stitching, it is not much different from an embroidery lady from the countryside. Back then, the so-called contemporary art and folk art were not quite distinct from each other, both of which were undergoing reclassification and reinvention.

In the case of Yao Huifen, who is Yang Shouyu's disciple, because of her title of National Art and Craft Master, she had the chance to participate in a meeting held at the Mansion of Prince Gong, where she saw the exhibition of the collaboration between Wu Jian'an and shadow puppetry master Wang Tianwen, and sought them out for potential collaboration. In this case it was the Suzhou Embroidery master who realized the bottleneck they were facing, and initiated the "exploitation" of the energy of contemporary artists in order to make a breakthrough in their own field. At that moment Yao Huifen became the proposer and initiator of the collaboration. On some level she is the client, but the contemporary artists Wu Jian'an responded to her call so swiftly without questions, it was because they started to question the whole set of myths of individual creation of contemporary art since long ago.

Wu Jian'an told me: "The crafts found us, not that we are some superior individuals. In front of the creation that has been here for thousands of years, the flesh and body we have are like a white pony's shadow across a crevice, we should be full of humbleness." This time, the purpose of the contemporary artists who collaborates with traditional fold arts, is not to add another craft on top of his or her studio practice or company catalogue, but to feel impressed by the energy of traditional crafts and surprisingly pleased by being able to contribute their renewal.

I can very much sympathize with how Wu Jian'an feels. Last month I exhibited my bamboo weaving works at the Imperial Ancestral Temple in the exhibition *Chinese Craftsmanship*. The museum railed off my bamboo works for protection. I asked them to remove the rails. Prof. Yue asked me what if the works were vandalized. I said it's fine, bamboo weaving is like knitting a sweater, wherever torn can be mended. He was surprised by this attitude of mine and was impressed by it too. I then realized that something has happened in me, and this change of attitude cannot be generated by contemporary museum and exhibition system. It originated from a greater energy field.

Thinking back about the various crafts I encountered over the past several years, paper making, bamboo weaving, glass making, research of ceramics, stone carving, and puppetry, they were like a "reeducation in the vast world." It was a reevaluation of the relationship between art and life, and art and living. The working experience often brought me to question the whole system of contemporary art. Why do we make work proposal? Why do we exhibit the works? Why do we need to sign the work? They all become questions worth thinking. During the process of weaving bamboos, another model of creation appeared in front of me, which is a kind of logic bound and process slowed down by the limitation of materials and tools. More and more knowledge and interests are accumulated during the process, it seems that each craft has its own destiny, and each individual person is merely its opportunity. Creativity is not being stricken by sudden ideas time and time again, but being naturally inspired during sweaty labor with real passion. The art of "dismember an ox as skilfully as a cook," is first based on honest and humbleness, is sudden understanding of the whole system after long-term intensive work. Immersed in such work, I gradually moved away form the trendy way of thinking of contemporary art, I even started to feel that I am not much different from the craftsmen. Their slow process and concentration of attention bring the great satisfaction, and their relationship with the world is real. The fact that my own work is able to join such great pedigree is an undeserved honor!

A few years ago, I used to publicly say that I'm not a contemporary artist. To be identified as a contemporary artist is a kind of insult to

me. In my opinion, it sounds like that your work does not deserve to be evaluated with the standard of classical art, and can only be classified into another section. To be called “contemporary art” is to give up the pursuit of depth in meaning, the effect of touching, and the exquisite fineness. “Contemporary art” must be reckless and slapdash, pale and meagre, and obscure and unfathomable. Most importantly, contemporary artists must cooperate with the system: selling their works in galleries, dining with collectors, putting on a mask in front of the media, having a heart-to-heart with the curator. Contemporary artists inquire about what other artists are doing, and react strategically; they keep their work proposals as secrets, and it’s always on their mind to vanquish the enemy. This working method makes me feel stripped of dignity, and it humiliates my imagination of art when I was young. My youthful thinking of an artist is that of inner enlightenment after long-term spiritual cultivation, and through that enlightenment, creation comes naturally which leads to sincere recognition and chance encounter from different passages. Therefore those artists do not need to sail with the trendy wind and bet and gamble, their achievement comes with efforts. However, what I want to say is that my imagination as a youth is seldom realized in the contemporary art world. But it still happens in the world of folk arts and crafts, it’s not made completely impossible there.

As a result, to me the folk arts and crafts are not heritage waiting to be rescued, resources to be exploited for the new market, secret weapons stored at the bottom of a suitcase for the time of showing the China Card. Our basic idea is not finding a way for folk art through contemporary art, rescuing it from a state of half-dead, but to treat and cure the contemporary art that is suffering countless ailments and afflictions. This continuous energy and primitive power are greater than the influence of any craftsman, any contemporary artist, and the Venice Biennale. Wu Jian’an and Tang Nannan, Wang Tianwen and Yao Huifen, individuals like us are merely the participants of the continuous energy, and descendants of the Foolish Old Man. When collaborating with contemporary artists, they should try to understand the logic of the craft, make themselves useful and immerse themselves into the energy, therefore push it forward and find a release for it.

This attitude can be held proactively by contemporary artists: to learn from folk arts, to reflect on intrinsic problems of contemporary art through folk arts, and not to see themselves as rescuers of the dying and exhausted traditional crafts but in fact are misappropriating and peddling. We should really pursue the logic of folk arts, reconstruct our materials and our relationship with social needs, and remold ourselves thoroughly through overcoming hardship and difficult situations. Objectively, folk art itself also needs to continue redefining its role in the contemporary society; contemporary art with good intention that approaches it for collaboration will be a good opportunity for it to lease the long-oppressive energy. Fairly speaking, the two worlds have been in need of and waiting for each other for a long time.

I know that in the past century, the Chinese artists kept rediscovering the world of folk arts and reconstructing their own “China” through continuous practice. I see the Chinese Pavilion of this year’s Venice Biennale as part of the one-century relay started by the generation of Mr. Li Dazhao, it will also be the beginning of a collaboration of a larger scale.

Folk culture, reconstructed native land

Several years ago, my good friend Johnson Chang and Gao Shiming held a meeting at China Academy of Art, in which they proposed the theory of “three art worlds.” The general idea is that the three parallel but sometimes overlapping worlds that constructed today’s Chinese art are: globalized contemporary art, the socialist tradition, and aesthetics of traditional literati. In 2000, I wrote an essay called *My View on the China Card*, in which I pointed out three kinds of practices that are based on the stereotype of China, which are similar to the three worlds mentioned above. Therefore, I said to Johnson that there should be four art worlds, because throughout time there has been a broad world called the “folk culture.” The three art worlds all communicate and exchange through the folk culture.

Since the ancient time Chinese art has been distinguished into fine arts of literati and folk art of the common people – distinguished but also combined and interpenetrated. Western art was brought into China in the modern era, experimental art appeared in contemporary time. The current situation is one of tripartite: the National Art Exhibition and local publicly owned art museums are filled mainly with reformed western art; art of traditional literati still have their influence in the academic and painting school system, and the activities of private collection are very active; and experimental art takes the lead on the international stage, also very active and caught the attention of of the new generation of domestic collectors. The three worlds adhere to different evaluation criteria respectively. This situation of art having several standards at the same time is a typical sign of the period of social transition. However, the value standards shouldn’t be divided in the long term, the communication and conversation among them should be carried out through re-discussion of the folk culture.

The word “folk” can be traced to ancient time. In *Records of the Grand Historian · Basic Annals of Emperor Xiaowu* it was said: “There is folk music of drum dance in the ancestral temple, but there is no music in official sacrificial activities in the countryside, how is it appropriate?” This is a typical story of “recovering knowledge about the rites from among the people.” Liu Zongyuan’s *Script of the Festival of the 7th Day*: “Flickering spiritual aura, commendable moment, fortunately a slow winding road ahead, taking positions among the people.” Su Shi’s *Postscript of Longya Seal*: “I collected some old paper books from among the people, it’s even more intact than what we have today.” For the past 2000 years, the meaning of “folk” has always been evolving, and has always been encouraging and nurturing fine arts. This folk culture is one of the Lower Class, of the common people, or in other words, among the people.

The elite Chinese literati has always maintained a deep relationship with the bottom class. Since the Han Dynasty, the Chinese society has been aware of the negative effect of the formation blood aristocracy, therefore adopted a system of recommendation to select talents from the lower class to enter the state government. The system became even more sophisticated once the imperial examination system established in Sui and Tang Dynasties. The civil servants came from the farming class or landlord class and their studies were supported by farming of lands. Once they retired of an old age, they return to their hometown and became the gentry there. Mr. Fei Xiaotong used to point out its profound significance. The connection between the folk and the elite has never been completely cut off. A large number of scholars who have been eliminated from the imperial examinations on all levels, or scholars without the ambition to be a government official, are scattered among the folk people. These scholars participated in ceremonial rituals for folk sacrifices, writing of all kinds of inscription and proclamation, drafting of legal instrument, creation of drama script, invention of craft technique, improvement of existing technique, and the maintenance of the medicine and relief system. Even women and monks were participating in the creation of poetry, calligraphy, and painting. Therefore, even the Chinese characters are difficult to learn, literacy is not a an absolute barrier between the elite class and the folk people. Among the people there was the value standard of “To be a scholar is to be the top of society.” In any dynasty, there has been children of a poor family who climbed out of poverty and stood out with his talent, they changed the fate of their family, and are real examples of “in the morning a son of the farmer in the field, in the evening becoming an official in the Emperor’s court.” From the perspective of the rulers, they have never stopped collecting information from the folk people – starting from Zhou Dynasty, there has been a complete system of folk culture collection. Out of the 300 songs of T*he Book of Songs*, most of which are “Folk Songs.” It’s safe to say that the “folk people” discussed here is quite different from the harsh barrier between the medieval European aristocrats and the common people. This folk culture is a fertile incubator that continues to nurture the elites and absorb talents. We can even say that whenever the civilization suffers a collapse, the initiator of the revival of civilization of each generation always goes back to this incubator, to search for the hidden gene. Through investigation of national heritage, they think about the timing and opportunity of setting out again. This is the endless vitality of Chinese civilization that Toynbee was so amazed by.

For the past 200 years, facing an unprecedented transformation unseen for a thousand years, traditional Chinese literati, the same ones talks about by Jonathan Chang, reinitiated a self-renewal process through revisiting the folk culture. When facing challenges posed by modern Western civilization, the literati who thoroughly read the Confucian classics on one hand leaped forward to embrace modernity – both liberalism and socialism are important options of Modernity; on the other hand, both groups, the group which leant towards liberalism including Cai Yuanpei, and the group which leant towards socialism including Li Dazhao, simultaneously turned their attention to Chinese folk culture. Arguably they launched “a reform of looking downward” together from different perspectives with different methods. Generations of literati turned to look downward and inward, to reinterpret Chinese traditions. During the process of reinterpretation, a large amount of work is the rediscovery of “a China with folk culture.” We can say that several generations of people spent the effort of more than a century to reimagine and reconstruct the image of what we call “China” today. This process is still going on up until today.

In order to find answers for this question, I started my research and created a list similar to a a Chronology of Events with information gathered from the internet. Through which we can feel the energy, the energy of continuous effort by generation after generation.

One of the two branches of folk art study is Cai Yuanpei, Fu Si’nian and Li Lincan’s field work based in Academia Sinica and under the influence of Western anthropologist and folkloristic methods, especially of German research methods. They regarded the collection of folk art as the collection of “folkloric relics”. Cai Yuanpei was director of Group of Ethnology, Academia Sinica. Their work was never suspended even during the Anti-Japanese War which reduced their range of study. Taking advantage of the forced westward relocation of Academia Sinica, they carried out investigation of ethnic minorities in Yunnan, Guizhou, Sichuan and Xikang, and a huge amount of the investigation

data are stored National Central Museum (now Nanjing Museum). As a matter of fact, a tradition of social investigation has been kept in Nanjing Museum even after the Liberation: “Training Class for Archaeological and Folkloristic Practitioners” was held in August, 1958.

The other branch follows a left-wing idea. The idea that literature and art should “serve the broad masses of workers and peasants” was proposed by Lu Xun shortly after the founding of the China League of Left-wing Writers. It was established as a guideline by the Chinese Communist Party during its Yan’an-based period. I’ve been always wondering where on earth Mao Zedong’s admiration for the lower class came from, and what he had in his mind when he drafted his “Talks at the Yan’an Forum on Literature and Art”, which laid the foundation of the post-Liberation Maoist literature and art. Maoist literature and art differ from those of the Soviet Union largely in that the former is genetically folkloric.

Chairman Mao’s calligraphy has it origin in Huaisu and the cursive writing of late Ming Dynasty, The folk taste of the stele movement since the middle and late Qing Dynasty did not seem to leave a trace in his writing style. Then, who has influenced him to think in that way? Was it Mr. Li Dazhao, who once wrote the shadow puppetry scripts and was regarded as his teacher by Mao when he was at Peking University? Was it Lu Xun who was interested in the ancient prints of the village theatrical performance Six Dynasties Epitaph Drama? I do not believe that the folk art elements in Mao's literature and art works stemmed from strategic designs of a politician to intentionally exploit the power of literature and art. Mao's passion for folk art is almost a kind of obsession and belief. It seems that their generation of intellectuals deeply believed that they can draw the earth's infinite energy as long as they touch the earth. He believes in wildness, not elaborate refinement. They believe that only if they have the ability to speak with the language of the bottom class, can they truly master the power of reinventing China. This belief is not only owned by Mao.

As a matter of fact, in his speech to the woodcut group of Yan’an Lu Xun Art Institute in the winter of 1939, Zhu De demanded that “a pen rivals a gun”, but made no clear instruction to learn folk art. However, Jiang Feng and Gu Yuan printed New Year pictures at once and peddle them in the market. It is exactly Jiang Feng and Ai Qing who first compiled and published “Collection of Paper-cuts in north-western China”. All these activities are not simply execution of administrative commands but reflection of the collective will of a whole generation in that age. I prefer to regard “Talks at the Yan’an Forum on Literature and Art” as an integration and statement of the collective will more than a top-level design and personal conception.

Apart from the two main branches, countless individuals made methodologically and locationally diverse participation in the huge project of reconstructing China.

Zhu Qiqian, former prime minister of the ROC, is an example from the upper class. His publications on silk embroidery alone include “Cunsu Hall Records of Silk Embroidery”, “Survey on ‘Biography of Needlework’”, “Notes of Silk Embroidery”, “Study on Tapestried Calligraphy and Painting in the Qing Imperial Household Department”, “Study on Embroidered Calligraphy and Painting in the Qing Imperial Household Department”, etc. Besides, the Society for the Study of Chinese Architecture, which he founded, conducted a painstaking investigation on Chinese architecture, which later served as a data source of Liang Sicheng’s “Architecture History in China”.

While preparing documents of the Chinese Pavilion in the Venice Biennale, I glanced over the whole over twenty volumes of “Series of Chinese Architecture Society”, and was moved to tears a few times, especially when I read Liang Sicheng’s “Travel Notes”, the preface about his discovery of a Tang-dynasty building during his exploration into Foguang Temple in Mount Wutai. He writes, “I enjoyed a tranquil and scenic trip. At dusk, I managed to find the authentic Foguang Temple near Doucun Village and had a reverent look at the main hall, marvelling at its splendour. The temple attested to the remaining Tang-style architectural ideal in Chinese shrine buildings... It is extremely hard work to take pictures here due to the intolerable stink of bats startled by the light dashing hither and thither. Staying up on the wall day and night, my colleagues stooped under the ceiling in company with bats and lice, or scrambled over the framework in order to scrutinise from bottom to top lest the survey be not thorough. We were keenly aware that the opportunity of visiting Foguang Temple is too rare to seize again, so failing to make a detailed enough picture catalogue is a waste of ancient craftsmen’s ingenuity... Two days after beginning of our work, we heard about the Marco Polo Bridge Incident and five days had passed since the war had broken out. Japanese invaders had vandalised almost all places of interest we had visited, leaving a beautiful country scarred and battered... Seven years has passed since the fall of Shanxi Province, and Doucun Village used to be the Japanese stronghold for invading Taihuai, making Foguang Temple’s survival uncertain. In my anxiety about the only existent Tang wooden building, I can hardly control my sentiments. Therefore I write down about the visit when the investigation report is done.”

How can a person like Liang be alone? Mr Zheng Zhenduo, who re-engraved “Shuzhuzhai Picture Book” along with Lu Xun, flash through my mind. After Lu Xun passed away, Mr. Zheng completed “Illustrated History of Chinese Printmaking”. In the preface, Zheng says, Even a century’s time wouldn’t be enough for comprehensiveness and perfection of my work, but things change at every moment, making it possible that failure of compiling the past two decades’ collection at present will make it become extremely irreparable nullity. For this reason, I venture to publish the works already done one after another regardless of defects in order to possibly reduce my worries and benefit artists and historians of our age... All alone in a turbulent world, I find it distressing to take over the responsibility of compiling such a book alone at home, which has been long neglected by historians... Intellectuals’ pens are their weapons. The ethos of a nation relies solely on how its culture and art are carried forward. A nation with an imperishable and progressive culture is destined to enjoy greatness and glory in the future. Aeschylus inspired his compatriots by advocating his national ethos during the Greco-Persian Wars, so did Dante Alighieri when the Renaissance dawn light was upon Italy, and Johan Wolfgang von Goethe and Friedrich Schiller during the German people’s hard struggle. Sima Qian wrote “Records of the Grand Historian” when the Han Empire was having conflicts with the Huns, and Zhang Binglin also did all his works in hardship and misery. Big works are born only in troubled times. Every step of gaining the national glory is taken in sacrifice and struggle...”

On that day, I can’t help but writing: “During the time of war, the sound of music and singing never discontinued. Reclassifying the ancient books, investigative field trips, their effort was that of great earthshaking passion. With this group of people, the country will never perish. What is of buxi (ceaselessly and unrelenting energetic transmission)? This is buxi!”

I read again Zhu Qiqian’s foreword to “Series of Chinese Architecture Society” in which he talks about how to learn from craftsmen, tough as it is to bring out their artistry due to a tradition of esotericism. “Records of Philosophical Craftsmen” serialised in “Series of Chinese Architecture Society” include category-based autographs of well-known and unknown craftsmen of all dynasties, from Chui, Gun, and Yu the Great in the very beginning, and the carpentry-enthusiastic Tianqi Emperor among common people, to Zhang Guangyu, a calendar painter for Nanyang Tobacco Company and a newspaper cartoonist, who is determined to be a folk craftsman of the new era. Other exemplary scholars include Mr. Zhong Jingwen, who collects Chinese folk tales, Mr. Mao Dun and Mr. Wen Yiduo, who collect Chinese myths, Mr. Pang Xunqin and Mr. Lei Guiyuan, who collect Chinese patterns, Mr. Chang Shuhong, who pays a far visit to Dunhuang, and so on. With personal groping turning into collaboration of the like-minded, and further into organised efforts, many participants from government agencies and academies have devoted themselves to survey, collection, and writing again and again through such unceasing efforts and scattered energy gathering little by little that an artistic image of China, in contrast to tradition Chinese calligraphy and painting, is taking shape gradually. Meanwhile, a lively folk China, in contrast to a country of emperors and aristocrats, is taking shape, too.

Our brand new “motherland”, as opposite to alterable “imperial family” and “dynasty”, the “Central Empire” in the traditional world view, and a nation-state as a European concept, is a country for people who have lived and multiplied here for millennia.

Today probably people are more used to talk about the individual creative energy. “The country” seems to have been a word in the past. The country is Leviathan, the monster of power that needs to be locked in the cage, is the threat posed by individual freedom and the hidden camera and detectaphone that monitor personal privacy. The state is a machine of war, and the state is a dangerous instrument.

But for the intellectuals of that time, their exploration of the folk culture is also of “ethnic culture gene.” The anthropological approach brought in by the generation of Mr. Cai Yuanpei from Europe contains the heritage of Ethnology of the nineteenth Century. During the process of them collecting “folkloric cultural relics” using folklore and anthropological approach, the concept of “the nation” is always present. Mr. Cai, founder of the Academia Sinica, personally served as the team leader of the Ethnic Department. On one hand in the mid twentieth Century, the establishment of a nation state is a form of anti imperialism and colonialism, it is the realization of class liberation through the form of national liberation. The demand for anti oppression and class equality was reached through the appeal of national liberation.

On the other hand, in the process of modernization, the concept of a country and a nation can be a unit of preservation of local and cultural diversity. The state as a power institution can be an instrument for the elimination of local and cultural diversity, as well as becoming its protector, the choice depends on the policy orientation of the country at different times. During 1930s to 1940s, both

the exploration of "frontier region" by the collectors of “Folk custom cultural relics” and the worship of the "folk" by the left-wing intellectuals, surrounded the self construction of the image of the nation and the state. It is a new self-interpretation of our national and state consciousness.

In the process of reconstructing this self-interpretation, the most valuable thing is, at the same time the national and state consciousness was awakened, the concept of "empire" and "world" was reconsidered, finally, the somewhat awkward phrase "multi-ethnic country" was used as the definition of the founding of the people's Republic of China. And with continuous collection and investigation, new methods are adopted to study life at the bottom which people were accustomed to seeing, and the image and concept of “folk art” and “the native soil of China” vividly emerged. The country of people from all races and ethnic groups that for thousands of years enjoyed life even during hardships and struggles, came out at once.

After 1949, the new Chinese government consciously played an important role in the collection and reform of “folk art.”

On the one hand, it's out of the need of political propaganda, in order to spread political influence to the bottom level of society, to encourage elite artists to apply and transform folk art proactively to gain popularity among the people. Some classic cases include the New New Year's Painting Movement and the New Drama movement.

At the same time, on the national level, a lot of policy that provides opportunity for the folk artists to enter the teaching, display and promotional platform of college and government cultural institutions are implemented. The New China set up Cultural Centers and Art Museums for the People of all administrative levels in almost all ethnic regions of the country. Through investigation and publication, organization of exhibitions and literary and artistic performances, this set of institutions played a major role in the collection of folk arts and organization and creation of new works. This is an extremely rare case in the history of the world's art that a national force largely involved in the production of folk art.

In the last few decades, in addition to the Northern Shaanxi paper-cuts collected during the period of the War of Resistance Against Japan, Hu County Farmer’s Painting, Jinshan Farmer’s Painting, Shengzhi Fishermen’s Paintings, and other “new folk arts” were revealed. The collection of works in the fields of architecture, drama, dance, music, painting, sculpture, and dyeing textile etc. carried out systematically, and the reform of them also started to adapt to the need of the new era, experimentation of new themes with the traditional crafts took place everywhere. The peak of the New Drama Movement was the appearance of the Revolutionary Modern Peking Opera during the Cultural Revolution. From the reformist idea of “Bringing forth the new through the old,” it evolved into transformation of the traditional style with revolutionary violence. The folk art climbed into the official hall to the inner chamber, becoming national art and mainstream art.

At the same time, the state has also played an intermediary role between the traditional folk art and the operating mechanism of modern industrial and commercial society.

