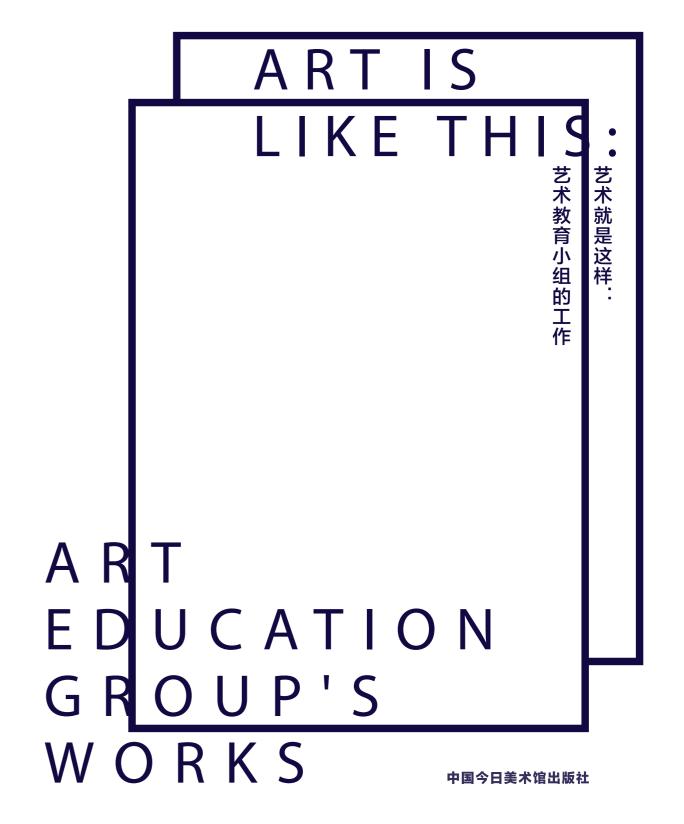
ART EDUCATION GROUP'S WORKS

ART IS 艺术就是这样: LIKE THIS:





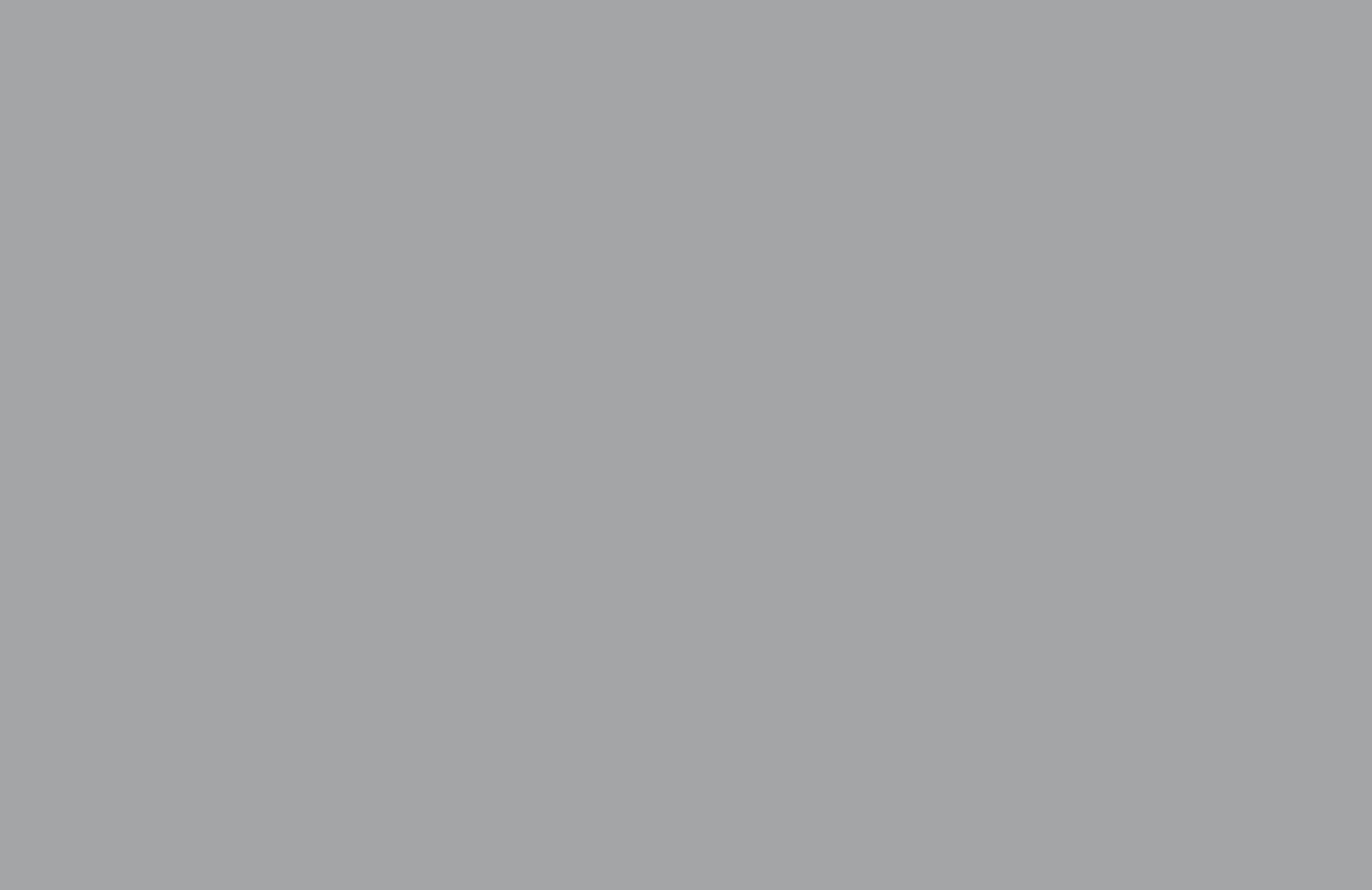


ART IS LIKE THIS:

艺术就是这样:

艺术教育小组的工作

ART EDUCATION GROUP'S WORKS



【艺术教育】

ART EDUCATION GROUP 艺术教育小组

006

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006

[Art Education]

ART EDUCATION

【艺术教育】

【名】

一个艺术小组

艺术教育《ART EDUCATION》

中国 大连 "艺术教育" 当代艺术小组

小组成员(艺术家)〖ARTIST〗: 张滨 叶洪图

【名】

一个作品

艺术教育《ART EDUCATION》

- 一件将要用 37 年完成的当代艺术作品
- 一件已经做了20年,还将做17年的作品

当代艺术作品"艺术教育"(1997---2034)

(把中国 大连 "艺术教育" 当代艺术小组成员在体制内

完成"艺术教育"的过程 37 年 视为一个完整的作品)

【名】

一个教研室(科研团队或工作实验室)

艺术教育《ART EDUCATION》

大连理工大学(DLUT)当代艺术研究所

【名】

一个持续发展的动态的教学科研项目

一个社会科学基金资助项目

艺术教育《ART EDUCATION》

大连理工大学(DLUT)人文社会科学基金资助项目

【名】

一本书

艺术教育《ART EDUCATION》

中国 大连 "艺术教育" 当代艺术小组在过去 20 年里的艺术活动备案

当代艺术作品"艺术教育"的线索

关键词: 城市教育 历史教育 美术教育 理想教育 诗教育

附录 1: 一件模糊了边界的当代艺术作品(一项艺术试验或教育学实验)

关键词: 当代艺术 艺术教育学 美术 诗歌 建筑学 城市规划

附录 2: 关于"艺术教育"这件作品一些难以界定的概念(存疑)

概念艺术? 教育学?

【动】

艺术教育〖ART EDUCATION〗

[ART EDUCATION]

[N]

An Art Group

Art Education

"Art Education" Modern Art Group, Dalian, China

Group member (artist): Zhang Bin, Ye Hongtu

[N]

A Work

Art Education

A modern art work to be completed in 37 years

A work taking up 20 years and to take up 17 more years

Modern art work "Art Education" (1997~2034)

(Regard the course (37 years) that the members of "Art Education" Modern Art Group, Dalian, China

complete the "Art Education" within the system as an integral work)

[N]

A Teaching & Research Room

(scientific research team or studio laboratory)

Art Education

Basic Fine Arts Teaching & Research Room of Architecture & Art College of DLUT

[N]

A Dynamic Teaching Research Project under continuous development

A project funded by the social science foundation

Art Education

Project funded by humanity & social science foundation of DLUT

[N]

A Book

Art Education

Record of artistic activities of "Art Education" Modern Art Group Dalian China in last 20 years

Clue of modern art work "Art Education"

Key words: urban education, historical education, fine arts education, ideal education, poetry education

Annex 1: A Modern Art Work with Blurry Boundary (an art test or pedagogical experiment)

Key words: modern art, art pedagogy, fine arts, poetry, architecture, urban planning

Annex 2: Some Concepts Difficult to Define about the Work "Art Education" (Questions)

Concept art? Pedagogy? (omitted)

[V]

Art Education

PART 1

第一部分

TODAY ART MUSEUM SEVEN DAYS ART PROJECT UNFINISHED EXHIBITION

今日·七天艺术项目:

不展

ART EDUCATION GROUP 艺术教育小组

"今日·七天艺术项目:不展"是 2016年今日美术馆推出的又一个青年艺术家推介展。关注中国当代青年艺术家的艺术活力,即是对中国当代艺术未来发展的倾注;今日美术馆用两年时间对新锐艺术家考察,发掘"艺术教育小组(张滨+叶洪图)"的艺术活力与其对艺术的创作力和破坏力,从而孕育出此次展览。艺术教育小组由来自大连理工大学建筑与艺术学院的两位青年教师组成,他们把几十年的教育日常视为一个大作品,并不断拓展"社会教育"实验。今日美术馆给予艺术教育小组七天展期,和一个可以不断创造和打破的空间,供其探讨艺术世界的新的可能性。今日美术馆支持青年艺术家打破艺术常规,不断开拓与深化个人对于艺术边界的认知与理解。

教育基于逻辑分析能力,是在做解构;而艺术是基于创意和瞬间的灵感,是在做建构。那对于艺术家而言,教育和艺术是不是同一事物的不同表达方式呢?身为教师的艺术家必须在直觉和逻辑之间寻找到平衡。艺术教育小组不再让艺术和教育各自为政,而是让它们完美结合,去影响世界的走向。创意层出不穷,但若没人去实践,就不会有任何影响。张滨和叶洪图通过教育让这些艺术创意改变我们对文化和自身的思考方式,让我们了解真相并做自我反思。

我们可以将此次展览看做教室的黑板。每一个人都可以提出问题,而它提供思考和寻找答案的空间。这个展览旨在将艺术和艺术家当做一个媒介,提供公众一个复杂的,有着多个切入点对话的平台。全新样式的展览与研讨会的形式允许艺术家们成为艺术教育改革的媒介与社会的反思者。整个展览是开放的。观众是场景的创造和运用者。所有的互动就是参与革新与创作。每个人都在权力关系的影响下给思维搭建了结构。艺术教育小组就是给你禁锢的观念松松土,希望振动你的大脑,收缩你的心脏。

高 鹏 博士

"Today Art Museum*Seven Days Art Project: Unfinished Exhibition" is another young artist promotional exhibition held by Today Art Museum in 2016. To pay close attention to Chinese contemporary artistes' creativity is a great investment for the future of Chinese Contemporary Art. Today Art Museum has prepared for this exhibition for two years. After years of fierce selection, the talent of Art Education Group (Zhang Bin and Ye Hongtu) shows itself. Their creativity and spirit of rebellion breed this exhibition. Art Education Group, which consists of two young college teachers (Zhang Bin, and Ye Hongtu) who are from School of Art and Architecture in Dalian University of Technology. They regard their decades of teaching practice as a complete artwork and have constantly expanded the experiments into "social education" field. Today Art Museum provides them with a exhibition period of seven days and a plaza where they can do creative and rebellious experiments in order to explore possibilities of art world. Today Art Museum encourages young artists to challenge the stereotype of the exhibition system, explores the boundary of art world and deepens the understanding of art.

Education is based on the ability of logical analysis, which is deconstructive; Art is based on creativity and instant inspiration, which is constructive. Under such circumstance, for artists, are education and art manifestations of the same thing? The teacher as artist must balance the intuitive and the analytic. Art Education Group doesn't separate art and education. Instead, they unify them to impact how we take the road. If no one practice these numerous creative ideas, no impact will be carried out. Art Education Group tries to change the way of thinking on culture and ourselves, to pursuit the truth and to trigger audience to do self-reflection.

We can regard this exhibition as a blackboard in the classroom. Everyone questions; it provides a space where we can rethink and seek answers. This exhibition treats art and artists as a medium-a plaza where people can do interdisciplinary discussions. Totally new-style exhibition and seminar allow artists to be the medium of art education revolution and the reflector of social issues. Every section of this exhibition is open. Audience is the creator and conductor of the scene. All interactions are parts of revolution and creation. Everyone's mind is constructed by different power-knowledge. Art Education Group hopes to free your mind out of cage, to shake your brain and to fasten your heart pumping.

Dr. Alex Gao

Director of Today Art Museum

对话冯博一: 展览与研讨会体制的新可能

Feng Boyi: New Possibilities of Exhibitions and Seminars' Model

16:00 - 17:00

对话杜曦云: 文本如何转化为艺术作品

Du Xivun: How to Transform Texts into Artworks

6.23

对话高鹏: 当代艺术未来的可能性

Alex Gao: New Possibilities of the Future of Contemporary Art

6.24

14:00 - 15:00

对话梁克刚、田晓磊、李继业:艺术批评新变化

Liang Kegang, Tian Xiaolei, Li jiye: New Shift of Art Criticism

6.25

对话盛葳、于振立: 消费主义时代下的艺术生产

Sheng Wei, Yu Zhenli: Art Production under Consumerism

6.26

14:00 - 15:00

对话张旭东、Adam:在历史变革点面前,艺术何为?

Zhang Xudong, Adam:

The Function of Art in Front of Historical Innovation

14:00 - 16:00

对话杭春晓: 贸易者——批评家的工作

Hang Chunxiao: Traders - Work of Critics

6.27

14:00 - 17:00

对话吕胜中: 艺术教育新范例

Lv Shengzhong: New Examples of Art Education

14:00 - 17:00

对话张子康: 艺术教育新范例

Zhang Zikang: New Example of Art Education

16:00 - 17:00

对话董冰峰、邓大非: 集体创作

Dong Bingfeng, Deng Dafei: Collective Creation

6.28

14:00 - 17:00

神秘嘉宾

The guest in secret

2016.06.22 - 06.28

ART EDUCATION GROUP (YE HONGTU & **ZHANG BIN) WORKS: WORLD QUESTIONS WE ANSWER** IN SEVEN DAYS (SEVEN DAYS ART PROJECT)

艺术教育小组对话作品: 七日谈

TODAY ART MUSEUM BEIJING, CHINA

今日美术馆一号馆二层



上图 今日美术馆 下图 七天艺术项目现场

展览并不存在固定的模式, 因为我们现今的生活方式 复杂而多变。2016年6月22日-6月28日,艺术 教育小组将带着他们的艺术项目七日谈来到今日美术 馆,展开一场全新样式的展览和研讨会。他们将向我 们展示一幅世界地图,城市地图以及不同个体的写照。

The model of exhibition is not fixed, for the reason that our life style is complicated and changeable. From June 22 to June 28, 2016, Art Education Group will conduct a totally new-style exhibition and seminar in Today Art Museum for the audience. They will show people a map of the world, a map of the city and a map of individuals.

SEVEN DAYS ART PROJECT THE FIRST DAY 七日谈第一日

2016.6.22 10:00 - 11:00

ART EDUCATION GROUP (YE HONGTU & ZHANG BIN) & FENG BOYI

艺术教育小组 & 冯博一

冯博一: 你们这种没有开幕式的方式是对以往的挑战和颠覆。 七天的布展、谈话其实是有实验性的。一般观众和从业人员 都会感到与众不同。你们完全打破了过去的那种"应酬"、"仪 式"。

张滨: 我们的初衷也是这样。以往也参加过一些群展,形式就是举行开幕式然后宴会,研讨会时每个人讲五到十分钟,再整理发布,就是这样。我们想不一样。一个是把开幕式取消掉,一个就是把所谓的研讨会转换成对话的形式。

冯博一:对,一般是所谓的比较简短的开幕式、研讨会都是应酬。每个人都是即席说说,反正都是往好话说,其实挺无聊的。

叶洪图: 我看过一些大型的综合性展览。艺术家开幕式之后就走了。批评家开始讨论,但不和艺术家对话。就像是"没你们什么事了,我们对你们也不感兴趣。"这样其实也不好,应该一起聊聊天。

记者: 当我进来的时候,这个场馆里的作品,特别是和神相 关的作品,很震撼。冯博一老师,您对这些作品是怎么看的?

冯博一: 刚才说到展览的形式包括对话,对你们来说都是一种尝试,一种试验,对以往的一种反叛。我大概看了一圈,觉得其实有几个系列,一定是和他们的教学联系在一块的。比如《对你说》,比如《89,90个人史》,还有《小说》。我觉得都和他们的日常教学紧密结合。不能说是震惊吧,但是挺有意思。为什么呢?咱们国家的教学其实是非常模式化、单一化的。虽然有那么多的学校,其实都差不多,而且一般教学和创作都结合得不那么好,就像你刚刚说的单一化,基本上就是素描。虽然已经有一些改革,但基本上就是老师自己创作自己的,可能和学生没有特别大的关系。但是他们俩有一个特点,就是把教学和学生之间的这种互动结合得比较好。

记者: 我还有一个问题: 我进来看到这些色彩绚烂的关于神的图象,觉得黑白已经足以表现人在神面前感到的敬畏。你们把它做成一种色彩特别绚烂的模式。你们在创作时是要求



右一 冯博一

用多元素、多色彩来表现神的形象吗?

张滨: 从材料上来讲,是用彩色圆珠笔作画的。

记者: 都是圆珠笔?

张滨:圆珠笔有这么一个特点,最多有十种颜色。我们画的 是色彩,但是你仔细看一个区域,还是单一的颜色,只是说 各个部分构成在一块才丰富,你认为它丰富,是因为并置在 一起;各个独立的部分,色彩是相对单一的。

冯博一: 你这个想法是和教学本身有关系的。教学太压抑、 太单调、太枯燥了,如果颜色活跃一点,学生也更愿意参与。

叶洪图:就是"大家轻松一点,课上咱就玩个游戏,画个画"。

张滨: 我们在学校教育系统中是教师身份;而在这里,我们是艺术家的身份,我们创作,基于自身处境,有一些思考,比如说图像的选择。我们在课上和学生互动,有一部分学生

很敏感,会思考,会对话。灵魂教育,是教育应有的最重要 和最核心的内容和价值。

叶洪图: 我们会在教学中渗透一些东西,让大家理解这些画,但我们不填鸭,而是希望和学生达成一种默契。

四博一: 我们周围的这些图像其实都对应着由社交媒体连接的图像时代。图像变得越来越丰富。我们每天接受文字信息,也接受相当大的图片信息,其中充满着混杂、艳俗,可以说是碎片化,需要我们综合的。那么在手法上,我觉得他们有一种后现代的挪用、拼贴。其实很多图像都是现成的,但是他们把它们组合起来了。当然他们用圆珠笔,是比较特殊的,有的就直接拼贴了。所以说这种艺术方式早就有了,但这个展又比较中国——我所说的中国就是,看起来很乱、很杂、很艳俗,但中国的确就有这种奇怪、超现实、荒诞的现象(比如反腐败)。

叶洪图: 展览这个布展,想想中国其实也在"布展"。

冯博一: 当然了。

张滨: 而且这些用圆珠笔完成的画在物理上有一天会逐渐的 消失掉的,我们说它是消逝的风景,所有现场都将变成历史, 不确定的未来会是什么呢?

叶洪图: 谁知道明天会怎么样,走走看吧。

冯博一: 所以说我觉得他们的作品和现实之间的针对性挺明显的。他们也有关注三年自然灾害这种更历史、更现实的作品,而这个是具有现实敏感性的。再比如"新闻联播"这个作品以电视为切入点。电视对中国影响特别大。改革开放之后,电视慢慢普及,强烈影响了人们对信息的接收、辨识,而且中国的电视更带有政治上的宣传、教化的作用,它和纯娱乐不太一样,尤其是现在的这种电视,基本上没法看了。

记者:它就是一种导向。

冯博一: 它就是官方的意识形态的传播,这种传播其实已经是备受质疑的。

叶洪图: 但目前有一点比较好, 年轻人不太看电视了。

冯博一: 是,第一觉得没意思——而且电视根本没法看,第 二还是网络的影响。

记者:包括手机,年轻人主要还是靠手机来接收外界的讯息。

叶洪图:期待高科技改变中国。

冯博一:对,实际上科技对于政治、社会现实的影响特别大。

张滨: 科学技术革命是不可抗拒的,它一定会改变现实。传统的电视方式是一种被动式的灌输和接受,无论在哪个方面。在电视里你可以深刻地感受到消费时代的商业暴力的无孔不入,还有单一意识形态的教化。我已经有日子不看电视了,家里的电视让我给搬走了。

冯博一: 我刚刚问了下,你们有300多幅画(指作品《新闻联播》)。从整个画面看,这像是一种抽象画,形式感很强,像这个存钱罐,形式上的变化很丰富;和教学又有关系——艺术家的创作往往不太考虑教育系统这一块,或者说他们和学生之间的关系。而这两方面又有其背景,就是电视、信息传播,包括整个中国的宣传系统。我个人理解,这三方面在他们的作品中体现得比较明显。

冯博一: 你们画的这些神,发财啊,祈福啊,富贵啊,其实

很对应现实。现在人们去庙里,更多是想求发财呀、求富贵啊, 而不是真正的信仰。这其实是现实、功利的体现,他们把这 个体现出来了。

张滨: 其实是人们想要的东西太多,太混乱了,就找一个渠道和出口。从中西对比来看,我们是无序的状态,西方相对有序,还是有信仰的——比如说基督教的道德约束。

叶洪图: 中国是个无神论国家。现在请进来这么多神,同时 大家都喜欢钱了,所以说作品里最多的是财神和招财猫。

冯博一: 西方相对有序,尽管它也有各种各样的变化,但脉络是清晰的,包括宗教。我特别认同马克斯·韦伯讲的新教与资本主义之间的逻辑关系。中国就是什么都有,特别奇怪。 无法预测到底会发生什么。

张滨: 冯老师,像这个草(指作品《刍狗》)是我们后加的, 我相信你能感受到我们的想法。这个草包含着内部和外部的 关系。内部又堆积着腐烂。它引申出的意义可以是很发散的, 像"草民"等等。

冯博一: 对,再比如草根啊、大地啊。我觉得草坪其实是一种自然、但又人工化的东西。刚刚说到的草等于是现成品,直接搬到展厅,这是对现场或者说展览场的一种挪用——所谓的室外的草坪,挪用到这里。还有很多作品都是一种现成品的拼贴,带有碎片的概念。

冯博一:对。但是我有一个问题,像"淘宝"那件作品,其实是借用现在流行的商业经营方式来进行创作,虽然形式最终可能没有实现,但概念是有的。淘宝、互联网对中国来说是一个新的系统,你们把它和图象结合了起来。那学生对此的反映是怎么样的?

叶洪图: 学生的反应让我有点失望,我们有点不知道现在的学生心里在想什么,他跟我们年轻的时候的想法不一样。可能刚开始来的时候还觉得挺好玩,到后来就……

张滨: 他们更想要好的成绩。

叶洪图:结业时他说这成绩有点低,90分都嫌低,我说那你觉得应该打多少分?他说 98 啊!我说你怎么还找我要分呢?他说我要出国呀!

叶洪图: 我就觉得还是改变不了这个环境。

冯博一: 像你们这种理科院校,有艺术设计这方面的专业,也应该有一套所谓的教学大纲。你们的教学方式应该是和这种



找自己 装置部分 材料: 1959-1961年人民 日报原件 6件"请神"数码输出作品 油漆涂黑悬挂

叶洪图: 开始是没空或者没来得及管我们,后来就有人说话了,我们就只好停止了。你毕竟是在这个体制里。

冯博一: 这是一套教学体系嘛。

叶洪图: 对,所以您也看到了,我们的作品分为社会教育和艺术教育,为什么出现社会教育呢? 那是因为在体制里你没法做,我们已经尽力了,那在社会中能不能做一些事呢? 那我们就看到了《小说》那样的作品出现了,它是渗透到了社会环境里。

冯博一: 就是说已经脱离学校了?

叶洪图: 因为你在艺术教育的框架下做不了、改变不了。

冯博一: 那我明白了, 你们的实施过程还是蛮有阻力的。

叶洪图:对的,阻力实在是太大了。



艺术教育小组 张滨

张滨: 其实有些时候我们是过于理想化了,我们都是美院毕业,自己的亲身经历感受深刻,所以希望在我们的实践中为传统的体制模式注入新鲜的血液和营养,这种努力需要更多的耐心和胸怀,比按部就班的进行需要付出更加多的时间和精力。在学校里是提倡教学改革的,还有教改基金等的支持。我们其实对教学改革进行了有益的探索和尝试,总是要打破传统的固定思维和模式吧,这比安于现状、不思进取的进行要积极和主动得多,但是现实中我们很难能够获得这方面的认同和支持。

冯博一: 要是在美院,这么弄肯定不行,你们在综合院校也不容易。那你们这一批东西是第一次展览吗?

张滨: 这是第一次这么大规模地在北京展览。之前有作品来北京参加过群展,2013年在天津泰达当代艺术博物馆做过一次个展。我们没有能力请很多人,但是那个展览做得很用心,和这次比,它是另一种感觉。

冯博一: 这个展馆是今日美术馆最好的嘛,展示得也比较充分,包括这些图像、概念。

张滨: 我们的作品量很大,现在的作品还不到总的作品数量的一半。

记者:运输过程也很麻烦?

张滨:对,25个大木箱。

冯博一: 那你们的未来还继续这种方式吗?

张滨: 我们会转换方式,就是刚提到的社会教育。但也会坚持体制内部有效转换的。

冯博一: 那你们这次展览有没有跟一些艺术院校的学生交流?

张滨: 我们希望把自己作为一个案例,把这个话题打开,然后展开讨论和批评。但是现在很多人都还不知道我们。

冯博一: 你们去德国驻村,大概住了多长时间?

张滨:三个月。

冯博一: 你们有什么感受呢? 你们在德国驻村三个月,三个月也算很长了,看了很多东西,也有很多展览,这和走马观花地去国外看个展览什么的,肯定还是有所区别。

张滨: 像在卡塞尔艺术学院,我们和他们有很多直接的、随机的互动。他们很开放。

叶洪图:确实是看了很多展览,我最后说都看恶心了。看的时候我就在想,德国人在想什么?整个世界的艺术家都在思考什么?他们关于人性的解放、人的自由本性的理解,跟目前这个阶段的我们是完全不一样的。我们中国发展得很快,外国人都不适应,他们觉得中国人有钱了,但是这种有钱,是不是以人的自由为代价?我自己也在想这个问题,但在教学上没法再去深入,所以我只能转换,如何通过社会教育的方式把我们这种教育继续下去。我不希望把自己弄得苦巴巴的,我还是想快乐,生命有限,个体的快乐还是很重要的,身心健康确实还得要自己调节。

张滨: 我的感受是,专业背景决定了我们肯定得到美术院校去,去大量地看博物馆、看学术的东西。我记得我们在柏林的时间非常短,也就两天时间,看了八个美术馆,很乱。我经常说"我们要去旅游一下放空一下",回到国内的第一个月状态反倒特别好,一切回到健康状态。

冯博一: 那咱们再回到作品本身,你们等于是用一种波普 化的、现代化的拼贴挪用的方式来创作,而这种创作与中国 的现实有密切的联系。我看完这些作品,觉得他们——尤其 是这两边的作品,和"艳俗"还是有一定关系的,而艳俗本 身也是一种荒诞。那么这里面又涉及到一个问题:二十世纪 九十年代推出的"艳俗艺术"这个概念非常敏锐,也非常有 意思,但他们的问题就在于,他们的创作虽然针对荒诞性,但没有超越现实本身的荒诞性。

张滨: 艳俗艺术就只是复制了一下。

冯博一: 对,复制了一下,还原了一下。我觉得艺术创作应该超越现实,单纯的模仿、临摹、复制还是在一个比较浅的层次。

张滨:表面化。

冯博一: 对,表面化。你得有一种超越性,有一种独特的认知和表达——终极关怀也好,普世价值也好。我们刚才聊到你们作品中的现实针对性也比较明确,那你们怎么看待中国这种混杂、荒诞、碎片式的信息传播?

叶洪图: 我觉得这其实是好事。就像我刚说的,电视被取代了,但其实是被年轻人用网络的方式取代了,这就是进步,尽管进步很缓慢,但还是在进步。不管你怎么认为,不管你说什么没有希望啊、绝望啊,但人总归是要适应、要改变,无论如何都要做有意思的事儿嘛。我们也不希望做一个特别严肃、特别宏大的作品。

冯博一: 你们这里面肯定有反讽、有调侃、有批判。

叶洪图: 我们也不是故意这么做,更像是在游戏中,在教学的过程中渗透进去的。

张滨: 艺术、教育肯定是深入浅出、面对大众的,这就像我们生活中看段子、看各种各样的视频,(你会觉得)民间的智慧是最了不起的,你看到就会会心一笑,这是一种力量,是一种方法。可能找到这种方法之后,我们就可以把它转换成一种艺术方式——当然每个艺术家的特点不同、他的方法也就不一样,有的是很端庄,有的很谨慎。我的感受是,这是一个多元的、超现实的时空,特别是在全球语境中,中国

这个具有特殊性的案例,这案例不但基于经济的变化和发展, 更重要的还有一个独特的政治背景。作为一个中国人、一个 个体可以感受到这些,外国人的感受可能更好玩,像是进到 一个游戏里,这种游戏是他没见过的。在这种状态下,我们 找到了一种独特的解构方式。

冯博一: 我们说这件作品,你把它都遮盖了,为什么(指《请神》被涂黑的作品)?

张滨: 是《请神》,我们把他刷黑了。

冯博一: 那这和这些报纸有什么关系?

张滨:像纪念碑一样吧。

叶洪图: 也许是灵魂的上升通道吧,黑暗的,也是信仰吧。 因为关于那个年代,我们不知道到底发生了什么。

张滨: 这又比较严肃了。

叶洪图: 某种程度上说,我们今天活着的人就像幸存者一样。

张滨:在一个纷繁芜杂的气氛里,我们突然看到这样一个东西立在这。

冯博一:对,就这个作品跟其他的系列有所不同。

张滨:真的,所以一面墙都给它。

冯博一: 哦,所以你们就把这三年(1959—1961)的报纸跟它放在一起。

张滨: 对,其实也和这个《请神》系列有关系,只是后面的 画被黑油漆覆盖了。这里面有一个逻辑关系。

叶洪图: 我们到现场的时候正好看到这有一个升降架,我说就停这儿吧,正好形成一个呼应。

冯博一: 所以整个场馆的布置是带有偶发性的。



今日美术馆七天项目:七日谈第一日 艺术教育小组 & 冯博一

Feng Boyi: The exhibition you have done without opening ceremony is a kind of challenge and subversion to the past. Seven-day exhibition planning and conversation actually is experimental. General audience and practitioners will feel its difference as you have completely broken the past mode like "social engagement" and "rite".

Zhang Bin: This is our original intention, we have participated in some exhibitions before, which all includes opening ceremony, banquet, and each speaker will deliver speech for five to ten minutes at the symposium during this period, which is the whole process. We want to do something different - one is to cancel the opening ceremony; another is that we transform the symposium into conversation.

Feng Boyi: That's right, generally speaking, the so-called short opening ceremony and symposium is kind of social engagement. It is really boring as each participant directly share his insights with good words.

Ye Hongtu: I have visited some large-scaled comprehensive exhibitions, the artist left after the opening ceremony. Commenters start to discuss the works but not talk with the artist, which looks like there is nothing to do with the artist and they are not interested in the artist. This is not good, they should talk with each other.

Reporter: I was shocked and surprised by your works when I came into the venue, especially the works related to God, Mr. Feng, what is your view on these works?

Feng Boyi: As regards the form of exhibition we mentioned before, Conversation is a kind of trail and experiment, which is a kind of rebellion towards the past. I probably look around the works here, it can be divided into several series and certainly associated with their teaching. For example, "Talking to You", "Biography of the artist who was bon in 1989 and 1990" and "Friction". I believe these are closely connected with their teaching. It sounds interesting rather than shocking. Why? The teaching method in our country is actually modular and formalistic, as we have lots of universities, but they are very similar to poor connection between teaching and creation. As you mentioned, the formalism is basically sketch. Through it has changed, teacher normally make their own works, which is not related to his students. But the same feature is that they have good interaction and connection between teaching and students.

Reporter: I have another question: I have already seen the image of God with splendid colors, for my understanding, the black and white color is enough to express the reverence of people for God. While here the images are splendid colors you did. Is request to express the image of God with multiple elements and colors when you produce these works?

Zhang Bin: In terms of materials, it is made by colorful ball-

Reporter: All this done by ball-point pen?

Zhang Bin: There is one feature of ball-point pen with at most ten colors. Regarding colors, when you carefully watch one area, it is still single color. What you have mentioned rich colors is the combination of single area. For each individual part, the color is relatively single.

Feng Boyi: Your idea is related to the teaching itself. The teaching is too boring, monotonous and depressing. Students are more willing to be engagement if it is rich color.

Ye Hongtu: It looks like we together have a relax, play a game and draw a picture.

Zhang Bin: We are teachers in education system, while we are artist here, we create our works based on our situation with some thinking. For example, the selection of image. We make interaction with students on the class, some students are sensitive and they will think and talk with each other. Soul education, deserved by education, is the most important and core vale and content of education.

Ye Hongtu: We will penetrate something into teaching to allow students to understand the drawing so as to reach a tacit agreement with students rather than cramming method of teaching.

Feng Boyi: These images around us actually correspond to the era of images connected by social media and the images become more and more rich. We receive text information and considerable image information everyday, of which these information is raffish, fragmented and mixed. It needs us to combine and integrate. While I think there will be post modern technique of diversion and composite, some images are direct collage. Thus, this artistic style has already there. However, this exhibition is much Chinese-style - that means

it looks mess, raffish and complex, but actually China indeed has these strange, super-real and absurdity phenomena (for example, anti-corruption).

Ye Hongtu: To show this exhibit, actually China is also doing "Exhibit".

Feng Boyi: Of course.

Zhang Bin: These images produced by ball-point pen will be gradually disappeared some day. Physically, we call it vanished scenery, all the scene will become history, what is the uncertainty in the future?

Ye Hongtu: Who knows what tomorrow will be. We just move ahead.

Feng Boyi: I think their works show obvious pertinence between reality. They have historical and realistic works that focus on three-year natural disasters, which have a real sensitivity. For example, the works named "News Broadcast" take television as starting point. TV has a great impact on China. Since reform and opening up, TV gets more and more popular, which strongly affects the acceptance and recognition of information for people. Meanwhile, TV has played political and promotional role in China. It differs from entertainment, especially the TV show. It's meaningless.

Reporter: It is a kind of direction.

Feng Boyi: It is the spread of official ideology. Which is actually much questionable.

Ye Hongtu: But, currently, young people don't much watch TV, which is a better situation.

Feng Boyi: Yes, for one thing, it is boring – the TV show is meaningless, for another, it is affected by network.

Reporter: Including mobile phone, young people are more likely to receive information via mobile phone.

Ye Hongtu: We expect hi-tech changes China.

Feng Boyi: Yes, actually, science and technology is much more influential than politics and social reality.

Zhang Bin: The revolution of science and technology is irresistible, which certainly will change the reality. The traditional TV is a passive penetration and acceptance, no matter in which aspect. You can deeply feel that the commercial violence in the age of consumption is everywhere on TV with single ideological indoctrination. I haven't watched TV for quite a few days, and I have moved the television away.

Feng Boyi: I just asked that you have 300 pictures (the works named "News Broadcast"). It looks like a kind of abstract painting with strong sense of form from the perspective of whole image. For example, the Saving pot, it riches in its changeable forms and is related to teaching – the artist normally are not likely to consider education system and the relations with students. While, these two aspects have TV and information spread as background, including the whole Chinese promotion system. Personally, these aspects are obviously reflected in their works.

Feng Boyi: The works related to God, making a fortune, bless and wealth. Actually it reflects the reality. People are likely to go to the temple praying for making a fortune and wealth rather than true belief. It is actually the reflection of reality and utilitarianism.

Zhang Bin: Arguably, what people want is too much, here they just find a way out and a channel. Compared with western countries, we are in the state of disorder, while they are relatively order with belief – for example the moral restraint of Christian.

Ye Hongtu: China is a country with atheism. Now, there is a lot of Gods, meanwhile people like money, thus, the works more include God of wealth and Fortune Cat.

Feng Boyi: In western countries, it is relatively ordered. Although there have various changes, the main direction is clear, including religion. I totally agree with the idea of the logic relations between Protestantism and Capitalism said by Max Webb. China has everything but is strange, we cannot predict what the future will be. Some people say that China has not belief and bottom-line, there are malicious and strange things happened, showing the idea of materialism and money worship. What is the belief of Chinese people? Who believes Communism? The so-called religious tradition and the myth of ethnic nation have been vanished. People probably believe money, which is directly related to

its daily life. The elements in your works look mess, but targeted to realistic culture.

Zhang Bin: Mr. Feng, the grass in the works named "Straw Dog" we added after finishing this works, I believe that you can understand our idea. It includes internal and external relations. Internally, it is piled up with rot, extended different meaning, for example, vulgar people.

Feng Boyi: Yes, for example, grass root, earth. I think grass lawn actually is a natural and artificial thing. What we mentioned the grass equals to finished products, it can directly move to the exhibit. This is the diversion for the venue or exhibition – the outdoor grass lawn diverts into the exhibit. Many works are the diversion of finished products with the concept of fragmentation.

Feng Boyi: But, I have one question, like the works named "Taobao", it is actually a creation based on the current popular commercial operation mode, the concept is there through the form has finally not realized. Taobao and Internet are a new system for China, you can combine the internet with image. What is the reaction from your students?

Ye Hongtu: They are a little bit disappointed, we actually don't know what the student think, they are different from us. Maybe at the beginning, they think that it's funny, then it will be...

Zhang Bin: They want better scores.



Art Education Group Ye Hongtu

Ye Hongtu: He said his score is a little bit low, even though it is 90 scores. I said that how many score you want? They said that it should be 98 scores. Why are you want this scores? They said that I want to go abroad.

Ye Hongtu: I think the environment can't be changed yet.

Feng Boyi: Like your university, it has art design department, it also shall be a set of teaching program. Your teaching method is conflict with the program, right? Does the university support? For your colleague, their teaching methods are also different from yours, how do you survive at this system?

Ye Hongtu: At the beginning, they have no time to take care of us, we stop our own teaching method when some people pointed out, after all, you are in this system.

Feng Boyi: This is a set of teaching system.

Ye Hongtu: Therefore, you have already seen that our works are divided into social education and art education. Why does social education exist? We have tried our best as you know, you can't do anything within the system. While, how about do something socially? Then we can see the works named "Friction" has come out, which has penetrated to the social environment.

Feng Boyi: That means, it has separated from university?

Ye Hongtu: As you can't do it within the framework of art

Feng Boyi: I got it. You have faced a lot of obstacles when putting it into practice.

Ye Hongtu: Yes, a lot of obstacles.

Zhang Bin: Sometimes we are a bit idealism, we are deeply impressed by our personal experience as we all graduated from art academy. Thus, we hope we can inject new and fresh blood and nutrition into the transitional system, but it requires more patience and ambition, and even more time and energy than practice with step by step. In the university, if you propose to conduct teaching reform, it will be supported by educational reform fund. We actually have conducted beneficial experiment and exploration for the teaching reform, which is more active and positive than thinking on status quo by breaking traditional stereotype and mode. But realistically, it is difficult to get the recognition and support in this respect.

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Feng Boyi: It is impossible to do this at art academy, nor your comprehensive universities. Is this your first exhibition of your works?

Zhang Bin: This is the first large-scale exhibition in Beijing. Before that, some works have already exhibited in Beijing, one exhibition was done at Tianjin INGALLERY in 2013. We are unable to invite many people, but we are dedicated to that exhibit, it is another different feeling compared with this one.

Feng Boyi: This venue is the best of Today Art Museum, it is fully exhibited including images and concept.

Zhang Bin: We have a large quantity of works, the current works is less than half of total works.

Reporter: Is it trouble for transportation?

Zhang Bin: Yes, we have 25 big wood boxes.

Feng Boyi: Do you continue to exhibit your works like this way in the future?

Zhang Bin: We will make transformation, as the social education we mentioned. We will stick to make effective transformation within system.

Feng Boyi: Do you conduct communication and exchange with students from art academies based on this exhibition?

Zhang Bin: We hope we can take this exhibit as a case study to conduct discussion and criticism. But actually a lot of people they don't know us yet.

Feng Boyi: How long have you stayed at village in Germany?

Zhang Bin: Three months.

Feng Boyi: What is your feeling? You have stayed at village in Germany for three months, it is a long time, we have seen many things, and visited many exhibitions, which is different from the way we go abroad for randomly watching an exhibition.

Zhang Bin: At Kunsthochschule Kasssel, we have many di-

rect and random interaction with them, they are much open.

Ye Hongtu: We have indeed visited many exhibitions, even finally we are sick of what we seen. I was thinking when visiting the exhibit, what the German thinks? What the artist from the world think? Their understanding for the liberation of human nature and freedom nature of human is completely different from us. Foreigners are not adapted to the fast development of China, they think Chinese people are rich, but is this at the cost of the freedom of human? I am also thinking about this problem. But I can not go deep into teaching, thus, we only make transformation to continue through social education. I want to be happy rather than unhappy, life is limit, the happiness of each person is crucial, we need to make adjustment for ourselves both physically and psychologically.

Zhang Bin: I feel that we certainly should go to the art academies to visit many museum and understand many academic things which is determined by our professional background. I remembered that, it's such a mess that we have visited eight art museums only two days when we stayed in Berlin. I often said that, "we need to travel and free yourself". I feel really good in the first month when we come back from Germany and everything is back to a healthy state.

Feng Boyi: Now regarding the works itself, you create it by a kind of spectral and modern diversion style, which is closely related to the Chinese reality. After reviewing these works, we think these two works have certain relation to raffish, while raffish itself is a kind of absurd. While it involves into one question: The Gaudy Art launched in 1990s is very sensitive and meaningful, while the question is that their creation is targeted to absurd but not beyond the absurd of reality itself.

Zhang Bin: Gaduy Art is just a kind of copy.

Feng Boyi: Yes, copy and restore. I think art creation shall be beyond the reality, it is still a lower level for simple imitation, copy and replication.

Zhang Bin: Superficial.

Feng Boyi: Yes, superficial. You should be transcendence, a kind of unique recognition and expression – ultimate concern or universal value. As we mentioned your works has

explicit realistic pertinence, what is your view on the information spread in a mixed, absurd and fragment way?

Ye Hongtu: I think this is good. As I said before, television was replaced by the network. This is a kind of progress, even it is slow, buy still underway. Whatever you think, or whatever you said that there is no hope or desperation, actually, people need to make change and adaption, in this sense we need to do something meaningful. We don't expect to make a special solemn and grand works.

Feng Boyi: What you mentioned certainly is a sense of irony, ridicule and criticism.

Ye Hongtu: We didn't do it on purpose. It looks like we penetrate into it during the teaching.

Zhang Bin: Good art and education should be simple but profound, targeted to the public. It looks like various crosstalk and videos in our life. You will think the folk art is the best and you will be smile knowingly, which is a kind of strength and a method. When you find out this method, you can transform it into a art style – of course, each artist has different style and method, some are elegant, some are discretion, I feel that this is a diversified and super-real space, especially in global context, China, as the special case, it is not only based on the change and development of economy, but more importantly a unique political background. As a Chinese, an individual can feel this, however, foreigners feel a lot of funny, like a game they have never seen before. We find out a unique deconstruction way in this state.

Feng Boyi: For this works, you cover it, why ("Pray for God" was painted by black color)?

Zhang Bin: Pray for God, we painted it as black color.

Feng Boyi: What is the relation with these newspapers?

Zhang Bin: It looks like monument.

Ye Hongtu: It may be the uptrend channel of soul, black, or a kind of belief. I don't know what on earth happened in those years.

Zhang Bin: then it is serious.



"Find Yourself" Art Education Group & Feng Boyi Today Art Museum 2016

Ye Hongtu: The people we live today like a survivor to some extent

Zhang Bin: In this complex environment, we suddenly see such a thing standing here.

Feng Boyi: Yes, this artwork is different from other series.

Zhang Bin: Really, so one side wall will show this works.

Feng Boyi: Eh, thus you put the past three-year newspapers together with the works.

Zhang Bin: Yes, actually it is related to the series of "Pray for God". It is only the back image are covered by black paint. There is a logic relation inside.

Ye Hongtu: There is a erector here when we came here, we request to stop it here to form an echo.

Feng Boyi: The whole venue is arranged occasionally.

SEVEN DAYS ART PROJECT THE FIRST DAY 七日谈第一日

2016.6.22 16:00 - 17:00

ART EDUCATION GROUP (YE HONGTU & ZHANG BIN) & DU XIYUN

艺术教育小组 & 杜曦云

杜曦云: 其实这个时候,可以不谈艺术,先来谈文本。因为 文本是否转化成艺术,对艺术家来说可能很重要,而对我们 来说可能不重要,我们只需要看文本有没有意思,有没有价 值,有没有意义。如果文本它有价值和意义,这行了。反之, 如果没有价值和意义,转化成艺术品,那能怎么样呢?如果 它有意义,有价值,没转化成艺术品,那又能怎么样呢?我 一直觉得重要的不是艺术,重要的是它重要,如果它重要那 就重要了,它不会因为它是艺术就变得重要,它重要是因为 它本身。那么什么是重要呢?我觉得比如放在当下全球格局 里面,有效地推进民权是重要的,改变人们的思想,或者是 经济或政治结构,它就是重要的。

杜曦云:在求真的基础上求自由,这个方法概括得非常好。这里面存在价值观的问题,关于价值观的确立。这不仅是我们对艺术的看法,还包括对整个社会、中国当下现实的看法。这可能是所谓的当代艺术的价值所向,这是第一重要的。其实所有事说到底就是我怎么才能快乐,怎么才能避开不快乐,这是所有事的一个起点,一个本源。我们恰好因为种种生命中的偶然和艺术相遇,如果上帝在上面拨球把我们拨到另一个方向,那我们可能就和企业相遇了,或者和一个作家相遇了,

谁知道呢。这些都是偶然,我们都是不由自主的。

杜曦云:你们的特点是这么多年来,待在一个非中心的城市,但是一直在做当代艺术,非常的孤独。还有就是因为不在现场,只能在你们生活的范围里面感受现场,感受不到更多现场,所以你们主要是通过阅读大量的书籍和大量浏览互联网,来和更大的格局来发生一种间接的关系。这可能也是文本对你们来说这么重要的一个客观的因素。很多的作品更多其实是互联网的产物,虽然你们是手绘的,但这都是互联网时代里面的碎片,你们把他经过自己的手或学生的手又组合起来。还有就是你们一直强调合作,你们可能设定一个程序,让学生都参与进来组成个巨大的作品。很难说你们是作者,你们可能是一个导演,可能是一个模式的设计者,而作品最后是你们和你们的学生,教师和学生共同合作完成的产物,因为你们都在一个大的教育体制里面。

另一个特点是,因为在非中心城市,你们参加的成功学的展览非常的少,导致你们往往在一种临时的、偶然的、非正式的、甚至贫穷的空间里面展览,但这次是在成功学意义上一个标准的美术馆——1号馆的最大展厅展览。展品还是展品,

但是流通渠道变了、包装盒变了、广告代言人变了,这个作品和大家之前看到过的那些替代性的空间中的作品相比较,一下就变得高大上了。之前大家见过太多替代性空间的作品了,一下子看到了高大上的作品觉得感慨太多了。你们现在进入了一个所谓的艺术生产包装的流水线了,不再是过去自己做出产品自己消费了,但这个是不是件好事,只有上帝知道,我们没有发言权。也许在一个特定的地点或时间节点上,这成为历史性的一个转折点。而对今日美术馆来说,这是一个不断举行展览的过程。当然,最终走向哪里去,只有上帝知道。我觉得你们的作品还是比较观念的。感受性的艺术家的作品基本上是日常生活中历见的融合而产生,但你们这里面主要都是日常生活中没见到的,主要是从互联网这个世界中找到的碎片,所以说你们是偏观念化的。你们的作品给人的感觉是很硬的、很干净的观念,不是那种艺术家用一个笔触把我们的某些东西给点燃了。

记者:这一组作品主题是对偶像的崇敬吗(指作品《请神》 系列)?





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艺术教育小组作品《请神》系列一 艺术教育项目 圆珠笔布上绘画100幅 电子文件输出100幅 2014-2016

叶洪图: 我们的初衷是表现中国当下社会的一个状况,中国是无神论的国度,没有神,现在人们可能都信钱,供财神,买招财猫,我想没有神,那我们就请来一些神吧,那么请谁呢,就把他们都请来吧。反正,以后会怎么样只有神知道。

张滨: 我讲一下我们的创作方法,是这样,一般都是我们制做方案,设定课题,把我们的创作和我们的日常结合在一起。就是想做一些有意思的事,寻求新的方法改变目前僵化的模式化的体制,那种基础阶段重复画石膏的课程设置,想想怎

么能把积极性调动起来,结合我们愿意做的事,让教育过程 变得好玩、有意思、具有创造性。

项目只在基础教学阶段有效。素描,必须解决造型问题,入门是要讲规则的,老师需要有课程设定和计划,按照规则画出来。那么我们画什么呢?还是画石膏像么,那会很枯燥。目前教育状况,长期,反复,洗脑式的,会让画的人都变得冷淡。我们的艺术教育和国际上的教育起码有着两百年的"时差"。现在就是要把这种文化"时差"进行缩短。中国艺术家的成长基本是这样,接受这种教育过来的,在上学期间长期基础造型的训练,画大型石膏像和复杂静物或者人体,一画两个月。

在过去的二十年里,我们从学生到老师,完成角色转换,换个角度去看,如果我还是这里的学生,我会疯掉,教学太压抑了。所以说我们有两种身份。一种是教师身份,另一种是艺术家身份,艺术家,有独立的思考。如果我们把两个身份相结合的话,就们会想怎么把新的方法和我们的独立思考设置到课程中去。我们每个假期都是几乎不休息,这些图是我们不断搜集大量的信息碎片,然后形成一个所谓项目创作的文本。

记者: 这里还有一个学生和家长隔空对话的影像作品,是《对你说》?



艺术教育小组作品《个人史》影像部分:《对你说》 2009-2016

张滨: 对,采访我们的学生,他们都是 19 岁左右,刚刚离开 父母,上大学,他们所想的,我们想去了解一下,让他们说 说真心话,我们把机位固定好然后离开,让他们对父母讲讲 心里话。

我们让他们去拍父母说话的画面,这也是一种教育,可以说也是一种社会教育。学生说没有摄像设备怎么办? 我就说现在是互联网时代,可以随时拿手机拍。这个作品认真看一看会发现很感人的,有的学生自己把自己说哭了。作品中的学



艺术教育小组 今日美术馆 7天项目现场 2016

生很多是单亲家庭,爷爷奶奶带大的,是爷爷奶奶在说话。 一些社会问题也体现出来了,家境好的妈妈对孩子说:"孩子,你随便花钱,别省着。"家里条件不是很好的,还有农村来的,父母就坐在炕头上,说:"孩子,你省着点花。"

记者: 我想问一下怎样用这个"草"做展览? (指作品《刍狗》)

杜曦云: 如果用草的话,其实草的概念大家都明白,问题是如何让它视觉上更有感性魅力。比如说它的概念是到了,但仅仅是概念到了,对一个艺术品来说是不够的,回归到视觉艺术上,还要增加它的性感度,毕竟文字和语言是不一样的。

张滨: "不展",展览每天都在变化。开始想把整个布展的过程当做一个背景,真正的舞台焦点就在这里,对话是一个新的作品。最终对话形成一个文案,是一本书,也是一个作品,记录了我们7天内和不同人的对话。

杜曦云:你们这个展出不是静态的,而是在动态中不断生长的,很难说哪一个节点是作品。

叶洪图: 我们有想法,但没有条件做那种大型的占用空间的 装置,我们就借用一些现成品,例如草,都是在空间中寻找, 找到它相应的尺度关系,作为装置。其实,我们自嘲是"屌 丝艺术家",在做作品的时候没有那么多的材料费,只能靠 在现场的这种偶然的创作。

杜曦云: 我觉得不同阶段的艺术的游戏规则是不一样的,古典艺术阶段,他的游戏规则是比谁的手艺更好,现代主义阶段的游戏规则是比谁发明了前所未有的东西。重要的是谁有一个智慧的观念。我记得一个采访说过,你都是用奢侈材料做的,那些青年艺术家怎么办呢? 他就说那他总买得起一个小便池吧? 真棒,因为杜尚最棒的作品就是一个男士的小便池,这是当代艺术中经典中的经典。你买不起昂贵材料,总买得起一个男性小便池吧? 重要的不是你买不起昂贵的材料,而是你想不出来的点子,因为当代艺术不是斗富,它是斗智慧,考察思考的深度。

张滨: 其实我们挺兴奋的,因为觉得这 100 幅(指《请神》) 我们用了 1 年时间做完之后放在箱子里,没有机会打开来看它们并置在一起的样子,这次看到了,感觉挺好。

杜曦云: 就是一不小心做出了巨大的作品,哈哈。从远处看,那些画都画的挺好的,你看这个斯诺登的画,画得就挺好的。

张滨:实际上我们电子输出的作品要体现出一个教育的关系,计划是同时打印 100 张我们输出的作品对着来,很多时候是因为场地和时间所限。计划中在这些电脑输出的作品上进行涂鸦方式的处理,它是整个作品的一部分。



Art Education Group Today Art Museum • Seven Days Art Project 2016

Du Xiyun: At this time, we actually talk about text rather than art. It is important for artists whether the text can be transformed into art or not. While it is not crucial to us at this point. We only need to know whether the text is meaningful and valuable. It will be fine if the text is meaningful and valuable. On the contrary, if the text has no value and significance, it is transformed into art works. So what? If it is valuable and meaningful, but it is not transformed into art works. Then, so what? I think the important is itself rather than art. It matters if he is important. It is important because of its itself instead of art. What is important? For example, in current global pattern, it is important to promote civil rights effectively and it is crucial to change people's mind, economic or political structure.

