

南山 138:
浙江青年当代
艺术 (2018)

Nanshan138:
ZHEJIANG YOUTH
CONTEMPORARY ART
2018

SEESAW

SEESAW
晓晓板

沈烈毅装置艺术作品
SHEN LIEYI'S INSTALLATION ART WORKS

在场 PRESENCE

应金飞 主编
中国美术学院出版社

总序

应金飞

浙江美术馆馆长

2018年5月，浙江美术馆承办了由浙江省文化厅主办的“2018新松计划青年创作人才（展览策划）培养项目”，该课程共招收22名来自全省各地市从事美术展览策划工作的学员，积极发掘优秀的青年策展人及擅长多元化媒介创作的青年艺术家，培育浙江当代艺术的成长环境，引领大众走近当代艺术。作为本次“新松计划”的延伸版块，“浙江省中青年艺术家提名系列展”暨“南山138：浙江青年当代艺术推广项目”（以下简称“南山138”）于7月正式启动。

浙江美术馆常年致力于视觉艺术领域的全面探索与深刻梳理，将艺术审美的现代性特质与国家文化建构的整体格局进行自觉联系，我们敞开了实践性的艺术认知视角，鼓励艺术家与观众在浙江美术馆平台中通过互动交流建立彼此信任的关联。正如弗兰兹·卡夫卡在《在流放地》一书中对机械与人类的关系进行了戏谑式嘲讽，当技术科学在人与智能机器之间创造无法割裂的共生经验，关于人性自主认知的拷问敦促我们相信，坚持守护艺术或可帮助人们找到属于生命自我的原始触动。承载着潜力与梦想的青年是社会最坚不可摧的生产力，而随着后现代多元文化争论中的艺术越来越受到市场条件的复杂制约，青年艺术家的沉思更寄托着社会文化传承发扬的长远希望，青年艺术应该始终呈现出别具一格、生机勃勃的多维创新态度。

2018年，隶属本馆自主策划的“当代探索与实验艺术系列”之“南山138”品牌项目围绕“在场”这一核心叙事主题正式登场，重点推介了“石博文：无人之境”“时间之外：马宏法雕塑作品展”“程然：如果世界是我的牡蛎”“跷跷板：沈烈毅装置艺术展”等四场专题个展，分别选自架上绘画、雕塑、影像与装置等不同的艺术媒介。事实上，德里达的“在场”从未真正在场，“在”与“不在”的过程需要通过文本戏剧化、人格化地不断限定才展现出来；而我们欣喜地看到，石博文、马宏法、程然、沈烈毅这四位艺术家作为活跃在浙江地域的优秀青年艺术家代表，他们不断用新的创作融合艺术性的审美体验与普世性的生命哲理，生动地诠释了浙江青年当代艺术在社会人文场域的“在场”体验，既具有纯粹的艺术美学价值又兼顾文化符号理想的特质品格，同时深入阐释了浙江青年当代艺术家肩负国家社会发展推动力量的责任与担当，以及弘扬优秀文化艺术价值观的态度与理想，让观众认识到视觉艺术的无限潜能。

“南山138”项目以浙江美术馆的地址命名。浙江美术馆是西子湖畔的一个地理坐标，今后它还将成为浙江青年的文化精神与想象力坐标，旨在建构对话协调传统美学观念和当代艺术伦理维度的互动力量。当代艺术并非仅仅是将一些抽象的概念或形式以炫目的色彩堆叠在一起，而应是源自艺术家对社会、时代思考所产生的内心渴望与呼唤，还可以叙述情感，安抚伤痕，慰藉心灵，回答疑惑。期待浙江青年当代艺术从这里出发走向世界，一定会走得更远，走得更强。

Director's

Foreword

Ying Jinfei

Director
Zhejiang Art Museum

In May 2018, Zhejiang Art Museum organized the “2018 ‘Young Pine Plan’ Young Creative Talents (Curatorial) Cultivation Program,” which was hosted by the Department of Culture of Zhejiang Province. This program recruited 22 part-time students who were engaged in art curation in various cities of the province. It planned to actively search for extraordinary young curators as well as young artists fluent with diverse media and artistic languages, to create a conducive environment for the development of contemporary art in Zhejiang, and to reveal to the public the ecology of contemporary art. As an extended unit of the “Young Pine Plan”, the “Zhejiang Young and Matured Artists Nomination Series Exhibition,” also known as the “Nanshan 138: Zhejiang Youth Contemporary Art Initiative” (referred to as Nanshan 138 hereafter), officially started in July.

Zhejiang Art Museum has always been devoted to exploring and combing through issues in the field of visual art, and conscientiously seeks to relate the modernity of art aesthetics to general patterns of national cultural construction. We remain open to practical cognitive perspectives of art and encourages artists and audience to establish possible mutual trust in their interactive communication in the museum. In his novel *In der Strafkolonie*, Franz Kafka ridiculed the relationship between machine and man. Today we are facing a similar issue. When technology and science are creating between man and machine a symbiotic experience that cannot be dis severed, the interrogation concerning the auto-cognition of humanity is urging us to believe that persevering in art may help people find the primitive passion that really belongs to life itself. Young people with potential and dreams are the most indestructible productivity for social development. As art is now entangled in the debate between postmodernism and multiculturalism, and finds itself increasingly confined by market complexities, young artists' contemplation now bears even more far-reaching expectations to inherit and develop social culture. Youth art should always show a multi-dimensionally innovative attitude that is distinctive and vibrant.

In 2018, the Nanshan 138 project, which belongs to our museum's independent exhibition series “Contemporary Exploration and Experimental Art”, was officially launched. The program focused on “presence” as the core narrative theme, and specifically introduced four thematic solo exhibitions: *Shi Bowen: Spiritual Realm*, *Beyond Time: Sculpture Works of Ma Hongfa*, *Cheng Ran: If the World is my Oyster*, and *Seesaw: Shen Lieyi's Installation Art*, dealing respectively with various artistic media including painting, sculpture, image and installation. Actually the “presence” put forward by Derrida is never present. The process of “presence” and “absence” needs to be revealed by the constant restriction brought by the dramatization and personalization of the context. We are delighted to see that the excellent young artists in Zhejiang, with Shi Bowen, Ma Hongfa, Cheng Ran and Shen Lieyi being their representatives, are constantly integrating artistic aesthetic experience with universal philosophy through their new creations. These works have vividly interpreted the presence of contemporary young artists in Zhejiang in humanities. Such experience has both pure artistic aesthetic values and ideal characteristics of cultural symbols. In the meantime, they have interpreted in depth the responsibility that Zhejiang young contemporary artists bear in promoting the development of the society and the country as well as their attitude and ideal to carry forward outstanding cultural and artistic values. Given these efforts, the audience are expected to reach the infinite potential of visual art.

Nanshan 138 is named after the address of Zhejiang Art Museum. It used to be a landmark near West Lake, and in the future it will become a landmark for the cultural spirit and imagination of Zhejiang youngsters. It aims to create an interactive power that helps traditional aesthetics and contemporary art ethics converse and coordinate. Contemporary art is not a heap of abstract concepts or forms with dazzling colors; it originates from the artists' inner aspiration and calling summoned during their contemplation on society and time. It should be able to narrate emotions, relieve pains, comfort souls and answer doubts. We sincerely hope that Zhejiang youth contemporary art will start form here to embrace the world and become stronger along the course.

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南山138：
浙江青年当代艺术的
文化自觉意识

张旭敏

浙江美术馆
副研究馆员

2018年，浙江美术馆正式推出自主策划的“当代探索与实验艺术系列”品牌之“南山138：浙江青年当代艺术推广项目”。该项目以城市新地标、新视角为出发点，以浙江地域的当代艺术发展生态为关注对象，聚焦多元化社会语境下的浙江当代青年艺术家的生产模式，鼓励青年艺术家在对社会现实和文化创新的深入思考中进行自我探索与艺术创作并为其提供发声场。

本届“南山138”系列项目以“在场”（Presence）为核心主旨共举办四场主题展览，主要诠释了基于浙江青年当代艺术文化建构的策展理念，旨在呈现浙江当代艺术生态的现实面貌，观照艺术本身，持续性地将当代艺术引入公共视域，探讨文化建构与视觉艺术的内生关联，进而推动浙江当代艺术的综合发展。

文化认知的多元化形式

2018年10月，“跷跷板：沈烈毅装置艺术展”在浙江美术馆西广场的雕塑公园举办。沈烈毅以东方性的精神本源为创作基点，其创作轨迹始终与天地万物和谐交织，尤为关注生命与存在这一最原始的意境。他的作品造型简洁，注重以纯粹的艺术语言反映关乎诗性、经验的哲思，对话人文精神的内核塑造与现代工业材质之间产生的张力。

此次展出的“跷跷板”装置作品是沈烈毅艺术语言的全新彰显，也是其文化认知的多元化形式表达。艺术家从跷跷板最基本的物理原理中提取了“游戏本质”，由媒介、形式、材质的异化带来多维度的交流体验，追求一种突破性艺术实践，同时赋予游戏更多元的立意。正如海德格尔所言，艺术作品独特地从属于它自己所开启的境域。沈烈毅将个人对自然界最朴素的崇尚与热爱融入生命意识，从文化符号的角度拓展了跷跷板这一“日常之物”可见或不可见、个体或集体、镜像或变形、即时或延迟等隐喻属性。艺术中的表现论和认知论都认为艺术是交流的载体，它能交流感受、情感或者思想和观念。

“跷跷板”作为对话交流的多元形式而存在，一方面揭示了“见”与“不见”状态的同源属性，让身体和心灵回归彼此的直面状态，另一方面打破了现代信息社会中人与人之间的隔阂，并由此指涉一种熟悉的陌生感，进而实现媒介与物性、形式与观念等二元对立由隐到显的转译过程，既呈现出文化认知的多元化形态，也映射出艺术家质朴沉静的美学意识所蕴涵的智慧之心。

此次展览作为一场围绕生活思考所展开的人文实验，“跷跷板”装置作品与浙江美术馆雕塑公园的自然环境融为一体，不仅激发观众的主观感知能动性，也开辟了人与人、人与空间、人与历史的新语境。

“南山138”作为浙江美术馆推介浙江青年当代艺术的公共项目，计划以每年四场个展或双个展的形式走向公众视野，旨在推动本土当代艺术进一步走入全国公众视野，为青年艺术家介入当代艺术创作提供更多的可能性。同时，项目将持续追踪参与艺术家的创作方向及作品的叙事内容，将展览本身的艺术经验与国家文化建设整体格局自觉联系，切实鼓励当代青年艺术家发挥出积极的社会影响力。

Curator's message:

Nanshan 138

The Cultural Self-consciousness of Youth Contemporary art in Zhejiang

Zhang Xumin

Associate Researcher
Zhejiang Art Museum

In 2018, Zhejiang Art Museum officially launched its own exhibition brand named Nanshan 138: Zhejiang Youth Contemporary Art Initiative (hereinafter referred to as Nanshan 138), which belongs to "Contemporary Exploration and Experimental Art Series". Nanshan 138 bases itself on new landmarks of Hangzhou City and new perspectives, pays attention to the ecology of contemporary art development, focuses on the creative production of young artists in Zhejiang within a diverse social context, and gives voice to artists who execute self-inquiry and artistic creation through a reflection upon social reality and cultural innovation.

Nanshan 138 takes "Presence" as its core purport and includes four thematic exhibitions. The project mainly demonstrates the curatorial philosophy rooted in the cultural construction of youth contemporary art. Through presenting the real features of contemporary art ecology in Zhejiang, the project scrutinizes the art perse, introduces contemporary art into public vision, explores the inherent correlation between cultural installtaion exhibiton construction and visual art, and aims to promote the comprehensive development of contemporary art in Zhejiang.

