今日美术馆 Today Art Museum

王式廓基金会 WANG SHIKUO FOUNDATION

CONTEMPLATE THE TRUTH BY DAUBING

MENG BAISHEN

WINNER OF THE SECOND WANG SHIKUO AWARD

孟柏伸 | 第二届王式廓奖艺术奖得主

用「涂抹」观照真实

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用「涂抹」观照真实
——孟柏伸个展前言

高鹏 博士
今日美术馆 馆长

“观照”一词最早是柏拉图在《斐德罗篇》中提出来的，他认为，“观照”是人的理性活动所能达到的最高的、最纯粹的境地。人的认知进入“观照”的境地后，就意味着认知达到了“知”的状态，也就意味着此时人已获得了对其所认知的对象的“真知”。用铅笔“涂抹”是艺术家孟柏伸创作的主要方式，在过去几年中，孟柏伸通过《盲筒》《触不可及》等系列作品不断探索“涂抹”在各种材料上的使用。本次展出的作品《悬置》与《河》把“涂抹”对象转为自然物，借助真实的境遇和条件的约束，应对变化中产生的复杂性和矛盾性。艺术家使用大面积的铅色，巧妙的暗合了时间、空间的挪位，实现了现实的覆盖和重置。

《悬置》是一个具有强烈视觉冲击力的装置作品，用“涂抹”赋予了树木第二次生命，同时又体现了传统文化的重要性和美感。作品《河》将参展观众融入作品当中，观众的行为构成了这件作品不可分割的一部分。河的本身是流动的，人也在流动中不断追寻自己的存在感，观众在观看时进入了一个“文化语境”，而非只是一个视觉场所。在这个语境中，观众对作品的体验和感受，也成为了这件作品本身。对艺术家来说，艺术是一种存在方式，并且与他所处的时代的真实处境有密不可分的联系。

本次展览是由今日美术馆与王式廓基金会携手联合主办，为“第二届王式廓奖”艺术大奖获得者孟柏伸举办的大型个展。特别感谢著名策展人栗宪庭亲力为青年艺术家策展，对孟柏伸的创作进行了深层次的解读。今日美术馆将继续携手更多的策展人、评论家、公益机构一如既往的关注当代艺术语境下艺术家的成长发展历程，鼓励青年艺术家创作的多样性，为青年艺术家创造更大的展示平台，将优秀的艺术家和作品引入大众的视野，呈现艺术对当下社会的思考。

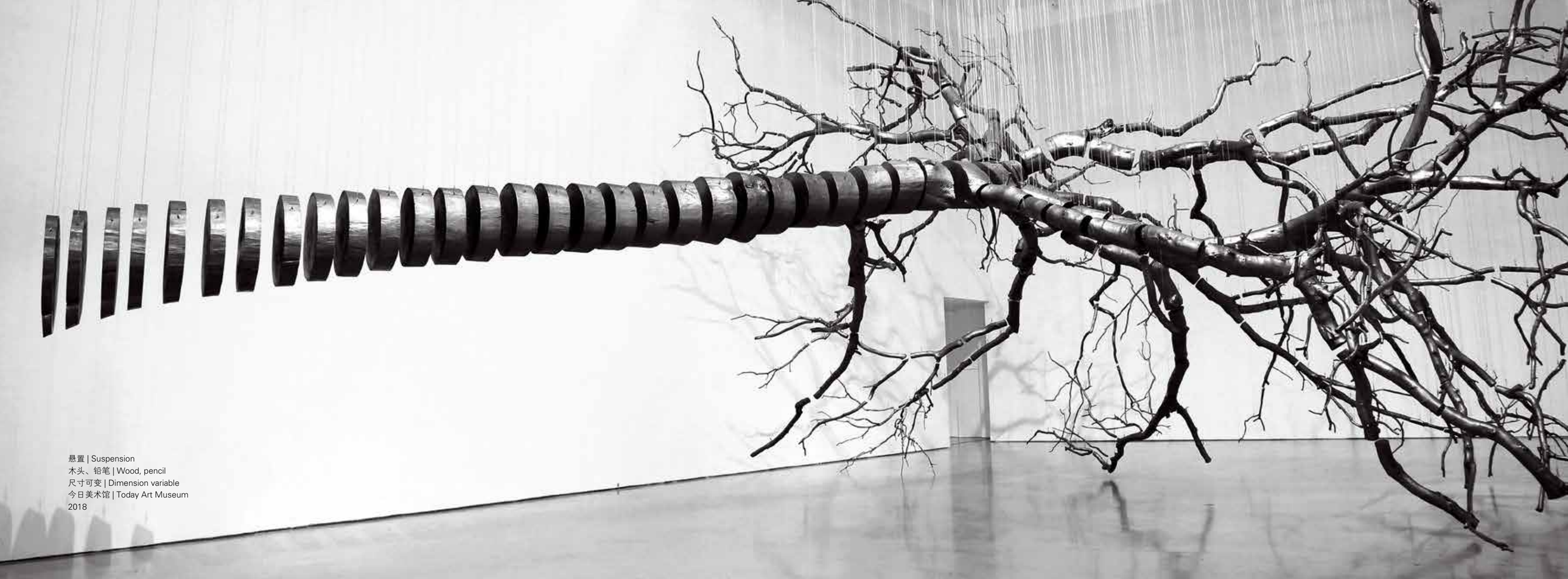
Contemplate the Truth by Daubing
–Foreword of Meng Baishen's Solo Exhibition