Du Xiyun: Seeking for freedom based on seeking the truth is a good method. It includes value and the establishment of

value. It is not only the view on art, but also the view on the whole society and the current Chinese reality. This is the top priority as it may be the so-called value orientation of modern art. Ultimately how I should be happy and how to avoid being unhappy, this is the starting point and ultimate source of everything. We meet with art accidentally in our life. If the God puts us into another side, we maybe meet with enterprise or a writer. Who knows? All these are accidental rather than voluntary.

Du Xiyun: One feature is that you stay at the non-central city and you are always focusing on modern art. That is why you are very lonely. You are not at the scene, so the only way for you to feel the scene is within the range of your life. You can't feel too much scene, thus the only way for you is to read a lot of books and serf internet, showing a kind of indirect relation with the greater pattern. This will be an

ucation system.

objective factor that text is much important for you. Many works actually are the product of internet, even though you did it by hand. It is the fragmentation at the era of internet. You combine it through your hand or the hands of students. Additionally, you always strengthen cooperation and you may set a program to allow your students to participate in your program to form a huge works. It is difficult to say that you are the writer. You maybe a director, or a designer of this program. The works finally is the product of cooperation between you and your students as you are all in this big ed-

Another feature is that it is at non-central city and the success-ology exhibition you participated is rare. It leads you to exhibit the works at the temporary, accidental, informal and even poor space. While this exhibit is on the standard art museum - No.1 venue, the largest venue. The works is the same, but the circulation, package and ads spokesman are changed. This exhibit becomes different compared with the exhibit in the alternative space. We have seen many works at the alternative space and we deeply touched by this works. You have already entered into the so-called art production assembly instead of making your own works. Actually This is not good. God knows that we have no voice in this respect. It will become a turning point historically at a special place or time node. For Today Art Museum, it is a process to organize exhibition. Of course, where is the end? Only the God knows.

I think your works is ideological. The works from receptive artist is produced through the combination of his daily life. While your works are mainly from the fragmentation of Internet rather than daily life. That's why your works are relatively idealization. Your works show a concept of solid and clean, which is not ignited something by artists with a stroke.

Reporter: Is this set of works for the worship of idols?

Ye Hongtu: Our original intention is to reflect the current situation of China. As a country with atheism, people may believe money, worship the God of wealth or buy Fortune Cat. We have no God here, then we can pray for God. What kind of God will be prayed for? We can pray for them. Arguably, only the God knows what the future will be.

Zhang Bin: I would like to talk about our creation method.

Generally, we make the plan, define the topic and combine

our creation with daily life. We want to do something meaningful and seek new way to change the current stereotype system. For the basic course like drawing plaster figure repeatedly, we try to find a way to make the students motivated and combine the things based on our willingness as a way to make teaching become meaningful and creative.

The project is only effective at the basic teaching stage. For sketch, the modelling must be changed. Teacher should have course setting and plan based on the rule. So, what we draw? It is boring to draw plaster figure. Based on current education situation, people will become indifference for the long-term, repeated and brainwashed style teaching. There is 200-year gap between our art education and international art education. Now it's time to reduce this kind of culture gap. For Chinese artists, they all experience the same and long-term basic training and practice of drawing plaster figures, complicated object or human body for two months.

Over the past two decades, we have experienced role shift from students to teachers. In a word, the teaching here is too depressing. I will be crazy if I were the student here.

Therefore, we have two identities. One is the teacher, and another is the artist. As an artist, we have independent thinking. If we combine two identities, we will think how to integrate new method and our independent thinking into our courses. We almost have no rest at every holiday. These images are the information fragmentation we constantly collected. After that, the text of project creation is formed here.

Reporter: Here is the image works of dialogue between students and teachers at different space. Is this "Talking to you"?

Zhang Bin: Right, we have interviewed our students. They are about 19 years old, and they just leave their parents and enter into universities. We want to know what they think and we try to let them talk what they want. So we fix the camera and leave, making them tell the truth to their parents. We ask them to capture the images of their parents' talking. This is also a kind of education, arguably a kind of social education. Students said how they should do without camera. I just told them you can take it via your mobile phone in the era of internet. You will be touched by the works if you watch it carefully. Even some students are touched by themselves. Many students in the works are single parent family. They



Art Education Group Works "Straw Dog" 2016

are raised by their grandparents. This is their grandparents' talking. Thus some social problems are reflected here. Mothers told their children that: "You can freely spend the money whatever you want". If the student has poor family and even he is from rural area, their parents told them that: "Kids, you should learn how to spin out money".

Reporter: How do you take "Grass" to make exhibit? ("Straw Dog")

Du Xiyun: Regarding Grass, I think you all know the concept of grass. The question is how to make it charming. For example, we know the concept of grass, but it is not enough for art works. When back into the visual art, it needs to add its sensibility. After all, there is difference between text and language.

Zhang Bin: Actually, the exhibition is changing everyday. At the beginning we try to take the process of exhibit as a background, but the real focus of stage is here. Conversation is a new works. Finally, the conversation will be a text, book and a works, recording the conversation with different people within seven days.

Du Xiyun: Your exhibit is not static, it grows dynamically. Thus, it is hard to say which point is the works.

Ye Hongtu: We have idea but we lack the proper conditions to make large space-occupied device. We borrow some finished products. For example, we search the corresponding scale relation of grass within space as device. Actually, we take ourselves as grass-root artist with self-mockery. We

have not too much material fees when producing the works. Therefore, we only dependent on the accidental creation at the venue

Du Xiyun: I think the game rules for art at different stages are different. At classical art stage, the rule is the best of craftsmanship. While the rule in modern art stage is the unprecedented things who invented. More importantly, who has a wisdom ideation? I remembered an interview mentioned that, you did this with luxury materials, how about the young artists? He said that he can be able to buy a urinary. It's really good. The best works of the artist Duchamp is a urinary, which is the classical of modern art. You can't afford to buy expensive materials; how can you afford to buy a male urinary? The most important thing is your idea instead of buying luxury materials. The core of modern art is your wisdom rather than wealth, which is your depth of thinking.

Zhang Bin: We actually excited as we have no opportunity to see the combined version of these 100 images. Before that, we spend one year finishing it and pile it into the box. Now we feel good after seeing this.

Du Xiyun: It looks like you have done a great and huge works accidentally. Looking from a distance, these images are good. You see, this Snowden looks really good.

Zhang Bin: Actually, the works with electronic output shall reflect the relation of an education. It is planned to print 100 images simultaneously, but most of time it is restricted by the venue an time. It is planned to conduct Graffiti style to produce these images, which is a part of the whole works.

SEVEN DAYS ART PROJECT THE SECOND DAY 七日谈第二日

2016.6.23 14:00 - 15:00

ART EDUCATION GROUP (YE HONGTU & ZHANG BIN) & ALEX GAO

艺术教育小组 & 高鹏

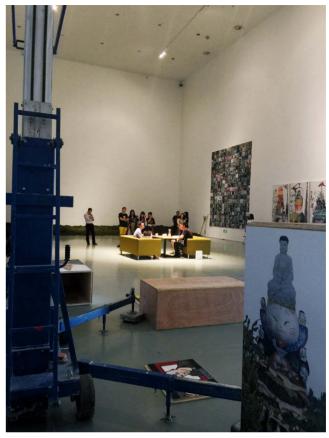
高鹏:和艺术教育小组接触几次,我觉得他们是真正的艺术家。任何标签对他们来说都是一个限制。艺术小组,并不新鲜,在今天的当代艺术领域,多少人组成的小组都会有。当初考察的时候,有一点我觉得非常好,他们的作品,不仅仅是他们自己创作的,还有很多人参与共同创作的,所以他们是一个真正的"艺术小组"。他们以艺术介入教育教学,体现了艺术新的可能性和新的复杂性。安迪·沃霍尔,最早用工厂的方式进行艺术创作,但这种工厂式的概念已经被大家做太多了。中国除了工厂式的加工,其实还有很重要的一方面,就是教育,甚至是"填鸭"式的教育,我们小时候接受的教育就是这样的。

他们不是工厂式的,不是雇了一群工人在那里做,而是和学生一起在做,这个想法也一直在变化,他们的职业是培养学生,我觉得这其实就挺"中国"的。他们的做法在世界上其他的国家是很难推行的。刚好在中国可以推行。我觉得这就不能叫工厂式的,但这种集体创作也不是美国人提出来的,其实就是我们对世界新的艺术创作做出了贡献。是杂交的,他们的艺术面貌上和美国人的似乎一样又不一样,提出的问题是

完全不同的,这样才有机会站在一个平台上对话。否则的话, 我们再找工人来做,安迪・沃霍尔半个世纪之前就开始做了。

张滨: 高鹏说的非常好。"艺术教育小组",不能从字面意义上理解。我们的身份是大学教师,和学生是教育与被教育间的互动关系,此外,作为艺术家,把艺术教学视为艺术创作,提出新的方法论,是在做一种观念的艺术。我们在两个很广阔的背景下,提出和解决艺术问题、进行艺术实验。

艺术教育小组前设的工作时间是 1997-2034。是我们在体制中工作到退休的时间。我们把体制内生存的整个过程视为一件完整的作品。这是面对体制的一种思考,是一种新的观念,是在寻求不同的方法。在不同的项目当中,以不同的方式来呈现——我们把这一百幅画(指《请神》)当作一个项目来对待,而不是一幅幅独立的作品,因为在我们的观念中,独立的单个画面是无法准确的传达我们的观念的,所以必须是将其置入一个完整的项目逻辑系统中才成立。这样的若干个项目在这么多年又都是一个大项目。如果说有野心,就是我们想试图建立一种新的方法论。



中间位置 左一 高鹏

叶洪图: 这个好像是在说作品命名权,我们的《请神》作品 标签上, 您会看到"艺术教育小组", 下面还有一百多个名字, 这仅是对我们的"艺术教育"部分的项目而言的。在我们其 他艺术项目中,还有很多陌生人参与我们的创作了,可是我 们并不知道他们的名字,这在我们"社会教育"的部分中则 体现特别明显。比如《小说》这个项目,是彼此陌生的人在 同一地点(美术馆或者公共空间),但在不同的时间段里共 同参与这个"小说"的接龙,然后用杂志上剪字,在画布或 者墙面拼贴的办法完成它,共同接力完成"小说"的写作。 是许许多多志愿者、社会公众,在完成互动参与项目,我们 没有办法左右最后的结果的。只能说这是一种集体创作,是 一种难以界定的,模糊了命名权的集体创作。但是总要有领 导者,发起人。总要有名字出现,那就只能是"艺术教育小 组"。我们也尝试改变这种互动模式,反正就是做艺术项目, 总不满足,一旦看到固化的东西,我们就觉得是不是应该把 它改一下了。

张滨: 从工作本身来谈,我们是高校教师,教素描、色彩这些基础课程。比如大型石膏像,上很长时间的课,却解决很

少的问题。现在我去画,我都会觉得是一件特别痛苦的事, 因为这样的教学方法是固化的,退步的。我们自己也不想这 样做。

入学前,学生面对的是高考,他们只画头像,认为艺术就是 90 分以上的素描头像,能做到我就很优秀了,他们认为艺术 就是这样的。你问今天中国学艺术的学生,什么是艺术,要 他谈谈自己的想法,他没有想法。我们的教育没给他独立思考、 独立的对艺术的理解,独立判断的机会。

上大学以后,这种现象还在延续,四年之后,很多人可能还没思考这个问题,混个文凭,就工作了。虽然说"我是学艺术的",但艺术到底是什么,当代艺术是什么,他们没有概念。所以说,我们是想通过这种方式把感受告诉学生,然后他们去体会,一点点触动就很好了——哪怕就一个人改变了呢。

我们上课很辛苦,每个假期我们都要想下学期的计划,每学期课题不一样,绝不重复,这对教育也是巨大的挑战,我们自己要有突破,要变化,观念要不断地更新。和学生之间如

何沟通,让他们理解为什么要这么做,然后改变。这样很好,比十年如一日,天天画石膏像要好。

通过画册和展览不能真正了解我们的工作。对话,深入讨论, 是深入了解的途径。



左 艺术教育小组 叶洪图 张滨 右 高鹏

高鹏: 艺术家自己构建独立的语言系统,有生命力的系统。艺术就是我可以感受到的一种强劲的生命力,当代艺术中,很多艺术家在顽强地对艺术或者对生命折腾。为什么大部分普通人到今天除了审美上的愉悦之外对艺术还有其他的需要,需要视觉艺术、需要电影、需要文学,就是因为自己向往和渴望这样一种新的状态,但是在生活中又不得不做一种妥协。这些艺术作品,除了给我们一种视觉上的愉悦之外,还给了很多精神上的支撑,给了我们一些能量。所以最恐怖的就是,当看到了艺术家所具有的这些能量的时候,你会觉得我们自己有多么无聊——大部分人都很无聊,我们都在做妥协。如果当艺术家也开始做妥协的时候,那我们的世界会多平庸啊。

叶洪图: 还需要强烈的腐草味道的刺激(一语双关,也指现场作品《刍狗》草的味道)。

张滨:腐烂的草的味道刺鼻,老人进入展馆会对这种气味产生一种似曾相识的感受——儿时的味道,家乡的味道,年轻人会对这种味道有不同理解。草腐臭了,我们把这个作品撤下,是不可预料的。

记者: 您们最开始没有想到这个青草有味道?

叶洪图: 天热,草沤烂了,所以说作品还是有偶然性的。

记者: 我觉得味道, 是这个作品的一部分。

叶洪图: 是一个"有味道"的展。您一进来对这个展览有什么感受吗?

记者: 我觉得这个展览还在布展的状态中,很切合这个展览的主题——不展。尤其是那个高空作业架。

张滨: 我们想做不一样的展览,七天中展览"布展和撤展"的全过程,将研讨会变成对话。布展、撤展仅作为背景。七天的项目要有互动、参与的特点,有别于传统的展览方式。这个展是在不断生长的。对话就是作品,最后是一个文本。

高鹏: 七天项目每年都有,今日美术馆的主厅都是大家所青 睐的, 所以我很想做年轻艺术家的展览, 做年轻艺术家的展 览又会有更多问题, 所以我们想到用缩短时间的办法来更好 地控制展览程序。七天也是一个规则, 在七天中你可以随便 地去做, 布展的时间也含在七天里的。因为我发现传统的展 览流程不太适合当代艺术的展览,包括布展时间的长短,研 讨会上嘉宾的交流深度,以及对展览的反馈。现在的人与以 前的人不同, 他们不满足干这种形式的结果, 但是我们也不 清楚如何去改变, 所以就设立一个大的框架, 一个规则和平 台,之后让他们在这个框架中自由生长。第一年厉槟源带领 大家在场馆中睡觉,第二年双飞带领大家"撞蛋",他们都 会去玩一个游戏, 而不只有自己的作品在里面。艺术教育小 组是我们策划大连达沃斯的展览时确定下来的,这个小组不 像前两个艺术家在北京, 很活跃, 对北京来说, 他们相对陌生。 艺术教育小组在大连一直坚持做当代艺术,在大连非常活跃, 也会有很有名的人向我们推荐他们,但争议也很大,不同人 的反馈不同,这也与我们设立七天项目的初衷很契合,传统 的艺术规则是需要挑战的,不管它好或不好。艺术观念可以 讲步的前提就是创造出一些未知的挑战, 这样才会形成一些 新的价值。基于这几点,我觉得邀请他们来做这个七天的项 目会很有趣,而且他们做的当代艺术,在我看来横跨了之前、 现在、之后的人们对当代艺术的理解。他们的创作明显带有 前二、三十年人们对当代艺术的理解——有很强的政治寓意、 符号,这也表明除了北京,其他城市在做的当代艺术也是很 相似的。你会发现所有城市最火的就是表演艺术、行为艺术, 还有就是新的媒体,全球都在谈。后来我就觉得选择他们特 别好,他们在最近的德国驻地计划中有了《人民日报》这样 的作品。所以从他们的作品(例如《淘宝项目》、《新闻联播》) 中你会发现, 他们并没有处于所谓的当代艺术的最中心的城 市,但是他们的观念其实特别当代。他们从自己获得的信息 中不断汲取新的东西, 可以说这就是判断一个好艺术家的根 本标准。这个展览至少可以说明,他们俩骨子里是真的艺术家, 而不是玩笑式的、没有创新的。诵讨这一形式, 人们更了解 他们。往大说,当代艺术也进入了一个新的领域,叫做生长 和杂交。艺术已经不是一个单一的,或者是图像学的、符号 化的固定模式。全世界都在等待一个新的文化杂交领域的产 生,希望不同的地方可以有不同的声音。中国的当代艺术也 是这样,从传统的四川、北京衍生到全国,艺术家可以表达 自己心里的声音,以自己的角度补充人们对当代艺术的理解。

我觉得我们正好赶上了这个时间点,我们在建立人们对当代 艺术的新理解、新的当代的美学。这就是我的想法。

叶洪图: 之前高鹏和我们交流时说: "我觉得你们是不服输不认输,一直在坚持,我觉得这就是艺术家应该有的品质。" 其实跟谁不服输呀?可能就是跟自己。想想自己坚持做,还是因为喜欢做这件事,喜欢就不计成本了——包括金钱成本,时间成本,精力投入。我们对自己有要求,想做什么样的艺术家?是那种破坏性的艺术家,还是那种建设性的艺术家,还是说二者兼具。

张滨: 东北的当代艺术生态是相对落后的。我们会有一些"坚持"的感觉。我们用十年把这件事情做好。在现有资源的基础上不断推进。要看到条件确实限定了艺术家的思考方式。很多人曾经问我们: 为什么不去北京建一个工作室? 我们其实在过程中慢慢寻找到了一个距离,这种距离对于我们个人来讲是相对合适的距离,可退可进。每日深陷艺术核心区域,会焦灼,无法深入思考。

记者: 就是你们还会在东北? 你们有没有想将大连那边的地域文化带到北京这边展示?

叶拱图: 我觉得今天不要太在意这些了。全球化了,通过互联网,都差不多。硬是要找不同也有:比如东北艺术家有悲怆的情节,这在我们的作品中或多或少也是有的。可以说反映了东北人对宏大事物的关心、对历史的关心,我们的作品也一直有这种感觉。但是今天的艺术家变得更复杂了,各种因素纠缠在一起。比如说《人民日报》这件作品,有对生命的敬畏、有历史。《请神》也是一样的,对终极问题的追问都有的。但又不希望以非常沉重的形式表现出来,所以与学生一起完成,样式上会呈现出华丽、活泼的样子。但是昨天也有人问,宗教题材用黑白形式,会不会更有庄重感,怎么和这么多色彩、卡通结合到一起?我想生活中是有希望的,不要总是被那种沉重的、没有希望的感觉纠缠,彩色让人快乐,快乐很重要。

张滨: 这是一个很好的问题。我想问一下高鹏,你认为从地域上来讲,现在大连或者说东北的当代艺术和其他地区的区别?

高鹏: 我其实是特别反对地域性差异这个概念的,我特别不认同的一点就是"民族的就是世界的",也感谢中国经济好了,大家有时间有精力全世界走一走,你会发现当你说"民族的就是世界的",你其实把你从世界分离出来了,世界是世界——我是我。当你身处这个世界,你会发现你就是归属于这个世界的。

但是你又不得不认同这种地域的差别,艺术教育小组的作品 其实是特别地域化的。我前两年看他们的作品,拼贴,有政 治寓意。给我拉回到十几年前,我觉得这就是地域文化差异。 但今天你看到他们的作品又很国际化。

他们是很好的艺术家,因为他们可以将作品做得有地域性,同时也可以做得没有。我觉得世界在等待不同文化的参与,来丰富我们对艺术的理解。判断是不是好的艺术家应该看他的生命力。艺术家的生命力是最值得珍视的,只有这些生命力才能被写进艺术历史。他们是这些时代的变革者,是最有脉搏感的。



Art Education Group
Today Art Museum • Seven
Days Art Project 2016
Right Alex Gao

Alex Gao: Having contacted with the Art Education Group for a few times, I think they are the real artists. Any label will limit them. Art group is not new at all and in the area of contemporary art, there are groups of any numbers of members. When I was investigating, there was one thing that impressed me, their works are not only an inventive production of their own but a co-production of many people and therefore, they are the real artist group. They step in teaching and education with art and indicate the new possibility and complexity of art. Before, Andy Warhol produced artworks like a factory, while the factory idea has already been overdone by others. In China, except for the factory-like process, there is actually an essential aspect—education, and this cramming way of education is exactly what we receive when we are kids.

They are not industries that hire people to work there, instead, they work with students, and this idea has been changing all the time as well, my goal is to teach students, which I feel rather "Chinese". It is hard to promote their method in other countries but in China. I think this can not be called as industry, while this kind of teamwork invention

was also not proposed by Americans, and actually this is our new contribution in art world. It is half-bred, your feature in art is similar to theirs but not really the same, and the question you mentioned was totally different, which makes it possible for you to start a dialogue at the same level. Otherwise, we will still find workers to do this, like what Andy Warhol did half century ago.

Zhang Bin: It is exactly as what Alex has said. Art Education Group can not just be taken literally. We as college professors is to establish with students an interactive educational relations. Besides, we also act as artists, thus teaching and forming new methodologies are means of creation to us, it is also a kind of concept art. We raise and solve artistic problems, meanwhile do experimental art under two vast backgrounds.

Art Education Group sets it premise working during from 1997 to 2034, which coincides with the timing of retirement for people who work in the system. We regard the whole process of survival within the system as a complete work. This is a reflection on the system, a concept put forward.

and a way of seeking different methods.

In different projects, we used different ways to display these one hundred paintings, to treat them as a whole project rather than focus on each individual paintings. This is because the concept of our project can not be conveyed by a single image which is why we need to place it into a complete system so that it will stand on its own. Therefore, these multiple projects accumulating in the years also transform into a big single project. A new methodology may be sorted out through this continuous conducts and could account for our ambition if there must be one to justify it.

Ye Hongtu: This is like talking about the right for authorizing, on the label of our work Inviting for God, you will see Art Education Group being credited for the job, but there are actually a hundred names down blow and acting as the support, which are only part of our project. In other projects, we have many strangers participated in the production, while we did not know their names, and this is peculiar in the "social education" part. For example, the project "Novel", was a celebration of different strangers at the same space but different time slot. Many volunteers and the public have participated in the project, which made it impossible for us to control or even predict the final outcome. So we can only say that this is a collaboration, and it is hard to define the border, which obscures the naming right. But there has to be a leader, an initiator, and that can't be anything but Art Education Group. We have also made some changes once we notice this interactive mode is becoming rigid and less flexible. When we are not satisfied with art projects, we know some changes are needed.

Zhang Bin: Speaking about work, we are all professors who are teaching drawing, coloring and similar foundation classes. For instance, sketching large plastic models, you have to spend lots of time on it, while it solves only few questions. And even now, I would feel rather painful to draw a plastic model, since this method of teaching is rigid and regressing. We don't even want to do that ourselves.

Before college, all the students have to deal with is nothing but the college entrance exam. All what they do is drawing. In their eyes, art is just a sketch of plastic head achieving a high score of 90 out of 100. And that is all they could dream about being an good artist or doing good art. When you ask Chinese art students today about art and let them speak

about their own ideas, you will find they merely have any original ideas. This is because our art education doesn't train them to think independently and critically.

Once graduated, this status of non-active thinking continues. Four years of college education, many students might not even think about this question and they just get a degree in art and are about to get a job. Though saying that "I am graduated in Fine Arts", they don't have any concept about what is art or what is about contemporary art. Therefore, we want to convey the idea to students in this way, and let them be aware of the meaning and importance of making art. Even if the influence is little, we still want to stick on the ideal and make the change.

Teaching in art schools is not an easy job, it is very tiring. Since every semester we will need to plan for the next semester and each semester must have different subject and could not be repeated, which is very challenging for us. We need to have breakthrough and changes in ourselves and update our philosophy. We also need to communicate with students so that they can understand why we want to do this and then change to another. This is great, and it is much better than drawing plastic models day by day. It is only through talks and discussions that our work and its value could be understood and appreciated. Catalogue and exhibition could just provide one view.

Alex Gao: Artists build up their own language system, a living system. Art is something that gives you a sense of vitality and vigor. In contemporary art, this sprint of power could be felt in much stronger ways as artists are riding and working on the waves. Why many individuals need something else than the pure pleasure of aesthetic enjoyment, such as visual art, movies and literature, it is because they are longing for some new condition but also have to compromise to life. These artworks not only bring us visual pleasure but also give us many spiritual support and fill us with energy. The most terrifying thing, I think, is that when the audience is made recognize the power and vitality reside in all the artists. Then, we realize that how bored and boring we are - actually most people are boring and we are all compromising. If when artists are beginning to compromise, our world would be so mediocre.

Ye Hongtu: And also need some strong rotten smell to stimulate. (also indicating the work on site has the same smell) Zhang Bin: The rotten grass smell is very pungent, and when the elderly entering the exhibition hall would have a sense of familiarity - because the smell reminds them of their childhood and hometown, while young people might have different understanding of this smell. When the grass is rotten and we need to de-installed the work, which in not predictable.

Reporter: Did you want to manage or control the smell of the grass in the very beginning?

Ye Houngtu: The weather is so hot and stuffy. It fastens the process. This is beyond our plan and creates a sense of spontaneity.

Reporter: I think the smell is part of the work.

Ye Hongt: This is a "smelly" exhibition. How do you feel about this exhibition when you first enter?

Reporter: I think the exhibition is still in progress, which exactly suits for the theme of this exhibition - Unfinished Exhibition. Especially the tall scaffolders.

Zhang Bin: We want to do something different, during the installing and deinstalling process of the Seven-Day Project. The symposium would become a dialogue with the installing and deinstalling as the background. The Seven-Day project wants to be interactive. It wants to be distinguished itself from other traditional exhibitions. The exhibition is growing and the dialogue itself is a text-based work when completed.

Alex Gao: The Seven-Day project, we have it every year and the main exhibition hall of Today Art Museum are favored by the public, and therefore I really want to do some exhibitions for young artists, while there are many problems when doing the exhibitions for young artists, and so we came up with a better way to shorten the exhibition process. Seven-day is a rule, and in seven days you can do whatever you want including the installation because I found that the traditional process of setting up an exhibition is not suitable for contemporary art such as the duration for installation, the depth of communicating for the guest speakers over the symposium and the feedback for the exhibition. People now-adays are different from the past, they are not satisfied with just getting through and completing the exhibition procedure. However, we are not sure how to do it. Then we decided to

set up a bigger frame and create a wider platform. Therefore, all the ideas could grow and develop within the bigger picture. In the first year Binyuan Li invited us to sleep in the exhibiting venues; in the second year, Shuangfei invited audience to come and played the game. Most of the artists are trying to staging their works in a more audience friendly way, to make it more interactive instead of just put it there and do nothing with it. The idea of Art Education Group was conceived over the Dalian Davos Exhibition. Compare to the before mentioned two artists, who works in Beijing very proactively, the artist in the Art Education Group are relatively lesser known. The Art Education Group in Dalian has been focusing on contemporary art and they are recommended by famous people. But enlisting them still causes a big stir. and different people have various feedback to it, which happened to agree with the original idea of the Seven-Day project, traditional rules for art need to be challenged, and new value can be generate. Based on these, we think it is very interesting to invite them to join us for the Seven-Day project, since they are doing contemporary art that has been negotiating and bridging the pass, the present and the future understanding of art. Apparently, their works have a typical understanding of contemporary art from the past 2 or 3 decades as they all bear a strong sense of political indication and meaning, which not only represent Beijing but other cities as well. And you will find that the most popular form of art is performance art, action art and the new media art. The same kind of things that made all the art world turning their heads. Then I feel that it was really nice to have them here, and their recent artist residency in Germany shows a work called People's Daily. And from their work, such as Project Taobao, and CCTV News, you will find that, they are not at the center of contemporary art, while their concepts are quite to it. They create new things from the knowledge they consume, which is a basic standard for being a good artist. From this exhibition at least, we know that they both are serious artists, creating artworks in a critical and creative way. Through this format, people will learn more about them. Or put it in a bigger picture, contemporary art has entered a new area that is called breeding and hybridizing. Art is no longer a uni-dimensional, or iconographical or semiology pattern. The whole world is waiting for a new hybridization of culture and hoping for various voice from all around, which is the same in Chinese contemporary art from the traditional Sichuan area to Beijing and even to the rest of the country. Artist are able to express themselves to add their view of point on how people would understand contemporary art. I

think we have just catch up with the time, and we are building the new comprehensions and new aesthetics of contemporary art and that is my idea.

Ye Hongtu: Alex told us once before, "I think you are indomitable, hard to defeat and have been keeping up, which I think is the quality that artists should have." Actually who is indomitable? Maybe it was just when one is with himself. The reason why we have been holding up to this is because that we like it and when you like it, you will ignore the cost-including money, time and energy. We are hard on ourselves about what kind of artist we want to be, the type of destructive one or the type of constructive artists or both.



Right Alex Gao

Zhang Bin: Contemporary art in northeast area is relatively the backwater of contemporary art. Therefore the sense of "sticking to art" feeling is particularly felt here. We spent ten years on doing one good thing. We push ourselves forwards based on the existing sources. However, these sources and conditions do limit the artists' way of thinking. Many people have asked me why didn't you build up a studio in Beijing. But we actually found a distance in the process, which for ourselves is a quite suitable distance that you can easily move forwards and backwards. If you were trapped in the core of art, you will be too stressful to think.

Reporter: So you will still be at northeast? Have you considered to bring the local cultural in Dalian to display it in Beijing?

Ye Hongtu: I think in today's society, there shouldn't be too much care about these. Globalization and internet has made us think in a same kind of way as we are consuming the same amount information. If you have to say there are

something different, for example, the desolate disposition from northeast artists, it would be reflected in our works. And you can say that people in northeast are much more concern about big events, about history, which can also be felt in our work. However, nowadays artists are more complicated since many elements are tangled together. For instance, the work People's Daily, it shows the respect to life as well as history. Requesting for God is the same inquiry for the ultimate question. However, we don't want to present the work in solemn and grandeur. Rather, we would like to make it magnificent and lively. We finished the work with students, but someone yesterday also asked wouldn't it be more formal to use black and white for religion subject, and why we combined so many colors and cartoon elements. I think there is always hope in life. It is meaningless to tangle up with heavy and hopeless feelings all the time. I think color could invoke happiness and that is very important.

Zhang Bin: This is a great question. I want to ask Alex Gao, what do you think in terms of territory, is the difference between contemporary art in Dalian and other places in China?

Alex Gao: I actually don't appreciate the concept of region disparity nor do I agree with the saying "A culture that is national is also international". Thanks to the economic development of China. Now everyone has money and time to travel abroad. When you are in the world, you will realize that you are part of the world. However, you also have to admit the variety of different regions. The works from Art Education Group are quite localized. I have seen their works from two years ago, they are collages and political. If I saw it ten years ago, I would say this is regional difference. But now as I have seen the world, I am confident to say their work is very international.

They are great artists because their works are very localized but also not. I think the world is waiting for more cultures to take part in and enrich our understanding of art. Also, vitality is a crucial part to judge whether he or she is a good artist. The vitality of an artist is extremely essential and only the vitality would be written in the history of art. They are the most powerful leaders of revolution in our time.

SEVEN DAYS ART PROJECT THE THIRD DAY 七日谈第三日

2016.6.24 14:00 - 15:00

ART EDUCATION GROUP (YE HONGTU & ZHANG BIN) & LIANG KEGANG, TIAN XIAOLEI, LI JIYE

艺术教育小组 & 梁克刚、田晓磊、李继业

叶洪图: "不展"整个过程都在布展和撤展,没有开始也没有结束。《刍狗》这个作品,第一天的草,搬运进来,堆成山丘的形状,拍出来的照片很有户外的感觉。过一段时间味道就特别刺鼻,有老人说,年轻的时候我闻过,上过山,下过乡,喂过牛,亲切地想起小时候。年轻人说这是海鲜味啊,进来一看,不是。当然这些都是不可预料的,没想到两天的时间就臭掉了,开始飞苍蝇。

张滨: 在室外也是,很多人一进展厅说有味道;什么味道, 找到这个。

叶洪图:一进门,这味儿,就像迎面打了你一拳似的。昨天就开始往外面撤,今天开始除味,摆了很多水果,和我们画面里的很多凤梨正好呼应,在《请神》这个作品下面,有点供奉的感觉。运草的叉子和运水果的拉篮这些道具也保留下来。整个过程都在布展和撤展,一开始有这个想法,是觉得传统展览制度一旦固化就没有意思了,总想有突破,将展览本身这么一个过程,用来展示"布展"。然后,对开幕式、座谈会这些,进行改造。就是说,我们能不能搞另一种形式,

让艺术家和策展人之间有一个平等的对话。以前,展览是艺术家的活儿,干完就走人了,他们也不愿意留下来发言。 七天很短,但我们希望我们能有一个不一样的东西出来。正 好今天梁老师来了,梁老师正是在做一种不一样的"批评", 是自媒体的批评,"吐槽",批评方式有突破。这样我们的 对话就会很有意思。

梁克刚: 首先,我对你们俩的这个展览我是非常期待。很多年前就非常关注,包括几次去大连,咱们都有深入交流,实际上我也一直想为你们做展览,不凑巧错过了。但是对这个展览,我本身是很期待的。我对你们俩的创作思路,包括现在的状态和这么多年的实践,是特别关注,相对了解的还是比较多,这是第一。第二,对来之前传递出来的信息,我也有所留意,这可能是非常态的一个展览形式,这一点我觉得非常可贵。到这来,就更加了解到你们的展览设想,这也是对展览机制的挑战,对传统展览机制变革的努力。你们的方式是没有开幕式,没有始终,而这个过程又不是固化的,不是一种静态的东西,而是一个变动的现场。与其说是一个展览,不如说是一个现场。这个东西我觉得是很有意思的,



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这实际上是对展览体制和对常态展览模式的一种挑战。还有 就是沟通的模式, 我其实非常反感参加所谓的研讨会, 因为 变成标配了。一个展览要请一堆艺术批评家来,坐一大桌子, 二三十个人,一下午只给两三个小时的时间,每个人五分钟 说啥呢,什么也说不了。都是客气话,三两句寒暄,大部分 批评家的口头语"啊,我没准备啊,随便说两句。"没准备 你来干嘛, 你是专业人士, 我特别讨厌的就是"我还要赶飞机, 我先说。"这是非常讨厌的一种习气,所以我对研讨会比较 拒绝。另外每个人要发一个红包啊, 对与不对这个先不判断 啊,至少这变成了一个我认为不好的东西。重心不在讨论上, 而在一种形式。艺术家或者是主办机构,要一张所有人都在 的照片,最出名的批评家坐满了,就看谁能请来的更多,谁 请来的级别更高, 批评家年会中的四十个人, 三十个人都在, 这就代表着一种身份,一种品质。我觉得恰恰反了。这代表 着一种很恶劣的习气,俗套,凡是这样的展览我反而特别不 重视,因为我知道这是惯常的一个路子,花钱买单而已,谁 拿到这个钱都可以办到。如果这些艺术批评家会出席非常烂 的艺术家的座谈会。那么这就没有标准了, 也就是说你的专 业人士的节操在哪儿呢? 所以我后来对这些东西不感冒, 第



右一 梁克刚

一我也不是专业批评家,我也从来不认为我是专业批评家,所以我懒得去加入这个体系,但是加入这个体系也有好处,因为天天会有人请你坐飞机去各种地方,住五星级宾馆,吃海鲜大餐,有的时候拿一个红包,这个是很实惠的。但是你没有时间做学问了,这是第一,第二,上场说五分钟话,我不相信他能说出什么有价值的建议和观点,所以你一听,基本上都是套话,寒暄一下,随便说两句,就解散了。大家就是为了要一张集体开会的照片以后用在画册里,要那张批评家出席的名单,舍本求末。艺术是一种关乎思想的工作,展览也是为了思想的碰撞。哪怕是一个观众进来看,他是想从你的作品当中了解你的思想,我们今天的交流也是为了再增进一些这方面的沟通。所以说我比较反感行业内的歪风邪气,我一个人是没有能力去扭转的,大家都这么做。我认为有很多以前不错的批评家,现在都随波逐流了。因为你不这样做,就被孤立了,你不这样做,以后就不带你玩了。

叶洪图:梁老师不怕孤立?

梁克刚:原来我也不在这个圈里,人家原来也没带我玩。我原来也就自己玩,所以我不太在意人家谁带我玩,谁不带我玩,这对我不构成一个压力。当然今天谈到的就是艺术批评,在今天该怎么样。

"我想举个例子就是互联网上的知识分享平台"知乎",在它上面可以就某一件事讲的比专家厉害多了,比什么科学院的,社科院的,大学教授等某个领域所谓的专家都厉害,而他的解答方式基本是基于民间的一个知识分享平台。其实艺术界也需要这样的东西,就是说我不需要听你的评价,我到某个平台上去自己看就好了。某一个流派,它的思想情况,它的整个的理念是什么,怎么去了解,将来一定会出现这样的结构,而且话语权会重新分配。当然这个东西建立到一定程度,又成了一个反动的,在等着下一个变革来消解它。我觉得进步肯定是这样一个状态。

叶洪图: 批评就该有不同的声音,很多批评家拿到好处,只说别人好话。

张滨: 今天我们来谈艺术批评的新方向,很敏感,又很及时。 我们也想找到一种新的可能。

梁克刚: 我的吐槽,其实是一种实验,我没有把它界定成一种批评性的态度。你要了解今天信息传播的规律,说白了,今天信息传播的规律最首要的变革就是别人选择你,而不是像以前我要灌输给你我的看法,那么你的话语方式就需要做改变。你当然要有思想,没有思想那就是瞎说了,就没有重点了,但是你的表述方式要用别人愿意接受的方式,否则你不会被选择,不会被传播,你要是说的特别刻板或者特别严肃,别人可能就不看了。

相当于选择权交给别人了, 就是说在他的手机上, 他点开看 或者不点开看,或者看完之后愿意分享和不愿意分享,这个 东西我们做不了主,不像以前,我是老师,就要求底下的学 生必须听我讲, 你不听我讲我就不给你分, 那就是对知识的 垄断变成了一种权力,这种权力强迫你接收信息。现在就变 了,没有这样的老师,现在你爱讲什么我不爱听,我就不来。 现在有文化有意思的人太多了, 网上有的是知识分享这种信 息,像一些软件专家都能在上面一对一的开课,所以我认为 将来很有可能对现在的大学体制都有所冲击。我认为大概十 年以后,大概现在的大学会受到最大的冲击,互联网就会变 成新的大学,所有的教授可以在上面开课,可以进行线上教学, 学习完了就可以拿毕业证书,完全可以变成这样一个状态。 而且老师就可以全世界教学生, 比如说我是哈佛某一个非常 牛的老师,全世界可以几百万孩子在线上我的课,我可以选 择各个领域最牛的老师,还不用飞到那么远的地方去交学费, 在家就可以交完然后上课就可以开始学了, 把知识掌握了, 然后通过一个考评就好了,可以拿到学位了,现在的技术完 全可以做到。这种大的变革的到来其实非常可怕, 我认为到 时候美术馆都会消失,不需要美术馆了。这样很快,十年之 后都会产生巨大的变化。你看看人类历史一万多年永远都是 技术进步带来生产力的变革,然后带来思想观念,表达方式 的进步。艺术这个非常窄的领域不是孤立的,它和社会发展 完全是一个平行的结构,所以所有研究艺术史的人都有问题, 他在一个管道里研究。"

多媒体艺术家田晓磊加入谈话, 话题转向 VR 艺术

田晓磊: 我们在弄上一个展的时候刚刚谈完 VR, 我也是尝试用这种方式——像看电影的感觉,像做梦一样,像完全融进另一个空间里,体验感更强。其实真正的 VR 是互动的,你在这个里面是可以和现实发生关系,然后可以享受真正在虚拟世界生存的感觉。

梁克刚: 我觉得技术进步这个已经是不可阻挡了,无非将来在各个领域上,怎么和内容匹配、艺术家怎么用这个平台来做作品。

实际上这个东西它阻挡不了,就 VR 这个,它已经成熟了。 虽然还有很多缺陷,但是作为技术它成熟了。我现在的员工 有两个八年前搞 VR 的,现在公司早破产了,就是搞太早了。 太早了技术跟不上,体验感很差。而且那个时候的软件、移 动互联网都不行,这个技术是孤立的。

张滨: 我想知道 VR 这种新的技术,你用它来做作品,怎么解决技术环节? 你的职业也是和新媒体有关的,对吧?

田晓磊:实际上我即使是以前做的也是在一个真的三维里去做,我在电脑里做的那个空间是一个真三维,只不过你看的时候是一个平面,但在里面可以移动,可以旋转。VR 正好给它再反过来,我做完东西等于是由一个真 3D 变成一个假平面了。因为电脑渲染出来的图在平面里还是假的嘛。现在观众进入的环境就跟 3D 打印似的,我打印一个东西,我电脑里的东西活生生地出现在我面前,这就挺兴奋的。

影视出品人李继业 加入谈话



从左至右 陆湘 艺术教育小组张滨、叶洪图 谢小敏 梁克刚 田晓磊 李继业

李继业: VR 跟电影相比,电影是有导演的,主观的,我想给你看这杯子,或不想给你看这杯子导演说了算; VR 不同,你可以选择了。田晓磊的作品其实多数不太注重蒙太奇那种景别的问题,注重的还是整个意象,整个的大场景的表述,我觉得他很多是那种节奏性的东西。

田晓磊: 更像你在打游戏,游戏是可以选择的。

梁克刚: 这跟他的工作经验有关系,他以前就在做 3D 的或者做游戏的公司里工作,所以他就采用了 3D 的方式。

李继业: 我想说一个问题,就是观众在电影这种带有强烈导演意志的作品里,导演想让你看什么或者不看什么,是有选择的,包括产生了蒙太奇这种东西。但 VR 不是,它对观者的要求非常高了。

梁克刚: 以后的电影观众可以扮演角色,你可以选,就跟游戏一样。

田晓磊: VR 电影,它的拍摄也有模式。它不是让观众随便去看的,它也有限制的,比方说所有观众都看一个方向的时候,你在这里面可能也会去看这个方向,那个方向正好在发生一个事件;没事的时候,后面发出一个声音,你又转过头去看后面。

梁克刚: 未来的电影一定是交互的,就是你一定可以成为一个角色,对你的角色有情节设定,你可以参与,你绝对不是个观众,你可以进去当路人甲、路人乙、匪兵甲、匪兵乙。而且你当不同的角色,票价也不一样。

李继业: 这个就是我们正在做的商业开发。我们未来在看一个题材,比如走秀,就像演唱会,VIP的位置,VR的点,观众席的位置,都可以用来收费,比如第一排收一万,最后一排收八百。

梁克刚:它还是跟显示诉求一样。还得有个偷窥席在下面, 最贵,十万一张票。

张定: 未来都是虚拟的。

田晓磊:其实现在微信就是虚拟的。

梁克刚:好莱坞现在完全不用真人,这个早实现了,像《终极幻想》那个片子拍好几集了,完全不用演员拍电影。

有的连演员都不捕捉了,《终极幻想》完全是 CG 做的。

田晓磊: 但是表情、动作也需要捕捉,它后面要有人物支撑的。

叶洪图: 到最后哪个是真的都不清楚了,是现实这个人,还 是网络上的这个人?

田晓磊: 那就看哪个人多,比如网络人特别多,现实人特别少,那网络是真的。

叶洪图: 现在人都有两个人格, 现实人格和网络人格。

梁克刚: 未来的人工智能能自我生成, 现在不能自我生成,

还是人类控制。如果能够自我生成,那就麻烦了,它就有主体意识了。它有主体意识了,你在电脑里、在 VR 里做的那个人物也有智慧,也可以生成判断,这就麻烦了。

田晓磊: 其实现在有简单的 AR 了,再发展成有智慧之后,它可能就是一个生物了。

张滨: 它能够自我修复和繁殖, 然后人类无法操纵它。

田晓磊: 能保持自我修复和自我繁殖,它实际上就是一个新物种了。

张滨: 对,人类造的新物种。我们一开始,克刚兄谈的还是 批评的新方向。

叶洪图: 咱们这个不叫论坛啊,叫"神谈"。渐入佳境。其 实我一开始设想的就是一个接力式的平台,今天就是有人坐 下了有人又起来了,来去自由,已经换了很多场了。

梁克刚: 关键是怎么打开话题,不是只针对这个展览。

张滨: 今天是最活泼的一场。

梁克刚:不设定它就有新的可能性,设定就只能谈这个 ……

叶洪图: 谁来谁聊。

李继业: 当代艺术就是搬着石头砸了自己的脚。

田晓磊: 我看这个现场,挺震撼的。第一感觉是有一种尊敬感,由于这个工作量,还有就是混搭时代的这种感觉、味道也挺对的。

张滨:这个作品就叫《请神》嘛。

田晓磊: 而且很有仪式感。

李继业:咱们可以谈脱欧。

梁克刚: 脱欧这个事是个节点。

李继业: 什么事一"脱了"就变成了重建的过程。原来建的时候是盟约,现在你就不知道该怎么办了。

梁克刚:昨天看了一篇文章写的挺好的,我认为是一个比较明白的真正的学者写的。说英国人几百年来的思维并没有改变,他们的思维就是联合一个力量,来遏制欧洲大陆最强大的国家。而且分 1.0 版本,2.0 版本,现在是 3.0 版本。当年,

最早是搞西班牙,后来一战的时候搞俄罗斯,搞德国。冷战 以后联合西欧搞苏联。它一直都怕欧洲出现一个强大的国家, 一定是联合欧洲的老二和老三搞老大,这个思维。但现在这 个局面,俄罗斯也衰落了。

叶洪图:整个欧洲都在衰落。

张滨: 这一切都是利益诉求,当年的欧盟建立和今天的英国 脱欧都是在利益间的不断转化中发生着变化,今天又走到了 一个新的历史节点上来,也恰巧发生在我们的这个展览的时 间点上。

梁克刚: 而且欧洲现在问题比较多啊。英国它有很多具体的诉求,比方说它脱离欧盟以后呢,移民问题就少了很多麻烦。因为欧盟是所有国家可以随意打工的,土耳其人也可以在欧盟任何国家打工。一旦一个叙利亚难民在德国被接受了,就可以全欧洲上班,法律有保障的,包括如果去英国上班,你没办法,到英国去住,你也没办法,现在这个局面变了。

田晓磊:实际上是不是英国人民决定的。

梁克刚: 这就是国家政策的保守倾向。包括美国往右翼,法国往右翼一样。对于英国来讲所谓的右翼就是脱欧,它不加入欧盟这一系统,它就是右翼思想,保守主义思想。实际上对它本国人民是有利的,要不然老百姓会选择么?就业压力小了,不会被抢工作了,这是一;第二,它的货币不容易受冲击了。欧元其实是很麻烦的,欧元拖着希腊,拖着反恐的问题。所以经济上它可以摆脱,跟欧洲切割开来。英国的策略是回过头来重新把英联邦搞起来,英联邦全世界五十多个国家,它们以前很松散,加入欧盟以后,这个英联邦就没有怎么去运营。它是英联邦的首脑啊,五十多个国家,产值也很高,人口十几个亿,但是它没有认真去做成一个大经济体,它一直是想跟欧洲沾光。现在看它的策略就变了,它就回过去跟欧洲切割,回过去重新启动英联邦,还是想形成一个大的政治经济贸易共同体。

叶洪图: 第一次去欧洲,感觉欧洲在衰退。好像经济在吃老本,文化也……

梁克刚: 这是制度决定的,它是福利社会,除非是很有主动性、 有创造力的人,大部分人是安于现状的。

张滨: 但是这种现状是有其基础的,完全在健全的制度和规则上有序开展的,一切行动和内容都是相对的稳定。

田晓磊: 他们也是经历过了中国的这个阶段。中国再过100、200 年也许就是这样的。

梁克刚:现在的问题出在政治制度,欧盟的政治制度是3.0,

叙利亚的政治制度是 1.0。1.0 的政治制度肯定不能与 3.0 的 政治制度相容的,肯定要出问题。那些人进人欧洲之后不会 遵守欧洲的政治规则,欧洲的国家也不会坐视不管,不让这 些难民进来,所以就出问题了。

张滨: 就像你跟一个流氓讲道理,讲不通一样。

梁克刚: 对,而且现在穆斯林的人口比例都超过百分之十了。超过百分之十你管都管不了他,只要是穆斯林地区,警察一进去人就藏好了,一出来里面全都是军火库,你一点办法都没有,除非是极有势力的人上台彻底地清洗(现在很难做到)。所以我认为这个包袱是完全解决不了的,那些人的脑子洗不过来,生在这的孩子也会成为恐怖分子。我感觉现在欧洲政府是极右翼的政治走向,欧洲人实际上是很凶悍的,他们是那种以牙还牙的人,将来矛盾激化会打仗。而且整个政府向右翼转移之后,隔离政策就会出现。

田晓磊: 现在世界和平这么多年也该打仗了。

梁克刚 欧洲是最容易打仗的,种族问题、文化问题、宗教问题, 贫富问题。

李继业: 我们平时感觉不到,大连那天出租车和网约车打架 打得非常惨烈。我们晚上看小视频发现跟暴乱一模一样。

叶洪图: 那也是旧制度和新事物产生的矛盾。中国的问题是主流媒体根本不报道,但是事情尽人皆知。

张滨: 这是新的技术革命和新的生产方式与原有体制之间的 矛盾,任何新事物的出现和发展基本上都是在伴随着这种矛 盾和争论中进行的。深层次的问题还有更多的利益纠葛间的 争斗。

梁克刚: 我们现在都看不到这件事。

田晓磊: 文本信息他们可以屏蔽,但是小视频不能。事情发生时,全城的人都知道了,但是第二天人们都选择忘记。中国每天发生的事情太多了。

张滨: 我们生活在这个纷繁芜杂的世界上。曾经跟一个朋友聊天开玩笑说,谁给了我们发展的机会?是本·拉登?还是卡扎菲?

梁克刚:其实这对中国一点都不好,外部世界越混乱,中国内部就没有了国际上的压力。所以慢慢中国就变成了超级大国,国际上的主要矛盾变成了中美之间的矛盾,俄罗斯都不行,因为他的政治转变成了民主社会,一个人或一个政治集团决定不什么了。



Art Education Group
Today Art Museum • Seven Days Art Project 2016

Ye Hongtu: The whole process of "non-exhibition" involves exhibition arrangement and removal, without a beginning or ending. For the works titled "Straw Dog", straw is transported to the hall for piling up like a massif. The picture already taken creates an outdoor sense. After a while, it begins to stink. Some old people say that, they were familiar with this smell when they were young, climbing up the mountain, going to the countryside and feeding cattle. It brings them back to the childhood times. However, the youngsters say that, this is the smell of seafood, but only to be disappointed after coming to the hall and discovering what it truly is. All of these are unexpected. Unfortunately, the straw emits a strong foul odor in two days, attracting many flies.

Zhang Bin: The same thing goes for the outdoor area. Upon

stepping into the exhibition hall, many say that something stenches; in the end, they find this.

Ye Hongtu: This offensive smell is just like punching you on the face when entering into the hall. We began to remove the straw out of the room yesterday and kick off eliminating the unpleasant smell today by presenting fruits which echo with pineapple in the works. There is a sense of consecration, especially when fruits are placed below the works titled "The Invitation to God". Props used for transporting the straw and basket used for carrying the fruits are also retained. The whole process involves the exhibition arrangement and removal. The main reason why we come up with this idea at the very first beginning is that the traditional exhibition system will be meaningless if it is stereotyped.

We always want to make a breakthrough and depend upon the whole process of exhibition to show how to "arrange an exhibition". Afterwards, the review opening ceremony and forum are also improved. In other words, can we devise another form to allow for an equal dialogue between the artist and exhibition planner? Previously, it was the responsibility of the artist to arrange an exhibition. Once the arrangement is ended, they walk away directly and are unwilling to stay and give a speech.

Seven days are not a long period, but we want to bring forward something different out of it. Today, Mr. Liang is here. Mr. Liang is making a different "criticism" over "we media" via taunt, which is deemed as a breakthrough in the criticism method. Therefore, our conversation will be more interesting.