From 1950s, the government at all levels in New China organized the traditional handicraft workers into a joint craft society to carry out collective production in the form of public and private joint ventures. Governments at all levels set up a whole set of management agencies including the Central Handicraft Industry Administration, the National Handicraft Production Cooperatives Federation, the Arts and Crafts Bureau, and the Handicraft Bureau. They also launched the policy of exporting arts and crafts for foreign exchange – “trading embroidery and paper-cuts in exchange of tractors.” Since then the agencies evolved into arts and crafts companies in local areas, who set up various craft factories which organized the production and research of arts and crafts. The production of folk arts and crafts by scattered family workshops transformed into the "light industry" factories of collective ownership, the process from production to foreign exchange trades was managed by the Light Industry Bureau, the Supply and Marketing Agency and the Local Import and Export Corporation. The New China back then did not have high speed train to export, and folk arts and crafts became an important source of export and foreign exchange. Before 1970s, the output value of the arts and crafts products accounted for seventy percent of the total output value, it became an important part of the national economy. What paper-cuts and embroidery were exchanged for were far more than just tractors, even the resources for atomic bomb and the Dongfeng wheels came from that exchange.

The process has been repeatedly confirmed through my investigation of the stone carving industry in Quyang, the ceramic industry of Jingdezhen, and Suzhou Embroidery. The production of the "planned economy" of the folk arts and crafts organized by the state is still playing an important role in the innovation of folk arts and crafts. It is different from the model it used to be: the workshops meet the demand of the market individually, sometimes in vicious competition. The production of "Arts and crafts" organized by the state has formed a complete set of mechanism of colleges, research institutes, manufacturers and Canton Fair. Examples include the Suzhou Silk Institute, the Ceramic Institutes Of Jingdezhen, and especially the establishment of the Central Academy of Art and Design. Through the letter from Pang Xunqin to the central authorities to initiate the establishment, we can see the role played by "arts and crafts" in the economic life of new China. In the initial stage of the establishment of the Central Academy of Fine Arts in the beginning, the school set up dedicated studios for the successors of "clay figurine Zhang" and "dough figurine Tang.”

At the same time, the research, protection and inheritor system of the folk art is established in this process. Many of the "wild times" in the people's arts have lost the process of living on the verge of extinction. They have also been discovered and recovered in the process. Many kinds of crafts of “the wild times” of folk arts that have been lost or endangered, were excavated and recovered during the process. The status of traditional artisans was greatly improved, especially in the field of traditional opera, the "actors" that belonged to the low social class in the old society, became " literary and art works," even "People's Artist," and joined national-level performance group. The economic value and aesthetic value of the folk art have been recognized unprecedentedly.

This unique set of innovative mechanisms is constituted by elements include the introduction of the institutionalization model of scientific research, the collective ownership and even the teacher and apprenticeship inheritance model in the "state-owned enterprise" factory, new themes required by new policy orientation of specific era, and collective tackling of problems and planned production organizations. For example, in 1951, the innovator of embroidery with overlapping threads, Yang Shouyu, together with her students from the Zhengze Women’s Vocational School Ren Huixian, Zhou Xunxian, Zhu Feng, and others, founded an embroidery school in Suzhou (the precursor of Suzhou Embroidery Research Institute) by the invitation fo the Suzhou Government. The embroidery with overlapping threads was brought to Suzhou, where it mixed in and fused with the Suzhou Embroidery.

But at the same time we have to know, due to the massive involvement of national forces, traditional arts and crafts is included into the national planned economy system, drastically pulled out of the original soil of the folk life. The craft is harshly severed from daily life and activities such as laboring in the field, festivals, and sacrificial rituals that it used to be involved with. Overemphasizing its function of trading for foreign exchange has gradually turned the craft that used to be practical in in daily production and life practice, into decorative and ornamental "arts and crafts," especially those that emphasize fine carving and designs are developed first. For example, Suzhou Embroidery launched partition screens and other decorative furniture out of the original balanced ecological system of embroidery pictures and daily garment embroidery. This is to some extent responsible for the general vulgarization of the taste of Suzhou Embroidery today's. While parts of the arts and crafts product is incorporated into the national light industry system, some of the other varieties that are not suitable for trading for foreign exchange are abandoned. At the same time, the folk art, which was supported by the planned economic system of the state now, has gradually lost its ability to compete and fight for survival in their original ecological system. The adaptable survival ability, competition and elimination mechanism, and the inherent model of esoteric succession, established through practicing and fighting in their original alternative universe for thousands of years, all gradually lost in the planned economy of state-organized purchase and sale. Because of this, when the national force withdraws, the folk artisans have to face the market again, and have to experience a painful "rewilding" process. Some of them will forever lose their ability to regenerate in the face of new changes.

Although folk arts have found a new identity in the national system as the export of light industrial products for foreign exchange, and as a political propaganda tool, the internal link between folk art and traditional life has been lost. Of course, the whole traditional way of life was slowly disappearing in the process of social transformation after 1949, and the "thirty years after 1979" accelerated the disappearance in a more intense way.

In the "post thirty years" of "Reform and Opening-up," the state power withdrew from the production of folk arts in a way of reform,” but the folk arts were not sent back to the "folk" but thrown into the market. Because the original "folk culture" has changed and is still changing in an accelerating pace.

By the end of 1980s, the system of mass art museums and cultural centers built since 50s started to become ineffective. Under the pressure of independent management, the exhibition venues of the cultural centers one after another descended to become mass

ballrooms and video lounges. The function of folk arts being transformed into political propaganda is the first to end. At the same time, the export processing industry, which has been developed in the process Reform and Opening up, has replaced the export and foreign exchange function of the arts and crafts. In the wave of marketization in the 90s, a large number of artisans and technicians in the state-owned or collective ownership enterprises transformed into private entrepreneurs or family workshop owners. Folk arts and crafts began to explore way of survival in the face of new challenges.

During this process, different kinds of folk arts and crafts faced very different fates. Some of them completely transformed into something that successfully fits into the system of contemporary consumer culture, even became a new fashion. Some were on the verge of being extinct due to lack of demand from people in contemporary life, and only could only survive by national protection for basic maintenance.

Examples of the former include Ceramic industry in Jingdezhen, not only the daily porcelain utensils such as traditional Chinese tableware and tea ware continued to develop based on strong demand from the society, the antique porcelain techniques have also been developed, a lot of ancient treasures were reproduced. There are also modern ceramics, creative ceramics, high-tech ceramics and other new possibilities. They even attracted modern artists both overseas and domestically to Jingdezhen to create works locally using their facilities. Many young people went to Jingdezhen to start their business, Sanbao International Ceramic Art Village and “Jingdezhen drifters” are examples of this crowd phenomenon. The popularization and application of steam kiln and electric kiln successfully solved the problem of pollution caused by coal-burning kiln. In fact, I think Jingdezhen is experiencing one of its best times in history.

Another example is the stone carving industry in Quyang, Hebei province. Taking advantage of the rise of European style buildings and entertainment places in the 90s, the "Western sculptures" such as the Rome column, Venus and the statue of the sea god have been developed. The market demand of traditional stone lions, Buddha statues and statues of socialist leaders is still strong. Moreover, the introduction of electric tools enhanced capacity. As a result, the development the sculpture industry of Quyang was flourishing. When the local white marble stone exhausted, they sought out suppliers of raw materials globally, and changed the model of "raw material supplying – processing – market” into “Raw material collection – processing – market.” Even the artists of all ages there started to have a strong sense of creativity, transformed into artists in the modern sense from traditional craftsman.

It’s a similar story for Suzhou Embroidery. After liberation in 1949, the mechanism of R&D in the model of the Institute of Arts and crafts and the production mechanism of the model of the arts and crafts company produced double-sided embroidery work the Cat and other classic works in the new era, which become the representative work of new Chinese arts and crafts. Suzhou Embroidery continued its direction of embroidery of pictures instead of clothes since the twentieth Century. The master system of Arts and crafts since the new China and the inheritor system of intangible cultural heritage since the new century, both helped traditional embroidery ladies transform into artists with individual awareness of creativity. After entering the market, given the intrinsically exquisite nature of Suzhou Embroidery, it became popular goods for family decorations and gifts. Suzhou area is wealth, the government and the public are open minded, and the social demand for refined products is stable. During my field research in Huzhen, I realized that each Suzhou Embroidery national-level master and provincial-level master has his or her own museum of decent scale, and their embroidery studios each hires several dozens even more than a hundred full-time or part-time embroidery ladies, just like modern entrepreneur in the creative industry. Recently I heard that famous international watch brands sought out embroidery masters to work on their dial plates and watch straps. Because all the famous watches used to be decorated with diamonds. But nowadays the diamonds can be artificially made, therefore lost its value, the scarce thing is actually the labor of handmade. So Suzhou Embroidery masters and craftsmen do not need to worry about making a living, the problem they face is not one of survival, but how to be more experimental, go beyond copying ready-designed images, get rid of the vulgar taste and widen the breadth of it, in order to further develop and create. The outstanding representatives of them have already had a clear sense of creation and collaboration.

The fate of shadow puppetry is completely different. Taking Huzhou shadow puppetry as an example, when it was performing in the 80s in various counties, they had fans crossing the mountains to see them perform. By the end of the 80s, when television became affordable goods, no one is left to watch their performance. Master Wang Tianwen is among the first ones to sell shadow puppets at the back of the Xi`an Muslim Street, in the heydays he made tens of thousands per day. This influenced the entire shadow puppetry engraving business of the Hua County, which became the hometown of shadow puppetry today because of it. But at that time the engraved puppets already became framed decorative objects, not for performing anymore. The shadow puppetry performance originally happens in weddings, funerals, festivals, and other folk activities and rituals, when removed from this context, the puppets become engraved craft goods,

which signifies the ecological crisis of shadow puppetry. In the 1990s, machine-engraved shadow puppets took over the market. Shadow puppetry engravers and performers suddenly were put in a tight spot. Some private shadow puppetry museums were established, but also merely show the puppet pieces as exhibits.

Given traditional opera is a folk art of performance, apart from some Kunqu Opera songs that became fashionable by chance, most of the them were in similar situation as shadow puppetry, facing the impact of modern film and television industry. The situation for the wooden puppetry of my hometown, southern Fujian, is that the Xiamen Art School still has the Stuio of Puppet Carving and Acting open, the Zhangzhou Glove Puppet Troupe is relying on state subsidy and the joint performance system for survival, and there is almost no commercial demand for it. The great ambition of Quanzhou Jinxiu Village failed, it became the Huangpu Military Academy of new force of puppet carving after the family of Jiang Jiazou. However, as long as the performance is not really rooted in the folk life, puppet carving and shadow puppetry will always just be arts and crafts.

Crafts of all sorts face the same problem, as long as it is still needed in the daily life of people, it is still possible to make new inventions out of the old technique. For example, the traditional carpentry is in demand as people become more wealthy, except poor students who just graduated, who wants to use the cheap Ikea cardboards that bend so easily? Hardwood furniture started to become popular, in recent years it even became the new fashionable thing for young people. One of my students who became a carpenter master even became an internet celebrity because of what he does. In Ji’an in Zhejiang province, I saw with my own eyes the fall of the industry of handmade bamboo weaving objects and the rise of the industry of bamboo composite flooring. I gave work to the bamboo weavers to make my artwork, but it was an attempt in vain like a mantis trying to stop a chariot. I have been waiting and looking for ambitious home designer with real interests in it to collaborate. I believe to make utensils is the the righteous way of the crafts. I hiring a few old bamboo weavers to make artworks is just a temporary measure just to make it last longer, until the moment it resurges with new vitality.

Taking the ink making technique as an example, paper and ink are still in great demand by traditional calligraphy and painting, so the Xuan paper business of Jing County and the ink making industry of many places are flourishing. The ink brand “Yidege” continued to launch new products such as the 99 gram version of "treasure like gold" which can be taken onto the airplane, and "Shaolin Zen ink." And the production of ink sticks and ink slabs is in a very miserable state, Huizhou's most famous Hu Kaiwei Ink Factory was contracted to private operators, it hired a few more than forty employees, and the annual output value is less than 10 million. When I visited in 2014, the master of sculpting the wooden molds of the carved inkstone has not taken on new apprentice since 20 years ago. The situation for inkstone carving is even worse, the mouth of the inkstone mine in Inkstone Mountain Village on the border between Anhui and Jiangxi Wuyuan, was blocked directly by the reinforced concrete columns of the freeway. What's more fatal is that because inkstone is no longer part of the articles for use in studies, but carved decorative crafts, as a result diabolic tricks and wicked craft designs with trifling details were used for inkstone carving, the beauty of the material is all gone. Each time I saw the pictures of new inkstones displayed by the craftsman from Inkstone Mountain Village, I can’t help but asking him: can you stop carving?

For hundreds of years, the road of survival that “keeps pace with the times” for traditional arts and crafts, is a process of continuous searching and plunging forward, which deserves great praise and respect.

First is the expansion of language by the introduction of western and Japanese new technical resources; then the modification of content to adapt to new themes of the new era; followed by the arts and crafts that serve as light industrial products; and finally, the ups and downs of life and death in the wave of marketization.

In this process, the advance and retreat of national forces exert great influence. Today, our country joined the World’s Convention on the Protection of Intangible Cultural Heritage, intangible cultural heritage, still plays an important role as the protector of intangible cultural heritage. In fact, in my view, under the premise of extensive consultation and prudence, the national will can even be more effective. For example, assume that the Ministry of Education orders primary and middle schools to set up calligraphy class, the Chinese stationery industry and its related crafts will face a new historical opportunity. Of course, we should see that even without national support, there will probably be no crisis in carpentry and ceramics due to their lasting social needs. Greater than the effect of protection by state power, is how to reconstruct the social needs of traditional technology in contemporary daily life, to rebuild an ecology in which people immerse in the beauty of arts and crafts.

From rescue to activation

The artisans such as Lu Chongde who performed in Venice have once performed in Zhang Yimou's movie To Live. Lu Chongde is a disciple of the direct line from the master Pan Jingyue. Master Pan is eighty or ninety years old now, too old to perform. The most refined singers and performers are among them, who can be considered as national treasure. They are supported by a company of semi official status in Hua County. The company opened a "shadow puppetry cultural park," whenever there are tourists visiting the place they will perform for them, and they will perform to a dozen people every two or three days as a tourist service activity. After the Venice Biennale, one of the scenic area operational companies approached me and asked how to bring shadow puppetry to their area. I suggested that they ask master Wang to engrave another set of puppet pieces for them, same as the ones used in Venice, and hire a group of young performers to learn the singing from Lu Chongde, and return to their area as resident performers. In this way both shadow puppet engravers and performers can make money.

The director of 21st Century Museum of Contemporary Art, Kanazawa came to invite me for a solo exhibition, she was so excited when she saw the shadow puppetry performance, and invited the artisans to Kanazawa on the spot. I said that if we go to Japan, we will not perform what you saw today, but to write new script and direct new performance. Therefore, we will have a new work that is in demand of new shadow puppet pieces, the engravers will have new income.

I wrote the lyrics of the script of the performance Continuum – Removing the Mountains and Filling the Sea we put on in Venice. The images of the puppet pieces were designed by Wu Jian'an, myself, and a group of students, the engraving of the shadow puppetry was done by the Wang Tianwen Studio in Xi'an. The singing voice design and direction of performance was led by Zhang Ziqian of the National Theatre of China, both in Hua County and in Venice under very tight schedule. The video images and animation used in the performance were created by the artist Tang Nannan, documentary film maker Shen Xiaomin, and my graduate student Long Pan at China Academy of Art in Hangzhou. Apart from Lu Chongde and the other five artisans from Hua County, students from CAFA, CAA and student volunteers from Ca' Foscari University of Venice also participated in the live performance. So many like-minded people offered their time and energy selflessly to achieve a new climax, to break the barrier between contemporary and folk art with the hope to encourage people to see possibilities and new opportunities.

To me, the embroidery that can be traced back to 4000 years ago, and shadow puppetry 2000 years ago, is much more significant than the Venice Biennale that has only gone through 120 years. It's not an honor for the shadow puppetry that it was able to be performed in Venice, it is an honor for Venice to be able to host this performance. Just like in 1956, when Japanese Noh theater first appeared in Europe in the Venice Biennale, it was an honor for Venice.

However, is our purpose to arouse people's concern about the fate of shadow puppetry and embroidery through the Venice experience? Is it to turn folk artists into contemporary artists – if they can be turned? Through participating in the Venice Biennale, do we want to package Wang Tianwen and Yao Huifen into Guo Fengyi, Hung Tung, and the Kowloon Emperor that are more familiar to the contemporary art world? Do we wish master Wang and Master Yao, who have seen what happened in Venice, to start making installations, even adding projection, VR, AR, and MR? Isn't it such an easy thing to stitch some QR Code with the embroidery technique? If they started to do so and as a result led a trend in Hua County and Zhenhu, is it our purpose?

Of course, I deeply believe that in the images stored in master Wang Tianwen's mind, in the singing voice of Li Shijie and Lu Chongde, borne sophisticated Chinese traditional culture genes, same for Guo Fengyi and Ku Shulan. The value of it is no less than that of Huang Binhong, Pan Tianshou, and Zhang Daqian. But even Guo Fengyi, an example of confident artist with clear sense of artistic identity, was brought to question in China after participating themed exhibition of the Venice Biennale, the same as not being questioned in Venice. Is Guo Fengyi more "contemporary" because of her participation in the Venice Biennale, or is she less "contemporary" without participating in it? If something can be remodeled into something more "contemporary," to Guo Fengyi, or shadow puppetry and embroidery, is it a new beginning or is it a form of loss? These are all questioned I'm tortured myself with repeatedly while I was acting on the ideas. There is no doubt that it is going to be a time of trial and error with great anxiety. So instead of saying that we are trying to turn shadow puppetry and embroidery into "contemporary art" with great difficulty, we should say that we are doing our best to work with the intrinsic logic of folk art. To come to Venice, it's to experience the most extreme circumstance with them together, to face the most unfamiliar and challenging demand, and to test the energy it may exert under such extreme situation.

There is no great difference between a contemporary artwork, a touristy souvenir used in the gift economy, a work displayed in the intangible cultural heritage museum, or derivatives of artwork in the museum gift shop. These are all rescue measures. Regardless of the current national protection measures, or the implementation of rescuing and protective activities by various NGOs, most of them are still in this train of thought.

One aspect of traditional crafts has always been self-remodeling or entering the contemporary art world through collaborations with contemporary artists. Some of them even have the opportunity to go beyond the artisan identity transform into artists in the contemporary sense. However, I don't think a craft master turning into a novice to contemporary art is something to be encouraged.

A grandmaster with vitality is always rooted in the soil of their daily lives, full of spirit and energy, having a sense of propriety and is full of spirit and energy. In fact, the system of "masters of craft technique" we have been running for so many years tends to lead the craftsman away from the Tao of craft, but encourages them to become artists. If we compare our system with Living National Treasure system in Japan, it is easy to notice that China lacks the experience of the kind of Japanese folk art movement led by Yanagi Sōetsu, and the concept of the beauty of basic devices, hand labor, and primitivity was not established. A grand master of craft making basic utensils, once focusing on the commercial and technical side of the craft, will always start to dwell on the idea of making the image of Along the River During the Qingming Festival with their respective craft, even if they have to spend many years on it. So the bamboo weaving masters in Dongyang, Zhejiang province, are all making statues of fisherman, not baskets. So a giant ink stone is covered with reliefs such as The Eight Immortals Crossing the Sea, or the scene of Orchid Pavilion Gathering, not being split into individual ink stones for scholars. The process of getting more decorative and designed began in the era when we traded "art of craft technique" for foreign exchange to buy tractors, maybe it even started since the moment it was named "art of craft technique."

In this respect, the guidance effect of selection of candidates of national awards such as the "Mountain Flower Prize" plays an important role. How should traditional crafts and intangible cultural heritage fit into our contemporary life? The problem has come to a point where we cannot avoid asking.

This is why to me, to perform shadow puppetry is much more important than showing the engraved shadow puppet pieces.

It is necessary to perform in Venice, the fact it won applause in Venice, is an inevitable outcome. But this is is only a temporary measure of expediency. This is only a passage leading towards its reactivation in Xi'an and Hua County, not the final destination.

On the day of the first performance in Venice, master Wang Tianwen was so full of joy, because it has been a long time since he last saw an active shadow puppetry performance that was not put up for touristy stores. I in return, felt an inexplicable sense of apology and melancholy. Therefore, a proposal gradually took form in my heart while the Shaanxi Opera wanwan qiang was playing in the Chinese Pavilion in Venice.

The outline of the proposal is: in order for this form of art to maintain its vitality, the key is continuous supply of new scripts and new images, and there must be audience who is willing to respond to it. This way the engravers will have work to do which generates income, and in return young people will be willing to learn this trade, and later be able to make a living with it. Therefore, we should create new scripts and new designs for performances in Japan, France, and Italy. Moreover, the ultimate solution is to establish ceremony and etiquette companies in each location that has the tradition of shadow puppetry – Hunan, Hebei, Xi'an etc. The company should have ready shadow puppetry scripts and a signed theatrical troupe. It needs to promote and design shadow puppetry performance to people who plan weddings, birthdays, openings of business, young people's birthday parties, and graduation parties etc. A new standard of being fashioned is in need: people should consider renting dozens of luxury cars and putting up lavish decorations are out-fashioned, but putting up several days of shadow puppetry performance in the ceremony is the decent and respectful way to do it. To achieve this, it is necessary to persuade some influential people to take the lead. For example, in Xi'an, maybe this can be a present for master Jia Ping'ao's birthday, which will lead the trend and custom. Only when new folk customs are formed, the folk artisans can make a living, and folk arts can become a form of art instead of just crafts.

This is not enough, the puppet pieces used for the shadow puppetry in birthdays and weddings, should be the images of the birthday child or elderly and the wedding couple, not to play the same traditional puppetry again and again for each ceremony. In this way, the designers and engravers of shadow puppetry will always be busy with coming work.

This model can be used for shadow puppetry, as well as wooden puppetry. For the other crafts, we may need to think about other ideas. However, the key concept is that to rebuild the demand for it in daily life. On the national level, a lot of organized exhibitions, performances and competitions were held with good intentions, a lot of time and money spent on designing and implementing the system of inheritor of intangible cultural heritage, while there are some result in the maintenance and support of traditional crafts, to really encourage folk arts and crafts to have self-generating ability, we need to go down the road of activation, professionally called the method of “productive protection.” Only when there is commercial demand, shadow and wooden puppetry, or other folk music performance can gain its life back. On the basis of a large number of commercial performances, it is possible to attract the investment of the elite and generate great innovation. Therefore, on top of the existing national-level activities of rescue and protection, the introduction of business institutions to actively search for commercial possibilities should be a worthwhile way to try.
What we can achieve ultimately is unknown, but we should do our best to give it a try, we are not absolutely without a chance.

The Venice Biennale is in the “elite” class, a marriage ceremony arranged by a wedding ceremony and etiquette company in Hua County is arguably in the “bottom class,” but who belong to the bottom? Who are the elites? To Mr. Li Dazhao, who was a professor of Peking University and returned to his hometown to write script and perform with the shadow puppetry troupe, and to the librarian Mr. Li who extended a helping hand to the Young Mao Zedong, who belong to the bottom? Who are the elites?

People who slander us cannot understand what we are doing, and they are not willing to understand. They have only selfish desires and short-sighted prejudice.

Our goal is not to rescue heritage, but to utilize it to invest in the future, to rebuild the ecosystem of folk art in the contemporary society. Only economic rationality and spiritual satisfaction can maintain the vitality of tradition.

People appreciate tradition because it's still useful. People are in fact not in the wrong.

Why isn’t the the fire of traditions extinguished?