The Diversified Forms of Cultural Cognition

In October 2018, *Seesaw: Shen Lieyi's Installation Art Exhibition* was held in the Sculpture Park of the West Square of Zhejiang Art Museum. Shen Lieyi takes oriental spiritual origin as his creative basis, and his creative track is always interwoven harmoniously with the universe, with special attention to the most primitive artistic conception of life and existence. His works have a simple style, and focus on reflecting meditation in regard to poeticism and experience with pure artistic creation. His idea is revealed in the art definition forged by the tensile force released from the dialogue between the construction of humanistic spiritual and the modern industrial materials.

This exhibition *Seesaw Installation Art Series* is a brand-new manifestation of Shen Lieyi's artistic language and diversified expressions of his cultural awareness. The artist has extracted "game essence" from the most basic physical principles of seesaw. The alienation of medium, form and material has brought a multi-dimensional communication experience. He pursues a groundbreaking artistic practice while giving games diverse approaches. As Heidegger said, works of art are uniquely subordinate to the realm it has opened up. Shen Lieyi integrates his plain worship and love of natural world into the consciousness of life, expanding the metaphorical attributes of the "everyday object" from the perspective of cultural symbols, either visible or invisible, individual or collective, mirror image or alienation, instant or delay. Both expressionism and cognitive theory in art believe that art is the carrier of communication, which can exchange feelings, emotions, ideas, and concepts.

The seesaw exists as a way of dialogue and communication. On the one hand, it reveals the homologous attributes of "seeing" and "not seeing", so that the body and mind can confront each other. On the other hand, it breaks the wide gap between people in the modern informational society and refers to a familiar sense of strangeness, and then realizes the process of turning the



two sets of binary opposition – media and physical property, as well as form and concept — from implicit to explicit, which not only presents the pluralistic forms of cultural awareness, but also reflects the artist's wisdom contained in his simple and quiet aesthetic consciousness.

As a humanistic experiment conducted upon the philosophy of life the exhibition aims to stimulate the audience's subjective perception. The seesaw device integrates with the natural environment of the Zhejiang Art Museum Sculpture Park, and also opens up a new context between among people, space, and history.

Nanshan 138 as a public project of Zhejiang Art Museum to promote youth contemporary art in Zhejiang, plans to enter the public field in the form of four solo exhibitions or dual solo exhibitions every year, aiming to push local contemporary art further into the national public view and providing more possibilities for young artists to participate in contemporary art creation. At the same time, the project will continue to track the direction of artists' creation and the narrative content of their works, consciously link the artistic experience of the exhibition itself with the overall pattern of national cultural construction, and effectively encourage contemporary young artists to exert positive social influence.

Zhejiang Youth

Contemporary Art

Initiative

南山 138: 浙江青年当代艺术推广项目

项目介绍

Introduction

2018年，浙江美术馆正式推出自主策划的“当代探索与实验艺术系列”品牌之“南山138：浙江青年当代艺术推广项目”。“南山138”以城市新地标、新视角为出发点，重点关注浙江地域的当代艺术发展生态，聚焦多元化社会语境下的浙江当代青年艺术家生产模式，鼓励青年艺术家在对社会现实和文化创新的深入思考中进行自我探索与艺术创作，并为其提供发声场。系列展览将着力探讨例如当代与传统、生活与艺术、想象与创造等人文主题，积极推行艺术创作的人文视域，以更开放、更包容的姿态彰显浙江美术馆于当代艺术文化立场的对话空间作用，推动建构浙江青年群体的当代艺术发展机制。

2018「新松计划」浙江省中青年艺术家提名系列展
「南山138」浙江青年当代艺术推广项目（2018年第三季）

Cheng Ran / 程然
If the World is My Oyster
如果世界是我的牡蛎

主办单位：浙江省文化厅
Organizer: Zhejiang Provincial Department of Culture
承办单位：浙江美术馆
Executor: Zhejiang Art Museum
展厅：浙江美术馆1、2号厅
Venue: NO.1, 2
展览日期
ARTIST: A

2018
09.28
-
10.27

“南山138”项目计划每年推出四场个展或双个展形式的浙江青年当代艺术，旨在推动本土当代艺术进一步走入全国公众视野，为青年艺术家介入当代艺术创作提供更多的可能性。同时，项目将持续追踪参与艺术家的创作方向及作品的探讨内容，将展览本身的艺术经验与国家文化整体格局自觉联系，鼓励当代青年艺术家发挥积极的社会影响力。

In the year of 2018, Zhejiang Art Museum officially launched its own exhibition brand of Nanshan 138, Zhejiang Youth Contemporary Art Initiative. Nanshan 138 identifies itself as a new landmark and a new viewing platform in the city, concerning the ecology of contemporary art development, focusing on the creative production of young artists of Zhejiang province within a diverse social context, giving voice to artists who execute selfinquiry and artistic creation through a reflection upon social reality and cultural innovation. The program will conduct a series of exhibitions on humanistic discourses such as contemporary vs. tradition, life vs. art, and imagination vs. creation. It propels artistic production with a cultural stance, manifesting Zhejiang Art Museum as a discursive space for art and culture with a more liberal and embracing grounding, driving the formation of a refined development system for young artists in the long run.

Nanshan 138 proposes to deliver four solo or joint-solo exhibitions of young artists of Zhejiang province each year, exposing local art works to public over the country; the exposure also provides a chance for the younger generation to steer contemporary art creation as a collective practice. Furthermore, the program will continuously track participants' future creation path and narrative. It consciously affiliates the artistic experience gained from exhibitions to the country's cultural development setup, encouraging young contemporary artists to make positive social impact.

2018.8.15-9.2

展厅：10号厅
主办单位：浙江省文化厅
承办单位：浙江美术馆

August 15th - September 2nd 2018
Venue: NO.10

2018/7/25—8/12
July 25th—August 12th 2018

展厅：10号厅
Venue: NO.10

主办单位：浙江省文化厅
Organizer: Zhejiang Provincial Department of Culture

承办单位：浙江美术馆
Executor: Zhejiang Art Museum





展览前言

张旭敏

沈烈毅是当代雕塑领域有代表性的中青代艺术家。他将个人对自然世界最朴素的崇尚与热爱融入生命意识，艺术轨迹始终与天地万物和谐交织，创作了《大理石上泛起的涟漪》《铁壳船下的曲折木纹》《剪影轮廓映衬中的天空》等诸多跨越时空的经典演绎。

每个人的记忆中或多或少都有关于跷跷板的画面，但我们的观念和认知会随着时间流逝出现转变。本次“跷跷板”系列作品通过提取最核心的物理原理，赋予形式、媒介、材质的异化迭变，使观众置身于这一“日常之物”可见或不可见、个体或集体、镜像或异化、即时或延迟等隐喻属性的现实体验中，重新捕获贴近自然的亲密感动。与跷跷板的互动为大家再现艺术最原初的本质。这是对宇宙精神的呈现，还是对美好真理的追求？在这里，没有雪莱对西风的歌颂，没有雨果对真爱的描摹，没有康德对神秘的追寻，也没有帕慕克对忧伤的记载；只有沈烈毅的初心，打造每个人都有的那一个纯真世界——看不见的悲欢离合和看得见的阴晴圆缺，每个人都可以在跷跷板的上下起落中感受到人生的无常之常，发现生活在杭州这座城市的美好。

Zhang Xumin

Shen Lieyi is a representative mature/young artist in the field of contemporary sculpture. He integrates his plain worship and love of the natural world into the consciousness of life. His creation is invariably intertwined with the universe harmoniously, and has created many classic images that transcend time and space, including *Ripples on the Marble*, *Twisted Wood Grains Under Iron Hulls*, and *Skylines Against Silhouettes*.

Everyone has more or less impressions of seesaws in his/her memory, but our ideas and perceptions will change over time. This *Seesaw Installation Art Series* extracted the most basic physical principles and gives alienation of form, medium and material, which bring the audience to the experience of metaphorical attributes of the "everyday object", either visible or invisible, individual or collective, mirror image or alienation, instant or delay, capturing the intimate affect that is most natural. Interaction with the seesaw may reproduce the original essence of art for everyone. Is it the presentation of the spirit of the universe, or the pursuit of good truth? Here, there is no Shelley's praise of the West Wind, no Hugo's description of true love, no Kant's pursuit of mystery, and no Pamuk's record of sadness; there is only Shen's original intention to create the pure world that everyone has—invisible joys and sorrows and visible waxes and wines. In the ups and downs of seesaw, we feel the capriciousness of life and find the beauty of living in Hangzhou.

Preface

作者简介

Profile



1969 年生于杭州，毕业于中国美术学院雕塑系，中国雕塑学会常务理事、浙江省雕塑研究会副会长，现任教于中国美术学院雕塑与公共艺术学院。擅于将自然和日常元素融入雕塑艺术的理念中，将个人的经验转化为对生命感悟的艺术表现。

He was born in Hangzhou and graduated from Sculpture Department, China Academy of Art. Today he is the executive director of China Sculpture Institute and vice president of Zhejiang Sculpture Research Association. He currently teaches at the School of the College of Public Art of China Academy of Art. He is expert in integrating natural and daily elements into the material, space and concept of sculpture arts and turning personal experience into the artistic expression of life insights.

Shen Lieyi

沈烈毅





生命的状态在捕捉中消失

Life disappears while being
chased

跷跷板 III Seesaw III / 铁木 Ostrya japonica / 600cm / 2018





跷跷板·绕 Seesaw - Detour / 不锈钢、木、橡胶管Stainless steel & wood & Rubber tube/ 尺寸可变 variable size/2017



跷跷板·墙 Seesaw - Wall / 混凝土钢筋 Concrete & Rebar/360cm × 210cm/2017

**Outside the visible "walls" are
the invisible walls in our heart.**

在可见的“墙”之外，
是另一些矗立于我们
内心的墙。



跷跷板·墙 Seesaw · Wall (局部)





跷跷板·镜 Seesaw · Mirror/ 不锈钢 Stainless steel /600 × 30 × 70cm/2012

艺术家的跷跷板与游乐园的跷跷板之间不仅仅有造型语言与材料语言的区别，其真正的区别在于艺术家的跷跷板在完成其可被娱乐的公共属性之外，更多表达的是艺术家所特有的艺术属性，而这种作品属性才是可以用来被反复思考的。这也是艺术家参与到公共艺术创作中最无法被替代的。

林书传

The difference between seesaws for the artists and in amusement parks is not caused merely by the difference between modeling language and material language. What really distinguishes the former from the latter is that beside the public properties for amusement, the artists' seesaws express more artistic properties that belong exclusively to artists. Only such properties are worthy of reflection time and again. And this is exactly why artists are irreplaceable in public art creation.

Lin Shuchuan



Confrontation
turns to
inspection.

对视成为探视。





跷跷板·观 *Seesaw-View*/ 不锈钢 Stainless steel/400cm/2018



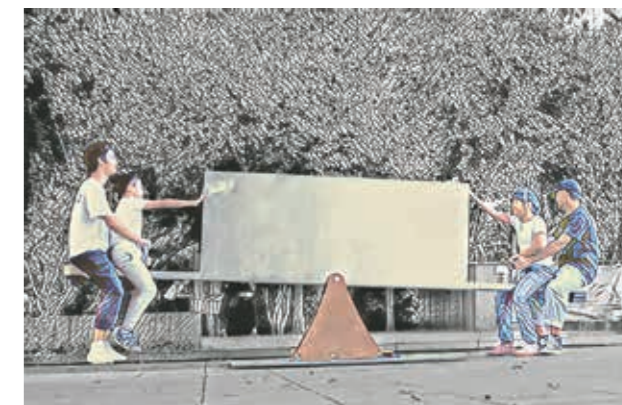
跷跷板 · 见 Seesaw - See/ 不锈钢、玻璃 Stainless steel & Glass/355cm × 235cm × 80cm/2017

沈烈毅的跷跷板在矛盾共生的状态中进行，并不断地进行着作品属性的暗示。艺术家对“成人玩具”的创作，让参与者在无形中产生情感沟通的隔阂，这是艺术家在这一系列的作品中所要表达的人与人之间的关系，也是成人跷跷板背后蕴涵的社会属性。

林书传

Shen Lieyi's seesaws are placed in conflicts, and are constantly implying their properties. Facing the "toys for adults" created by artist, the participants can't help but forming an intangible screen that bars emotional communication. This is both the relationship among people that the artist wants to express in the series of works and the social properties behind seesaws of the adults.