Liang Kegang: Firstly, I am quite looking forward to your exhibition. Several years ago, I had paid much attention to it. We have in-depth exchange with each other, especially when I go to Dalian for a few times. In fact, I always want to make an exhibition for you, but miss opportunities. However, I am much looking forward to this exhibition. I am concerned about and have a good understanding of your creation thoughts, including the present status and practice for the past years. Secondly, I also take notice of the information already transmitted before I come here. It may be an unconventional exhibition form, which is very valuable from my point of view. After coming here, I have a better understanding of your exhibition concept, which challenges the exhibition mechanism and endeavors to reform the conventional exhibition mechanism. Your idea is that, there will not have an opening ceremony, nor ending and this process is a changing site, rather than a fixed and static object. It is better to call it as a site, other than an exhibition. In my opinion, it is an interesting thing that actually challenges the exhibition mechanism and conventional exhibition mode. For the communication mode, I am sick of attending the socalled seminar, which has become a standard part for the exhibition. When an exhibition is held, a group of twenty or thirty art critics are invited, sitting around a table. Only 2-3 hours in the afternoon are available for them to discuss and talk about the works. On average, everyone only has five minutes to voice their opinions, rendering them unable to say something this is really meaningful. What they say is kind words and greetings. Oral language frequently used by most of them is "Ah, I will say something freely, as I haven't made preparations for it." So why are you here when you are a specialist but haven't made any preparation for it. My pet hate is that, some people say "Let me say something firstly, because I will catch the flight later", which is a repulsive practice. Hence, I do not like attending the seminar. Besides, a red packet is given to everyone. Let's skip judging whether it is right or wrong temporarily. At least, it has become an improper practice from my point of view. Our attention is diverted to the form, other than the discussion. The artist or organizer demands a piece of photo covering all the participants, especially the most famous critics, in an attempt to gain superiority complex from the number and grade of critics that are invited to the exhibitions. If 30 people out of 40 members in the annual conference of critics are invited, it will represent the identity and quality of the exhibition. However, I think, it goes the wrong way. It represents a bad practice or convention. Naturally, I think little of such exhibition, because I know it is just a customary approach and people paying for it could easily stage such an exhibition. If these art critics attend a poor seminar intended for artists, no standards are set for it. In other words, where is your moral integrity as a specialist? Afterwards, I do not care about these things. Firstly, I am not a professional critic and I never believe I am a critic. So I am not intentional to join in this system. However, there are many "advantages" for joining in this system, because you will be frequently invited to different places by taking a plane, live in a five-star hotel. enjoy a great seafood meal or even receive a red packet sometimes, which is quite attractive. But you will not have much time to engage in scholarship. All of these are my first point of view. Secondly, five minutes are far from enough to allow a critic to come up with valuable suggestions and viewpoints. So after listening to their speech carefully, you may come to realize that all of these are kind words or greetings. Every one just says a few sentences on average before it is over. All they want is to take a photo about attending the meeting collectively, which will be printed in the album of painting, and to make a list of critics showing up in the seminar. Unfortunately, they have grasped the trifles but abandoned the essentials. Art is a kind of work relating to the thought and exhibition is aimed at triggering a meeting of minds. Even if there is only one audience, he/she wants to know about your idea from the works. So today's exchange is aimed to further reinforce communication in this regard. I am quite sick of unhealthy practices and evil phenomena in

this industry that could not be eradicated by myself, because

many people always do it. In my opinion, there are many

critics who were good previously but choose to drift along it currently. This is because, if you don't do this, you will be isolated and abandoned.

Ye Hongtu: Mr. Liang, are you afraid of being isolated?

Liang Kegang: Originally, I did not belong to this circle and they did not play with me. I used to play with myself. Hence, I don't mind who plays with me or does not play with me and it does not put any pressure on me. Of course, the topic we talk about today is how to deal with art criticism.

Let me take "Zhihu", a knowledge-sharing platform on the Internet, as an example. On this platform, discussion about any topic is much more in-depth and specialized than that made by experts, including the so-called experts in a certain field, such as those from the academy of sciences. Chinese Academy of Social Sciences and universities. Its solution method suggests that it is a private knowledge-sharing platform. In fact, such a platform is also needed by the art circle. That is to say, we do not need to listen to your evaluation. We just need to access a platform for reading it, knowing about any school, its ideas and whole thoughts. There will be a structure for knowing about it and power of discourse will be reallocated. Of course, when this thing develops to a certain degree, it turns retroactive, waiting to be eliminated by the next revolution. In my opinion, progress must be a kind of such state.

Ye Hongtu: Criticism is supposed to evoke different kinds of opinions. Many critics choose to put in a good word for other people when receiving benefits from them.

Zhang Bin: Today, we are going to talk about the new direction of art criticism, which is quite sensitive and timely. We also want to find a new possibility.

Liang Kegang: Spitslot is actually a kind of experiment and not defined as a critical attitude. You should have a good understanding of information spreading rules today. To be frank, the most fundamental change of information spreading rules today is that people have the liberty to choose you, rather than receiving the ideas instilled by you passively, just like before. Hence, your mode of discourse needs to be altered. Firstly, you should have your own ideas, or else, what you say will be nonsense and lack of focus. But, your expression method should be acceptable to other people,

or else, you will not be selected and your ideas will not be transmitted. If what you say is very rigid or serious, others will lose interests.

It means that the right of choice lies on others. They can

freely determine whether to click on it on the mobile phone and read, or share the same subsequently or not. We can do nothing about it. Previously, I was a teacher and had the power to enforce students to listen to me carefully by threatening to give zero score if they refuse to do so. It constitutes a monopoly of knowledge and becomes a power that compels people to receive information. Today, all of these have changed. Such teachers are barely found. If students are uninterested with what you say, they may not show up. There are too many knowledgeable and interesting people and it is easy to search the knowledge-sharing information online. For example, many offer one-to-one lecturing on the software. As a consequence, there is a high possibility of constituting a blow to the prevailing university system in the future from my point of view. I believe, in 10 years more. the existing universities may possibly suffer the heaviest blow, as the Internet will become a new university where all the professors are allowed to open classes and offer online teaching and graduation certificate is granted once the course is finished. This kind of scenario is probable. Teachers may give lessons to students around the world. For example. I am a professional teacher from Havard University and millions of students worldwide have the opportunity to attend my class online. Students are also free to select the most prominent lecturer in each field and there is no need to fly to a distant city for paying tuitions, because the Internet allows you to pay for and attend the class online. What you should do is to grasp knowledge properly and pass the assessment before getting the diploma. This is totally attainable via the existing technology. This fundamental change is indeed terrible. In my opinion, art gallery may disappear, as it is no longer necessary. Ten years later, a dramatic change will occur. By looking back to the human history of more than ten thousand years, it is concluded that, technological progress always results in the productivity change, ideology and progress of expression method. Art, as a narrow field, is not isolated and remains parallel with social development outright. Hence, all the people studying the art history have their own problems, because the study is confined inside a



Tian Xiaolei

Tian Xiaolei: We just talk about the VR when making the previous exhibition. I also attempt to employ this method-just like watching a film, having a dream and integrating into another space totally, which presents a better experience feeling. In fact, the true VR is interactive and allows you to have connections with the reality and truly enjoy the feeling of living in a virtual world.

Liang Kegang: In my opinion, technological progress is irresistible. The key point is how to match with contents in each field or to enable artists to prepare works on this platform in the future.

In fact, VR is unstoppable, because it has become mature enough. Despite of many defects, it is technically mature. Two of my current employees were specialized in VR for eight years ago, but the company goes bankrupt, because it goes into it too early when the technology is not mature and sense of feeling is not good enough. Meanwhile, software and mobile Internet were not well developed, leaving VR technically isolated at that time.

Zhang Bin: I want to know, if the new VR technology is used by you to prepare works, how to deal with technical links? Your profession is also related to the new media, right?

Tian Xiaolei: Actually, when I went into it previously, I made it inside a true 3-dimensional model. The space created by me in the computer is a true 3-dimensional model, which looks like to be a plane but can move and rotate inside it.

VR goes conversely. When I finish the works, it means that a true 3-dimensional model is converted into a false plane, because the picture rendered by computer in the plane is false. Currently, the environment surrounding audiences is just like 3D-printed object. When I print something, objects stored in the computer are presented animatedly before me, making me feel excited.

Li Jiye, a film and television producer, joins in the conversation

Li Jiye: When VR is compared with television, the latter is produced by a director and remains subjective. The director has the right to determine whether to show you a cup or not; VR is different, because you have the right of choice. Works created by Tian Xiaolei mostly focuses upon the entire image and expression of the large scene, other than Montage shooting scale. I think his works is sort of rhythmic.

Tian Xiaolei: It looks like playing games, because games are selectable.

Liang Kegang: It is related to his working experience. He used to specialize in 3D or work for a game company. Therefore, he adopts 3D method.

Li Jiye: I want to talk about a question. This is to say, the director is free to decide the contents to be presented to audiences in the film works full of strong director's will, including creating Montage effects. But, VR is different, because it has high requirements on the audiences.

Liang Kegang: For the films in the future, audience can play roles. You can make a choice, just like playing games.

Tian Xiaolei: There is also a mode for shooting the VR film. It is not watched by audiences arbitrarily. It has its own limitation. For example, when all the audiences are looking at the same direction, you may also look at this direction where an event occurs; when it is all right and a noise is heard from behind, you turn your face and look behind.

Liang Kegang: The future film must be interactive. You can really become a role with plot setting. You can take part in it, not in the capacity of audience. You can act as a passerby or bandit. When you play different roles, the ticket price is also different.

Li Jiye: This is the so-called commercial development that we are working at. In the future, when we look at a theme, such as the catwalks which looks like a vocal concert, fees are collected for the IP position, VR point and auditorium position. For instance, fees of RMB 10,000 and RMB 800 are collected for the first and last row respectively.

Liang Kegang: It is still same with presentation demand. There is also a row of peeping seats below it at the highest price of RMB 100.000 for every piece of ticket.

Zhang Bin: In the future, everything is virtual.

Tian Xiaolei: In fact, WeChat is virtual.

Liang Kegang: Presently, Hollywood film sometimes does not use the real actors during shooting. This skill has been achieved long before. For example, the Final Fantasy has been shot for several episodes, without using an actor at all.

Liang Kegang: Sometimes, actor scenes are not captured. The Final Fantasy is completely made by CG.

Tian Xiaolei: However, facial expression and action need to be captured and supported by characters.

Ye Hongtu: In the end, we are not clear which one is true? Person in reality or on the Internet?

Tian Xiaolei: You may judge it according to the number of people. For example, if there are many people on the Internet, but few people in reality, those on the Internet are real.

Ye Hongtu: Nowadays, people generally have two kinds of personalities, i.e. realistic personalities and network personalities.

Liang Kegang: Artificial intelligence in the future can be self-generated; currently, it is still controlled by human beings and can not be self-generated. If the self-generation is possible, it may be troublesome, because it has subject consciousness. And then the character made by you in the computer and VR also has the intelligence and capacity to generate judgment, which will cause much trouble.

Tian Xiaolei: In fact, the simple AR is available presently. If it develops to have intelligence, it may possibly become a

creature

Zhang Bin: It is capable of self-restoration and reproduction. But, people are unable to control it.

Tian Xiaolei: Indeed, it becomes a new species, because it has the capacity to retain the self-restoration and self-reproduction.

Zhang Bin: Yes, the new species created by human beings. From the first beginning, Liang Kegang still talks about the new criticism direction.

Ye Hongtu: This is not a forum, but a free conversation that is better off. Firstly, what I envisage is a relay platform. Today, some people choose to sit down and listen to us while others choose to leave freely and go to many venues.

Liang Kegang: The key point is how to start a topic, other than eyeing on this exhibition.

Zhang Bin: Today's discussion is the most active.

Liang Kegang: It will have a new possibility if it is not set. If it is set originally, we can only talk about it...

Ye Hongtu: Any one who comes here will talk about it.

Li Jiye: The contemporary art is just like lifting a rock only to have his own toes squashed.

Tian Xiaolei: I am shocked by this site. My first feeling contains the sense of respect for such workload; besides, the feeling or smell of mixing times is also appropriate.

Zhang Bin: This works is named as the "The Invitation to God".

Tian Xiaolei: It is full of ceremonial sense.

Li Jive: We can talk about the Brexit.

Liang Kegang: Brexit is an intercept point.

Li Jiye: Once "being free from restraint", everything involves a reconstruction process. Previously, it was built in accordance with oath of alliance. Today, after the Brexit, you don't

know how to cope with it.

Liang Kegang: Yesterday, I read an article which was written well and prepared by a truly knowledgeable scholar from my point of view. The article illustrates that, ideas of British people remain unchanged for hundreds of years and what they believe is to unite the force for containing the most powerful country on the continent of Europe. It is divided into the Version 1.0 and the Version 2.0 and currently upgraded to the Version 3.0. At that time, their target was Spain, During the following World War I, they tried to contain Russia and Germany. After the cold war, they united with Western Europe to contend against the Soviet Union. It is always afraid of a powerful country emerging in Europe. So their common thought is to ally with the second and third powerful countries in Europe for containing the largest powerful country. However, from the perspective of today's situation, Russia is also undergoing a decline.

Ye Hongtu: The whole Europe is undergoing a decline.

Zhang Bin: All of these are interest demands. The EU establishment at that year and today's Brexit are changing amid the constant transformation of interests. Today, it comes to a new history point again and happens at the time point of our exhibition.

Liang Kegang: Today, there are many problems in Europe. England has many specific demands. For example, after the Brexit, it will be easier to deal with immigration issue. This is because all the EU citizens are free to work and Turkish people are also permitted to work at any country of EU. Once a Syrian refugee is accepted by Germany, he/she is free to work in Europe and receives the legal protection. You will be unable to work or live in England. Currently, this situation has changed.

Tian Xiaolei: In fact, whether it is decided by British people or not.

Liang Kegang: This is the tendency of conservative national policies, including the right-wing tendency in America and France. For England, the so-called right-wing tendency is Brexit. Declining to join in the EU system means the right-wing idea and conservatism idea. In fact, it is beneficial to its own citizens, or else, it will not be selected by the masses. The employment pressure is reduced and people do not

scramble for jobs. This is the first point; secondly, its currency is not easily impacted. Euro is quite troublesome and relates to the Greece and anti-terrorism issues. Therefore, it can break away from it economically and separate from Europe. England's strategy is to revitalize the British Commonwealth which consists of more than 50 countries worldwide and remains loose. After access to the European Union, the British Commonwealth is not operated well. England is the head of the British Commonwealth, which comprises over 50 countries and enjoys high production value, with a population of more than 1 billion people. But it does not develop into a great economy, but tries to benefit from Europe. Currently, its strategy has changed. It goes back to it and breaks away from Europe. It plans to start and operate the British Commonwealth again for forming a large political, economic and trade community.

Ye Hongtu: When I go to Europe for the first time, I feel that it is experiencing decay. The economy rests on past achievements and the culture also......

Liang Kegang: It is decided by the system, because it is a welfare society. Except for the proactive and creative people, most of them are content with things as they are.

Most of them are content with things as they are.

Zhang Bin: However, this situation has certain foundation. It is carried out orderly based on the perfect system and rule and all the actions and contents are comparatively stable.

Tian Xiaolei: They had also undergone this stage of China. 100 or 200 years later, China may be under the same circumstance.

Liang Kegang: The existing issue lies on the political system. The political system version in EU and Syria is 3.0 and 1.0 respectively. So 1.0 political system is not compatible with 3.0 political system, or else, certain problems will emerge. After entering into Europe, will they comply with the political rules in Europe? European countries will not sit by and do nothing, but decline to accept these refugees. So the problem has occurred.

Zhang Bin: Just like you fail to reason things out with a roque.

Liang Kegang: Yes, the percentage of Muslim population is over 10% currently and remains hard to control. When policemen patrol the Muslim region, people always choose to hide. Afterwards, many find that these places are full of ammunitions, and you can do nothing about it. Only those people with extreme influence can get rid of it by seizing the power (It is hard to achieve it today). So in my opinion, it is impossible to remove this burden. It is hard to change their minds and their children are very likely to become the terrorists. For the time being, the European government upholds the extremely right-wing political trend. In fact, the European people are very ferocious and tough and choose to retaliate if they are invaded. If the contradiction is escalated in the future, there is a high possibility of triggering a war. Furthermore, after the government tends to be right-wing, apartheid policy will come out soon.

Tian Xiaolei: The world pace has been kept for so many years. Maybe there will be a war soon.

Liang Kegang: It is easy to trigger a war in Europe, because it is always troubled by racial issue, cultural issue, religious issue and income disparity.

Li Jiye: We may not feel it in ordinary times. A serious fight broke out between taxi drivers and car-hailing service providers in Dalian the other day. After watching the video at night, we find that it is just like a riot.

Ye Hongtu: It is also the contradiction generated by old system and new thing. Mainstream media in China dare not to report the social issues that are universally known.

Zhang Bin: It is the contradiction between new technological revolution and production method and original system. Appearance and development of any new thing are basically accompanied by such contradiction and dispute. The indepth issues also involve more fights for interests.

Liang Kegang: This event is barely seen today.

Tian Xiaolei: They can block the text information, but not the small video. After the occurrence of this incident, almost all the people of this city have known about this. However, at the following day, people choose to forget it, because there are too many incidents happening in China every day.



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Zhang Bin: We live in this chaotic world. I once chatted and cracked a joke with one of my friends, who gave us the development opportunity, Bin Laden or Gaddafi?

Liang Kegang: In fact, it is not good for China at all. This is because, if the external world is more chaotic, China will suffer less international pressure.

Therefore, China gradually develops into a super power and the main international contradiction turns into the contradiction between USA and China, not Russia, because its political system is transformed to be the democratic society and any people or political group could not play a big role.

SEVEN DAYS ART PROJECT THE FOURTH DAY 七日谈第四日

2016.6.25 15:00 - 16:00

ART EDUCATION GROUP (YE HONGTU & ZHANG BIN) & SHENG WEI, YU ZHENLI

艺术教育小组 & 盛葳、于振立

张滨: 我们用比较随意的一个方式进行对话。今天请到的是盛蕨和于振立老师。其实盛蕨也有一个题目,消费主义时代的艺术生产。我们可以按照这个谈。当然昨天我们最后就谈散了,谈散了也挺好的,昨天就谈到"脱欧"了。

盛蔵: 政治话题。这是为了营造气氛,买了几面英国国旗。

张滨: 对,那是我们谈了一半的时候,之前还是没有旗。中午订的,谈了一半就来了,就铺上了。

盛蔵:好。昨天跟谁谈?哦,梁克刚。

媒体: 谈到主题,之前看过盛葳老师一篇文章,写的非常符合我们的主题,叫做《图像后现代主义与艺术生产》。它提到艺术生产,说现代艺术家可能不太用视觉去观赏,而是会对现成品图像以拼贴为主,再造成一个新的作品。所以来到展厅,看到两位老师的这些作品,我就想起盛葳老师的这篇文章,跟主题也非常贴切,那盛葳老师您来谈谈。

盛蔵:对,其实我们是根据两位老师(张滨和叶洪图)的艺 术教育小组之前设定的一系列题目,选了这个题目。因为这 个题目呢,这两年的一些研究和它有点关系,其中有两个关 键词,一个词是消费主义,一个词是艺术生产。这两个东西 呢,我觉得并不是没有关系的,相反,关系非常大,而且, 消费主义时代下的艺术生产是艺术创作或者艺术教育的一个 非常重要的命题。因为艺术创作并不是不受任何时空限制的, 在今天,对它影响最大的就是消费主义,不是其他任何东西。 那么如何来定义消费主义或者是这个消费主义时代呢, 其实 我想,它背后是跟资本主义有关系。只有资本主义才会有消 费主义,如果没有资本主义的话是不会有消费主义这种东西 的。而且只有当资本主义变成一个晚期的资本主义,一个全 球化的资本主义的时候,那消费主义才会变成世界化的现象。 中国现在其实已经讲入一个全球化的、晚期资本主义的一个 语境当中, 所以在中国才会有消费主义这么一种现象。不是 从今天才有的,也不是从昨天才有的,是从中国进入到全球 化开始的。中国是从什么事后开始进入到这个全球化呢? 从 鸦片战争,对,但这个说法好像特别正确,特别符合历史教



左二 于振立 右二 盛蔵 右三 林佳斌

科书,但其实可能也不一样。为什么?因为鸦片战争本质上 不是关于鸦片的战争,是关于白银的战争。英国人把它叫做 白银之战,是因为在一个全球化的经济系统当中,英国人需 要更多的白银,也就是贵重金属储备。19世纪20年代到40 年代呢,英国的白银主要来源于南美洲,就是它的殖民地。 但是这个时期呢,恰恰南美洲的这些国家闹独立运动,所以 英国人的这种重金属储备严重不足。在跟中国的贸易当中, 它永远处于逆差地位, 它没有更多的贵重金属来支付, 反而 它的这种贵重金属, 白银不断的流入中国, 所以为了改变这 种现象,它需要找一种中介性的物质来替代白银,那么鸦片 就变成了这种物质。所以说,在本质上它不是关于鸦片的战 争, 而是关于白银的战争。而白银当时处在全球经济贵重金 属储备的核心地位, 所以英国人把它叫做白银之战。从那个 时候,在中国——当然现在看也更加明显——开始了消费主 义。还有一个问题就是她刚才讲到的,现成品的问题。现成 品跟消费主义有什么关系呢,跟艺术生产有什么关系呢?不 同的条件下,艺术生产是不一样的。比如说在文艺复兴时代, 艺术生产的条件是什么呢,是小手工作坊。比如说绘画、雕塑,



盛葳

达·芬奇、米开朗琪罗这些,工作条件都是作坊。有了现代 艺术以后, 他就开始有工业生产, 有工业革命, 进而改变艺 术创作。比如说修拉的绘画,我们想象一下,如果没有管状 颜料,就是工业化生产的管状颜料,标准化的色彩,不会有 修拉的点彩派的绘画。所以说这些印象派的绘画, 以及之 后的绘画, 他们所使用的材料跟维米尔时代那种研磨的是完 全不一样的材料,它被工业化,并且被标准化。在维米尔时代, 我们知道不同的颜色,它不会被标准化。有了工业生产以后, 颜色是标准化的,我们今天来看这个图像或者是色彩的时候, 我们会以一种 128 色或者是 256 色,是一种标准化的色谱的 方式来绘画的。还有比如说装置艺术,装置艺术的社会生产 条件是什么?同样是工业革命。我们召开过好多次关于装置 艺术的论坛、会议,有的说这个装置艺术是一种比较新的艺 术形态。但是如果是从社会生产的角度来看,它反而是一种 比较旧的形态, 没那么新但这并不妨碍它的意义。为什么说 它是工业革命的产物? 所谓装置,就是安装、装配的意思, 它来源于大工业生产。比如说福特的汽车的流水生产线,那 就是通过这种装配的方式来实现的。在装配的意义上,这种 创作方式跟社会生产一模一样。但是在今天这种大社会生产 的模式其实已经比较少了。今天我们说的, 比如创意产业, 它是另一种模式。大家在一起讨论,讨论出一种怪东西,一 起来制作,它要求的不是批量生产,不是批量的拼装。比如 咱们今天讨论一个主题,这个主题是甲壳虫,然后也许你是 搞音乐的,关心的是披头士甲壳虫: 我是搞文学的,我关心 的是卡夫卡《变形记》。也许他是搞汽车的,他关心的是大 众汽车。但是我们有一个共同的主题把这些人聚集在同一个 地方,然后头脑风暴出一个很奇怪的东西。因为它只能生产 一件, 它不能批量化的进行拼装生产, 那么这是今天我们新 出现的一种生产方式。这种生产方式下艺术会变成什么样, 是我们今天看艺术创新的一个点。并不是说,装置艺术或者 说工业时代的东西就一定好,装置艺术就一定是先进,就一 定是新,未必。所以当我看到你们做这个淘宝网的时候我就 觉得特别有意思,因为这种经济模式在迅速地改变艺术。在

5

七天艺术项目:不展

四月份的时候,我也在2号馆,帮中央美院的黄可一老师做 过一个展览, "击鼓传花"。那个思路也来源于淘宝网。他 去洛阳有一个牡丹村,去调研,然后那边的人都画牡丹发财, 然后在淘宝网上销售。他从淘宝网上买了一件作品,一件标 准的牡丹花的作品,然后对它进行重造,做成一个3D的模 型,然后再输出,用一种众筹的方式——这种众筹的方式现 在特别多。而这种方式让所有跟艺术没关系的人也参与进来, 我捐助一块钱, 你捐助两块钱, 我们来共同制造一个不知道 是什么东西的东西。这个东西就是通过电商来实现的, 我觉 得这蛮有意思。还有一种方式,就是共同的生产,它指的是 最终有一个产品,比如说去年前年我们在中央美院的展览, 一位艺术家叫卢征远,他做的一件作品也蛮有意思,使我们 创立了一个小组叫合作社,这个合作社每天征集不同的东西, 比如说杯子、茶杯、盖子。这些东西实际上是工业生产的结 果。这些工业产品在以前是无法想象的,所谓现成品,现成 就是制造好的,标准化生产出来的,只有工业时代才有。为 什么杜尚诜的是一个小便池,不是一个土豆,也不是一盆花, 而是一个工业产品? 我想这一点非常重要。这些东西集起来 以后,每天会在网上征集一个主题,艺术家要做的事情就是 把这个主题和这个东西捏在一块儿,按照给定的主题,按照 给定的材料来做一个东西。还没有完, 做完之后我们建了一 个拍卖群,把每天做完的东西放到这个拍卖群里来,拍出来 的钱虽然不多,但是由所有对这个作品有贡献的人平分,这 样每天做一件,每天做一件,到展览结束。所以当我看到你

媒体: 刚刚盛葳老师提到对消费主义的一些概念。我特别想问就是在消费主义时代下,人们的生活方式,大众的审美方式是会更倾向于什么样子呢? 像几位老师是艺术家,你们在创作的时候会受到这个时代的,比如说审美方式、消费主义模式的影响,那是一种自觉的影响还是不自觉的影响?

们这个展览的时候,可能有很多东西是相通的。

张滨: 听听于老师的想法。作为我们的前辈,于老师一直做当代艺术的实践,他今天所从事的艺术实践是非常具有实验性的。然后,他来支持我们,来看我们的展览,很兴奋,他看着我们这些年轻人做展览,总是要来夸我们的。但其实从我这个角度来看,于老师这种日常的状态,恰恰是更具有实验性的,这和当下的消费主义有很大的反差。想问问于老师这是怎样一种感觉?

媒体:于老师您的感受跟体验是什么?我是媒体,是中央美术学院艺训网的编辑。

于振立: 我本来不想讲,因为我是作为一个看客。二十多年了, 去做一件事儿,弄出这一本《手记》,可以当做作品来展出。 但是涉及到很多问题,由于各方面理解不同,造成很多麻烦。 当时我也在研究这个问题,从开始的科学革命,到启蒙运动, 到工业革命。当你看到巴塞罗那,你会觉得巴塞罗那这个城市已经工业革命完了,废了,留下当年哥伦布的雕像,还有女神公园,才像个巴塞罗那。但是如同盛葳刚才讲的,人类通过这个工业革命,到达的就是消费两个字。马克思主义和后来的批判马克思主义,都带有一种西方文化的结构,就像圣母玛利亚,为什么能够不经过做爱,能生出一个神,来改变世界?就是这样一种怀疑的文化体系一直走到今天。中国文化总是说过去与未来,总是古代对,不是《周易》对就是老子对,不是孔子对就是屈原对。我们现代人好像全都不是人了,好像所有人全把精力放在过去。但是西方不,它一直在怀疑过去,他们强调的是对自然本身重新探索。现在艺术教育小组做这个事儿就比我高明,他们在探索存在的一切,用科学来解读,但超越科学。他们让学生成为了师傅,同时又教育了他们。



于振立

从爱因斯坦的狭义相对论到广义相对论, 意识世界的结构发 生了根本改变,(如果以后有外星人的出现),那么这个世界, 一切的理论,我们上千年来的文化史都将结束,这是一种递 进文化史。相反,中国文化史永远是以前的(东西)好,伟 大的中国,神秘的中国,现在(反而)都不好了。今天的老 百姓满脑子(想着)两方,它是盲目的,是流行的。什么叫 流行? 流行是"时兴"了, 你再跟着跑。我认为艺术教育小 组不是流行,是创造性的思维。我到山上来(指于振立在大 连金州大黑山的工作室),把一堆垃圾变成一个建筑,一个 生存建筑,这个建筑才是我真正的创作,而不是那几个树林 子、树叶子。艺术,不能用你的概念去强加,一定要了解对方, 要了解对方的生命是自在的,他的自在是在知识的节点上: 这世界没有这样做讨。他们空可承认自己不是艺术家, 而是 个教育家,来做这件事。他们来做,既辅导了学生,学生又 辅导了他们,他们也在调查考察,还做了好多好多。实际上, 这事儿谁会做?都会做,但是谁都没想到。都是他们创作的 吗?都不是他创造的,但(同时又)都是创造的。它是新知 识的深入,因为大连特殊的地理和历史环境,日本人和韩国 人多。这些外国人会去我那儿坐一坐,和我聊聊天儿,感觉

很舒服。因为我们中国人去学人家,化妆找韩国人,买东西 找韩国人,什么都韩国人,缺什么都依赖韩国。中国人买了 世界豪门国际米兰,教练还是请了韩国人,邪不邪门儿?你 刚才讲的问题就在这儿:消费。这里涌动了一种需要,一种 发展,一种可能性的介入,一种无限性的存在。很多艺术家讲, 社会真正的结构,每时每刻都在变化,没有这个变化,就没 有消费自我的愿望。这就是裂变,物理上的裂变。科学在干 什么?里里外外是忽悠人的,表面看是解放人,其实是勒索人。 原有的一切和审美彻底结束,过去的历史,每一天都解构一次, 都过去了。我才来的,帮着家乡人起起哄的。我一个人在山 上那么多年,成天拿个石头堆来盖啊盖,捡破烂儿,盖房子。 我了解他们,他们不一定了解我。我羡慕他们——我不是太 老了么,精力不可能比他们足了,对不对?

媒体:刚才于老师提到了一点特别好,他说整个展厅是解构之后再重构,而且每一天的变化都是不一样的。你今天看到的展览是这个样子,第二天我们来就不是这个样子,这是一个动态的过程。所以我就想起之前看的一个德国艺评家,他写过一篇文章叫做《多重作者》,他就认为当代艺术家可能是介于创作和选择之间的。今天策展人还在,艺术家也在,我想问一下,艺术家的身份跟策展人的身份是不是已经有一点模糊了?像这一次展览是没有策展人的。

于振立: 肯定是模糊了。

叶拱图: 我就先说说这个展览。这个展览一开始是这样的: 一个七天项目。每一年都要给年轻的艺术家七天的时间。这 个时间内,你怎么做都行,地点在今日美术馆。相应的,布 展时间特别短,可能就一天,而在一天之内要把展全布上, 是绝对不可能的。我们在和布展的工人聊天时,他们就说: "不 可能"。我说: "那索性咱就叫'不展'吧,"就是说,一 切都是很随意的。整个七天都在布展。

撤展要求也是一天内必须完成,你也撤不完。我说,那咱就,连布展带撤展,全都随意。过程中也是,比如我们在外面看工人割草,就想: "诶?这个好这个好。"因为在这个展厅,作品就挂在墙上,中间全空着。这么大一个面积,没有一个实体和物质的东西占据它,恐怕不对劲儿。干脆把草搬到展厅里得了。我们就找人联系割草,8个割草机割了80亩地,割完了,车装起来,草非常便宜,但是人工的费用需要一些。然后放在这儿我们也没有晒它,就让它自然腐烂。虽然我们也不知道几天它能烂,先搁两天试试吧。一切都是随意的。草堆起来时,我们又很开心,有点儿像中国山水,青岭山水的感觉。上面的草还是新鲜的,里边儿的草是烂的。你不敢掀起来,掀起来那味儿就太大了。开始觉得挺好的,一个长条,一个长卷,像楼盘、沙盘,谷歌地图的感觉。从形式上那么好看,绿颜色,又有味道——展厅里有味道也不错嘛。味道

不能说太好,但也不会无法忍受。后来是实在维持不下去了, 开始有苍蝇过来了,这不好办,所以直接撤掉,这就是撤展。 撤展也没事儿,我们这展览没有失误。展览的过程中撤掉也 是挺好玩儿的一件事儿。那撤了之后干嘛呢?这味儿一直去 不了啊,那咱把这味儿消一消吧,买点儿水果,切开。切完 之后摆在那儿,然后大家说"这是作品么?"这对我们无所 谓,是不是误解无所谓,是不是作品也无所谓。到了第三天 大家谈论"脱欧"这个话题,微信微博都在谈论这事儿,我 们也坐着谈。那咱干脆去网购几面国旗铺这儿吧,切合这个 话题让它更有气氛。咱昨天就不谈艺术了,直接就跑题儿了, 就在这儿闲聊。今天就更有意思了,于老带大连的团队过来。

于振立: 我说这个时代,不是毕加索们的时代。他们都做了自己,而你们做了全新的事物。我现在有影像艺术厅,今年搞第三届了,北京好几个艺术家去。一直到死,这一定要做。大家将来都可以作为策展人参与。我下一步要慢慢走向国际。我本来不想找盛葳,但是既然来了,还要跟盛葳谈个生意。就是商品。

盛蔵: 所以又回到了贸易是吧。

于振立:对!你讲得太准确了!很多人不重视这个话题。

张滨:这个展览的7天过程也包括我们刚才谈到的。此时正在发生,今天正在发生。我们用到国旗,包括用到现成品(和英国有关的一张画),又派生出一件新的作品。展览每天都在变化。是一个生长的过程,是一个在不断生长的展览。所以到最后一天截止,很多事件就慢慢消失了。其实也没有消失,这个味道你现在要仔细分辨的话,还有。我相信28号撤展之后,可以再延续一段时间。物不在了,味道还留在这儿。另外还有一件比展览更重要的事儿,从艺术家的角度,亲历过一些群展,有这样一个思考——倒不一定说是要颠覆,就是展览这种方式应该如何进行?我们这次首先取消了开幕式,其次我们没有传统意义上的研讨会,而是变成了一对一的现场谈话,谈话本身就是作品本身,我们两个人也许就是作品。这个七天的项目是要以互动的一种方式,像《等待戈多》一样,或者说像《请神》一样,我们在等待着,来产生对话,希望能够谈出一些问题来。嘉宾、场景,每天都在变化。

叶洪图: 昨天都乱了,都谈乱了。来一个嘉宾坐在这儿,然后起身,再换一个人。后来还来两个导演,总是在变。

张滨: 这是展览的一种方式,我们有自己的思考。说到这儿 我就多说一句话,策展人也就是把展览当做自己的作品。

叶洪图: 昨天给我累坏了,从下午开始一直谈到4点多。连 饭都没吃,忘了。 **于振立:** 一九九五年,《世界美术》上第二期还是第三期有一篇文章,叫《策展人时代》。策展人时代就是从意大利那个画烟斗的玛格丽特开始。现在一晃二十年过去了。从一开始我就想,谁是策展人? 艺术家自身就是个策展人。



今日美术馆七天项目:七日谈第四日 艺术教育小组& 盛蔵、干振立

张滨: 我们听一下盛葳的想法。

盛献: 其实我已经不知道该说什么了, 接着聊消费主义吧。 于老师说的一句话对我很有触动,因为涉及到了消费主义的 根本,也就是消费主义和创新的关系。对今天或者是过去的 中国来说,消费主义一般是一种特别不好的东西。大家认为 我画画是为了完成我的理想,完整我的人格或者是追求我的 梦想,一旦这和金钱有关,就成了一个很坏的东西。这就是 我们以前的认知,但我觉得并不是这样的,在我看来消费主 义是一个非常中性的东西,它跟资本主义有关系,所以在中 国看来才是讶异的。实际上,消费主义和创新的关系非常重 要,而中国不鼓励这些。新青年说中国鼓励青年老成,国外 鼓励青年创新,这就跟资本主义有关系。中国喜欢老成,而 与消费主义有关系的是创新。约翰・费斯克写了一本书讲创 新主义、消费主义是与牛仔裤如何挂上钩的, 年轻人为了使 自己特立独行穿破洞牛仔裤, 而牛仔裤最开始是底层工人穿 的衣服。后来厂家发现这种衣服越来越流行就开始批量生产. 当创新变成了批量生产,这种东西的前卫性就不存在了,这 就是消费主义与创新的关系。消费主义在不断寻找一个创新 点,再把创新点变成市场,这些创新者就会去寻找新的创新 点,这种循环就是消费主义与创新的潜在关系。消费主义使 艺术有一个固定的范畴。当代艺术就是这样一个产物,我们 很难去定义它。它的内部多变,外部就像一个筐子,艺术家、 策展人等诸多主体编织了这个筐子。艺术家村尚将小便池展 出,这就是艺术品。布洛克讨论了一个东西如何变成美学作品, 河里的木头为什么有一定形式地挂在美术馆就是作品,因为 有艺术家的参与,有一定的形式,有媒体报道……这些东西 让它成为了艺术。这就涉及到了我们今天的艺术体制,一个 东西是否是艺术品是当代的艺术制度决定的,一件艺术品, 没有展示,没有报道,就很难得到定义。对于艺术体制而言,

你要成为艺术,你就必须依赖它,但是你完全依赖它又会被 艺术卡死,被制度卡死,就丧失了创造力。所以,这最终变 成了艺术家与制度的博弈,最有意义的过程就是博弈而不在 于作品本身。去年我也做过这样一个展览,让我有这些思考。

(对艺术体制而言)我们不能完全脱离它,脱离它就没办法成为艺术,但我们也要跟它搏斗。我也在做一个项目叫互助社,找了一些艺术家还有一些不相干的人,他们可能是画廊经理,可能是评论家。这些人组成一个小组,共同来创作作品。提出一个方案,每个人对它提出意见,做出相应改变,最后也不知道它会变成什么东西,但它最后一定会是一件艺术作品。我们所有的讨论都保存在这个过程当中,用以观看,一个提案最后变成了一个什么东西,又为什么会变成那样。比如说,一个策展人会对它提出的意见是:你的东西需要有更多的思想,这是学术上的含义。那么一个画廊组,可能会对它的提议是,你的东西需要有更直观的物质性,需要更漂亮。所有人都代表了艺术圈不同的力量,都会改造你的作品,那最后是这个艺术圈让你的作品变成了你的艺术作品,而不是你一个人站在那里想,我的作品最后就是那样。它是一个动态的过程,而我们这个展览也是一个动态的过程。

回到我之前说的艺术生产,在工业时代,我们要做的事情是给用户定制他所需要的东西,但是,每一样东西都是一样的。于老师用的杯子,或者说我用的杯子,一个厂出产的一样的杯子,你只能在已经生产出来的成品当中选择,你不能选择自己需要的东西。比如说,我去某个杯子厂告诉它,这个东西我要有一个缺口的,那不行,它只能卖给你它批量生产的,一共有五种,你选一种。但是今天不一样,今天是所有的人都可以参与到艺术生产的环节当中去。比如说,我们说的个性化定制,其实是生产和消费之间变成了一个动态的过程。它一直是一种固定的过程,直到今天这种固定性被打破。在艺术领域,同样如此。所以我觉得动态的过程之所以有意义,就在于,它在突破原来定义给你的社会生产,当你突破原来的社会生产之后,这种突破本身,就构成了一种创造。

记者:特别好,刚刚其实盛葳老师提到了"艺术世界"的概念,其中有一个特别重要的地方就是艺术品离开了美术馆这个环境还是不是艺术品。但是我们现在注意到,艺术家的创作者身份变得越来越模糊了,甚至于大众也越来越多地被欢迎去参与艺术。像艺术教育小组作品《小说》就欢迎观众来参与作品,《人民日报》也是。可以说,并不是"我是艺术家"才使我可以有作品。

Zhang Bin: Let's talk in a casual way. Today, we are pleased to have Prof. Sheng Wei and Prof. Yu Zhenli with us. Actually, Sheng Wei has a topic of his own, namely artistic production in this consumerist age. We can start from this topic. Well, we ended up with an off-topic conversation yesterday. That's ok to have an off-topic talk. We talked about "Brexit" yesterday.

Sheng Wei: Politics. That's for building atmosphere, and we especially bought several British flags.

Zhang Bin: Right, there were no flags at first. We ordered the flags at noon, but they came and were rolled out only when it's half way through the conversation.

Sheng Wei: Ok! Who did we talk to? Oh, yeah, Liang Kegang.

Media: Speaking of topics, I once read an article of Prof. Sheng Wei, which is quite relevant to our conversation today. The article is titled "image postmodernism and artistic production". It mentioned artistic production and observed that modern artists rarely go for visual appreciation but collage available images to recreate a new work. At the moment of entering into this exhibition hall and looking at these works of our two professors, I recalled this article of Prof. Shen Wei. It aptly reflects our topic today. So, let's hear what Prof. Sheng Wei has to say.

Sheng Wei: Actually, we chose this topic based on a series of topics set previously by the Art Education Group of the two professors (Zhang Bin and Ye Hongtu). We chose it because some of our studies in the past two years are somewhat related to it. There are two key words in it, one is consumerism and the other is artistic production. I think these two key words are not irrelevant. On the contrary, they are much correlative. Besides, artistic production in the consumerist age is a very important proposition in artistic creation or art education. Since artistic creation is restricted by time and space, it's now mostly affected by consumerism but not by any other thing. So, how to define consumerism or consumerist age? I think it has something to do with capitalism. Consumerism only comes with capitalism. There would be no consumerism to speak of without capitalism. What's more, consumerism becomes a global phenomenon only after capitalism enters into its late period and becomes globalized. In fact, China is already in the context of globalexists in China. Neither just from today nor from yesterday, consumerism has become a phenomenon in China ever since China became globalized. But when did China become globalized? Right, it's from the Opium War. It seems to be exactly right and accord with history textbooks. But, it might be wrong. Why? This is because the Opium War was not the war for opium but the war for silver. The British call it the Silver War as they needed silvers for precious metal reserves in a globalized economic system. Between 1920s and 1940s, Britain mainly took silvers from its colonies in South America. But, these colonized countries in South America sought independence just during that period of time, making British metal reserves seriously inadequate. In its trade with China, Britain was always in a deficit state, making its silvers keep flowing into China. Gradually, it had no more precious metals to pay for trade and had to find an intermediary substance to replace silver. Against this backdrop, opium became the substance. So, it's the war about silver rather than opium. Silver played a core role in previous metal reserves for global economy back then, so British call it the Silver War. Then, consumerism began to appear in China, certainly more evident if we look at it now. Another point is what she just mentioned, ready-made articles. What's the relationship between ready-made articles and consumerism? What about the relations between readymade articles and artistic production? Arrivistic productions are different under different conditions. For instance, what's the condition for artistic production during the Renaissance period? It's small workshop. Workshop is the working condition for painting, sculpture, Vinci and Michelangelo, and so on and so forth. The emergence of modern art brought about industrial production, Industrial Revolution and thus changed artistic creations. Let's take the painting of Seurat as an example. Just image, if there were on tubular paints for industrialized production and standardized colors, there would be no pointillist paintings of Seurat. Therefore, compared with abrasive materials used in the times of Vermeer. impressionistic paintings and paintings followed use different materials that have been industrialized and standardized. In the times of Vermeer, we know that there were different colors, but these colors were not standardized. After the emergence of industrial production, colors have been standardized. If we look at this picture or its colors today, we may use 128 colors or 256 colors, a standardized color pattern to paint it. Installation art is another example. What's the social production condition for installation art? It's also

ization and late-stage capitalism. That's why consumerism

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Industrial Revolution. We've organized many forums and conferences on installation art. Someone said that installation art is a rather new art form. However, from the perspective of social production, installation art is not that new but rather old. But it does not affect its significance. Why do we say it's the production of the Industrial Revolution? The socalled installation is assembly and setting up and comes from large industrial production. The flow production line of Ford autos is realized through this kind of assembly. In the sense of installation, this way of creation is exactly the same with social production. Today, this large social production mode has become less frequent. What we are talking about now including the creative industry is another model. Some people sit together to discuss and come up with a strange thing, then they begin to make it neither by batch production nor by batch assembly. Let's say we are discussing under the theme of beetle. Then, if you are doing music, you may care about the Beatles. I'm doing literature, so I care about Franz Kafka's The Metamorphosis. He may be doing auto business, so he might be interested in BMW. No matter what, we have one common topic that brings us to the same place and use our brainstorms to create a strange thing. It's the production of one piece of work but not assembly by batch, so this is our new way of production. What will art become in this way of production. This is a point for us to see artistic innovation. We are not saying that installation art or things in industrial age are certainly good and installation art is certainly new and advanced. That's not necessary. So, when I noticed that you are doing it on Taobao, I thought it's quite interesting as this economic model is rapidly changing the art. In April, I was also at No.2 gallery to help Prof. Huang Keyi of Central Academy of Fine Arts (CAFA) do his exhibition "Communication Flower". That train of thought also came from Taoabo. He went to a peony village for surveys. In that village, people get rich by painting peonies and selling them on Taobao. He bought a typical peony painting from Taobao and recreated it into a 3D model. He resold it by means of crowdfunding, which is guite popular nowadays. This mode involved many people having nothing to do with art. Through small donations, they together created an unknown thing. This was realized through e-commerce. I think it's quite interesting. There is another mode, namely common production, referring that there would be a product in the end. For example, we had an exhibition at CAFA last year. An artist named Lu Zhengyuan created a very interesting work. We especially set up a group called cooperative. The cooperative collected different things every day, like

cups, tea cups and lids. These things are actually the result of industrial production. These industrial products were unimagined before. Just as the name tells, ready-made articles are already finished products made through standardization in the industrial age. Why did Duchamp choose a urinal, an industrial product rather than a potato or a pot of flowers? I think this is a very important point. These things were gathered together for soliciting a subject. What artists needed to do is to combine the subject with these things and create a thing based on the given subject and materials. That's not all. After finishing the work, we stablished a group of friends and put every day's work on the group of friends for auction. Not much though, the returns were shared by every contributor. There was a piece of work every day till the conclusion of the exhibition. So, when I looked at this exhibition of yours, I think there are many interconnected things.

Media: Just now, Prof. Sheng Wei mentioned some concepts about consumerism. I particularly want to ask what way of life and aesthetic way people prefer in the consumerist age? You are all artists and you may be influenced by the aesthetic way and consumerism of this age in creation. Is that a self-conscious or unconscious influence?

Zhang Bin: Let's hear what Prof. Yu says. As our predecessor, Prof. Yu has always been committed to modern art practices, and what he is doing today is very experimental in art creation. Then, he comes here to support us and see our exhibits. He is excited to see that we are young exhibitors and would always like to praise us. Well, for our part, this daily state of Prof. Yu is precisely experimental and quite different from current consumerism. I would like to ask Prof. Yu a question. What's your feeling of this.

Media: Prof. Yu, what's your feeling and experience? I'm the media. editor of CAFA Art Info.

Yu Zhenli: I'm an audience, so I didn't expect to say something. Well, I've spent over 20 years on my Notes and finally exhibit it as a work. Since many issues were involved, many difficulties were caused by different understandings of different aspects. I was also studying this issue back then, starting from scientific revolution to the Enlightenment and to Industrial Revolution. At the sight of Barcelona, you would feel that the city has accomplished its Industrial Revolution and come to it end, and it's Barcelona only with the statue of Columbus and Liberty Park. Well, just as Sheng Wei put it,

our mankind just realized consumption through the Industrial Revolution. Both Marxism and the Criticism of Marxism followed have the structure of Western culture. Why not learning from Virgin Mary to give birth to a god through sex and change the world? This skeptical cultural system has existed to today. Chinese culture always values the past and future and only agrees with ancient figures, either Zhou Yi or Laozi, either Confucius or Qu Yuan. We, as modernist, seem to be nothing in the Chinese culture. It seems like everyone focus on the past. On the contrary, western culture always has a skeptical attitude towards the past. Westerners emphasize re-explorations of nature. The Art Education Group is wiser than me to do so. They are exploring all existing things and using science for interpretation but think beyond science. They make students become masters while educating them.

Yu Zhenli: From the special theory of relativity to general theory of relativity of Einstein, the spiritual world's structure changed fundamentally. (If aliens appear in the future), all theories in this world and our thousands years of cultural history would come to an end. This is a progressive cultural history. On the contrary, in Chinese culture, what's in the past is always good, (but) the great and mysterious China is not good now. Today, Chinese ordinary people worship (like) the West, which is sightless and popular. What's popularity? Popularity means "fashion". You follow the trend. I think the Art Education Group is not a trendy but a creative idea. I go to the mountain (referring to the studio of Yu Zhenli in Dahei Mountain, Jinzhou of Dalian) and turn a pile of garbage into a building, a living building. My creation is the building but not the forests and leaves. Art should not be affected by the concept of others. We must understand others, and understand their free lives. Their freedom is based on knowledge nodes. This has never happened before in the world. They would rather admit that they are educators but not artists in doing such a thing. They tutor students who in turn tutor them. They've done many things, including investigations and studies. As a matter of fact, who would do it? Everyone would do it, but no one thought about it. Are these all created by them? No, or maybe yes. It's the further development of new knowledge. Many Japanese and South Korean are staying in Dalian due to its special geographical and historical environment. These foreigners would come to my studio and sit for a while. They chat with me and feel comfortable. Chinese people learn many things from South Korean, such as making up, and even like to buy things from South Korea. Chinese people has bought Inter Milan but hired a South

Korean coach. What I said is just this point: consumption. As many artists said, the true structure of our society is changing all the time. Without these changes, there would be no desire for consumption. This is fission, physical fission. What's science doing? It's bluffing interiorly and exteriorly. It's to superficially emancipate us, but actually blackmailing us. Nothing is about aesthetics. History is de-structured once a day, and the past is the past. I just got here to help my fellow-villager play up. I've spent so many years in mountain. I pick up stones and wastes to build the house. I know them, but they may not necessarily know me. I admire them as I'm old now. I'm no longer as energetic as they are, right?

Media: Prof. Yu just exactly put it. He said that this exhibition hall is rebuilt after destruction and the changes are different each day. The exhibition you see today may be different tomorrow. This is a dynamic changing process. So, I recall a German art critic who wrote an article titled "Multiple Authors". He believes that modern artists stay between creation and selection. Today, we have curators and artists here. So, I would like to ask whether the identity of artists and curators is already ambiguous. It seems that there is no curator in this exhibition.

Yu Zhenli: Definitely ambiguous.

Ye Hongtu: Let me say something about this exhibition first. At the very beginning, the exhibition is a seven-day project. Every year, young artists are given seven days. During these days, you can do anything you like and the location is Today Art Museum. But, the time for exhibit arrangement is short, only one day. It's absolutely impossible to arrange all exhibits within one day. When we talked with exhibit arrangers, they all said that it's impossible. So, I said, "Then let's call it 'no exhibition'". That means all exhibits are casually arranged. Exhibits are arranged throughout all the seven days. Removing exhibits is also required to be done within one day. It's also impossible. I said, "Let's arrange and remove exhibits simultaneously and all casually." On the sidelines, we came up with a new idea when we saw workers mowing lawns outside. "Well, here is a good idea." In this exhibition hall, all works are hung on the wall, so it's empty in the center. It's such a big area without any object or substance. It seems not right. Why couldn't we move the lawns inside the hall? We had someone contacted lawn sources. 8 lawn mowers mowed 80mu lawns. Lawns are cheap, but

labor costs are higher. We put these lawns here without sunlight and let them rot naturally. We didn't know when they would rot, so we thought to have them here for a few days. just casually. After piling up the lawns, we felt so happy. It looked like Chinese mountains and rivers. Looking at it, we felt like appreciating a landscape painting. The lawns were still fresh on the top but rotted inside. You would dare not to lift the lawns because it's too smelly. At first, I liked it in the shape of a long strip, or a long scroll, just like a sand table of buildings, a feeling of Google Maps. In form, it looked so good, green in color, smelly - a smelly exhibition hall is not bad. It smelled not so good, but it's bearable. Later on, we could no longer stand it as there were flies, so we removed them all. That's removing exhibits. That's ok to remove exhibits as there were no mistakes in the exhibition process. It's funny to remove something during the exhibition. What would we do after removing them? The smell still existed. So, we bought some fruits and cut them to offset the smell. We placed these fruits in the exhibition and asked ourselves. "Are they works?" Whether misunderstanding or nor, whether works or no. it doesn't matter to us. On the third day, we began to talk about "Brexit" on WeChat and Weibo, and also face to face. So, we decided to buy some British flags online to add to atmosphere of conversations. Yesterday, we didn't talk about art. We strayed from the point and just sit there and chat freely. Today, it's more interesting as Prof. Yu joins us with his Dalian team.

Yu Zhenli: Speaking of the times, I think it's not the times of artists like Picasso. They were themselves, but you have made new things. I have a video art hall. I have organized three exhibitions in the hall this year. Several artists from Beijing visited my exhibitions. I will keep doing it till my last day. You may take part in as curators someday later. Next, I will go global gradually. I didn't expect to seek cooperation with Sheng Wei, but since I'm here now, I would talk with him about the business. It's a commodity.

Sheng Wei: So, we are back to trade now.

Yu Zhenli: Yes! You exactly put it! Many people think little of this topic.

Zhang Bin: The seven-day exhibition also includes what we mentioned: what's happening now; what's happening today. We use flags, ready-made articles (a picture about Britain) to derive a new work. The exhibition changes every day. It's

a growth process, an ever-growing exhibition. Many things would disappear after the last day of exhibition. Actually, nothing will disappear. If you smell carefully, there is still a faint smell. I think the exhibition can be prolonged for some period of time after the 28th. Things are gone, but smells still exist. Besides, one thing is more important than exhibition. From the perspective of an artist. I've visited some exhibitions personally and have such an idea. I'm not saying to overturn it. I mean in what way exhibitions need to be organized. We firstly canceled the opening ceremony. Secondly. we have no seminar in traditional sense. Instead, we turn them into dialogues that are works in itself. We both may be works as well. This seven-day project waits for something through an interactive mode, just like waiting for Godot, or inviting gods. We are waiting for topics and some fruits. Guests and scenarios change every day.