The reason tradition becomes tradition, is because some of the actions have been useful in the past, and are still useful to the present. It always goes like this: when young people are not able to solve their problems using trendy methods of today, they try the traditional ways and find that they are effective. That's how they start learning from tradition again. And this is how traditions are maintained. No one will stick to tradition only because of habits or feelings. The tradition that is alive must be because it still solves the problem of today. But tradition is not automatically used in the contemporary context unless someone tries to use it.

On May 12th, the day after the opening day, on the panel discussion held at Ca' Foscari University of Venice, there was an audience asked about our view on undying traditions. Wu Jian’an responded that the Chinese tradition found us to to find us to realize her unfinished missions at this moment, this is destined serendipity. I snatched the microphone on the spot and said that I don't agree with Wu's opinion, which describes the Chinese tradition as an immortal monster – which certainly conforms to the style of his work. But in my opinion, our tradition is not destined to last forever.

Toynbee’s post-narrative cannot become the guarantee that tradition is bound to last for generations to come, we do not own this particularity and protective pass. Like other traditions, our tradition is a fire with twinkling flame, it has ten thousand chances to be interrupted in history, to be blown out by the wind, or put out by the rain. The reason that it is still burning so far, is because people continues to add fuel to it – hiding books in hidden chambers to secretly maintain the traditional fire and wait for its resurgence. There are always people who work relentlessly and laboriously. We should be grateful to the generations of scholars and foreign aid that continuously rediscovering, reinterpreting, and reactivating traditions in order to maintain the flame of it.

In the Diagram of Succession of Teachings of this exhibition, we can see that the succession of teachings of each artist can almost be traced back infinitely. Some have multiple teachers, some followed different teachings, some have a single lineage, some learnt from past generations; they learn from personal advice from the mentors, reading, investigation, studying privately under a master, and retroactive research. Inheritance of teachings is a proactive action driven by a strong will. The day the will is weakened, and the action becomes passive, is the day when inheritance becomes thinner and thinner, until it dissipates. This Diagram of Succession of Teachings even connects to many foreigners. “China” is a ball of fire, maintained by all kinds of external resources and fuel.

The reason we re-discuss “folk culture” today, is because the will to continue traditional has become a kind of collective rationality among people, who planted tradition in every detail of everyday life, in eaves and corner of walls, in dialects and food, in the air they breathe. Whenever the elites are stripped of everything through the burn of books and brainwashing, they can always gain the memory back by going back to the “folk culture” in the kindness of their fellow countrymen.

At the same time, compared to Fine Arts’ tendency of dogmatism, “folk culture” has always presented greater inclusiveness. It absorbs all kinds of resources, far and near, domestic and foreign; it aims at the convenience and effectiveness of life, nimble, lively, and crude. I have seen the old ladies of Northern Shaanxi used the primary school textbooks and the Republican and 50s newspapers full of political and current vocabulary to make paper-cuts when they could not find red papers. When folk painters paint Zhong Kui, the vanquisher of ghosts, and Magu, the Taoist nun, they carelessly the techniques of rubbing and chapping used for rubbing carbon figures to show light and shadow, concave and convex. The folk culture is both an abyss of tradition and a frontline of integration.

Folk literature and art are not divided and categorized – literature, calligraphy, painting, craft, architecture, music, and theatre always belong to a whole, making possible each and every Total Art live scene, which are moments of enchantment, liberation, celebration, gratitude, and cohesion of time and space. It is the moment we welcome back the souls of ancestors and predecessors and inject them into the body of youth. There the creators, curators, and audiences are the same group of people, collaborations are never forced and compromised, and collaborators carry out self-construction through a constructive counterpart. So for me, what displayed here at the Chinese Pavilion, is just a point in an endless intersecting and cross-connecting network.

During the opening speech, I said that the spirits of countless great artists are present here. Our teachers, their teachers, they have not died, and their souls hover with us here and now.

Many people do not understand why I started to talk about “the spirits” at this moment. The human action is always based on the view of history and personal experience. During the time I was preparing for the Chinese Pavilion, my father past away suddenly. On my father’s funeral, I wrote all the elegiac couplets using calligraphy, I did it to show my daughter what calligraphy is for. Last time I was doing this was when my calligraphy teacher Zheng Yushui past away. I wrote the elegiac couplets for him using his own calligraphic style – a combination of the official script of Han Dynasty and the tablet inscriptions of the Northern Dynasties. I am convinced that the moment we stop writing is when our children will forget the traditions and be lost in the conspiracy of VR. As long as we keep writing, they will not perish. My teacher Zheng Yushui, my father, Master Wang’s teacher Li Sanxi, Master Yao Huifen’s predecessors Master Yang Shouyu, Master Lu Fengzi, Mr. Liang Sicheng, Mr. Zheng Zhenduo, and Mr. Li Dazhao, their souls will not dissipate into the void.

The sense of impermanence has always been lurking in our mind, and it will never fade away. The sense of impermanence is a deep distrust of eternity and fate. The unpredictable misfortune lurking around at any time ready to swallow the joy. What is sure and real in front of our eyes may disappear instantly.

Therefore, I can't and don’t dare to have the sense of security. We are not destined to be immortal, life is a struggle, a life that has given up the the will of survival through unrelenting struggle, is a life that has given up self-renewal and the process of regeneration and absorbing and learning of new things, as a result the fire will go out. The flame is only maintained through ceaseless effort and energy.

民间：重构的故土

不完全大事记（不断增补整理中）

19 世纪末

河北唐山乐亭县境内崔、刘、张、史四大豪门，富而求乐，先后竞相以高价争邀著名艺人组建影班，聚集艺人，培养人才。先后有崔家“聚德堂影班”、张家“中兴堂影班”、刘家“庆和堂影班”、史家“翠荫堂影班”、新寨“杨寡妇影班”等民间影班争奇斗艳，把河北乐亭影的发展推向了一个崭新的阶段。

1895

河北乐亭崔佑文办莲花落小班。昌滦乐一带凡是有演唱水平的莲花落艺人纷纷投奔双发合班。1902 年，崔佑文故去。1904 年，莲花落班解散。双发合班共办了 20 年，在这里从艺的莲花落艺人由地摊转向舞台演出，他们在由莲花落到评剧的改革进程中做出了卓越贡献。

1896 年

湖广总督张之洞在上《江西绅商请办小火轮、瓷器及蚕桑学堂》奏折中，第一次提及倡办陶业学堂。宣统二年（1910），由江西瓷业公司总理、景德镇商务总会首任总理康达，呈请学部批准，联合直隶（河北）、湖北、江苏、安徽等省协同出资创办中国陶业学堂。

1902 年（光绪二十八年）

梁启超在《新民丛报》创刊号上发表传奇《劫灰梦》，直抒国家兴亡感慨，成为戏剧改良之先声。

1902 年

张绳武入乐亭庆丰堂班、翠荫堂班，并随班辗转于东北的沈阳、营口等地演唱。不断在唱腔上大胆探索和改革。他创作出独特的“呵腔”唱法，被誉为“影界大王”。

1904 年

沈寿受清朝政府委派远赴日本进行考察，交流和研究日本的刺绣和绘画艺术。回国后被任命为清宫绣工科总教习，自创“仿真绣”。

1905 年（光绪三十一年）

周善培在成都倡议成立“戏曲改良公会”，指导川剧改良工作。

1905

清廷授予福州脱胎漆器发明人沈绍安五代孙沈正镐“四等商勋，五品顶戴”，1910 又晋升沈正镐、沈正恂为“一等商勋，四品顶戴”。

1908 年（光绪三十四年）

爱国艺人潘月樵和夏月润、夏月珊兄弟创建上海“新舞台”，这是中国第一个采用新式舞台与布景、上演新戏的重要场所，时装京剧大量涌现，京剧改良运动达到高潮。先后演出了《潘烈士投海》《玫瑰花》等剧目。

1911 年

沈寿绣成《意大利皇后爱丽娜像》，作为国礼赠送意大利，轰动该国朝野。

1911 年

吕凤子在家乡丹阳兴办了私立正则女子职业学校，开设了蚕桑、绘绣、藤工、园艺、师范等诸多学科。

1912 年

沈寿迁居天津，开办了一所自立女红传习所。

1912 年

田汉 14 岁，写第一个剧本《新教子》，用《三娘教子》的形式宣扬辛亥革命精神的戏曲剧本。

1912 年

西安成立的易俗社编演秦腔优秀剧目。

1912 — 1915 年间

浙江二级师范学堂的学生业余艺术团体乐石社，曾在教师李叔同的指导下研习木刻，并出版有《木版画集》，内有李叔同、夏丏尊等的木刻。

1914 年

张謇在江苏南通创办女红传习所，沈寿应聘担任了所长兼教习。

1914 年

华县咸林中学创始人杨松轩与同仁白瑞生、顾熠山等七人赞助组织了“强聒社”为匡时救国宣传，编演了新皮影戏，《金莲痛》《鸦片战》《革命军攻潼关》等，对华州一带的皮影戏进行了大胆的改革。

1915 年

沈寿绣的《耶稣像》，参加美国旧金山“巴拿马—太平洋国际博览会”展出，得一等大奖。

1915 年

田汉 17 岁，写了一个《新桃花扇》，是用《桃花扇》的部分旧曲填写了新词，他自称是“愤慨国事”“讥刺时政”之作。

1915 年

吕凤子从常州女子师范学堂聘请他的学生杨守玉女士，到正则女校教授刺绣和绘画。吕凤子在正则女校加强了刺绣教学的课程，并亲自参与刺绣工艺的研究，拿起绣绷进行试验。1928 年，在吕凤子和杨守玉的努力下，创出了一个新的绣种——乱针绣。

1915 年

梅兰芳在北京演出《一缕麻》时装新戏，齐如山编剧，取材于《小说月报》月刊上登载的悲剧短篇小说。

1915 年

“泥人张”张明山创作的《编织女工》彩塑作品获得巴拿马万国博览会一等奖，张玉亭的作品获得巴拿马万国博览会荣誉奖，后经张玉亭、张景祜、张铭、张鸿英等四代人的传承，现任第六代传人张凡云“泥人张”成为中国北方泥塑艺术的代表。

1915 年 9 月 16 日

为庆贺袁世凯 57 岁寿辰，《新安天会》正式上演，整出戏在歌颂天庭收服孙悟空的丰功伟绩的同时，也直接将“二次革命”失败者孙中山、黄兴、李烈钧等丑化为兽类。然而，《新安天会》一经创制即遭遇民间戏曲界的全力抵制，谭鑫培、孙菊仙曾先后辞演此剧。尔后，该剧又因剧情之荒诞无稽而被谏止，成了中国戏曲史上最短命的新编戏之一。

1917 年

蔡元培在北京大学办校役班和平民夜校。1918 年 11 月 16 日发表题为《劳工神圣》的演讲，鲜明提出要“认识劳工的价值”，并喊出了“劳工神圣”的口号。在《国立北京大学中国民俗学会民俗丛书》中，蔡元培先生著有《妖怪学讲义》（译）《美育代替宗教》《民族篇》等著作。

1918 年

李大钊在北大工作期间，回到家乡河北乐亭县，与著名乐亭皮影的艺人孙兆祥探讨皮影题材创新问题，应孙兆祥之邀，创作了以朝鲜爱国志士安重根刺杀日本内阁总理大臣伊藤博文的故事为题材的皮影影卷《安重根刺伊藤博文》。

1920 年

沈寿将自己的绣艺口授张謇，由张謇执笔出版了较完整的一部刺绣理论著作《雪窦绣谱》。由南通翰墨林书局出版发行《雪窦绣谱》。此书对前人的针法在理论上进行了详尽的阐述，总结了刺绣中常用的 18 种针法。首次研究西洋油画的光与影在中国刺绣上的运用，对其独创的仿真绣艺术进行了理论研究，阐述了仿真绣艺术特色。

1920 年
12 月 19 日
北京大学歌谣研究会成立。1922 年 12 月《歌谣周刊》创刊。



1923 年 5 月 24 日
成立了北京大学风俗调查会。1924 年 1 月 26 日成立了方言调查会。

1927 年秋
歌谣研究会的主要成员顾颉刚、容肇祖、董作宾、钟敬文等人在广州中山大学成立民俗学会。编辑了《民间文艺》《民俗》及民俗学丛书。

1925 年
茅盾的《中国神话研究》出版，1929 年出版《中国神话研究 ABC》（现改名为《中国神话研究初探》）。

闻一多曾撰写《高唐神女传说之分析》《姜履大人迹考》《伏羲考》《端午考》《神话与诗》《神仙考》等多种神话研究著作，散见于明国时期的报刊。闻先生去世后，由朱自清主持出版《闻一多全集》，1948 年开明书店出版。2002 年，巴蜀书社出版其《神话研究》。

1925 年
朱启钤开始筹办中国营造学社，1930 年中国营造学社于北京成立，先后编印《中国营造学社汇刊》七卷。调查报告、汇集营造语汇、辑录古今营造论述以外，还注重访问旧匠师，如清代样式雷、算房刘等人的多种烫样、模型、图纸、古建参考图集、大事年表等。朱启钤的工作成为梁思成《中国建筑史》的基础。




此外，朱启钤关注丝绣艺术，著有《存素堂丝绣录》《女红传征略》《丝绣笔记》《清内府刻丝书画考》《清内府刺绣书画考》等。其他涉及中国工艺美术的著作尚有《哲匠录》《漆书》《李仲明营造法式》及 1927 年根据日本传抄本重新刊刻久已失传的《髹饰录》。

1927 年
朱启钤根据日本传抄本重新刊刻久已失传的《髹饰录》。

20 年代末
傅斯年主事中央研究院历史语言研究所所长期间，组织多次民族民俗调查项目，计有“云南人发育问题及猓猡文化调查（1928 年 7 月）”“川康羌民、土民、西番、猺猡民俗调查（1928 年 8 月）”“山西云冈造像石刻调查（1929 年 10 月）”“广东狗头瑶调查（1930 年 7 月）”“河北磁县陶瓷调查（1931 年 1 月）”等，征集了大量的民族民俗文物。

1930 年
正则女校的美术展览会上，展出了杨守玉的绣品《儿童》《少女》《美女与鹅》《老人像》《匡庐短瀑》等。30 年代中期，吕凤子编辑并集资出版了专籍《正则绣》，书中收录了六幅绣品照片，专门介绍了杨守玉创作乱针绣的过程，系统总结了传统刺绣和乱针绣的艺术原理。

1930 年
“左联”于上海成立。鲁迅、田汉、冯乃超等 7 人为常务委员。鲁迅先生作了题为《对于左翼作家联盟的意见》的讲话，第一次提出了文艺要为“工农大众”服务的方向，并且指出左翼文艺家一定要和实际的社会斗争接触。

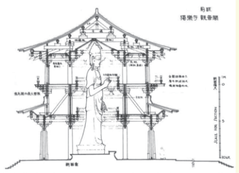
1931 年
台湾著名艺师李天禄师承泉州演师陈婆，开创台湾亦宛然掌中剧团。

1928 年至 1933 年间
钟敬文先生先后任教于杭州高级商业学校、浙江大学文理学院、民众教育实验学校。在杭州他团结了一批同志，成立了“中国民俗学会”，编印了《民间》（月刊）《民俗学集镌》及民俗学丛书。并写下了多篇民间文学的研究文章，如《〈山海经〉神话研究的讨论及其他》（1930）《中国民间故事型式》（1931）《中国植物起源神话》（1933）《中国的天鹅处女型故事》（1933）等。1935 年在日本期间，他撰写发表了《民间文艺学建设》，首次提出了建立独立的民间文艺学的问题。




1932 年
一・二八事变后，京剧大师周信芳组织移风社，旨在改变上海社会中苟且偷安、妥协投降的风气，主张多演爱国剧目。编演《满清三百年》《明末遗恨》等。

1932 年
庞薰琹与倪贻德等创办了中国第一个现代主义艺术团体“决澜社”。




1932 年
梁思成等人考察蓟县独乐寺。这是中国营造学社第一次野外考察，是中国建筑史研究的创举。



1933 年
蔡元培先生倡议创建国立中央博物院筹备处。把民族民俗文物的工作放在了一个重要的位置。“国立中央博物院分自然、人文、工艺三馆”。“人文馆范围以人类学、民族学、考古学、历史学为主。凡与人类文化演进相关之材料均陈列之。工艺馆以陈列现代各项工艺品为主。”

民国时期的中央研究院社会科学研究所内，设有民族学组，时任中央研究院院长的蔡元培亲自兼任组长，在短短的几年中，“民族组所研究的：一、广西凌云瑶人的调查和研究；二、台湾番族（即高山族）的调查及研究；三、松花江下游赫哲人的调查及研究；四、世界各民族纺绳记事与原始文字的研究；五、外国民族名称汉译；六、西南民族研究资料的搜集等。

1933 年




鲁迅与郑振铎合编了《北平笺谱》；1934 年，又委托荣宝斋重刻《十竹斋笺谱》。全书四册翻刻工作终于于 1941 年 6 月功成，前后长达七年之久。

1934 年 1 月 11 日
鲁迅致信郑振铎，建议编印明代小说传奇插画，甚至影印明版小说，如《西游》《平妖》之类，使它能够久传，“恐怕纸墨更寿于金石，因为它数目多”。

1934 年
天津昆仑唱片公司特邀张绳武（1885—1967，乐亭影髯工演员，唐剧创始人之一，乐亭影张派“呵腔”创始人）和皮影界的知名人士齐怀、康雅亭到天津灌制皮影唱片，先后灌制了《大封官》《天河配》《武家坡》等多部皮影戏，唱片投放到市场后，颇受欢迎。

1935 年至 1936 年
日本国宝利、荣利唱片公司和美国胜利唱机公司，相继邀请张绳武去灌制唱片，随着唱片的广为投放，张绳武的名望空前高涨。他先后共灌制 57 出乐亭影唱片。在美国和东南亚地区广为流行，对于乐亭影传播具有里程碑式的意义。

1937 年 1 月至 1938 年冬
人类学家马长寿及赵至诚、李开泽等人在川康地区的越西东部尼帝、斯补、埃绒三土司区域内进行调查，获得了 12 箱民族物品。

1937 年 5 月
在钟敬文推动下在杭州湖滨举办“民间图画展览会”，展出来自浙江、江苏、安徽和绥远等地的民间木刻、绘画等 3000 余件，被评为“掘出我国固有的民众日常艺术，举之为世人重新认识”，乃“国内文化界一件创举”。

1937 年
甘肃宁县南仓村农民刘志仁编排第一个秧歌剧《张九才造反》。1939 到 1942 年，他编排了许多小秧歌剧，1944 年陕甘宁边区文教大会以他是“群众新秧歌运动的先驱与模范”，授予他个人特等奖。

1937 年
八一三上海抗战爆发后，京剧界的进步人士投入了救亡运动。是年底，欧阳予倩提出“改良平剧”的口号，并组织“中华剧团”进行演出。首次在大光明大戏院演出欧阳予倩编导的《渔夫恨》（根据《打渔杀家》改编）和《梁红玉》。

1937 年 11 月 14 日
陕北公学召开陕甘宁特区后改称边区文化界救亡协会成立大会，中共书记洛甫作报告《十年来文化运动的检讨及目前文化运动的任务》，明确提出包括戏曲界在内的陕甘宁边区文化界的任务“第一要适应抗战，第二要大众化、中国化”。

1938 年
沈福文任湖南沅陵油漆学校教师，国立艺专实用美术系教授。1942 年初，沈先生以精心制作的“脱胎器花瓶”“双耳花瓶”“金鱼盘”及“二十四角脱胎大盘”等参加国民政府教育部在重庆举办的首次美术大奖赛，1947 年在成都等地举办“沈福文教授敦煌图案漆艺全国大展”。沈福文先生还撰写了《中国髹漆工艺美术简史》《漆器工艺技法撷要》《中国漆艺美术史》等著作。

1938 年 1 月 8 日
集中在武汉的木刻工作者用七月社名义在汉口举行“抗敌木刻画展览会”。6 月 12 日，中华全国木刻界抗敌协会（简称“全木协”）在武汉成立。到会 20 余人，通过了宣言、会章，并选出 21 名理事，推选马达、力群、卢鸿基、刘建庵、陈九为常务理事。于 8 月间出版了《全国木刻选集》一本。

1938 年 4 月 10 日
延安鲁迅艺术院成立。

1938 年 7 月
“陕甘宁边区民众剧团”成立于延安。民众剧团是运用陕西地方的秦腔、眉户等戏曲形式，表现现代人民革命斗争生活的较早的专业地方戏曲剧团。

先后创作上演的现代戏有：秦腔《一条路》《好男儿》《回关东》《保卫和平》《血泪仇》《穷人恨》和眉户《十二把镰刀》《大家喜欢》，等等。中华人民共和国成立后，改为西北民众剧团。

1952 年
扩建为西北戏曲研究院。1955 年与陕西省眉户剧团、陕西省秦腔实验剧团合并，组成陕西省戏曲剧院。1980 年又更名为陕西省戏曲研究院。

1938 年 8 月
郭沫若任班主任，由田汉主持的“留汉歌剧演员战时讲习班”在汉口开学。洪深、阳翰笙、应云卫、马彦祥、冼星海等讲授戏剧、音乐知识，以动员民间艺人参加抗战宣传活动和戏曲改进工作。

1939 年 3 月
鲁艺增设平剧研究班。1940 年 4 月 5 日成立平剧团，1942 年 10 月延安平剧研究院成立，展开整理演出传统剧目、创作历史戏和现代戏的工作。

1939 年 12 月至 1940 年 2 月
庞薰琹、丙逸夫等人组成黔境民间艺术考察团，对贵州省贵阳、安顺、龙里、贵定四县的 60 余处苗族村寨进行调查，前后延续近 3 个月，采集衣饰及标本等 402 件。

1939 年冬
朱德同志对延安鲁艺木刻团提出了笔杆子应当赶上枪杆子的讲话和要求。

1940 年春节期间
追求进步的延安“鲁艺”的江丰、古元、彦涵、罗工柳们已经成功地进行了年画创作、并请了民间年画工人赵思恭师傅，在农历腊月二十三日印制出来。胡一川和杨筠当天就背着称为“翻身年画”的新年画到西营镇摆摊叫卖，结果大受群众欢迎，得到了中共领导人的赞扬。

1940 年 2 月 8 日春节
朱德在八路军总部召开文艺座谈会，肯定了木刻工作团这次年画创作所取得的成绩，表示全力支持木刻工作团继续开展工作。

1940 年 1 月
民众剧团从富（鄜）县请宋曲子老艺人进团教唱，奠定了演出眉户戏的艺术基础。1940 年七月，从国统区购回一副戏箱，并由晋西北“七月”剧团丁友、宋英山与晋剧演员张本宽、严志明等，传授了传统戏曲的程式和技巧，开始演出历史剧。



1940 年夏
金素琴、吕君樵、李君庭等重组中华剧团，全团七八十人取道香港到越南，演出改良平剧《梁红玉》《新玉堂春》《太平天国》，义演一场《梁红玉》。历时一百余天，秋末冬初回沪解散。

1941 年
以凌纯声为团长的川康民族考察团正式组建，考察团深入大小凉山少数民族居住区开展民族调查，共搜集文物标本 12 箱约 600 余件，并撰写成约百万字的调查报告。

1941 年 7 月至 1943 年
李霖灿受中央研究院和中央博物院的委派，前往云南丽江设工作站，负责开展滇边民族调查，主要调查了云南纳西族的语言文字、风俗习惯，收集到经卷、服饰及用品一千多件。