Lin Shuchuan





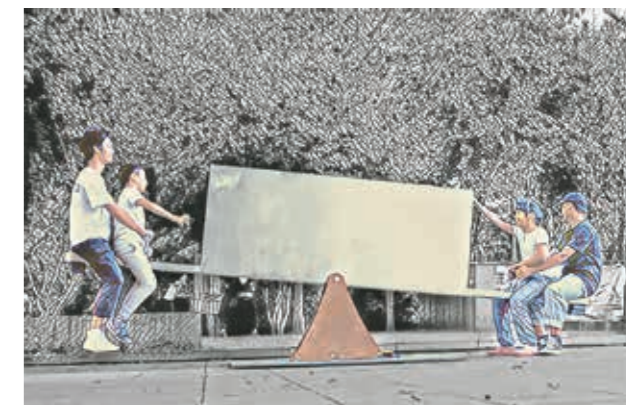
跷跷板：面具 Seesaw · Mask / 不锈钢 Stainless steel / 600cm / 2018

浙江美术馆位于西子湖畔，隔了一条南山路，从湖边看美术馆，它被隐蔽在一片树林之中。公共艺术家沈烈毅的“跷跷板”就被设置在这片林子内。蓝白黄相间的霓虹灯勾勒出来的招牌“跷跷板：沈烈毅装置艺术展”在丛林中突显出来，抢夺着路人的注意力。今天，美术馆的剧场化、娱乐化成为了一种明显的趋势，大量的参与性、互动性艺术展览和行为表演都在美术馆中举行。

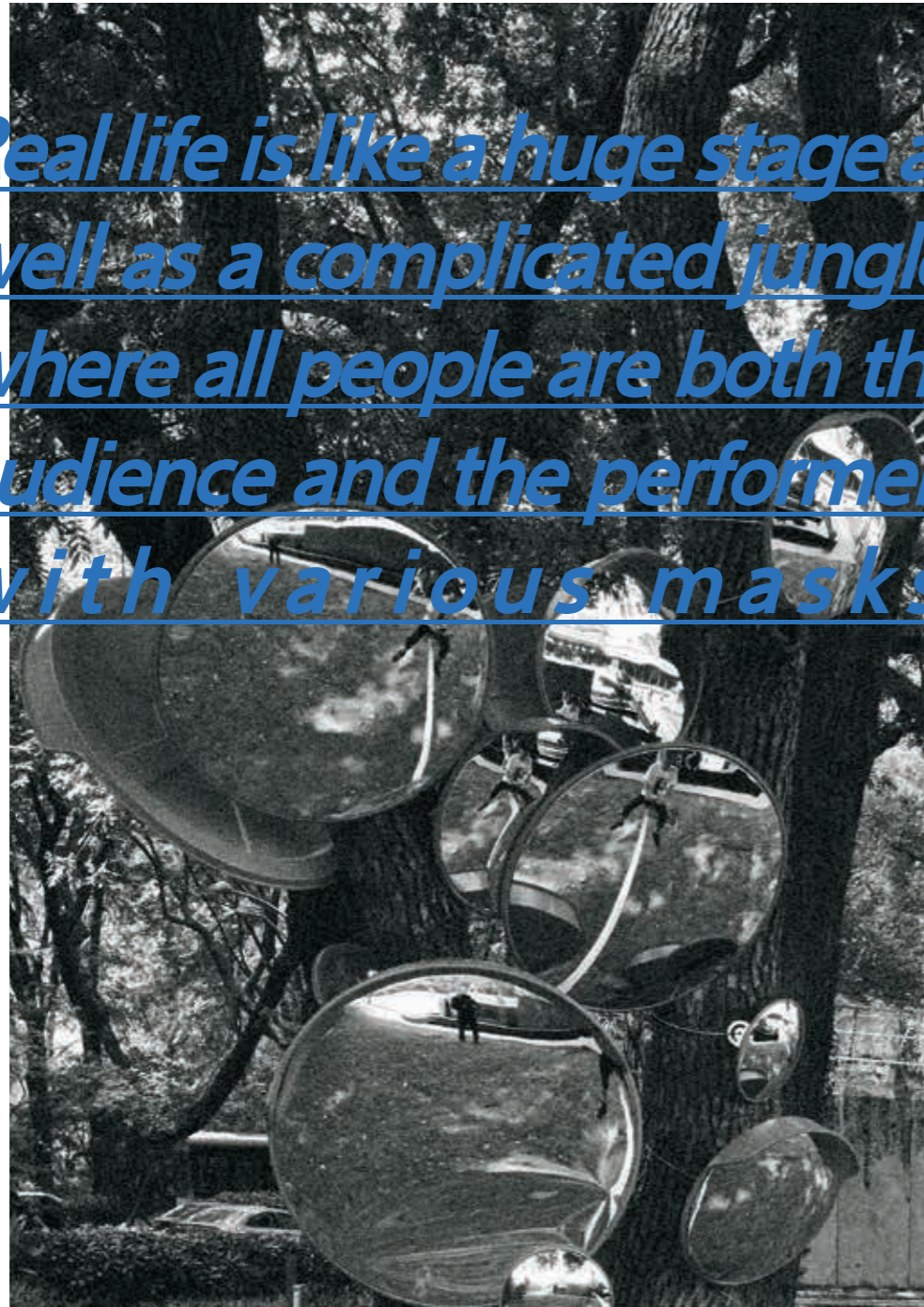
姜俊

Zhejiang Art Museum is located near the West Lake, with only the Nanshan Road running in between. Seen from the lakeside, the museum is hidden in a forest. The Seesaw installations by the public artist Shen Lieyi are right placed here in the forest. The neon lights on one signboard bear the words "Seesaw: Shen Lieyi's Installation Art Exhibition", giving off blue, white and yellow lights and grabbing the attention of pedestrians. It is evident today that art museums are becoming more like theaters and places for entertainment. A huge number of participatory and interactive art works and performances are now displayed in art museums.

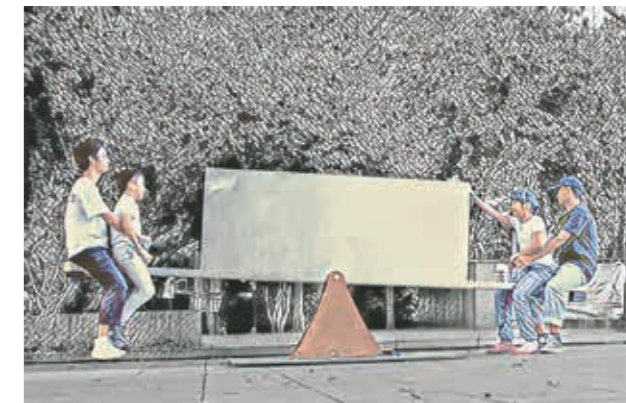
Jiang Jun



Real life is like a huge stage as well as a complicated jungle, where all people are both the audience and the performers with various masks.



现实生活如同一个巨大的舞台，一片复杂的丛林，每个人既是观众，又是携带不同面具的表演者。





跷跷板·面具 Seesa - Mask (细节 details)

悬挂在树上的众反光镜创造了一个自我反射的场域，自己看到了自己，所有的人也在不同的角度观看所有的人。这往往构成了今天行为参与艺术的核心，即作为表演的参与者同时又是其他参与者的观看对象。

姜俊

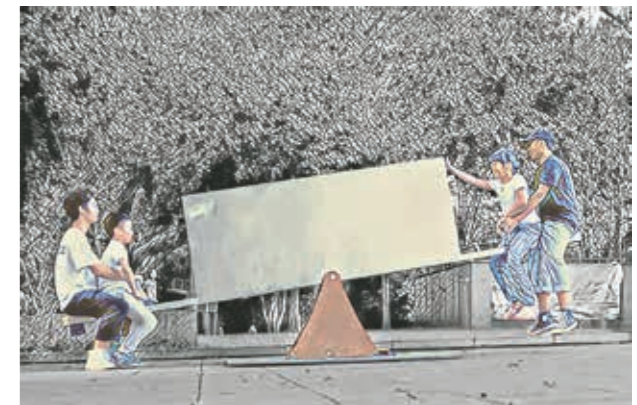
The mirrors hanging in trees have created a field for self-reflection, where one can see himself/herself, and everyone can see everyone from various perspectives. This generally constitutes the essence of current participation art: the participants in a performance meanwhile are watched by the other participants.