Dr. Alex Gao
Director of Today Art Museum

"Contemplation" first appeared in Phaedrus where Plato argued contemplation was the highest level, the purest state human reason can reach. Once human cognition reached contemplation it would understand objects to discover genuine knowledge. Major manner of Meng Baishen's approach is daubing. In the past several years he has explored daubing in different materials such as Blind Tube or Untouchable. In the works Suspension and River exhibited here, he has turned objects to nature to face the complexity and contradiction of change under real conditions. Widespread lividity implicates the movement of time and space, and achieves the cover and replacement of reality.

Suspension has a wild visual fantasy. The artist has given the tree a second chance of life by daubing, at the the same time it reflects the importance and beauty of traditional culture. The river leaves it up to the viewer to supply the narrative, to make a personal connection with the work. The river is flowing, people always pursue their presence in the flowing water. The exhibition is not only a visible place where people can see art, but it also provides a cultural context to feel art. In this way, viewers are becoming the art piece in themselves. For the artist, art is an existence and connects to the reality of his times.

This exhibition is a solo exhibition of the second Wang Shikuo Award Winner Meng Baishen, and jointly hosted by Today Art Museum and Wang Shikuo Foundation. We are particularly grateful to the widely respected curator Li Xianting for his planning and interpretation. TAM will continue to work with more and more curators, critics and nonprofit organizations , to encourage diversity in young artists' creation, to create a larger platform for young artists, to bring more great works to the public, and to present questions and thinking raised by the artists on the fate and soul for people and in today's society world.



悬置 | Suspension
木头、铅笔 | Wood, pencil
尺寸可变 | Dimension variable
今日美术馆 | Today Art Museum
2018

悬置 (局部) | Suspension (Detail)
木头、铅笔 | Wood, pencil
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用“涂抹”观照真实
——今日美术馆孟柏伸个人展览序

栗宪庭

据说现在我们使用的铅笔，是 1761 年德国化学家法伯创造的。当然考察铅笔的历史，对于今天的我们，不是件重要的事情，但铅笔被广泛地运用，在今天的日常生活中，却是毫无疑问的，尤其对于艺术家，大概没有任何工具，能够像铅笔那样成为艺术家一生使用最多也是最便利的一种工具了。而孟柏伸从 2007 年开始，在十多年的创作生涯中，他所有作品全部与铅笔有关。

我们都有过把纸蒙在硬币上，通过涂抹，得到一个硬币的纸上形象，大概几代人的童年都有过这样的惊喜。这个行为，最早是不是来源于碑拓的启发，已经无从考察，但它确实是孟柏伸近十几年创作灵感的最初来源。

我用了大家熟知柏拉图谈审美时用过的词——“观照”，它包含着观察、体验、判断、审视等感觉，其实，美学或者审美，拉丁文原意并没有“美”的含义，只是人类非功利和有距离的一种感觉。孟柏伸把童年游戏的“涂抹”，变成他创作的语言方式。是基于他从童年每天唱的红色歌曲，如“没有共产党就没有新中国”，到青年逐渐变成港台流行歌曲如“故乡的云”，到 2007 年最红的周杰伦，体验到其中的文化形态、信仰、社会流行趣味的演变过程。因此，他的第一批作品，选择了四首革命歌曲和十几首港台流行歌曲，他把这些歌曲曲谱，采用刻字呈现出来，并装裱在纸板上，然后把纸蒙在这些制作好有凹凸字样的纸板上，用铅笔一点点均匀的涂抹，用了四个月左右的时间，完成了第一批作品。完成的作品，远看，画面被铅笔涂抹成完全的黑色，近看，由于反光， 涂抹过的凹凸字样依稀可辨。作者在这个“涂抹”过程中，既重新审视了革命歌曲到港台流行歌曲演变的心理路程，同时“涂抹”也“观照”了一个时代变迁的“真实”。现实中的真实，也许常常是被“涂抹”了的。