1938 年
庞薰琹开始搜集中国古代装饰纹样和云南少数民族民间艺术。时任国立中央博物院专员的庞薰琹于 1939 年 11 月至 1940 年 2 月主持贵州民间艺术考察。在贵州少数民族地区就贵阳、安顺、龙里、贵定等地的苗族村寨，采用人类学、民族学的方法开展田野调查，深入生活，尊重民族传统的民风民俗，采集了大量民族艺术标本，绘制了民族服饰纹样和民俗风情图，并先后于 1939 年，庞薰琹出版基于古代纹样变形的《中国图案集》。全书共四册，分别为商周纹样、殷周战国纹样、汉代画像石和画像砖图案和汉代与汉代之后图案。

1940 年 7 月、1944 年至 1945 年，以及 1948 年
庞薰琹分别于昆明、四川李庄和南京，举办了 3 次贵州民间艺术展览，包括“贵州苗族衣饰及图画展览”“贵州夷苗衣饰展览”“中国西南及南部边疆民族标本展览”，成为一次从调查研究到社会推广的开创性探索。

1940 年
庞薰琹任四川省立艺专教授兼实用美术系主任。

1941 年
庞薰琹出版《工艺美术设计》集。

1932 年
虞哲光开始研究木偶戏的制作和演出。1942 年，他创办并领导上海第一个木偶戏剧团——上海业余剧团，任团长。首次演出他编导设计的《原始人》，对儿童进行人类进化史的教育。

1943 年
编导了根据安徒生名著改编的《黑天鹅》。1944 年演出了根据唐代诗人白居易的长诗《长恨歌》改编的同名木偶剧和歌颂民族英雄的木偶戏《史可法》。

1942 年 5 月 23 日
毛泽东发表《在延安文艺座谈会上的讲话》，提出“中国的革命的文学家艺术家、有出息的文学家艺术家，必须到群众中去，必须长期地无条件地全心全意地到工农兵群众中去，……只有代表群众才能教育群众，只有做群众的学生才能做群众的先生”。

从 1942 年毛主席《在延安文艺座谈会上的讲话》发表以后，解放区开展了新秧歌运动，1943 年的元旦、春节期间，鲁艺秧歌队又丰富了演出，演出了《赶毛驴》《推小车》等节目，并且在宝塔山下、延水河边、杨家岭上进行了演出，轰动了整个延安，“有的群众跟着秧歌队走了 30 几里，连看几场，舍不得离去”。其中，鲁艺教师王大化、一年级学生李波演出的秧歌《兄妹开荒》受到热烈欢迎。

从 1943 年春节到 1944 年上半年，“秧歌剧”全面开花，“使秧歌从过去单纯以扭、跳表现喜庆欢愉情绪为主的歌舞形式，衍化为说、演、舞、唱相结合的一种综合艺术表演形式”，创作并演出了 300 多个秧歌剧。解放战争时期，随着解放大军的节节胜利，秧歌、腰鼓跳遍了中国大陆城市和乡村，几乎成了“胜利”“解放”的象征。







由延安鲁迅艺术文学院的美术家力群、陈叔亮、张仃、古元、夏风等，深入到“三边”向群众学习民间剪纸，并且创作出一大批反映解放区生活的新窗花。新剪纸在“三边”诞生。

1944 年
陕甘宁边区首次展出了西北地区的民间新剪纸作品。

1945 年
张仃出版《陕甘宁边区民间剪纸》。

1946 年
陈书亮编的《窗花：民间剪纸艺术》在上海出版。

1952 年
张仃的《民间剪纸》，由荣宝斋出版社出版。

抗战期间，中央研究院和中央博物院等研究机构由南京迁往四川省南溪县李庄。主要在西南地区继续开展民族民俗方面的调查工

作和民族民俗文物的征集工作。1942 年至 1945 年间，在临时驻地南溪县李庄分别举办了《贵州夷苗衣服展览》《么些民族经典衣饰用品展览》《川康民族宗教画展览》等。

1943 年
常书鸿辞去国立艺专教职后去了敦煌，并担任敦煌艺术研究所所长。他和同事们克服了千辛万苦，开始了敦煌艺术的保护和临摹工作。

1946 年 5 月
中央博物院收购了即将被国外博物馆高价购去的同济大学德籍教授史图博采集的海南岛黎、苗、瑶等民族的文物 349 件。

1946 年
美术家江丰和诗人艾青在张家口印了《陕北民间剪纸》，这是我国出版的较早的剪纸集。

1949 年
江丰和艾青在《陕北民间剪纸》的基础上增选了一部分新剪纸，改名为《西北剪纸集》，在上海出版。分为上下两卷，上卷“民间剪纸”，下卷“木刻窗花”。书前有艾青的长文《窗花剪纸》作为“代序”。此文初稿于 1944 年 11 月 16 日，发表于同年 12 月 4 日延安《解放日报》，收入《西北剪纸集》的是 1949 年 8 月 8 日的“修改稿”。

1949 年 5 月
上海解放以后，赵家璧主持的晨光出版公司除了推出《西北剪纸集》，还出版了版式相同的《新中国版画集》，稍后又在 1951 年 6 月印行了《日本人民版画集》。加上先期出版的《中国版画集》和《苏联版画集》（重印本，鲁迅选辑），正好形成一个推广新兴艺术的独特系列。

1947 年
雷圭元任杭州国立艺专实用美术系主任期间出版《新图案学》。同年在上海正式出版发行了《工艺美术讲话》一书。此外，雷先生 40 年代曾创作一批现代漆画。

1948 年
冀鲁豫边区成立了年画工作委员会，又建立了“新大众版画工厂”，到 12 月集中创作了 56 种新年画，最后确定印制了 40 种，很快占领了年画市场。



1946 年
中共乐亭县委组织皮影社，邀请齐怀承办，并命名为“齐怀影社”。1955 年，随着影社的体制改革，齐怀转为正式职工。1957 年，齐怀又受县委委托，举办皮影训练班。

1946 年
冯真 15 岁时只身从上海化装到晋察冀解放区，入华北联合大学美术系学习。

1946 年冬
冯真参与“冀中年画研究社”的艺术创作活动，开展绘画的大众化改造工作。

1947 年
冯真参与创建“大众美术社”，她在晋察冀边区华北联大文艺学院美术系学习期间创作了她的成名作《娃娃戏》，时年 16 岁。这幅画印刷量达 60 万份。在新中国年画史上具有重要地位，《娃娃戏》是当时最受群众喜爱的年画，冯真因此闻名。



1948 年
东北解放，王遇鸿应聘到辽宁省黑山县雕刻皮影，不久，又应聘进入黑龙江省民间艺术剧院从事刻影教学工作。在院带徒弟 4 名。

1949 年 5 月
新美术社编印的《新年画选集》收录冯真的作品《娃娃戏》等。

1949 年
徐蔚南编《翦画选胜》由华夏图书出版印铸公司印行。这是第一本介绍中国南方民间剪纸的出版物。郭沫若于卷首题诗：“曾见北国之窗花，其味天真而浑厚，今见南方之剪纸，玲珑剔透得未有，一剪之巧夺神功，美在民间永不朽。”茅盾先生也题词说：“南北民间艺术各有千秋。”此书由庞薰琹装帧。

1949 年 7 月
解放后的中央博物院在南京举办了“中国西南及南方少数民族文物展览”，这是全国解放后的第一个民族民俗文物展览。

1949 年后
福州沈氏兰记漆器店改制为脱胎漆器公司，著名漆艺家李芝卿、高秀泉在设计、髹饰艺术等方面都取得了新的突破，作品荣获全国漆器造型设计一等奖，并为人民大会堂福建厅、台湾厅用作主要装饰品。

1949 年 2 月
解放军入北京城后，美术工作队从良乡迁北京市中心北池子草垛胡同，成立“美术供应社”。

1949 年
东北电影制片厂的卡通股改成美术片组，次年迁到上海隶属上海电影制片厂。建厂后共摄制美术片 428 部。

1949 年 11 月 23 日
《人民日报》发表了由文化部长沈雁冰签署，毛泽东、周恩来、刘少奇审批的《关于开展新年画工作的指示》指出：“年画是中国民间艺术中最流行的形式之一。在封建统治下，年画曾经是封建思想的传播工具，自一九四二年毛主席在延安文艺座谈会上的讲话号召文艺工作者利用旧文艺形式从事文艺普及运动之后，各老解放区的美术工作者，改造旧年画用以传播人民民主主义思想的工作已获得相当成绩，新年画已被证明是人民所喜爱的富于教育意义的一种形式。”

《指示》发布之后，新年画运动迅速遍及全国。

1950 年春节
由中华全国美术工作者协会和新华书店华北总店主办的“1950 年全国年画展览”在北京中山公园举行，展出各地新年画 309 幅，先后有两万多名群众参观了展览。同年 4 月 16 日，中央人民政府文化部颁发了 1950 年新年画创作奖金，共有 25 人获奖。

1954 年
阿英先生写作了《中国年画发展史略》，由朝花美术出版社出版。

1950 年 12 月 1 日
田汉在全国戏曲工作会上作了题为《为爱国主义的人民新戏曲而奋斗》的报告，提出“从新民主主义的民族的、科学的、人民大众的立场评价旧戏曲”。

1950 年 3 月
钟敬文先生与郭沫若、老舍等组的中国民间文艺研究会在北京成立。1955 年创刊《民间文学》杂志。1958 年民间文学工作者大会。1980 年建立中国民间文艺出版社。

1951 年
杨守玉同正则女校毕业生任嘐娴、周巽先、朱凤应苏州市政府的邀请，到苏州创办刺绣学校（苏州刺绣研究所前身），乱针绣被带到苏州，与苏绣形成有机的融合。

1950 年至 1952 年
赵景一（1901—1964）曾同乐亭大鼓名家郑运来一起到沈阳音乐学院教授乐亭大鼓 3 年。

1951 年
为准备中国京剧院出国公演，翁偶虹、李少春在传统戏《安天会》的基础上，重新改编了一出《闹天宫》，国际反响十分强烈。回国后，马少波、李少春向周恩来总理汇报情况，谈话间，周总理指示李少春应把《闹天宫》扩大篇幅，重新编排一部《大闹天宫》。

1951 年 5 月 5 日
政务院发布了新中国戏改运动的纲领性文件《关于戏曲改革工作的指示》（简称“五五指示”）。

1952 年
庞薰琹撰写《中国图案问题的研究》。



1952 年 7 月
由西安市文联牵头，成立了“西安市德庆皮影社”，社长为谢德龙，卢成福为副社长。其主要成员有：李俊民、李世杰、郝炳黎、张明升、郭箴福、白兆武、康自发、吕思道、吕思厚、杜炳全等人，汇集了渭、华两县的碗碗腔知名艺人。先在北大街市文联南侧剧场演出，后迁至平安市场东北角，建有影戏舞台、剧场和职工宿舍，他们挖掘、整理和演唱了 200 多本戏，其中有现代戏《宝娃参军》《好媳妇》《白毛女》《三世仇》等几十本，坚持常年演出，直到“文革”才被迫停演。当然现在“西安市德庆皮影社”又恢复成立了，而且演出频繁，也出了光碟，在社会上又有了一定的影响。

1952 年
王遇鸿应邀进入乐亭新艺影社从事皮影雕刻工作。

1952 年 10 月至 11 月
文化部主办第一届全国戏曲观摩演出大会。这个时期的戏曲改革

以“戏改”为中心，以“改人”“改制”为手段。

1952 年
泉州市木偶剧团创建。2006 年泉州提线木偶戏入选首批“中国非物质文化遗产保护名录”。

1952 年
苏联木偶协会主席奥布拉兹卓夫在周总理邀请的宴会上提出要与中国木偶剧团联欢，当时百废待兴，北京没有专业木偶剧团。总理要文化部赶紧组建。后来全国选秀，漳州布袋木偶大师杨胜从漳州走向世界。1954 年苏联木偶专家又来北京，刚好杨胜去东欧演木偶回京，杨胜留在北京中央戏剧学院教了三年木偶，此班学生毕业后组建“中国木偶剧团”。

1958 年
杨胜回到漳州艺校，任木偶科班主任。漳州市木偶剧团始建于 1959 年。

1953 年
曹辅权（1887—1969）参加乐亭县新艺影社。1959 年到河北艺校唐剧科任教师。

在 20 世纪 50 年代
南京博物院民族组曾对苏州和洞庭东山的明清家具、对扬州的髹漆和琢玉等手工业历史、南通的棉纺织业历史、宝应的渔业历史资料进行过调查；对上海、南通、如皋、扬州、镇江五地的清末造钟手工业进行过调查；对苏北的古代车轿、贾汪煤矿生产工具、淮北盐场盐业生产工具、西连岛渔业生产工具、洪泽湖渔业生产工具、淮安农具、苏北河湖船进行过调查。还曾组织专业人员去徐州、淮阴、盐城、扬州四地征集矿工用具、烧盐工具和农具。并利用这些民族民俗文物举办了“清代丝绣品展览”“南京乡土历史展览”“扇子展览”“江苏丝绣品展览”“年画展览”等一系列的展览。

1953 年 12 月
过云楼第四代传人顾公硕先生与其家族将私家园林怡园无条件捐



献给国家，“以供人民游览”。在此前后，又与兄长顾公雄将价值连城的过云楼书画珍藏，分别捐献给苏州博物馆和上海博物馆。他不遗余力地抢救了濒临绝境的桃花坞木版年画、刺绣、缂丝、红木家具、玉石雕刻、核雕等传统手工艺。

1953 年 12 月
文化部和中国美术家协会举办首次“全国民间美术工艺展览会”，展出工艺品1000多件，并邀请著名艺人和工艺美术专家进行座谈。

1954 年 3 月
苏州市文联民间美术组，主持筹建文联刺绣小组，邀请任嘻娴、周巽先两位大师作指导。她们二人从报考人员中挑选了六位绣工，在调丰巷 8 号开始工作。李娥瑛、顾文霞等刺绣名家都是从此起步。乱针绣创始人杨守玉前来指导。

1954 年 6 月
苏州文联刺绣小组迁到修仙巷（绣线巷）10 号时，发展到 80 多人；刺绣名手朱凤及刺绣技校部分学生加入，后又吸收缂丝艺人王茂先、沈金水。

1955 年 4 月
苏州文联刺绣小组迁史家巷 32 号，开始有外宾参观和外地绣工来学习。随着合作化高潮的到来，1955 年 12 月刺绣小组改为苏州市刺绣工艺美术合作社，金静芬任主任，社员陆续招收至 200 余名，划归市手工业管理局管辖。



1955 年
河北乐亭工农影社与齐怀领导的新艺影社合并，命名“乐亭县皮影团”，被河北省正式批准为大集体单位，李翥三受聘为影团专职编剧。李翥三一生编创出数以百计的乐亭影长卷和单出。长卷如《李自成》《林海雪原》《平原枪声》等；单出如《刘胡兰》《智取威虎山》《红色娘子军》《杜鹃山》《海岛女民兵》等。另有配合中心工作的小帽戏如：《李双双》《钢铁元帅升帐》《晚婚》等不下几十个。

1956 年 5 月 21 日
国务院批准成立中央工艺美术学院。11 月 1 日，中央工艺美术学院在北京马神庙白堆子正式举行建院典礼（此日被定为院庆日）。当时，学院下设染织美术、陶瓷美术和装潢设计三个系。另有理论研究室、刺绣研究室、服装研究室、家具研究室，以及泥人张的第三代传人张景祐泥塑工作室和“面人汤”传人汤子博面塑工作室。

1958 年 7 月
中央工艺美术学院学报《装饰》创刊。此后学校培养了大批工艺美术人才，为民艺的传承与发展发挥了重要的作用。

同时，各地相继成立工艺美术院校，自 1958 到 1964 年，成立有北京市工艺美术学校、上海工艺美术学校、苏州工艺美术专科学校、青岛工艺美术学校、河南工艺美术学校、福建工艺美术学校、河北工艺美术学校等 7 所工艺美术学校，1973 年成立山东工艺美术学校，主要为地方工艺美术行业发展输送人才。



1956 年 8 月
南京博物院开办“考古及民俗工作人员训练班”，学期一年。

1956 年 11 月
上海工艺美术研究室正式成立（1979 年更名为上海工艺美术研究所）。初设象牙细刻、瓷刻、砚刻、竹刻、剪纸、面塑、灯彩、编结等 11 个专业，第一批进驻的老艺人有薛佛影、杨为义、张景安、支慈庵、赵阔明、王子淦、何克明、黄培英、冯秋萍、赵松涛、杜漪萍、林水溪等 12 人。

1957 年春
文化部发出《关于严格控制将民间职业剧团转为国营和将业余剧团转为职业剧团的通知》。

1957 年
福建仙游画派画家黄羲被中央美院华东分院的副院长潘天寿先生请到浙美中国画系人物画科任教。

1957 年
浙江绍剧团决定排演《孙悟空三打白骨精》。这出戏本来是七龄童编排的《西游记》连台本戏其中一折，通过剧作家顾锡东和七龄童共同改编整理后，参加了浙江省第二届戏曲观摩汇演，获得了剧本一等奖。1961 年初，浙江绍剧团接到一项新任务，上海天马电影制片厂将把《孙悟空三打白骨精》制成彩色戏曲片，绍剧团立刻成立了由艺术骨干组成的“中心小组”。1961 年春，戏曲电影《孙悟空三打白骨精》开始在全国热映，观众反响强烈。同年 10 月 6 日，乘电影之东风，浙江绍剧团携舞台版《孙悟空三打白骨精》再次来京演出，引起轰动。10 月 10 日，经周恩来推荐，剧团应邀进入怀仁堂演出，毛泽东、董必武、郭沫若等前来观剧，高度评价了这出戏，并写成四首七律唱和诗，因而将这部绍剧标志为社会主义中国的一次重要文化事件。

1958 年
景德镇陶瓷学院建立。学校前身为 1910 年创办的中国陶业学堂。

1958 年 5 月
中共八大二次会议提出“鼓足干劲、力争上游，多快好省地建设社会主义”的总路线。形成了轰轰烈烈遍及农村的全国壁画化运动。它以河北束鹿、江苏邳县为中心，迅速带动起安徽阜阳、甘肃庆阳等地的农村业余美术爱好者。陕西户县随之兴起全县标语壁画化的运动。

1959 年
唐山皮影《广平府》《陈州放粮》选段由中国唱片社录制出版。

1959 年
陕西德庆皮影社到北京参加小戏会演。皮影的演出改革首先从灯开始，从最初的煤油灯到菜油灯，再到日光灯，映在亮子（幕布）上的皮影更加清晰。会演结束后，他们从别的剧社拿来本子加以修改，创作了《张郎与金鱼》《猪八戒学本领》《深夜凯歌》等新戏。

1958 年
万古蟾带领一批上海美术电影制片厂青年美术片工作者，吸取中国民间皮影戏和剪纸片的艺术特点，成功地拍摄出第一部剪纸片《猪八戒吃西瓜》。上海美术电影制片厂建厂前摄制的动画片《骄傲的将军》、木偶片《神笔马良》，在探索民族风格方面取得了成功的经验，对美术片的民族化方向产生了重要影响。

1960 年

在特伟、钱家骏的指导下，上海美术电影制片厂一批青年美术片工作者把具有民族传统的水墨画搬上银幕，摄制了第一部水墨动画片《小蝌蚪找妈妈》。此后又有《牧笛》等佳作问世。同年，虞哲光以儿童手工折纸为造型手段，拍出第一部折纸片《聪明的鸭子》。

1960 年

福建晋江木偶表演艺术家李伯芬和漳州木偶大师杨胜、陈南田等组成的中国木偶艺术团，参加罗马尼亚国际木偶联欢节，表演的《大名府》《雷万春打虎》，荣获一等表演奖和金质奖章。

1960 年夏

在邓白教授的倡议和组织下，浙江美术学院“工艺美术系”正式成立，下设陶瓷美术、商业美术、染织美术。在恢复龙泉青瓷、德化莹白瓷和南宋官窑和当代陶瓷艺术创作研究等方面成果显著。

1960 年

苏州市工艺美术研究所分为刺绣研究所和工艺美术研究所，1962 年顾公硕先生兼任工艺美术研究所所长。大量的精品刺绣在这里诞生，猫、金鱼等苏绣特有的题材开始享誉国内外。

1961 年

人民美术出版社选编了 1949 至 1959 年 10 年间优秀的新年画作品 60 余幅而成《年画选编 1949-1959》的大型画册，成为对新年画运动的一次历史的总结。

1961 年至 1964 年

美影厂制作的彩色动画长片《大闹天宫》成为中国动画史上的丰碑，影响了几代中国人。

1961 年

陈之佛受文化部委托，主编《中国工艺美术史教材》。

1962 年早春

乔十光在雷圭元先生的带领下到福州拜漆器匠师为师，进行了为期一年半的漆艺学习。此后，乔十光又相继到扬州去学习刻漆，平磨螺钿，到成都学习雕填，到平遥学习“擦色”，又在北京与师傅合作尝试戗金、雕漆，在山西新绛与师傅合作尝试“云雕”。

1962 年

刘群汉从甘肃省张掖师范专科学校调回户县文化馆工作，也就是从那时候起，刘群汉开始了他长达 35 年的农民画辅导生涯。在他的悉心辅导下，户县涌现出了一大批知名的农民画作家。他的学生李克民的《高原打井》、李顺孝的《金山银海》被国家邮政总局发行成了邮票，刘惠生的《户户有存款》被中国美术馆收藏。

1962 年 8 月

上海人民美术出版社出版了连环画《孙悟空三打白骨精》，由赵宏本、钱笑呆主笔，并于 1963 年获第一届全国连环画创作评奖绘画一等奖，对后世《西游记》的艺术再现影响甚大。

1962 年

上海美术制片厂为漳州布袋木偶大师杨胜拍摄布袋木偶戏电影《大名府》。

上海美术制片厂和福建电影制片厂合作摄制布袋木偶戏电影《朝歌城魔影》。

1963 年

上海美术电影制片厂和北京电视台联合摄制了掌中傀儡大师杨胜的纪录片《掌中戏》。

1963 年 7 月到 10 月

陕西户县县委组织开展了“三史”（国史、社史、家史）展览比赛活动，共展出作品一千多幅。

1964 年春节期间

乐亭县皮影团应中国民间文艺研究会的邀请赴京公演。在新桥饭店演出结束后，中国文联主席郭沫若到后台观赏了幕后操纵以及影人。

1964 年 7 月

江青在出席京剧现代戏观摩演出人员座谈会时，发表讲话《谈京剧革命》，所谓“京剧革命”，其实是对 20 世纪 50 年代戏曲改革的激进化发展，它放弃了“推陈出新”的改良主义路线，而是以革命的暴力姿态打破戏曲传统程式，新创“京剧现代戏”，并从中产生了“文革”戏曲形式——样板戏。

1966 年

“文化大革命”开始，乐亭影被视为封建糟粕禁止演出。乐亭县皮影团解散，绝大部分人员被遣散回家。

1966 年

“文革”一开始，因造反派上门抄家批斗，顾公硕先生不甘受辱，自沉于虎丘一号桥。1978 年平反昭雪。

1969 年

金山农民陈富林在中洪村组织 6 人美术小组，集体创作农民画《家史-村史》系列作品，共计 140 多幅，分别由 4 名青年农民创作绘制，2 名青年农民作文字说明，作品展出后，因图文并茂，绘画语言生动诙谐，受到广泛好评，并引起多方关注。