Jiang Jun



树欲静而风不止。

**The tree may crave
calm, but the wind
will not drop.**

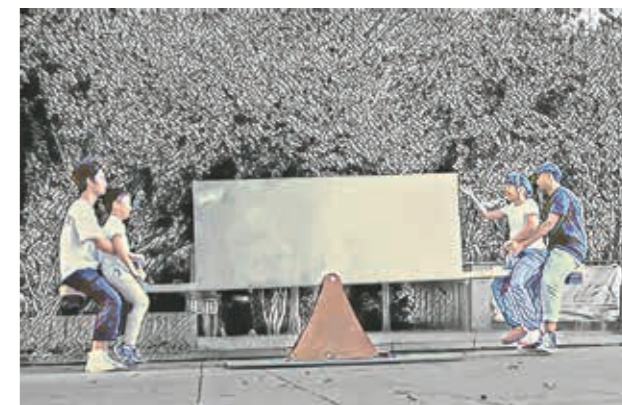


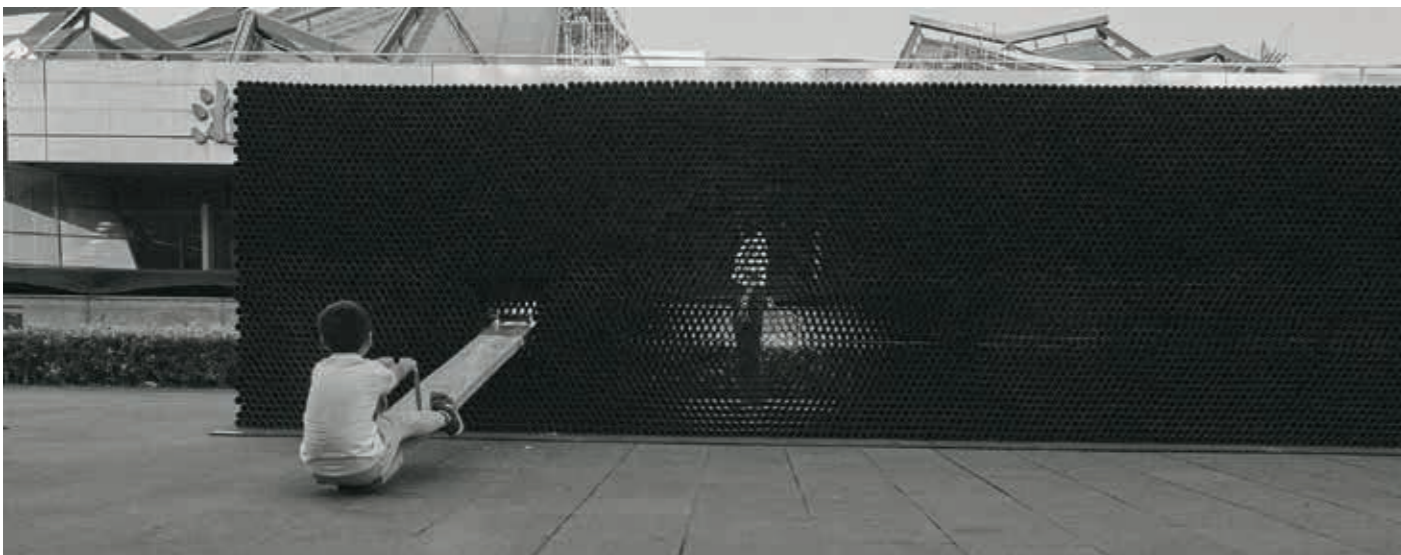


跷跷板 · 蔡 Seesaw - Entangle / 木铜 Wood copper / 400cm / 2018

*Restore the voice long
gone in your body.*

让消失的声音重回你的身体。





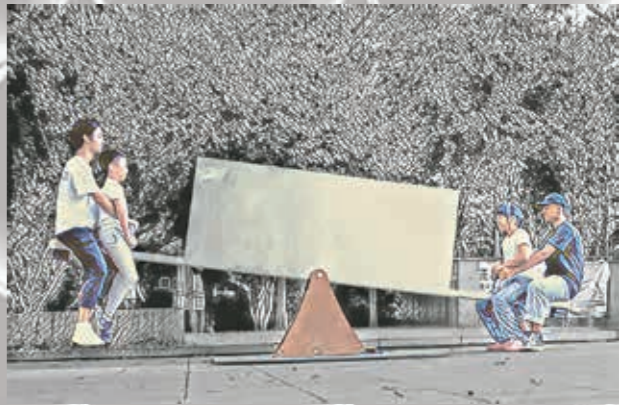
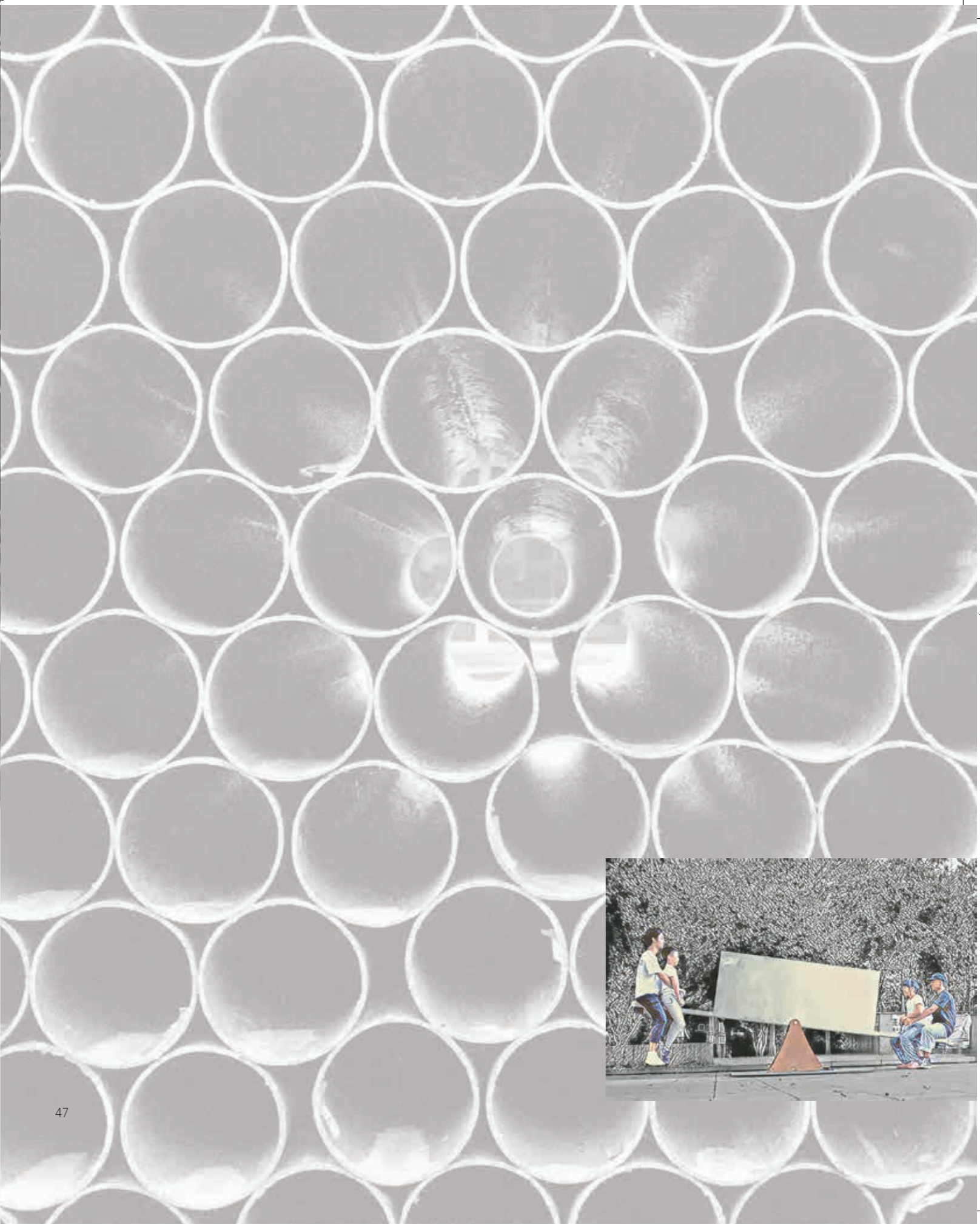
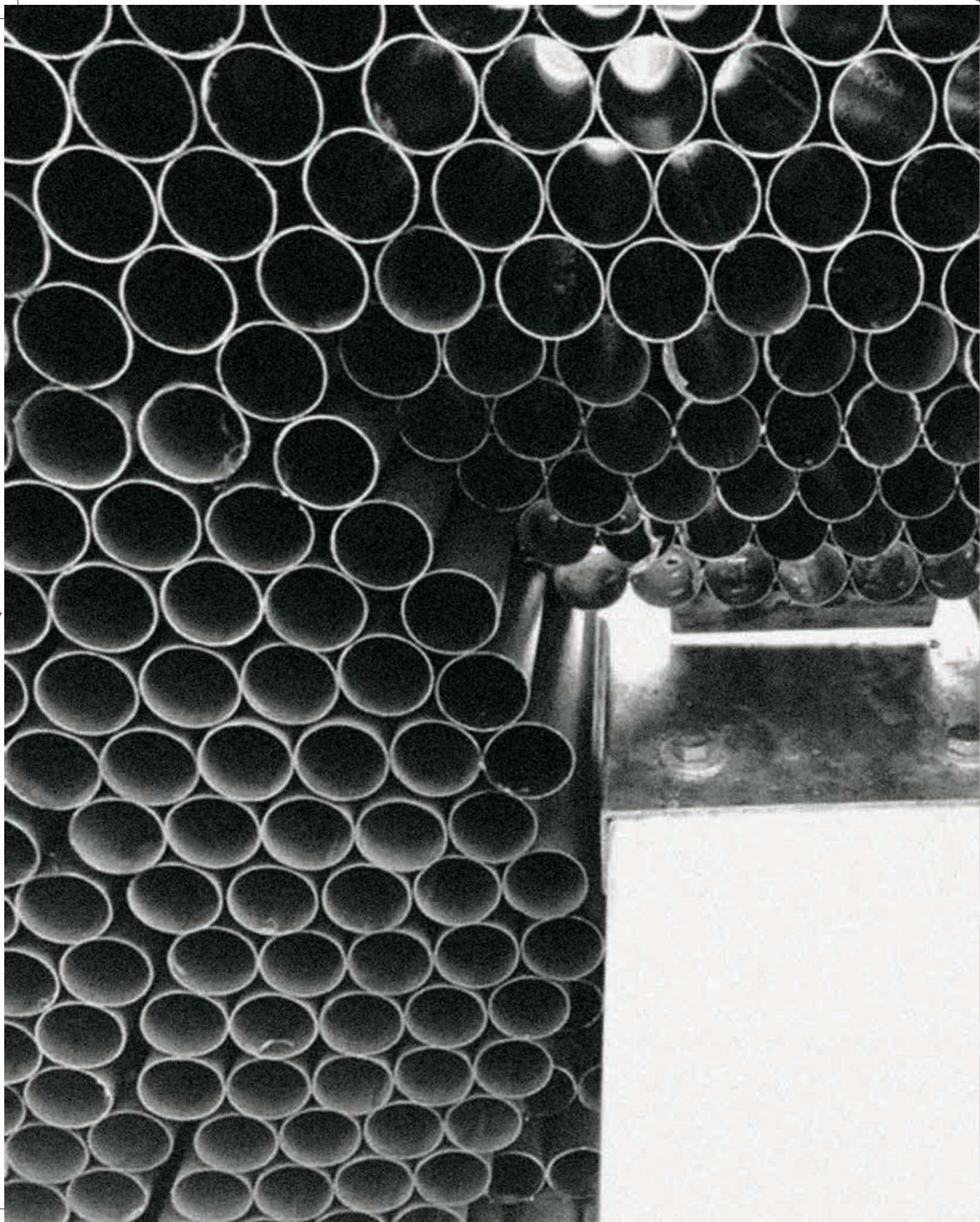
就从单体的跷跷板来说，它并未显示出什么特别之处，我们甚至觉得它们是一系列很有趣的跷跷板创新设计。但当它们被聚合在一起，加入观众的参与，呈现为一种游乐园式的场景时，其艺术的感染力才真正地散发出来。树林、跷跷板、霓虹灯、反光镜、歌谣、行动的人、观看的人共同形成了一个总体的剧场。我们不禁要问，它到底是什么，是一个艺术装置展，还是欢快的游乐园，或是一堆问题的形象化集合。

姜俊

As for a single seesaw, there is nothing special. We even feel that they is an interesting series of innovative designs on seesaws. But the moment they are assembled and joined by the audience's participation to become a scene that resembles an amusement park, we have indeed sensed its infectious artistic power. Trees, seesaws, neon lights, mirrors, songs, pedestrians and viewers have jointly formed an integral theater. We can't help but ask: what on earth is it? Is it an installation exhibition, a cheerful amusement park, or a visualized collection of problems?