Ye Hongtu: Yesterday, we were off-topic, totally out of order. One guest came and sat down, then left, and another guest come and sat down. Later, two directors came, changing all the time

Zhang Bin: This is a way of exhibition. We have our own ideas. Speaking of this, we would add that curators just take exhibitions as their works.

Ye Hongtu: I was so tired yesterday. We talked from till 4 o'clock something and even forgot to eat.

Yu Zhenli: In 1995, there was an article on the second or third edition of World Art. The article was titled "Times of Curators". The times of curators started from the times of Margaret, an Italian who painted tobacco pipes. Now, 20 years have passed. From the beginning, I've wondered who the curator is. Artists are curators themselves.

Zhang Wei: Let's hear what Sheng Wei has to say.

Sheng Wei: I actually don't what to say now. Let me go back to consumerism. I was impressed by what said by Prof. Yu. Since it involves the fundamental of consumerism, namely the relations between consumerism and innovation. For China of today and the past, consumerism is not a good thing in general. People think that painting is to realize artist's ideals and improve their personality or pursue their dreams. Once it connects with money, it turns into a bad thing. This is our previous cognitions. But, I don't agree.

something to do with capitalism. So, it's surprising to see it in China. As a matter of fact, the relationship between consumerism and innovation is very important, but they are discouraged in China. New youths say that China encourages experienced youths while foreign countries encourage youths to make innovations. This has something to do with capitalism. China likes adult visions while innovation is related to consumerism. John Fisks wrote a book about how innovation and consumerism were connected to jeans. Young people wear jeans with holes to showcase their independent personality. In fact, jeans were for grassroots workers at the very beginning. Afterwards, jeans factories found that jeans became more and more popular, so they began batch productions. When innovation turns into batch production, it no longer exists as an frontier edge thing. This is the relations between consumerism and innovation. Consumerism keeps finding new points of innovation and commercializing these innovation points. These innovators would begin to look for new innovation points. This cycle is the potential relations between consumerism and innovation. Consumerism makes art have a fixed scope. Modern art is a product of this kind and it's difficult to be defined. It's variable interiorly but looks like a basket exteriorly. Artists, curators and many main bodies have made this basket. Artist Duchamp exhibited a urinal which is an art work. Brock talked about how to turn something into an aesthetic work, why woods from water are hung in gallery for exhibition. This is because of the involvement of artists, certain forms and reports of media. ... These things make it become an art. Then it involves our today's art system. Whether one thing is an artwork is determined by modern art system. It would be difficult to define an artwork without exhibition and report. In terms of the art system, you must rely on it if you want to make an art. But you would be strangled to death and lose your creativity if you totally rely on it. Therefore, this has finally become the game between artists and system. The most interesting process is the gaming process rather than the works themselves. Last year, I had an exhibition of this kind and I came up with these ideas from that exhibition.

For my part, consumerism is a very neutral thing and has

Sheng Wei: (In terms of art system), we cannot completely break away from it. Otherwise, we would not be able to create artworks. But we still need to fight with it. I'm working on a project called Mutual Aid Society. I contacted some artists and some irrelevant people who may be gallery managers or critics. We form into a group to create works together. We put forward a proposal for the comments of every member.

Then we make some changes and would not know what it will finally turn into. However, it will turn into an artwork. All our discussions are maintained in this process for appreciation. A proposal turns into what and why it turns into it. For instance, a curator may suggest that there should be more thoughts which are academic meanings. The suggestion of a gallery group may be more intuitive substances and making it more beautiful. All members represent different powers of the art circle and may transform your works. Finally, this art circle enables your works to become your artworks. You are not thinking alone. My works finally turned out to be those things. It's a dynamic process. My exhibition of this one is also a dynamic process.

Let's go back to artistic production as I said before. In industrial age, what we need to do is to tailor make what our customers want. However, all things are the same. The cup of Prof. Yu may be the same with mine as they are made by the same factory. You could only choose from readymade products but not what you want. For example, I went to some factory and told that I wanted a cup with a chip. It would be impossible. The factory could only sell me the one produced by batch. There were five kinds of cups, I could only choose from them. But, it's different today. Everyone could take part in artistic production. A case in point is customization as we know. In fact, production and consumption have become a dynamic process. It has always been a fixed process. Until today, this fixed process has been broken up. In the field of art, it's the same. So, I think that the dynamic process is interesting simply because it has broken through the originally defined social production. When you break through the original social production, it would become a creation.

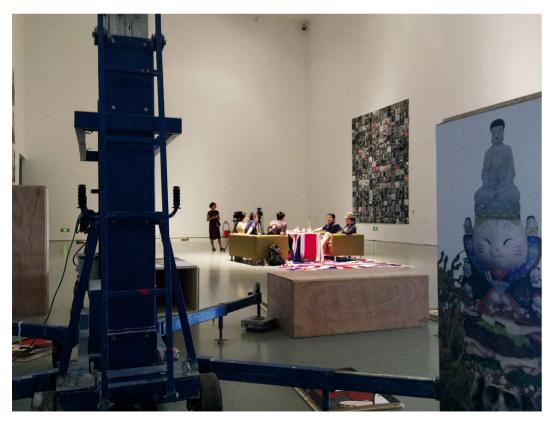
Reporter: Very good. Just now, Prof. Sheng Wei mentioned the concept of "Art World". A very important point is that artworks are still artworks after leaving the environment of art museums. But, we are noticing that the identity of artists as creators has become more and more ambiguous. More and more masses are being welcomed to get involved in art creations. The work "Story" of the Art Education Group is in effect welcoming the involvement of the audiences, so is People's Daily. Thus it can be said that I could have works not because "I'm an artist".

SEVEN DAYS ART PROJECT THE FIFTH DAY 七日谈第五日

2016.6.26 14:00 - 15:00

ART EDUCATION GROUP
(YE HONGTU & ZHANG BIN)
& ZHANG XUDONG, ADAM

艺术教育小组 & 张旭东、Adam



张旭东: 我看过很多当代艺术,认为当代艺术是有活力、有 市场、有人气的。但是,看多了还是有一定的疲惫感,感觉 当代艺术失去了创新性。我还记得当时从"星星画展"开始, 现代派、抽象艺术, 整个现代西方艺术是一个非常新的东西, 非常令人兴奋。中国当代艺术起步比较晚,在形式上、观念 上一直向西方学习,可以说中国美术当代化是以西方为师的。 但是现在我看到西方艺术对第三世界当代艺术有一种期待, 希望他们能为世界当代艺术提供新的灵感。我觉得中国画家 不仅仅不被当做现代西方艺术的小学生, 而是站在当代艺术 的前沿。我觉得西方艺术最大的问题是新的东西你会觉得非 常好,但不会意想不到,这跟西方艺术大体上的分工有关, 西方的美学家、评论家认为他们应该擅长理论、评论, 而本 能的创造性要来自非西方。历史上也是这样,文艺发展最早 的国家会更早进入理论状态,而真正给人带来惊喜的是往往 是文化中心想象不到的地方,就像罗马被一个野蛮的种族入 侵,但是这个种族带来了现代世界。

中国艺术家在这个格局里有没有自己的位置?中国大部分艺术家一种是用政治波普,另一种是用四大发明。但我看你们这些展品就非常有意思,像这个作品看上去就是拼贴、组合,但它涉及到宗教。当代中国的信息量非常大,内容上的信息量大,形式上就很有可能有突破。我觉得现在中国把自己在世界当代艺术格局中的位置放得太小太偏。我来的时候希望能看到一些有新鲜感的东西,有扣住当代中国的多样性、复杂性的那种非常特殊的能量。当代艺术能否找到被中国历史、现实推着走,哪怕是很简单的方式去模仿现实?这可能会在艺术领域上带来谁也想不到的创造性。在形式上找出花样应该是很难的了,无非就是在组合、戏仿。中国艺术不妨这样,但是否能再往前走呢?

张滨: 张老师把这个事情说的非常清楚。西方文化的线性清 晰,包括对自身的研究,尤其是看了他们的许多博物馆后, 这种感受非常强烈。他们对自身的研究已经很好,对自身也 有一种要求。比方说,我们现在看到印象主义时期一些艺术 家把非洲土著的符号、东方的符号转化到它的文化系统当中 来,是想要突破改变的。转变,也是我们现在要做的,瓦解 固有的认识,寻找一个突破口。20世纪80年代中国艺术家 用中国传统文化符号,来进行转化。当他们与西方对话的时候, 西方人一定感觉很兴奋。我相信这一代艺术家是很认真的, 不是功利化和投机的。现在, 西方愿意以一种很高的姿态来 审视你,与此同时,中国很希望被人选择,而不是平等对话。 新的艺术家的动机出了问题,他们想要被选择,但(作为选 择者的) 西方的强势是与艺术无关的。在这样一个背景下, 我们在谈当代艺术时,很有野心地说想要在艺术系统中建立 所谓的方法论。第一天我们与冯博一老师谈一个"共性"的 问题,向今天的艺术输送新血、为未来发展提供的可能性就 是"共性"。我们认为自己是在做观念,观念就是我们的基石。

我们的初衷是真诚的。当代艺术是与这个时代紧密联系的。

这个桌布,还有那幅 Lady Gaga 的画,都是因为"脱欧"拿出来的。这并不是机会主义艺术。昨天有一位从大连来的前辈艺术家,于振立老先生,也谈了机会主义,他的观点是:谁不是在机会中实现自己的呢?在一个特定的时间点上,语言的转换对应了我们实现自己的方式的转换。

叶洪图: 当下的中国艺术家跟上一辈艺术家有些不同,那时 急于与西方对话,文化上存在不平等,我们介入的形式就是 西方的标准,甚至有文化植入的概念,这个已经讨论很久了。 现在我发现大家都在讨论全球化的问题, 但是中国有自己的 特殊性,有自己的问题,而没有问题就没有当代艺术(去介 入和批判)。所以说,今天的艺术家与西方的艺术家是一样的, 有特殊的问题。这个时代是在变的,中国变化很大,但共性 很重要。在柏林美术馆看到的作品样式, 北京都有, 没有新 的样式,欧洲有欧洲的问题,我们有我们的问题。这些各自 的问题就是当代人的现实处境,艺术家对这些问题非常敏感, 从而影响了艺术创作。有时艺术性与批判性是不矛盾的, 艺 术家会把问题潜移默化地消化掉,在作品中展现出来。历史、 人类、看似很不同的文化亚文化都隐藏在作品中。可能中国 人的饥饿基因和恐惧基因在近60年中更明显,我们父母提及 这些话题的时候就不愿再谈了, 因为会犯错误, 他们还有这 种恐惧, 要避而不谈。我们关心的是怎么把中国的问题通过 作品表现出来。那些草,那些现成品,无论摆在美国的美术 馆里或者欧洲的美术馆里,都是一样的,但是只是形式的一 样: 而摆在这里, 这个展览就很中国, 无法复制到其他地方, 因为你生活在这里。

张旭东: 你只要把它命名为《新闻联播》这就很中国,马上有各种各样的想法。(回头,指了一下《新闻联播》这个作品)

叶洪图: 因为它是各种元素在一起,你说不清它是什么。现在不是在做东西方的对抗,而是要求平等对话,我们把英国国旗铺在这儿就是这个意思。就是说我们这里的人也在这里讨论欧洲的问题了。

张滨: Adam 是怎么想的?

Adam: 我可能没办法用中文表达,就用点英文,张老师给我翻译。两个具体问题: 一个就是全球化,另一个是市场化,Reusing like the, talking about how popular Chinese Art or other art in 90's Cai Guoqiang. Is their still need to be the art for Chinese ordinary, you mean the term mix struggle, how much it been dictator by market forces, how much is that, Develop the issue or how are those things change something like that. The first question that I'm asking about.



左一 张旭东 左二 Adam

张旭东: 他说二十世纪九十年代的蔡国强、徐冰这些现代艺术家在西方市场的地位是由各种混合因素决定的,是一种混合努力(Mix Struggle)。

Adam: Like these term mix struggle, like McDonals. They were conforming to what optional what going to be Popularity, rewards, they sell their painting to holder, to understand the language behind the...

张旭东: 他说市场的因素、政治的因素、艺术的因素提出了不同的要求,所以是一种混合的努力。他对你们的问题是现在是不是还这样?

张滨: 就是和谈消费主义是一个事情。

叶洪图: 消费主义是一个中性词, 也很好。

张旭东: 我刚刚听你们说倒是想到了一个问题。把你们两个 人表达的意思合起来,我也同意就现在的艺术语言来说,全 世界范围内平均化,艺术资本的分布是差不多的。区别是真 正能有特殊性、差异性——不同社会、制度、经济当然还是 有差异,还有就是观念,就看艺术家个人怎么应对自身所处 的环境。刚刚你们说自己是观念艺术,我觉得是这样;但是 你说"我是观念艺术",而我觉得艺术家、知识分子和学者、 其至普通人在观念的历史内容上是差不多的。我们都是看着 中国、世界的形势有了自己的想法,这些想法大致是被历史 环境决定的。唯一不同的还是你们决定要用什么样的艺术语 言来表达这个观念。比如你们的观念表现出来是这样的形式, 我的观念是变成了一些文章或者其他。所以我想问的就是, 你们在组织自己艺术语言的这个过程当中, 语言和观念是怎 样一种关系? 你们是在某种程度上依然受到中外古今或者 二十世纪八十年代的影响,还是你们能感受到和前辈艺术家 有些不一样,能够非常专注地处理、表达自己的艺术观念?

张滨: 我们提出的观念,一定不是 "艺术教育"几个字。还有更深层的意思。展出的不只是一组画,是背后的含义,我们和志愿者、学生、教育在当代艺术系统中的关系,就像当年的杜尚的小便器对艺术史的观念的影响,你从最表层来看艺术教育,它是老师、学生,师生之间的关系,教育者和被教育者之间的关系,但远远不止这些,还有更深层的东西。

叶拱图: 其实我们学生的素描功底也很差,有学三个月就考上来的,考上来之后也是从零起点开始,好多之后是学设计的、学建筑的,没画过多长时间,如何让他也会画画,传统就是让他们再去画石膏像,很枯燥、很压抑的。我们就想把创作和教学结合起来。这本身是我们自己的一个课题,设计好了,让大家参与到其中一起画,这就是集体创作,在基础课阶段,这个方法是可以的,在创作课是不可以的。但通过这个训练,基础阶段学生可以学到创作的方法,慢慢他们就可以画出完整的画了。教他们一种方法,在社会上也是这样。在公共空间,大家参与,一起去做这件事。有的没有受过美术训练的人,他可以参与到美术创作当中,他有这种当艺术家的快感,真正从艺术中受到启发。我们开玩笑说,我们都可以不用再叫艺术教育小组了,我们就叫教育艺术小组。教育艺术怎么去做。就是希望通过一种社会行动,可以跟任何人在一起合作,去做艺术的东西,享受艺术的活力,这是我们正在做的。

张旭东: 比方说录像里学生在这儿说,父母在那儿说(指作品《对你说》),从而涉及到中国的家庭、教育甚至高考,这是很有中国的特殊味道的。你们对西方的艺术体制,生产体制,消费体制也都比较了解,你觉得有哪些是在中国很容易做的,在西方不太容易做的,或者说很难想象的,做出来味道不太一样的? 像您说的艺术的行为方式、教育形式、组织方式,中国艺术生产的这些流程与机制,是不是实际上已经出现了一种和西方不太一样的,有特色的东西?

张滨: 我们的这种方式,是中国式的,是针对中国目前的教育体制的。我们面对中国的学生,中国的高考制度。如果问一个学生,什么是艺术? 百分之九十九的学生是没有任何概念的,他不知道,他只知道艺术是把素描画好,水粉画好,考一个高分,我能考一个美院就行,这就是他所谓的艺术。艺术是这样吗? 中国整个的教育,没有出问题? 教育是什么呢? 教育的产品是人,人的塑造,人的生产。人的独立性太重要了,但我们这个时代的教育与之相悖。

张旭东: 我在帮北大做的就是这个,教育改革最难的就是这个。 学生最不会独立地去读书去想问题,都是上课记笔记考试升 学选专业,选的都是经济管理什么的。

张滨:中国学生的状态是,我把学分得到了,最好给我高分, 我有奖学金,我要出国,分越高越好,他们的想法是这个样 子的;另一个就是价值观的塑造,我现在回忆人生成长最重要的时期就是大学的四年,真正的人生观价值观是在这四年中形成的,未来在社会上待人处世的方法都是那时形成的,包括对世界的看法,人际关系的看法。这种塑造在大学四年是很重要的,我希望以一种有效的方式去撬动。

张滨: 我意识到了,就要试图去做,不能我意识到了我还麻木不仁,想着算了,我改变不了现状,就这样了,随便了,我觉得这样的话,我会觉着挺无聊的。再举一个例子,按正常的教学方式是这样的: 大型静物,一个大型石膏,画俩月,整开纸,把纸画破了还画,老师天天在后面(指导)这样那样。你叫我一年两年这样行,如果过了二十年还这么干,首先是对自己不负责任。如果我认识不到,我也认了,但我首先不认可,我不能够违背我自己的良心,然后我想寻找突破。我和叶洪图我们俩人其实很辛苦的,每个假期我们大量搜集下学期要用的资料,尽量让每次东西不一样。我们在过程中辅导一些基本的东西,同时我们也会去和他们一起完成,这跟基础教育是一样的。有些学生会过来问(碰到这样的学生我会特别高兴): "老师,这么做,为什么?选择这个图像,而不是那个图像?"这就开始了,这就开窍啦,我们就希望这个出现。这种教育我觉得是有价值的。

张旭东: 所有这些作品都是你们带着学生一起做的是吧?

张滨: 我们的想法是,这一百幅画(指《请神》),对应着同时展出另外的一百幅。这一百幅展现的我们所谓的教学项目,我们和学生一起来完成的项目,另外的一百幅《请神》则是电子输出的我们最初的观念方案,是打印在画布上,加入一些教学要求和涂鸦(实际上可以视为一百幅教案)。这一百张和那一百张对应来看,才能真正表达我们的观念。合作的根基是我们的观念。一幅或几幅画面无法构成作品,那是没有意义的,无法展现作品在当代艺术语境中的逻辑性、针对性和有效性的。只有在我们的观念的关照下的整体项目的呈现才构成我们的作品,所以,在这里我们的观念是作品实现的第一要素。

张旭东: 说这点吧,肯定暴露了我自己这种比较传统的教育背景了。当然我觉得看这个更有意思,因为这里边儿有手工,有技术,有劳动的过程,看着比较过瘾。

张滨: 现在都是新媒体时代了, 这个无所谓。

张旭东: 但是当代艺术我觉得很有意思的一点是,它刚好把整个的劳动生产抽象化了,大批量了,复制、电子化、机械复制,可以包含海量的手工劳动。这本身就是它的艺术价值的一部分,别人一看就觉得很震撼。我在 Chelsea 看一个俄罗斯画家画的斯大林、苏维埃社会主义。他在巨大的斯大林

下面堆了一堆圆珠笔,很震撼,就感觉是一笔一划、一笔一划画出来的。艺术在今天的商品社会各种各样的影像、伪影像(我们叫 Simulacrum)里,会有一种做出来的东西。我觉得这个是很震撼的一件事。这是纯粹的工作量,而且是有组织的工作量,有信念的工作量。它也并不是在那儿傻干,比如说农民工搬砖头——那也是劳动量,但艺术不一样。我觉得这个挺震撼的,我就希望能看到和你这里对照,能突出手工。

张旭东: 我比较具体地问一个问题。我昨天还在森林书店, 和几个北大的同事在谈一本新书,就提到了信仰和文化的问 题。因为全球化的时代其实一方面是全球化、标准化,哪儿 都一样, 麦当劳、苹果……但另一方面就是所谓的文明冲突, 什么伊斯兰啊, 东亚啊, 背后的宗教文化认同、身份感, 其 实比以前更激烈。因为世界缩小了,原来的不同,你看不见, 眼不见心不烦: 但现在面对面, 你跟你穆斯林的邻居怎么处, 你跟信仰佛教的朋友怎么处?都是有这样一个认同的危机、 冲突。中国文化在传统上确实是无神论的,是世俗主义,是 不信来世的, 那么在宗教信仰上面他就是无神或者多神, 比 如见了佛都拜,见了佛都去烧香,纯粹实用主义。其实他也 有幸福感,你也可以说他是一种非常杂乱的(信仰)。你们 在做这个的时候,从观念意义上是纯粹地讽刺现在的缺乏信 仰的社会状态,一种比较喜剧式的具象呢,还是有另一层含义: 所有的神都可以来,所有的佛都可以来,所有的庙我们都去 烧香——但是中国人其实想的是其他的事儿。

叶拱图: 我看李安的那个少年派不就是么,信各种神等于没信。所以是有一个讽刺在里面。现在中国的这个信仰跟西方不一样。西方的是宗教家庭嘛,从小就不质疑它。信上帝就只信上帝,只信一神,这就对了。中国人其实是利益交换的、功利的信仰。比如淘宝网上,招财猫、财神爷,都卖得很好,回家供起来。还有关老爷,是保佑发财的一种作用。中国传统的信仰到哪儿去了呢?

中国人到底信什么呢? 我们回看历史,我们有儒教,道教。我上泰山我都感觉挺可笑的,道教有五百多个神,泰山老爷爷,泰山老奶奶,都是神。土地爷也是,到处都是神。所以我们就做了一个讽刺性的东西。当然在《请神》中您也看到了世界各地的神,他们也都来了,目前在中国都有了。这是中国的问题,也是世界的问题,包括民族的冲突、宗教的冲突,就是这几个冲突让世界不稳定。当然也有其他利益的冲突。我们用很轻松的画面来说一个人类的问题,那边会比较沉重(指《人民日报》的展区),我们这边会挺开心的(指《请神》的展区)。人们看到这个作品之后,或多或少在心里有一种思考,每个人的理解都不一样。这个作品过度阐释也不好,人们愿意怎么想就怎么想嘛,每个人都有自己的理解。

张滨: 这个作品应该是可以治愈的。

Zhang Xudong: I've visited many modern art exhibitions, and I believe modern art is vital, marketable and popular. That said. I feel fatigue after seeing so many exhibitions and feel that modern art has lost its innovativeness. I remember that exhibition started from Stars at the time when modernism, abstract art and the entire western art were new to us and made us very excited. China is a late comer in modern art and has been learning from the west in form and perception. It can be said that China looked to the west for art modernization. I noticed that western art has an expectation from contemporary art of the third world that is to provide inspirations to the contemporary art of the world. I think Chinese painters are not just seen as students of modern western art. Rather. Chinese painters are also standing at the forefront of modern art. The biggest problem of western art is that new things are very good but not beyond imagination. In general, this has something to do with the division of labor in western art. Western aestheticians and critics think that they should be good at theory and criticism while their instinctive creations should come from non-western countries. It's the same in history. Countries with earliest development of literature and art may firstly enter the state of theory. Those surprising us are usually those unimaginable for the cultural center. It's just like the case of Rome being invaded by a savage race, but the invading race also brought about a modern world.

Do Chinese artists have a place of their own in this structure? Most Chinese artists are divided into two groups, one referring to political Pop and the other referring to the Four Great Inventions of ancient China. I think your exhibits are guite interesting. Like this one, it looks like a collage and assembly, but involves religion. There is a large amount of information about modern China. Abundant information in content may bring about breakthroughs in form. In think China is currently belittling its status in the world's modern art structure. I wished to see some fresh things to keep to the point of modern China in diversity, complexity and its very special energy. Will modern art be promoted by Chinese history and reality even if it's in a way of simply imitating the real world? This may bring about unexpected creativities in the field of art. It could be very difficult to make some difference in form. It's nothing but assembly and parody. Chinese art may do the same. However, could Chinese art keep developing?

Zhang Bin: Prof. Zhang clearly explained it. Western culture

features linear clearness, also in studies on its own. Lespecially have a very strong sense of that after visiting many of their museums. They have well studied themselves. In addition, they also have a requirement for themselves. For instance, we've noticed that some artists in the impressionism period transformed some symbols of African natives and oriental symbols in the cultural system in an attempt to make breakthroughs and changes. Making changes is also what we need to do. We need to challenge stereotypes and look for a breakthrough. Chinese artists in 1980s used Chinese traditional cultural symbols for transformation. Westerners must feel very excited when talking with them. Artists of this generation were serious but not utilitarian and speculative in my view. Now, westerns would like to look at you with a very high profile. At the same time, Chinese people wish to be selected but not for equal dialogues. New artists have wrong motives now as they wish to be selected, but the strength of the West (as the selector) has nothing to do with art. Within this context, we are ambitious to say that we look forward to establishing the so-called methodology in the art system as we talk about modern art. On the first day, we talked about "universality" with Prof. Feng.

This "Tablecloth" and that picture of "Lady Gaga" are all products of "Brexit". This is not opportunistic art. Yesterday, Mr. Yu Zhenli, a senior artist from Dalian, also talked about opportunism. As he put it, "Who does not experience self-realization in opportunities? At a particular point in time, language transformation corresponds to our transformation of self-realization means."

Ye Hongtu: Modern artists are somewhat different from the previous generation of artists. Back then, artists were eager to have dialogues with the west, but the way of their involvement was referring to western standards and even bearing the concept of cultural implantation. We've talked about this for long. Now, I'm noticing that everyone is talking about globalization. China has its own characteristics and own problems. However, there would be no modern art to speak of without problems (get involved and negotiate). So to speak, contemporary Chinese artists have special problems, just the same with western artists. Times are changing, so is China in a great way. But universality is important. The style of works I saw in Berlin National Gallery can also be found in Beijing. There are no new styles. Europe has its problems, and we have our own problems. These problems are the realistic situation faced by modern people. Artists are



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sensitive to these problems which are thus influential to art creations. Sometimes, artistries and criticalness are not contradictory. Artists would unconsciously digest these problems and reflect these problems in their works. History, humanity and seemingly different cultures and subcultures are all hidden in works. The hungry and fear genes of Chinese people may be more prominent in the recent 6 decades. Our parents would not like to talk about these topics because they fear of making mistakes and thus avoid discussions about it. What we care about is how to reflect Chinese problems in our works. Those grasses and ready-made articles are all the same no matter they are exhibited in a U.S. gallery or an European gallery. They are the same just in form. But here in China, this exhibition has Chinese special characteristics and cannot be replicated in other places as you live here.

Zhagn Xudong: You just named it as CCTV News, the exhibition would have the characteristics of China and all kinds of ideas would come into your mind.

Ye Hongtu: It's the combination of various elements, and you can't tell what's in it. Now, equality is essence when comparing with the East and the West. We put these flags here for this purpose. We also talked about European problems here.

Zhang Bin: Adam, what do you think?

Adam: There are two specific problems: one is globalization and the other is marketization.

The status of modern artists in 1990s like Cai Guoqiang and Xu Bing in western market are determined by mixed factors.

It's a mix struggle. Like these term mix struggle market. Political and artistic factors have raised different requirements, so it's a mix struggle. His question to you is whether it's still the same now.

Zhang Bin: It's about consumerism.

Ye Hongtu: Consumerism is a neutral word. That's good.

Zhang Xudong: When I listened to you, a guestion came into my mind. That's mixing the ideas you two expressed. I also agree with the thought that art language is equal within the global reach and art capital distributions are almost the same. The difference is having true specialties and differences - there are different societies, institutions, economies and certainly concepts. It depends on how an artist responds to the environment in which he or she is living. Just now. you said that you are doing conceptual art, I agree with you. But I think artists, intellectuals, scholars and even ordinary people have similar concepts in historical contents. We may have our own ideas about Chinese and global situations and these ideas are influenced by historical environment. The only difference is still what kind of art language you would like to use to express this concept. For example, your ideas are presented in this form, but mines have turned into some articles or others. So, I would like to ask what do you see the relations between language and concept during the process of organizing your art language. Are you influenced by Chinese and foreign elements or by ancient elements or 1980s? Or, are you feel different from former generations of artists and capable of handling and expressing your own artistic concepts?

Zhang Bin: The concept we raised must not be "art education". There is also a deeper meaning. What are being exhibited are not just pictures. Behind the exhibition, it's our relations with volunteers, students and education in the modern art system. Just like the influence of Duchamp's urinal on the artistic concept in history, it's the relations between teachers and students and between educators and the educated if we look at art education from the surface. However, it's more than this. There are deeper implications.

Ye Hongtu: In fact, our students have poor sketch skills. Some students are admitted only after three-month train. After being admitted, they have to start from zero. Many students were majored in design or architecture, in fact, they

didn't spend much time for drawing. How to enable them to be good at drawing? The tradition is to let them to start from painting plater models, which is boring and depressive. We integrate creation with teaching. This is our own studies. After finalized a design, we let all students to take part in the painting, which is a collective creation. At the stage of elementary courses, this method is ok. But it's not for creation courses. But, through this training, students could learn how to create and gradually they could complete a whole picture.

mentary courses, this method is ok. But it's not for creation courses. But, through this training, students could learn how to create and gradually they could complete a whole picture. We teach them a technique to paint and to enter into the society. In a public place, we joint together and do a same thing. Someone has never accepted training on fine arts, but he can take part in fine arts creation. He feels happy to be an artist and can be inspired truly by art. We joked that we could no longer be called Art Education Group. We could be called education art group. How to do education art? That's to cooperate with anyone to do art and to enjoy artistic vitality through a social action. That's what we are doing now.

Zhang Xudong: In the video, students talk here where parents talk there (referring to the work Speak to You), involving issues of Chinese families, education and college entrance examination. These are rich of Chinese special characteristics. You all know western art system, production system and consumption system, so what do you think is easy to do in China but not easy or unimaginable in the west and result in different tastes. As you said, are the Chinese artistic production procedures and mechanism like behavioral pattern, education form and organization form different and distinctive somewhat compared with that of the west?

Zhang Bin: This is Chinese mode of creation targeting China's current education system. We are faced with Chinese students and Chinese college entrance examination system. If you ask what art is, 90% of respondent students have no ideas. They only know that art means good sketches and gouaches, and being admitted to a good school of fine arts is the key in exam. This is their so-called art. But, is it so? Isn't wrong with Chinese education? What's education? Education product is man, man cultivation and man production. People's independence is too important, but it's inconsistent with our education of the times.

Zhang Xudong: This is what we are doing at Peking University. This is also the most difficult part in educational reform. Students have poor ability to study and think independently. They only attend classes, take notes, take exams

and choose majors, mostly economic management.

Zhang Bin: The current state of Chinese students is that they focus on earning credits, high scores and scholarships. They want to go to study abroad, so higher scores are better for them. These are what they care about. Another point is values-shaping. If recalling the most important time of my life, I would say it's the four years of college study. My true view of life and values were shaped in these four years. The way of getting along with others in society, including the view of the world and interpersonal relationship were shaped during that period. This kind of shaping was crucial in the four years of college study. I wish to use an effective way to change it.

Zhang Bin: When something comes into my mind, I would try to do it. If I am insensitive to it and think that I couldn't change the status and thus forget it, I would feel boring. Another example, a normal way of teaching is this: drawing a large inanimate object, a large plaster for two month even all papers are broken while the teach says this or that (gives instructions). I can do it for one or two years but not twenty years. First of all, it's not self-responsible. If I cannot do it, I would give it up, but I don't accept it. I couldn't go against my conscience. Then, I would work to make breakthroughs. Ye Hongtu and I actually work very hard. During each holiday, we collect materials for the next semester in a bid to present different things every time. We would instruct some basic knowledge during the process, but we will also complete their works together with them. This is the same with elementary education. Some students would ask (we would be very happy to have this kind of students), "Teacher, why do we do this? Why do we choose this image but not that one?" This is the start, the start of having his or her ideas straightened out. We are looking forward to it. This kind of education is valuable for me.

Zhang Xudong: All these works are created by you and your students together, aren't they?

Zhang Bin: Our idea was that these one hundred pictures (referring to The Invitation to Gods) correspond to another one hundred pictures being exhibited at the same time. These hundred pictures reveal our so-called teaching programs. This is the project we completed together with our students. Another one hundred pictures are electronic output of our initial concepts and schemes. They are printed on canvases with some teaching requirements and graffiti

(actually they can be taken as 100 teaching plans). Looking at these one hundred pictures in comparison with that one hundred could express our concepts. The foundation for cooperation is our concepts. One or several pictures cannot constitute our works, and that's meaningless and cannot reveal the logic, target and effectiveness of works in modern art context. The presentation of the entire project under the care of our concepts could constitute our works, so our concepts here are the first element for the creation of works.

Zhang Xudong: Saying this must have disclosed my rather traditional educational background. Of cause, looking at this is more interesting because there are handcrafts and techniques as well as labor process. Looking at these, I enjoy myself to the full.

Zhang Bin: It's now the age of new media. It doesn't matter.

Zhang Xudong: But, I think a very interesting point of modern art is that the entire labor production has just been abstracted. A volume of manual works are contained in batch production, replication, electronic and mechanical duplications. These are part of artistic value and would shock others at the first sight of them. Once in Chelsea, I watched Stalin and Soviet socialism painted by a Russian painter. He placed some ball-point pens under the huge Stalin, which shocked me. I felt that it was painted little by little. In today's commodity society, arts have various kinds of images and pseudo images. I think this shocked me. This is a pure, organized and faithful workload. It's not doing things foolishly. For instance, farmers moving bricks – that's labor capacity, but art is different. This also shocked me. I wish to see the contrast with yours here to highlight manual works.

Zhang Xudong: Let me ask a specific question. Yesterday, I talked about a new book with my colleagues of Peking University in Senlin Bookstore. We mentioned belief and culture. At the time of globalization, one the one hand, globalization and standardization are the same, like McDonald's, Apple (the company)... But, on the other hand, it's the so-called cultural conflicts, like Islamic, East Asia, hidden religious culture recognition, sense of identity, and the conflicts are actually fiercer now. The world is getting smaller. Before, you couldn't see the differences, so it's out of sight and out of mind. But when it's face to face, what will you do? If you are a neighbor of Muslim, how will you get along with him and with your Buddhist friends? This is the crisis and conflict in sense of identity. In tradition, Chinese culture was indeed

atheistic and secular, and doesn't believe in afterlife. Then, in religious belief, it's atheism or polytheism. For instance, he would worship a God and burn incense when seeing it, it's purely pragmatic. In fact, he feels happy. You may say that it's a mixed (belief). In conceptual meaning, it's purely to satirize the existing social state lacking belief. Is that a comedic concretization or is there another meaning. All Gods can come and all buddhas can come. I burn incenses in all temples. As a matter of fact, Chinese people actually think about other things?

Ye Hongtu: I think Li An's Life of Pi is a case. Believing in all Gods means believing none. So, it's a satire. China is different from the West in belief. Western families are religious families, so no one is skeptical of religion since little. Believing in God, and only one God, that's right. Chinese people actually believe in God for benefits and utility. Maneki Neko and God of Wealth sell very well on Taobao. People buy them for worshiping. Guan Gong also sells well as people think that it can bring fortunes to people. So, where is Chinese traditional belief?

What do Chinese people really believe in? Looking back at the history, we had Confucianism and Taoism. We went to climb Mountain Tai, but it's funny as there are more than 500 Gods on it, including Grandpa Tai and Grandma Tai as well as Earth God. So, we made a satiric exhibition. Of cause, you may notice Gods from all over the world in The Invitation to Gods and you can find all Gods now in China. This is the problem of China and the problem of the world also, including ethnic conflicts and religious conflicts that have destabilized the world. To be sure, there are other conflicts of interests. Using relaxed pictures to tell one human problem (refer to the exhibition area of People's Daily) seemed to be serious to them, but we felt very happy here (refer to the exhibition area of The Invitation to Gods). After watching these works, people would have reflections more or less and everyone has a different understanding. It's not good to have excessive explanations. People could think what they like and understand in their own ways.

Zhang Bin: This work should be curable.

SEVEN DAYS ART PROJECT THE FIFTH DAY 七日谈第五日

2016.6.26 14:00 - 16:00

ART EDUCATION GROUP (YE HONGTU & ZHANG BIN) & HANG CHUNXIAO

艺术教育小组 & 杭春晓



张滨:我们把整个展览仅视为一个舞台剧式的背景。展厅中央打一束追光,营造舞台中心效果。布展与撤展的过程也只是一个背景,来衬托即时的互动,像〈等待戈多〉一样,或者说像〈请神〉一样,每次请一个或两个嘉宾来对话。也不用很严肃,大家就是随意聊天,是在现场创作了一个新的"对话"的作品,这个作品之后会整理成"文本",即将出版一本书。"对话"作品当然是动态的,有很多偶然性。

我们的展览主题 "不展",是布展,也包括撤展。展览现场每天都在变。这个草(指作品〈刍狗〉),前几天已经变臭,撤掉了,为了除味,这几天我们又摆放了凤梨和柚子,草臭掉的味道又一次转化为水果的味道。联系到我们〈请神〉这个系列作品,除味的凤梨和柚子切开,摆放在盘子里,有了仪式感。在那么多"神像"的下面,您也可以理解为它们是"贡品"。事实上是作品自己在"求变",艺术家做了作品初始的一个状态,之后顺其自然,作品实际是以自身的逻辑在演变。整个现场也是这样,偶然和必然,有一个自在的线索在这里。对面〈人民日报〉这个作品是历史感的,严肃的、纪念碑式的,而〈请神〉和〈刍狗〉的变化过程,是华丽的、热闹的、现场感的,有中国当下感。

这次展览对我们是一个挑战。这是今日美术馆最重要的一个展厅,一般都是成功艺术家来做的,我们做七天项目。就想,七天时间,这么巨大的空间,首先从形式感来考虑,如何掌控。没有大体量的作品,驾驭不了这个空间,之后我们做了以大体量的草来覆盖展厅的作品(《刍狗》)。都是偶然,是之前我们在美术馆门口坐着聊天,看到有人在割草,被割下来的草堆积起来,突然感觉这正是我们想要的,最后就是现场这个作品了。三天,草烂掉了,这完全是偶然发生的。再比如这个空间中的一条黑线……

杭春晓: 你这个解读已经多余了,真的,因为你看这种解读 实际上是把你现在想给从业人员, 在现场怎样去有他应该惯 有的专业性, 讲行一种表述。而且这种表述逻辑上已经很通 畅了。比如说,从形式学的逻辑,探讨一根线、两根线和三 根线的关系,实有和无有的变化关系,以及"请神"。这实 际上就带来一个很有意思的问题: 我们关于问题的表述, 往 往都是后续逻辑, 而实际上没有源生逻辑。所有事物在发生 过程中不是人的逻辑, 而人进行知识化表述的时候, 都是用 自身的逻辑解释事物。所以说,从来没有一个源历史,也从 来没有一个源作品,只有关于历史或者关于作品的问题。而 所有人面对这些问题,会有他自己一整套的描述方式,描述 的过程就是一次知识化的过程。这个展览本来就是要打开展 览的呈现方式、执行方式、表述方式,使他们具有开放性: 至于这个展览中是不是有三根线能构成我们经典意义上的形 式关系,不重要: 青草的变化过程、贡品和万神主题有没有 关系,也不重要。我很感兴趣的一点在于,你们在作品发生

闭的目标下生成,但是你会发现,只要一个主体运用一种相 对开放的知识观, 起初封闭的东西就会变成一个开放的东西。 你们这些画最初是以美术史为目标,这是一个很特定的、封 闭的目标,图像运用方法也并不新鲜,是用拼贴建立一种惯 识意义上的符号关系。 一般来说, 做了这样的图示以后, 这 个图示怎么重新被开放出来这是一个有趣的问题。因为所有 过去的这种图示意味着解读一种理解方式的权力。所以从这 个起点走下去,最后发现原先的封闭性已经彻底被消解了, 这种变化过程可能更有意思。所以你们这个方案的意义不在 干向我解释现场存在物的逻辑关系,而在干这些东西本身带 有的生产和变化性,就像关于昨天英国脱欧这件作品,也许 有人会说这是个机会主义的创作,但机会主义在我看来是有 强烈的预设目标的。如果你把一个和脱欧有关的作品摆在这 七天的连续时间中,它就不再是那么机会的了,因为这七天 本身强调的就是艺术和外在资讯系统、外在人的系统、人的 世界的互动关系,这种互动的生长性可以保证艺术自我权力 的预设性。实际上,艺术到最后是对这种自我权力预设的、 不断抗衡的过程,从某种角度来说,我们每个人也都是这样, 从一个孩子成长到今天,其间所做的工作也是这样。当你是 孩子的时候,接受到一个资讯系统,建立一种描述世界的知 识化的结果, 那只是短暂的, 此后我们用几十年时间调整原 先的系统, 之所以要调整, 是因为我们接触到了更大的世界、 接触到更大的资讯体、接触到更大的知识系统。所以在我看来, 在这个七天展览中正好发生了脱欧这件事,这事太巨大了, 我们不知道这件事会导致未来如何, 但它分明是一件我们不 得不去面对的事。这个点特别有意思,有意思在我们不知道 未来将以怎样的历史态度去描述它——未来的预设逻辑都没 有生产出来,现有的经验又让我们无法作出一个准确的判断, 它就发生在这个临界点上,确实发生了,我们必须要对它进 行逻辑化表述。我经常会想到, 现在讲历史的时候都是后续 历史观,给我们用叙事逻辑来对历史进行一个表述,比如说 二战、希特勒等等。但是我一直在想,如果我们当年在希特 勒演说的现场,我们会是什么反应?在临界的生长点上,后 续的一切逻辑都没有出现,我们会怎么看待一个事件?我们 会追溯、检讨自己看待一个问题的先验立场, (去假想)希 特勒演讲所具有的社会主义理想和煽动力。我们今天对一个 事情的表述都是基于后续的历史框架和逻辑经验,但回到那 个起点,在每个人面对历史的时候,很少有人用这种思考方法。

的原点上,是通过一种相对封闭的图像生成方法,在相对封

"脱欧"就是一个临界点,我们不知道它未来对这个世界的影响,也许它对世界来说是个好的起点,也许对全球化来说是个崩溃的起点,但也许它会带我们重新进入到一个生长性的、而不再是全球化的权力控制的生产,回到一种地域系统的自我生产之中。我们在享受着全球化带来的一些便利,会忽略、忘记这个系统模型存在的问题。如果英国"脱欧",全球化瓦解,也许我们回不到一个更理想的共生状态,而又

到过去的一个简单的独立单元的生长状态,这时候我们认为全球化是好的,而英国"脱欧"是个罪恶的起点;但反过来,我们放弃了全球化模型,同时放弃了经济一体化、政治一体化等等,我们也许回到了一个更具有生长性的系统,采用一个更好的模型,那"脱欧"就是人类新纪元的开始。"脱欧"这件事触发人们的一种反省,它具有反逻辑性,它反的逻辑是我们过去既定的历史的逻辑,它所具有的未来逻辑的不中。它性恰恰是促成了我们作为主体进行重新审视的契机。在这个时点,你们正好在做七天的开放性项目,天然的会有一种反应,但是从你这个作品中我们可以看到,你们的反应明显具有自身预设的知识系统。(注:是指艺术教育小组"脱欧"这个时间节点所做的两个作品:一、"脱欧"公决当时,以英国国旗覆盖对话现场,英国国旗作为中国人的地毯与桌布,而对话的话题由艺术立刻转向"脱欧";二、即兴创作了《英国女皇在猪群里接见Lady Gaga》的绘画和装置)。

比如讲,为什么会选择猪群?当然当时选择是没有今天这个 意味的,对不对?但是女王接见Gaga,这件事的符号性特 别强——女王是一种惯实性的、经典化的文化系统的象征, Lady Gaga 是瓦解这种系统的, 而他们相会在一个猪群——猪 在任何的文化系统中、特别在中国语境中都是"这样"一种东 西。在我看来,回到智识发生的起点,在前逻辑和后逻辑都 没有建立的临界点上看事物,这是我个人喜欢、偏爱的一种 立场。这种立场也许会带来知识与生产的可能性。那天他们 跟我说抛一个话题"贸易者:批评家的工作"。这个名字抛 出去以后在今天会特别容易被理解成在强调批评家作为商业 属性的这种人的合法性,它就会和人们把批评家当成痰盂来 骂的那种逻辑发生关系,和批评家出个场、走个台等发生关 系。我后来想想, 抛一个话题给公众是很危险的。但是我开 始给你的话题不是这个,后来想想我干脆就抛给你这个,我 就要用贸易者来说。那么当你来骂我的时候, 你动用的这个 认知的贸易者,这个贸易的意义的语言的体验方式跟我讲的 是不是一样, 你是不是可以把认识起点先悬置一下。什么叫 对话, 在共有的知识框架中才叫对话, 否则就是谩骂。你把 知识先悬置一下, 先不评判, 悬置完了以后进入到这个话题中, 这个话题才具有可谈性。我不怕这些东西,干脆就把这些直 接提出来。这就像我前些年做过一个作品,叫《重新定义》, 做 70 后画家这样一个展览, 那是五年前了。当时也是抛出一 个话题。《重新定义》很容易被理解为一个策展人用自己的 知识来重新定义 70 后画家的特征, 当时媒体采访的时候我也 反复告诉他, 起这个名字是引起了这种误导, 但公众根本不 会在乎你想说什么,他们用这种方式理解,我也无能为力。 我想讲的"重新定义"是面对我们70年代出生的人,面对我 们的生存经历,面对我们所处的大时代。我们不断接受一个 知识框架,后期的成长中又不断地要否定这个知识框架,并 在这个否定过程中不断定义我在这个社会中被赋予的角色、 被赋予的认知、被赋予的一切符号。重新定义与其说是通过

一个策展行为对一代人的代际特征进行重新定义,不如说是 我们这代人的生存体验中不断发生着"重新定义"这种认知 经验。这是五年前想做的事,后来发现观众不关心这个事情, 这就毫无意义了,最后它就不具有这种生产性。

今天和张滨讲的"贸易者"也是这么个东西。为什么要谈贸

易者? 这背后就涉及到我们对批评家工作的看法。你们这种 展览形成机制,包括从图像一开始的生成到后来的开放性的 转变,构成了对原先的闭合知识经验的挑战或者交互。闭合 的交互关系就带来了生产。而一讲到批评家,我们有很多看 法,有痰盂性的看法,有光环性的看法,毫无疑问这两种看 法可以归结为一种认知模型, 教父模型。这种教父模型最突 出的集中在了一个偶像栗宪庭的教父身份的确认。一个是教 父,一个是服务员。服务员概念很简单,艺术家说我生产出 东西, 你们作为后继的整理者, 要给予我解读。给予我解读 就是对我的艺术进行一种服务。实际上就这两个, 一个是服 务员,一个是教父,所有关于批评家工作的谈论相应地都有 这两个前提。选择教父就是选择一种崇高的、具有引领性的 职业身份,批评家和艺术家的关系构成了一个引导性的模型; 选择服务员就会变成一个阐释者或者整理者的模型。服务员 模型后面还出现了"小姐",就是"说好话"。我们开玩笑说, 如果进一步追问,教父和服务员概念背后实际上是有两个权 力机制在生效的。教父系统是更容易被批评家接受的权力系 统,服务员模型是更容易被艺术家接受的权力机制。我们今 天讨论批评家都是在这两个权力机制的背景下讨论, 那讨论 的目标是什么呢? 我们并不想重新神化批评家, 也不想再次 踩扁批评家。我们想在"脱欧"这样一个临界点上,找到一 种智识运用的方式。这也类似于找到自己工作的一个临界点, 在这个临界点上, 我们分明感到自己习惯的那种认识方式的 无力、无效,这在我看来是检讨两种权力机制的最好机会。 中国当代艺术有了批评家、艺术家这样一个环境大概三十多 年,在这三十多年中,我们抽离出了一个教父,一个服务员—— 服务员还有好服务员和不好的服务员。在公众要发现的时候 变成赞美家的谈娱性的小姐性的服务员,它都是服务员的一 个模板。那么我们为什么一定要用这两种模型来看? 因为我 们往往不是这一个身份的归属者,就是那一个身份的归属者。 你是艺术家这个身份的归属者,你会强调艺术家主体经验的 先行性,于是一部艺术史在你的表述中会变成由艺术家推动、 艺术史家进行编写而不是著写的; 做理论工作的则更容易强 调理论家这种主体经验,强调理论家想到了什么、引领了什 么。这两种模型中不是对应引导或阐释,这两个行为不重要, 他们在批评家和艺术家经验中都存在。我不想去检讨这两个 行为的发生, 而是想检讨我们在对这两种行为作出判断时的 智识与立场。当然完成这个检讨后, 我想回到临界点去看这 个问题: 批评家的工作到底是什么。

张滨:换句话说,你抛开先入为主的观念后怎么来感受。



杭春晓

杭春晓: 我举一个经典的关系例子: 拉康和达利。拉康是精 神病理学,精神分析哲学化的重要人物:达利是超现实主义 艺术家, 他的作品具有矛盾性、反正常逻辑性。他俩其实有 过一段经历, 达利当时是一个艺术家, 他有他的看法, 他看 到拉康写的一篇论文,那篇论文在解释"粉丝伤害粉主", 比如崇拜哪个明星、最后伤害他占有他。达利肯定是看到了 正常逻辑和非正常逻辑之间关系的可能性。两个人就联系上 了,发生共生关系。这时候达利肯定是需要拉康的理论表述。 在弗洛伊德心理学的场域下,人们发现,我们总是把现实中 的逻辑化经验塑造的人作为一种真实,孩子变成一个人就是 要接受这一整套的现实经验的逻辑。达利无非就是干一件事 情, 他认为这样一种逻辑化的看待事情的方式恰恰是不真实 的,他要揭示逻辑化、秩序化背后的东西。达利的图像生成 就是一种对抗式的拼贴,这种图像生成方法今天还在运用, 甚至你们也用了这种方法。而拉康在他的心理学中有一个口 号叫"重回弗洛伊德"——当然拉康重回弗洛伊德不是真正 意义上的弗洛伊德, 而是他对弗洛伊德的重新篡改。这样两 个人就有一个碰撞期,这个碰撞期我觉得满足服务员模型。

实际上不是我们今天讲的服务员关系,而是从达利去找拉康这样的一个发生过程来说是一种服务关系,他觉得这个理论服务了自己的艺术。但实际的关系不会是这样,因为拉康也是一个强悍的思想者,后来他们就分道扬镳了。拉康不再认为现实经验中的逻辑是真实的,然后到潜意识中那种逻辑,弗洛伊德讲到那个不真实啊,真正的真实在你的潜意识里面,所以弗洛伊德就找到了关于性的冲动,这个才是人本身嘛。这个在弗洛伊德那儿是真实的。也就是说,对达利来说现实逻辑不真实,在潜意识中的反现实逻辑的才是真实。所以超现实主义恰恰追求的是另外一种真实,一种去除我们日常逻辑之后的真实。比如弯曲的钟表,它在解释的是更真实的一种东西。你们呈现的是显现逻辑中的真实。

张滨: 我们其实是从现实出发——图像是什么样就是什么样,但是放在一块了,就变得抽象了,具有了形式感。

叶拱图: 批评家会遭人误解,但遭人误解和这个职业是连在 一起的,就跟艺术家、作家一样。 杭春晓:或许我们可以这样说,我们可以对世界产生误解, 但如果我们把误解当作价值,我觉得就是一个问题。我从来 不反对误解, 我认为世界就是在误解中不断变化的, 这本来 是挺好的一件事。但我今天讲的是误解变成一种价值。所有 的现实以及立场都是在现实判断的系统中运行, 那么我要不 断地回到起点,对这个起点进行检讨。这是我的态度和语言 点。回到达利讲的这个东西,拉康说显意识逻辑是真实的, 潜意识逻辑不是真实,没有一个真实的主体。于是在拉康看 来, 主体就变成一个漂移的、不断被他者塑造的整体。就像 我们自身,今天我们对话了,以后就是互相塑造的关系,我 们自身就不再是传统中的主体了,这时候他就跟达利不一样 了。他俩开始是相似的,但是后来发生了重要的变化,拉康 跟达利就不在是同一个关系上, 而是在自我的关系生产上的。 拉康的很多理论可能通过福柯、通过思想史的转变、思想体 验的转变,进入了新一代人的作品中。当把一切既定条件下 的批评家工作抽离掉——把过去这种服务员的模型抽离掉,

我想问一下你们二位要买菜的话是到一个小菜市场还是大菜 市场?

也把未来那种教父式的、指引性的模型抽离掉,它是什么?

张滨: 要到大的。

杭春晓: 为什么呢?