1971 年 1 月

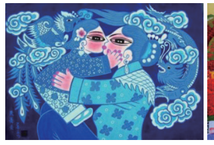
黄永松受邀创刊《汉声杂志》英文版。接着，黄永松先后参与了《汉声》中文版（1978 年）、民间文化系列及文化丛书、童书的编辑出版工作。定位为“中华传统民间文化基因库”的《汉声》，主题五花八门，内容无所不包。40 多年来，黄永松和《汉声》团队完成了两百多个民间文化整理项目，让很多被遗忘的民间传统手工艺，重新进入了大众的视野。

1972 年

在样板戏“三突出”原则的指导下，上海人民出版社再度出版《孙悟空三打白骨精》连环画时，却有了较大幅度的删改。为此，上海市新闻出版系统特意成立了“五·七”干校《孙悟空三打白骨精》创作组，主笔是王亦秋。原剧中剩余的民间伦理被革命逻辑全部剔除，这使得 1972 年的连环画版本具有高度的抽象性与象征性。

1972 年 12 月，1973 年 3 月到 5 月

户县数次举办“双结合学习班”。刘文西、王有政等专业画家来户县辅导农民画家。





1972 年

吴彤章由部队转业到上海金山县文化馆，在一批插队知青中进行辅导，为农民画创作摸索经验，至 1977 年，吴彤章等同志在民间艺术刺绣、剪纸、灶壁画等民间艺术中得到启迪。于是通过吸收能绣、善剪的农村大嫂大娘举办创作学习班，由于这些人具有一定的民间艺术功底，从而比较成功地把民间艺术运用到绘画中去，逐渐形成具有民间乡土特色的金山农民画。金山农民画，源于民间蓝印花布、灶头壁画、剪纸、刺绣、编织、木雕、砖刻等传统工艺，以江南水乡、风土人情和现实生活为主要题材。

1972 年

吴人杰邀请陈富林到金山文化馆商谈开办农民画创作班的设想，并向陈富林介绍认识了一位刚从亭林供销社新调入的文化馆美工，指派他到中洪村熟悉了解农民画创作情况，要求陈富林负责组织安排，之后，陈富林协助文化馆参与组织并参加了首次农民画创作座谈会和农民画创作班，1973-1974 连续两年，又陆续参与组织并参加了多次农民画创作班。





1973 年

河北乐亭县内恢复皮影团。李际平被调来一面建团，一面举办培训班。

1973 年 10 月

“户县农民画展”与“全国连环画、中国画展”同时在中国美术馆展出，得到各方面的好评。随后国务院文化组决定在全国八大城市巡回展出。

1974 年

中央新闻电影制片厂斥巨资再次拍摄了专题片《户县农民绘新天》。

1974 年 4 月 10 日

邮电部发行一套《户县农民画》特种邮票 6 枚。

1974 年 12 月

冯真与古元等带学生到户县开门办学，学习农民画。

1975 年

上海学院派画家到金山中洪村体验生活，陈富林参与其中学习创作连环画《红梅向阳》和写实农民画，服务于政治。1976-1977 连续两年，陈富林的作品《业余大学》《阛河泥》《种子迷》等参加在上海美术馆展出的金山农民画展览，此时的金山农民画占尽了特殊时期的天时地利，名震四方。

1976 年

政府投资 200 多万元，建成了全国第一座县级农民画展览馆。

1977 年开始

黄永松在台湾和大陆民间，向老人学习编结技法，上过故宫，下过江南，将中国这种有数千年历史的民间编结艺术总结归纳成 14 种基本结、14 种变化结，并将其命名为“中国结”。1981 年，《中国结》系列丛书出版。

1978 年

广东省工艺美术研究所成立。

1978 年

陈富林到上海书画社学习中国画装裱技术，同年对金山农民画从铅画纸到宣纸进行革新，同时又独创了农民画装裱法。

1979 年以来

文化部开展了编纂十大文学艺术集成志书的工程，共有 5 万名经过培训的调查人员参与全面深入的普查。据不完全统计，收集民间歌谣三百多万首，谚语 748 万条，民间故事 184 万篇，民间戏曲剧种 350 个，剧本 1 万多个，民间曲艺音乐 13 万首，民间器乐 15 万首，民间舞蹈 1.71 万个，文字资料 50 亿字。

1979 年

开始“中国工艺美术大师”评选。到 2012 年为止评选了 6 届。

1980 年

文化部批准在中央美术学院成立年画连环画系。

冯真到河北获鹿县纸房头村作民间对年画需求情况调查。撰写《年画调查记》，对新年画创作深入探索，创作《瑞雪丰年》。

1980 年 4 月 27 日

金山农民画在北京中国美术馆展出，被誉为“中国最优秀的民间艺术”。

1980 年

金山农民画首次赴比利时布鲁塞尔国际博览会展出，自此，至 1997 年金山农民画先后赴欧、美、亚、大洋洲等 17 个国家和地区展出交流，计 2700 多幅作品。

1980 年

钟敬文出版《民间文学概论》。

1983 年

中国民俗学会成立，钟敬文当选为理事长。

1982 年

上海人民美术出版社出版庞薰琹《中国历代装饰画研究》，对装饰画的定义和中国装饰画的历史、艺术风格、形式等进行了研究。

1984 年 5 月

第三届全国年画评奖及展览在杭州举行。

1984 年

冯真指导吕胜中进行传统民间年画的田野调查计划，首先对四川绵竹、夹江、梁平，陕西凤翔，河南朱仙镇等地展开考察。冬，到陕西宝鸡地区的凤翔、千阳、陇县采风。归来后筹备在中央美术学院的“宝鸡地区民间美术展览”。

1985 年 2 月

郑振铎先生一生中最后一部开拓性的学术专著，呕心沥血，穷其一生搜集、整理、研究、编印的一部中国木刻版画史料，从酝酿到最终出版，历经半个多世纪的曲折，才以《中国古代木刻画选集》的形式首次面世，共一函九大册，其中第九册即《中国古代木刻画史略》。

1985 年 12 月

中央美术学院连环画系聘请陕北民间巧手王兰畔、曹佃祥、高金爱、胡凤兰以及甘肃镇原民间巧手祁秀梅来京，到学校进行剪纸表演，为期一周。

1985 年 5-6 月

冯真吸收民间布堆绣、布画的艺术语言特色，创作三联画《喜帐——同欢共乐》（又名《娃娃欢》）。

1976-1984 年

靳之林发现与徒步 3000 里全程考察南起陕西淳化林光宫北到内蒙古包头九原郡的万里长城生命线的“秦直道”；发现与徒步万余里考察陕北由北魏至民国的历代佛道石窟 408 窟，雕像 10 万余尊。著文与专著有《中国民间艺术造型体系》《秦直道》《延安石窟艺术》《陕北石窟》《抓髻娃娃》《生命之树》《绵绵瓜秧》《中国民艺民俗与考古文化丛书》5 卷集等。

1986 年

张道一在南京艺术学院开始民艺概论课程，持续招收民艺学硕、博士研究生。

1986 年

泉州市举办首届“泉州国际木偶艺术节”。此后于 1992 年、2000 年、2015 年分别举办了后几届。

1986 年

政府号召个人创业，甄彦苍辞去曲阳雕刻厂副厂长职务，回到山区老家党城乡，创办了自己的新颖雕刻厂。同年，经过反复研究和实践，首创中国传统雕刻技法的西方人物雕刻。这种雕刻在广交会上大受西方客商欢迎，形成了党城“西洋雕刻一条街”。在很大程度上扩大了出口创汇工作。

1986 年至 1989 年

杨先让率“黄河流域民间艺术考察队”考察北方的青海、宁夏、陕西、山西、河南、河北，广泛接触剪花娘子库淑兰、华县皮影艺人潘京华等民间艺人，涉及木版年画、炕围画、皮影、木偶、社火脸谱、棉花、布老虎等广阔的领域，形成“二十世纪八十年代黄河流域民间艺术田野考察报告”，以《黄河十四走》为名出版。

1987 年

全国部分省市皮影戏唐山邀请赛举办。

1988 年

张道一在“中国民艺学理论研讨会”上发表《中国民艺学发想》，提出建立中国特色的独立的“民艺学”。

1988 年 12 月

国家文化部、人事部授予户县“中国现代民间绘画画乡”称号。2011 年，文化部授予户县 2011-2013 年度“中国民间文化艺术之乡”。

1988 年

上海被中国文化部命名为“现代民间绘画之乡”。20 年来涌现了一大批优秀的作者，如陈芙蓉、阮四娣、张新英、陈德华等均被吸收为中国美协、上海美协会员，张新英还被联合国教科文组织授予“一级民间工艺美术家”称号。

1989 年

联合国教科文组织发布《保护民间创作建议书》。

1989 年

吴彤章创建金山农民画院，任院长。

1989 年

60 卷本《中国美术全集》出版，收录民间工艺内容。

1989 年 11 月

吕胜中《星星雨》剪纸行为实施于北京三里屯“星星咖啡厅”。

1989 年 12 月

吕胜中剪纸小红人作品《招魂堂》在北京东城区校尉胡同 5 号中央美术学院内十楼的工作室试行（剪纸、行为），并于 1990 年在工作室完成其剪纸、装置形式的创作。

1990 年

王朝闻总主编、邓福星副总主编的《中国民间美术全集》开始编纂出版，对浩繁的中国民间美术进行梳理分类和深入研究。经过 6 年时间到 1995 年出齐。

1994 年 8 月

潘鲁生担任《中国传统手工技艺丛书》主编，出版专著《纸扎制作技法》。

1998 年 4 月

潘鲁生创建“东方中国民艺博物馆”。该馆拥有藏品 3 万余件，涉及穿戴祭祀娱教装饰游艺等。同年，他提出“民间文化生态保护”，发起“山东省传统手工文化生态保护活动”。

1999 年

南京博物院艺术馆民俗艺术陈列建成开放。

1999 年

第一届中国民间文艺“山花奖”举办。这是由中国文学艺术界联合会、中国民间文艺家协会共同颁发的国家级民间文艺大奖，与电影“百花奖”、电视“金鹰奖”、戏曲“梅花奖”、舞蹈“荷花奖”等同属我国文艺界的最高奖项。山花奖的永久评定基地是在苏州。

2000 年

杨先让、杨阳著《中国乡土艺术》出版。

2000 年

日本作家盐野米松来到中国寻找日本手工艺的根源，回国后整理出版了《中国的手业师》。

2001 年

联合国教科文组织发布《世界文化多样性宣言》。

2002 年

在上海工艺美术研究所的基础上建立了上海工艺美术博物馆，设立了民间工艺、雕刻、织绣等专业的工作室及展示厅，采取藏品与现场专业制作相结合的展示方法。

2003 年 1 月

文化部、财政部决定在全国实施中国民族民间文化保护工程。

2003 年开始

冯骥才发起了中国民间文化遗产抢救工程的普查工作。

2003 年 10 月 17 日

联合国教科文组织第三十二届会议在巴黎通过《保护非物质文化遗产公约》，中国成为缔约国。

2003 年 12 月

潘鲁生主持教育部人文社会科学研究“九五”规划项目“工艺文化生态保护与调研”，出版《中国民艺采风录》《民间文化生态调查》丛书。

2004 年

陕西紫泉皮影文化传播有限责任公司出版皮影动画片《小藏羚的荣耀》，该片由汪天稳的学生江国庆参与制作。

2004 年

冯骥才成立了“冯骥才民间文化基金会”。基金会旨在通过“民间自救”的方式，唤起公众的文化意识和文化责任，汇聚民间的仁人志士，调动社会各界各种力量，抢救和保护岌岌可危的民间文化遗存和民间文化传人。

2005 年

国务院办公厅发布《关于加强我国非物质文化遗产保护工作的意见》。

2005 年

中国民族民间文化保护工程实施以来，乐亭县文化遗产保护中心对乐亭大鼓进行普查，组织专门力量，对经典乐亭大鼓曲目进行加工整理，先后录制 17 名艺人音视频资料近 600 个小时。

2006 年 1 月

郑振铎《中国古代木刻画史略》第一次以单行本形式，由上海书店出版社出版发行。

2008 年

潘鲁生、赵屹编著的《手艺农村——山东农村文化产业调查报告》出版。

2009 年

冯骥才建立了中国第一个非物质文化遗产保护数据中心，存录了中国民间文化遗产抢救工程田野普查中所获得的数百万字的文字资料、几十万张图片资料、几千小时的录音资料和上千小时的影像资料。

2009 年

朱哲琴接受了联合国开发计划署的邀请，出任“中国少数民族文化保护与发展亲善行动”大使。

2010 年

朱哲琴带着多位著名设计师探访云南扎染、尼西黑陶、昌都藏纸等 15 种手工艺，完成了“世界看见民族手工艺寻访之旅”。12 月，“世界看见民族手工艺设计特展”在中央美术学院美术馆开幕。

2012 年 2 月

朱哲琴“看见造物”品牌成立。

2011 年 2 月 25 日

第十一届全国人民代表大会常务委员会第十九次会议通过《中华人民共和国非物质文化遗产法》。

2011 年

冯骥才主持的 22 卷的《中国木版年画集成》完成出版。

2012 年

苗族英雄史诗《亚鲁王》第一部出版。这期间，经过了三年申报和整理。

2013 年 6 月初

冯骥才主持成立了中国传统村落保护与发展研究中心。他决心在 260 万个中国自然村中，筛选出有历史文化价值、值得保护的村落，建立中国传统村落名录。

2014 年

北京今日美术馆举办“声觉 · 朱哲琴声音艺术展”。

2014 年 8 月

高福民编《康乾盛世“苏州版”》在上海出版。

2015 年 4 月

文化部委托中央美术学院开展了“中国非遗传承人群研修研习培训计划”的试点工作，组织木雕、剪纸、漆艺、苏绣的 20 位中青年传承人，以“非遗保护与现代生活”为主题开展研修。2015 年暑期开始，委托 12 个省（自治区、直辖市）的 23 所院校，分批次启动普及培训、研修和研习试点。

2015 年 4 月

中国（潍坊）民间艺术博览会开幕，展出了 40 余个艺术门类民间艺术大师的艺术精品。

2015 年 9 月

中国美术学院成立民艺博物馆。“天工开物——江南乡村工艺的世界”开馆展同步开启。设“百椅百态”“日用即道”“格物之知”三大板块。另外，开馆展还推出常设展“光影世象——中国美术学院藏皮影展”。

2015 年

中国美术学院学校学科大调整，正式成立手工艺术学院，下设陶瓷、玻璃、首饰和漆艺艺术设计专业方向。

Appendix:
an incomplete chronicle of events (supplements to be added)

In the end of the 19th century
four big clans in Leting, Tangshan, Hebei, namely, the Cuis, the Lius, the Zhangs, and the Shis, were wealthy enough to seek for pleasure, vying to establish shadow puppetry troupes by hiring famous artists at high costs, gathering artists and cultivating talents. One after another emerged the Cuis' "Jude Hall Troupe", the Zhangs' "Zhongxing Hall Troupe", the Lius' "Qinghe Hall Troupe", the Shis' "Cuiying Hall Troupe" and "Widow Yang Troupe" from Xinzhai, contending in artistry and fascination and thus bringing Leting shadow puppetry onto a new stage.

In 1885
Cui Youwen from Leting, Hebei founded a small Lotus Rhyme troupe called "Shuangfahe Troupe" joined by almost all qualified Lotus Rhyme singers in Changli, Luanxian, and Leting. In 1902, Cui Youwen passed away, and in 1904, his troupe was dismissed. During its 20 years' life span, Shuangfahe Troupe witnessed Lotus Rhyme artists' getting on the stage from the street, and made a great contribution to Ping-Opera-oriented reform of Lotus Rhyme.

In 1896
Zhang Zhidong, viceroy of Liangguang, proposed establishing School of Ceramics for the first time in his memorial "Jiangxi Businessmen's Request for Schools of Railway Machinery, Porcelain, and Sericulture". In 1910, Kang Da, the manager of Jiangxi Porcelain Company, and the first president of Jingdezhen General Chambers of Commerce, founded China School of Ceramics financed collectively by Zhili (now Hebei), Hubei, Jiangsu, Anhui and other provinces upon the central government's approval.

In 1902
Liang Qichao expressed his regrets about the rise of fall of China by publishing a legend "Jiehui Meng" (Dream of Charcoal") in the first issue of "Xinmin Evening Repository", which ushered in reform of theatre.

In 1902
Zhang Shengwu joined Qingfeng Hall Troupe and Cuiying Hall Troupe in Leting and later performed with his troupes in Shenyang, Yingkou and other cities in south-eastern China. By boldly making his own way in tune reform, he created a unique "He Tune", and was thus honoured as "King of Shadow Puppetry".

In 1904
Shen Shou was designated by the Qing government to visit Japan, in order to survey and study Japanese embroidery and painting and exchange views with the Japanese. Upon returning to China, he was appointed as chief teacher of Department of Embroidery in the Forbidden City. He invented himself "Simulation Embroidery".

In 1905 (Thirty-one years of Guangxu)
Zhou Shanpei proposed the initiation of "Opera Reform Guild" in Chengdu, to guide the reform of Sichuan opera.

In 1905
the imperial court conferred "a Fourth-class Medal for Business and a Five-rank Feathered Cap" on Shen Zhenggao, great-great-grandson of Shen Shao'an, inventor of Fuzhou bodiless lacquerware. In 1910, "a First-class Medal for Business and a Four-rank Feathered Cap" are further conferred on Shen Zhenggao and Shen Zhengxun.

In 1908
patriotic artists Pan Yueqiao and the Xia brothers (Yuerun and Yueshan) established "New Stage" in Shanghai, China's first important venue for modern plays with a modern stage and setting. Modern Beijing Opera plays sprang up in great quantities, marking the climax of Beijing Opera Reform. "Pan Lieshi Touhai" (Martyr Pan into the Sea), "Meigui Hua" (A Rose Blossom) and other plays were put on stage.

In 1911
Shen Shou finished the embroidery work *The Portrait of Queen*

Elena of Italy, it was given to Italy as a national gift, where people were struck by the beauty of the work.

In 1911
Lü Fengzi established the private Zhengze Women's School in his hometown, Danyang, he set up various courses including silkworm breeding, drawing and embroidery, rattan weaving, gardening, and teacher training.

In 1912
Shen Shou moved to Tianjin, opened a needlework training school for independent women.

In 1912
when Tian Han was 14 years old, he wrote his first script the *The New Story of Educating the Son*, a drama script in the form of *The Third Madame Educates Her Son* that publicizes the spirit of the the Revolution of 1911.

In 1912
the Yisu Folk Society established in Xi'an performed a list of classical plays of Shanxi opera.

Between 1912 and 1915
a student amateur art group at Zhejiang Secondary Normal School, namely Leshi Society, learned woodcut under the instruction of the teacher Li Shutong, and published "Collection of Woodcuts", in which Li Shutong's and Xia Mianzun's woodcuts were included.

In 1914,
Zhang Jian founded Needlework Training School in Nantong, Jiangsu, and Shen Shou was employed as its headmaster and teacher.

In 1914
Yang Songxuan, founder of Huaxian Xianlin Middle School, and his partners, Bai Ruisheng, Gu Yishan and other five sponsored and organised "Qiangguo Society" to promote national salvation by producing new shadow puppetry plays, "Jianlian Tong" (Golden Lotus Pain), "Yapian Zhan" (Opium War), "Gemingjun Gong Tongguan" (Revolutionists attacking Tongguan) and others, characterised by bold reform of shadow puppetry in Huazhou.

In 1915,
the embroidery work *The image of Christ* by Shen Shou, took part in the Panama-Pacific International Fair in San Francisco, USA, and won the first prize

---

In 1915
17-year-old Tian Han wrote "Xin Taohua Shan" (New Peach Blossom Fan), a re-written version of "Taohua Shan" (Peach Blossom Fan) with some of the music retained, which he claimed as a "voice of indignation at national affairs" and a "political satire".

In 1915
Lü Fengzi engaged her student, Yang Shouyu from Changzhou Women's Normal School, for teaching embroidery and painting at Zhengze Women's School. Lü reinforced the teaching of embroidery at Zhengze Women's School and engaged herself in study of embroidery by experimenting on frames. In 1928, owing to Lü and Yang's collective efforts, a new type of embroidery was invented: embroidery with overlapping threads.

In 1915
Mei Lanfang's performed the new fashionable opera A Strand of Linen in Beijing, the script was written by Qi Rushan, based on a tragic short story published on *the Fiction Monthly*.

In 1915
the painted sculpture "Bianzhi Nügong" (A Woman Weaver) sculptured by Zhang Mingshan, founder of "Clay Figure Zhang", won the first prize at the Panama-Pacific International Exposition while Zhang Yuting's work won a honorary award. After being inherited successively by Zhang Yuting, Zhang Jinghu, Zhang Ming, and Zhang Hongying, "Clay Figure Zhang" mastered by Zhang Yunfan from the sixth generation of the Zhangs is now a representative of northern Chinese clay sculpture.

On 16th, September, 1915
to celebrate Yuan Shikai's 57th birthday, "Xin Antianhui" (New Heaven-settling Meeting) was officially put on stage, which not only eulogised Heaven's great achievement of suppressing Sun Wukong the Monkey King, but also directly relegated Sun Yat-sen, Huang Xing, Li Liejun and other losers of the Secondary Revolution to beasts. However, "Xin Antianhui" was boycotted by the non-governmental theatrical circles upon its birth, and was declined by Tan Xinpei and Sun Juxian. Later, it was officially banned for its absurd plot and thus became the shortest-lived modern play in the history of Chinese theatre.

In 1917,
Cai Yuanpei set up Janitors' Class and Civilians' Night School at Peking University. On 16th, November, 1918, he delivered

a speech entitled "Workers Are Sacred", clearly proposed "learning values of workers" and shouted out "Workers are sacred!" "Folkloric Series of Chinese Folkloric Society, National Peking University" include Mr. Cai's "Lecture Notes on Study of Monsters" (a translated work), "Aesthetic Education Replaces Religion", "Writings on Ethnicity" and others.

In 1918
while working at Peking University, Li Dazhao paid a visit back to his hometown, Leting County, Hebei Province, and had a discussion with Sun Zhaoxiang, a famous local shadow puppeteer, on innovating shadow puppetry themes. At Sun's request, Li wrote a shadow puppetry script "An Jung-Geun Assassinating Itō Hirobumi" based on a Korean patriot, An Jung-Geun's assassination of the Jaoanese prime minister, Itō Hirobumi.

In 1920,
Shen Shou passed on her embroidery skills through oral instruction to Zhang Qian, who wrote and published a comprehensive book about embroidery theories, "Xueyi Embroidery Illustrated", Nantong Hanmolin Publishing House being the publisher. In this book there is a detailed theoretical exposition of the predecessors' needlework including a summary of 18 widely-used stitches in embroidery. There is also a study done for the first time on how light and shadow of Western oil painting is manoeuvred in Chinese embroidery, and a theoretical study on Stimulation Embroidery invented by Shen Shou, its artistic uniqueness being displayed.

On 19th, December, 1920
Ballad Study Society of Peking University was founded. In December, 1922, "Ballad Weekly" was founded. On 24th, May, Custom Survey Society of Peking University was founded. On 26th, January, Dialect Survey Society was founded.

In the autumn of 1927
major members of Ballad Study Society, Gu Jiegang, Rong Zhaozu, Dong Zuobin, Zhong Jingwen and others founded Folk Custom Society in Sun Yat-sen University, Guangzhou. They also compiled folkloric books such as "Folk Art" and "Folklore".