Jiang Jun





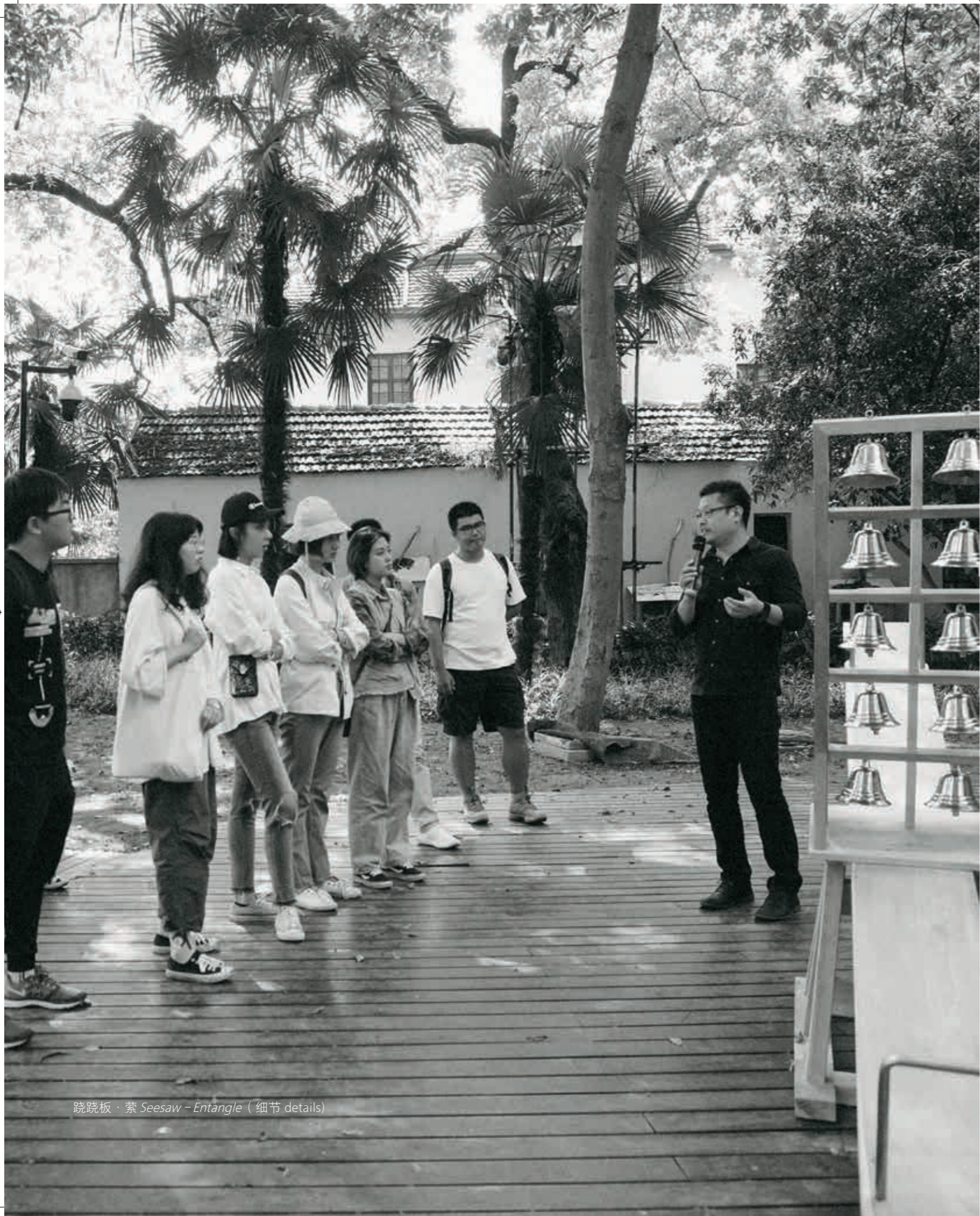
**Modern society witnesses the loose
and close connections among people,
who are free to "see" and "not see"
each other.**

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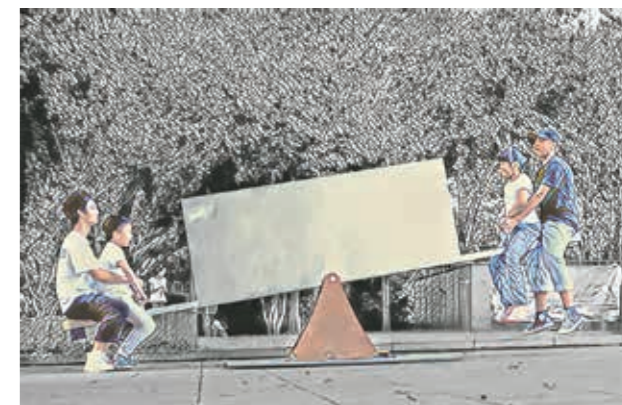
现代社会中，人与人时而靠近，时而疏离，“见”与“不见”的状态相互交替。

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跷跷板·索 Seesaw - Entangle (细节 details)

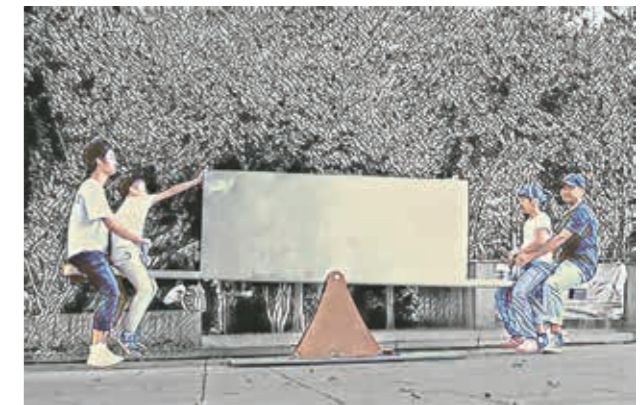


跷跷板是一种双人合作的游戏，一种最简单的协助模式。艺术家正是利用了这个隐喻，并通过改造跷跷板，试图打断或打破这种二人关系的定式，且产生了多种变体。

姜俊

Seesaw is regarded as a game that requires the cooperation of two persons. It is the simplest mode of assistance. The artist indeed has taken advantage of this metaphor and reinvents the seesaw in an attempt to interrupt or break this cooperative formula, which has produced many variants.

Jiang Jun





跷跷板·晃 Seesaw -Sway/ 亚克力、不锈钢、木、水 Acrylic & Stainless steel & Wood & Water/500cm/2018



我们在谈公共艺术创作时应该从两个空间来进行解读。第一个空间应该是艺术家的个人空间或者是工作室空间。如果作品被放在这个空间进行解读。我们更多需要谈的是公共艺术创作中的作品属性。如果创作面向的是公众，并展示在公共区域，那么我们应该更多地去考虑它的公共属性。当然，从艺术家的角度出发，这两个空间从不同的观看角度与思考角度来看是无法割裂的，公共艺术的魅力也正是源于此。“跷跷板”系列作品是沈烈毅重要的公共艺术创作之一，而我们在讨论这一系列作品时也应该从创作中的作品属性与公共属性开始。

作品属性在创作中先行，还是公共属性在创作中先行，这在不同的公共艺术作品中得到了不同的体现。而沈烈毅“跷跷板”系列作品是将作品属性放在先行的位置上进行考虑的。理由是艺术家在美术馆公共区域呈现的跷跷板作品一直在向各种参与者制造不同的“障碍”，而非讨好参与者的体验感受，且艺术家巧妙地通过“障碍”，向观众阐释作品的真实解读路径。跷跷板在日常的解读中是常见的公共游乐设施，它不论出现在室内还是室外都是以一种娱乐的方式存在的。参与者坐在跷跷板两端，其娱乐的基础是双方真实可见，参与者的表情与情绪能够进行无障碍的对视。我们在沈烈毅的跷跷板中却看见相反的一面：不论是在跷跷板之间放置无法透视且只能自观的镜面不锈钢，还是通过导电原理让玻璃在见与不见之间进行有序的

转换，或是运用液压装置让翘翘板两端的人无法在一条直线上发生直接的对视，或是借用钢管的物理形态让两端的参与者只能管窥对方，还是通过放置反光镜让参与者的观看视角发生转移，甚至直接在跷跷板的中间堆砌混凝土高墙来阻隔两端的观看。艺术家的跷跷板毫无例外增加了“能见”的难度，甚至构造了“不能见”的“娱乐”方式。跷跷板两端的参与者，始终被艺术家人为地拉开了距离，彼此沟通的难度增加，他们几乎无法进行最普通的视觉或是情感交流。可以说沈烈毅的跷跷板在表达作品公共属性的同时，又在不断地用障碍消解其公共属性，在让公众参与作品的同时又拒绝让公众进行简单的娱乐式参与。沈烈毅的跷跷板在矛盾共生的状态中进行，并不断进行着作品属性的暗示。艺术家对“成人玩具”的创作，让参与者在无形中产生情感沟通的隔阂，这是艺术家在这一系列的作品中所要表达的人与人之间的关系，也是跷跷板背后的社会属性。

假设一件艺术家的作品与一件公共游乐设施同时出现在公共区域，如果我们仅从观众参与度来进行公共性考虑，艺术家的跷跷板与作为游乐设施的跷跷板容易让普通观众产生语意上的混淆。那么艺术家的创作与公共游乐设施之间的区别在哪里？艺术家的跷跷板与游乐园的跷跷板之间不仅仅是造型语言与材料语言的区别，其真正的区别在于艺术家的跷跷板在完成其可被娱乐的公共属性之外更多表达了艺术家所特有的艺术属性，而这种作品属性

才是可以被用来反复思考的。这也是艺术家参与到公共艺术创作中最无法被替代的部分。我们沿着艺术家的作品思考下去，并与当下流行的公共艺术的创作方式进行比较。当下流行的创作方式似乎更多的是公共属性先行的，其逻辑在于通过消解作品属性来交换公共参与。因为相对隐晦的作品表达在公共传播中难以生效，如何获得新的社交媒体的关注与公众自媒体的青睐成为了部分艺术家过分考虑的问题。在许多人依赖自媒体社交的今天，为了一张照片而活一天的人不占少数。因此这类的公共艺术作品不断向观众抛出视觉的奇观、视错觉的奇观与伪科技的奇观，更多考虑的是将展场构建为一个可供沉浸的“打卡”景观。而由这类作品所构成的展览逐渐成为了观众与作品互相消费的“游乐园”。艺术家对于公共性问题的探讨似乎多存在于参与层面，而缺少引发艺术作品介入公共思考的能力。

跷跷板在沈烈毅的创作转译之下，在众多参与者的“游戏”过程中，也在向公众提问：这是孩童的跷跷板还是成人的跷跷板？这是陌生人的跷跷板还是熟人之间的跷跷板？艺术家在跷跷板中所制造的障碍是否隐喻当下社会中复杂的沟通问题与人际关系？如果跷跷板是承载着人的天平，那么用人作为筹码的平衡游戏就绝对不仅仅是孩童之间的游戏，而是成人之间的较量。艺术家沈烈毅在筹码之间放置的障碍才是解读作品并引发公共思考的钥匙吧。



Some public art works prioritize work properties, while others prioritize public properties. Shen Lieyi's creation on seesaw belongs to the former, because the seesaws by him in the public area of the art museum have always been creating various "obstacles" during the participants' viewing experience. They never try to fawn on the audience. Meanwhile using these "obstacles", the artist skillfully explains to the audience the true method to interpret the works.

Generally people regard the seesaw as a common public recreational facility. Whether indoors or outdoors, it exists for the sake of entertainment. When two players sit on both ends of the seesaw, they can see each other's faces and sense the feelings without obstacles, and this is the basis of entertainment. But in Shen Lieyi's seesaws things are quite different. He puts a stainless steel mirror in the middle so that either player can only see himself/herself. He uses conductive glass so that the glass switches its state alternatively between "transparent" and "opaque". He adds hydraulic units so that the two ends of the seesaw cannot face each other directly in the same line. He uses a rusty steel pipe so that the two players can see each other only through the nozzles. He

puts a reflector to diverge the participants' viewing perspectives. He even builds a concrete wall in the middle to block the vision. His seesaws unexceptionally add to the difficulty in "seeing", and even make "not seeing" new forms of "entertainment". According to the design of the artist, the participants at the two ends of the seesaw are always set at a distance and find it hard to communicate. They can hardly communicate visually or emotionally. It is reasonable to conclude that while his works are expressing the public properties, they are constantly demolishing them with obstacles. While allowing the public to appreciate the works, he refuses simple participation for mere entertainment.

Based on these art works, we would like to continue thinking, and compare them with the currently popular ways of creation in public art. The currently popular ways mostly seem to prioritize public properties, and their logic is to demolish work properties in exchange for public participation. Since the relatively obscure works usually fail to cause a stir among the public, some artists are struggling to enlist help and draw attention from new social media and we media. Today many people are reliant on we media for social intercourse, and quite a few people would

spend a day perfecting a photo. Therefore, public art works of this kind constantly offer the audience attractive scenes that make use of vision, optical illusion and pseudo technology. And these works only aim to build the exhibition site into an immersive "clock-in" scenic site. Consequently, exhibitions consisting of such works gradually become an "amusement park" where the audience and the works interact with each other. Artists' discussion on public issues generally remains in the level of participation, and they lack the ability to have art works join in public thinking.