2007 年到 2012 年，孟柏伸用了五年时间，把《道德经》《中庸》《金刚经》《圣经》《古兰经》和《毛主席语录》，以及整部中国《宪法》为题材创作作品。作品是先把这些汉语和汉译的经典找到盲文版，找不到现成盲文版经典，就把汉语和汉译经典翻译成盲文，并把每一个盲文字切割成 4 乘 4 毫米的方块，并将这些盲文方块按照画幅排列的需要，采用手工黏贴制作成母版，然后用卷筒素描纸，蒙在盲文母版上用铅笔涂抹，作品以每卷宽一米长二十米或者更长手卷的形式展出。作者把这个过程视作各种文明、文化在中国社会演进的一个缩影，同时，当汉语和汉译经典变成大多数观众看不懂的盲文时，这些经典或许达到当下文化现状的一种嘲讽式效果。整个经典的盲文翻译、盲文字的切割、手工黏贴的母版制作、以及最后的 “涂抹”，整个过程几乎是一种自我折磨式的苦修。如作者说的“用一笔

悬置 (局部) | Suspension (Detail)
木头、铅笔 | Wood, pencil
尺寸可变 | Dimension variable
今日美术馆 | Today Art Museum
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笔自然和谐的铅笔笔触，去体验虔诚的信仰，一片寂静，一卷画纸，每一笔都是个人的情绪、呼吸和脉搏的痕迹，也是记录生命的过程。”

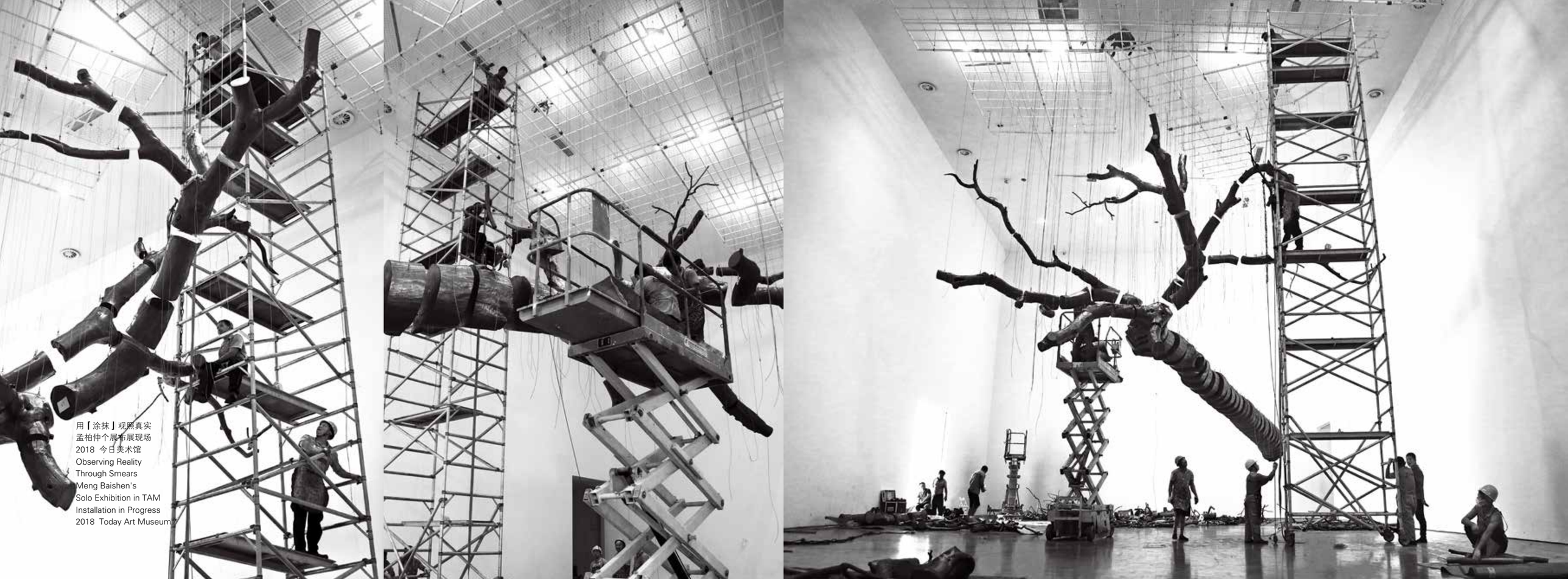
汉语和汉译经典这个系列的作品，他涂抹所依据的文本，已经不再像第一批作品那样，即找到曲谱采用直接拷贝、刻字制成母版。而是把经典的汉语文本转换成盲文，这是他除了“涂抹”，又增加了一层语言因素。如果展出时规定“禁止触摸作品”，那对于所有观众来说，转换盲文语言因素的增加，作品事实上有意屏蔽了文字的可阅读因素，而具有了“观念因素”。同时，我们在这件作品中，可以发现它与徐冰的“天书”，尤其与毛同强用西夏文把《我有一个梦想》刻成 385 碑的作品，有了异曲同工之妙——广泛流传重要却不可读的尴尬乃至荒谬感觉。顺着这个思路，孟柏伸又创作了《经变》，是把这些汉语和汉译经典出版物上的条形码，采用放大，制作母版并经过涂抹而成，展出时，观众在展厅可以对作品随意扫码，获得出版物的某些信息。之后，孟柏伸把《三字经》的盲文刻成竹简，直接涂抹竹简，取题《盲简》。