In 1925
Mao Dun's "Study of Chinese Myths" was published. In 1929, he published "Study of Chinese Myths ABC" (now re-entitled as "Preliminary Study of Chinese Myths").

Wen Yiduo wrote "Analysis of Legends of Gaotang and Shennü", "Study of the Legend of Jiangyuan Stepping on a Giant's Footprint', "Study of Fuxi", "Study of the Dragon Boat Festival", "Myth and Poetry", "Study of Gods" and other works on mythology and published them on newspapers and periodicals during the republican period. After Wen's death, "Complete Works of Wen Yiduo" compiled under Zhu Ziqing's direction was published by Kaiming Bookstore in 1948. In 2002, Bashu Press published his "Study of Myths".

In 1925
Zhu Qiqian started his preparation for establishing the Society for the Study of Chinese Architecture, and finally founded it in Beijing. Seven volumes of "Transaction of the Society for the Study of Chinese Architecture" were successively compiled and printed, including not only survey reports, glossaries of architecture, and theses on architecture of all ages, but also surveys on old-time craftsmen, such as Pattern Lei, Accountant Liu and others in Qing dynasty with their various pyrographic patterns, models, blueprints, illustrated collection of ancient buildings, chronicles, etc. Zhu's work laid foundation for Liang Sicheng's "Architecture History in China".

Besides, with his particular attention to silk embroidery, his wrote "Cunsu Hall Records of Silk Embroidery", "Survey on 'Biography of Needlework'", "Notes of Silk Embroidery", "Study on Tapestried Calligraphy and Painting in the Qing Imperial Household Department", "Study on Embroidered Calligraphy and Painting in the Qing Imperial Household Department", etc. Other works on Chinese arts and crafts include "Records of Philosophical Craftsmen", "Book of Lacquerware", "Li Zhongming's Architectural Theories" and the long-lost "Records of Lacquered Decorations" reprinted in 1927 based on a Japanese transcript.

In 1927
Zhu Qiqian reprinted and published the long-lost *Records of Lacquer Decorative Patterns* based on hand-copied transcripts form Japan.

At the end of the 1920s, while serving as director of Institute of History and Philology, Academia Sinica, Fu Si'nian organised several investigation projects on ethnicity and folklore, including "Survey on Growth of the Yunnanese and Culture of the Guoluo" (July, 1928), "Survey on Folklore of the Qiang, the Tujia, the Xifan and the Guoluo in Sichuan and Xikang" (July,1930), "Survey on Porcelain in Cixian, Hebei" (January, 1931), etc., a huge amount of folkloric relics being collected.

In 1930
in the art exhibition of Zhengze Women's School, Yang Shouyu's

embroidery works “A Child”, “A Maid”, “Beauty and Goose”, “Portrait of an Old Man”, “A Small Waterfall at Mount Lu”, etc. In the mid-1930s, Lü Fengzi compiled a professional book “Zhengze Embroidery” and raised funds for its publication, which includes six pictures of Yang’s embroidery works, narrates how Yang invented Crewel Embroidery, and makes a systematic summary of artist principles of traditional embroidery and embroidery with overlapping threads.

In 1930
“the China League of Left-wing Writers” was founded in Shanghai, Lu Xun, Tian Han, Feng Naichao and other four being standing committee members. Lu Xun delivered a speech entitled “Opinion on the China League of Left-wing Writers”, proposing for the first time that literature and art should “serve the broad masses of workers and peasants”, and pointing out that left-wing writers and artists must get involved in actual social struggles.

In 1931
Li Tian-lu, a famous Taiwanese shadow puppeteer, disciple of Chen Po, a puppeteer from Quanzhou, founded I Wan Jan Puppetry Troupe.

From 1928 to 1933
Mr. Zhong Jingwen worked successively for Hangzhou Senior Commerce School, School of Arts and Sciences of Zhejiang University, and Minzhong Education Experimental School. In Hangzhou, he gathered a few comrades and founded “Society of Chinese Folklore” compiling and printing “Folk” (monthly), “Collected Works on Folklore” and other folkloric books. Zhong wrote a lot of theses on folk literature, such as “Discussion on ‘The Classic of Mountains and Seas’ and others” (1930), “Forms of Chinese Folk Tales” (1931), “Chinese Myths of Origins of Plants” (1933), “Chinese Swan-virgin Tales” (1933), etc. In 1935 during his stay in Japan, he wrote and published “Construction of Folk Literature and Art Study”, proposing building up an independent folk literature and art study.

In 1932
after the January 28 Incident, Beijing Opera master, Zhou Xinfang founded Yifeng Society, aiming to correct the habits of seeking ignoble survival through compromises to the invaders in Shanghai. The society advocated more patriotic plays, such as “Manqing Sanbainian” (Three Centuries of Qing Dynasty), “Mingmo Yihen” (Eternal Regret at the End of Ming Dynasty), etc.

1932
Pang Xunqin, Ni Yide, and others founded the first Chinese modern artist group “the Storm Society.”

In 1932
Liang Sicheng and others went to Ji County to investigate the Dule Temple. This is the first field trip of the Society for the Study of Chinese Architecture, and is a pioneering effort of the research on the history of Chinese Architecture.

In 1933
Cai Yuanpei proposed founding the preparatory office of the National Central Museum and laid great emphasis on ethnic and folkloric relics. As he put it in this way, “The National Central Museum consists of three departments respectively on nature, humanities, and arts and crafts” and “Department of Humanities focuses on anthropology, ethnology, archaeology, and history, with all relics related to evolution of human culture exhibited inside, while Department of Arts and Crafts focus on all sorts of modern crafts”.

Institute of Sociology, Academia Sinica contains Group of Ethnology, whose director was Cai Yuanpei, the then president of Academia Sinica. In a few years, what Group of Ethnology studied include (1) survey and study on the Yao in Lingyun, Guangxi, (2) survey and study on Taiwanese aborigines (the Gaoshan), (3) survey and study on the Nanai in the low reaches of Songhua River, (4) study on knotting culture and primitive writing system of ethnic groups all over the world, (5) Chinese translation of foreign ethnic groups’ names, and (6) collection of literature on study of ethnic groups in south-western China.

In 1933
Lu Xun and Zheng Zhenduo compiled “Beiping Picture Book”. In 1934, they commissioned Rongbaozhai to re-engrave “Shuzhuzhai Picture Book”. The re-engraving of the whole four volumes took a total of seven years until it was done in June, 1941.

On 11th, January, 1934
Lu Xun suggested Zheng Zhenduo in their correspondence to compile and print illustrated Ming-dynasty novels and legends, and even photocopy them, such as “Journey to the West”, “The Three Sui Quash the Demons’ Revolt” and others in order to make them spread forever. As he put it in this way, “I’m afraid paper and ink are more persistent than metal and stone because of their large quantity.”

In 1934
Tianjin Kunlun Records invited Zhang Shengwu (1885-1967, a “bearded-man” puppeteer of Leting Shadow Puppetry, founder of Tangshan Opera, and founder of “He Tune” in the Zhang branch of Leting Shadow Puppetry) and other famous shadow puppeteers such as Qi Huai and Kang Yating to engage in recording of shadow puppetry records in Tianjin, including “Da Fengguan” (Grand Official-appointing), “Tianhe Pei” (Milky Way Couple), “Wujiapo” and others, which went popular upon their publication.

From 1935 to 1936
Hōri Records and Eri Records from Japan, and Victory Phonograph from the USA successively invited Zhang Shengwu for new recordings. As his records spread far and wide, Zhang’s reputation reached an unprecedented height. His 57 Leting shadow puppetry records were popular in the USA and Southeast Asia and had a monumental significance in the popularisation of Leting shadow puppetry.

From January, 1937 to the winter of 1938
anthropologist Ma Changshou, Zhao Zhicheng, Li Kaize and others carried out investigations in manors of three chieftains, Nidi, Sibu, and Airong in the eastern part of Yuexi County in Sichuan-Xikang region, and consequently attained 12 boxes of ethnic minorities’ possessions.

In May, 1937
due to Zhong Jingwen’s efforts, “Exhibition of Folk Painting” was held beside the West Lake in Hangzhou, in which more than 3000 folk woodcuts and paintings from Zhejiang, Jiangsu, Anhui, Suiyuan and other provinces were on display. The exhibition was praised as “digging out everyday folk art in China and displaying them for better understanding”, and “being a pioneering undertaking in China’s cultural circles”.

In 1937
Liu Zhiren, a peasant from Nancang Village, Ningxian, Gansu, wrote the first ever Yangge play “Zhang Jiucai Zaofan” (Zhang Jiucai Rebels). From 1939 to 1942, he wrote a number of small Yangge plays. At the 1944 Culture and Education Conference of Shaan-Gan-Ning Border Region, he was awarded with an individual-level grand prize for being “a pioneer and model of new mass Yangge movement”.

In 1937
after the August 13 incident in Shanghai, progressives in Beijing Opera circles engaged themselves in national salvation movement. At the end of 1937, Ouyang Yuqian proposed the slogan “Reform Beijing Opera” and organised performance of “China Troupe”, including “Yufu Hen” (Fisherman’s Hate), a re-written version of “Dayu Shajia” (A Fisherman Slaughters a Household), and “Liang Hongyu” on the stage of the Grand Cinema for the first time.

On 14th, November, 1937
in Northern Shaanxi School of Politics and Law, Inaugural Meeting of National Salvation Association of Shaan-Gan-Ning Special Region (later re-named as Shaan-Gan-Ning Border Region) was held, in which Zhang Wentian, general secretary of the CPC, delivered a speech “Review of the Last Decade’s Culture Movement and Tasks for the Present Culture Movement”, clearly pointing out that the tasks for the cultural circles, including the theatrical circles, in Shaan-Gan-Ning Border Region were “firstly, adapting themselves to the Anti-Japanese War, and secondly, making cultures popularised and sinicized”.

In 1938
Shen Fuwen was appointed as teacher of Yuanling Lacquerware School, and professor of Faculty of Applied Art, National Art Institute. At the beginning of 1942, Shen took part in the first Art Grand Prix in Chongqing held by Ministry of Education with his elaborated “Bodiless-lacquered Vase”, “Double-ear Vase”, “Goldfish Plate”, and “24-vertex Grand Bodiless-lacquered Plate”. In 1947, he held “National Exhibition of Professor Shen Fuwen’s Lacquered Dunhuang Patterns” in Chengdu and other cities. He also wrote “A Brief History of Chinese Lacquer Craft and Art”, “Key Points of Lacquerwork Techniques”, “History of Chines Lacquer Art”.

On 8th, January, 1938
woodcut craftsmen gathering in Wuhan held “Exhibition of Anti-Japanese Woodcuts” in the name of “Society of July” in Hankou. On 12th, June, the Anti-Japanese Association of Chinese Woodcut Circles was founded in Wuhan. 20 people were present at the inaugural conference, voting through the manifesto and the constitution, and electing 21 members of the council, Ma Da, Li Qun, Lu Hongji, Liu Jian’an, and Chen Jiu being the executive members. In August, the association published “Collected Works of Chinese Woodcut”.

On 10th of April, 1938
Yan’an Lu Xun Academy of Art was established.

In July, 1938
“Popular Troup of Shaan-Gan-Ning Border Region” was founded in Yan’an. It is one of the earliest local opera troupes, which showed the revolutionary struggles and lives of modern people by means of local Qin Opera and Meihu. Modern plays it

produced and put on stage include Qin Opera plays “Yitiao Lu” (A Road), “Hao Nan’er” (Good Man), “Hui Guangdong” (Back to Northeast China), “Baowei Heping” (Safeguarding Peace), “Xuelei Chou” (Hatred of Blood and Tears), and “Qiongren Hen” (Hate of the Poor), and Meihu plays “Shierba Liandao” (12 Sickles), “Dajia Xihuan” (Loved by All), etc. The troupe was renamed as Northwest Popular Troupe after the founding of the PRC. In 1952, it was expanded to Northwest Opera Institute. In 1955, by merging with Shaanxi Meihu Troupe, and Shaanxi Qin Opera Experimental Troupe, it became Shaanxi Opera Theatre. In 1980, it was renamed as Shaanxi Opera Institute.

In August, 1938
“Wartime Tutorial Class of Opera Actors Remaining in Wuhan” was launched in Hankou, Guo Moruo being the head teacher, and Tian Han being the organiser. Hong Shen, Yang Hansheng, Ying Yunwei, Ma Yanxiang, Xian Xingghai and others lectured on theatre and music in order to mobilise folk artists’ participation in anti-Japanese propaganda and theatrical reform.

In March, 1939
“Seminar of Beijing Opera” was set up at Lu Xun Academy of Art. On 5th April, 1940, Beijing Opera Troupe was founded. In October, 1942, Yan’an Institute of Beijing Opera was founded aiming for sorting and performing traditional plays, and producing historical plays and modern ones.

From December, 1939 to February, 1940
Pang Xunqin, Rui Yifu and others organised Commission on Guizhou Folk Art, which spent nearly three months investigating 60 Miao villages in Guiyang, Anshun, Longli, and Guiding in Guizhou Province, with 402 pieces of clothes, decorations and other samples collected.

In the winter of 1939
Comrade Zhu De delivered a speech to the Woodcut Group of Yan’an Lu Xun Academy of Art demanding that “a pen rivals a gun”.

During the Spring Festival of 1940, progressives from Yan’an Lu Xun Academy of Art, namely Jiang Feng, Gu Yuan, Yan Han, and Luo Gongliu successfully drafted New Year paintings and had them printed by Zhao Sigong, a New Year painting worker by 23rd December of the lunar calendar. On the same day, Hu Yichuan and Yang Yun went to Xiying Town with paintings called “Emancipation New Year Paintings”, and peddled them on market stalls, enjoying a big popularity and thus CPC leader’ commendation.

On 8th, February (the Spring Festival)
Zhu De convoked a forum on literature and art in the headquarters of the Eighth Route Army. He affirmed the achievement of the Woodcut Group in the production of New Year paintings, and openly stated his full support for the Woodcut Group’s further work.

In January, 1940
Popular Troupe engaged an old artist Song Quzi from Fuxian to teach singing, which laid the artistic foundation of Meihu performance. In July, 1940, the troupe bought a play box from the Kuomingtang-controlled areas and engaged Ding You and Song Yingshan from “July Troupe” in northwestern Shanxi, and Shanxi Opera actors, Zhang Benkuang, Yan Benkuan and others, to lecture on procedures and techniques of traditional theatre. The troupe also started performance of historical plays.

In the summer of 1940
Jin Suqin, Lü Junqiao, Li Junting and others re-founded China Troupe. The troupe with more than seventy of its members travelled via Hong Kong to Vietnam to perform reformed Beijing Opera plays “Liang Hongyu”, “Xin Yutang Chun” (New Spring of Jade Hall), and “Taiping Tianguo” (The Taiping Heavenly Kingdom), one of the “Liang Hongyu” plays being free. The journey took over 100 days before its dissolution back in Shanghai at the end of autumn.

In 1941
Sichuan-Xikang Ethnology Commission directed by Ling Chunsheng was officially founded. The commission conducted ethnological investigations deep into ethnic minorities’ dwelling zones in Daliangshan and Xiaoliangshan, and, as a result, collected 600 pieces of cultural relics and samples in 12 boxes collected and wrote a one-million-word-long investigation report.

From July, 1941 to 1943
Lin Lincai was appointed by Academia Sinica and National Central Museum to administer a workstation in Lijiang, Yunnan, in charge of ethnological investigation in Yunnan border areas. The workstation mainly focused on language, writing system, customs and habits of the Naxi in Yunnan, and collected over 1,000 pieces of scrolls, clothing and articles of daily use.

In 1938
Pang Xunqin started collecting ancient Chinese decoration patterns and folk art of Yunnan ethnic minorities. From November, 1939 to February, 1940, Pang, the then commissioner of National Central Museum, directed a survey on Guizhou folk art. By applying anthropological and ethnological approaches, going deep into the local life, and respecting customs and traditions, the surveyors carried out a field study in Miao villages in Guiyang, Anshun, Longli, Guiding and other places in Guizhou ethnic minority areas, and consequently collected a huge amount of folk art samples, and elaborated a picture book on Miao clothing patterns and folkways.

In 1939
Pang Xunqin published the *Collection of Chinese Patterns* which was based on derivatives of ancient patterns. The book contains four volumes: patterns of Shang and Zhou Dynasties, patterns of the Warring States of the Yin and Zhou Dynasties, and patterns of stone and brick reliefs of Han Dynasty and the patterns after the Han Dynasty.

Pang Xunqin organized three Guizhou folk art exhibitions in Kunming, July 1940, Li Village of Sichuan, 1944 to 1945, and Nanjing in 1948 respectively, including “exhibition of ornamental patterns of clothes and paintings of Miao ethnic group in Guizhou,” “exhibition of ornamental patterns of clothes of Miao tribes,” and “exhibition of ethnic specimens of the border areas in Southwestern and South China.” It was a pioneering exploration from investigation and research to social promotion.

In 1940
Pang Xunqin was appointed as the professor at the Sichuan Provincial Academy of Arts and the director of the Department of Practical Art.

In 1941
Pang Xunqin published the *Collection of Arts and Crafts Design*.

In 1932
Yu Zheguang started his study on manufacture of puppets and performance of puppetry. In 1942, he founded and directed the first puppetry troupe in Shanghai, Shanghai Amateur Troupe, and he was the director. “Yuanshiren” (The Primitives), which he wrote and directed, was put on stage for the first show, aiming to educate children about evolution of mankind. In 1943, he directed a play “Hei Tian’e” (Black Swan) adapted from Hans Christian Andersen’s fairy tale. In 1944, he put on stage a puppetry play “Chang Hen Ge” (The Song of Everlasting Regret), adapted from the Tang-dynasty poet Bei Juyi’s long poem of the same name, and “Shi Kefa”, a paean to a national hero, Shi Kefa.

On 23rd, May, 1942
Mao Zedong delivered “Talks at the Yan’an Forum on Literature and Art”, and proposed that “Revolutionary writers and artists in China, as well as those of great promise, must go among the masses and go among the masses of workers, peasants and soldiers unconditionally and wholeheartedly in the long term... Only by representing the masses can one educate them. Only by being a student of the masses can one be their teacher.”

After Chairman Mao’s delivery of “Talks at the Yan’an Forum on Literature and Art” in 1942, New Yangge Movement was carried out in the Liberated Areas. During New year’s Day and Spring Festival in 1943, Yangge Team of Lu Xun Academy of Art enriched their performance inventory by putting “Gan Maolü” (Driving a Donkey), “Tui Xiaoche” (Driving a Barrow), and others on stage and performing down Baota Mountain, by Yan River and on Yangjia Hill, which were such blockbusters in Yan’an that “many of the masses followed the Yangge Team for over 30 li and were loath to leaving after watching a few plays in succession”. Among all the plays, “Xiongmei Kaihuang” (Brother and Sister Open Up Wasteland) performed by Wang Dahua, teacher of Lu Xun Academy of Art, and Li Bo, freshman, received the greatest popularity.

From the Spring Festival of 1943 to the first half of 1944
“Yangge plays” developed in an all-around way, “transforming Yangge from a form of song and dance simply expressing joy and festivity by twisting and hopping to a comprehensive art performing form combining speech, performance, dance and song.” Over 300 Yangge plays were written and performed. During the Liberation War, with the People’s Liberation Army going from victory from victory, Yangge and Yaogu (waist drum) overwhelmed every place of China, urban or rural, and was almost the embodiment of “victory” and “liberation”.

Artists from Yan’an Lu Xun Academy of Art, namely Li Qun, Chen Shuliang, Zhang Ding, Gu Yuan, Xia Feng and others, went deep into Jianbian, Dingbian and Anbian to learn folk paper cutting from the masses and created a large number of window paper-cutting works reflective of life in the Liberated Areas. A new version of paper cutting was born in Jianbian, Dingbian and Anbian.

In 1944
the first exhibition of new folk paper cutting works in Northwest China was held in the Shaanxi Gansu Ningxia border region.

In 1945
Zhang Ding published *The Shaanxi Gansu Ningxia Border Region Folk Paper-cut*.

In 1946
Paper-cuts for Window Decoration: the Folk Art of Paper-cut, edited by Chen Shuliang, was published in Shanghai.

In 1952
Zhang Ding's *Folk Paper-cut* was published by the Studio of Glorious Treasures Publishing House.

During the Anti-Japanese War, Academia Sinica, National Central Museum and other institutes were relocated from Nanjing to Lizhuang, Nanxi County, Sichuan. Ethnological and Folkloric surveys and collection of folk cultural relics were continued in Southwest China. From 1942 to 1945, on their temporary site in Lizhuang, Nanxi, they held "Exhibition of Guizhou Miao Clothes", "Exhibition of Classic Mexie Clothes and Ornaments", "Exhibition of Ethnic Religious Paintings in Sichuan and Xikang" and others.

In 1943
Chang Shuhong resigned from National Art Institute before going to Dunhuang and taking the post of director of Dunhuang Art Institute. By overcoming all sorts of difficulties, he and his colleagues started protection and copying of art in Dunhuang.

In May of 1946
National Central Museum purchases 349 cultural relics of the Li, the Miao, the Yao and other ethnic groups in Hai'an from Professor Hans Stübel of Tongji University before they were bought by foreign museums at high prices.

In 1946
artiste Jiang Feng and poet Ai Qing published "Northern Shaanxi Folk Paper Cutting" in Zhangjiakou, which is one of the earliest paper cutting collection published in China.

In 1949
Jiang Feng and Ai Qing published "Collection of Paper Cutting in Northwest China" in Shanghai by adding some new works to the inventory of "Northern Shaanxi Folk Paper Cutting". It consists of two volumes: "Folk Paper Cutting" and "Window-decorating Woodcut". Ai Qing wrote a long article "Window-decorating Paper-cut' and used it as the preface of the book. The article was first drafted on 16th, November, 1944, and published in "Liberation Daily" in Yan'an on 4th, December. Its amended version on 8th, August, 1949, was included in "Collection of Paper Cutting in Northwest China".

In May, 1949
after liberation of Shanghai, Chen'guang Publishing House directed by Zhao Jiabi published "Collection of Paper Cutting in Northwest China", and "Collected Printmaking Works in New China" of the same format, and "Collected Printmaking Works of the Japanese People" later in June, 1951. All books above, along with "Collected Printmaking Works of China" and "Collected Printmaking Works of Soviet Union" (reprinted; compiled by Lu Xun), constitute a unique series of publications promoting emerging art.

In 1947
Lei Guiyuan published "New Study on Graphic Patterns" while working as director of Faculty of Art, National Art Institute, Hangzhou. In the same year, his "Talks on Crafts and Arts" was published in Shanghai. Besides, Lei made a few modern lacquer paintings in the 1940s.

In 1948
Committee of New Year Painting and later "New People's Factory of Printmaking" was founded in Hebei-Shandong-He'nan Border Regions. 56 types of New Year paintings were produced, and 40 of them were printed before taking over the market.

In 1946
Leting County CPC Committee organized a shadow puppetry society, hired Qi Huai as director, and named the society as "Qi Huai Shadow Puppetry Society". In 1955, the system reform of the shadow puppetry society, Qi Huai became a regular staff member. In 1957, Qi Huai was commissioned by the county CPC committee to set up a training course on shadow puppetry.

In 1946
15-year-old Feng Zhen moved from Shanghai to Hebei-Shandong-He'nan Liberated Regions in disguise and was enrolled at Faculty of Art, North China United University.