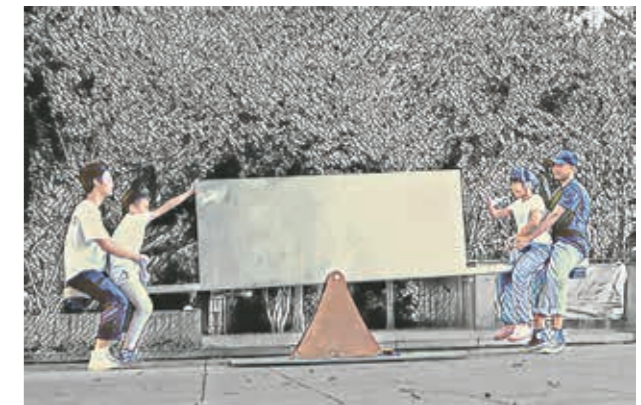
After the translation of Shen Lieyi, and in the "amusement" of the participants, several questions have been raised by the public: Do these seesaws belong to children or adults? Do these seesaws work among strangers or acquaintances? Do the obstacles set by the artist in these seesaws embody complicated communication and social relationships? If the seesaw is a scale that hold all humans, who serve as the weights, then such balance is no longer a game among kids, but rather a contest among adults. Perhaps the obstacles that Shen Lieyi put among the weights are keys to interpreting the works and triggering public thinking.

A Public Thinking on Weights

Lin Shuchuan

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对话

采访者 (Q):
贾润萱

艺术家 (A):
沈烈毅



Q: 沈老师您好, 欢迎参加此次“南山138”系列展览。本次展览被置于美术馆西广场, 是一个室外的展览, 您的作品与周围的植被相融合。您如何看待艺术与自然的关系?

A: 其实我一直以来的作品都在试图传达一种对自然的关怀, 是我对自然的一种崇敬, 我特别关注人与自然的关系。实际上在我看来, 人也是自然的一部分。小的时候我特别喜欢看暴风雨, 我住在运河边嘛, 运河经常发大水, 当运河被大水淹的时候, 我觉得那个时候的河面比较开阔浩渺, 自然的力量就比较大, 尤其下暴雨的时候, 我喜欢看树被狂风压弯又挺直的状态。所以从心底说, 我对自然有一种敬畏感, 这一点在以前的一些作品以及此次展出的“跷跷板”系列中都有所体现。跷跷板最早是跟树结合在一块儿做的, 一开始我只是为了做一个阻挡, 但是后来我觉得一个娱乐的东西和树放在一块儿, 或者人们在树下娱乐的时候, 那时候他的状态, 跟在一个人造的建筑里面或是一个完全人为的环境里面, 肯定是有非常大的差别。

Q: 是否可以理解为, 您的创作主旨是帮助现在的人走向、重回大自然?

A: 对啊, 我觉得人们要敬畏大自然而不是像以前说的, 好像我们一定能胜天啊什么的。你只有敬畏它的时候才会尊重它, 然后你可能会跟自然相处得比较和谐。当然这个展览置身于室外空间, 还得益于美术馆门口的广场, 一片小的绿地。所以我觉得整个系列作品放在这里, 可能会营造一种在郊外, 或是在一个绿色的公园里

面——一个游戏的场所, 它是以这样的状态来呈现的。

Q: 不同于以往展览的观看方式, 此次展品与观众之间有一个直接的互动关系, 观众可以体验每一件作品, 然后感受每一件作品。可以聊聊您对于公众、公共艺术领域的感受吗?

A: 本次展览其实就是一个关于公共艺术的探讨, 我把这些作品置于公共空间里面。其实所有艺术家的作品, 从严格意义上讲, 都是通过一个造型手段把自己内心的想法做出来, 然后可能跟观者、互动者去做一个交流沟通。但对于我来说, 我更希望我的作品可以感染到观众。那么在这个展览里面, 跷跷板当然是一件作为公共艺术的作品, 我希望大众在与我的作品互动中, 能感受到我所要表达的一个想法, 或者我对某种事物的担忧。其实这种担忧回到前面提到的问题, 就是人与自然的关系。按照以往的跷跷板设计, 在体验跷跷板的时候, 游戏者可以相互对视, 但我在创作这个系列的时候, 给它设置了很多障碍, 可能有的很难看到对方, 有的是完全看不到对方。其实所有障碍的设置, 就是希望我们公众参与进来之后, 通过体验障碍而感受到我对某一些事物的态度, 或者是提出的某个问题。

Q: 像您之前提到的, 此次展览中, 许多跷跷板头尾之间被镜子、墙、植物所遮挡。这些展品都表现了一个见与不见的关系。这样的关系又衍生到我们社会的一些现象、问题中, 比如人与人之间的距离关系以及人与科技之间的关系, 您是如何思考

作品和社会话题的关系的?

A: 人和自然的关系, 伴随着科学技术的发展, 比如现在人工智能的发展, 有很多人就开开始担忧人工智能对人类到底是有很大的促进作用呢, 还是会给人类带来一些其他的影响。又或者是以好坏来分的话, 有益的呢, 还是无益的。现在持有不同意见的几派人都在谈论这个问题, 其实此次展览中的“跷跷板”系列作品也有这方面的探索。事实上, 原本的“跷跷板”是一个非常原始的、非常简单的游戏工具, 这个游戏我们小时候肯定玩的更多一点, 因为我们小时候可娱乐的东西比现在要少, 但是在一个小型儿童游乐场里面, 这个跷跷板是必须存在的, 因为它是最普遍、最简单的, 我们拿一块板, 中间做一个支撑, 然后在两边大家就可以进行一个互动玩耍了。那么, 我在这么简单的一个看似很平常的跷跷板之间, 重新做了很多装置: 有的是静止的, 有的是通过摄像头拍摄显示在平板屏幕上才能看到对方。安装这些不同类型的障碍设施, 我就是想表达内心的一个思考——我们一切的发展, 比如科学技术的发展, 以及其他一些事物的发展, 在人类的整个进程中是以一个什么样的状态存在着, 是有益的, 还是有一些负面的作用。甚至有时负面的作用会非常大。就像我小时候看过的《未来世界》电影一样, 最后人都变成了一个机器或者是人与机器的混合物, 那么人本身作为一个自然物的存在是否还有意义? 或者我们现在的一切, 像一些互联网中虚拟的东西, 它跟自然、跟人产生一种什么关系? 这些都是我的思考, 并最终将这些思考映射在了我的作品中。

Q: 跷跷板作为一个日常之物, 是我们儿时经常玩的游戏, 但是您通过一些创作手法赋予了它艺术的含义, 请问您是如何看待、处理日常之物与艺术之间的转化关系?

A: 其实艺术怎么讲呢, 我想简单地讲就像我们有时候把一个厨师的烹调技艺叫作厨艺, 是吧? 你觉得它就是个烹饪, 但当它让你心情愉悦或是有所思考的时候它就变成一个艺术。其实就是把日常的东西拿过来, 然后我将它按照我的要求, 按照我的想法做一些小小的改造, 就像我原来做的那些东西, 或者一张报纸拿过来, 我把它镂空做了一个建筑的负形。乍一看还是日常的一件物品, 但是仔细一看发觉, 哎, 经过了艺术家的加工, 我的一个小小的改造, 这日常之物和这个经过小小改造的符号之间产生了一种关联, 或产生一种波动。可能它里面的内容跟建筑符号日常给我们的想法之间也会产生一种关联, 可能每个观者都会有自己的看法。

Q: 是的, 每个人所触动的点可能是不一样的, 感受也将会不一样。那么对于作品给予观众的体验感, 您有什么期望吗?

A: 肯定有的。有时候, 我可能只是提出了一个问题, 不是说我很明确地指向了某一个点。关于前面提到的“日常”这一话题, 我要补充一下。以前, 艺术可能是高大上, 有一定限制性的, 人们觉得做雕塑就一定要立在一个底座上面。但事实上, 许多生活周边的日常事物, 例如一个铁锹, 经过一个小小的变化, 可能就被赋予了另外一层意义或者跟它本身的实物状态的另外一

层意义又发生了碰撞。我可能更多地只是提出了碰撞的可能，或是创造了这种碰撞的现象，让大众去思考，让观者去思考。

Q: 跷跷板是许多人的童年回忆，属于大家的集体记忆。您怎么看待当下关于个人记忆与集体记忆的探讨？

A: 我觉得其实关于记忆，肯定大家有很多一致性，可以算一个集体记忆，小时候你玩的时候人家也这样玩。那怎么样会形成一个集体呢？可能这样一个东西比较有普遍性，可能会形成一个时代的集体记忆，可能时代性在里面会比较明显一点，所以我觉得可能个人记忆和集体记忆原本没有特别多的差别，差别在我们成为艺术家之后。我觉得跷跷板可以用来表达我心里所要表达的一些东西，然后我对它做了一些改造，可能就利用了这个集体记忆来做一些陈述，做一些艺术上的改造。

Q: 在玩跷跷板的过程中，有些观众只是单纯地体验感受游戏的乐趣，对于作品本身并不会进行深层次的思考，这一点会不会没有达到您的预期，您如何看待这一现象？

A: 这个问题其实在我创作之前和创作的过程中都有所体会。首先，如果说要表达一件事情，就需要观众很有兴趣去看、去了解。反之，如果说你觉得这件作品很伟大，然而别人走过面前都不去看一眼，那所有要表达的东西可能是零。跷跷板非常有意思的地方在哪儿呢？它有两个层面的意义。第一个层面，体验跷跷板的人会觉得很好玩，这种好玩里面也可以分好几种，比如说老年人他来玩，觉得，哎呀，跷跷板在他们那个年代很多，现在少一些，那么通过此次体验，他们可以返回到从前充满童趣的时光。而对于小孩子来说，虽然

现在玩具很多，但是体验跷跷板时会觉得还蛮有意思的，可以互动，玩时一上一下，一下一上的，可能还有一种生理上的刺激。另一个层面来说，这一系列跷跷板都是不同于以往常规的跷跷板，都是经过了改造。有的是通过一些导电的玻璃，在可见、不可见之间通过上下的移动做一个转换；有的是一个反光镜，体验者双方只能看见镜中的自己。这一类都是日常看不到的。跷跷板是日常的东西，而现在通过我的一些改造它们又超越了日常。他们在体验后，觉得很好玩，有些人可能看了每个跷跷板有不同的形式表达语言之后，会有所思考，可能只是少部分人，没有任何感受。因为我首先得吸引他们过来，有些人会对我的作品有所感悟、有所触动，而对小孩来说，理解可能会是一个持久的过程。我们小时候也会有一些新奇且印象深刻的事情，当时可能理解不了，只是觉得好玩，但这些事情可能会一直存在我们记忆里面，在未来的某个时间点，这些封存记忆又会从脑海深处重新展现。小朋友体验跷跷板也是这样，可能未来会感悟到，这个跷跷板当时它是这样的造型，跟寻常的跷跷板为什么会不一样，原来当时的作者有跷跷板之外的意思要表达。哪怕当下并没有一个及时的反馈，但将来可能会是一个长久的、持续性的影响。

Q: 您的一些作品与高科技紧密结合，可以聊聊您的构思吗？

A: 其实技术是非常简单的，但我在创作的时候将最简单的元素复杂化了。《跷跷板·绕》那件作品，很多人以为是通过电传输实现的，但我在一位专业人士指导下选用了最简单的液压技术。这个装置有五十多根管子，其实只有一根管子里面通了液压，然后这边翘了那边就下去了。我