《盲简》之后，他结束了与经典文本有关的作品系列，同时《盲简》具有的立体形式，让孟柏伸自此也由平面作品，转向立体、装置、现成品的尝试。2013 年他涂抹了一些中国经典的花瓶，涂抹了一对传统家具官帽椅，选择这些现成品作为涂抹对象，当然有作者对这些现成品的各种文化和现实上的理由乃至观念，但对于我或者观众，我们直观到的是一个被涂抹过的实物，无论传统陶瓷花瓶是青花还是釉下彩、斗彩。官帽椅的木质有多么珍贵，木纹有多么精彩。但经过涂抹之后，这些原来现成品的表面特征，统统不存在了，这些物品所有的表面特征都变成了铅笔的黑色，泛着石墨铅笔芯特有隐隐的光亮，我们看到的是一些被改变了性状的花瓶和官帽椅，反而比原来甚至可能是珍贵的物品，更显出一种神秘的感觉，并且，单纯、简洁和有力度。

其后孟柏伸还直接使用铅笔芯，创作过一些装置，作品的类别和理念跨度很大，有的作品类似极简主义的倾向，如用数百根铅笔芯组合成一个整体形状的铅笔芯。有的作品包含很强烈的现实感觉，如《触不可及》，是用铅笔芯制成的圆形体积，类似放大了的硬币形状，上面是中国《宪法》中“一切权力属于人民”“法律面前人人平等”的盲文字样。有意思的是作者把凸起的盲文，做成凹进去“虚空间”的形状，而虚空的凹形盲文，就真的屏蔽了所有可以识别的可能性，包括允许盲人触摸作品，都是不可解的，其嘲讽的指向非常明确。只是，这个作品需要依赖文字或者现场解说。我更喜欢无需解释，仅靠视觉直接性去感觉的作品。或者，换一种角度看，这类大量使用铅笔芯的作品，魅力或许就在于材料——铅笔最核心——芯的纯粹性吧，就如同今天说起电子高科技产品，大家立即会联想起“芯”的那种感觉。在当今艺术界，孟柏伸对铅笔如此痴迷，如此情有独钟，如此锲而不舍地迷恋把这个世界上最普通最广泛使用的工具，作为自己的艺术媒介，也算很奇特，也算进入到一种“审美状态”——即铅笔本身成为孟柏伸的观照物了。

本次展览，只选择了孟柏伸近两年做的两件大型作品，看似近两年的作品，孟柏伸把涂抹对象转向“自然物”，但他观照、诉说以及担忧的依然是“人类”自身的问题。

2018 年 8 月 22 日



用『涂抹』观照真实
孟柏伸个展布展现场
2018 今日美术馆
Observing Reality
Through Smears
Meng Baishen's
Solo Exhibition in TAM
Installation in Progress
2018 Today Art Museum

Contemplate the Truth by Daubing
—An Introduction of Meng Baishen's Solo Exhibition in TAM

Xianting Li

It is said that the pencil we use today was invented by German chemist Farber in 1761. While for us it is not that important to investigate the pencil's history, there is no doubt that it is a widely used tool in our daily life. Particularly for the artist, there might not be any tool more convenient than the pencil is in their lifetime. Since 2007, all of Meng Baishen's artistic endeavor has been related to pencil.