In the winter of 1946
Feng Zhen participated in art creation of "Society of Central Hebei New Year Painting Study", and started popularized reform of painting.

In 1947
Feng Zhen co-founded "Society of Popular Art", and at the age of 16, she made her best-known "Wawa Xi" (Kids' Game) during her study at Faculty of Art, North China United University, in Hebei-Shandong-He'nan Border Regions. Having been printed 600,000 times, "Wawa Xi" is significant in history of New Year paintings in New China. Feng Zhen gained her reputation with "Wawa Xi" being the favorite of the masses at that time.

The Northeast China was liberated in 1948
Wang Yuhong was employed by the Heishan County, Liaoning Province, to make shadow puppetry engravings, not long after, was employed by the Folk Art Theatre in Heilongjiang Province to teach shadow puppet engraving, where he mentored four apprentices.

In May 1949
Selection of New Year Paintings, edited and printed by the New Art Society, included works such as Feng Zhen's *The Playing Children*.

In 1949
Xu Wei'nan's "Selected Paper-cut Works" was published by Huaxia Publishing and Molding. It is the first publication on folk paper-cut works in southern China. Guo Moruo wrote a poem as its preface, "I used to enjoy vividness and profundity of window decorations in the North, but now I appreciate unprecedented daintiness and exquisiteness of paper-cuts in the South. Artistry of scissors excels natural making, leaving eternal beauty in the secular world." Mao Dun also wrote for the book, "So great are the merits own by both southern and northern folk art!' The binding and layout of the book was done by Pang Xunqin.

In July, 1949
after the Liberation, in National Central Museum in Nanjing, "Exhibition of Cultural Relics of Ethnic Minorities in Southwest China and South China", which is the first exhibition on ethnic relics and folk relics after the Liberation.

After 1949
Shens' Lan Lacquerware Shop in Fuzhou was re-organised to a bodiless lacquerware company. Famous lacquer artists, Li Zhiqing and Gao Xiuquan made new breakthroughs in the design and lacquered decoration art. Their works won the first prize of national lacquer design contest, and were used as the main decorations for the Fujian Hall and Taiwan Hall of Great Hall of the People.

In February, 1949
upon the arrival of the People's Liberation Army in Beijing, the Art Workgroup moved from Liangxiang to Beichizicaoduo Hutong in downtown Beijing, and established "Art Supply Agency".

In 1949
the cartoon workgroup of the Northeast Film Studio was re-organised to the animation workgroup. In 1950, it was relocated to Shanghai and became affiliated to Shanghai Film Studio. Since the founding of the studio, 428 animation films were produced.

On November 23rd, 1949
The People's Daily published the "Instructions on the Launch of Work of New New Year's Painting", signed by Shen Yanbing, Minister of Culture, and approved by Mao Zedong, Zhou Enlai, and Liu Shaoji. It stated that: "New year's painting is one of the most popular forms of Chinese folk art. Under the feudal rule, new year's painting was once a tool for the dissemination of the feudal ideology, since Chairman Mao's speech at the Yanan Forum on literature and art in 1942, where we called on the writers and artists to use the old literary and artistic forms to engage in the popularization movement of literature and art, the art workers of old liberated areas engaged in the reform of the old new year's paintings for the dissemination of people's democratic ideas and have made considerable achievements, New year's paintings have been proved to be an educational form of the people's favorite." After the publication of the instructions, the new year's painting movement quickly spread throughout the country.

On the Spring Festival of 1950
National Exhibition of New Year Paintings organized by the National Art Workers' Association and the North-China headquarters of Xinhua Bookstore took place at Beijing Zhongshan Park. Around 309 New Year paintings from all over China were displayed. More than 20,000 people visited the exhibition. On 16th, April, a total of 25 people were awarded with the 1950 New Year Painting Prize by the Ministry of Culture of the Central People's Government.

In 1954
A Brief History of the Development of Chinese New Year Paintings by Mr. A Ying was published by Zhaohua Fine Arts Publishing House.

On Dec 1st, 1950
Tian Han gave a speech entitled "Striving for the new opera for the people of patriotism" at the National Opera conference, in which he proposed to evaluate the old opera from the national, scientific, and popular standpoint of the new democracy."

In March 1950
the Chinese Folk Literature and Art Research Society founded by Mr. Zhong Jingwen, Guo Moruo, and Lao She was established in Beijing. The Journal of *Folk Literature* was first launched in

1955. The General Assembly of Folk Literature Writers was held in 1958. The Chinese Folk Literature and Art Publishing House was established in 1980.

In 1951
the innovator of embroidery with overlapping threads, Yang Shouyu, together with her students from the Zhengze Women's Vocational School Ren Huixian, Zhou Xunxian, Zhu Feng, and others, founded an embroidery school in Suzhou (the precursor of Suzhou Embroidery Research Institute) by the invitation of the Suzhou Government. The embroidery with overlapping threads was brought to Suzhou, where it mixed in and fused with the Suzhou Embroidery.

During 1950 – 1952
Zhao Jingyi (1901—1964) taught Leting Drums at Shenyang Academy of Music for 3 years together with Zheng Yunlai, a famous performer of Leting Drums.

In 1951
in preparation for the overseas performance of China Peking Opera Theatre, Weng Ouhong and Li Shaochun created a new adaptation of the traditional opera *Make Peace in Heaven*, Uproar in Heaven, which won applause internationally. After returning home, Ma Shaobo and Li Shaochun reported to Premier Zhou Enlai, during their conversation, Premier Zhou instructed Li Shaochun to expand the story and create a new work *The Monkey King*.

On May 5th, 1951
the the government administration council issued a programmatic document for the Movement of the New Chinese Opera *Instructions on the Reform of Opera*, (Abbreviated into *Instructions of the May 5th*.

In 1952
Pang Xunqin wrote *Research on Chinese Images*.

In July 1952
led by Xi'an Literary Association, the Xi'an Deqing Shadow Puppet Society was founded, with Xie Delong as the society leader, Lu Chengfu as the vice leader. Its founding members include Li Junmin, Li Shijie, Hao Bingli, Zhang Mingsheng, Guo Zhenfu, Bai Zhaowu, Kang Zifa, Lu Sidao, Lu Sihou, and Du Bingquan. It gathered famous Wanwanqiang artisans from Wei and Hua Counties. They first performed in the theatre on the south side of the Literary Association in North Street Market, later it moved to Northeast corner of Ping'an Market, where they built shadow puppetry stage and theatre, as well as a dormitory for the staff. They discovered, collected, and performed more than 200 scripts, including several dozens of modern plays such as *Baowa Joining the Army*, *the Good Wife*, *The White-haired Girl*, and *Vengeance of Three Generations*. They continued the performance until they were forced to stop during the Cultural Revolution. Nowadays the Xi'an Deqing Shadow Puppet Society as established again, they perform regularly, launched CD products, and has certain influence in the society.

In 1952
Wang Yuhong was invited to join the Leting New Art Society to make engravings of shadow puppets.

During Oct-Nov 1952
the Ministry of Culture hosted the first National Theatrical Performance Conference. The activities carried out during this period was centered on "opera reform", and the means taken were "reforming the people" and "reforming the system."

In 1952
the Quanzhou Puppet Troupe was established. In 2006, Quanzhou puppetry was among the first group to be selected for the Intangible Cultural Heritage of China Protection List."

In 1952
the chairman of the Soviet Association for Puppets, Obraztsov, proposed to perform together with the Chinese Puppet Troupe during a dinner party invited by Premier Zhou. It was during a time of economic and cultural rebuilding, and there is no professional puppet troupe in Beijing. Premier Zhou asked the Ministry of Culture to set it up quickly. Later through national talent selection, the Zhangzhou hand puppet master Yang Sheng was introduced to the world.

In 1954
the Puppet experts from Soviet Union visited Beijing again, Yang Sheng just returned to Beijing from puppetry performance in Eastern Europe. Yang Sheng stayed in Beijing and taught puppetry at the Central Academy of Drama for three years. The graduates of that class formed China Puppet Theatre.

In 1958
Yang Sheng returned to Zhangzhou art school and became a head teacher of the studio of puppetry. The Zhangzhou Puppet Troupe was founded in 1959.

In 1953
Cao Fuquan (1887—1969) joined the Leting New Art Society. In 1959, he became a teacher at the Department of Tang Opera of the Hebei Art School.

In 1950s
the National Department of Nanjing Museum carried out research on Ming and Qing furniture of Suzhou and Dongting Dongshan, history of Yangzhou japanning and jade carving handicraft industry, history of cotton textile industry in Nantong, the historical data of fishery industry in Baoying, the industry of clock making in the late Qing Dynasty in Shanghai, Nantong, Rugao, Yangzhou and Zhenjiang. They have also investigated the ancient cars of Northern Jiangsu, production tools of Jiawang coal mine, Huaibei salt field production tools, Xilian Island fishery production tools, fishery production tools of Hongze Lake, Huai'an farm tools, and boats of Subei River and Lake. They also organized experts to collect miner's utensils, salt burning tools and farm tools from Xuzhou, Huaiyin, Yancheng, and Yangzhou. These folk custom cultural relics were shown in a series of exhibitions such as the exhibition of silk embroidery of the Qing Dynasty, the local history of Nanjing, collection of fans, Jiangsu silk embroidery, and new year's paintings.

In December 1953
Mr. Gu Gongshuo and his family, the fourth generation of Mansion of Fleeting Clouds, donated their private garden Yi Yuan unconditionally to the state, so the people can visit and enjoy the view there. Before and after that, together with his brother Gu Gongxiong's family, they donated the priceless collection of calligraphy and painting works of the Mansion of Fleeting Clouds to the Suzhou Museum and the Shanghai Museum respectively. He spared no effort in traditional arts and crafts including the endangered Taohuawu woodblock new year's painting, embroidery, silk tapestry weaving, blackwood furniture, jade carving, and nut carving.

In December 1953
the Ministry of Culture and the Chinese Artists Association held the first National Folk Arts and Crafts Exhibition, displaying more than 1000 handicrafts, and invited famous artists and arts and crafts experts to join the panel discussion.

In March 1954
the Department of Folk Arts of the Suzhou Literary Association led the effort of the establishment of the Department of Embroidery, invited master Ren Huixian and Zhou Xunxian as mentors. They selected six embroidery workers out of the examinees and started working at No.8 Fafeng Lane. Li Eying, Gu Wenxia, and other famous embroidery masters all started their career from there. The inventor of embroidery with overlapping threads, Yang Shouyu, also mentored there.

In June 1954
by the time the Department of Embroidery of the Suzhou Literary Association moved to the new location at No.10 Xiuxian Lane, it already has more than 80 staff; after the famous embroidery master Zhu Feng and some students of the embroidery technical school joined, tapestry artisans Wang Maoxian and Shen Jinshui also joined.

In April 1955
the Department of Embroidery of Suzhou Literary Association moved to No. 32 Shijia Lane, foreigners started to visit and embroidery workers from outside Beijing went there for training. With the trend of cooperation, in Dec 1955, the Embroidery Department was transformed into Suzhou Embroidery Arts and Crafts Cooperative, led by Jin Jingfen. They recruited more than 200 workers, and was under the jurisdiction of the Municipal Administration of the Handicraft Industry

---

In 1955
Hebei Leting Workers and Peasants Shadow Puppet Society merged with the New Art Shadow Puppet Society led by Qi Huai, and was given the name Leting County Shadow Puppet Troupe, and was formal approved by Hebei Province as a large collective unit, Li Zhusan was employed as a full-time script writer for the troupe. During his lifetime, Li Zhusan wrote more than a hundred scripts, both long and short stories. Long scripts include *Li Zicheng*, *Forest Sea and Snow Plain*, *The Gunshots Over the Plain* and others; short stories include *Liu Hulan*, *Tracks in The Snowy Forest*, *Red Detachment of Women*, *Azalea Mountain*, *Island Militiawoman* and others. He also wrote a dozen scripts of *Little Cap Plays* for supporting the main tasks, including: *Li Shuangshuang*, *Iron Marshal Discusses Military Business in the Tent*, and *Late marriage*.

On May 21st, 1956
the State Council approved the establishment of the Central Academy of Art and Design. On Nov 1st, the Academy held the official ceremony of establishment in Baiduizi, Mashen Temple, Beijing (that day was set for the anniversary date). At that time, there were three departments including dyeing and textile art, ceramic art, and interior design. They also set up theory research studio, embroidery research studio, fashion design studio, furniture design studio, and dedicated studios for the successors of "clay figurine Zhang," Zhang Jinghu, and "dough figurine Tang," Tang Zibo.

In July 1958
the Central Academy of Art and Design launched its journal *Decoration*. Since then, a large number of arts and crafts talents have been trained in the school, which played an important role in the inheritance and development of folk arts.

At the same time, arts and crafts colleges and universities have been set up in succession in various places. From 1958 to 1964, established Beijing Arts and Crafts School, Shanghai Arts and Crafts School, Suzhou Arts and Crafts Technological Academy, Qingdao Arts and Crafts School, Henan Arts and Crafts School, Fujian Arts and Crafts School, and Hebei Arts and Crafts School. In 1973, established Shandong Arts and Crafts School, mainly to provide talents for the local arts and crafts industry.

In Aug 1956
Nanjing Museum launched a training class of archaeological and folkloric workers, that lasted for one year.

In Nov 1956
the Shanghai Arts and Crafts Research Studio was established officially (in 1979, its name changed into Shanghai Institute of Arts and Crafts). It set up departments of finely carved ivory, porcelain carving, inkstone carving, bamboo carving, paper-cut, dough sculpture, colored-lantern making, knot knitting. The first group of old artisans included Xue Foying, Yang Weiyi, Zhang Jingan, Zhao Kuoming, Wang Zigan, He Keming, Huang Peiying, Feng Qiuping, Zhao Songtao, Du Yiping, and Lin Shuixi.

In the spring 1957
the Ministry of Culture put out the "Notifications of strict control of the conversion of folk professional troupes into state-owned and the conversion of amateur theatrical troupes into professional theatrical troupes."

In 1957
Huang Xi, a painter of the Xianyou School of Fujian, was asked by Mr. Pan Tianshou, vice president of the Central American Academy, East China branch, to teach in the Chinese Painting Department of Zhejiang Academy of Art.

In 1957
Zhejiang Shaoxing Opera Troupe decided to direct the show *The Monkey King Thrice Defeats the Skeleton Demon*, which was originally one story of the serialized theatrical performance *the Story of a Journey to the West* directed by Qilingtong. After the playwright Gu Xidong rewrote the script with Qilingtong, it took part in the second joint opera performance of Zhejiang, and won the first prize in script writing. In the beginning of 1961, the Zhejiang Shaoxing Opera Troupe was given a new task – the Shanghai Tianma Film Studio will make a color opera film of The Monkey King Thrice Defeats the Skeleton Demon. The Zhejiang Shaoxing Opera Troupe immediately established a work group made of its backbone artists. In the spring of 1961, the opera film *The Monkey King Thrice Defeats the Skeleton Demon* was shown nationwide, and won great popularity among the people. On Oct 6th of the same year, on the back of the successful film, the Zhejiang Shaoxing Opera Troupe performed the stage-version of The Monkey King Thrice Defeats the Skeleton Demon in Beijing, and caused a sensation. On Oct 10th, by the recommendation of Premier Zhou Enlai, the opera troupe was invited to perform in the Hall of Cherishing Benevolence, Mao Zedong, Dong Biwu, and Guo Moruo all went to watch the play and gave high praises and wrote four septasyllabic poems for this occasion. As a result, this Shaoxing opera performance was identified as an important cultural event in the socialist China.

In 1958
the Jingdezhen Ceramic Institute was established. The predecessor of the school was the Chinese pottery school founded in 1910.

In May 1958
the general line of "to exert the utmost effort, to strive for the highest standard, and to achieve greater, faster, better and more economical results in the construction for socialism" was proposed on the Second Meeting of the Eighth Congress of the Communist Party of China. A nationwide mural movement was carried out throughout the countryside. Centered around Hebei, Shulu, and Pei County in Jiangsu, it quickly motivated the rural amateur art enthusiasts in Fuyang of Anhui, Qingyang of Gansu, and other places. In Hu County of Shaanxi, the movement of the murals of slogans spread through the whole county.

In 1959
the Tangshan shadow puppetry *Distribution of relief grain in Chenzhou*, a section of *Mansion of Guangping*, was was recorded and published by the China Record Corporation.

In 1959
the Shadow Puppetry Society of Deqin, Shaanxi participated in the joint performance in Beijing. The reform of shadow puppetry performance starts from the use of light, from the original kerosene lamp to the vegetable oil lamp, later to fluorescent lamp, the images projected onto the screen became clearer and clearer. After the joint performance, they referenced the scripts from another society, and created new plays including *Zhang Lang and the Goldfish*, *Eight Precepts Pig Zhu Bajie Learning New Skills*, and *Song of Victory at Night*.

In 1958
Wan Guchan led a group of young film makers of the Shanghai Art Film Studio to find inspiration from the characteristics of Chinese folk art of shadow puppetry and paper-cut, and successfully produced the first paper-cut animation film *the Pigsy Eats Watermelon*. Animations produced before the establishment of Shanghai Animation Film Studio, such as *The Proud General* and the puppet film *The Magical Brush*, were very successful in exploring the national style, and had important influence on the nationalization of the animation film.

In 1960
under the directorship of Te Wei and Qian Jiajun, a group of young workers at the Shanghai Art Film Studio brought the traditional Chinese ink painting onto the big screen, produced the first ink painting animation *Baby Tadpoles Looking for Their Mother*. After that, more popular ink painting animations were created such as The Shepherd's Flute. In the same year, based on the forms of Children's paper-folding, Yu Zheguang created the first paper-folding animation the *Smart Duck*.

In 1960
the China Hand Puppet Troupe formed by the hand puppet master Li Bofen of Jinjiang, Fujian, Yang Sheng and Chen Nantian of Zhangzhou, and others, performed *Daming Prefecture* and *Lei Wanchun Fights the Tiger* in the Romania International Puppet Festival, and won the first class performance award and the gold medal.

In the summer of 1960
under the initiative and organization of Professor Deng Bai, the Department of Arts and Crafts was officially established at Zhejiang Academy of Fine Arts, courses including ceramic art, commercial art, and dyeing and textile were set up. It achieved remarkable results in the fields of the restoration of Longquan celadon, Dehua white porcelain, and official ware of South Song, and the creation and research of contemporary ceramic art.

In 1960
the Suzhou Research Institute of Arts and Crafts was divided into the Embroidery Research Institute and the Research Institute of Arts and crafts. In 1962, Mr. Gu Gongshuo served as the director of the Research Institute of Arts and crafts. A large amount of outstanding works of embroidery were made there. The unique themes of cats and goldfish of Suzhou Embroidery became famous both domestically and overseas.

In 1961
People's Fine Arts Publishing House selected more than 60 outstanding new year's paintings from the decade of 1949 to 1959, and edited the large catalogue *Selected Works of New Year's Paintings, 1949-1959*. It was a historical summary of the Movement of New Year's Paintings.

1961 – 1964
The Monkey King, the color animation film produced by the Animated Film Studio became a monument in the history of Chinese animation, which has influenced several generations of Chinese people.

1961
commissioned by the Ministry of Culture, Chen Zhifo became the chief editor of *Teaching Material of the History of Chinese Arts and Crafts*.

Early spring of 1962
Qiao Shiguang, under the leadership of Mr. Lei Guiyuan, went to Fuzhou to study after the lacquer art master, which lasted one and half years. Afterwards, Qiao Shiguang went to Yangzhou to study lacquer carving, flat grinding and mother-of-pearl inlay, to Chengdu to learn carving and filling,
to Pingyao to study "brushing-off," and in Beijing he collaborated with the crafts masters to experiment on golden inlay of lacquer carving, and in Shanxi he experimented the techniques of "Cloud Sculptures."

1962
Liu Qunhan returned to Huxian Culture Museum from Zhangye Teachers College in Gansu Province. From that time, Liu Qunhan began his 35-year career as a farmer's painting tutor. Under his patient mentorship, a large number of famous farmer painting makers sprang up in Huxian. The work *Drilling a Well on the Plateau* by his student Li Kemin and t*he Golden Mountain and Silver Sea* by his student Li Shunxiao were issued by the State Post office as a stamps, Liu Huisheng's *Every Household has Savings* was collected by the National Art Museum of China.

Aug 1962
Shanghai People's Fine Arts Publishing House published the picture-story book *The Monkey King Thrice Defeats the Skeleton Demon*, drawn by Zhao Hongben and Qian Xiaodai. It won the first prize in painting of First National Comic Creation Award in 1963. It has a great influence on the artistic reproduction of *the*

Story of a Journey to the West by later generations.

1962
Shanghai Art Studio filmed the hand puppetry movie *Daming Prefecture* for Zhangzhou hand puppet master Yang Sheng.

Shanghai Art Studio and Fujian film studio co-filmed hand puppetry film *Phantom of of Zhaoge City*.

1963
Shanghai Art Film Studio and Beijing TV station joint produced documentary of the hand puppet master Yang Sheng, *Hand Puppet*.

Jul-Oct 1963
the Hu County Committee of Shaanxi organized the exhibition and competition of *History of the Nation, Community, and Family*, showing more than a thousand works.

During the Spring Festival period of 1964
Leting County Shadow Puppetry Troupe was invited by the Chinese Folk Literature and Art Research Society to perform publicly in Xinqiao Hotel, Beijing. After the performance, Guo Moruo, chairman of the Chinese Literary Federation, went to the backstage to see the performance mechanism and puppeteers.

Jul 1964
when attending the staff symposium on the performance of the Peking Opera and modern opera, Jiangqing gave a speech *Peking Opera revolution*, which is a radicalized development of the reform of opera in 1950s. it gave up the reformist route of "bringing forth new things out of the old," instead it broke the traditional form of opera with revolutionary violence. “Modern form of Peking Opera” was launched, which was the model operas of the Cultural Revolution.

1966
the beginning of the Cultural Revolution, Leting shadow puppetry was regarded as feudal dregs and was banned from performing. Leting county shadow puppetry troupe was disbanded, and most of its staff were sent home.

1966
the beginning of the Cultural Revolution, the rebel faction confiscated Mr. Gu Gongshuo’s properties, criticized and denounced him. Unwilling to be humiliate, he committed suicide by jumping off Huqiu No.1 Bridge. In 1978, his grievance was redressed and rehabilitated.

1969
Chen Fulin, the Jinshan farmer, organized an artist group of six people in the village of Zhonghong, and collectively created a series of peasant paintings *Family History* – Village History, totaling more than 140 paintings, painted by four young farmers and the texts written by two young farmers. After the exhibition, due to the vivid and humorous format, it was widely praised and attracted a lot of attention.

Jan 1971
Huang Yongsong was invited to launch the English edition of *Echo of Things Chinese*. He participated in the work of editing and publishing the Chinese version of the publication (1978) and *the Children's Books of Folk Culture Series and Cultural Series*. Positioned as the “Chinese traditional folk culture gene bank,” the themes tackled by *Echo of Things Chinese* is of a diverse range. For the past forty years, Huang Yongsong and the Echo team completed more than 200 folk culture collection projects, made possible for a lot of forgotten folk traditional handicrafts to reenter the vision of the public.