张滨: 选择性更多。

杭春晓: 选择性更多就意味着你有生产的更多可能性。我们 把(艺术家和评论家的)关系放在菜场中的经济单元中来看, 有一个卖白菜的和一个卖水果的,卖白菜的人白天去菜场卖 白菜,回家后他的白菜转化成了货币,他可以用这些货币去 换一些苹果、海鲜、肉,他家庭中的生产就有了一个支撑。 如果走到这个菜场中,没有前设的逻辑也没有后设的逻辑, 那我们在理论上就会强调, 这是一个更丰富的菜场, 是更具 有生产性的,一个更丰富的菜场就需要有更丰富的主体的介 入, 更丰富的主体的介入就会带来贸易对象的变化。我们知 道整个人类的经济史的发展就是由贸易带来的剧烈改变,还 不是由生产带来的,不是生产得越多经济发展就越大,而是 由贸易来完成经济的发展、人类社会的变革。有了贸易以后, 人类的生产就有了更多的可能性和空间性。所以我们为什么 在人的场域或观念的场域中用这样的一个方式去除掉那种价 值性判断的两种模型看待知识的东西呢? 这时候就变成了你 是一个卖虾的, 我是一个卖面粉的。你必须让一个不同于这 个市场上已有的东西进入市场——市场的门槛就是这个市场 中没有什么东西, 而你带着这个东西进入了。类似地, 批评 家就是带着阅读和写作思考成果,一种思想形态进入艺术现 场, 而艺术家是带着过去的视觉思考的产品进入, 这两种方 式就会产生交换,产生贸易关系——我所说的和你所思考的 东西发生了一个对话,对话就是贸易交换。你会发现近三十 年来,批评家在不断将一些知识经验带入这个场域,这种知 识经验在被抵制、被误解甚至被辱骂的过程中都在生效。比 如前些年对图像化的批判, 也许你会认为这些批评家毫无作 用,可是你放到更长的时间中来看,批判家所表述的东西可 能和今天的脱欧一样没有未来逻辑, 他的生产性首先来自批 评家以一个贸易者的身份进入艺术现场。

叶洪图:对,这个作用还是很大的。

杭春晓: 我不是讲作用。贸易者不是单向的传播者,不是传 教士,批评家进入的是一个开放型的现场。我本来是一个卖 青菜的,我回家之后菜篮子里就有了十个菜品,对这些菜品 我又进行了生产、又变成了一个新菜品,是这样一个关系。 在这样一个没有权力化的机制中看待批评家以及艺术家的工 作,我们会发现现场的所有人都不要自我神化,不要神化某 一个群体就是不要权力化某一个群体。只有有了这样一个观 点后, 我们才能有可能有智识来面对今天的艺术现场、艺术 各个单元中发生的各种变化。我们会看到,美术馆是一个贸 易者,收藏家也是这样一个贸易者,一个好的时代就是所有 的贸易者共生的关系不失衡,不神化任何一方。如果资本—— 收藏家被神化,资本的控制性就成为了一个点。今天的美术 馆进入到这个场域中必须有一个态度,这个态度可以极左、 可以极右、可以极其腐朽甚至极其愚昧,都可以,但你必须 要有这样一个立场才能成为贸易者。如果你没有这样一个立 场, 你连做贸易者的前提都不具有。这样我们再去看前几天 的艺术现场, 之所以出现这样的失衡, 是因为有一种艺术力 量被神化了,而任何一方的力量被神化带来的都是整个机制 的病态化。那么我们怎样去病?就要让艺术的发生机制回到 本来应该有的状态和临界点上。你看这段时间动不动就有收 藏家的历史, 如果这些人的权力被放大, 将是对整个机制极 大的损害。收藏家是怎么获得收藏经验的? 他一定是在这个 场域里,在贸易过程中,在生产机制里(获得的)。我们不 去检讨生产机制的发生,而去把这个结果作为下一个机制里 的重要力量,这就是在神化它。开始,一个有钱的人可以什 么都不懂,就通过购买行为直接与这个机制发生贸易关系, 这个贸易关系一定包括了各种资讯的获取,这种获取在他身 上产生了生产性。但是我们现在往往不看这个,我们看到一 个作品总是说这是一个藏家收藏的,艺术家啥也不是了,批 评家再怎么扯他有钱买吗? 当我们把社会清理到这个程度的 时候,在你把批评家当成教父的时候,把艺术家放在神坛上 的时候也是一样。所以,对艺术机制的检讨不是一个技术。 对这个机制的检讨是不是机会主义, 取决于我们对这个机制 的认知是不是回到了临界点上。我本来更多的精力是在做历 史,我一直有一个问题: 当我们脱去了所有的知识前提去面 对历史的时候,还有没有天然的对历史的判断?如果我们没

有,历史的生产是什么?我们只有关于历史的一个认识过程, 当然这个认识过程不是以获取所谓的历史为目的的。这是我 对干"用什么去面对历史"的一个检讨,我们最深刻的检讨 其实并不是研究历史, 而是研究我们本身。同样, 一个批评 家进入艺术现场就像背着一筐萝卜进入市场,我希望别人带 走我的萝卜,我也希望自己带走大米。等我得到了大米,下 一次带来的东西又发生了新的变化,而这个过程本身是对我 们的一次洗涤。所以既不神化自己,也不神化他人,这样一 个状态下的艺术现场才是我们理解批评家工作的机制。如果 我们以这样一个机制来看待现场的艺术家,艺术家其实也不 用去神化自己。你在一个天然的知识地层中, 这个知识地层 就是一个大市场。没有别人的工作,没有沈语冰先生做的翻译, 你就不知道很多东西, 你不知道就没有办法来获取营养, 来 改变自己,就是这么简单。所以艺术家无需神化自己,批评 家无需神化自己。我们(批评家)就好像蚯蚓,蚯蚓把土层 松了: 你的作品就好像是一朵花, 跟我们每一个蚯蚓都没有 关系, 越来越多的蚯蚓在松土的时候, 就会出现越来越多的 鲜花。什么时候没有蚯蚓?文革的时候没有——这是一个不 再具有生产性的时代。所以回到我们刚刚讲的批评家的工作, 第一,批评家的身份是贸易者:第二,批评家的工作机制是 回到临界点中。在这个行业中,所有的从业者、买家不过都 是一个贸易者。不神化自己就是对这个机制的尊重,不然就 是自嗨。

张滨:对,这些比喻都很好。之前还是把展览作为一个表面的、 视觉的呈现。今天, 我们恰恰是发现并解决这个问题, 机会 难得,虽然大部分时间是我们在听你说。

杭春晓: 虽然是我在说,但其实我也是在听你们说,实际上 是一个互动关系,这种互动会达到一加一大于二的生产性。 我们之前也接触过,也聊过,你们一开始采用的是一个目标 封闭的生成方式,但通过外在的接触——就像贸易一样,你 们把艺术家个体放到今天整个社会的层面上,这就开放了。

叶洪图: 其实我觉得这可能还是误解。

杭春晓: 不是, 我们不要用"起点"和"高潮", (不要) 用高潮逻辑来重新阐释起点,不要用后来的成功来神化起点。

杭春晓: 你想过自己意念的方向是从哪儿来的吗?

杭春晓: 是这十多年来艺术圈里发生的变化, 一种土壤的变 化。有的艺术家可能没那么理性地,用逻辑抓住这个土壤中 明确的东西, 但他具有个人的敏感度, 他为这种泥土中的芳 香所引导。你在泥土芬芳的引导下,做出来这样一种有开放 性的东西,又回过头重新增强了泥土本身的芬芳。你千万不 要用现在做成的这样一个开放的作品来解释你的起点,实际

上在这个地层中,已经有他人通过工作、劳动确定了一个方 向,是这个方向的血腥吸引狼走了过去,没有这个血腥,狼 和狗没有区别。我们想强调的除了"贸易者",还有"回到 智识的临界点",这最重要的就是不要神化自我、神化他者, 一次神化就带来一次权力化,而权力化恰恰是分裂的。我最 近写一个田野调查的回忆录,提出了一个概念,叫"回忆模型", 回忆模型主要是指每个人的回忆会遇到两种可能的篡改: 一 个是记不清了,在记忆支离破碎的时候他一定会用今天的逻 辑来记录,即使不是主观的编造也会有改变,就像你回忆你 的初恋,一定是用各种方法来美化的,原先发生时的逻辑已 经不存在了: 第二个就是想解释什么塑造了后来的自己, "起 点一定得是光辉的"。所以我们自身也应该有一个智识的反 思,包括对今天中国社会的所有问题,要回到临界点,这样 就会少浪费很多力气: 当我们所做的工作, 我们所做的呼吁, 我们做的艺术,以一种态度、立场影响到这个社会的时候,(改 变社会)就会少浪费很多力气。知识分子不要变成一个投机 取巧的、哗众取宠的口号党。



Left Hang Chunxiao Right Art Education Group Ye Hongtu Zhang Bin

Zhang Bin: We regard the whole exhibition as a stage with play-style background. We create center stage effect by irradiating a beam of focus light to the exhibition room center. Arranging and removing the exhibitions are just a background to serve as a foil to the immediate interactions, which is inviting one or two honored guests to have conversations, which is like "Waiting for Godot", or "Invitation to Gods". Everybody needn't to behave seriously, because we just have casual chats. By doing this, we create a new work of art named "Dialogues", which will be arranged and filed into a "text" and published as a book. "Dialogues" is certainly dynamic and incidental. The theme of this exhibition is "Unfinished Exhibition". The exhibition scene is changing every day. This straw (refers to the art work "The Straw Dogs") was getting smelly, we have to get it removed and replaced it by pineapples and grapefruits, so the smell of rotted straw turns into flavor of fruits. Connecting this to our serial art works of "Invitation to God", there is a ceremonial sense by cutting apart the pineapples and grapefruits and putting

them on the plates. In front of so many "Gods", we may regard them as the tributes to the Gods. Artists are creating and making an initial status of the art work and let it be, in fact it is the art work itself that is change to evolve and it is evolving by its own logic. There is a free clue to incidental and certainty here.

The opposite art work "People's Daily" is sincere and monumental with a sense of historic. While the changing process of "Invitation to God" and "the Straw Dogs" is gorgeous, hilarious with a presence feeling, it is like China's current sense.

This exhibition is a challenge for us. This is the most important show room of TODAY ART MUSEUM, which is used by successful artists, and we carry out a seven-day project. We are wondering how to control such huge space from the consideration of sense of form within seven days. We cannot rein the space without enormous volume art works, later

we create the art work "The Straw Dogs" of huge volume straws to cover the space. This is all by accident. One day when we were sitting and chatting in front of the gate of the museum, and seeing someone mowing and heaping up the straws, it suddenly occurred to us this is exactly what we need, so it becomes the art work at the scene. The straws are rotted three days later. This is totally incidental. Let's see another example of this black line of this space...

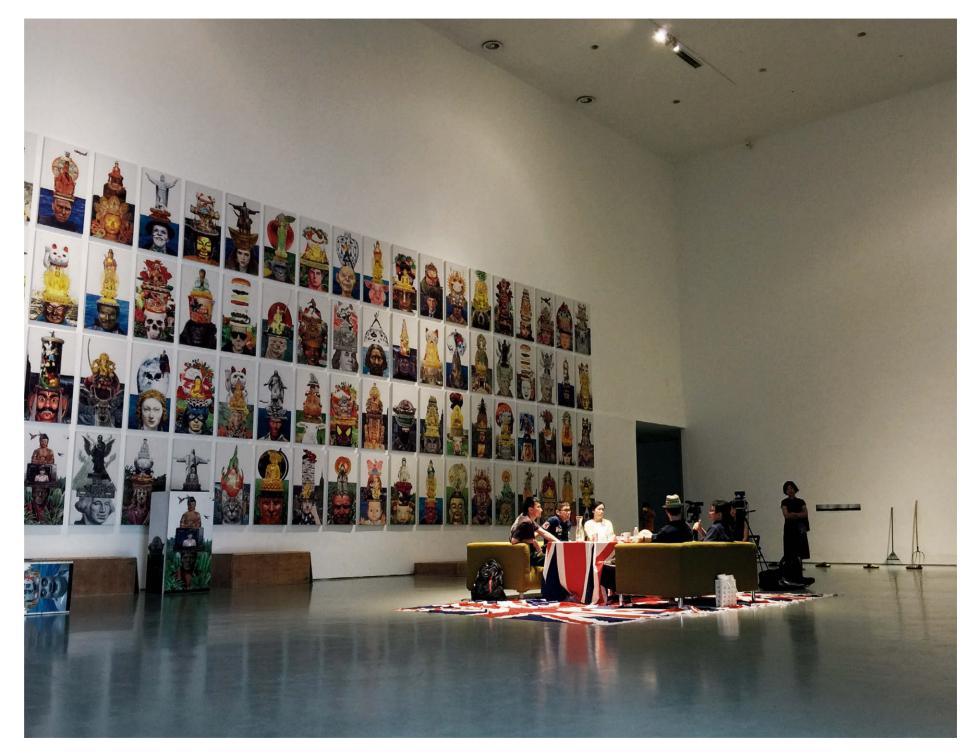
Hang Chunxiao: I think your explanation is needless. indeed, for your explanation is a professional expression the staff shall have and conduct at the site by using their customary profession, besides, the expression is very smooth logically. For example, by discussing connection between one line, two lines and three lines, and changing relations between real existence and non-existence, and "Invitation to Gods", this is actually leading to an interesting question: the expression about questions of us are always subsequent logic, and not inherent logic. Things are generating not due to human being's logic, while people are using their logic to explain things when they are doing knowledgeable expression. So with that being said, there is no source history or source art work, there are only questions about history or art works. People will have their own set of descriptive approach when facing these questions. The procedure of describing is a knowledgeable procedure. The aim of this exhibition is to unfold the presenting mode, execution mode and expression mode of exhibitions, and to make exhibitions open; as to whether there are three lines to constitute form relationships of classic significance, it doesn't matter; whether there are connections between the changing process of straws, tributes and the God theme, it doesn't matter, either. What I am interested in is that you are creating the art work by using a relative closed image-generating method under a relative closed goal at the original point of this art works. But you will find out that once there is one main body utilizes a relative open knowledge concept, the initial-closed thing would turn into an open thing. Initially, your paintings are targeted at art history, which is a specific and closed target; image using method is constructing a symbol relationship of common sense significance by collaging, which is not new to us. Generally, it is an interesting question that how to re-open such a graphic after it is done, for all the bygone graphics means the right of explaining an understanding mode. So if we walking on from the original point, it turns out that closure is totally dispelled, which may be more interesting. Thus the significance of your program is not the exhibition; instead, it is the inherent productivity and variability. Like vesterday's art work about Brexit, maybe someone would regard it as a creation of opportunism, but I regard opportunism as with strong prefixed goals. If you put a Brexit-related art work here for seven consecutive days, it is not so opportunistic, for what is stressed during the seven days are the interactive relationship between art and extrinsic information system, extrinsic human being's system and human being's world, this interactive productivity could ensure the presupposition of art self-power. In fact, art is a process of consecutive counter against this kind of self-power presupposition, at some points, we are all like this, and so do the things happen to us from childhoods to adults. When you were a child, you build up a knowledgeable result to describe the world which is transient after receiving an information system, and you keeping adjusting the system during the next decades for you see and are access to bigger world, bigger information bodies, and bigger knowledge system. So from my point of view, the Brexit is happening during the seven-day exhibition, and it is a big deal, we don't know its influence to the future, but it is indeed an event we have to face. This is the interesting part - we all don't know how this event will be described in historical attitude in future - the prefixed logic of the future is not generated, and current experience fails to help us make an accurate judgment. It is happening at the critical point and we have to make a logical expression about it. It often occurred to me that we are using narrative logic to make an expression about the historical events from the subsequent historic view, such as the Second World War and Hitler and so on. But I am wondering how we would react if we were on the spot of Hitler's speech. At the critical point where all subsequent logic is not occurred, how would we look upon one event? We may date from and review the transcendental standpoint of viewing an issue, (and make a hypothesis of) the socialist ideal and inciting force that Hitler's Speech has. We are describing one issue based on subsequent historical frame and logical experience, but if we are back to the initial point and facing the history, few people would think like this.

to explain the logic relationships of the existence things of

"Brexit" is a critical point, we don't know its influence to the world in the future, maybe it is a positive starting point to the world, maybe it is a collapsed starting point to globalization, or maybe it would take us re-enter the productivity production and region systematic-self-production, instead of the global production controlled by power. When we are

enjoying the convenience brought by globalization, we may ignore and even forget the existing problems of this system mode. If Britain successfully exits from the EU and globalization collapsed, we may not return back to a more ideal inter-growth status, but return back to simple generating status with separate units, on this occasion, we may regard the globalization good for us and the "Brexit" is the origin of evil; conversely, by giving up the globalization mode, together with economic integration and political integration and so on, we may return to the more generating system and adopt a better mode, in that way "Brexit" is the beginning of mankind's new age. "Brexit" triggers people to self-question, and it is anti-logical. It objects the established historical logic, and the uncertainty of the future logic it has is exactly facilitating the moment for mankind as subject to review. At this timing, you are conducting a seven-day project, and a natural reaction generates, but from your art works, we can read that your reaction has a prefixed knowledge system. (NOTES: This refers to two art works by arts and education group before the time node of "Brexit": a) during the referendum on Britain's EU membership, the conversation site was covered by the Union Jack as carpet and tablecloth, and the topic of the conversation changed from art to "Brexit"; b) the improvisation painting and device of "Queen Elizabeth granted an interview to Lady Gaga among a flock of pigs".)

For instance, why do you choose pig flocks? Though the choice has no such a meaning of today's, it is a very symbolic event that Queen Elizabeth granting an interview to Lady Gaga - Queen is a commonly used, true and classic symbol of cultural system, Lady Gaga is the one collapsing this system, while they met among the a flock of pigs - no matter in which kind of cultural systems, especially in the Chinese context, PIG is such a thing. I prefer to get back to the original point of the knowledge happened and view things at the critical point where the pre-logic and post-logic have not been constructed yet. This kind of standpoint may bring about possibilities of knowledge and production. One day they asked me to put forward a topic of "the mission of trade critics". Once the topic is out, it would be understood and explained as stressing the legality of the critics being of commerciality, and it would relate to the logic that people abuse critics as spittoons, and would relate to the events of critics participating in activities and making shows. Later I realize that it very dangerous to just put forward a topic to the public. I put forward the topic which was not the original one I wanted, I just want to discuss from the point of traders.



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Thus when you abuse me, you need to know whether the cognitive trader in your mind is the same with that of mine in experience modes of significance and languages, you need to put the cognitive starting point aside. What is a dialogue? A dialogue is a dialogue only when it took place in the same knowledge frame, or it is called abuse. The topic is available to be discussed when you enter the topic after setting aside your knowledge and leaving no comment before that. I am not afraid of these abuses, so I say what I said just now, somehow like the art work "Redefine" of me 5 years ago, it is about the 1970's painters. I put forward a topic then. "Redefine" is easily to be understood as the curator redefines the features of the 1970's painters based on his own knowledge. When I received media interviews. I told them I may cause some misunderstandings by using this name, but I felt helpless that the public didn't care about what you wanted to say and viewed it in their own ways. What I want to express is that people born in the 1970s are keep receiving knowledge frames, keep denying the former knowledge frame along with their growths, and keep redefining their roles. cognitions and symbols given by the society during the denying process, when faced with our life experiences and our time. I'd rather regard "Redefine" as people born in 1970s defining the cognitive experience during our life experiences, than redefining the features of people born in 1970s by a behavior of planning an exhibition. This is took place 5 years and public don't care about it as time files, it becomes meaningless and non-productive. So does the "Trader" talked by Zhang Bin and me? Why we talk about the traders? This would involve the comments on the critics' work. The formation mechanism of the exhibition, from the generating of diagrams to the transform of openness, constitutes the challenge to former closed knowledge experience or interactive relationship with it. A closed interactive relationship brings about production. At the mention of critics, we have many comments on them: perspectives like spittoons or aureoles, there is no doubt that both perspectives could be come down to one type of recognition mode or godfather mode. The Godfather mode focuses on the identity verification of godfather of the idol - Li Xianting. One is godfather, the other is server. The server concept is easy: as the subsequent trimmer in the artist' opinion, they should offer explanation on the art works created by the artists. Offering explanation is kind of service for the artists' work. All discussion about critics' work should be under the premise of two roles: one is server and the other is godfather. You make a choice of being a honorable and leading occupational identity by choosing to be a godfather, and the relationship between critics and artists becomes a leading mode; while choosing to be a server you would be a explainer or the mode would become a trimmer's mode. The server mode is following by the "prostitute", whose role is saying words of praise. We joked that: if we make a further inquiry, in fact there are two power mechanisms working behind the concepts of godfather and server. The godfather system is a power system more acceptable by the critics, while the server mode is a power mechanism more acceptable by the artists. We discuss critics under the background of these two power mechanisms, and then what is the goal of the discussion? Neither do we want to re-deify the critics, nor belittle them. We want to find out the way how knowledge applies at the critical point of "Brexit". At the critical point, we clearly feel the helplessness and in-validness of the cognitive way we are accustomed to, this is the best opportunity of reviewing two power mechanisms. Around thirty years ago, critics and artists emerged in Chinese contemporary art under the macro-environment. During the past 30 years, we abstract a godfather and a server - including good server and bad server. Once the server becomes enjoying giving compliments and being recreational and prostitute-style once the public realized, the kind of server is also a format of the server. Why do we have to view thing from two modes? The answer is that we either belongs to one identity, or belongs to another identity. If you belong to the artist identity, you would emphasize the antecedence nature of artists' subjective experience, thus in your words, you would describe a history of art as being pushed and compiled by artists, instead of written by artists. If you are do some theoretical work, you are easily to emphasize the subjective experience of theorists, you would emphasize what a theorist think of and what do they lead. These two modes don't correspond to guidance and explanation separately, they exist in both critics' and artists' experience and are of less importance. I would rather to check and review the knowledge and standpoint of the judgment for the two kinds of behaviors, than the happening of two behaviors. Of course I would return to the critical point and view the issue after checking and reviewing; what on earth critics do?

Zhang Bin: In other words, how do you fell when you put aside preconceptions?

Hang Chunxiao: Let me take a classic example of relationship: Jaques Lacan and Dali. Lacan plays an important role in psychopathology and philosophizing of psychoanalysis;

while Dali is a surrealist and his works are of contradicts. and abnormal logicality. They had one experience: Dali was an artist and has his own opinions. When he read a paper written by Lacan which is explaining "fans hurt the people they admire", like one admires a star, then hurts the star and finally occupies the star. Probably Dali saw the probability of the relation between the normal logic and abnormal logic. He got acquainted with Lacan and they fell into a symbiotic relationship. It must be that Dali need Lacan's theoretical expression. Under the domain of Freud's psychology, we find that we are used to see the mankind shaped by logical experience in real life as a reality; a kid grows to an adult after he receives a whole set of real experiential logic. What Dali does is that he reveals the things behind localization and regularization, for he thinks the logical way to view things is unreal. Dali's image generation is an adversarial collage and is still used nowadays, and is even used by you. While in Lacan's psychology theory, there is a slogan "back to Freud" - what he wanted to be back to was not the real Freud, but adapting the Freud's theory. Thus a collision period occurred between them, which met the server's mode. In fact this is not the server relationship we discussed today; it is a serving relationship when Dali went to find Lacan, for Dali thinks Lacan's theory serves his art. But real relationship is not like this, for Lacan is a strong thinker, they separated finally. Lacan didn't think the logic in real experience is real no longer, and even the logic in subconscious. But in Freud's theory, the logic in subconscious is unreal and the authentic real is in your subconscious, that's why Freud found out the sex impulsion which is the mankind himself. This is real in Freud's theory. (Doubt to be an error) That is, real logic is unreal to Dali while the anti-reality logic in subconscious is real. Surrealism pursues another kind of reality, the reality wiping out our daily logic. For example, the curve horologe is explaining a more real thing. What you present is the reality in appeared logic.

Zhang Bin: We started off from the realism - the image is what it is; but the images become abstract and have sense of form after being putting together, but in interior collaging, they are still concrete.

Ye Hongtu: Critic may be misunderstood by others, which is connected with this occupation, like that of artist or writer.

Hang Chunxiao: Maybe we can say that misunderstanding the world is not a problem, while treating the misunder-

standing as valuable, this is a problem. I never object to misunderstanding, I think it is a good thing that the world is changing in the misunderstandings. But what I talk today is misunderstanding becomes a kind of value. All reality and standpoints are running under the real judgment system. One shall keep return to the initial point and review this initial point. This is my attitude and language focus. Let's come back to the stuff Dali talked about, Lacan declare that obvious conscious logic is real while subconscious logic is not real, and there is no authentic subject. (Doubt to be an error) Thus in Lacan's opinion, subject become a drifting entirety being shaped by others. This is same to us, the relationship between us becomes interaction modeling after we talked with each other, and we ourselves are no longer the traditional subject, which is unlike that of Dali's. Dali and Lacan were alike initially, but important changes took place later and they no longer in the same relationship but in the self-relationship generation. Most of Lacan's theory transformed via Foucault, transform of ideological history and transform of ideological experience and entered into the next generation's works. This brings about one question: if we were back to the tavern of the Nazi, back to the moment when Dali and Lacan separate (if there was), how do we view this event if we do not know the logic of this event in the future? This is like the relationship between critics and artists, or this is a very important starting point for observing critics' work. When we dissociate critics' work under prefixed conditions - we dissociate the past server's mode as well as the future godfather-style and leading mode, what it would be? May I ask you two that you would go to a small market or a big one if you want to shop for groceries?

Zhang Bin: I would go to the big one.

Hang Chunxiao: Why?

Zhang Bin: There are more choices in big market.

Hang Chunxiao: More choices mean more possibility for production. Let's put the relationship (of artists and critics) in the economical units of the market. There are A who sells vegetable and B sells fruits. A goes to the market and sells his vegetables, and his vegetables transforms into currency after he goes back home, then he may use these currency to change for some apples, seafood and meats, thus there would be a support to his family production. If we entered the market without pre-historical logic and post-historical

economic history is caused by trades instead of production. More production, more development of the economy, this is not true. It is the trade that completes the development of economy and revolution of mankind's society. After trade occurs, mankind's production has more possibility and space. So, why we get rid of the perspectives on stuff judged by values of the two modes in this way under the domain of human being or ideals? Things would become that you are a person sell shrimp and I am the one sell flour. You must make one stuff which is different from other stuff in the market enter the market - the threshold of the market is that there is no such a thing in the market while you bring it in. Similarly, critics enter the art scene with the accomplishment of reading, writing and thinking, and an ideological form; while artists enter the same site with the past products of visual thinking. The two ways would produce exchanges and trade relationship - dialogue happens between what I say and what you think, and dialogue is the trading exchange. You will find out that over the past thirty years, critics kept bringing about knowledge and experience to this domain, and the knowledge and experience are taking effect even they are boycotted, misunderstood or abused. Like the criticism on imagination several years ago, maybe you would regard the critics as helplessness, but once you out this in a

logic, we would emphasize theoretically that this is a more

abundant and more productive market, where more abun-

dant subjects would involve in, and leading to changes of

trading objects. We know that the development of mankind's

Ye Hongtu: Yes, its effect was significant.

like that of Brexit.

Hang Chunxiao: I am not talking about the effect. Traders are not unilateral disseminator or missionary, and the site critics enter is open. I always sell vegetables, and 10 more kinds of vegetables occur in my basket when I am at home, then I make these vegetables reproduced and I have a new kind of vegetable, which is the relation. When we judge critics and artists' work under a non-power mechanism, we would realize that everyone on the site shall not self-deified, shall not deify any group, namely not power any group. Only if everyone has this viewpoint, can we have the wisdom and knowledge to face the art scene and changes in each unit. We would see that the museum is a trader, and so is

longer time period and review it, you would realize that the

statement of the critics have no future logic, and his production comes from that he enters into the art scene as a trader, the collector. The symbiotic relationship of all traders would not be out of balance, none of the traders would be deified either, thus, we could call them good times. If the capital namely collector is deified, the control feature of the capital would become a point. You are not allowed to access to the museum, unless you have one clear attitude under this domain: no matter how ultra-left or ultra-right the attitude is. or how decant or stupid the attitude is. You become a trader after you have one standpoint. You have no premise to be a trader if you do not have such a standpoint. Under this situation, we look back at the art scene several days ago, we may find out the reason why it lose balance, it is because that one kind of art spirit is deified, thus leading to morbidity of the whole mechanism. So how can we get rid of the morbidity? The answer is to let the generation mechanism of art be back to its status ought to have and its critical point. You might know that much news about collector's life story is reported, once power of these people was enlarged, it is harmful to the whole mechanism. How does a collector gain collecting experience? He must gain experience via trading procedures and production mechanism under this domain. We are not going to check and review the generation of generation mechanism, what we want to do is we make this result be the important power of the next mechanism, this is called deifying. Initially, a rich guy who knows little about art traded with the mechanism directly via purchasing behavior. The trading relationship here concludes information acquirement that generates productivity. We no longer see the event from this perspective, once talking about one art work, we often say that it is collected by a collector, we never mentioned the artist, are the critic able to afford the art work by leaving so many comments? If we clear the society to this extent, we are like turn the tavern to Nazi. Things are alike when you treat critics as godfathers or deify the artists. So checking and reviewing the art mechanism is not a kind of technology. It depends on that whether we go back to the critical point for the recognition of this mechanism to judge whether checking and reviewing the mechanism is opportunism or not. I used to lean more effort to study history and always have a question: do we have a natural judgment for the history if we leave all the knowledge and preconditions aside? If we don't have a natural judgment for it, what is the generation of history? We only have the cognitive process for history that not aimed at achieving the so called history. This is a self-criticism about we fact history with what. The most profound self-criticism is studying us instead of the history. Similarly, when a critic enters the art scene, it is

like that he enters the scene with a basket of carrots. The critic wants other take away his carrots and hopes to take away others' rice. Once he gets the rice successfully, he will take other thing with him the next time he comes here. The whole procedure is purification for us. Entering the art scene without deifving themselves or others is the mechanism of understanding critics' work. If we would treat the artists from this perspective, artist needn't deify themselves either. You are located in a natural knowledge layer that is a huge market. You could not know so many things without others' work or interpretation of Mr. Shen Yu Bing. If you know fewer things, you would not know how to gain nutrition or change vourselves. It is as simple as this. Therefore we have no need to deify the artists and critics have no need to deify themselves. We (critics) are like the earthworms that loosen the soil layers; your art work like a flower which has nothing to do with any earthworm. More earthworms are loosening the soil layers, more flowers there will be. When are there no earthworms? The answer is during the Great Cultural Revolution which is a time without productivity. Let's come back to the works of critics, first, they are traders; second, their working mechanism is back to the critical point. In this industry, all buyers and all employees are just traders. We are showing respect for this industry by not deifying ourselves, or else we are high all by ourselves.

Zhang Bin: Yes, these are good metaphors. Previous we take exhibitions as an obvious and visual representation. What we do today is finding out problem and solving them. It is a rare change, though I am listening to you most of the time.

Hang Chunxiao: I am listening to you although I am speaking, actually this is an interactive relationship, which could reach a production effect of one plus one is greater than two. I know that you are using a target-closed generation mode. But it becomes open via external contact which likes that of trades, when you put artists on the layer of the whole society.

Ye Hongtu: Actually this may also be kind of misunder-standing.

Hang Chunxiao: No, we are not using "starting point" or "climax", we are not re-explain the starting point based on climax logic, we are not deifying the starting point by subsequent success.

Hang Chunxiao: Have you ever thought that where does your conscious direction come from?

Hang Chunxiao: This is a change taking place in the art circle during the past 10 years, and it is a change of soil. Maybe some artists do not grasp the explicit things in the soil by logic rationally, but he would be guided by the flavor of the soil according to his individual sensitiveness. Under the guidance of the flavor of the soil, you create an open art work, and reversely the art work enhances the soil itself. Please do not use your open art work to explain your starting point, for in this soil layer, the direction has already been determined by others' work and labor. It is the bloodiness that attracts wolves. Without the bloodiness, you cannot even tell dogs from wolves. Not only the trader we want to stressed, but also being back to the starting point of intelligence and knowledge. Among them, the most important thing is not self-deification or deifying others. Deification is accompanied with power, while power is exactly disrupt. I have been writing memoirs about fieldworks and put forward a concept named "memory mode", which refers that everyone's memory is probably falsified by two ways: in one case the memory is unclear, and the mankind uses her current logic to record the fragments, there must be change even she did want to falsify her memory, for example when you are in memory of your first love, the memory is beautified by ways and means, and the logic when things happened has gone accordingly; in another case you want to explain the reason and things that shaped you, for the reason of "the starting point must be brilliant". We ourselves must have self-examination on intelligence and knowledge; we would save much effort after we go back to the critical point when viewing all social issue in currant China. We would save much effort (to change the world) when our works, appeals. art works inflect the society by one attitude and standpoint. Intellectuals don't become the kind of slogan-additive people who are opportunistic and curry favor by claptrap.

SEVEN DAYS ART PROJECT THE SIXTH DAY 七日谈第六日

2016.6.27 14:00 - 17:00

ART EDUCATION GROUP (YE HONGTU & ZHANG BIN) & LV SHENGZHONG, ZHANG ZIKANG

艺术教育小组 & 吕胜中、张子康

吕胜中: 从我的想法来看,艺术教育小组就是把社会学的一 些东西切入到艺术中来,但是高鹏展览前言提出来教育和社 会学的一些关系, 艺术教育小组是要把艺术教育切入到当代 艺术中。我觉得这个说法我还真得好好琢磨琢磨, 是把教育 当做一个素材呢还是当做别的什么? 教育不是为了教育本身 服务的,其实完全可以没有教育,或者完全没有学院,父母 教育孩子也是教育啊, 社会大学也是教育啊, 它本身就是切 入了。

吕胜中: 社会学的切入方法的确是当下, 不光中国艺术还包 括整个国际当代艺术都在走的路, 社会学切入方法并不是新 方式,可以说哪个时代都有这样的做法,艺术毕竟是整个社 会大概念范畴下的一个小概念, 那种纯为艺术的艺术也就产 生在法国浪漫派、唯美主义这样的流派,后来很快就出现一 些社会学家提出艺术就是社会学产物。也就在这前后正好出 现了博伊斯的社会雕塑的概念,实际上他不只是为了创造一 种形式, 而且是从社会角度重新寻找自己的定位。我个人在 教学上的经验呢, 从社会学切入方面, 通常不是为了直接产 生一个作品——很多的社会学切入是直接把社会学工作变成 一个作品, 我觉得这不是不可以, 但是目的不要是为了一个 作品而切入艺术——社会学切入可以改变我们的一些既成概 念,关于艺术工作的一些常规方法。比方说我们这些人所受 的教育, 都是凭感觉, 例如说这个孩子感觉很好, 孩子便会 很高兴, 觉得老师说我有艺术天分, 如果老师在背地里说这 个孩子感觉很不好, 他可能会放弃搞艺术, 说感觉好这个事 情成为中国艺术教育甚至艺术家自我肯定的一个重要的关键 词,但是只凭感觉,忘了对社会和生活的感受,更忘记了其 实感觉好是来自于很多经验的积累——可能这个积累根本没 有形成一个文本性的东西,就成为你的感觉。你的感觉是与 生俱来的吗? 没人去追问, 但社会学的工作方法必须要求实 证。第一点,你必须要做一些考察,才能证明你看得清楚, 看得真切,看得全面,这很像我们画素描,我要全方位,但 如果只有一个眼睛看,我怎么能对他有全面的认识呢?我只 是看到一个侧面, 所以社会学切入把我们带入一个关干认识 的最本质的、最原始的地方: 第二点, 社会学切入方法还有 一个很大的好处,它可以克制那些人云亦云的说法, 把人云 亦云的东西变成自己的个性,通过社会学的看法,通过自己 的第一手资料,产生自己的认识;第三点,通过草根文化、





张子康

草根智慧,他们批判了意志——那种文化高峰的权威语言。 原来毛泽东说过一句话叫"高贵者最愚蠢, 低贱者最聪明", 在社会转型期这个东西特别重要,什么都是浮云,浮云是飘 在上面的一层灰尘,但是在基层,他们的语言往往就是一针 见血。从社会学的角度,我们可以了解更基层的东西。整个 国际上都面临着文化转型,中国更突出,不单文化,整个社 会都在变革。转型期思想是不稳定的,没有一种稳定的思想 和稳固的文化结构,没有现成的思想供我们使用,但是它是 生成新思想的一个重要源泉,在这时候通过社会学的参与, 我们和我们的学生可以产生自己的思想,哪怕只有一星点, 那都是自己的而不是被客观描述的一个东西,这样会有助于 提升教学和当代艺术家的素养。我们并没有把社会学的工作 方法当做一个艺术品去直接体现出来, 而是当做方法论, 即 便它不是一个艺术家也不重要,它是一种很好的塑造方式, 还有一种说法是关于参与, 比方说艺术家、艺术和社会, 艺 术和公众之间,他们互相之间有一种考验,艺术家必须做出 一些退步,要面临现实:我们如何让公众接受我们的作品? 这些都是当下社会参与比较有意义的部分, 我们当时用社会 切入作为课程之一, 一开始在设置实验艺术教学大纲的时候 按照西方的做法会给艺术学生选一些哲学课,当时我就比较 犹豫,中间我们也试着请过一些老师来上课,但是从20世纪 80 年代到 20 世纪末的时候——我们大家都知道这个历程—— 凡是一谈到哲学切入艺术呢, 西方哲学占了很大的一个位置, 大家都不停更换, 从亚里士多德到福柯, 轮流通过自己的艺 术作品和艺术实践来对西方的艺术思想做图解,用这个做支 撑, 称为自己作品一个深层的、深刻的、重要的一个调料, 第二呢就是中国哲学,于是出现太极图,八卦这样的形象, 反正我觉得是极其无聊的事情, 其实在中国近百年以来就没 有新的有价值的思想生成,没有像以前一样形成一个长期的、 稳定的思想,来应对今天或者将来。在不稳定期,没有一个 成熟的文化思想,这时候让学生参与一些社会学,可能比一 些哲学课更靠谱一些。

张子康: 昨天我看了一个"展览中的展览", 你们这个是"不 展",这个巧合也蛮有意思的。那个是一个文献的展览,介 绍20世纪90年代一些艺术家的展览和发生的一些学术思潮, 你们这个展还是挺实验的,问题多实验性就比较强,看了以 后确实觉得你们俩像一个当代艺术家在做一个作品。

其实我一开始没有想到教育的概念, 我觉得从教育可以链接 到学院教育。刚才吕老师有很多思考,美术馆做这样的事情 确实是美术馆教育的另一个概念,小孩大人都来看,觉得有趣, 其实你们东西很多都还挺有趣的,但你们展览中的思考并不 是那么深, 比如你们第一个作品说跟美术史有关, 但是后来 也不太搭, 你们把一个不知道并在一起是什么样效果的东西 并到一起了,不同层面的人会有不同的思考,小孩看这个东西, 很多不认识,他觉得很有趣;从社会上来说,这几年对于神, 不管是崇拜还是游戏的方式,都会引起社会方面的思考。从 一个教育者的角度谈,学院教育是要有目的的,美术馆教育 是获得思考: 但是你们作为当代艺术家, 创作方式有一些不 同,你们学院的学生没有学过画画的体验和参与更重要一些。 这倒引发了另一个教育概念。我觉得现在的学院在教技法方 面很不成功, 十九世纪古典主义绘画和印象派绘画技法不一 样,跟后期印象派也不一样,跟立体派达达主义更不一样, 所以怎么去教技法? 我觉得作为一个美术学院,各种技法都 存在,我们教学生技法的时候更多是让他在创作的时候把绘 画的理念和想法体现出来——我们用这种方法到底能不能传 达出这样的艺术性? 近年来我在学院里看到一些无聊的技法 运用,有时候在大的美展,他们把技法作为一种评定的方法, 我觉得很荒唐, 因为你不知道用哪一种画的技法去评定他。 技法只是达到创作目的的手段,这个手段能传达出深层的艺 术思想就好。这些年有一个不太好的事情就是我们在创作当 中经常是为技法而技法,现在的国画很多都是这样的,为什 么我们看到的国画完全一样——一个模子刻出来的,全是一 种用墨用笔的方法,肯定不是在表现某种艺术思想而是学着 技法在描图。你们这种不存在技法的绘画方式可以引发比较有意思的思考,里面的影像也是,那种影像很能引起一种对话和学生的思考,关于家庭等方面,这其实比老师站在那给他讲一堂课要有意义的多。这样可以直接产生碰撞,用真实的东西感动他们。学院教育中老师是借助某种东西教育学生,而不是直接传承,这就是教育方式的一种改变,这种改变会引起我们对另一种教育的思考。这几年当代艺术已经提出了很多很多的问题,你们也比较典型地提出了一些社会问题,家庭的问题,单亲的问题,小孩子从经历中感受到的社会或许是一种伤害,其实这种讲述确实是跟社会在发生连接,但是作为一种教学制度来说,很难跟现在的教育体制相合。

会不会有这种现象,就是你们这里有好多不是画画的学生, 通过跟你这次互动喜欢上这个了,我觉得这个也是有意义的。

叶洪图: 有些学建筑的说上什么美术基础课啊,我们做电子的图,根本用不上你这个,因为他们没有经过美术考试,零基础,然后我们教他们画这些,他们在基础训练阶段也学到了技法。

张滨:关于第一个问题,我想从这个展览本身来说,"不展"这个展览的性质是今日美术馆每年都会有的一个特定的学术项目,是具有实验性的,是七天的开放性。我们等于在这样一个特定的背景下做,原计划我们就是在布置展览,但是当时给我们一天时间,后来给两天的布展时间,我们想这么短时间布展是不可能的,所以我们就干脆把过程当成展览本身,最终形成的方案是把布展的过程当作一个背景,其实现在,光线集中在这,舞台中心有一个光点,此时也是作品的一部分,我们每天的对话,希望最终通过展览现场这个过程派生出一个新的作品,这个作品最终是一本书,一个文案,包含了我们谈话过程中的可能性。

张滨: 艺术家肯定是一个独立个体,有差异性,但差异性是基于他自身的一种经历,我们的基本特征是什么呢? 是把这个身份分开了,作为教育者是老师的身份,作为艺术家又是一个身份,我们把这两种身份叠加,然后产生了这样一种现象。其实有一个前提,我们面对的不是美院的学生,我们面对的是中国艺术教育的整体系统。比方说基础训练,画静物,画大型石膏,要解决基本功造型的训练,其实我们也是这么走过来的,现在的年轻人十八岁基本上是上大学的年龄,他们学了很多年的艺术,天天画头像,考美院,上大学第一天我问他们什么是艺术,我估计没有人能够说清楚的,这就是我们这种教育下会出现的孩子。这是一个很重要的问题,更多学校是很传统的,我们上学时代曾经经历的东西今天还在重复,我们在整体的边缘,又作为普遍性意义上的老师这样一种身份,回过头来看这个问题,觉得我们不能重复,这本

身对我们来说是最深的一种伤害,让我教二十年天天画石膏,我宁愿不做这事情,因为这是一种无意义和无价值的生命消耗,对于教育、对于学生这都是一种巨大的抹杀和浪费。我们可能更关注当代艺术这个系统,其实从某种意义上讲我们想到了一个方法论的问题,能不能出现一种新的可能性?我们并不是把它当作一种教育,其实它是被作为艺术的内容来对待。所以我们本身没有把任何一幅画当作我们的作品。

张子康: 其实我倒是觉得你有另一个问题,创作的价值得有独特性,有创造力,得有创新。这个才是你艺术本身创作的价值,如果这个作品放到社会,产生社会效应、社会价值,就是跟本身的创造价值还不太一样,例如影像,从艺术家创作上来讲不是一种新方式,观念也不是新观念,但是有社会教育意义,作为艺术家要有你的理念来产生新的东西。其实例如展览价值讨论、例如创作学术展,往往没有思想,一种是某类规定的主题,还有一种是完成某种社会意义,并没有单纯在艺术家本身的突破或者美术史上的意义,或者社会性的意义,我们直接看到你们两个人对教育的思考,所以也引发了我们的思考,我觉得这个意义也是最重要的。



Art Education Group Today Art Museum • Seven Days Art Project 2016

Lv Shengzhong: In my opinion, the Art Education Group adds knowledge of sociology up to art. However, according to Alex Gao's opinion, the Art Education Group should bring contemporary art into education, which I have to think about. Should we consider education as materials or something else? There can even be without "education" or academies because education also includes the new things taught by parents or the society.

Lv Shengzhong: The key of sociology approach is "focusing on the present". It is not a new way for Chinese art and the international contemporary art, every era use this method. "Focus on present" is not a new method, but a tiny concept in the whole theory of sociology. In the beginning, fine art started from romanticism and aestheticism in France. However, some sociologists agreed that art is also a production of sociology. Meanwhile, Beuys raised his thought of social sculpture, which in fact is not another way of creation, but a re-orientation from a social angel.

According to my teaching experience, sociology approach is not for creating a work - but to transform sociology into a piece of work directly, which, I only disagreed with a part of it that art combination should not merely for a piece of work. The addition of sociology can make a difference in some fixed opinion or common ways of creation. The education for us is all about mental feelings, for example, if a child will be super satisfied and happy if he was commended by a teacher, but will be disappointed or even give up if the teacher doesn't give him a positive commend. Therefore, "feel good" have become the key word of Chinese artists to judge themselves. However, only focusing on feeling, people forget the real experiences in reality as well as the truth that 'feel good' is originated from the accumulation of experience - although the accumulation may also be a psychological feeling.

Is feeling an inherent talent? No one asks but the working method of psychology has to find the answer. Firstly, you have to do some investigations to prove the clarification and comprehensives of your view. It is similar to sketch that we have to observe the object in a multi-angle. People can only have a single profile if they only observe it with one eye. So the approach of sociology provides an original and pure view; secondly, the approach of sociology can transform common views into our personal views and bring an understanding of one's mind; thirdly, through the culture and intelligence of grassroots, the approach of sociology criticized the authorities. President Mao said that the "the Noble are the stupidest while the normal are the smartest", which is important in the period of social transformation. The high-class cannot go through the hard of life, but people in low class can find out social problems clearly.

We can learn many grass-root things through sociology. The globe is facing a culture transformation, especially China. However the transformation of mind is unstable. Shaped mind or steady culture structure do not exist yet. New mature information is the inspiration of new minds, but it is still under developing. At this time, the participation in sociology, something personal other than an objective description, can spirit our mind, even spark to the contemporary education and improve artists' quality.

We do no directly represent the working method of sociology as a piece of artwork but regard it as a methodology. Even it is not an artist, the working method of sociology is a proper way of sculpturing. There is something about participation. Artists are facing challenges while communicating with audiences - in most situations artists have to give their way -How to make audiences react to their works? This kind of problem is a significant part of social participation. Social approach is part of our course. We will also follow the western to set philosophy courses in the experimental art education outline. There was a hesitation between western philosophy and Chinese philosophy. We all know that philosophy in art has a close relationship with western philosophy. We interpret western art theory through works and practice--from Aristotle to Foucault, to deepen the meanings of creation. The problem is that Chinese philosophy does not has new and valuable thought in the past centuries, it only has things such as Taiji and Bagua, which I think are not less useful and interesting. In fact, in China, no new ideas come up for hundreds of years, nothing has been stable formed as before to face to the present or the future. So it is better to set sociology courses than philosophy course for students.

Zhang Zikang: I visited the "Ongoing Exhibition" yesterday, which concept is a little bit similar to your "Unfinished Exhibition". It is quite interesting. It was a document exhibition, introducing exhibition in the 90s and few related academic thoughts. This exhibition has raised a lot of questions, which made the show very experimental. It seems like you two had become one artist making this work.

I didn't come to the idea of education at first, but I think education have relations with academy education. As Mr. Lv Shengzhong said, what the museum has done is another aspect of education. Your exhibitions are quiet interesting for both adult and child. But the exploration in the show is superficial, for example, according to your idea, the first work is related to the art history, however they don't match well because you don't know the combination can have what kind of effect. Different people have different ideas. For example a child who doesn't know much of the work, he may think it is interesting. From a social aspect, in recent years, the mention of God, no matter adorable or humorous will cause a social reflection.

As an educator, I think academic education should have its purpose while the purpose of museum education is acquire thinking. However, you are contemporary artist and have different ways to create, for students in your school, their vacancy of painting learning are as important as their participation. Here comes another concept. I think many schools failed to teach painting skills. The painting skills of classicalism are different from the skills of impressionism, post-impressionism as well as cubism, so how to teach? Every kind of painting skill exist in the school of art and we told students to try their best to show their ideas and concept while creating. However, could we successfully spread the sense of art by this way?

Recently, I noticed that student from art school tend to use painting skills aimlessly. In some large-scale art exhibitions, painting skills has become an evaluation condition, which is ridiculous to me because it is difficult to set a standard. Painting skill's duty is to express artistic concept because it is only an approach of creation. Recently, there has a trend that people use painting skills just for showing their techniques. It can explain why Chinese traditional painting looks the same - artists use the same ink and brushwork technique to show their skills, instead of creating.

However, this in-existent painting can cause some interesting ideas, including the images, which can raise a dialogue among students, such as family. They can learn more things than in classroom. It provides collision, using something real to move them. In school, teachers educate students through something, instead of teaching directly. This is the change in education, which will cause our reflection. Recently, contemporary artists raised many questions including family questions, and single-parent family questions. Many kids got social hurt from their experience. In fact, this expression and society has reactions. But as an education method, it does not suitable for the present education system.

Did it happen that, many of you do not learn painting, but became interested in because of the interaction? I think this is meaningful.

Ye Hongtu: We make digital images without basic fine art study, which is important for architect majors. Digital picture makers do not attend art exam and do not have any painting experience. We teach them skills, and they learn it through practice.

Zhang Bin: About the first question, I think, from the view of exhibition itself, "Unfinished Exhibition" is an annual academic project; it is experimental and open during the seven days. In another words, we are doing an exhibition in a particular circumstance. We planed to complete the installation in one day, then two days, but it is impossible to finish it in such short time, so we simply decided to make the installation itself become the exhibition. The final plan is to make the installation progress as the background. In fact, at this moment, light gathers here, create a light spot, is also a part of the work. We are also looking forward that our daily dialogue could become another piece of work, may be a book or a file, including every possibility in our conversation.

We have a precondition, we are not art school student, we are facing the integrated system of Chinese art education. For example, the basic training, we draw still life and plaster models. We do the same thing to practice our basic training. In nowadays, people commonly go to college in 18. They had spent years on drawing gypsum head statue then enter the college of art. On the first day when I entered college they asked me what is art, which I think no one can give a clear answer. This is the situation of children who had been raised under our education system.

This is an important question. Many schools are conservative, still teaching things, which appeared from my school time. We are at the cutting edge. As a teacher, looking back, I think we should not do repetitions. As a teacher, it is pain for me to teach how to portrait a gypsum for over 20 years because it is a useless and worthless waste of life, also a limitation and waste for both education and students. We may pay more attention on contemporary art, in some way a point of methodology came to me: can we have another possibility? We do not regard it as education but content of art. So actually we do not regard any piece of painting as our work.

Zhang Zikang: I think you have another idea, the value of art has to be unique and creative, which is the true value of creation. The work should be able to raise social effect and have social value, which is different from creation value. For example, image, it is not a new technology or a new concept, but it has educational value. As an artist you have to have a theory to create new things. For example, the discussion of exhibition value and the academic exhibition are always superficial; it only follows a settled theme or completes a social goal, but do not have any breakthrough on artists themselves or in art history or any social aspect. We noticed your thinking of education directly. It also causes us to think about. I think this is also important.



从左至右 邓大非 董冰峰 艺术教育小组叶洪图、张滨

张滨: 当代艺术展览,一般情况下就是新闻发布,开幕式,party,吃饭,研讨,很程序化。

董冰峰:还有卡拉 OK。

张滨: 那么把这些都取消掉,这个展览没有布展和撤展的界限,没有开幕式,我们把研讨会每个嘉宾出场谈上几分钟,变成了这样一个每天持续发生的对话,采用一对一的方式。

邓大非: 这挺好。

董冰峰:目前对话的嘉宾大概有多少个人了?

张滨: 你和大非应该是最后一场,9到10个人。

叶洪图: 11 位,又加了两位。

张滨:有人刚谈到了我们作品存在的问题。其实是,我们没有把一幅画,或者一个项目,看成"作品"。某一个项目也没有任何意义。我为什么总是强调是一个整体的概念、一个整体观念下的作为作品的概念。我们是有自己的一个方法论的,对话是对一种可能性的探讨。我们把所有"作品"仅当

成一个"舞台背景"。在现场形成这样一个"焦点",实际上通过展览的形式孕育出一个新的作品,这个作品就是对话本身。不同的嘉宾对话的风格和方式也不相同,我们邀请的是不同阶层、观点和角度的批评家,他们的观点有各自的角度和差异性,我们希望通过对话原生态来呈现这些。

董冰峰: 你们每天讨论的题目都不一样是吧?

叶洪图:有的都没有题目,这个无所谓了,每个人站在不同立场,有不同知识结构,对一个问题的认识会不一样,会产生争议。我们最后会把这些原生态的呈现出来。

董冰峰:大非在上一场对话,聊了什么?

邓大非: 我今天主要是过来参与一下。上一场讨论议题是关于艺术教育小组教育的概念。吕老师主要是质疑这个教育模式,强调老师的功能。我们刚才在送客的时候和冰峰也谈到过,我觉得吕老师讲话比较长,我们可以把话题延伸一下,艺术教育小组一方面作为作品是教学的结果,又是艺术家和学生合作的项目。冰峰你怎么看,是不是在中国特定的、二线城市的一种艺术家,有一个艺术理想

董冰峰:现在不是地球村吗(笑)?