In childhood we might surprise ourselves by daubing a piece of paper on a coin to produce a sketch, that could last for generations. It is indeed the original inspiration of Meng Baishen.

I used a well–known word from Plato—when he talked about aesthetics—contemplation. It encombasses observation, experience, judgement and review. In fact, aesthetics or aesthetic in Latin has no element of in its etymology, it just aims to express a distant feeling in the non–utility state. Meng Baishen turned a child's game into creation. He experienced the evolution of cultural patterns, belief and popularity from those army songs like "No PRC without CPC". He sang every day when he was a youngster, popular songs from HK and Taiwan like Cloud in my Hometown and work of the most popular singer in 2007, Jay Chou. He chose four army songs and several popular songs, engraved their scores and framed them on a board, then pressed paper on the board and daubed it with pencil evenly. After four months his first series was finished. It looked from a distance like a full blackboard, but when approached closer, lettering appeared. During this creation, the artist reviewed the changing journey of pop music, at the same time that he contemplated the truth of an era of change. Truth in reality might be also daubed.

2007–2012 Meng Baishen spent five years to create sections of the Dao De Jing, the Doctrine of the Mean, the Diamond Sutra, the Bible, the Quran and the Quotations from Chairman Mao Tse–tung. He looked for the books in Braille version, and translated those lacking Braille copies into Braille, then cut every alphabet into 4mm*4mm square, and manually pasted them together to make baseboards as the painting arrangement required. At the end, he daubed on the paper that covered the baseboards with pencil and exhibited the work as 1m*20m scroll paintings. The artist treated the process as a microcosm of the evolution of different civilizations and cultures in Chinese society. When these classics were presented in Braille, impossible to understand for most audiences, this work also sneered at the contemporary cultural reality. The creation process was a self–tortured penance, as the artist said: "to experience devout faith through every stroke, a silence, a painting, a stroke are the mark of emotion, breath and pulse, are the process of life."

This classics series was not like the first one that copied and engraved the ready scores on baseboards. In this work he translated those classics into Braille, another language element in addition to daubing. When the audience was asked not to touch it, this work prevented the writing from reading, but the writing still could be read by a touching. Meanwhile, we found that this work achieved the same result by different methods with "A Sealed Book" by Bing Xu and "I Have a Dream" carved on 385 tablets in Tangut script by Tongqiang Mao. With the same thought, Meng Baishen created Change. He magnified the barcodes of the classics so that audiences could scan them randomly to get the relative information. After this work, he carved the "Three–Character Classic" in Braille on a bamboo tube, and daubed on it, and named it Blind Tube.

Blind Tube was his final work of the classics series. With three–dimensional shape, Blind Tube implied his creation from graphic to three–dimension, installations and ready–made articles. In 2013, he daubed several Chinese classical vases and a pair of traditional arm chairs. We believe he chose these articles for his own notion of culture and reality, but as his audience, we could only see the daubed articles. No matter that the vase was blue and white, or contrasting color, how valuable the wood was, how beautiful the birch lines were. After daubing, all the original features were gone with only lividity and a faint light remaining. The new articles might be more precious than before, more mysterious, purer, more terse and lively.

Meng Baishen also used pencil lead to create some installations. There was much difference among his works in categories and concepts. Some of them tended to be minimal art, such as a pencil lead made by hundreds of leads; some of them had a strong feeling of reality, such as "untouchable", a round installation like a huge coin, made by hundreds pencil leads, and had the words "Equality before the law" and "All power belongs to the people" written on it in Braille. What's interesting was that the artist made the alphabets convex in a concave void space. It fully blocked the possibility of recognition. Nobody could read it, even blind people, and everyone knew the nature of the taunt. But this work relied on introduction or guidance. I prefer those works without explanation, relying solely on feelings. From another perspective, the charm of works like comes from the material the core of a pencil, graphite's purity. An analogy of the present might be the association of hi–tech products with chips. Meng Baishen is obsessed with pencil lead, focuses on it with great passion. We can tell he's in an aesthetic state. The pencil is his contemplation.