1972
under the guidance of the "three emphasis" principle of model play, when the Shanghai People's Publishing House republished the picture-story book *The Monkey King Thrice Defeats the Skeleton Demon*, it made substantial deletions and corrections. For this task, the Shanghai news and publishing system established a dedicated creative workshop in the May Seventh Cadre Schools, where Wang Yiqiu was the chief editor. The remaining folk ethics in the original play were completely eliminated by the logic of the revolution, which made the 1972 comic edition highly abstract and symbolic.

Dec 1972, Mar – May 1973
Hu County held several "double-combined learning classes." Professional painters, such as Liu Wenxi and Wang Youzheng, come to Hu County to tutor the farmer painters.

1972
Wu Tongzhang was transferred from the army to the Jinshan Cultural Museum in Shanghai, tutoring a group of educated urban youths who were living and working in the production team, it was the exploration stage for the creation of farmers' painting. In 1977, Wu Tongzhang and other comrades were inspired by the folk arts of embroidery, paper-cut, and kitchen murals. As a result, a study class was held for the rural old ladies, who was capable of embroidery and paper-cut. Because these people have basic skill of creating folk crafts, folk art was successfully applied to painting, gradually formed the Jinshan peasant painting with folk local characteristics. The Jinshan peasant painting originated from the folk blue cloth with white, kitchen mural, paper-cut, embroidery, weaving, wood carving, brick carving and other traditional crafts, and its main themes are landscape of south of the Yangtze River, local customs and practices, and stories of daily life.

In 1972
Wu Renjie invited Chen Fulin to Jinshan Cultural Centre to discuss the idea of opening a farmer painting creative studio. He also introduced an art worker who just joined the Cultural Centre from the Tinglin supply and marketing cooperative.
to Chen Fulin. This art worker was sent to Zhonghong Village to survey the creative activities of farmers' painting, and Chen Fulin was asked to help organize the trip. Together with the Cultural Centre, Chen Fulin participated in the organization of the first farmer painting creation symposium and the farmer painting creative studio, himself also participated in the studio. He organized participated in it again in 1973 and 1974 respectively.

1973
Hebei Leting County reestablished shadow puppetry troupe. Li Jiping was employed to rebuild the program and hold training classes.

In Oct 1973
Hu County Farmer Painting Exhibition and the National Comic and Chinese Painting Exhibition opened at the National Art Museum of China simultaneously, and received praise and encouragement from all aspects. Afterwards, the Culture Group of the State Council decided to tour the exhibitors in eight major cities throughout the country.

In 1974
Central News Film Studio invested a lot of resources to recreate the feature film *Farmers from Hu Countyxian Paint the New World*.

On Apr 10th, 1974,
the Ministry of Post and Telecommunications issued a set of six special stamps titled *Farmer’s Paintings of Hu County*.

In Dec 1974
Feng Zhen and Gu Yuan took a group of students to open workshops in Hu County, to learn farmer’s paintings.

In 1975
academic painters from Shanghai went to Zhonghong Village in Jinshan to live and work. Chen Fulin participated in their activities and learned the how to make the picture-story book *Red Plum Blossom Facing the Sun* and realistic new year’s paintings that serve the propaganda. In both 1976 and 1977, Chen Fulin’s works including *Spare-Time University*, *Dredge up River Sludge*, and *Fan of Seeds* took part in the Jinshan Farmer’s Paintings Exhibition at the Shanghai Museum of Art. The Jinshan Farmer’s Paintings at the time, gained the highest fame and it was welcomed by all given its special historical opportunity.

In 1976
the government invested more than 2 million RMB to build the first county-level farmer painting exhibition venue in China.

Since 1977
Huang Yongsong learnt the techniques of knot weaving from elderly people in Taiwan and the mainland. He visited places from the Imperial Palace to villages in the south of the Yangtze River, and the knot weaving technique that has thousands of years of history was summarized into 14 basic knots and 14 variation knots by him. Huang gave the name “Chinese Knot.” In 1981, the book series titled *Chinese Knot* was published.

In 1978
Guangdong Research Institute of Arts and crafts established.

In 1978
Chen Fulin went to the Shanghai Calligraphy and Painting Society to learn the mounting technology of Chinese painting, at the same time, he reformed the Jinshan Farmer’s Paintings from being painted on drawing paper instead of Xuan paper, and invented a new method for mounting farmer’s paintings.

Since 1979
the Ministry of Culture launched the project of the compilation of ten collections of literature and art. A total of 50 thousand trained investigators participated in a comprehensive and in-depth survey. According to incomplete statistics, they collected more than three million ballads, 7,480,000 proverbs, 1,840,000 folk stories, 350 types of folk opera, more than 10,000 opera scripts, 130,000 folk music songs, 150,000 pieces of folk instrumental music, 17,100 folk dances, and 5 billion words of text records.

In 1979
the appraisal of “Chinese master of Arts and crafts” started. There has been six session up until 2012.

In 1980
the Ministry of Culture approved the establishment of the new year's painting and comic department at China Central Academy of Fine Arts.

Feng Zhen went to Zhifangtou Village of Huolu County, Hebei, to survey the social demand of new year's paintings and wrote *Survey of New Year's Paintings*. He explored new methods of new year's paintings and created the work *Timely Snow*, *Great Harvest*.

---

on Apr 27th, 1980
inshan Farmer Paintings were exhibited at the National Art Museum of China in Beijing, and was awarded "the most outstanding Chinese folk art."

In 1980
Jinshan Farmer's Paintings were exhibited for the first time in the Brussels International Fair, Belgium. Since then, up to 1997, more than 2700 Jinshan Farmer's Paintings were exhibited in 17 countries and regions in Europe, America, Asia, and Australia.

In 1980
Zhong Jingwen published *An Introduction to Folk Literature*.

1983
the Chinese Folk Custom Society was established, and Zhong Jingwen was elected to be the board chairman.

In 1982
Shanghai People's Fine Arts Publishing House published *The Study of Chinese Decorative Paintings of the Past Dynasties* by Pang Xunqin. The book investigated the definition of decorative paintings and the historical artistic style of Chinese decorative paintings.

In May 1984
the third national new year's painting awards and exhibitions were held in Hangzhou.

In 1984
under the mentorship of Fengzhen, Lü Shengzhong carried out field research on traditional folk new year's paintings, he first went to Mianzhu of Sichuan, Jiajiang, Liangping, Fengxiang of Shaanxi, and Zhuxian Town of Henan. In wintertime, he went to Fengxiang, Qianyang, and Long County of Baoji, Shaanxi. Upon returning, he organized an exhibition called Folk Arts of Baoji Region at CAFA.

In Feb 1985
the last pioneering academic monographs of a lifetime by Mr. Zheng Zhenduo was finally published after painstaking efforts. He spent his whole life collecting, organizing, researching, and editing historical materials of Chinese woodcut paintings. From the initial planning stage, to the final publication, it took more than half a century. The collection has nine volumes, and was titled Selected Works of Chinese Ancient Woodcut Paintings. The ninth book is A Brief History of the Ancient Chinese Woodcut Paintings.

In Dec 1985
the Comic Department of China Central Academy of Fine Arts invited folk artisans Wang Lanpan, Cao Dianxiang, Gao Jinai, and Hu Fenglan of Northern Shaanxi, and Qi Xiumei from Zhenyuan in Gansu to Beijing, to perform paper-cutting at the school for a week.

During May – Jun 1985
Feng Zhen absorbed the characteristics of the folk art language, including that of cloth embroidery and cloth painting, and created triplet painting *List of Wedding Gifts – Happy Together* (also named *Children at Play*).

During 1976-1984
Jin Zhilin discovered and walked on foot for more than 3000 miles to investigate the lifeline of the Great Wall "Zhidao Roads in Qin Dynasty," stretching all the way from Linguang palace in Chunhua, Shaanxi in the south, to Jiuyuan County, Baotou, Inner Mongolia in the north; he discovered and walked on foot for more than ten thousand miles to investigate 408 stone caves of Buddhist passages of past dynasties and more than one hundred thousand carved figures, ranging from the Northern Wei Dynasty to the Republic of China. He published monographs including *Chinese Folk Art Modeling System*, *Zhidao Roads in Qin Dynasty*, *Cave Art of Yan'an*, *Stone Caves of Northern Shaanxi*, *Doll of Twisted Knots*, *Tree of Life*, *Continuous Melon Vines*, *Chinese Folk Arts*, and the five-volume collection of *Folk Customs and Archaeological Cultural Series*.

In 1986
Zhang Daoyi launched a course of introduction to the theory of folk arts at Nanjing Art Academy, and continued to recruit graduate and doctoral students.

In 1986
the first Quanzhou International Wooden Puppet Festival was held in Quanzhou. It was held again in 1992, 2000, and 2015.

In 1986
the government called for individual entrepreneurship, Zhen Yancang resigned as deputy director of Quyang Carving Factory office, and returned to his hometown of Dangxiangcheng in the mountain area and opened his own carving factory Xinying. In the same year, after repeated research and Practice, Western figure carving with Chinese traditional carving techniques was first invented, and was very welcomed by the western merchants in the Canton Fair. As a result, the Western Carving Street in Dangcheng was established. To a great extent, it expanded the export for foreign exchange.

During 1986 – 1989
Yang Xianrang led the Folk Art of the Yellow River Basin investigation team to Ningxia, Qinghai, Shaanxi, Shanxi, Henan, Hebei, and Guangdong, and met with folk artisans such as Paper-cut Lady Ku Shulan and Hua County shadow puppeteer Pan Jinghua. They surveyed crafts including woodcut new year's paintings, brick bed side paintings, shadow puppetry, wooden puppetry, painted face of community's fire, and cotton and cloth tigers. The findings were edited into *the Field Survey Report of Folk Art of the Yellow River Basin in 1980s, titled The Fourteen Tours along the Yellow River*.

In 1987
a countrywide shadow puppetry invitational competition was held in Tangshan.

In 1988
Zhang Daoyi gave a speech of *Thoughts on the Chinese Folk Arts* on the Symposium of Chinese Folk Arts Theories, where he proposed to establish an independent theoretical system of folk arts with Chinese characteristics.

In Dec 1988
the Ministry of Culture and the Ministry of Personnel awarded Hu County the title of "Chinese modern folk painting village." In 2011, the Ministry of Culture awarded Hu County the title of "the hometown of Chinese folk culture and art, 2011-2013."

1988
Shanghai was named "the hometown of modern folk painting" by the Ministry of Culture. In the past 20 years, emerged a large number of excellent cultural workers, including Chen Furong, Ruan Sidi, Zhang Xinying, and Chen Dehua, who have all been accepted as members of the China Artists Association and Shanghai Artists Association, Zhang Xinying was even awarded the title of "first-class folk craft artist" by UNESCO.

In 1989
UNESCO issued a proposal for the protection of folk creation.

In 1989
Wu Tongzhang established the Jinshan Farmer's Painting Academy and was the president.

In 1989
the sixty volumes of *the Complete Works of Chinese Fine Arts* was published, and works of folk arts and crafts were included.

In Nov 1989
Star Rain, the paper-cut performance by Lü Shengzhong, took place in the Stars Café in Sanlitun, Beijing.

In Dec 1989
Lü Shengzhong's "little red man" paper-cut performance *the Hall of Evocation* was performed in the studio on the 10th floor of No.10 Building of CAFA, at No.5 Xiaowei Hutong, Dongcheng District, Beijing. He finished creating the paper-cut installation in his studio in 1990.

In 1990
the work of editing and publishing *the Complete Collection of Chinese Folk Art* started, Wang Zhaowen as the chief editor, and Deng Fuxing as the vice editor. It classified and investigated in depth the vast field of Chinese folk arts. The complete set of work was published after six years in 1995.

In Aug 1994
Pan Lusheng became the chief editor of *Chinese Traditional Craftsmanship Series*, and published his monograph *Creative Techniques of Taoist Paper Art*.

In Apr 1998
Pan Lusheng founded the Oriental Chinese Folk Art Museum. The museum has more than 30,000 pieces of collection, covering the ornamental art of wearing, sacrifice, entertainment, and amusement. In the same year, he proposed "Ecological protection of folk culture," and launched "activities of the ecological protection of traditional handicraft culture in Shandong Province."

In 1999
the folk art section of the Nanjing Museum of Art was established and opened.

In 1999
the first China folk art award ceremony "the Mountain Flower

Prize" was held. It is a national-level folk literature and Art award co-issued by the Confederation of Chinese Literary and Artistic Circles and Chinese Folk Artists Association. Same as the Flowers Film Awards for the film industry, the Golden Eagle Award for TV drama, the Plum Blossom Award for traditional opera, and the Lotus Prize for dancing, it belongs to the highest award of Chinese literary circles. The Permanent appraisal base for the Mountain Flower Prize is Suzhou.

In 2000

Chinese Folk Art written by Yang Xianrang and Yang Yang was published.

In 2000

Japanese writer Yonematsu Shiono come to China to search for the root of Japanese craft, after returning he published *the Chinese Handicraftsman*.

In 2001

UNESCO launched the Universal Declaration on Cultural Diversity.

In 2002

the Shanghai Museum of Arts and crafts was established on the basis of the Shanghai Institute of Arts and crafts, where studios and exhibition halls of folk arts, engraving, and embroidery were opened. The exhibitional model of combination of collection and professional production is adopted.

In Jan 2003

the Ministry of Culture and the Ministry of Finance decided to implement the national civil and folk culture protection project in China.

In 2003

Feng Jicai launched the survey on the rescue project of Chinese folk cultural heritage.

On October 17th, 2003

the thirty-second session of UNESCO was held in Paris, which passed the Convention for the Protection of the Intangible Cultural Heritage, China became a contracting state.

In Dec 2013

Pan Lusheng presided over one of the "the Ninth Five-Year Plan" projects of Study of the humanities and social sciences of Ministry of Education – "Ecological protection and investigation of arts and crafts culture." *Chinese Folk Art Collection of Folk Songs and Ecology of Folk Culture Survey* Series were published.

In 2004

Shaanxi Ziquan Shadow Puppetry Cultural Communication Co. Ltd. launched the shadow puppetry animation *the Glory of a Small Antelope*. Wang Tianwen's student Jiang Guoqing participated in the production.

In 2004

Feng Jicai founded the Feng Jicai Folk Culture Foundation. With the model of "self-rescue," the foundation aims to arouse the public cultural consciousness and responsibility, gather people with high ideals, and mobilize all kinds of forces from all walks of life, to save and protect the endangered folk culture remains, relics, and inheritors.

In 2005

the office of the State Council issued comments on strengthening the protection of intangible cultural heritage in China.

In 2005

since the implementation of the civil and folk culture protection project in China, the Cultural Heritage Protection Center of Leting County carried out research on Leting Drums, and made special arrangements for the classical songs to be edited and collected. They collected sound video records of 17 artisans amounting to almost 600 hours.

In Jan 2006

Zheng Zhenduo's *A Brief History of the Ancient Chinese Woodcut* was published by Shanghai Bookstore Publishing House in the form of separate edition for the first time.

In 2008

Rural Craftsmanship – An investigation report on the rural cultural industry in Shandong, edited and written by Pan Lusheng and Zhao Yi, was published.

In 2009

Feng Jicai established China's first data center for the protection of intangible cultural heritage, millions of texts and archives, hundreds of thousands of pictures, thousands of hours of recording and thousands of hours of image data collected from the field survey of China's folk cultural heritage rescue project have been recorded.

In 2009

Dadawa accepted the invitation of the United Nations Development Programme, and became the ambassador of the activity of "cultural protection and development of ethnic minorities in China."

In 2010

Dadawa led a number of well-known designers to visit the studio of 15 kinds of arts and crafts including tie-dye technique of Yunnan, black-pottery of Nixi, and Changdu Tibetan paper, completed the Research Journey to Show the World National Handicrafts. In December, *Show the World National Handicraft Design Special Exhibition* was opened at CAFA Art Museum. In Feb 2012, Dadawa's brand "Kanjian Creation" was launched.

On Feb 25th, 2011

the nineteenth meeting of the Standing Committee of the Eleventh National People's Congress passed the Intangible Cultural Heritage Law of the People's Republic of China.

In 2011

the 22 volumes of *Collection of Chinese Woodblock New Year's Painting* chief edited by Feng Jicai, was completed and published.

In 2012

after three years of declaration and editing, the first volume of the heroic epic of ethnic group Miao King *Yalu* was published.

In early June 2013

Feng Jicai presided over the establishment of the Research Center for the Protection and Development of Chinese Traditional Villages. He strove to screen out the villages with historical and cultural values and worth protection out of 2 million and 600 thousand Chinese natural villages, and to establish a Chinese traditional village list.

In 2014

Today Art Museum in Beijing held the exhibition *Sense of Hearing –Dadawa's Sound Field Participative*.

In Aug 2014

The Prosperous Age of Kangxi and Qianlong, Suzhou Edition, edited by Gao Fumin, was published in Shanghai.

In Apr 2015

the Ministry of Culture commissioned the China Central Academy of Fine Arts to carry out the pilot work of "the Study and Training Program of Inheritors of Chinese Intangible Cultural Heritage." 20 young and middle-aged inheritors of wood carving, paper-cut, lacquer art, and Suzhou Embroidery were gathered to study and train based on the theme of "the protection of intangible cultural heritage and the modern life." In the summer of 2015, 23 colleges and universities in 12 provinces (autonomous regions and municipalities directly under the central government) have been commissioned to start training, research and study periodically.

In Apr 2015

China (Weifang) Folk Art Fair opened, works of folk art masters of more than 40 crafts were on display.

In Sep 2015

the Museum of Folk Art was established at the China Academy of Art. The opening exhibition *Heavenly Creations – The world of rural craft in the south of the Yangtze River* has three sections: "100 chairs, 100 styles," "Tao in Everyday Use," and "Investigation of Knowledge." Apart from that permanent exhibition *The World of Light and Shadows – shadow puppets collected by CAA* also opened.

In 2015

art schools and academies in China underwent discipline adjustments, School of Arts and crafts was established with art and design departments such as ceramics, glass, jewelry, and lacquer art.


CONTINUUM

A Network of Intertextual and
Collective Creation





AGROSANCTAE VATICANAE
BASILICAE PERPETUAE AGGREGATA







CONTINUUM










CONTINUUM









CONTINUUM






支 持 SUPPORTED BY

中华人民共和国文化部
Ministry of Culture of the People's Republic of China

中央美术学院视觉艺术高精尖创新中心“传统的活化”课题组”
Activation of Tradition Research Group of CAFA Visual Art Innovation Institute

主 办 COMMISSIONER

中国对外文化集团公司
China Arts & Entertainment Group (CAEG)

协办 CONTRIBUTOR

上海明当代美术馆
Shanghai Ming Contemporary Art Museum

北京时代美术馆
Beijing Times Art Museum

合作机构 PARTNER INSTITUTION

明园集团
Ming Yuan Group

华熙集团
Bloomage International Investment Group

中央美術學院
Central Academy of Fine Arts

中央美术学院
视觉艺术高精尖创新中心
CAFA Visual Art Innovation Institute

CAEG
中国对外文化集团公司
China Arts and Entertainment Group

McaM
Ming contemporary art museuM
明当代美术馆

時代美術館
TIMES ART MUSEUM

明园集团
MING YUAN GROUP CO., LTD.

华熙国际
BLOOMAGE INTERNATIONAL

技术支持　TECHNICAL SUPPORT

红日照明
Hongri Lighting

新媒体艺术制作合作伙伴　NEW MEDIA ART PRODUCTION PARTNER

上海河路文化传播有限公司
Shanghai Helu Culture Communication Co.,Ltd.

上海吗呐网络科技有限公司
Shanghai Mana Network Co.,Ltd.

艺术协调人　ARTISTIC COORDINATOR

乐大豆先生及 Arthub
DavideQuadrio in collaboration with Arthub

首席媒体支持　CHIEF MEDIA SUPPORT

Leap 艺术界

第 57 届威尼斯双年展中国馆工作团队

策展人：邱志杰

项目协调人：贺冰、齐乐、付了了、邱思遥
媒体总监：程漫漫
公关执行：张璐璐
视觉总监：刘丽娜
摄 影：沈晓闽 陈旖
摄 像：沈晓闽

展览设计：陈志远
展览执行：叶上达、王秀亮、兰兰
展场协调：王禹杰

画册编辑：邱志杰
翻译：张璐璐、唐晓琳、朱亦冰
校对：Diana P. Chan、张梦转
视觉设计：刘丽娜
设计助理：韩熙、刘梦玺

《不息：移山填海》多媒体皮影表演项目负责人：张梓倩
《不息：移山填海》多媒体皮影表演项目执行：邱思遥、齐乐、叶上达、龙盼

《寻海记》工作坊项目负责人：江子熙，阮陈金，阳巧

开放圆桌讨论特别项目负责人：付了了
开放圆桌讨论特别项目执行：汤南南，李树清

特别鸣谢：
中华人民共和国驻意大利使馆
意大利使馆上海总领事馆

冯雪、汪海燕、姚惠琴、俞宏清、周游、刘宏剑

志愿者名单（按姓氏笔画）

蔡健聪、陈雨婷、丁碧桥、方媛、贺千芸、胡光宇、金清清、康煜奇、李超、李福平、李宽平、
李明惠、李鹏飞、李润、雷蕾、林赫勋、吕凯祺、苗青、潘思彤、吴凯琪、汪海涛、王浔、
谢蔚菁、应正韬、元玉军、张晶、张铁瀚、张嘉华、赵梦旭、张亚峰

Work Team of the Pavilion of China at the 57th Venice Biennale

Curator: Qiu Zhijie

Project Coordinator: He Bing, Qi Le, Fu Liaoliao, Qiu Siyao, and paid for the game
Media Director: Cheng Manman
PR Coordinator: Zhang Lulu
Visual Director: Liu Lina
Photography: Shen Xiaomin, Chen Yi
Cameraman: Shen Xiaomin

Exhibition Design: Chen Zhiyuan
Exhibition Execution: Ye Shangda, Wang Xiuliang, Lan Lan
Exhibition Coordinator: Wang Yujie

Catalogue Editor: Qiu Zhijie
Translator: Zhang Lulu, Tang Xiaolin, Zhu Yibing
Proofreading: Diana P. Chan, Zhang Mengzhuan
Visual Design: Liu Lina
Design Assistant: Han Xi, Liu Mengxi

Shadow Play Program Leader: Zhang Ziqian
Shadow Play Program Execution: Qiu Siyao, Qi Le, Ye Shangda, Long Pan

***What's the Sea* workshop coordinator**: Jiang Zixi, Ruan Chen Jin, Yang Qiao

Open Table Special Program Coordinator: Fu Liaoliao
Open Table Special Program Execution: Tang Nan Nan, Li Shuqing

Special Thanks:
Embassy of the People's Republic of China in the Republic of Italy
Consulate General of Italy in Shanghai, China
Feng Xue, Wang Haiyan, Yao Huiqin, Yu Hongqing, Zhou You, Liu Hongjian

List of Volunteers
Cai Jiancong, Chen Yuting, Ding Biqiao, Fang Yuan, He Qianyun, Hu Guangyu, Jin Qingqing, Kang Yuqi, Li Chao, Li Fuping, Li Kuanping, Li Minghui, Li Pengfei, Li Run, Lei Lei, Lin Hexun, Lv Kaiqi, Miao Qing, Pan Sitong, Wu Kaiqi, Wang Haitao, Wang Xun, Xie Wejing, Ying Zhengtao Yuan Yujun, Zhangjing, Zhang Tiehan, Zhang Jiahua, Zhao Mengxu Zhang Yafeng