无非是想告诉别人，简单的跷跷板因为我们思维的变化，科技的发展，可以变得越来越复杂。事实上，我完全可以回归到简单的方式去做，包括那件《跷跷板·见》，其实就像我们通电的玻璃，在很多宾馆里面，最早是在高铁里面也有类似的观光座，一按开关一通电就透明了，然后关掉电它就是磨砂的。这样就让观众找到一种变化，我一会儿可见你，一会儿不可见你，那么这也是通过一个小小的技术就达到了这种效果。也许不知道的人觉得这样很有意思，其实它是否有意思不是最重要的，重要的是呈现给观众：科技在改变我们的生活，改变我们以往很单纯很质朴的一种生活方式。此外，《跷跷板·观》这件作品需要体验者通过摄像头看对方，体验者之间所有的景象都被中间一个小方块的空间阻挡了。“跷跷板”在英文里面是 seesaw, see 是看的现在时，saw 是看的过去时。我想，英文词语应该和中国人造词是一样的，就像玩跷跷板时人们相互的对视，相互表情、相互动作的感染，“看”这一行为，对跷跷板来说是一个非常重要的事，但是我通过一个方盒子，再通过人造的摄像头视频传递给对方。事实上，就像我现在跟你面对面，看起来很正常，但很多信息通过方盒子里面的电线或通过某个信号传递之后，它还是原来的你吗？它还是我们所认为的正常或者我们所认为、所感知的那种常态吗？还是他有所变异了？所以出于这个思考，我将一些科技应用集合在跷跷板的创作上。

Q: 那么您如何看待与处理艺术与科技之间的关系呢？

A: 科技在影响我们的生活，艺术与科技是没有办法割裂的。任何时代的艺术都顺应着科技发展并且科技对它有一个反向的

作用。至于我为什么要用科技去做或者怎么样去做，这是根据我的创作的需要进行的，而不是为了科技而科技。现在很多人觉得自己很炫的在用多媒体啊或者用一些其他东西，但我觉得他只是一个简单的感官刺激，没有在这感官的刺激之后提出什么问题来，或者他仅仅是为了吸引人流，但吸引人流之后，他没有引发观众在某个问题上的思考。我觉得最重要的首先是创作初期的一个想法，然后再根据自己的想法去寻找适合的一些媒介。

Q: 随着当代艺术媒介的多样化发展，观众在美术馆不仅仅参观作品还开始与一些作品互动。您可以结合此次展览谈谈您的看法吗？

A: 对于这次的跷跷板主题我很满意，因为这个作品的参与度非常高，我们甚至担心观者过度参与。这个情况确实也出现了，考虑到安全等各种因素，我们还要在过程中不断地去更新，去保护作品，同时也要保证观众的安全，所以就参与度来说是绝对没有问题的。

Q: 现在浙江地域的青年艺术很活跃，可以聊聊您对于这样一个大环境的感受吗？

A: 其实浙江还蛮大的，我想缩小些范围就说杭州吧。像杭州这样的一个地方，它有一些合理但也有些非常不合理的现象存在。比如位于杭州的中国美术学院，是数一数二的综合性美术院校，培养了很多优秀的艺术家，比如象山校区，有很多我们的学生、毕业的学生、艺术家聚游在这个校区周边，他们做一些艺术创作。但真正给艺术家在杭州呈现他们的作品的空间或者机会、机遇来说，其实是非常少的。所以我们也正在思考，可能是因为上海离杭州太近了，然

后上海这几年艺术蓬勃发展，就形成了对比，像前几天上海的艺博会，各种展览刚刚结束，虽然杭州也有艺博会，但是相对来说还有很长的路要走。你看活跃在上海的艺术家，甚至活跃在世界上的艺术家，就说活跃在中国的吧，有很多响当当的艺术家都是我们学院出去的，或者没有响当当的名气但很活跃艺术家也是我们学院出去的。但是，为什么杭州这个地方本身，不能把这些艺术家聚拢起来，或者把这个氛围调动起来？我想有很多因素吧，一个是观众的问题，杭州地域有很多群众文化展览和传统艺术展览，那么它的受众是不是一个因素？可能我们很多受众都是收藏家、绘画的名家，收藏了名画，等着作品慢慢涨价，从而经济上有所收益。而不是说，今天我的家里或者生活里缺少了某样东西，或者我今天要去感受下艺术的气氛，节假日我要去美术馆感受下艺术，我觉得这个相对少。另一方面，也有物极必反的时候，杭州充满着自然景观、人文景观，自然山水都玩不过来，没有兴趣再玩其他的东西了。我觉得在杭州这个地方，艺术家是不缺少的了，中国美术学院培养了很多艺术家，但是缺少的是一个氛围、一个空间或者是作为受众的这样一个群体。

Q: 同是对于社会、当代的一个思考，那么您是如何看待艺术家与社会之间的关系？

A: 其实很多当代艺术都是在做一些跟社会有关或者某个热点的创作，以艺术家的身份去思考，或者是提出某个自身感受到的问题，让大家通过艺术作品去思考。表现形式随着科学技术的发展，日积月累，从原始社会到信息社会，再到后来的现代主义，激发出当代艺术，我觉得并不是某一个媒介比某个更先进、哪一个更有意思，其实很多都是并行的，只是一种可能，对

我们来说是一种表现的手法。你也可以在当代艺术里以一种具象的手法去表现，也可以用高科技来表现。其实我觉得这个当代不当代不是最重要，重要的问题是一个艺术家有没有一颗社会责任心，或者对某些问题提出自己的看法，然后通过艺术的手段表现出来。

Q: 其实等于说，表现手法媒介都是第二位的，最主要的是他提出一个问题，对社会的一个思考？

A: 对，或者是对自己的一个思考，可能对自己的思考也带有一定普遍的代表性的想法。

Q: “南山 138” 作为一个长期的项目，可能未来两三年会有一个回顾展，那么您对那时候有什么展望？

A: 从跷跷板系列各方面来说，我会对作品制作工艺、材料，还有安全性的一些问题去考虑。通过这次展览之后发觉还有很多东西可以改进。我觉得几年后也许我自己对跷跷板的认识会不同于现在，也不是说更深或者其他的，可能那个时候回过头来再做这件作品的时候，我想它应该被赋予更多的意义，或者是更让人觉得有一些意外的东西在里面。我觉得这是我两三年里面对自己的一个期望吧。

Q: 非常感谢您参加此次“南山 138: 浙江青年当代艺术推广项目”，并接受此次的访谈。

A: 很高兴浙江美术馆能够举办我的个展，这是一次非常愉快的合作，希望“南山 138”的系列展今后能够长期发展下去！

Interviewer(Q):
Jia Runxuan

Interviewee(A):
Shen Lieyi

Q: Nice to meet you, Mr. Shen. You are welcome to join in the Nanshan138 serial exhibition. This exhibition was located at the west square of the art museum and was an outdoor event. Your works stayed harmoniously with the surrounding trees and other plants. So how do you regard the relation between art and nature?

A: I'm especially interested in such relation. My works always try to show solicitude for nature, and this is also my reverence for nature. In fact in my opinion, human is part of nature. When young, I was obsessed with watching big storms. At that time I lived near a canal, and when there was a huge tide the canal would grow much wider. Such broad river could easily manifest the power of nature. And I was especially fascinated to see the trees in a storm, which were bent by fierce wind but soon turned straight again. So at the bottom of my heart I have reverence for nature, which has been demonstrated in my early works as well as some works in this *Seesaw* series. At first I put a tree near the seesaw to block people's eyesight, but later I felt that it had other functions. When you are playing on the seesaw near or under a tree, you will have a totally different feeling from what you get when you are playing in an artificial building or manmade environment.

Q: Can we say that your creation aims to help people return to nature?

A: That's right. We should revere nature rather than defeat it, as we used to do. You will respect it only when you revere it, and only on that basis can you live with it harmoniously. We must thank the existence

of that square and the swathe of grassland before the art museum. They offer the space so that the exhibition can be held outdoors. So the whole series seem to be displayed in the countryside, a green park, or a playground.

Q: Unlike exhibits in the past exhibitions, works in this exhibition can interact directly with the audience. The audience may experience and feel each and every piece of work. Can you talk about your feelings about the discussion in the field of public art?

A: This exhibition is actually a discussion on public art. I've put all works in a public space. Actually all artists' works, strictly speaking are shaped by their inner idea to communicate with the audience. But for me, I prefer my works to touch the heart of the audience. In this exhibition the seesaw is of course a piece of public art work. I hope that in the audience's interaction with my works they can perceive the ideas and concerns I want to express. This concern echoes the relation between human and nature, which we mentioned just now. In a traditional sense, when we are playing on the seesaw, we can look at each other. But in my creation I have added many obstacles so that either of the players can hardly or simply not see the other person. By setting these obstacles, I intend the audience to feel my attitude towards something, or some questions I have raised.

Q: As you have mentioned, there are many obstacles scattering among the seesaws, including mirrors, walls and plants. All these works demonstrate the relation

between "see" and "not see". And from such relation many other phenomena and problems have derived, such as the relation between humans and the relation between man and technology. How do you regard the relation between your works and social issues?

A: With the development of science and technology like AI, many people begin to question whether AI will promote the development of human beings or hamper it. Is the development of science and technology marching towards a good direction or a bad one? Is it beneficial or not? Opinions vary. In fact the seesaw in this exhibition is also an exploration into the issue. The original seesaw is a very primitive and simple instrument for entertainment. When we were young, with not so many choices, we would definitely play on seesaws. And in a small adventure playground, the seesaw is a must, because it's most commonplace and simplest. We only need to take out a board and prop it up in the middle, and then people can play on it. In such a simple and commonplace seesaw I have added many installations. Some of them are immobile, and some allow the players to see each other through a screen with the aid of cameras. By adding these various obstacles I try to express my puzzles: what is the nature of all the development in the process of human evolution? These developments may include those of science and technology and other things. Are they sheer positive or partly negative? Or are they very negative at times? In a movie I watched when I was a kid, everyone turned into robots or cyborgs. So is human's existence as natural creatures

still meaningful? Another question is: how does those virtual things on the internet correlate with nature and humans? And I have put all my thinking into these works.

Q: Seesaw is common in our daily life, but you have put artistic meanings into it through your creation. How do you regard the transition between daily objects and art?

A: What is art? Sometimes we call the ability of a cook to make tasty food the art of cooking, right? It is mere cooking, but when it makes you pleasant or leads you to think, it turns into art. As I used to do, I take out a daily object and shape it in accordance with my requirements and thoughts. For example, I can take a piece of newspaper and hollow it out to make a negative shape of a building. At a casual glance it is still a daily object, but if you observe it, you will see that it has been shaped by an artist. And this processing has connected the daily object with my thoughts. There is a certain relation, or in other words, wave. Perhaps the content within will also correlate with the impression the architectural symbols leave on us. Every viewer may have his own ideas.

Q: That's true. Everyone has his own feelings. So what kind of experience do you expect your works to bring to your audience?

A: I do have some expectations on audience. Sometimes I just put forward a problem, but never highlight a specific point. I may have to add more details to the subject "daily". In the past, art was probably very lofty and far from

daily life. It had limitations. For example the sculpture must be placed on a monument, or at least a pedestal. But in fact many daily objects can be given another level of meaning after tiny modification. The modification itself may also collide with another level of meaning of the object. What I do is to put forward the possibility of such collision or to create the collision itself and guide the audience or the viewers to think.

Q: Seesaw is part of the childhood memory of many people. It is part of the collective memory. How do you regard the discussion on individual memory and collective memory?

A: In terms of memory, people must share a lot in common. This is definitely a collective memory, because people play seesaw together with friends. If one thing is commonplace, it will probably form a collective memory of a generation. The characteristics of times can play a stronger role in it. So I think originally there are not many differences between individual memory and collective memory. The differences appear only after we become artists. I believe I can use seesaws to express my ideas, so I modify them artistically with a collective memory.

Q: Some audience may only enjoy themselves in playing on the seesaws and seldom mull over the works themselves. What do you think of this phenomenon? It that far below your expectation?