This time, we will only exhibit two large installations from Meng Baishen, Suspension and River. Over the last two years, it is seems that he has turned his focus to nature, but what he contemplates, concerns and narrates is still human itself.

22nd August, 2018

河 | River
鹅卵石、铅笔 | Pebble stones, pencil
尺寸可变 | Dimension variable
今日美术馆 | Today Art Museum
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河（局部）| River（Detail）
鹅卵石、铅笔 | Pebble stones, pencil
尺寸可变 | Dimension variable
今日美术馆 | Today Art Museum
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2016 年，一个因城市扩张的拆迁事件，孟柏伸在现场找到一棵被砍伐的大树，本次展览的《悬置》，被悬挂着的大树，即当年被砍伐的大树。它的被肢解、被涂抹、被悬挂，不仅仅是孟柏伸改变了大树本来的样子，而且隐藏着与这棵大树有着相同命运的许许多多棵大树的命运，以及隐藏着与被肢解、涂抹、悬挂大树相关联着的自然环境，这是所有近三十年来疯狂的城市化运动，给每一个深受其害的中国人带来的苦难象征，应了一句 “自挂东南枝” 的网络流行语，我们每一个人的命运都可能就是那个被肢解、涂抹、悬挂的大树或者小树，乃至大到山河，小到一棵荒草……

《河》是孟柏伸 2018 年的作品，他在河里捡来了大大小小各种鹅卵石，也花钱买了一些雨花石，雨花石是一种玛瑙，因为产量大，不算贵，但它究竟也算宝石，当然，它们还是都被孟柏伸“涂抹”了。这些被涂抹过的鹅卵石，陈列成一条断断续续不均等的河床形状。鹅卵石，本来也是河水冲击的自然“创造物”，孟柏伸涂抹“观照”了什么？对自然的尊重！孟柏伸貌似侵犯自然造物的鹅卵石，其实，经过作者涂抹了的鹅卵石，只有大小区别，而没有了宝石和普通鹅卵石的区别了，众石平等！即使是那些价值连城用来“赌石”的鹅卵石，在它没有被发现前，它不就是与其他普通鹅卵石一样默默躺在天山的河道里么？对于自然，众石平等，众生平等！但是，人类对宝石的器重，自史前文明就开始了，现在到底有多少种宝石，以及每种宝石的价格有多高，已经不是所有非宝石圈子的大众所能了解的，以至于人类历史上有多少个为争夺宝石发生的故事，无论是美丽的传说，还是残酷的争夺乃至战争，已经不计其数……时至今天，人类与宝石之间的故事，从来没有些微地消停过。尽管，孟柏伸只是买了一些价格算不上高昂的玛瑙鹅卵石，但对于艺术，它的象征性已经足矣。我们总不能把孟柏伸涂抹的雨花石，与英国艺术家丹铭 · 赫斯特用昂贵的钻石做成骷髅头去比较吧，两个作品都隐藏着人类对宝石的态度。一个在象征死亡的骷髅头上，把宝石炫耀到极处；一个用最普通的铅笔，经过涂抹掩盖了宝石所有引人注目的光泽，孟柏伸的“观照”，是让鹅卵石就归于鹅卵石吧。

In 2016, Meng Baishen found a fallen tree in a removal site. In this exhibition, you will see a tree is suspended in a hanging position, called Suspension, it is that tree. It was mutilated, daubed, suspended, changing the way it was, and under the cover of several trees with the same fortune, also all having hidden nature related to the suspended, daubed and mutilated tree. It is a symbol of a crazed urbanization that has continued for nearly 30 years. We have probably the same fortune as the trees, being mutilated, daubed, suspended. We are likely the river, the grass……