邓大非:咱们结合自身工作习惯,产生了这种中间状态,这种状态被很多人质疑,质疑者从功能的角度要求帮助孩子。

邓大非:冰峰在这,我就谈一谈这种工作状态。这导致了一种艺术的社会结构的生产方式。你要掰开来说两方面都不靠,但我感觉中间状态、间性的状态是艺术教育小组混不吝,说不清的东西,恰恰是他独特的一个东西。

邓大非: 当然某种程度上还是从艺术内部的角度, 去讨论展示、生产和创作的模式。

董冰峰: 我记得吕胜中老师 20 世纪 90 年代初在中央美院做的研修班,当时的印象是他的学员和他像。我觉得他做的高研班跟你们在学校里的工作应该是完全不一样的。

邓大非: 他质疑的观点就是你做的东西要有功能性,有意义有价值。第一,对自己是否有自我满足;第二,对社会、对孩子是否起到了技巧传达的作用,学完了找工作;第三,对美术史而言是不是真正的创新。现在我提出从创作生产角度来说,任何创作不能单单靠一种形式,这个时代你说形式已经刺激不了很多观众了,更多是通过创作勾引出一种身份和生活状态。这种状态拿到艺术语境里讨论就是这种中间的状态,两面都不靠的、模糊的,灰色的东西。

张滨:冰峰其实是比较了解我们的,最早期我做那个白皮书 《艺术教育》,前言就是冰峰写的,应该 2009 年左右吧, 十年了。冰峰看到了我们的变化。

董冰峰: 吕老师跟你们身份比较像吧,首先是职业习惯比较像,都是老师,然后才是艺术家,才是作品。大非刚才说的,我觉得现在既是一个问题,也不是问题。既是一个问题就是,你可以讲每个人的社会分工: 到底是做教育还是作品,到底是做展览还是做话语的整理。原来我们也就艺术教育小组的艺术主张讨论过,就是说教育的目的不只是我和他,老师和学生,而是教育"无处不在"。你跟一个修自行车的人聊天也是一种教育,只不过是他在教育你或者你在教育他,身份和位置都不重要了。还有一点,你艺术家到底要的是艺术还是生活,文化的还是社会的?所有这些的关注都不一样。

回到大非刚才的话题,我为什么说那个可能也不是特别重要呢?一点,关于中国当代艺术(20世纪90年代以后)的问题,现在在香港的策划人姚嘉善曾经写一本书,讨论"生产模式"作为中国当代艺术的一种问题意识的。我们可以说所有的艺术家都是一种生产模式,英国的赫斯特也是,日本的村上隆也是,中国的张洹也是。你们是和3000个学生合作,

还是 300 个工人合作,这个前提已经没有意义了。这个作品的概念是艺术家的,还是下面生产主任的,还是落实到每一个技工的制作的,已经没有意义。不管是多少个人,50 个人,200 个人,比如谷文达和 1000 个学生一起做一个东西,要看的就是你怎么参与进来,其中的角色是什么?艺术家最后的问题是什么。

现在看来你们教书教了 10 年——不管 500 个人还是 5000 个人——最终还是你俩的"作品"或者说一个项目;第二,比如评论家鲍里斯·格罗伊斯写过一篇文章叫《多重作者》,文章里他觉得从 20 世纪 90 年代以后美术馆一直在转变,艺术创作在转变,艺术家的身份问题已经不是问题了,他可以是一个导演、制作人或者更复杂的一种工作的身份。比如汪建伟要拍一部电影作品,可能有 200 个人,摄影、录音、演员、剪辑、配乐等等,都需要一个庞大的制作团队,所有人都在这个流水线里面,艺术家更像一个导演,只要提出一个观念和最后把握这个结果。具体实施过程当中是谁完成的,已经不重要了,艺术家身份已经不重要了,我们现在只能讨论什么是作品。

作品的形成可能也有很多种条件。比如大家进美术馆看展览,肯定是得有一些艺术常识的准备的,对艺术是有一个基本的判断,进入一个场合,能够分辨什么是艺术什么不是艺术,这个就是知识的权力化或者说是艺术史的权力化的显现。比如艺术教育小组去大连哪个广场上去做了一些东西,大家马上就区分出来什么是作品,什么不是作品。现在美术馆的方法也在变。美术馆一开始是受美术史的规定,因为美术馆的方法也在变。美术馆的历史可能就不足20年,西方可能有近百年。美术馆决定了,第一,收藏。收藏决定了美术馆的艺术史的框架、重心和脉络。印象派在巴黎奥赛,现代的艺术有蓬皮杜、纽约 MOMA,这些美术馆都是首先有一个收藏的框架,有艺术史来支持,然后才是研究,才是策展。策展的工作一直跟艺术史的脉络是交织的。中国没有时间准备,任何东西、



从左至右 邓大非 董冰峰 艺术教育小组叶洪图、张滨

项目都可以是随手拿来,所以中国的美术馆很多情况下在今天不具备艺术史框架下讨论的条件。

首先没有藏品, 比如说今日美术馆, 西方艺术史框架下的藏 品,有毕加索吗,有比尔维奥拉吗?可能有一些但是没有那 么大的一个历史线索的轮廓,可能有一些中国当代艺术的藏 品,但随着当代艺术的演讲和发展,它还没法形成一个历史 的框架,一切都还在变化。我们现在遇到的中国艺术家也好, 小组也好,艺术评论也好,都在变化,没有人能够断言说这 个是作品,那个是评论,还没有形成固化的概念。所以我是 有点反对拿简单的概念和定义去讨论现在正在发生中的艺术 实践,不管是我们通常认为的艺术作品还是表演还是社会介 入项目。那么中国的美术馆在做什么?第一点肯定是做艺术, "中国当代艺术",第二是国际项目,进进出出的交流计划, 第三点,中国社会发展这么快,各种各样的社会条件,政治 条件, 文化条件都影响到了美术馆, 我们对美术馆的期待, 可能更像常说的一个公共空间,一个开放的场所,包括艺术家、 知识分子、民工各行各业的人都在这里相遇。你看现在那边 民工还在展厅那儿除草,给你种树,这些现象和正在发生的 事情正说明了当代美术馆也是一个"竞争中"的场所, 你必 须开放,所以要设定一个评论的框架和艺术史的逻辑,对于 中国当代艺术来说我想可能是问题比较大的,尤其是以西方 经典的现代主义脉络或者美术馆系统作为参照的话。

艺术实践里面包含的美学和意识形态的关系是什么? 艺术教 育小组到底是简单的艺术理念的灌输、交流、生产模式、生 产产品, 还是在现在这种文化条件、展示条件下所有发生的 问题和美学的一种竞争的阶段性产物? 之前老叶和张滨他们 说在北京今日美术馆做一个小组项目, 我当时提的建议就是 不要讨论作品,不要只讨论展示,我们就聊天,和各种各样 背景的人连续聊7天,你看你们聊出什么东西来。我觉得这 或者是艺术教育小组里"教育"的本质吧。我们不需要要留 下痕迹,不要留下什么成果,不要留下框架,只要一个交流 的空间。交流也得有竞争,得有变化,只有变化,才能反映 我们所理解的艺术实践的变化和问题到底是什么。这可能是 我们对今天艺术生产、流通、合作等所有关系的理解中最重 要的一环。但我说的这个关系不是"关系美学",一种创作 方式的"关系美学"。我觉得现在对中国美术馆、艺术家、 作品、评论最重要的就是怎么理解这种关系的变化。这种关 系可以是机制,可以是权力的,可以是竞争中的,所有产生 的机制一定要竞争。不可能说是这个对,不是那个,这个是 对的,那个是不对的,所以我说这七天里你们能产生很多关 键词,很多不同的意见啊,把这些问题怎么编排在一起,可 能是最有意义的和最有价值的。如果展出的话,可能观众会 觉得意义最大, 而不是我们仅仅把艺术家讨论清楚, 把艺术 作品(artworks)讨论清楚, "教育"讨论清楚才重要。

叶拱图: 一开始我们也是因为受到限制,7天时间,在这里干什么?布展的师傅说你这些画要一天挂上去是不可能的,布展只给了两天,我说就顺其自然,就布布看吧,布到哪算哪,挂一半也行,挂三分之一也行,现在都快挂完了。还有就是那个草的问题,那个草烂掉之后肯定要撤掉的,因为这个味太大了。

董冰峰:也就是说艺术也是有害的嘛,你可以这么理解。美术馆就是一个现代性的白盒子(笑),是有洁癖的。

叶洪图:气味给大家添麻烦了,那就撤掉吧,撤掉之后那个味还是受不了,工作人员说那你就买点水果祛除那个味,然后我们就买了点水果除味,我们没把它当作品,但来的人都在那拍照说这是作品。这是有逻辑关系的,不以我们的意志为转移的。当然我们也可以解释了,怎么解释都行,说这是《请神》那些神的"贡品",怎么样讲都有道理,谁让它在一个美术馆里,是不是?



董冰峰

董冰峰:对。

叶洪图:包括现在你来了,这些画都撤下来了,那确实是在撤展,还有那边正在做翻拍作品的工作,工人在装箱。这些都是偶然的事情,是我们没法控制的,可能明天会再给一天撤展时间,到明天下午五点交接场地,下一个展就进来了,这就是美术馆,我们是受限制的。

邓大非: 冰峰提出那个点倒很有意思。

董冰峰: 因为我们讨论"教育"嘛,"教育"放到社会关系、展示关系里边看,到底是什么?

叶拱图: 其实我刚才说那些话是什么意思呢,就是我们做这个教育项目从一开始到现在,它也是有一个内在的逻辑的,不以我们的意志为转移。

董冰峰:大非总结的多好(笑)。

邓大非: 这种思想实验就是今天你们跟我俩碰了,跟老吕碰了, 昨天跟谁谁谁碰了,这个过程本身是具有功能的。

张滨: 吕胜中老师不断追问功能是什么,张子康老师最后接过来一句: 也许吕老师现在被激发出来的一段激情洋溢的谈话就是它的意义所在。

邓大非: 但我还是觉得,冰峰刚才讨论的这个问题有一个前设,就是我们美术馆的制度、当代艺术的体系、历史,从西方演进过来的时候,必然延续人家的制度规范,但在中国语境里明显是不一样的。刚才说了,艺术教育小组要做到退休,这么庞大的一个项目,关于教育的教育,绕不开中国诸多现实问题。在这个空间里边,议题是竞争性的,这个竞争性我觉得很容易让人迷失。冰峰,你说的那个竞争性,最终能不能建立在我们这个艺术建制、艺术体制中?

董冰峰: "建制"这个词本身就很反动。

邓大非: 我理解,反正就是交流。

董冰峰: 我觉得就是集体创作。但你们要谈清楚你们为什么合作,观众怎么样参与,这是很有意义的一个事。包括你们跟学生合作啊,跟一大堆不同社会身份的人合作,这些都非常有意思,非常开放。如果你们说你们的实践是开放的话。你可以把我们当作品,观众也是作品,正在工作的工人也是作品。大非刚刚说"机制",我想为什么用这个词呢。是因为机制可以把美术馆内外的事讲清楚,你要讲反对美术馆也好,开放也好,先要确立一个界限。

我举个例子吧。我个人觉得陈界仁最近十年和前面十年区别是非常大的。比如他 20 世纪 90 年代以后开始拍电影、拍录像艺术,是那种看起来非常精致的 Video,作品的影调、制作都非常漂亮和准确。2008 年以后,他的一个很大的转变就是,他觉得以前很多的作品问题可能很大,为什么呢,这些作品的生产可能就是一个机制的简单生产,可能否定或遮蔽了中间所有参与者、制作人的身份和角色,那些人是面目不清的,最后只有作品。就像我们看到一个李安的电影,一般人不会理会谁在录音,谁在摄像? 所以陈界仁必须要把"为什么合作"这个事搞清楚。比如《残响世界》里,这是病人,这是护工,那是一个社运工作者,每个人都很清晰,都是一个主体。他

们就是在一起。我们刚才谈到如何理解今天的艺术实践? 我觉得重点可能就是这些人,这些关系,这些人背后的历史,"在一起",在"此时此刻"形成了一个空间,这个空间可以对抗那个已经被固化了的艺术机制的空间,建制的空间,美术馆现代性的空间。

第二个就是,如果你们强调你的作品是开放的,可能你们最后做一个纪录片,那么这个项目里,包括工人抬画框布展的过程、动作啊,这里的信息可能要远远超过这些天里请来的专家啊学者的发言,这就是关系的一部分,看你怎么理解。我现在也是在劳动,工人也是在劳动,只是我们生产的东西不一样。视觉的方式,劳动的方式,对话的方式,都是我们看到的一个变化的过程。各种各样的概念进来又形成不同的场合,美术馆又通过这些变化如何把他们吸收,艺术家又生产出什么样的抵抗方式和交流方式,这些都很重要。所以我觉得今天大非他们的乌托邦小组也好,艺术教育小组也好,如果名称是小组,是集体创作,就需要把实践和观众,实践和社会现场搞清楚,每一个人在这里边的合作关系是什么?有没有产生合作和对话,有没有互相的"链接"——这种"链接"推动了我们讨论的一些问题,这可能是对今天的艺术实践比较重要的前提。我就简单想到这些。

邓大非: 张滨和叶洪图的这个创作从合作开始一直到退休,一生投进去,包括冰峰刚才描述的正在发生的一种生产状态,我感觉都叫 project, 项目式的生产与实践方式。这里边可能产生了作品,也可能产生了新的视觉知识,又产生了话语的讨论。但是我现在想问什么呢? 比如他以往的作品,画一张画,还是在创造虚拟世界,在象征隐喻的层面上起作用,他刚才说需要美术馆来追认你,来增加你的艺术附加值,需要提升你的东西。但是按照你提出的则是一种新的生产方式。

董冰峰:实践。

邓大非:实践,实践参与在某种程度上就是一种生活本身。

董冰峰:对。

邓大非: 但是他们作为艺术家在这样一个非美院类的系统里 边还是相对边缘对吧。那么我就觉得这种功能性都是我们解 释出来的,并不是真正能改变这个教育系统。那么冰峰刚才 谈到竞争性的问题,那你想让这个关系变得更加有效果。

董冰峰: 刚才第一个谈的是竞争,第二个是参与。为什么合作,为什么参与,参与到一起意味着什么? 你可以说艺术教育小组这是一个作品也可以说不是作品,怎么理解都行。但是大非说的问题一下就回到原点了,就是说如果关于艺术作品的定义已经不存在了,Artworks 这个概念已经不存在了的话,

怎么办。所以我们从根源上看,每一个作品都有它的神话,都是一套权力和政治运作下的产物。我们今天怎么理解杜尚小便池的问题?今天我们在一个展览里面,双年展也好,美术馆也好,你可能看到地上有一滩水,也可能就像今天一样看到展厅里有一堆草,也可能看到一堆完全不可以成为任何想象的艺术作品,那个东西到底是什么?它在这里出现的问题是什么?它需要和谁交流,如何对话?

理论家鲍里斯·格罗伊斯那个文章的例子,我在最近的一些发言里经常会提到。就是他的一篇文章《生命政治时代的艺术》,副标题是《从艺术作品到艺术文献》,从 Artworks 到 Art archive。他大概的观点,我引申下,就是说艺术史也好,美术馆也好,艺术批评也好,都是一种建制,这种建制可以一直追溯到杜尚以前。也就是说,我们对所有的艺术作品,艺术评论,艺术史的一种想象,首先是在一种被治理的条件之下所讨论的。所有的艺术都处于在一种治理状况下。那么问题来了,今天的艺术如何反抗这个治理呢?反对治理才是今天艺术实践的重点。第二,比如说你创作一个作品,我们看到艺术教育小组有的作品是几百份的报纸、几百个登记表之类的文件作品,这些都可以理解为是一种模仿社会治理的手段,是一种规定。

但是通过这些东西的对话和交流,每个人和参与者都可以参与这个艺术生产,每个人写了自己的一段话,一段自己的经验,那么他们就是和这个治理在谈判,这种反治理的条件正在形成。所以格罗伊斯的文章里讲,为什么现在的展览我们看到这么多的艺术家在使用文献、现成品在编织各种的历史和叙事,他想讨论的是什么东西、什么设置、什么物品,可以形成一种新的生命经验,这种生命经验一定是反抗治理的,如果我们认为它还是有活力的话。

邓大非: 那我们必须要谈中国语境里这个前设是什么,如果你要说那种反建制的自由的追求。

董冰峰:刚才没有说自由。

邓大非: 当然这个词用烂了,大一点,但我的意思是反建制总要逃离一种被固化的话语或者体制。但回到中国语境的时候,刚才提到的......

董冰峰: 合作的问题, 我是说陈界仁电影里面的合作和链接。

邓大非: 但是我觉得你举的例子,它正好是在主流官方叙事 史当中空缺的一部分,或者是模糊不清的一部分。它在美术 馆空间里边用了一种参考的因素。我想说的是艺术家运用越 来越在地化的一种方式,越来越针对咱们本土的问题,才最 有效,人家才觉得最有价值。我们不能局限于一个白盒子, 我们要面临的是一个社会现场的问题,而不仅仅是一个美术 史上的逻辑,或者是一个简单的形式创新。我理解是这样。

张滨: 刚才冰峰说的那些在我们的作品中好像基本都涵盖了。

邓大非:是,哪个面都触及了一些。

张滨: 但是在过程中出现了一些可能,一种说不清的方向。 走向何方我们说不清楚,但我知道肯定不是之前,也不是此时, 至于未来它还会不断推演。不是先入为主地来界定一个基本 的概念然后往前走,而是往前推,然后去寻找。





Zhang Bin: The contemporary art exhibition is very routine and generally involves the news release, opening ceremony, party, eating and seminar.

Dong Bingfeng: And Karaoke.

Zhang Bin: If all of these links are cancelled, this exhibition period will not be limited by exhibition arrangement and removal, without an opening ceremony. All the guests attending the seminar are invited to make a speech for several minutes, thereby turning the exhibition into a daily continuous dialogue and employing the one-to-one method.

Deng Dafei: This is a good idea.

Dong Bingfeng: How many guests are in the dialogue currently?

Zhang Bin: Dafei and you are scheduled to take part in the last dialogue, with 9-10 people.

Ye Hongtu: 11, because 2 people join in it later.

Zhang Bin: Just before, people talk about the problems in our works. Indeed, we do not call a painting or project as the

"works". Any one project does not have any meaning. Why I always lay an emphasis on the concept of the whole time or holistic thinking as the works? We have our own methodology. The dialogue is to probe into the possibility. All the "works" are only seen as the "stage background" to form a "focus" at site. In fact, when a piece of new works is created by means of exhibition, such works is just the dialogue.

Different guests have different dialogue styles and methods and critics with different levels, viewpoints and angles are invited to present their points of view with different angles and diversities. We hope that all of these can be reflected through the dialogue entirely.

Dong Bingfeng: Topic discussed by you everyday is different, right?

Ye Hongtu: Sometimes, the discussion is not focused upon a topic. It is indifferent. Due to the different standpoints and knowledge structure, everyone forms a different opinion of the same problem, thereby leading to a controversy. Eventually, all of these contents will be displayed outright.

Dong Bingfeng: What you have talked about in the previous dialogue, Dafei?

Deng Dafei: I just come over to take part in it today. The topic of the previous discussion is about the education concept of Art Education Group. Mr. Lv is skeptical about this education mode that overemphasizes the roles of a teacher. When seeing off guests just before, we have talked about it with Bingfeng. In my opinion, the dialogue of Mr. Lv is comparatively long and the topic can be further extended. The Art Education Group is not only the teaching result of works, but also the cooperation project between artists and students. Bingfeng, how do you think of it? Does a particular artist in the second-tier city of China have an art ambition for...?

Dong Bingfeng: Isn't it the global village (laughing) now?

Deng Dafei: By combining with our own working habit, we have formed this intermediate state which is challenged by many people who are aimed at providing assistance to students from a perspective of functions.

Deng Dafei: Since Bingfeng is here, let me talk about this working state. It leads to the production method of social structure for a kind of art. If it is divided into two aspects, we will not rely upon any aspect. However, in my personal opinion, intermediate state or intersexual state is something that remains vague for the Art Education Group and becomes a unique feature.

Deng Dafei: Of course, it is also a discussion, presentation, production and creation mode from the internal perspective of art to a certain degree.

 $\textbf{Dong Bingfeng:} \ \textbf{I} \ \textbf{remember that, Mr. Lv Shengzhong}$

opened a training class in the Central Academy of Fine Arts at the beginning of the 1990s. My impression was that his students were quite similar to him. I think that, the senior training class opened by him is totally different from your work in the universities

Deng Dafei: The viewpoint challenged by him is that something made by you must be functional, meaningful and valuable. Firstly, whether there is a sense of self-satisfaction for yourself; secondly, whether the skills are conveyed to the society and students to enable them to learn how to work; thirdly, whether it is the true innovation for the art history. I suggest that, any innovation should not depend upon the single form from a perspective of creation and production, because the form fails to excite many audiences today. A kind of identity or living status is portrayed by creation. Under the art context, this status is discussed as the intermediate status that does not rely upon any aspect and remains vague and grey.

Zhang Bin: Actually, Bingfeng knows about us well. A long time ago when I was preparing the white paper titled "Action Logics", the foreword was written by Bingfeng. It was in 2006, about a decade ago. So under this circumstance, Bing Feng has taken notice of our change.



Left Deng Dafe, Dong Bingfeng

Dong Bingfeng: Mr. Lv's identity is quite similar to yours. First of all, all of you are teachers, so the occupational habit is similar; the identity and works of an artist ranks at the 2nd and 3rd places. Just like what Dafei has said, it is a question, or not a question. It is a question, because you can relate it to the social labor division of everyone: whether we focus on the education or works, or exhibition or discourse collation. Previously, we had discussed about the artistic ideas of Art Education Group. That is to say, educational

purposes are not confined to you and me, teachers and students. Instead, the education should be "at anywhere". When you are chatting with a bicycle repairman, it is also a kind of education during which, you are trained by him, or provide training on him, irrespective of identity and position. Another point is that, what is on earth sought after by you as an artist, art or life, cultural or social one? All of these focal points are different.

Let's go back to the topic Dafei has mentioned. Why I say

that possibility is not very important? Firstly, with regard to the issues of contemporary art (after the 1990s) in China, Yao Jiashan, a planner in Hong Kong, wrote a book, discussing the "production mode" as a kind of problematic consciousness for the contemporary art in China. We can say that, all the artists, including Hearst in England, Murakami Takashi in Japan and Zhang Huan in China, use the same production mode. It is meaningless to discuss whether you are cooperating with 3000 students or 300 workers. It is also meaningless to determine whether the concept of this works is created by an artist, or production director below it, or each technician. Gu Wenda once created a piece of works with 1000 students. Regardless of number of participants, 50 or 200, the key point lies on that how do you take part in it, what are the roles, or what is the last question put forward by an artist. Up to now, you have been a lecturer for more than 10 years. Regardless of the number of students. 500 or 5000 people, it is your "works" or project that counts; secondly, Boris Groys, a critic, wrote an article the Multiple Author. He describes in the article that, since the 1990s, the art gallery and artistic creation are changing. So the identity of an artist is no longer a question, as the artist may be a director or producer or is engaged in the more complicated work. For example, when Wang Jianwei plans to shoot a film, he needs to establish a large production team consisting of 200 people, including the photographer, sound engineer, actor, film cutter and composer. When all the people are involved in this production line, the artist is more of a director whose responsibilities are to come up with an idea and grasp this result finally. During the specific implementation process, it is not important to determine who completes it, or to rely upon the identity of an artist. Nowadays, we can only discuss what is the works.

There may be many conditions for the creation of works. For example, when people go into the art gallery for appreciating the exhibition, they are supposed to have certain common

sense for allowing them to judge the art basically. If anyone goes into the place, the ability to judge what is art is a clear manifestation of the power-oriented knowledge or art history. For instance, when the Art Education Group goes to a square located in Dalian for creating something, people are able to determine which one is the works instantly. Currently. the methodology adopted by the art gallery is also changing. From the very first beginning, the art gallery is restricted by the art history, because it is a western concept imported from foreign countries and different from that inherited in China. The history of art gallery for the contemporary art in China may be shorter than 20 years while that in western country may be as long as nearly 100 years. So it is decided by the art gallery that the first priority is the collections that decide the framework, core and vein of the art history for the art gallery. The impressionism is active in Orsay, Paris while the modern art is chiefly represented by Pompidou and New York moma. All of these art galleries have a collection framework and are supported by art history, followed by research and exhibition planning. The exhibition planning is always correlated with the vein of art history. China has no time to make preparations and any object or project is attainable at any time. Therefore, in many cases, Chinese art galleries are not mature enough to perform discussion inside the art history framework.

Firstly, it does not have collections. Let's take Today Art Museum as an example. Does it have the works of Picasso or Bill Viola for the collections under the framework or western art history? There may be a few works to create an outline, but lack of macroscopic historical clues. There may also be some collections relating to the contemporary art in China. However, with the evolution and development of contemporary art, it can not form a historical framework, because everything is changing. Chinese artists, groups and art critics encountered by us today are always changing. Nobody can assert that this is works, or that is comment, because the fixed concept is not in place. So I do not agree to rely upon the simple concept and definition to discuss the existing art practice, no matter whether it is the artistic works generally believed by us, or performance or social intervention project. So what the Chinese art museum is doing? Firstly, it is engaged in art, "Chinese contemporary art"; secondly, it takes part in the international project and exchange plan; thirdly, with rapid social development in China, the art gallery is influenced by different social, political and cultural conditions. Our expectation is that, the art gallery is more of

a public space or open place where the artists, intellectuals and migrant workers from all walks of life get together. Look, the migrant worker is busy in weed control and tree planting inside the hall. All of these phenomenon and things that are happening mean that, the contemporary art gallery is at the "competing" place and you must keep open. Therefore, it is important to set a comment framework and art history logics. In my opinion, the Chinese contemporary art may have many problems, especially when the classic modernism vein or art gallery system in western countries is used as reference.

What is the relationship between the aesthetic form and

ideology included in the art practice? Is the Art Education Group the simple instillation, exchange, production mode and product of art concept, or competing staged product of all the problems occurred and aesthetics under such cultural and presentation conditions? Previously, Ye Hongtu and Zhang Bin said that, they undertook a group project in Today Art Museum in Beijing. I suggested that we should not discuss the works or exhibition only. Instead, how about chatting with people from different backgrounds for 7 consecutive days? This move is aimed at determining what you can learn from it. I think this is possibly the nature of "education" inside the Art Education Group. We don't need to leave a trace, or achievements, or framework. We just need an exchange space. Exchange should be competing and varying. Change and problem of art practice understood by us can only be reflected by change. This may be the most important link in understanding all the relationships between artistic production, circulation and cooperation today. But, this relationship mentioned by me is not the "relational aesthetics", a kind of "relational aesthetics" intended for the creation method. In my opinion, for the Chinese art gallery. artist, works and comments, the most important point is how to understand the change of this relationship. This relationship must be institutional, power-oriented or competing. All the mechanisms generated must be competing. It can not be concluded that, this is right or that is wrong. Hence, I believe that, you can reap many keywords and different comments during these 7 days. The most meaningful or valuable step is how to arrange these problems together. If they are publicized, people or audiences may feel that its value is brought into full play. The most important thing is to discuss the artworks or "education" clearly, not the artists.

Ye Hongtu: From the beginning, due to the time period of

7 days, what can we do during this period? The people responsible for the exhibition arrangement said to me that, it was impossible to hang all of these paintings on a wall within a day, since only two days were given for the exhibition arrangement. I answered that, how about taking everything as it comes. Then I asked him to carry out the exhibition arrangement according to the schedule. It is OK if only a half of or 1/3 of paintings are hung on the wall. Now, almost all the paintings are hung on the wall. And with regard to the straw, it must be removed when it is rotten, because it emits a strong foul odor.

Dong Bingfeng: That is to say, it can be understood that. art may be harmful sometimes. The art gallery is a modern white box (laughing), with high requirements on the cleanliness.

Ye Hongtu: Since the odor makes people feel uncomfortable, we decide to remove the straw. Afterwards, the exhibition hall is still odorous and some people suggest buying fruits and using them to remove this odor. To this end, we have purchased fruits, but we do not regard them as works. However, visitors think that these fruits are also works when taking a picture. So there is a logical relationship that is independent of a man's will. Of course, this is understandable and can be explained by any means. Some say that these fruits are the "tributes" to the Gods in the "Invitation to God". It is reasonable to explain it by any means, because it is placed inside an art gallery, right?

Dong Bingfeng: Yes.

Ye Hongtu: Now you are here and these paintings are taken down, meaning that we are indeed performing the exhibition removal. Some people are responsible for reshooting works over there while workers are busy in packing. All of these things are accidental and beyond our control. Maybe, we can still carry out the exhibition removal tomorrow. By 5pm, we have to hand back the hall, because the next exhibition will be moved into it. This is the art gallery and all of us are bound by limitations.

Deng Dafei: The point put forward by Bingfeng is quite interesting.

Dong Bingfeng: Because we are discussing the "education", what is education from the perspective of social or presentation relationship?

Ye Hongtu: In fact, what I have said means that, from beginning to now, the educational project undertaken by us has an internal logic and is independent of our will.

Deng Dafei: But. Bingfeng's viewpoint is to rule out our imagination about the space, exhibition, teacher and education. I find it very interesting. It does not use the concept to summarize the practice. Instead, it regards our practice as a kind of idea that is happening and not ideological.

Dong Bingfeng: Dafei makes a good summary (laughing).

Deng Dafei: This thought experiment happens between you and us, or Mr. Lv, or between anyone else yesterday. This process has its own functions.

Zhang Bin: Lv Shengzhong asks continuously what is the function? Then, Zhang Zikang answers, maybe the passionate speech given by Mr. Lv motivated by it represents its meaning.

Deng Dafei: But I still feel that, there is a precondition for the question discussed by Bingfeng. That is to say, when being introduced from the western countries, the system of art gallery and contemporary art system and history should follow their institutional norms, but it is obviously different under the Chinese context. Just as what we have said, if the members of the Art Education Group have to work until retirement, this large project will inevitably encounter many practical problems in China for the education. The topics involve the competition inside this space that is easy to make people feel lost. Bingfeng, is it possible to create the competition that you have mentioned inside our organizational system or art system finally?

Dong Bingfeng: The word of "organizational system" is quite reactionary.

Deng Dafei: I understand. It just refers to the exchange.

Dong Bingfeng: I think this is the collective creation. But you should clarify the reasons of mutual cooperation and participation method intended for the audiences, which will be quite meaningful. It is very interesting and open for you to cooperate with students or a group of people with different



Art Education Group, Today Art Museum • Seven Days Art Project 2016.6.28

social identities. If you say that, your practice is open, you may regard us or audiences, or workers who are working as a piece of works. For the "mechanism" mentioned by Dafei, I wonder why this word is used. This is because the mechanism can be used to explain the affairs inside or outside the art gallery clearly. Before objecting to the art gallery or making it open, you should determine a clear boundary.

Let me take an example. I think that, CHEN Chieh-jen differs greatly in the recent 10 years and previous 10 years. For example, he started to shoot films or video art after the 1990s. It is a delicate video and both tone and production of works is very beautiful and accurate. However, since 2008, his big change is that, he believes that there are many problems in the previous works created by him. Why? Because these works only represent the simple production through a mechanism and may possibly deny or hide the identity and role of all the participants and producers during this process. The identity of these people is vague and only the works is highlighted. For example, when we are watching a film shot by Ang Lee, nobody would care who is responsible for recording or shooting. Therefore, CHEN Chieh-jen must clarify the "cooperation reasons". For example, in the documentary of the Realm of Reverberations, there have the patient, nursing worker and social movement worker, all of whom are clear and seen as subjects by staying together. Just as we have mentioned, how to understand today's art practice? I believe that, the focal point lies on these people and their relationship and history. By "staying together", all of them form a space "at this very movement", to contend against the rigid space of artistic mechanism, organizational system and modern art gallery.

Secondly, if you insist that your works are open and prepare the last documentary, information involved in this project, including the process and action about workers carrying the painting frame and arranging the exhibition, far surpasses the information conveyed by speeches given by experts and scholars that have been invited to the exhibition in these days. This is a part of the relationship and depends upon how to understand. I am working now, so are the workers. The only difference lies on that the product manufactured by us is different. Vision, labor and conversational modes enable us to observe the changing process. After being introduced, different kinds of concepts form different venues. So it is important to determine how does the art gallery absorb them through such change, or what kind of resistance and exchange method is proposed by the artists. Hence, in my opinion, no matter whether it is the Utopia group established by Dafei, or the Art Education Group, if it is named as a

group, it means the collective creation and needs to distinguish the practice and audience, or social site. What is the cooperation relationship for everyone inside it? Whether the cooperation and dialogue are generated, or whether there is the mutual "engagement" - this "engagement" promotes the problems discussed by us today. This may be the important precondition for today's artistic practice. I just remember this briefly.

Deng Dafei: The creation by Zhang Bin and Ye Hongtu lasts from the cooperation to the retirement. If it is input, including a kind of ongoing production state that is described by Bingfeng, it can be called as a project, project-like production and practice method. Works, or new vision knowledge, or discourse discussion, may be generated inside it. So what question do I want to ask? For example, his previous works is to draw a painting, or create a virtual world for playing a role at the level of metaphor. He just says that, the art gallery should endorse you to increase your artistic added value and improve your significance. However, according to what have said, it is a new kind of production method.

Dong Bingfeng: Practice.

Deng Dafei: Practice, practical participation is the life to some extent.

Dong Bingfeng: Yes.

Deng Dafei: They, as artists, are comparatively marginalized in the system of non-art school. So I feel that, this functionality is created after the explanation by us and can not change this educational system truly. For the competitiveness mentioned by Bingfeng, you want to make this relationship have better effects.

Dong Bingfeng: Just as we have mentioned, the first point is competition while the second point is participation. Why we cooperate or take part in it? What does it mean by participating in it? You can say that, the Art Education Group is a piece of works, or not a piece of works. It is OK how to understand it. But in my opinion, the problem put forward by Dafei makes it go back to the original point. That is to say, if the definition or concept about artworks is not available, how to deal with it. From the perspective of source, each piece of works has its own myth and is the product arising from the operation of a set of powers and political activities. Today,

how do we understand the urinal exhibit created by Marcel Duchamp? Today, you may see a shallow patch of water on the ground in the exhibition, biennial exhibition or art gallery, just like a pile of straws laid on the exhibition hall today, or a stack of artistic works that would not form any imagination at all? What is that on earth? What is its problem here? Whom does it need to communication with and how?

The article written by Boris Groys, a famous theorist, is often cited by me in the recent speeches. In his article the Art of Political Life Time with the subtitle of From Artworks to Art Archive, his brief viewpoint is that, no matter whether it is the art history, art gallery or art criticism, all of them represent a kind of organizational system, which can be traced back to the times before Marcel Duchamp. In other words, our imagination about the artistic works, art criticism and history is discussed under the precondition of governance. All the arts are governed. So here is the question. How to fight against such governance for today's art? Today's art practice should be focused upon the anti-governance. Secondly, for example, a piece of works is created by you. We have observed that, some works of the Art Education Group are hundred pieces of newspapers or registration forms, all of which can be understood as a means to simulate the social governance or stipulations. However, all the people and participants are able to take part in this art production through the dialogue and exchange of these things. If everyone writes a paragraph of his/her words or experience, he/she is negotiating with this governance and conditions for the anti-governance are being formed. Therefore, it is demonstrated in the article of Boris Groys that, why so many artists are found to use the literature and ready-made articles to devise diversified histories and stories for today's exhibition? Contents to be discussed and articles to be placed by him can create a kind of new life experience, which is supposed to go against the governance, if it is still believed by us to be alive.

Deng Dafei: So we have to discuss, what is the precondition under the Chinese context? If you want to talk about the pursuit for the freedom by going against the institutional system?

Dong Bingfeng: We haven't mentioned about the freedom.

Deng Dafei: Of course, this word is inappropriate and generalized. But, my meaning is that when going against the institutional system, we need to break away from the rigid

discourse or system. However, when it goes back to the Chinese context, we just mention that...

Dong Bingfeng: About the cooperation. I mean the cooperation and connection in the films shot by CHEN Chieh-jen.

Deng Dafei: But I feel that, the example given by you is just a missing or vague part of mainstream official narration history. A kind of reference factor is used by it inside the space of art gallery. I want to say that, it is the most effective and valuable method for the artists to employ the method that is increasingly localized to resolve our local problems. We could not confine to a white box only. We should encounter the problem of social site, other than the logic of art history, or simple form innovation. This is my viewpoint.

Zhang Bin: It seems that, contents mentioned by Bingfeng are basically covered by our works.

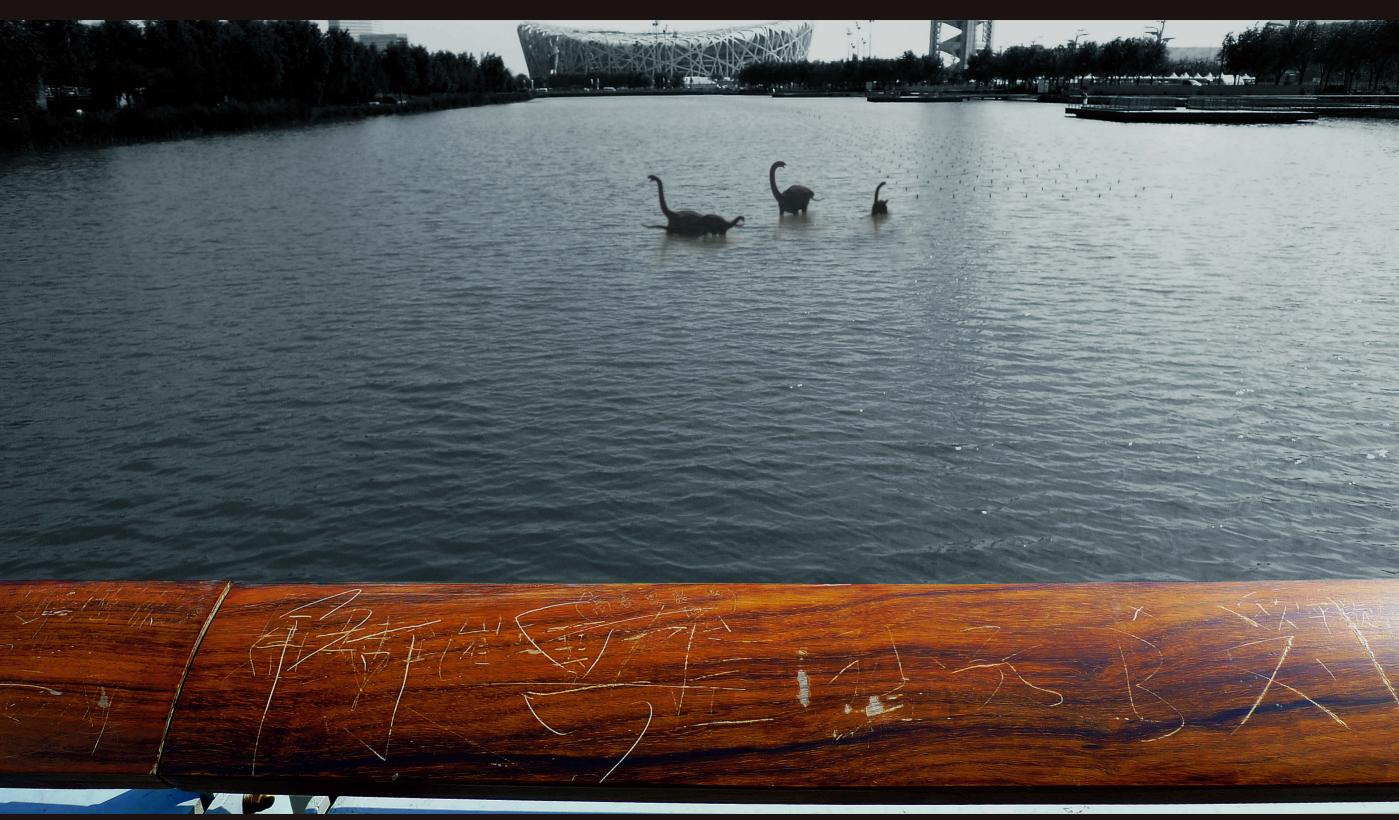
Deng Dafei: Yes, it mentions nearly all the aspects.

Zhang Bin: However, some possibilities or unclear direction emerges during this process. We are unclear where will we go, but I am pretty sure that, it is not the previous or current times. It will develop gradually in the future. It is improper to apply the principle of the first firmly entrenched impressions to define the basic concept before going forward. Instead, we should push it forward and seek what we want.

PART 2

第二部分

COMMENTARY 论



重构美术史——艺术教育小组的行动逻辑 2011

- ART EDUCATION GROUP'S ACTION LOGIC 2011

ART HISTORY RECONSTRUCTION

CHENG MEIXIN _{稈美信}

在开放的时代,没有人能够躲过大气候的主导作用。现代科 技的发展彻底打破了自然格局的地理屏障,工具理性开启了 充满诱惑的历史洪流,不再有意外,不再有差异。当艺术成 为揭示、批判、抗争的观念工具,其结果可能导向揭示、批判、 抗争的反面。人,没有谁能够拒绝末日,面对张滨与叶洪图 虽然经历了从绘画学习者到美术教育者的身份转换, 但无论 是作为学习者还是教育者,他们所面对的课堂教学内容无非 是素描透视、静物模型、美术史料和名画临摹这些套路, 服 膺的是同一套学院教育制度。这种僵化的美术教育方式早已 令两位教师感到忍无可忍, 他们梦想着把照本宣科的教学课 堂变成艺术创作和思想启蒙的灵魂殿堂,实现人生与艺术的 双重救赎。于是,他们在2004年组成"艺术教育小组",从 反思教育转向艺术自救,对教育方式、艺术语言、日常现象、 公共生活进行超图式实验,如他们2009年创作的装置作品《救 生衣》就表达了对教育危机的焦虑不安, 转而从自我救赎再 延展到社会关怀, 把大量日常问题引入美术课堂。

2009 年,他们完成了《美术教育——美术史》系列组画 101 幅,通过把美术史上的历代名画与现实媒体中的时事图像进



艺术教育小组 艺术教育项目《救生衣》 2009

行挪移切换,打破美术史与日常生活的时空壁垒,将艺术教育、美术史教材置于生活现场,使学生或观众在艺术中体验到生活本身。如将《主要生物群系的全球分布图》与卢梭的《睡着的吉普赛人》,2009年2月24日《环球时报》的头版新闻图片与塞尚的《浴女》,普陀山南海观音广场新闻图片与

达维特《苏格拉底之死》《中国国家地理》杂志刊登的生命元素图文与委拉斯凯兹《镜前的维纳斯》、Espnstar 网站体育广告与尼德兰的《雪中猎人》进行切换。这些素描手绘作品,把教学与创作、名画与现实进行语境重构,通过图像转换启发人们的思想转向,打破艺术史文本与日常现实各自孤立的叙事模式。

基于对艺术教育、艺术历史、社会现实种种问题的思考,张 滨和叶洪图发掘了创作上的丰富线索。2010 年,他们及"艺术教育小组"成员创作了《美术教育——另外的历史》系列组画80幅,通过对美术史内部语言进行转换,并切入网络的随机签名作为作品标题,完全打乱了美术史作品的固定名称、叙事结构、语境模式,造成历时性与同时性的整一转向。同年创作的《美术教育——魔术师》系列作品74幅,将经典历史名画与时事新闻图片进行切换重置,并植入无厘头的网络个性签名用语,创造出魔幻的视觉图腾,这种超图像的想象力使现实世界变成了既定艺术史,完全搅乱了现实与历史的时空维度,仿佛生活本身就是奇异荒诞的命运拼图。



艺术教育小组 艺术教育项目《美术史》系列 2010

2011年,"艺术教育小组"创作的《美术教育——辐射》系列作品30幅,则将美术史经典名作中的局部生物体进行透视化放大,以至一种超现实的结构比例。"辐射"这个命名源自生物化学科技带来的世界危机,透过不合理透视的图式构成,预示一种末日场景的美术史图式结构变种。将生命观念

植入艺术教育课堂,这不仅重构了美术史的权力叙事模式和 审美范式,获得了艺术语言的内部解放,使绘画成为一种日 常化的观念艺术,还让人在学习绘画技艺和鉴赏美术史名画 的同时,多了一重对自身生活本身的启示。



艺术教育小组 艺术教育项目《美术史——伟大的图像》 2011

《美术教育——伟大的图像》是一系列对美术史内部语言进行汇编的作品,它将不同历史名画的人物形态和事物图景进行肢解,重组成一个新的图式谱系的。事实上,这种刻意地肢解美术史经典作品进行集成符号化重排演绎的做法,使得历史上的伟大图像呈现出了一种相互渗透的叙事序列。如《家畜》将不同时期名画中的家畜集成在一个重组画面里,形成魔幻化的叙事方式,在不同绘画风格语言中呈现出文明史的全部信息,赋予观念转化的意识线索,描绘出一个丰富的未来图景。素描画《杀人的人》则释放出一种强烈的信号:美术史的固定图式是生活进行式的动态图景,杀人如同绘画一样是高度工具化的艺术技法。再如《猛兽》这件作品,它将(法国)德拉克罗瓦《两只老虎的研究》和《狮子图》、卢梭的《沉睡的吉普赛人》、达利的《由飞舞的蜜蜂引起的梦》和中国民间绘画《仙人和老虎图》集成一幅肉食者的图式谱系。

《美术教育——淘宝网》将消费主义、时尚商品切入到美术 史作品中,透过淘宝网这一电子交易平台呈现当代人的真实 生活。商品异化的生活图景,意味着消费观念已渗入当代世 界的价值系统。商品的效用不仅局限于它的使用目的和交换价值,艺术叙事演变为欲望意志,艺术语言被利用来对商品进行美化包装,将其演绎为满足心理体验的精神产品。在高度商品化的当代文明社会里,工具和艺术都丧失了原始的纯粹目的,转而成为一种人性扭曲的精神慰藉。卡拉瓦乔《弹琴者》中的吉他、小提琴、花瓶,被置换为淘宝网店的时尚商品,让画中弹琴者置身于一个现代女人的生活语境。马奈《吹笛少年》中的笛子、帽子成了淘宝网点的热卖商品,这种变魔术般的语境转换手法,揭露了消费主义时尚文化对人类生活方式、价值体系、审美观念的渗透力,模糊了艺术与商品的边界,历史名画成为消费主义的审美消费对象。

张滨和叶洪图领导"艺术教育小组"创作了《美术史》系列534幅素描作品,这种将现实生活和思想观念引入课堂教学的实验尝试,突破了僵化教条的艺术教育成规,开启了艺术教育的新思维。从对学院派艺术教育的反思,转向对艺术史内部语言的透视分析,再将生活现象、社会问题引入课堂素描,使技艺训练与思想探索结合一体,有效修正了学院教育的课堂模式。从2008年的《美术教育——几何形体》到2010年的《美术教育——救生衣》,再到2011年的《社会教育——此痛片》,一种痛定思痛的强烈意识,几乎贯穿"艺术教育小组"的创作主线,从反思艺术教育到艺术自救行动,将课堂教学转向社会公共领域,也由此创作出了《胜利路》——这个作品张滨和叶洪图在大连胜利路"人去楼空"拆迁建筑内举行追悼行为仪式。一座城市不断地破坏与不断地建设,不光造成巨大的物质浪费,更是一种精神家园的自我摧残。



艺术教育小组 社会教育项目《胜利路》2011

"艺术教育小组"正是基于艺术教育这一实验线索,开拓了更广阔的艺术方向,如《艺术教育——pass》观念装置作品,它结合两年间的基础美术课程,让两届学生素描手绘 1989 年《人民日报》某一天的某一版,要求学生把历史名画人像或自己的肖像置换掉《人民日报》上的图片。《手绘人民日报》基于对生活史的解蔽,通过素描



艺术教育小组 艺术教育项目 (美术中) 系列展览现场 2011

美术基础课使学生认识到历史与命运的共性真相。因此, 张滨和叶洪图要面对的不光是艺术与教育,而是整个社 会的历史前途,这便是"艺术教育小组"的行动逻辑。



Art Education Group Art Education Project "life jacket" 2009

No one can escape from the predomination of general environment in an opening up era. Development of modern technology has broken the natural geographical barrier. Instrumental rationality opens a historical flood. No more accident. No more differences. When arts becomes concept tool of revealment, criticism and resistance, it may lead to the opposite side of revealment, criticism, and resistance. No man can reject the end of the world. Although Zhang Bin and Ye Hongtu have experienced the transformation from painting learner to arts educator, either as learner or educator, the content of courses they face are still sketch perspectives, still life models, art histrical materials and famous painting copies, and those are under the same set of college education system. These two teachers have already felt intolerale with such rigid art education. They dreamed to turn teaching-from-book classrooms into an art house with full of art creation and thoughts enlightenment, and to achieve the redemption of both life and art. So they formed "Art Education Group" in 2004 transforming from reflective education into self-rescue art. They started the beyond-painting-experiements with education methord, art language, daily phenomenon, and public life. Such as "life jacket", the installation works they made in 2009, which expressed the anxiety about the education crisis. It extended from self redemption to social concerns, and brought a lot of day-to-day problems into the art classroom.

In 2009, they completed "Fine Art Education - Art History", which is a series work of 101 pieces. It breaks the time and space barrier of art history and daily life by transferring and switching the famous paintings in art history with current events images in real-time media. It puts the art education and art history textbook into living scenes to make the students or the audiences experience life in the arts. For

example, switching "global map of distribution of the major biomes" with Rousseau's "Sleeping Gypsy", the front page news pictures in "Global Times" (February, 2009) with Cezanne's "women", news pictures in Nan Hai Guan Yin square from Mount Putuo South China with David's "the death of Socrates", life element image and text from National Geography of China with Velazquez's "Venus in the mirror", sports advertisement from Espnstar website with Netherlands' "Hunters in the Snow". Those sketch works reconstruct teaching with making, famous painting with reality. Their works inspire people to change their thinking by switching images, and break the isolated narrative mode of the tart history and realities.

Based on the thoughts on art education, art history and problems in reality, Zhang, Bin and Ye, Hongtu explored many clues in their creation works. In 2010, together with members from "Art Education Group", they created "Fine Art Education - Another History", a series work of 80 paintings. By switching language of fine arts history, and using random internet signature as title of their works, they completely disrupt the art historical works' fixed title, narrative structure, and contextual pattern, resulting in the shift of diachronic and synchronic. In the same year, they created "Fine Arts Education - Magician", a series work of 74 paintings. It switches classic historical famous paintings with images from current news, and inserts nonsensical personal signatures from internet to create magic visual totem. Such beyond-image imagination turns the reality world into established art history, completely disrupts the spatial and tempo-



Art Education Group Art Education Project "Fine Art Education – Art History" 2009

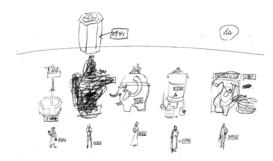
ral dimensions of reality and history like life itself is a strange and absurd fate puzzle.

In 2011, the "Art Education Group" created "Fine Art Education - Radiation", a series work of 30 paintings. It enlarges perspective organism from the history classic masterpieces to achieve a surreal structural scale. The name "Radiation" comes from the world crisis brought by the biochemical science and technology. Through the unreasonable perspective of the schema composition, it indicates the art history schema variation of a doomsday scenario. Implanting the concept of life in the art education classroom, which not only reconstructs the art history of the power narrative model and aesthetic paradigm to achieve the internal liberation of the artistic language and make the painting as a daily concept of art, but also provides people more re-inspiration of their own lives when learning painting skills and appreciation of the history of art paintings.

"Fine Art Education - Great Image" is a series of works on the internal language of art history, which dismember and reconstruct the characters and images from different historical paintings into a new schema pedigree. In fact, this kind of practice of deliberately dismantling the classic works of art history to carry out integrated symbolic re-interpretation make the great image of history presents a mutual penetration of the narrative sequence. Such as "Livestock", which brings together the domestic animals in famous paintings from different periods into a reorganization of the screen, forms the magic of the narrative way. It shows all the information of the history of civilization in different painting style language, to give the clue to the transformation of consciousness, and depicts a rich possible future picture. Sketch painting "Kill People" is the release of a strong signal: a fixed pattern of art history is the life of the dynamic picture, murder as painting is a highly instrumental art techniques. Another example is the work "The Beast", which combines Delacroix's "The Study of the Two Tigers" and "The Lion Chart", Rousseau's "Sleeping Gypsy", Dali's "Flying Bee's Dream "and the Chinese folk painting" Immortal and Tiger Map " to create an integrated schema of carnivores.

"Fine Art Education - Taobao" brings consumerism, fashion goods into the works of art history. It shows the real life of contemporary people through Taobao electronic trading platform. The life picture of commodity alienation means that consumer attitudes have infiltrated the contemporary world





Art Education Group Art Education Project "Fine Art Education – Great Image" 2011

value system. The utility of the commodity is not limited to its use purpose and the exchange value. Artistic narration evolves into the will of desire. The artistic language is used to beautify the packaging of the commodity, and it is interpreted as a spiritual product satisfying the psychological experience. In the highly commoditized contemporary civilized society, the tools and the arts have lost their original pure purpose and turned into a distorted spiritual consolation of human nature. The guitar, violin, and vase from Caravaggio's "Guitarist" were replaced with Taobao shop fashion goods, so that the artist in the painting was putting in a modern woman's life context; the flute and the hat from Manet's "Flute Boy" became the hot commodity in Taobao. Such magical context conversion approach exposes the fashion culture of consumerism on human life style, value system, and the penetration of aesthetic concepts. It blurs the boundaries of art and goods, turns the history famous

paintings into the object of consumerism aesthetic consumption.