A: I already noticed the problem before and during my creation. Firstly, if you want to

express something, you must arouse the audience's interests to see and learn. Even though you believe the works to be great, they are actually nothing if no audience takes a glance at them. What is interesting about the seesaw is that it has two levels of meaning. On the first level, some people may find it amusing. "Amusing" can be further classified into different types. Elderly people may regain the memory childhood through the experience. Children, on the other hand, are likely to find such interaction very interesting. They will sense the physical stimuli brought by ups and downs. On the second level, the whole series of seesaws have been altered. Some realize the transition from "see" and "not see" through the ups and downs, using conductive glass. While in some seesaws mirrors are applied so that both players can only see themselves in the mirror. Although seesaws are common in daily life, these modified versions have transcended daily life. They all find these installations amusing after the experience. Some people may think over the various forms of seesaws. Even though they are few in number, it doesn't matter. Above all I need to attract these people before they are moved by my works. For children this is a long process. When we were young, we were also fascinated by new and strange things, which we couldn't understand at the time. Such things will remain in our mind, and at some point in the future, the sealed memory will reveal again. In like manner, the kids in my exhibition may understand why these seesaws are different from ordinary ones in the future. Someday they will realize that the artist has more things to express other than the seesaws. Maybe

they won't respond immediately, but the influence on them will be enduring.

Q: Your works are closely combined with advanced technology. Can you talk about your creational concept?

A: Technology itself is very simple. But in my creation I complicate the simplest elements. Many people believe that the work *Rao* has applied electricity. But under the guidance of a professional person, I choose to use the simplest hydraulic technology. In this installation there are over 50 pipes, but only in one of them there is hydraulic pressure. And so one side goes up while the other side goes down. I simply want to tell others that the simple seesaw has been complicated by the development of our mind and technology. In fact I could have made these works in a simple way. The work *Seesaw – See*, for example, has used electrified glass, which is common in hotels and HSR. When you press the button, the glass will be electrified and turn transparent, and if you cut off the power, it will turn opaque. So there is a switch in between. And this switch is realized by the application of a simple technique. People who don't know the mechanism may find it interesting, but it's not important. What matters is that we tell the audience that technology is changing our life and traditional simplicity. Besides, in the work *Seesaw – See* the players need a camera to see each other, and so their vision has been blocked by the obstacle in the middle. In the word see-saw, see is the present tense, and saw is the past tense, which resembles a word of onomatopoeia. I think the construction of words in the English

language is similar to that in the Chinese language. The eye contact and other interactions in playing on the seesaw are very important. But by the setting of a box, I only allow the players to see each other through the videos. When we are talking face to face, everything looks natural. But what if all the pictures and audios are transmitted through electric wires? Can we still sense the real you? Is that still normal or common? Or have any mutations come into play? To explore this issue, I have added these technological elements to my creation of seesaws.

Q: Then how do you regard the relation between art and technology?

A: The technology is influencing our life. Art and technology cannot be separated from each other. Art in any times must conform to the trend of technology, or in other words, technology can react to art. Take impressionism for instance, it grew out of technologies like photography, which indicates that technology is indispensable. As to why I have applied technology in my creation, I think it's simply because I need it. I am not using technology for the sake of using technology. Nowadays many people are proud of using diverse media or other stuff. But in my opinion such application brings mere sensory stimuli, and there are no problems put forward after the stimuli. Perhaps he only wants to attract the throng, but after that he doesn't move them to think over any issues. I think what really matters is the initial idea in the creation, and after that the search for proper media.

Q: With the diversified development of

contemporary art media, audience in art galleries are not only appreciating the works, but also beginning to interact with them. Based on your experience in this exhibition, can you talk about your opinion?

A: I am satisfied with the topic of the exhibition, because people were enthusiastic in participation, and we were even worried that they might be over-enthusiastic, which indeed happened. For the sake of safety, we still needed to update the works and ensure the security of the works, as well as the audience. So in terms of participation, there were no problems.

Q: Young artists in Zhejiang are very active, can you talk about your feelings about that?

A: I think Zhejiang is too large for the discussion. Let's talk about Hangzhou instead. In this city exists some seemingly reasonable but actually very unreasonable phenomena. For instance, China Academy of Art is in Hangzhou. This is one of the best comprehensive academies of fine arts in China, and has cultivated many excellent artists. Around Xiangshan campus there are many college students, graduates and artists. They are creating art works. However in Hangzhou there are not much space or many opportunities for artists. So we are thinking it is probably because Hangzhou is too close to Shanghai, where art is flourishing and many exhibitions including art expos are springing up. Though there are also art expos in Hangzhou, they still have a long way to go. Many active artists in Shanghai, in China, and even in the world are graduates

of our college. But, the question is, why cannot Hangzhou summon these artists or create an engaging atmosphere? There are probably many reasons. First, the audience. In Hangzhou there are many mass cultural exhibitions and traditional art exhibitions, and many audience are collectors who wait for the famous paintings to rise in price so as to gain economic benefits. But relatively fewer people simply need art, or want to feel artistic atmosphere in galleries on holidays. Meanwhile we say, once a certain limit is reached, a change in the opposite direction is inevitable. Hangzhou is rich both in natural scenery and human landscape, and so people in Hangzhou simply don't have the intention to learn about other things. I think in Hangzhou, China Academy of Art has cultivated plenty of artists, but we lack a proper atmosphere, space or audience.

Q: How do you regard the relation between artists and the society?

A: Many contemporary art works focus on hot issues in the society. Artists are thinking over these issues or some problems they themselves have put forward, and leading the audience to start their own thinking. The mode of expression is constantly changing with the development of science and technology, from that in primitive society to that in information age and later modernism. I am not claiming any one medium to be more advanced or interesting, but probably that one suits my creation better. You can use a representational approach to express contemporary art, and you also use advanced technology to do so. Actually I

think it doesn't matter whether the works are contemporary, but it matters whether the artists bear social responsibility and put forward their own thinking on some problems by means of art creation.

Q: That is to say, both mode of expression and medium are secondary, and what matters is that the artist should raise a question and put forward his own thinking?

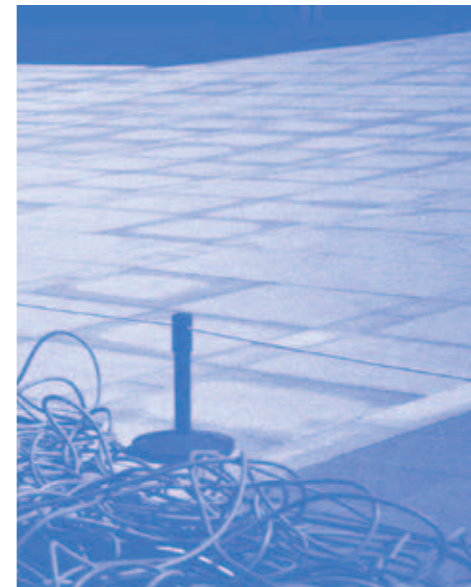
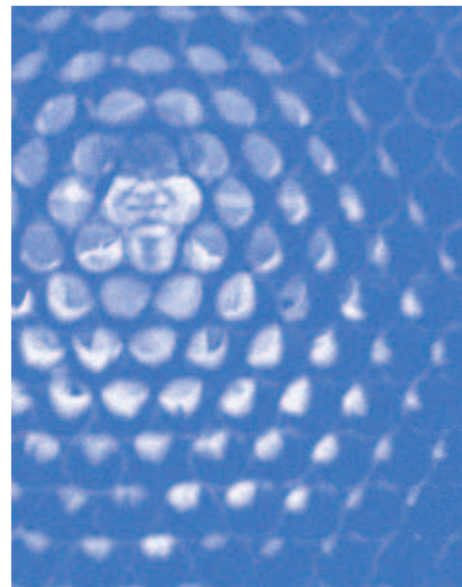
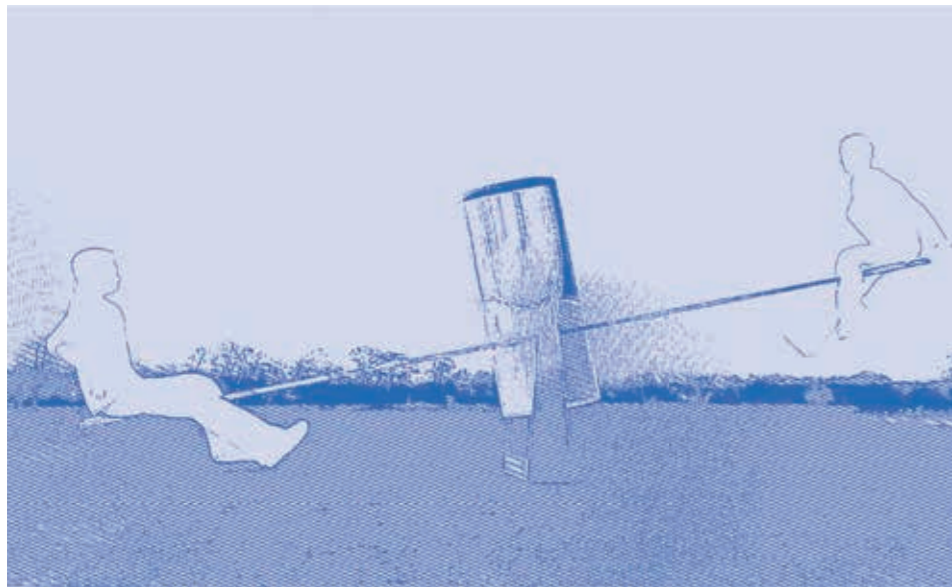
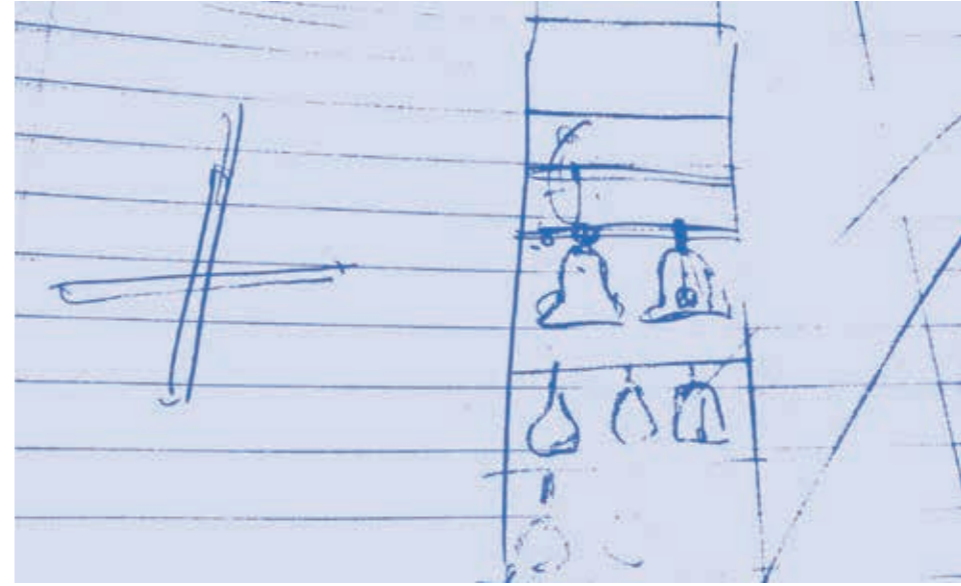
A: Yes. And also opinions about himself. Your own thinking can also be universal and representative.

Q: In two or three years there can be a retrospective exhibition of Nanshan 138 series. What expectation do you have for that?

A: Through this exhibition I find that many things, including craftsmanship, materials and other stuff in regard to security can be improved. But in a few years my perception of seesaw can change a lot. At that time I will probably give seesaw more interesting or surprising elements. This is my expectation for myself in two or three years.

Q: Thank you for participating in Nanshan 138 and accepting this interview!

A: I am pleased to hold my solo exhibition in Zhejiang Art Museum. This cooperation is delightful, and I hope Nanshan 138 series will keep prospering.



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