River was created in 2018, Bosheng Meng picked many cobblestones in all size from river, and bought some Yuhua pebbles, a kind of agate, prolific and cheap. Of course, they were all daubed. He arranged the cobblestones as a river bed. As we know, the cobblestone self is the proof of water erosion, but what did he contemplate? Respect of nature! Meng Baishen seemed to infringe upon the pebbles, but actually after daubing, there was no difference between stone and gem. They were all just stones of different size. Equality! Those precious gems were lying in the river as normal stones for years before someone found them. To nature, every stone, everyone is born equal. The habit of appreciating gems can be tracked back to prehistoric civilization, until today. How many different kinds of gems? how much are they? is this not what the public would want to know? As for the stories of the contending for gems, no matter beautiful legends, or cruel wars, the not can be counted. Till today the story of humans and gems never ends. Even Meng Baishen just bought some cheap agates, but for art, it's enough. We cannot compare the daubed Yuhua pebbles with Damien Hirst's expensive diamond skull, but they all presented the attitude of humans to gems. The latter flaunted the gem in virtue of a skull symbolizing the death. Another covered the remarkable sparkle by the most ordinary pencils. The contemplation of Meng Baishen is to make pebbles to pebbles.

河（局部）| River（Detail）
鹅卵石、铅笔 | Pebble stones, pencil
尺寸可变 | Dimension variable
今日美术馆 | Today Art Museum
2018

MENG BAISHEN

孟柏伸

生于辽宁，毕业于中央美术学院壁画系，现工作生活于北京。曾获2017年王式廓奖艺术奖、2013年K11年度艺术家，作品曾被美国布罗德美术馆、中央美院美术馆、银川当代美术馆，K11等机构及私人藏家收藏。个展：2018用“涂抹”关照真实 孟柏伸个展 今日美术馆；2017“中国制造”孟柏伸个展 银川当代美术馆；2014“孟柏伸个展”富思画廊；2014“铅笔”孟柏伸个展 宋庄美术馆2014；2009“阅读与反阅读”香港汗雅轩。群展：2017“首届安仁双年展”，成都；2017“非常持续——环保启示录” 银川当代美术馆，银川；2016“假园”今日美术馆，北京；2015“24艺术计划”今日美术馆；2014“创客创客” 第二届CAFAM未来展，中央美术学院美术馆 北京；2014“劳作与时日”前波画廊；北京2014“未来的回归：来自中国的当代艺术”密西根布罗德美术馆 美国；2013“越界”柏林中国文化中心 柏林 德国；2013“色温” 伊斯坦布尔双年展交流展 伊斯坦布尔 土耳其；2013 “个体生长：当代艺术的动力”天津美术馆，天津；2013“想象的魅力”帕维隆旺多姆，巴黎，法国 & K11购物艺术馆，香港，中国；2012“风向”莫斯科当代艺术博物馆，莫斯科，俄罗斯等。

Born in Liaoning in 1980. Graduated from the Mural Painting Department of China Central Academy of Fine Arts. Currently living and working in Beijing. He was awarded the Wang Shikuo Award in 2017 and the "Artist of the Year" prize by Hong Kong K11 in 2013, and his works are collected by the Eli and Edythe Broad Art Museum in the US, CAFA Art Museum, K11 Institution, etc. Private collectors include Songren Zhang. Solo Exhibitions: 2018 "Contemplate the Truth by Daubing" in Today Art Museum; 2017 "Made in China" in Moca Yinchuan; 2014 "Meng BaiShen Solo" in Force Gallery in Beijing; 2014 "Pencil: Meng BaiShen Solo Exhibition" in Song Zhuang Museum Beijing; 2009 "Reading and Not Reading" in Han Art TZ Gallery in Hong Kong. Group Exhibitions: 2016 "Uncontrolled Person" Between Art Lab Beijing in China; 2016 "Artificial Garden" in Today Art Museum; 2015 "China Young Artists Group Exhibition" Chinese Arts Institute in Seoul, Korea; 2015 "Naissance" in Today Art Museum; 2015 The 2nd "CAFAM Future" Exhibition Observer–Creator in CAFA Museum; 2014 "Labor & Time" Chambers Fine Art; 2014 "Future Returns: Contemporary Art from China" in Eli and Edythe Broad Art Museum in Michigan, US.; 2014 the "2nd Biennale China–Italia – Contemporary Art Exhibition" in Beijing.