Zhang, Bin and Ye, Hongtu led the "Art Education Group" to create 534 sketches of "Art History" series. This attempt to introduce real life and ideas into classroom teaching broke through the rigidity of dogmatic art education and opened the new thinking of art education. From the reflection on the academic art education to the analysis of the internal language of art history perspective, then introducing the life phenomenon, social problems into the classroom sketch to combine the skills training and ideological exploration, they effectively corrected the college education classroom model. From the "Fine Arts Education - Geometric Shape" (2008) to the "Fine Arts Education - Life Jacket" (2011), to the "Social Education - Painkillers" (2011), a strong sense of pain can almost be found everywhere from the "Art Education Group" 's creation main line, from the reflection of art education to art self-help action. They brought the classroom teaching to the public domain, and thus created the "Victory Road" - in this work, Zhang, Bin and Ye, Hongtu held a memorial ceremony in the empty buildings on Dalian Victory Road. A city being constantly destroyed and built, not only caused a huge waste of material, but also a spiritual home self-destruction

The "Art Education Group" is based on the experimental clue of art education, and has opened up a broader artistic direction, such as "Art Education - pass", the concept installation works, which combines two years of basic art courses, and asks two sessions' students' sketch drawing of a certain edition of a certain day from the "People's Daily"

(1989). They asked students to replace the images of the famous historical figures with their own portraits by replacing the images in the People's Daily. This idea clearly stems from the education of historical thinking, because the students involved in the creation of this series were born in 1989, this year is not only their starting point of life, but also the turning point of contemporary Chinese social destiny. It is also a year being smoothed in history class, political class and art class in the past 20 years. Mankind has never been amnesia, it is precisely the history of the text weaving, become an invisible trap of life and the future. In the increasingly distorted historical texts, lies are brought about by the endless historical tragedy, the children born in 1989 is destined to be selected in this particular year of life. "Hand-painted People's Daily"



Art Education Group Art Education Project "Hand-painted People's Daily" 2011

based on the life history of the shelter, through the sketch art foundation course, makes students realize the history and fate of the common truth. Therefore, what Zhang, Bin and Ye, Hongtu face are not only art and education, but also the whole society's historical future. This is the "Art Education Group" action logic.

THE DEPTH OF INTERVENTION - PREFACE TO THE "REBUILDING **ZHANG BIN, YE HONGTU 'S WORKS**

介入的深度——《重塑——张滨 叶洪图作品展》序

WANG IIN

王林

展题"重塑"是我对张滨、叶洪图作品的一种理解。他们二 人都是教师,对中国大陆教育现状深有所感,以艺术合作方 式介入这一领域。当代艺术说到底,就是介入性艺术,以个 体创作介入到社会、文化、历史、政治、哲学、科学、环境 等各个领域。教育当然也不例外。

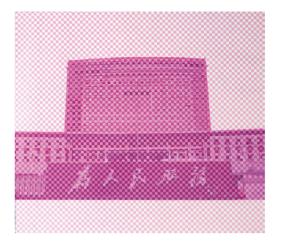
现代教育旨在培养有独立人格、知识理性、文化修养和全球 意识的国家公民。中国教育最大的问题是官方一统,从属行 政及政党功利。此乃工具教育而非公民教育。所以教育改革 的首要任务是让教育权利重归民间,教授治校,大学独立。 这些话说来任重而道远, 但深入体会现行教育与人的关系、 与个体生长的矛盾和冲突, 却是当代艺术透视生活与时代、 精神与体制的重要方面。张滨叶洪图所作的努力有着非比寻 常的意义。

重要的是作品。

张滨、叶洪图不仅借助教学活动让学生参与。做了不少班级 考察课题,以呈现学生及家长在此过程中的期待与困惑,通 讨对比, 反省当今教育制度的谬误与荒唐: 而且以真实纪录 的方式, 让学生在自我经历中保持历史记忆, 而不是在洗脑 教育中对社会真相一片空白。其作品最大的特点,是复数性 与教育活动规模性结合,形成独特的语言方式,对集体主义 臣民教育深刻反省。其间对每一个体生命及精神发展可能性 的关注、珍惜、尊重与护卫,不单是作为教师发自内心的要求, 更是一个艺术家对人的问题的再现与重诉。其介入的深度, 非在场在地者非置身其中而不能为也。

谁说当代世界只是平的? 谁说当代艺术只是浅的? 艺术之于 中国,只有深度介入,才具有历史的,也就是未来的文化意义。 是为序。

> 重庆黄桷坪桃花山 2013年11月25日



"Rebuilding" is my understanding of Zhang, Bin and Ye, Hongtu 's works. Both of them are teachers who are deeply touched by the current educational situation in mainland China, and have been involved in this field through artistic cooperation. Contemporary art on earth is interventional art. Through it, individual creation involved in various fields of society, culture, history, politics, philosophy, science, environment, etc. Education of course is not an exception.

Modern education aims to foster nationals with independent personality, intellectual rationality, cultural accomplishment and global consciousness. The biggest problem in China's education is official unity, subordinate administration and party utilitarianism. This is a tool education, not a civic education. Therefore, the primary task of education reform is to let the right to education back to the civil, empower professional governance, and promote university independence. These are easier said than done. But depth understanding of the existing education's relationship with human, the contradictions and conflicts with individual growth is the important aspect for contemporary art to get perspective on life, period, spirit and system. Zhang, Bin and Ye, Hongtu's efforts have an extraordinary significance

What is important is the work.

With the help of teaching activities, Zhang, Bin and Ye, Hongtu let students to participate and to do a lot of class research topics, so to show the expectations and perplexities of students and parents in this process, by contrast, to reflect on the absurdity and absurdity of today's education system; and with real recording, they let students to maintain



Left Art Education Group Art Educatio Project "Government" 2012 Right Art Education Group "Personal History" 2009-2017

the historical memory in their self-experience, rather than letting brainwashing education to make students knowing nothing about the social truth. The greatest feature of their works is the combination of the complex nature and educational activity scale. It forms a unique way of language, and profound reflection on collectivism subject education. In the meantime, the concern, cherish, respect and guard of each individual's life and spiritual development are not only the request of the teacher, but also the artist's reappearance of the mankind's problem. Without direct experiences, they cannot achieve such deep intervention.

Who says the contemporary world is flat? Who says contemporary art is shallow? Art in China, only with the deep intervention, can have a historical and prospective cultural significance.

Preface

November 25th . 2013 Taohuashan, Huang Jue Ping, Chongging

INFILTRATING THROUGH TEACHING METHOD - PRACTICE OF "ART EDUCATION GROUP"

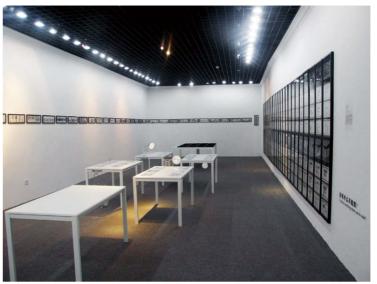
以教学的方式渗透——"艺术教育小组"的实践

DU XIYUN

杜曦云



艺术教育小组《个人史》2009-2017



艺术教育小组 艺术教育项目 《美术史——伟大的图像》20

"艺术教育小组"这个为了更好的进行艺术实践而形成的组合,是大连理工大学建筑与艺术学院教师张滨和叶洪图二人合作的产物。他们的实践方式是:利用艺术专业教师的职务之便,在进行基础教学的过程中,以发动学生独立行动,或者和学生合作的方式,传播自己的艺术理念。

在目前的艺术系统中,"艺术家"需要生产出具有明确个人标签的"作品"来,才能进入功利链条,并从中获得名利。 艺术教育小组这样的实践方式,在单位时间内可以生产出大量可被称为"作品"的视觉产物,而且数量比一般艺术家要多很多。但这些"作品"首先是艺术教育的产物,包含着明显的艺术教学成分,并不是纯粹的艺术品。这里,"艺术教育小组"的身份含混起来:他们有独立艺术家的背景和能力,又充当着年轻学生们的艺术监护人的角色。很多"作品"虽然是由学生完成,但他们有些类似机器的零部件,在"艺术教育小组"的搭建和组合下,这些作品的完整形态和意涵才显现成型。

这些"作品"和美术馆系统的联系未必是紧密的、必需的,但和中国教育系统的联系很紧密。良性的教育,是为了提升人的情感和智慧,而坏的教育有时比没有教育更糟糕,它会对人形成很多误导。如果用僵硬的教条泯灭人的好奇、怀疑、

真诚,以及求真的能力时,这样的教育可能会致愚。在中国难以自治的庞大教育工业中,艺术教育作为其中的一个分支,不可能被网开一面。"艺术教育小组"身处这个系统内部,对艺术教育的弊病,比旁观者要有体会得多。这些"作品"的实质,是在被教育系统所允许的技术训练、创意开发等课程中,"挖空心思"、"巧立名目"的进行当代文明观念的引导和渗透。当然,他们也在和学生们互动的过程中,接近学生们的实际状况,并通过艺术表达来为他们提供新的表达渠道。

物质层面的东西,可以一夜之间发生变革;但文化观念、思维方式,只能在缓慢的、日复一日的渐进中来获得改良。从专门为当下的艺术系统生产独立作品的角度看,"艺术教育小组"的很多"作品"是艺术教育的副产品,或者是从艺术教育系统转轨到美术馆中的,有着这样或那样的杂糅或"不纯粹"。但从改变文化观念、思维方式方面来考量,艺术教育小组多年来投入的大量实践,对那些正处在观念成型关键期的大学生们,可能是更有效的,而且可能影响更为长远。而且,当下的艺术系统也处在不断的转型中,在被各种杂糅或异质事物的渗透和冲击下,它在被动和主动地进一步开放。

2013年10月6日

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Art Education Group "Personal History" 2009–2017



Art Education Group "Personal History" 2009-2017

"Art Education Group" the formation for the better practice of art. It is the product of Zhang Bin and Ye Hongtu who are art teachers from College of Architecture and Arts of Dalian University of Technology. Their practice is: taking advantages of art professional positions, they disseminate their artistic ideas by mobilizing students to act independently in their basic teaching practice or by working together with students.

In the current art system, "artists" need to produce a clear personal label "works" in order to enter the utility chain to get fame and fortune. With such practice, within a unit time. Art Education Group can produce a large number of visual products that can be called "works", the number of which is far more than the normal artists can produce. But first, these "works" is the product of the art education, which contains the obvious art teaching components, not pure art. With that said, the "Art Education Group" identity vague up: they have an independent artist background and ability, but also act as a role of the young students' art guardian. Many "works" are completed by the students, but they have some parts similar to machine parts. The complete shape and meaning of these works can only be shaped with the construction and combination from the "Art Education Group".

The link between these "works" and the art museum system may not be close and necessary, but it is closely linked to the Chinese educational system. Good education is to enhance the human emotions and wisdom, and bad education is sometimes worse than no education, it will form a lot of misleading to people. If letting the rigid dogma vanish people's curiosity, suspicion, sincerity, and the ability to seek

truth, such education may cause ignorance. Art education, as one of the branches of the huge educational industry that can not be autonomous in China, can not be exploited. "Art Education Group" in this system, experiences more on the ills of art education than the bystanders. The essence of these "works" is to try all sorts of dodges and pretexts to guide and penetrate the concept of contemporary civilization in the course of technical training, creative development and so on, which are allowed by the education system. Of course, they also interact with students in the process, approach to the actual situation of students, and through artistic expression to provide them with a new channel of expression.

Material things, can change overnight; but cultural ideas, ways of thinking, only get improved gradually day after day. From the point of view of producing independent works for the contemporary art system, many of the work from the "Art Education Group" is a by-product of art education, or a transition from the art education system to an art museum, with or without hybrids or "not pure". However, in terms of changing cultural attitudes and ways of thinking, the large amount of practice put into practice by the Art Education Group over the years may be more effective and may have a more lasting effect on college students who are in the critical period of conceptualization. Moreover, the current art system is also in constant transformation, under the infiltration and impact from a variety of hybrids or heterogeneous things, it is further open in the passive and active ways.

PISS OFF: AN EXHIBITION OF ZHANG BIN & YE HONGTU ART EDUCATION GROUP 2010

《没你事儿? ——张滨 + 叶洪图艺术教育小组展》前言 2010

GU ZHENQING

顾振清



艺术教育小组《个人史》 2009-2017



艺术教育小组《个人史》 2009–2017 Art Education Group "Personal History" 2009–2017

对中国当代艺术而言,二十世纪八十年代是一个在非常尴尬的语境中结束的时代。"启蒙"和"抹平"或许是这个年代的代名词。当时的美术青年在思想意识上的大启蒙、大转变酿就了一场"新潮"美术运动。这场运动最后却以悲剧性的《1989 现代艺术大展》落幕告终。

2010年10月26日至11月15日在北京798视空间推出的《没你事儿?——张滨+叶洪图艺术教育小组展》是一拨生于1989年的新美术青年之成长阅历的图文实录。他们没有确切透彻的历史感,没有宏大叙事式的历史意识,他们只能以自己的方式来描述自身的历史、制造自身的历史。

张滨+叶洪图说过: "从你出生开始之后的每一天都是这个时代的历史。"诚然,《没你事儿?》其实就是艺术家讲述的一堂生动的历史课。

---张滨 + 叶洪图艺术教育小组展

Maybe for the contemporary art of China, 1980s is an embarrassing period of time, which ends with an awkward conclusion. "Enlightenment & erase" should be the main definition words for this era. During that time, the enlightenment of art lead to a great series of contemporary and fashion art movement, but ends with a tragic end on the grand art exhibition of 1989.

From October 26 to November 26, 2010, Visual space at 798, Beijing will bring you the art work, named Piss off - by Zhang Bin & Ye Hongtu's Art Educational Group. A group of young artists who were born during 1989 records their own "history" with their photos, pictures and words. Even though they do not have any professional sense of history or a broaden view of our world, but they could use their own ways to describe and create their own history.

It is said by Zhang Bin & Ye Hongtu "since the day you were born every day that pass by is apart of the history." Moreover, if you also want a great "history lesson" from the artists the exhibition should give you what you need.

An exhibition of Zhang Bin & Ye Hongtu Art Education Group



THE LOGIC OF ACTION: A DISCUSSION OF THE CONCEPTUAL DEVELOPMENT OF ART EDUCATION GROUP 2009

行动的逻辑——杂议"艺术教育小组"的观念演变 2009

DONG BINGFENG

董冰峰



艺术教育小组 艺术教育项目《PASS》2009

如果谈论"艺术教育小组"的作品,就首先必须先谈到其创 作的背景: 城市; 重点在中国几十年来的急速的都市化发展 与文化精神的变迁,而不仅仅涉及到关乎其艺术形式及内容 的具体定义。如艺术家强调的,"城市的面孔就像人的面孔, 年轻的、成熟的、衰老的,朝气的、衰败的、颓废的,颓然的、 惨烈的、让人揪心的:城市的面孔折射出一个时代人的命运, 这与存在于这个时代之中的每个人息息相关。"而更多批评 家认为,中国当代艺术自 2000 年以来,重心便倾斜至城市。

大连,作为"艺术教育小组"活动的主要基地,毫无疑问承 载了这样一种具体空间的景观想象及能指;通常意义上的城 市宣言在此处并不作为一种堆砌的辞藻,而是对话展开的真 正源头。而位处东三省的南部边缘, 优越的地理空间, 大连, 更多作为一种后殖民文化意识中的异国情调的想象载体(日 本殖民大连旅顺地区长达 50 年)与小组所倡导的"均质化生 存"的自然空间的双重叠合。这种矛盾促成了"艺术教育小组" 研究的"意义",或记录城市生、死与自我繁殖的物理过程 都形成一种对"城市再生"的深度关注。

"艺术教育小组"的作品并非着重"教育"功能,而是一种 心领神会的授意与默许,通过一系列的城市行动(例如20世 纪 90 年代初期的广州"大尾象小组"的工作,曾被批评家侯 瀚如称呼为"街垒"式的革命幻觉)。超越形象或符号的束 缚,不断改写与居住空间之间维系的精神纽带和文化想象, 其前设的工作时间(1997-2034)更加深了对未来的期待与 憧憬。小组解释为,"艺术介入现实,未必真正会改变些什么, 解决些什么。但毕竟艺术的介入给我们的生存以信心、勇气、



艺术教育小组 艺术教育项目《找自己——手绘人民目报》2010

希望,它照亮了我们灰暗的现实生活。"

"艺术教育小组"抛出了一个命题,根植于教育本位的压抑 与艺术生命的自我觉醒, 这是思考艺术过程中需要清晰刻画 出的理性,而非现存教育体制框架所能涵盖;当代艺术中的 开放现象和不确定性共同搭建了"艺术教育小组"创作的核 心引擎, 小组的工作依次为"城市教育"、"历史教育"、"理 想教育"、"诗教育"和"美术教育",而"美术教育"被 排列为最后的环节, 可见技术层面终归属于浅层的自然感知, 而城市空间则被提炼为现代人生存感受的基本。在《开放的 作品》中, 艾柯认为, "当代艺术教育我们要不断打破典型 和模式——选取典型和模式的'易变性',而不是典型和模 式本身。"

"景观同时将自身展现为社会自身"。见德波《景观社会》: "艺术教育小组"关注是的"文化场域",而不是单一艺术 作品的固定形态,艺术创作惟有在整体工作中得到开放。

"艺术教育小组"展开一种重新形塑化了的社会关系,这种 关系产生于不可辨别的情感、科学认知或社区的历史记忆, 通过大量的已知和未知的(停留在概念中的)社会实践,行 动与细致思索, 而逐渐形成的新的人与物、人与空间的关系, 同样代表了一种新的艺术创作阐释理论。尤其着重在"城市





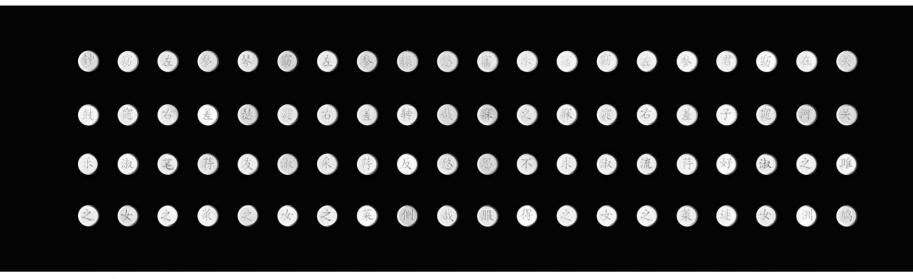
艺术教育小组 艺术教育项目《百年大连》 2014

拼图"、"搬运城市"、"对城市建筑废墟的考察与清理"、"城 市体温"、"停车场涂鸦——2008P"、"水上的城,水下的城"、 "一个构建未来之城的计划——九天塔"等作品和展览策划

"艺术教育小组"重视交流与参与,即实施于真实的教育过 程与城市空间中的公众之间的互动。这种经验交流的分享过 程随时随地产生于"艺术教育小组"的作品中。

相比"艺术教育小组",活跃在大连的、另一持续时间更为 长久的"新历史小组"(1993年至今)同样在1999年后开 始艺术教育的研究与实验,并提出"视觉知识"概念。而"艺 术教育小组"从1996年起至今的个人创作(张滨和叶洪图) 和联合的公共艺术计划则是一件"整体作品",是集艺术教 育学、美术、诗歌、建筑学和城市规划等多种跨学科的,探 讨其与艺术这一命题相关联的"决定性瞬间"或"偶然性存在", 并不依赖所谓作品的外在形式而被认知。

综上所述, "艺术教育小组"是致力分析当代中国社会形态, 文化及生存空间,将美学与伦理,公共与个体记忆互相粘合 而形成的"社会性雕塑"(Sozialen Skulptur),或为作品自 身演变而成的可独立的精神空间,或为自我表现的纯粹视觉 愉悦中的超越艺术范畴的文化证言。



Art Education Group "Painkillers" 2015



Art Education Group "Painkillers" 2015

If we discuss the artworks of Art Education Group, it is necessary to analyze the background of the creation: City. Apart from the involvement of form and content, the artworks manifest the development of the city and the change of the cultural spirit during several decades in China. Addressed by the artists, the appearance of the city looks like the face of person, which can be regarded as the young, the mature, the old, the energetic, the dispirited, the horrifying, the heart-rending and so forth. It also reflects the fate of a generation, which intimately relates to each person in this period. Furthermore, according to many critics, the center of Chinese contemporary art inclines to cities since 2000.

Dalian, as the critical base of Art Education Group, shoulders the imagination of landscape and the signifier of this specific space without doubt. According to common sense, here the declaration of the city is not ornate dictions but the source of the beginning of conversation. Situating in the south of the three provinces in the Northeast China, the advantageous geographic location, Dalian, as the imaginable and exotic carrier in the consciousness of post-colonialism, integrates itself with the homogenized existence, claimed by Art Education Group. This contradiction generates the meaning of the research of the group, manifesting through the recoding of the birth, the death and the reproductive of the city which gives rise to the deep attention of the revive of the city.

The artworks of Art Education Group do not emphasize the educational function, however, it addresses the tacitly agree. Through a series of city activities, such as the Da Wei Xiang Group in the beginning of 90s in Guangzhou, declared by Hou Hanru, the art critic, as the revolution illusion of street barricade, the artworks transcend the constrain of images and symbols and rewrite the spiritual and cultural imagination in the living space. In addition, the initial development, from 1997-2034, emphasizes the anticipation of future. Stated by the Group, the participation of art in the reality will not change or resolve something. Yet it will bring confidence, courage and hope, lighting our gloomy realistic life.

Art Education Group assigns a topic, which is based on the repression of education and the self-awareness of artistic life. It is the logic that is needed in the process of the thinking of art, which can not be covered by educational system currently. The core of the Group is formed by the combined action of opening phenomenon and uncertainty in contemporary art. The mission of the Group can be divided in proper order as following, the city education, the historical education, the ideal education, the poetic education, and the fine art education. Among them, the fine art education is arranged at the last, which shows that the technical level still belongs to the lower level of natural perception. In contrast, the city space is refined as the basis experienced by modern people. In Opening works, Eco suggests, in terms of contemporary art education, we should continuously break examples and models, choose the mutability of them rather than themselves.

In La Societe du Spectacle, Debord asserts, the spectacle represents itself as the society at the same time. Art Education Group pays attention to cultural occasions rather than the fixed form of the single artwork. The artistic creation can only be realized in the entire work.

Art Education Group develops a reorganized social relation, which arises from the unrecognized emotion, science perception and the historical memory of districts. Through amount of known or unknown (which stay in conception) social practice, actions as well as speculations, this relation gradually forms the new one between person and person or

persons and space. It also stands for a new theory of artistic interpretation. Especially, it emphasizes several conceptions of exhibition planning: The City Puzzles, The Transportation of Cities, The Exploration of Ruins of Buildings in Cities, The Body Temperature of Cities, The Graffiti in Parking Area:2008P, The City Above Water, the City Under Water, A Plan of Constructing A City: Jiu Tian Ta.

Art Education Group addresses communication and participation, which represents as carrying out the interaction of the public between the realistic educational process and the city space.

The share of the communication of experience is resulted from the artworks of Art Education Group.

In contrast to Art Education Group, New History Group (since 1993) is another one which is active and lasts for a longer time. After 1999, New History Group started to the research and experiment of art education and also declared the conception of Visual Knowledge. However, since 1996 the individual creation, such as Zhang Bin and Ye Hongtu, and the combined public art plan of Art Education Group are an entire work, which assembles art pedagogy, fine art, poem, architecture and urban planning and so forth. It discusses the decisive moment or occasional existence related to this topic. It is not cognized by depending on the outside form of artworks.

All in all, Art Education Group intends to analyze the form, culture, and living space in contemporary Chinese society. It combines aesthetics, ethics, public and individual memory and forms Social Sculpture, which serves for the independent spiritual space of the development of artworks or becomes the cultural testimony, surpassing the field of art, in the absolute visual delight of self-expression.

THAT TIME. THIS PLACE. AT THE SCENE (EXTRACT)

《彼时. 此地. 在场》展览前言(节选)

FENG BOYI

冯博一



Art Education Group "Banner" Germany M ünster 2017

所谓"彼时"是时间,抑或历史的概念;"此地"涉及的是特定的空间场域;而"在场"则意味着参与式的互动体验……张滨、叶洪图艺术教育小组作品《个人史》和以现成品为主的装置作品《锦旗》,则通过"在场"的互动方式,将"彼时"的个人成长史,以及历时性的时间节点,对应地介入到他们预设的游戏规则之中,由此构成了与观众合作完成这些综合的、多媒介作品的统一及完整性。

因此,他们的创作、展示是通过一系列时间、空间和互动体验来完成的,其作品不是远离于具体现实生存的系统之外,而所呈现的是一个有关"社会日常空间"的现实依存和逻辑交织的多媒介形态。对展览本身和艺术家以及观众来说,这既是一种与以往展览的看与被看经验的不同结果,又是过去、现在,乃至未来的沟通交流,并显示出一种新的多元表达和叙事话语。而这种结果和语境也是一种我们此时此地、身临其境的现实感受。

The so-called "that time" is the concept of time, or history; "this place" involves a specific space field; and "at the scene" means a participatory interactive experience.

Zhang Bin, Ye Hongtu's Art Education Group works "personal history" and the finished product-based installation "banner", in the interactive way of "at the scene", involved personal growth history of " that time" and diachronic time node into their default game rules correspondingly. With that they completed the unity and integrity of these integrated, multi-media works by cooperation with the audience.

Therefore, their creation and presentation are done through a series of time, space and interactive experiences. Their work is not far from the system of concrete reality. It shows a multi-media form of realistic interdependence and logical intertwining, which is about "social daily space". For the exhibition itself and the artists and the audience, it provides a result, which is different from the past exhibitions' looking and being seen, it is a communication between the past and the present, and even the future. It shows a new multi-expression and narrative discourse. This result and context is also our immersive and realistic feelings of this place and this time.



Art Education Group "The God" 2017

PART 3

第三部分

INTERVIEW 艺术教育小组访谈



艺术教育小组 艺术教育项目 《几何形体》 2008

问题 1: 首先介绍一下你们的艺术教育小组吧,为什么叫"艺术教育"小组。这个名字听起来可不那么"艺术",更像教学小组。你们到底是在做什么?东北艺术家目前还是多以架上绘画为大家所熟悉,很少像你们做这种观念艺术的,怎么就想到去做这样一种类型的作品,缘起是怎样的?

艺术小组在二十世纪八十年代中期新潮美术那个阶段还是有很多的,后来艺术家个体独立精神被重视,艺术小组似乎也不那么被关注了。最近几年似乎又有了很多这种小组,像政纯办,没顶公司等等,即使在今天,小组的形式也颇多争议,不好界定。你们为什么要选择小组的形式,联合来做作品?为什么这个小组一定是你们两个?

艺术教育小组: "艺术教育小组"由艺术家张滨和叶洪图组成。其实我们的职业身份是大学教师,都任教于大连理工大学建筑与艺术学院。我们在这个学院里教设计素描等基础课程。我们都出生在20世纪70年代中期,从我们大学毕业那一天起,23岁的年纪吧,来到大连,来到理工大学,这所1949年国家设立的第一批重点大学("985"和"211"的大学)任教。这种体制内教师的身份也就基本固定下来,说得实在一点,就形成一种几乎很难去改变的宿命了,这是你的命运,你这辈子基本是在大连这个地方了。(远离政治与文化艺术的中心,北京),你是体制内的画家了,和体制外完全不同。你要像体制内一切画家那样,去参加全国美展,去参加省市、全国美协,要朝九晚五按国家教委的教学规则去上课,要按大学评职办法去评职,最后退休,完成一生。大家都这样过来的,其实也没什么不好。可每次坐班车去学校,看见满头白发的老教师,我们仿佛就看见了自己的明天。心里有点儿黯然。

因为年轻,总希望做点儿和体制内其他艺术家不同的事情。就在挣扎,在读大学的时候其实也是这样想,20世纪90年代末,张滨是鲁迅美术学院毕业的,那年月,油画专业的学生都沉溺于绘画语言的锤炼,顶多是在图式上有些改变,加入一些观念的东西。叶洪图毕业于东北师范大学美术系,面临的问题基本上也是这样。当时,北京的当代艺术正风起云涌。而整个东北的当代艺术却相当沉寂。体制之中,地缘弱势都是这里艺术家的宿命,就是这样。可是张滨和叶洪图各自在大学期间就已经先后执着于架上绘画以外的其他艺术样式了,也是另一种宿命。(20世纪90年代中期张滨开始做"纸飞机"系列装置作品,叶洪图开始他的诗歌写作。)

很巧合,也是一种自觉,早期在没有任何外在氛围的影响下,我们都独立地去做行为、装置。并且顽固地坚持。后来我们先后来到大连工作。在大连这个地方做当代艺术,绝无可能有什么氛围。直到今天也是这样。这样就需要我们这种人团结在一起,积聚力量。通过作品和展览,许多都是自然而然地形成默契,因此我们逐渐形成小组,做作品。

做"艺术教育"也是自然而然形成的,没有刻意怎么样。早期我们还是单独做自己的作品,后来开始做一些复合的,集成的和教育有关联的作品计划,譬如同时关注几十个个案,展示一代人成长史的作品时,一个人的力量就明显不够了,需要团队式的合作,后来看到这种合作很有效率和质量。

相对固定的两个艺术家,又同时具有开放性,就使更多学生也好,其他艺术家也好,都可以参与到这个小组的计划中来,形式多样,模糊歧义,很发散很有意思。这也暗合了国际当代艺术的一个潮流,就是不在乎你是个体还是团队,是什么多学科交叉的学术机构还是什么公司企业,而在于你提出了什么问题,给予这个时代什么有意思的东西。所以你可以叫我们是艺术教育小组,也可以叫我们是一个教研室,一个科研团队,一个工作实验室,一个当代艺术的研究所,一个持续发展的动态的教学科研项目、一个社会科学资金资助项目都没有问题,命名不是问题。

做老师,似乎没有太多选择,可是我们仍不能无视教学中,发现艺术教育制度存在太多的问题。学生思想的自由和创作 热情的压抑。我们意识到这是个相当严重的问题,有责任去 改变,于是我们两个就组成"艺术教育小组"。在教育体制 之内,尽我们最大的努力,按我们的方式,去实现我们的教 学和艺术创作的理想。

我们不刻意回避这个生存事实。必须接受体制内教师这样一个身份,难以改变,那么还不如去在限制中找到自由,把毫无胆识的口头对抗(牢骚)转变成积极建设(建设其实也是对抗,这种对抗你也可以说是革命幻觉)。用当代艺术创作的方式介入当下美术教育中,把教学活动本身视为当代艺术的创作过程。用教育的另一主体"学生"这种材料来做我们作品。我们最终的作品形态完全也可以是多种多样。

生存与日常活动即创作,我们实现了这个。我们进行一系列 的美术教学实验,与艺术创作合二为一,(当然这些内容是



荒诞的,完全有悖常理的行为)并以此去申请学校,国家的教育教学改革基金和教材基金,当然失败的结果会多,那我们也把这个过程视为我们做行为作品的一部分。艺术教育小组在体制内,学院内,社会中所进行的美术教育,社会教育的改革试验(当代艺术创作)也包括一切(评职、基金申请、论文发表、政治生活、教学活动、工作量和科研成果考核量化、教学研讨等等均已被艺术教育小组视为其艺术创作了)。

这样通过多年来的创作(教学)我们践行了我们想法,进而 形成强大的理论支撑和精神内核。从"艺术教育"到"社会 教育"这就是一件巨大的脉络清晰的社会雕塑工程。

当然这个大作品是由无数个小的计划和课题组成。也由小组 日常交往、生活、工作等行动逻辑构成。数量都不重要,重 要是不断践行。在课堂上和学生一起来做作品。我们拿出方 案,尽全部所能想到任何细节。然后交给学生进一步去创作。 甚至要学生回到各自家庭和社会生活背景中去发散这件作品 的意义。

意在用新的价值观念和艺术形式来向旧的教育体制渗透,输入新血。意在重塑新的社会关系,以艺术介入教育和社会,行动即作品。任何标签对于艺术教育小组来说都是一个限制。讨论与争议之中,个体生命正在切入创作和实践。如艺术家任戬所说"是在以英雄主义来整理碎片化的现实世界。"是在激活当代艺术应有的活力,展示当代艺术新的可能性和新的复杂性。

我们把"艺术教育"视为一件前设的大作品。一件已经做了19年,还将做22年的当代艺术作品(1997——2038)也就是把中国·大连"艺术教育"当代艺术小组成员在体制内完成"艺术教育"的过程,41年,视为一个完整的作品(注:因延迟退休政策,时限增至41年)。



艺术教育小组 影像作品《凤鸣街》 2011

问题 2: 看了你们之前的几个展览,充分了解你们的背后支撑的一个内核,对你们这个计划感兴趣,确实是在大连那样一个地方,还有你们这样的两个一直坚持在做这种事情的人,真的很有意思。那么你们能否谈谈你们的作品。从早期的作品开始吧。

艺术教育小组: 其实被认定局限在"艺术教育"这个框架内, 教师+学生,教学即作品,这简单的创作模式是一种误解。 我们的"艺术教育"还是一种更宽泛的"社会教育"。这才 是我们真正想做的,这在我们早期的工作中就充分体现了。

策展人董冰峰在2009年就曾指出: 艺术教育小组并不着重"教育"功能,而是一种心领神会的授意与默许,通过一系列的城市活动,超越形象和符号的束缚,不断改写与居住空间之间维系的精神纽带和文化现象。

他还提出这是一种根植于现有教育体制问题中艺术生命理性的自我觉醒。具有不确定和开放性。准确地指出"美术教育"只是这个小组技术层面,终归属于浅层的一种自然感知。打破典型和模式,介入和改造社会空间的教育才是艺术教育小组的目的。艺术教育小组关注的其实是文化场域,而不是单一艺术作品的固定形态,他们的艺术创作唯有在整体中才能得到开放和再认识。

所以单单从作品最终呈现的结果来看,早期工作是简单和直接的,很"贫穷",很简陋。如果不看其背后这个核心的支撑,基本上可以不必去谈。

这些作品的特点就是有太多的随机性和无用性。反收藏,反对在美术馆展览,反对被简单定义。还有就是"不断发现和体会这个城市空间带来的精确的变化的现实感,并且总是在游离中做出判断。"(策展人郭晓彦语)

比如我们随意在某个停车场捡到一个本是用来遮挡汽车牌子的婚礼后被丢弃的纸牌,上面印着"你最珍贵"。我们就把它给社会上不同人拿着拍照,人也都是随机找的。(作品《你最珍贵》)比如在商厦、城市废墟(也包括被拆迁的空房里)等公共空间摆放自己创作的诗歌。比如在校园内用人类历史上最伟大的建筑大师肖像图片包装工地废弃物,砖块。随意堆积在学院或者室内草坪。(作品《作为诗人的叶蔚然》《墙》)

比如把教材、教学大纲、教学日历、学生成绩单、评分标准、素描范图进行漂染。(作品《美术教育——漂染教学文件》)诸如此类,真是太多了。就不一一说了,总之我们的作品一直关注的是人,是城市,是我们存在的这个社会的方方面面。意在重塑一种社会关系。

问题 3: 你们的早期作品《美术教育——Pass》和《美术教育——89,90 个人史》是两组很有趣的作品,能够详细地介绍一下吗。这样的教学实验(艺术创作实验)的目的是什么?

艺术教育小组: 我们的学生入学时,都是20岁左右的年纪,在他们出生成长的20年里,其实他们很少知道过去20年中国真正发生了什么。历史这个东西总是有太多的遮蔽,他们只知道要他们知道的"真实"。我们都出生于1974年,对中国当代发生的事情都亲身经历过,我们想要告诉孩子们什么是真的。

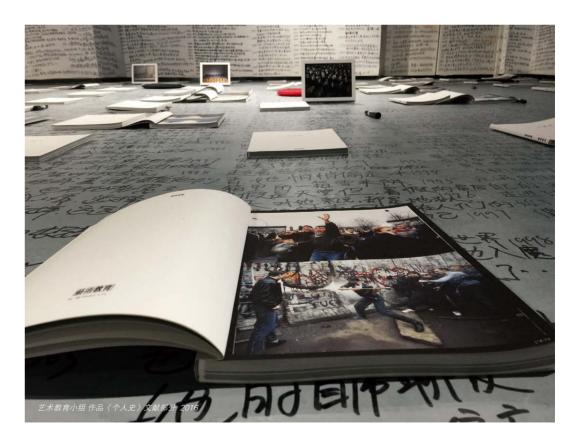
比如您看见的《美术教育——Pass》这件作品,就是艺术教育小组在2008—2009 学年结合设计美术学科基础美术教学完成的观念作品。课上要求学生在自己出生那天的《人民日报》首页复印件中央位置插入自己的素描头像。我们想要学生在画的过程中看看自己出生那天的报纸。目击、亲历、对自己的内心诚实,对一个艺术家的创作很重要。我们也要教会学生,独立思考。

这一届学生出生于 20 世纪 80 年代末,对于我们的政治文化 乃至当代艺术来说那是一个特殊的历史截点。但 20 年过去了, 在中国,这一年出生的孩子对自己出生成长的社会现实其实 是少有认识的。我们就要通过这个艺术课程要他们去了解, 历史是什么,自己是谁。

我们在几乎所有作品计划里都坚持手绘。学生的手绘虽然幼稚笨拙但却是有人性温度的。我们希望学生知道他们每个人(作为一个个体人)在这个时代背景下存在的意义。我们关心他们每个人的命运,我们带有使命感,觉得艺术家应该具有这种"关心"。

《美术教育——89,90个人史》,这件作品更为庞大,大约千余件。我们选取 50 名在 1990 年代前后出生的学生和我们一起来完成这个作品。

方法是要每个孩子从自己过去 19 年,个人成长的照片里挑选出 19 张,也就是每年一张,从出生那一年直到 19 岁这一年。选自己喜欢的、难忘的。比如一张家庭照片或一张集体照片中,只把自己的位置用手绘的办法画上去,其他却保留原始的样子。我们想要学生思考自己与所处时代背景之间的关系,很好玩。这样每个人就画了 19 张,50 个人参与就是接近一千余张作品了。



我们除了把这些作品装裱好之外,还把它们打印装订成文献。 每人一册, 用孩子们自己的名字命名。每册文献还加入了他 们的成绩单,和个人访谈。我们问了他们关于过去和未来许 多许多有意思的问题。我们特别想知道出生在1990年代的孩 子们在思考什么样的问题。

问题 4: 我认为《艺术教育——美术史》系列作品是你们到 目前为止,全部作品中最引人注目的作品了。我注意到收藏 家乌利・希克和你们之间的访谈。也注意到其他几位批评家 就这件作品给你们写的评论文章。那么你们能否详细地介绍 一下这件作品,并且围绕这件作品谈谈你们的"艺术教育"。

为什么一定是这样的一种教育而不是其他别的什么教育?为 什么拿美术史说话,你们知道拿美术史做文章其实并不聪明, 这早不新鲜了。也许你们会说你们用了美术史却意不在此, 而是在于你们确立了一种方法论,一个研究线索,一个精神 内核来支撑你们的全部创作,即"艺术教育",即不希望被 界定的艺术与教育的两可之间。

既然之前一切都是实验的, 似是而非。那么为什么你们最后 出来的作品形态却又那么像"艺术"。这个又是出于什么考虑?

艺术教育小组:《艺术教育——美术史》系列作品的确阵容 强大。但我们并不认为这就是我们的代表性作品。可能是因 为参加了几个重要的群展和小组个展以及评论家的关注等原 因使这件作品被放大的缘故吧。

《艺术教育——美术史》系列作品是艺术教育概念下的作品 之一。在"艺术史"系列作品中,一共分为6个部分,总数 五百余张。分别为:《美术史》《艺术史魔术师》《其他历史》 《辐射》《伟大的图像》《淘宝网》。

《美术史》这件作品是要学生根据兴趣去西方美术史中寻找 自己感兴趣的作品。插入一张与艺术毫无关联的杂志、课本 扉页。这是中国孩子在向大师致敬的一件作品。这些日常所 见的杂志或者教材页码是他们的现实生活的象征,而大师作 品是他们去学习的榜样。这件作品全部手绘耗时一年的学时, 教师和学生认真地制作这样的作品,一个字一个字的摹写出 来,类似于文艺复兴时的虔诚的学徒和手艺人。

《艺术史廣术师》《其他历史》分别是西方美术史经典图像 之间相互置换,经典美术史图像与近20年世界当代历史图像 相互置换的作品(比如把蒙娜丽莎的背景置换成柏林墙)。

《辐射》是我们设想美术史中的动物经过辐射而变异。在画 面里变得异常巨大。比如《你好,库尔贝先生》里面的狗就 变得顶天立地, 异常巨大。就是换了一种视角来看待艺术史。



艺术教育小组 艺术教育项目《美术史系列 ——辐射》2011

《伟大的图像》则是把艺术史中的许多近似图像以中国式的 长卷方式拼贴在一起,构成一个全新绮丽的史诗画卷。

《淘宝网》这部分有趣在于把大师作品中的我们熟悉的那些 道具假定拿到一个中国的购物网站上"进行拍卖"。然后买 些今天常见的物品填充回画面之中。

在这里,学生既是这个计划的参与者也是作品本身。整个计划、 组织制作都是由艺术家和他们的学生共同来完成。不可以简 单地说学生是我们的助手, 我们针对中国当下的社会和教育



艺术教育小组 艺术教育项目《美术史系列——淘宝》 2011



艺术教育小组 《小说》今目美术馆 2016

中存在的问题, 然后通过教学这样的方式来输出一种我们的 艺术教育的观念。我们始终认为"艺术教育"甚至比艺术创 作和作品更为重要。

我们想要学生知道有思想的同时, 也要有高超的手艺去实现 自己的想法。当然学生在我们的限制中找到了充分的创作自

关于这些作品,我们的出发点我想我解释清楚了。我们两个 人也是在做一件自己的作品,和孩子们一起。我们的作品是 你看到的全部的画面,也是孩子们。这些孩子画得可能稚气 笨拙,我们尽量保留这一痕迹,不做过多修改,因为毕竟他 们在书写他们的"艺术史"。我们把塑造学生的未来作为我 们的事业。

如你所说拿"美术史"说话, 意不在美术史, 而是在干我们 确立了一种方法论,一个研究线索,一个精神内核来支撑全 部创作,即"艺术教育",即不希望被界定的艺术与教育的 两可之间。

其实还是为了启蒙,教育这个概念不管你如何颠覆,它都还 是关于灵魂的事儿。我们需要救赎和自我救赎,灵魂最暗的 年代更如此,不是吗?

既然知道这一点了,做出的结果像不像艺术也都无所谓。

问题 5: 你们的作品数量惊人,而且持久坚持,韧性十足。 无论是作品形态还是精神内核,都迥异于同时代其他的艺术 家。目光也不局限于艺术本身,从正面解读,无论对于艺术 还是教育, 对学校还是社会都非常有建设性意义。单就教育 这一话题展开, 恕我直言, 我却看出它不是很好的另一面。 诚然, 目前教育体制存在严重问题, 艺术本位压抑, 艺术生 命容易被抑制和戕灭。但是, 当你们以艺术或者当代艺术教 育的面目出现,当你们这样貌似大规模地实验,力求改变的 时候。你们很好地尊重了个体生命的尊严和创造力了吗? 我 看到它对学生而言有比现有教育体制更多的限制和规诫。

艺术教育小组: 这个问题提的非常好,特别尖锐,切中要害。 我们已经在不同的场合听到了这样的声音,也有的质疑更加 严厉。可我们觉得这些讨论只要还是在学术范围之内, 都是 非常好的事情。毕竟一个新的东西出来,有动静总比没有动 静要好。艺术批评的真正意义也就是在这里。不管怎样,我 们提出一个问题,我们提供一个方法。并且我有能力以另外 一些教学实验(艺术创作实验)来回答你的问题。

这是你看到是之前的几个偏重于手工制作的项目得出的结论吧?可是你要看到我们还有另外的在社会公共空间展开的一些项目,那些是和这些完全不一样的。

《小说》这个作品,我们根本就是放弃"制作",在公共空间向所有人开放,彼此陌生的人从书报上剪字,在画布上进行拼贴组成一个首尾相连的"小说"的游戏,当然在学院的教学里,我们也进行了类似的实验。

《利益链》,艺术家先在公共空间涂鸦,画出一些典型的当下社会各行各业的黑色和灰色利益链条,然后不同的人来到 这接力涂鸦,补充这些利益链条,揭秘它们。



艺术教育小组 社会教育项目《利益链》 2013 涂鸦 大连 回声书店

《新闻联播》也是,用圆珠笔在小尺寸的画布上画出电视机没有信号时的雪花屏幕图像,等于用一种十分写实的办法来画十分抽象的图案。画失误也没关系,将错就错。毫无美术基础的人也可以轻易上手。参与的人多了,有三百多幅,这些抽象图画没有反正,无所谓顺序,随意组合。

《说过的话》,让年轻人去录影,就坐在镜头前录自己,九零后的孩子谈到世界观问题了,让人肃然起敬。有些人是调侃,有些人沉默,干脆什么都不说,有些说到痛处,禁不住哭泣。我们不禁想要和世界说。这一茬人又痛苦地生长起来了。要人能深切地感受到年轻肉体和炽烈欲望的触角。又一批孩子开始谈及——历史,成长史、个人史、心灵史(也是国家历史)。重要的是他们开始诉说了。对死亡,这是最有力量的嘲弄。我们会感到每个时代都有每个时代的英雄,在绝望中也要人有了想要相信的力量和愿望,也许是这个国度无论如何不可能死掉的一种东西吧。看他们每个人的眼睛就好了,那里仿佛有不死的基因——雄性坚毅而雌性美好……

共有大约 150 人志愿参与到这个录像的录制工作中来。平淡的叙述在展厅的电视屏幕上循环播放,无始无终。电视机屏

幕下面是他们说过的"话"。一些实体的,被切割出来的亚克力汉字,堆在墙角,像一堆白色垃圾。

《对你说》,录一段年轻人对自己父母说的话,然后鼓励年轻人自己拿起摄像机、手机去录一段他们父母对他们说的话。 把这两组视频分别剪辑,展览时,两个投影同步播放,就是两代人在同时讲到对方。这个作品在社会各个阶层引起了很大反响。

我们还组织许多人写一封信给过去的自己,这就是作品《美术教育——给过去的自己写信》。可以是十年前也可以是更久。 填写的地址是很久很久以前的,不存在的地址,信当然会被退回来。信封和信件内容被展示。

这些是注重介入社会和公共参与的部分,人们往往喜欢看那些有争议的部分,更像"艺术"的部分。那才是话题。误解因此产生。但是我们对待这些争议,往往采取的是不去回避也不过多解释,只是更多地去践行一切。

我们的"艺术教育"就是一种更为宽泛的"社会教育"。我们也越来越多地去关注艺术和教育以外的一切。

问题 6: 你们从"艺术教育"向"社会教育"的转变,很有意思。只是为了化解前面你们说的那种很深的"误解"吗?你们的"艺术教育"和你们的"社会教育"是个什么关系。只是不再用学生这个"材料"来做作品吗?只是走出了你们工作的大学课堂来更加密切地关注社会问题吗?这在你近期的作品中有所体现,比如《雷迪·嘎嘎》《剧场》《请神》《救生衣》系列,比如《标语》《桥》系列。能结合目前的作品谈谈这个转变吗,它的意义是什么?

艺术教育小组:前面提到的"误解"其实对我们没什么影响。我们做这样一种选择,有这样一套方法论,这么一直坚持都是笃定的,没什么可以改变了。看看艺术史吧,误解从来都是存在的,尤其是正在进行中的当代的实验艺术。有争议的,误解最深的人往往是最决绝最没有包袱独自面对人类之暗的人。但丁是这样、拉伯雷是这样、莎士比亚是这样、梵高是这样、毕加索是这样……还有好多好多。艺术家从来都是孤独的,独自面对魔鬼的,面对自身的。多深的误解都要背负,创作仍要继续。这是艺术家分内的事情。不必多说。

从来没有转变,我们的"艺术教育"其实就是"社会教育"。 我们说过我们有意模糊了艺术和教育的学科边界(绝不分开 来谈这两个,绝不非彼即此),视艺术创作过程为艺术作品, 模糊作者命名,同时也跨学科(是联合的公共计划,视日常 工作生活为一件"整体的作品",集艺术教育学、美术、诗歌、 建筑学和城市规划等多种跨学科的一个计划)。



艺术教育小组 艺术教育项目《请神——我是传奇》 2016

我们叫了一个看似和艺术没有关系的名字"艺术教育",最后提供给我们作品形态又那么像"艺术"。我们叫了一个看似和教育有关的名字。做的事情却又和教育这学科完全不同。但我们想着,这些都不是关键问题。

关键是在这个时代,此时此刻我们做了这样一个事情。你一定要追问我们到底是在做什么的话,那我们只能是这么说:我们一直在场,一直没有沉默,一直介入了,说话了,在集体无意识和不相信任何事情的情境中,我们尽量不态度暧昧,立场模糊,真实面对。始终想要相信。我们一直在提问,并且想各种办法积极解决问题,不问结果吧,我们一直在提供我们的时代证言。

我们难以接受匪夷所思、无立场、无方法论、无是非观、无精神支撑的行为。尽管我们作品也时而"亦正亦邪"。

"亦正"的例子有很多:我们早期在名为"行动的逻辑——艺术教育小组"个展上的一个观念作品《标语》就是提出了很多看似"正面"的问题,即在展厅墙壁上张贴巨大的标语"我们是谁?我们为什么来这里?我们来这里做什么?"

这几乎是终极的问题。仿佛不属于这个年代。但我们还是这

么做了,对此时此刻的"艺术"和"教育"也许还有不能直接书写的历史和政治以及诸多社会问题进行了质疑。为什么这么做?而不是那么做?行动的逻辑是什么?

这个作品"亦邪"的解读是,我们也会告诉你这个张贴形式 是文革式的粗暴插入式的。("文化大革命"我们几乎从没 有经历过,但我们不认为"文化大革命"结束了,几十年之 后似乎"文化大革命"黑暗的东西还在梦魇般地折磨着我们 这个民族的灵魂)这段标语是中国监狱标准标语。

"亦正":《救生衣》是由现成品组成的作品,你可以看到赋予了"救赎"与"再生"含义的"物"。在人类灵魂最暗时,在人性面临全面溃败的今天,确定和相信最为重要。其实只是想引发我们对此类问题的思考,也许他们只是想说:此刻,作为"物"的救生衣已不仅仅是物本身,物的历史在这里正在成为我们每个人的命运……

作品随意而易于制作,当艺术家以教师的身份作为课题交给 学生继续去做,又模糊了作品命名权,使作品规模和意义最 大化。救生衣廉价不适合美术馆展览,从一开始也拒绝收藏。 也许还有作品"无用"性的诗意。 这个作品"亦邪"的解读是: 教化,粗糙的,无技术,业余,粗暴地暗示,绝望,轻浮的,轻飘飘的,自恃清高无所不能,一厢情愿自负的强行命名。

《桥》由一个 10 分钟 DV 影像和 140 张照片组成。就是奥运之后 730 天 (两年整) 2011 年 8 月 8 日拍摄的鸟巢图片,中景是绿色的河水,近景是奥林匹克公园大桥的木质栏杆把手。那些栏杆扶手早被中国游客刻满了各种各样凌乱的字迹。"XX 到此一游","XX 恨 XX",XX 爱 XX"……这些普通人的爱恨情仇和夙愿,也有无厘头的宣泄,也有邪恶的诅咒。总之,内容杂乱而丰富。图片是由沿途两步一拍集合而成。

从正面讲这是一个"后奥运时代"的宏大历史叙事,安静从容, 从另一面则不言而喻。

《雷迪·嘎嘎》是加深的误解。我们与学生合作向更紧密的方向前行,还是"艺术教育",但是是更巨大的规模和动作。内容更荒诞、更商业、更流行、更"潮",工作量更艰辛,作品展示出来更像"艺术"。从反面来说:我们的创造更自由,参与者更被动,被挤到完全是助手的位置上。这可以视为一个极端化的尝试。对应作品存在的时代,我们想它还是提出了它的问题,提供了一种办法,可以展开讨论。

其实这个计划就是很"坏"的。我们想对其他艺术家说,看,这不是你们的"当代艺术"吗!我们这里完全可以批量生产。并且产品看上去还不错。看,你们神神秘秘地找助手来帮忙画,我们可以大规模公开来做。并志愿模糊全部作品的命名权。这里有一个常识,不必绝对地对艺术家的观念、"点子"心存质疑,我们好在已经完全没有必要再回到必须对个体命名的手工时代。

《请神》与《剧场》,则更极端,一个符号化的图示重复出现一百多次,堪称大型绘画项目。它们是讨论中国和世界,全人类信仰问题的。当下中国现场,没有神,人们只信钱。那我们就请来无数的神。请神容易送神难。这些过剩的神就堆积在了无数人的头顶上,借用网络碎片化的图像资源,拼贴出万神殿般的一个当下社会学纷繁芜杂的图像。

《雷迪·嘎嘎》《剧场》《请神》等绘画项目都是用圆珠笔完成,我们知道圆珠笔笔迹有易挥发和难以持久保存的特性。 所以这对收藏制造了很大的麻烦。小组制造了一个问题:所画的一切会消失掉的。我们不反收藏,如果你愿意收藏"消失的过程"(尽管今天的材料处理办法已经可以很好地解决这个问题)。

艺术教育小组做了一些事情似乎暗合了博伊斯"社会雕塑" 的艺术主张,但艺术教育小组却抛出一句不屑的话"不一定 是那么一回事"。

你可视为艺术教育小组的美术史野心。但是我们可以马上回 答你,不是的,这又是误解,我们做美术史的项目,却意不 在此。不在美术史的上下文去寻找什么,可以是向大师致敬, 也可以是揶揄、解构、颠覆、戏谑,是当代,也是对当代的 不屑一顾,是疯狂也是谨慎,是教育也是艺术创作,是个体 也是集成的,是幻象也是现实,是实验的艺术也是艺术的实验。

我们是顾左右而言他,那个它,我们拒绝说清楚说明白。

问题 7: 再谈谈你们的小组, 2016 年在今日美术馆所做的"七天项目. 不展"。它和艺术教育小组一直坚持的艺术理念关系是什么?"不展"像是一个宣言,说明你们对既有的展览机制和艺术创作方式不满足?你们希望"不展"能具备怎样的效力?