这是什么 | What's this
木材家具、瓷器、铅笔 | Wood furniture, Porcelain, Pencil
尺寸可变 | Variable dimensions
2014

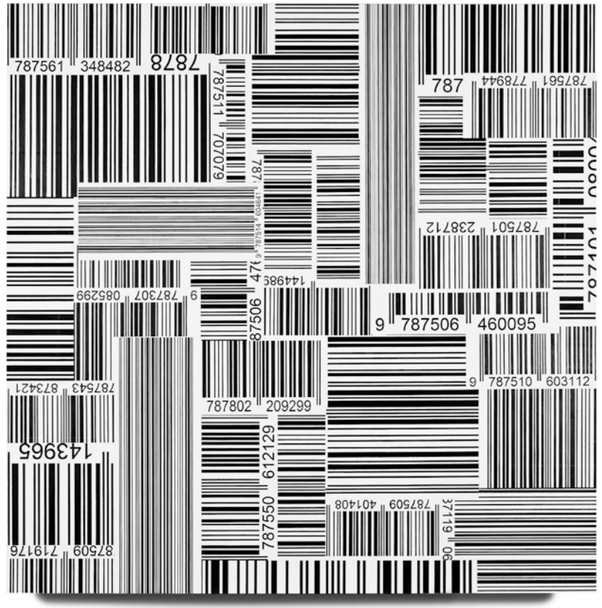
盲简 | Inscribed Bamboo slips
木板纸上铅笔 | Pencil on paper on wooden board
240 cm × 1680 cm
2008

忆风痕之邓丽君 | Trace of Wind · Teresa Teng
铅塑板纸上铅笔 | Pencil on paper on ACP
77 cm × 77 cm
2013

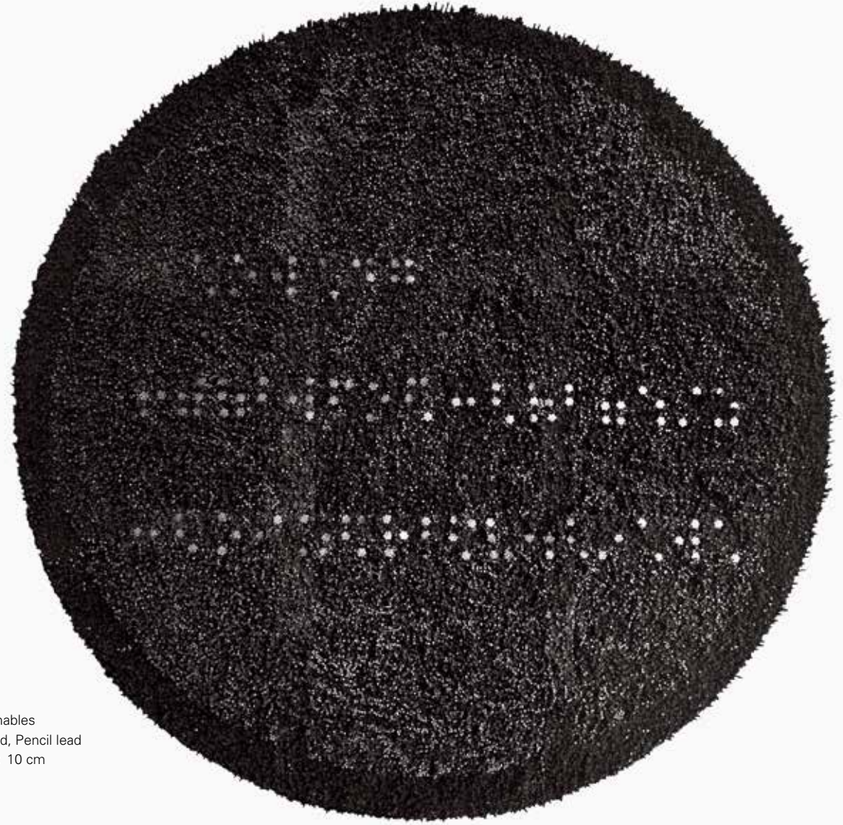
忆影痕 NO. A | Trace of Movie No. A
铝塑板纸上铅笔 | Pencil on paper on ACP
110 cm × 156 cm
2013

忆影痕 NO. B | Trace of Movie No. B
铝塑板纸上铅笔 | Pencil on paper on ACP
110 cm × 156 cm
2013

西藏度亡经 | The Tibet Book of the Dead
木板纸上铅笔 | Pencil on paper on wooden board
150 cm × 174 cm
2012



经变故事之道德经 | Dao De Jing
木板纸上铅笔 | Pencil on paper on wooden board
150 cm × 150 cm
2012



触不可及 | Intouchables
木、铅笔芯 | Wood, Pencil lead
81 cm × 81 cm × 10 cm
2015

这是什么 | What's this
玻璃上铅笔 | Pencil on glass
尺寸可变 | Variable dimensions
2015

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