艺术教育小组: 我们说过,我们并不是只做艺术教育的小组。首先不能理解这是当代艺术教学实验的小组,和教学有点关系,但这不是重点。我理解我们是用艺术介入社会,介入艺术教学,介入日常生活。小组把他们的行动的全部时间前设为在体制中的三十几年。就是把生命视为一个完整作品,或者说小组每个作品,每个阶段的作品其实都是一个大作品。不想被别人界定,就要不停运动,自我颠覆,没有一个项目和作品是绝对安全的,只有行动本身让人感到踏实。改造旧社会关系的艺术史野心和价值观念渗透的方法也只是小组的一个方面的特征,它是一个复杂的复调的混合体。



艺术教育小组 今日美术馆7天项目 2016

艺术小组不仅仅是张滨和叶洪图两个人组成,也可以是2+X,就是对任何人都开放。你是中小学生,大学生也好,研究生也罢,你是其他艺术家也好,还是和艺术完全没有关系的一个职业,无论是什么人吧,只要你来,对我们正在进行的工作计划感兴趣,你就可以和我们来交流,当然也可以参与进来。也就是说我们这个小组的创作过程是完全对外开始的

是的,你可以这样认为,我们是大规模地用人这个"材料"来做我们的作品。

在这里,你不能只强调这是我们找许多的学生或者志愿者来协助我们来完成一个个庞大的项目和艺术计划,绝不是助手这么简单。我们重视互动、经验交流和分享。

在大学里的课堂作为我们艺术创作的工作室。图书馆、商场也都是我们的工作室。在这里,艺术教育已不局限于"艺术教育"自身,而是一种更宽泛的"社会教育"。我们的工作核心可以理解为社会文化精神重构与思想启蒙。

我们关心的不仅仅是教育,甚至教育就是一个噱头。我们还 关心历史,社会,政治等等。关心现实问题也关心人类终极 命题。只是被误解艺术教育小组就只是关心艺术教育,这个 是不对的,至少是不准确的。一段时间我们不会再去谈论艺术教学。我们甚至开玩笑,小组要更名了,不叫艺术教育小 组了,叫教育艺术小组(教育在这里是动词了)。

我们认为当代艺术教育是全民福祉。它的另外一个意义是全民教育平等。艺术的介入塑造并完善社会民主。在灵魂最暗时,我们也始终认为真正的当代艺术是一种心灵教育与福音。

今日美术馆的七天艺术项目,前两次分别是厉槟源和双飞小组。这一次是交给我们来做。美术馆希望有一个新的东西能展现出来,七天,怎么都行。七天的确是太短了。布展撤展各占两天,基本也就没什么了。那我们就在限制里找到自由,干脆就展览"布展"和"撤展"。有了这个想法,其它就自然而然地呈现出来了。另一方面,我们看到了当代艺术展览模式确实太固化了,要做一个不一样的展览出来,加之我更喜欢布展阶段的那种"前展览状态"。对过程中的不确定的东西感兴趣。

我们取消开幕式、新闻发布会、作品研讨会,展览仅作为一个背景,在展厅中间来一场七天时间"等待戈多"式的接力谈话。当展览仅作为背景,就失去了它原有的意义。全部布展成功,或者正在进行,过程中,都只是一个陪衬了。与批评家的对话也是这样,你也可以理解为我们在拿批评家作为"材料"做作品。

"不展"是对于既有的展览体制发问。"不展",没错,也还是在展。不是展艺术教育小组的"作品"。是在展"艺术教育小组"。这么说可能多数人不理解。艺术教育小组有啥不一样,不是一个创作了作品,在展厅展览的艺术小组吗?是。但也不一样,它在展览小组本身。它的行动,日常交往,对话,对话和展览之后的文本。

行动有它自身的逻辑,并不以艺术家自身意志为转移。这里 想说的不单纯是对话主题的逻辑和线索在不断的演变中发生 变化,还有现场作品本身,比如《刍狗》这个作品,草是看 到美术馆外面工人用割草机割草,觉得这个要放到美术馆里 成为作品。但是这个作品堆放几天,它腐烂了,味道出来了, 蚊虫出来了,那只有处理掉,这个不可能预先设定。然后就 有中途撤展。撤掉草,味道还在,那就买些水果切开来除味道。 水果摆在美术馆那里,是不是作品也是艺术家自己说了不算 了。就是作品在按照它自身的逻辑在演变了。当然,这些也 仅仅是一个简单的例子。同样,对话的的线索和逻辑也是在 不确定中实现的。

对嘉宾的邀请过程,对话过程,整理文本过程,网上互动, 文本出版,再讨论,许多事不可控的,一切在意料中,一切 又在意料之外。在这里,没什么是作品,没什么又不是作品。





艺术教育小组 《刍狗》(现成品青草、工程布) 今日美术馆 2016

问题 8: 《找自己》的项目你们做了很多次,也有很多人参与进来,这涉及到一个问题,一个事件性的作品,多次重复,你们如何保持它的鲜活度和有效性? (如何拓展创作的延展度和纵深?) 小组最近还有什么计划?

艺术教育小组:《找自己》是对现实和历史的关心。不会重复,只有重新发现。开始是寻找个人的生日,之后是寻找他者的名姓,再之后,寻找人类人道主义危机时代中每个个体的名姓,还有去另外的国度寻找名姓,在本来的荒诞中寻找更加的荒诞。形式和内容都不会一样。

我们最近做了一些"对话"的作品。之前的《说过的话》《对你说》是与我们学生对话,学生与父母对话。在今日美术馆的《七日谈》中我们与十一位当代艺术的批评家和艺术家对话。目前,我们做了一个与大连二十几位年轻艺术家的对话,对话已持续了两年,正在计划为此做一个展览,名字叫做《麦格芬:艺术的培养——艺术教育小组与大连青年艺术家》。是的,你可以理解我们是在拿学生、批评家、年轻艺术家作为"材料"做作品。

这个作品涉及了社会、家庭、当代艺术领域。是的,我们更 关注当下中国社会各阶层的状况。

访谈根据《美苑》杂志 2011.6 整理而成,有改动。



Art Education Group "Find Yourself" 2016

Question 1: Could you please introduce your Art Education Group first and explain why it is named "Art Education Group"? The name doesn't sound very artistic; it's more like a teaching group. What are you actually doing? Artists in East north of China are seldom doing Concept Art and are more known by people for traditional painting, why you chose doing this type of art and what's the reason behind that?

Art Education Group is quite popular during Trendy Art era during the mid-1980s, however, it lost people's concern due to the rise of artists' individual independent spirit. Well, many group emerged during recently years, such like Zheng Chunban, Mo Ding Company, etc. Even now, it's hard to defined art group and there exist lots of arguments about it. Why you still choosing doing art through that form and why it must to be you two in this group?

Art Education Group: We have artists Zhang Bin and Ye Hongtu in this "Art Education Group". We are both teaching Design Drawing and other foundational class in the Architecture and Arts College at Dalian University of Technology.

We were both born in the mid-1970s. We graduated from College and started our career at Dalian University of Technology which is in the first group of national major university (university in "985" and "211" system) when we were in age 23. Be honest, we were destined to be teachers in education system from then and it is hard to change our fate, we have settled down in Dalian for our whole life (which is far away from the political and art center, Beijing). Our career path is which is different than artist out of education system. We have to participate national art exhibition, and join national and provincial art club. We are required to follow the rule of teaching which is design by national education institution and end our career until retired. I'm not saying it is bad, but this is the set career route for everyone in education system,

and that's make me sad when I saw white haired professor on campus because I will become one of them in the future.

Because our young age, we always want to do something different compared with people worked in education system. We kept that thought in our mind since we were in college. Zhang Bin was graduated from Lu Xun Art College during the end of 1990s. In that time, students in major oil painting were focus on improving on art expression, at most made some modification of art pattern or add some art concept. Ye Hongtu was graduated from Fine art College of North East Normal University, and he was face the same problem. During that time.modern art was very popular at Beijing: however, it had not been notice by people yet. In education system, location has become our weakness during our career development. Zhang Bin and Ye Hongtu already focused on other form of art other than traditional painting art. this is our fate too. (Zhang Bin started to do "paper airplane" art program, and Ye Hongtu started his poetry creation in the middle of 1990s.)



Art Education Group Studio Left 2 Zhu Qi

Coincidently, and also following self-consciousness, we were consciously and continuingly doing behavior and device art at the beginning. When we worked in Dalian, there was no atmosphere of doing modern art, and even today. That's why we have to work together, found our art group, and having art exhibition.

It's very natural for us doing "Art Education". In the early age, we were doing art work by ourselves, and then were started doing something complex. We made some plans for our art works, such as, focus on several individual art exhibitions, and show the growth of one generation to people,

therefore, one man is not enough for that, that's why we need a team to finish it. With the time goes by, our team now is very efficient and can produce art work in very high quality.

We have two main artists in our group, and we are very open to other artists and students to join us at the same time. This method allows more diversity and prevents bias, and it then becomes more interesting because everyone's idea is spread widely. It also corresponds to the current trend of arts, which is that it does not matter if you are an individual or a group, or that if you are an educational institute or an enterprises; what matters is what question you propose, and what you contribute to this ear that is significant. As a matter of a fact, you can call us a team of artistic educators, or a studio, a team of experiment, a lab of applied science, a research center of modern art, a project of developing and studying education, or even a foundation of social resources. How we are called is insignificant.



Art Education Group "Slogan" 2011

As a teacher, it seems that we do not have much choices, but we cannot ignore problems that exist within this system of art education. Some of those are the depression on students' freedom of thinking and passion of creativity. We are aware of how serious it is and want to change it, so both of us formed an "art education team". Inside this education system, we try our best in accord to our methodology to implement our ideal of education and artistic creativity.

We try not to avoid the fact that it exists. We must fulfill our duty as a teacher inside this system. Though hard to change, we still rather find our liberty out of such limitation.

We transform our mere oval slogan into active actions, which can be regarded as hallucination of revolution. By using our creativity of modern art, we can make ordinary class activity into an artistic creativity. Taking the other half medium of education - students, as a means to our project, we should finally be greeted with a diverse and grand result.

We realized our existence and daily routine into creativity. We implemented a series of art experiment and combined it with art creativity, yet of course the contents resulted from it is absurd and against common behavior. We then used the result to apply for colleges, national education reform foundation and so on. It would result in many failures, but we would regard them as a part of our process. The art education and the experiment of social education reform that our art education team implemented in such system, institutions, and society, includes position critique, scholar application, essay release, political living, research results, and education conference which are all being considered as a form of creativity by the team.

We achieved what we wanted by enforcing education via creativity for many years, and we have formed a strong supporting theory and spiritual core. From art education to social education, it has become a huge self-sufficient social sculpture.

No doubt this grand project was composed of many smaller projects. It was also made of team's daily living, commuting, and working. Quantity is insignificant; what's important is to keep doing, such as doing works with students in class. We proposed methods and tried to think of every detail. From there we then handed to the students to create. We even required the students to spread the meaning of the works in their family and society.

We viewed "Art Education" as a grand modern art project that has been going for 19 years and will keep going for another 22 years (1997-2038). It also considered the total 41 years that the Art Education Group spent on this "Art Education" in Dalian, China as a part of the project as a whole. (PS: due to policies that put off retirement age, the total years have increased to 41 years.)

Question 2: After looking your previous exhibitions, I fully understood the core behind you. I was further interested in your plans. In place like Dalian, I found it fascinated that there were still both of you insisting on keeping this project going. So, can you describe your works? Let's start with the earlier works.

Art Education Group: To be honest, it was a mistake to see that teaching was a project, and that it was composed of teachers and students. Our "Art Education" is a rather wider "social education." This is what we want to achieve, and it was evident in our early works.

Exhibition planner Dong Bin Feng once pointed out in 2006, "teaching is not the focus of 'Art Education Group', but spiritual give and take is. It is conducted through a series of urban movement, which surpasses the constraint of status and symbol and constantly changes the relationship between spirit and culture in our living space."

He further stated that this was a self-awakening out of problematic education system. It had uncertainty and openness. He precisely caught that "Art Education" was merely a natural sense from the shallow level of the group's technique. The Group is to focus more on breaking classic module and reforming social education. The group cares about the field of culture, not just the formality of one single project. They can only gain recognition through art creation as whole.

As result, it we only take a look at the end product, the early stage would seem easy and direct. If we do not view it from behind the core that supports the whole piece, then there is nothing to talk about.

The characteristics of these works are too much randomness and uselessness. They are anti-collection, anti-display in museums, and anti-definition. Moreover, it is also against "making judgment out of blurriness while experiencing the continuously changing realization that this urban space brought along."

For example, we picked up an abandoned paper plate that said "you are the most cherished" that was used for a wedding in a parking lot. We then gave it to random people to hold it while we made a photograph of them with the plate, hence the work "You Are the Most Cherished." Also, we could place our poet in commercial plaza or building ruins. Or, we could even use the portrait of famous architect to wrap up some construction debris and leave it in school buildings or over the lawn. (project "Ye Wei Ran as the

For instance, we could bleach teaching supplies, semester calendar, student transcript, evaluation guide, or even drawing sample. (project "Art Education - Bleached Teaching Documents") Something like this, and there are still plenty methodology that we cannot cover all. All in all, our projects always concentrate on humanity and urban, which are in close proximity to our society, and on reforming social relationship.

Question 3: Your early works "Art Education - Pass" and "Art Education - '89, '90 Personal Profile" are two interesting pieces. Can you describe a bit more? What is the purpose of such experimental teaching "Artistic Creativity Experiment?"

Art Education Group: Our students entered college at their 20s. In the 20 years they have been living, they barely knew what China went through. There has been too many deceptions in history, and they knew only what they knew as "the truth". We were born in 1974, and we went through what China went through. We just wanted to tell the children what is really true.

"Art Education - Pass" is a piece of concept work that Art Education Group made by combining art theory and fundamental art teaching back in 2008-2009. In the class, the students were required to insert their own portrait drawing onto the front page of newspaper People's Daily from the date and year they were born. We wanted the students to see what happened on the day they were born while they did the project. To witness, to experience, and to be honest are crucial keys to an artist's creation. We also taught our students to think independently.

The students from this semester year were born in the late 1980s. As to our political culture, that period of time is a unique turning point. 20 years have passed, and children in China nowadays rarely know about the society they grow up in. As result, we wanted to let them know what the history is and who they are via this art class.

We insisted on hand-drawing for almost every project. Although students' hand-drawing ability may be primitive, it had the quality of humanity. We liked the students to know the significance of their existence in this era. We cared

about their fate as our duty because artists should have such "caring" quality.

"Art Education - '89, '90 Personal Profile" is a project in a greater scale. It contains a thousand of works. We picked 50 students that were born around 1990 to complete this project with us.

Each student was to pick 19 photographs from their 19 years they had lived, meaning one photo for each year from the moment of birth to today, the 19th year. They then needed to select a family or group photo that they favored the most and paint themselves out in the picture while keeping the rest untouched. We wanted them to think about where they were in terms of time. It was fun, and so everyone had 19 pieces; 50 participants would then make up a thousand pieces.

Not only did we frame these works but also edited them into a showcase book. Each student would get a book named with their own name. A transcript and an interview were attached to the book as well. We asked them some questions about the future and the past. We especially wanted to know what kinds of stuffs kids born in the 1990s thought about all the time.

Question 4: I felt that "Art Education - Art History" is a series that caught the most attentions. I noted the interview between you and collector Wully Hecker. I was also aware of some critique done by other critics. As matter of fact, can you describe in depth about this particular project and your "Art Education" philosophy that surrounds this project?

Why does it have to be this kind of education but not the others? Why do we create subject out of art history? You must have known that creating subjects from art history is not clever because whatever comes out may not be refreshing. Perhaps you would say that you used art history for another purpose, something like to confirm a method, a research clue, a spiritual core that backs up all your creations - "Art Education," which is not to be defined between art and education.

Now that everything was experimental - looking like this but actually the opposite - why did your final product turn out to be so "art" - like? What is the consideration behind it?

Art Education Group: "Art Education - Art History" is indeed an epic project. Still, we would not see it as our name brand project. Perhaps it got glorified after going through a series of exhibitions and critique.



Art Education Group Art Education Project "Fine Art Education – Art History" 2009

"Art Education - Art History" is a piece from the concept of art education. In the series of "Art History", there are six sections, totaling 500 pieces of work. The sections are "Art history", "Magician of Art History", "Other history", "Radiation", "the Grand Image", and "Taobao."

"Art History" demanded students to find an art work interesting to them in the Western art history and insert a picture of that work into their textbook or magazine that were non-art related. It was a gesture of paying respect to grand masters. The page numbers on those ordinary magazine or textbook could be a symbol of the students' live in the real world whereas the work of their chosen grand master could be the model to them. All the students' works were hand-drawn, and it took a year to finish. The teachers and the students both worked together on the project very hard, stroke by stroke, as an apprentice learning craftsmanship from a master back in the Renaissance.

"Magician of Art History" and "Other History" both required an element replacement between a classic Western art piece and a popular modern image. For example, The background of Mona Lisa was switched for the Berlin Wall.



Art Education Group Art Education Project "Fine Art Education – Magician of Art History" 2009

"Radiation" is a hypothesis where animals in art pieces mutated due to radiation. They became abnormally huge like the dog in "Hello, Mr. Kubel" which stood from the ground into the sky. It is basically a different perspective towards art history.

"The Grand Image", on the other hand, took many similar images from art history and pieced them up together into something like Chinese paint scrolls, something new and never before seen.

What was interesting in the section "Taobao" was that we were required to switch a prop in a painting of master artist for an ordinary living object from our modern live. We pretended to sell the prop and buy the new replacement at Taobao

Here, the students were the participant and at the same time the project itself. The whole plan and process were conducted by the artists and their students altogether. We should not say that the students were merely our assistant. We were inputting our concept of art education to them through this kind of teaching as medium. We always thought that "art education" was more significant than the work itself.

We wanted the students to furnish their craftsmanship to finalize their goal in addition to having only thoughts. Nevertheless, the students were able to find their liberty of creativity out of limited freedom set by us.

I think I have clarified my concepts about these works. We both have been doing our works with the children. What you see is a complete image of our works, the students' works. They may have it done in a naïve and primitive manner, but those qualities are what we try to preserve without changing. It is so because they are making their own version of "art history," and we take it as our duty to furnish their future.

As you said, speaking about "art history" without meaning it because it was meant to confirm a theory, a research clue, a spiritual core that backs up all the creations, thus "art education," which is not to be defined between art and education.



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In the end, all of this is for enlightenment. No matter how you manipulate the concept of education, it is always spiritual. We need to save ourselves in such dark period of time, do we not?

Now that it has been made clear, it does not matter if the end result is not artistic.

Question 5: You are producing a stunning volume of art work and keeping insist on your persistent. No matter the work formation or the spiritual core of yours, always widely different from other contemporary artists. And your vision is not limited to art itself, its constructive significance not only to art and education, but also the schools and society by the positive redefinition. However, with all due respect, I find out there is another side which is not that good if we just see the topic of education. It is true that the education system has serious problems and art is standing in a very depressive position which means it can easily be retrained or even destroyed. But have you seriously respect the dignity

and creativity of individual life when you show up in the formation of art or contemporary art and experiment seemingly on a large scale? For students, I think it has more limitation and admonition than the existing education system.

Art Education Group: That's a very good question, particularly on-target. We had heard about this in different places with even much tougher at sometimes. But we believe that those are all very good things as long as the discussion still in the academic area. When something new is showed up, it is better get movement and noisy than nothing which where the true significance of art criticism really is. No matter how, we introduce a question, we provide a method. In addition, we could answer your question with some other teaching experiments (artistic creation experiment).

Your conclusion might be gotten from several projects which had been weighted too heavily towards hand-making that we did before. But you should know that we also have some other projects showed in social public space which are very different from that.

Like "Novel", we actually open the project to everyone in a public area instead of "make" it by ourselves. It is more like a game that we have the people who are strangers to each other cut letters from books and newspapers and collage the pieces together on the canvas to compose the letters into a "novel". And of course, we also did the similar experiments at school education with students.

"Interests", artists scrawl at public area about black or gray benefit chains of all sectors of society in present. Based on that, different people continually crawl to supplement these interests to demystify them.

"Government", we dispose of the extravagant government buildings, from the central to local of China, to pixelate filter. Draw the buildings on canvas like color composition by using acrylic paint with the similar color that extract from 50 RMB or 100 RMB. This kind of drawing is so much like the "coloring painting" or "digital painting" which are very popular recently, it breaks the limitation of "parade the skill" of art by low-threshold that makes everyone could join in.

And also the "CCTV News", draw the snowflakes screen image which appears when the television has no signals



Art Education Group "CCTV News" 2016

on small size canvas with ball-point pen. That is equal of drawing something abstract by the technique of realism. It doesn't matter if there are some mistakes, over shoes over boots, the people with no art foundation also could do that easily. There were more than 300 art works that created by plenty of participant. And those abstract images could be combined together with no order.

"What was said", have the young people record videos of themselves by just sitting in front of the camera. The generation after 90s is venerable when they talk about their questions about world view. Someone ridicules, someone says nothing and keeps silent, someone starts to cry when touch on the raw. We cannot help to talk to the world: this generation has been grown up but in pain. You can feel the tentacle of young body and the burning desire deeply. Another group of children start to talk - this is the most important things is they start to relate - about history, growth history, personal history and the history of soul, and those are also the history of country. That is the most powerful mockery to death. We can tell that every age has its own hero which is cannot dead in no matter what ways of the country that makes people in want of the power and desire of belief. Just look at their eyes, it seems that there has the gene of athanasies the determination of male, the beauty of female..

About 150 people participated in this recording work. The literal description kept looping playback on the TV without beginning or end. Under the TV, there were real, incised acrylic Chinese characters in the corner – the words they had talked – like a pile of white rubbish.

"Talk to You" is the project that record what the youngsters intent to speak to their parents, then we encourage the youngsters to pick up the Videocon or phone by themselves initiatively to record the speaking of their parents speak to them. After that, we edited the two videos respectively and played at the same time during the exhibition, like the two generations are talking about each other at the same time. This project has clearly deepened to cell of families of each level in the contemporary society of China.

We also organized a project called "Art Education – Write Letter to Your Previous Self" which had many people wrote a letter to the previous self, in a decade before or maybe longer. The addresses were from very long ago – nonexistent – so that the letters have been returned back, then the envelopes and mail content have been exhibited.

These are the part that pay more attention to intervene in social and public participation, more like the "Art" part which the controversial part that people are prefer to see. Consequently produce the misinterpretation. But the way we handle these controversies is not to avoid or explain, but just practice everything more.

Our "Art Education" is a more broad kind of "Social Education". We also pay more attention to something other than art and education.

Question 6: Your transformation from "Art Education" to "Social Education" is very interesting. But is that just for resolve the deep "misunderstanding" that you said before? What is the relationship between "Art Education" and "Social Education", just by not use the students as the "materials" in projects? Is it because that you go out of the class in the university that you are working in, to pay close attention to the social problems? These have been reflected in your recent art work, like "Lady GAGA", "Theatre", "GODS", the sense of "Life Jacket", the sense of "Slogan" and "Bridge". Can you talk about the meaning of this transformation by combine with recent work?

Art Education Group: The "misunderstanding" we mentioned before actually has very limit effect to us. We made this kind of choice; got this methodology; all the things we kept insisting are assured and never can be changed. Look through the art history, misunderstanding always exist, especially for experiment art in contemporary art. The person who is controversial and has deepest misunderstanding, always the one that is most resolute, has no burden and face to the dark of human bravely. Like Dante, François Rabelais, Shakespeare, Van Gogh, Picasso... there are many more still. Arities are alone, alone in the face to devil, to self. The creation needs to be keep moving, no matter how deepest the misunderstanding is. This is the things within the artist's

There is no transformation at all, our "Art Education" is all about "Social Education".

duty, and that's it.

Like we mentioned before, we intended to blur the disciplinary boundary of art and education (never talk about these two part separately, never not this but that), have the art creation process as art work, blur the author's name and interdisciplinary at the same time (a united public plan, make the daily work as a "overall work", is a cross-subject plan that combines the art education, aesthetics, poetry, architecture and city planning).

We named ourselves as "Art Education", on one hand, it seems that it has nothing to do with art, but the forms of projects are so "art", on the other hand, it relates to "education", however, in which it is totally different from the subject of education. But all of those are not the key problem for us. The key is, we are doing this kind of thing right now in this duration of time age. If you must to find out what we are doing on earth, we only can say that we are always there and cannot keep silent; we keep involved and speaking; we try our best to face to the truth instead of take an ambiguous stand or positon in the situation of collective unconsciousness and believe in nothing; we keep asking questions and trying to solve the questions in many ways positively; we also keep provide our testimony of this time age without ask for the consequence.

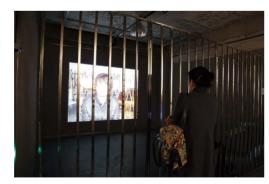
Although our projects are good-evil paradox sometimes, the behavior that we cannot approve is bizarre, non-standpoint, non-methodology, non-outlook of right and wrong, and non-spiritual-support.

There are plenty of examples for "good" part. "Slogan" is a project that on our solo exhibition - "Logic of Action" - had presented some positive questions. We hanged huge slogans on the wall of exhibition hall, like "Who are we?", "Why we come here?", "What are we doing here?".

These are almost the ultimate questions as if they are not belonged to this decade. But we still do that, question the "art" and "education" which are at this very moment about the history that cannot be wrote directly, the politics and social problems. Why do this? Why not that? What is the logic

The "evil" part of this project is, we also will tell you that the form of this slogan is Cultural Revolution style and inserted crude. (We did not have the experience of Cultural Revolution, but we do not think that the Cultural Revolution ended. the darkness of Cultural Revolution still torments the soul of our nation like a nightmare). This slogan is the standard phrases of Chinese prison.

"Good" part, "Life Jacket" is a project composed of readymade article, you can find out the "article" that given by the meaning of "salvation" and "rebirth". Determination and belief are truly important in the nowadays that the human souls are darkest and the humanity faces to the rout. We actually just intent to cause our thinking on such problems, maybe they just want to say that as the "article", the life jacket is not the self of the article, but the history of article is changing the life of each of us right now.



CHINA SOZIALEN SKUPTUR: Zhang Bin & Yehongtu Art Education Group Solo Exhibition, Dalian Junmei Art Commune, Dalian, China, 2013

The project is random and easily to be created. It has blurred the author's naming rights when the artist as the teacher that has the project resumed to work on by the

students. That maximizes scale and meaning of the project. The life jacket is low-cost and unsuitable for the exhibition in the museum which is refuse collection from the first place. There is also the poetry of "useless" of this project.

The "evil" part of this project is, educated, coarse, unaccomplished, amateur, crude insinuation, hopeless, flighty, gossamer, omnipotent, overconfident to force name of wishful thinking.

"Bridge" is composed by a 10 minutes video and 140 pictures. The pictures of Beijing Bird's Nest stadium were shoot every two steps on the way go through the bridge at August 8th, 2011 which is 730 days (2 entire years) after the Beijing Olympic Games that hold in 2008. In pictures, the midshot is the green water in the river, the close-shots are the wooden handrail handles of bridges in Olympic Game Park. Those handles had been carved various disheveled letters by Chinese travelers. "XX have visited this place", "XX hate XX". "XX love XX".... all these are love and hate and hoping from ordinary people, the reasonless vent and evil spell. In a word, the content is clutter and abundant.

This is a grand historical narrative of post-Olympic era from a positive way, quiet and calm. But from other side, it goes without saying.

"Lady Gaga" deepens the misunderstanding. We cooperate with the students towards to closer direction still as "art education", but with bigger form and action. The content is more absurd, more commercial, more popular and more "cool", the work is bigger and looks more like "art" when exhibition. On the negative side, our creation is more freely and the participants are more passive who are completely on the assistant positions. And you can say that this is an extreme attempt. Corresponding the time that the project exists, in our view, it still questions its own problems. It proves a method that we could discuss.

This plan actually is very "bad". We want to say to other artists: Look! Isn't that your Contemporary Art? We can totally volume product all that and they look very great; See! You ask assistants for help to draw mysteriously, but we can do that large-scale in public; and we blur the naming rights of our own accord. Here is a common sense, you do not need to guestioned to the concept and ideas of artists' definitely, fortunately, we do not have to back to the age that the manual ear of must name the individual

"GODS" and "Theater" are more extreme and can be said to be large painting project that just one single symbolized chart repeated emergence for almost 100 times, to discuss the problems of belief of all mankind from China and the world. There is no "GODS" in nowadays of China, the people only trust in money. So we send in countless gods. But gods are not easy to be sent out like sent them in, in which there will be surplus gods heap up on the heads of numerous people. We collage for an image of miscellaneous present social that like a Pantheon by using the fragmented iamge resource.

The projects like "Lady GAGA", "GODS" and "Theater" were drawn by using ball-point pen because of we know that the character of ball-point pen are volatile and cannot lasting for long time that make troubles for collect. The Group made a question that is everything you had drawn will disappear. We are not against collection, if you would like to collect the "the process of disappear". (Although the materials in today's could fix that problem very well.)

Art Education Group did something that seems like coincide to the artistic ideas of "Social Sculpture" of Joseph Beuys. But Art Education Group said "It's not necessarily like that" dismissively.

You can see that as the wild ambition of art history of Art Education Group, but we can reply to you immediately, no, this is a misunderstanding again. We work on art history projects but that is not our intention. We are not finding something in art history, but we can pay our respects to great masters, and also could be ridicule, deconstruction, subvert, crack jokes, this is the contemporary era and also the dismissively to this date. That's not only crazy, but also cautious; it is education but also art creation; it is for individual and collective; it is a phantom and also reality; it is an art of experiment and also an experiment of art.

We are beat around the bush but we refuse to put in words or make it clear.

Question7: Let's talk about your group. What was the art concept and relationship that your group had for the exhibition "7 Day Project: Not for Display" held at Museum of Today in 2016? "Not for Display" sounded like a



Art Education Group "GODS" 2016

declaration. Can you explain why you were not satisfied with the procedures of display and the methods of creativity? What do you expect "Not for Display" to impact us?

Art Education Group: We have already talked about it. We are not a group that does only art education. First we cannot be considered as a group experimenting modern art teaching as whole. It is relevant to education, but it is not significant. I understand that we use art to infiltrate the society, the art teaching, and the daily life. The group set their time frame of action to be the 30 years in the system. It was to see a live as a complete project. Or, perhaps, every project of the group in every stage was a big project. If we do not want to be defined, then we must keep moving and self-challenging. There was no project or work that was absolutely safe; only the action would make us feel fulfilled. The ambition to reform old social relation and art history by penetrating on the core values was a characteristic of the group. It is a complex hybrid.

The group was not formed with Zhang Bin and Ye Hongtu. It could be seen as 2+X, meaning that the X could be anyone. From elementary to high school, from bachelor to master; whether you are an artist or have nothing to do with art, as long as you come and be interested in our project, you are more than welcome to chat with us, to join us. In a nutshell, this project is totally open to the public.

Indeed. You can think of it as we largely use human as the "medium" to do our project.

Here, try not to see that we merely looked for a bunch of students or volunteers to help us finish a huge project; it was not that simple. We emphasized on interaction, experience, and sharing.

We took a classroom as our studio in the university. Any library or plaza could also be our studio. Here, art education was not limited to "art education" itself but a wider "social education." Our core of work should be regarded as a reconstruction of social culture and spiritual thinking enlightment.

We do not care only about education. It is merely a gimmick. We also care about history, society, and politics. We further care about problems of reality and humanity. That Art Education Group cares only about art education is a misunderstanding. It is not even precise. For a period of time we did not talk about art teaching. We even joked to have the group's name changed to "educating art group.(the word educate now functions as a verb in this case)"



Today Art Museum • Seven Days Art Project Art Education Group & Wang Yida (Director) 2016

We consider modern art education is a blessing to all begins. The implied meaning of it is equality of education. In the darkest time, we would always regard the true modern art is a type of spiritual education and blessing.

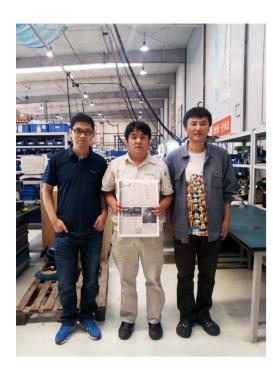
The first two rounds of the 7 Day project held on Museum of today were handled by Li Bin Yuan and Xuan Fei team. This time, it was handed to us. The museum wished to display something new, but 7 days was too short. The setup and wrap-up took two days each, and there was not much left. Then, we tried to find our freedom in such limitation. We played along and made it about "Setup" and "wrap-up". After having this though, the rest fell in place easily. In another perspective, we felt that the structure of modern art exhibition was too stiff. It ought to be different than before. Consequently I liked the stage of setup even more. I found it fascinating about the uncertainty within such process.

We canceled the opening ceremony, press briefing, and art workshop. The exhibition is only used as a background; we had a Godot style conversation lasting for seven days in the middle of the exhibition hall. When the exhibition was only used as background, it lost its original meaning. The process of preparing exhibition and hosting the exhibition all served as setoff. The conversations with critics are the same. You

can also say that the critics are a part of the materials of our project.

"No Exhibition" is our question for the exhibition system. "No Exhibition" is still a form of exhibition. This kind of exhibition is not for the artwork of Art Education Group, the Art Education Group is the exhibit. Many people may not understand why I am saying this. Why is Art Education Group different? Isn't just a group who creates art work, and gives exhibition as other group of artists? Yes and No, we are having an exhibition for exhibiting ourselves, about our action, daily talk, dialog, and the text work after our exhibition.

The action has its own logic, and will not be changed by the mind of artists. I am not only talking about the changes of logic and clue of the dialog topic, I am also talking about the art work itself. Let's take the artwork named "Zou Gou" as an example. Cao Shishi has seen the mower doing mowing job outside the art gallery, and decided to use the grass to make an artwork and exhibit it in the gallery. However, this artwork became corrupt and smelly after a few days, flies came out and flew around it, and then this art work had to be thrown away. However, even though it was thrown away, the smell still lasted for a while, and then the artist tried to bring in fruits to cover the bad smell. The fruits were in the



Art Education Group "Find Yourself" 2014

art gallery, and it became art work incidentally without the will of artists. Artwork changes with its own logic. Of course, this is only a simple example. Similarly, the logic and clue of artwork is formed under the changing situation.

The progress of inviting honored guest, having the conversation, sorting materials, and having interaction online, publishing books, and having discuss, there are so many things cannot be controlled, some things are expected, but some are not. In here, nothing is artwork, but everything is artwork at the same time.

Question 8: You spent a lot of time on doing "Finding Yourself" project, and many people has involved in this program. The project has been repeated for many times, how can you keep it lively and effectiveness? (How can you expand its extent and deepness?) What plan do you have for this group recently?

Art Education Group: "Finding Yourself" project shows our concerns about reality and history. It has never been



Art Education Group +Banana "Pink Box" - Cui Jian 2017

repeated, only showed new things. We were looking for our birthday at the very beginning, then we were looking for others' names, and after that, we were looking for individuals' names during time of humanitarian crisis, and we also went to other counties to look for names, and tried to be more ridiculous. All forms and content were different.

We are working on projects named "Conversation". Our pervious projects, such as "The things we talked about"; "Talk to you"; are project describing the conversations between

our students and us, and between the students and their parents. Recently, we are having a project regarding the conversations between about 20 artists and us. This conversation lasted for almost two years, and we are planning to have an exhibition for this project, the name of it will be "McGuffin: Cultivation of Art – Art Education Group and Dalian your artists". Yes, it can be understood as we are taking to students; critics; and young artists as the material of this project.

This project covered society, family, and modern art. Yes, we paid closer attention to every aspect of different class of people in modern China.

PART 4

第四部分

MEMORABILIA 大事记

BACK TO THE CRITICAL POINT OF INTELLECTUAL KNOWLEDGE: ART EDUCATION GROUP'S PRACTICE 2006-2016

回到智识的临界点: 艺术教育小组的实践

2006-2016

INTRODUCTION

引言

艺术教育小组是目前中国当代艺术现场中特立独行的艺术小组。渐显出惊人的活力与爆发力。小组通过展览、教学等形式引发学术界持续关注和讨论,不断凸显其自身重要性。

小组由大连理工大学的两位青年教师张滨和叶洪图组成。他们分别硕士毕业于鲁迅美术学院与东北师范大学。小组脱胎于传统的 东北区域的艺术学院精英培养系统,而现有教授、硕士生导师的这样一个社会身份,也并非职业艺术家。

但正是面对自身的这样一种社会身份局限,他们的工作却在"挤压"中形成新的样态,沿"缝隙"展开,生长。他们把自己几十年的体制内生存教学这些日常行为视为了一个"大作品"。近年来,继"艺术教育"之后,他们又开始做更为宽泛的"社会教育"的艺术实验。

小组艺术全面介入社会、介入教育,并根植于东北大连,在地深耕。教育作为创作,拒绝"样态化"是小组创造性的艺术方法论。 小组最近十年的艺术实践有效地推动了大连当代艺术的发展。这种在地努力,已令其成为继于振立的"抽象表现主义"与任戬的"新历史主义"之后,大连最具代表性的当代艺术组合。

本文将以艺术教育小组作为中国当代艺术景观中一个特别的案例,对他们最近十年(2006-2016)的工作做一个全面梳理,以讨论"样态化"的中国当代艺术,如何重新回到智识的临界点。激活语言,以及提供一种新的思想方法,一种新艺术实践的可能。

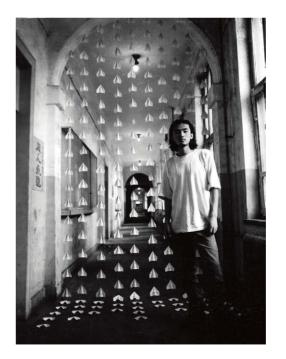
第一部分: 在地的艺术线索

小组早期艺术实践 2006-2009

上溯 20 世纪 90 年代末, 21 世纪之初,张滨《飞》这个装置,与叶洪图的写作,与诗歌写作有关的"诗教育"行为(2006年1月1日,小组在大连的公共空间"天兴·罗斯福"商厦做了名为《廉价的悲悯》的诗歌创作和行为表演)可视为艺术教育小组的发端。



艺术教育小组 张滨早期作品 《飞》1996-2000 大连理工大学师生参与制作7万纸飞机覆盖校园





艺术教育小组 装置作品《城市拼图》2006 广东美术馆

2006 年小组装置作品《城市拼图》参加了广东美术馆主办的,由王璜生、郭晓彦、董冰峰策划的"从极地到铁西区":东北当代艺术展1985-2006。这是小组参加的第一个当代艺术的展览。

张滨和叶洪图不断的发现和体会这个城市空间带给他们那种精确的变化的现实感。出于一种职业习惯,他们总是在城市空间中游离并作出判断。他们认为,"城市的面孔就像人的面孔,年轻的、成熟的、衰老的,朝气的、衰败的、颓废的,颓然的、惨烈的、让人揪心的;城市的面孔折射出一个时代人的命运,这与存在于这个时代之中的每个人息息相关。"作品《城市拼图》则使用最原始的材料,纯粹手工的方式去复制一个早已混杂的,已经面目全非的城市原型,真实的情况是这个复制出来的的城市摹本早已被"真实"所粉碎。

——郭晓彦 董冰峰《从"极地"到"铁西区"——1985 年以来的东北当代艺术现象考察》 2006 (节选)

2009 年,艺术教育工作线索正式确立,同时小组也正式命名为"艺术教育小组"并籍此开始当代艺术创作与教学结合的工作实践。

1990年代的张滨

1000+1003MA

第二部分:教育作为创作

小组的"艺术教育" 2010-2014

2010年艺术教育小组的"艺术教育"项目参加了"塑造未来: 作为全民教育的当代艺术——798 艺术节主题展"。



艺术教育小组与策展人顾振清

同年 10 月由策展人顾振清策划, 在北京 798 艺术区视空间 举办了"没你事儿?——艺术教育小组展"。这是小组第一 个学术个展。作品《个人史》得以展出。这是一个关注于20 世纪80年代末出生的一代年轻人的生存状况的综合项目。在 "没你事——艺术教育小组"展中,我们可以看到这个不断 生长的作品的早期形态。



北京 798 艺术区视空间举办了"没你事儿?——艺术教育小组展 从左向右依次为张滨、高氏兄弟、俞心樵、叶洪图、程美信

2011年, "行动的逻辑: 艺术教育小组个展(大连.山上艺 术中心), "去 2012 : 艺术教育小组个展"(大连. 中山美 术馆),则集中展示了小组几年的"艺术教育"项目与在地 的艺术生产。对艺术教育小组这种以当代艺术介入教学的实 践,针对中国艺术教育状况,批评家程美信以小组《救生衣》(美 术史系列》为例,撰文,并为小组策展,邀请批评家王南溟、 吴味等来大连就此展开讨论。



艺术教育小组作品 《个人史》 2011.12.25 大连中山美术馆

2011-2013年,小组先后参加了"游戏:中国青年艺术家展" (北京.798 白盒子艺术馆)、"演讲:艺术家的自由表达(展 映单元)"(北京.中央美院美术馆报告厅)、"九届中国独 立影像展: EXIN 亚洲论坛特别节目(图录)"、"直觉苏醒: 平遥国际摄影展"(山西平遥.棉纺厂)等群展。 也先后举办 了"艺术教育小组个展"(上海.M50艺术区523艺术中心)、



艺术教育小组作品 《个人史》 2013 天津泰达当代艺术博物馆

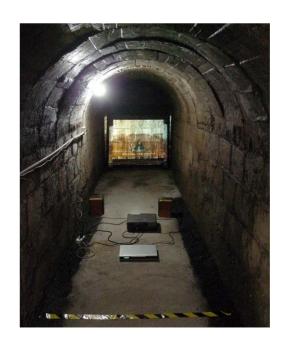
"众草芜没:艺术教育小组个展"(天津泰达当代艺术博物馆) 等个展。

2012年艺术教育小组参加了由批评家王林策划的,广东美术 馆主办的, "四届广州三年展项目展:去魅中国想象"。小 组作品《个人史——说过的话》以影像装置的方式呈现了一 代年轻人的生存状况。之后, 王林先生为艺术教育小组策划 了"重塑:艺术教育小组作品展"(大连.大连骏美艺术公社) 并撰写了前言。



艺术教育小组作品《个人史》艺术教育小组张滨与王林 广东美术馆 2012

而同年展开的"小说:艺术教育小组的一个作品"、"利益 链: 艺术教育小组的一个作品"、"第三隧道: 艺术教育小 组的一个作品"是小组在大连 15 库回声书店小空间和恐龙蘑 菇酒吧展开的一系列城市教育实践项目。小组在"艺术教育" 的同时, 开始了当代艺术介入社会的实践。



第三部分: 全面介入

小组的"社会教育" 2014-2016

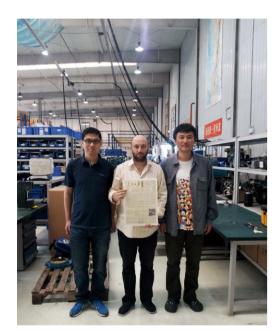
2014年—2016年,艺术教育小组继续他们在大连这个城市 与东北地域的艺术与社会教育的实践。先后参与李岩与刘艺 在鲁迅美术学院美术馆策划的"在地:中国青年艺术联展"。 也参与了于振立先生在大连金州创立的影像工作室的"8+1 第六回: 首届影像艺术展"、"8+1 第七回: 模特效应展"、"画 动: 二次影像展(8+1 动画展)"等展览。还参加了由吴鸿先 生策划的他在北京宋庄的"生日手记+8个方案"的文献展览。



"生日手记+8个方案"艺术教育小组与栗宪庭 以此作为 2016 艺术教育小组德国艺术驻地和展览的海报 北京宋庄"艺术国际" 2015

达沃斯国际会议期间,小组的艺术与社会教育项目参与了"今日美术馆——未来馆——达沃斯站"主题的展览,并在大连国际会议中心举办了"实验课:艺术教育小组作品展"。

这个阶段小组开始关注年轻一代人的信仰问题,创作了《请神》系列作品。并举办了同名的"请神(GODS): 艺术教育小组作品展"(大连亿达春田),也开始关注国家、民族与个体人的关系。人类历史中的饥饿基因、恐惧基因成为小组的关注焦点并开始了诸如《找自己》等宏大叙事主题的创作。



艺术教育小组作品《找自己》与亚历山德鲁.李山北京伯纳德中控工厂2014

策展人亚历山德鲁·李山邀请艺术教育小组参加了在北京伯纳德中控工厂的"社会敏感性研发部(Social Sensibility R&D)"的艺术家驻地项目。小组开始和国际工厂里的工人进行《找自己》的创作。进而发展为在旧人民日报(1959-1961)中找今天人的姓名的互动。这个作品也参加了策展人王春辰、盛葳、段君策划的在北京壹号地国际艺术区5艺术中心的"三界外;观念的绝对化"的展览。

2016年初,艺术教育小组去德国不来梅市艺术驻地三个月时间。继续与当地的老人院里的老人,政府官员与工作人员、普通市民、艺术学院的学生(先后走访了不来梅艺术学院、卡塞尔艺术学院、杜塞尔多夫艺术学院),也在荷兰阿姆斯特丹、瑞士伯尔尼等地与当地艺术家、收藏家等进行《找自己》的互动。并在德国不来梅市政厅举办"不孤、艺术教育小组



"三界外"展览现场 从左到右:邓大非、盛藏、王春辰、艺术教育小组 叶洪图、张滨、段君 2014

个展"。这是艺术教育小组"国际化"的一个开端。2015-2016,小组作品《诗经——止痛片》参加了策展人梁克刚在法国普罗旺斯、奥地利费德尔基希和列支敦士登等地策划的"无常之常:东方经验与当代艺术"的欧洲巡展。小组还将在荷兰恩斯赫德与北美等地进行艺术驻地和举办这样的艺术项目的展览。



艺术教育小组作品《找自己》德国 2016

2016年在北京今日美术馆一号馆二层,举办了迄今为止最全面展示小组面貌的个展"不展:艺术教育小组七天项目"。

这个展览中,小组创作了《刍狗》现成品的装置作品,展现了"布展"、"撤展"等过程,一个独特的展览现场,做了一个名日"七天"的对话样式的作品,邀请杜曦云、董冰峰、冯博一、高鹏、梁克刚、杭春晓、张子康、吕胜中、盛葳、张旭东等十几位艺术家、批评家、学者来现场,展开"等待戈多"式的马拉松闲谈、对话。内容不拘于艺术、教育,也涉及时事政治、经济与日常。小组将对话做出整理形成文案进而出版、展开广泛的学术讨论。



艺术教育小组作品《找自己》 与何云昌 北京今日美术馆 2016

《个人史》,作为一个不断生长的作品项目。2016 年参加了由批评家吴鸿先生在北京亿利艺术馆策划的"石膏像:视觉经验与文化身份背景下的中国现代性"的展览。同年,《个人史》文献部分参加了策展人吕澎先生在南京百家湖美术馆"Historicode:萧条与供给.第三届南京国际美术展"。



"Historicode: 萧条与供给.第三届南京国际美术展" 艺术教育小组与 吕澎 南京百家湖美术馆 2016

2016年艺术教育小组通过海选和评委提名两个渠道,获得 2016年中国当代艺术奖(CCAA)最佳艺术家奖提名。2017 年1月,小组获中央美术学院邀请,在中央美院学术报告厅 做了《教育作为创作:艺术教育小组的工作实践》的学术报告。



艺术教育小组 叶洪图 中央美院学术报告厅 2017

综上,"教育作为创作,我看到艺术教育小组在许多场合以 展览等形式来展示他们的项目和作品",在介绍艺术教育小 组工作时邱志杰先生说。

模糊学科边际,创立独立的当代艺术方法论,作为一种观念 艺术重回智识的临界点,即为艺术教育小组对目前当代艺术 教育与创作困境所做的贡献。

大事记根据《艺术工作》杂志 2017.7 整理而成,略有改动。

The Art Education Group is a maverick art group in the contemporary Chinese art scene. It is gradually showing its amazing vitality and explosive power. Through the exhibitions, teaching and other forms of academic circles, the Art Education Group causes the continuous attentions and discussions from academia, and continues to highlight its own importance.

The group consists of two young teachers from Dalian University of Technology, Zhang Bin and Ye Hongtu. They graduated from Lu Xun Academy of Fine Arts and Northeast Normal University respectively. The group was born out of the traditional northeastern region of the art college elite training system. Their existing social identities are professors, and master tutors. They are not professional artists.

But it is because of the limitations of their social identities, their works forms a new pattern from the "squeeze", along the "gap" to start and grow. They treat their daily teaching behaviors as a "big work" in their decades of institutional survival. In recent years, following the "art education", they began to do more extensive "social education" art experiments.

The Art Education Group got comprehensive involvement in society and education, and rooted deeply in Dalian,the northeast of China. Education as a creative work should refuse to "sampling", which is their creative art methodology. The group's art practice in the last ten years has effectively promoted the development of contemporary art in Dalian. This kind of hard work has made it become the most representative contemporary art group in Dalian after Yu zhenli's abstract expressionism and Ren Jian's "new historicism".

This article will take the Art Education Group as a special case in contemporary Chinese art landscape, and will do a comprehensive combing of their work from the last decade (2006-2016). We will discuss the "sampling" of Chinese contemporary art, how to return to the critical point of intellectual knowledge. Activate the language, and provide a new way of thinking, a new art practice possibility.

Part I: The Artistic Clues on the Ground Group Early Art Practice 2006-2009

Up to the late 1990s, early 2000, Zhang Bin's installation work "flying", together with Ye Hongtu's writing, and poetry writing related "poetry education" behavior (January 1, 2006, the group conducted an action art of poetry creation, called "cheap compassion" in Dalian public space "Tianxing. Roosevelt" commercial building) can be taken as the Art Education Group's origin.



Zhang Bin's installation work "flying" 1996

In 2006 the group's installation works "City Puzzle" participated in "From the Polar to Tiexi District": Northeast Contemporary Art Exhibition 1985-2006, which was organized by Guangdong Museum of Art, and planned by Wang Huangsheng, Guo Xiaoyan, and Dong Bingfeng. This is the group's first exhibition of contemporary art.



Art Education Group Installation works "Urban Picture Puzzle" Guangdong Museum of Art 2006

Zhang Bin and Ye Hongtu constantly discover and feel the precise reality changes brought by the urban space. For a professional habit, they are always free in the urban space and make judgments. They think that "the face of the city is like a human face, a young, mature, aging, energetic, decadent, slumped, tragic, and anxious; the face of the city reflects the fate of an era, which is closely related to everyone who exists in this era." The work plan "City Puzzle" uses the most primitive material in a purely manual way to copy the city prototype, which is mixed and has been changed beyond recognition. The real situation is the copy of the city's transcription has long been "real" by the smash.

---- Guo Xiaoyan, Dong Bingfeng < From "Polar" to "Tiexi District" - An Investigation of the Contemporary Artistic Phenomenon in Northeast China since 1985> 2006 (Excerpt)

In 2009, the art education work clues formally established, while the group also officially named as "Art Education Group" and started their work practice with the combination of contemporary art creation and teaching.

Part II: Education as a Creative Work

Group's "Art Education" 2010-2014

In 2010, the Art Education Group's project "Art Education" participated in "Shaping the Future: A Contemporary Art as Education for All People - 798 Art Festival".

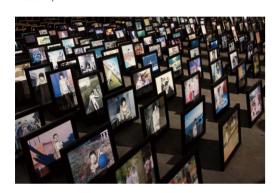
In October the same year, planned by the curator Gu Zhenqing, "PISS OFF?- Art Education Group Exhibition" was held in Beijing 798 Art Zone visual space. This is the group's first academic solo exhibition. "Personal History" was exhibited. This is a comprehensive project focused on the survival of young people born in the late 1980s. In the "Not Your Business" exhibition, we can see the early growth form of this growing works.



PISS OFF?- Zhang Bin & Yehongtu Art Education Group Solo Exhibition, 798 Art Zone, Beijing, China, 2010

In 2011, "The Logic of Action: Art Education Group Solo Exhibition (Dalian. Mountain Art Center)", and "To 2012: Art Education Group Solo Exhibition" (Dalian. Zhongshan Museum of Art) displayed "Art Education" projects that the group has been worked for years and their art production. In regards of Art Education Group's practice of involving contemporary art in teaching, and according to the situation of art education in China, critics Cheng Meixin took "Life Jacket" and "Art History Series" as examples to write and helped the group with curation by inviting critics Wang naming, Wu wei to come to Dalian for the discussion.

In 2011 - 2013, the group has participated in "Game: China Youth Artists Exhibition" (Beijing .798 White Box Art Museum). "Speech: the Artist's Free Expression (screening unit)" (Beijing. Central Academy of Fine Arts Museum lecture hall), "Ninth China Independent Film Exhibition: EXIN Asia Forum special program (catalog)". "Intuition Awakening: Pingyao International Photography Exhibition" (Shanxi Pingyao, Cotton factory) and other group exhibitions. They also held the "Art Education Group Solo Exhibition" (Shanghai, M50 Art District 523 Art Center), "Swallowed by Weeds: Art Education Group Solo Exhibition" (Tianjing Taida Contemporary Art Museum).



Art Education Group "Personal History" 2013

In 2012, Art Education Group participated in the exhibition "The Fourth Guangzhou Triennial Project Exhibition: Charm the Chinese Imagination", which was organized by the critic Wang Lin, and held by Guangdong Museum of Art Education Group's works "Personal History - the Words they said" showed a young generation's living conditions by using video installation. After that, Mr. Wang Lin planned the exhibition of "Remodeling: Art Education Group Exhibition" (Dalian, Dalian Junmei Art Commune) for the Art Education Group, and wrote the preface.



"Personal History – the Words they Said" 2012

And launched in the same year, "Novel: a piece of work from Art Education Group", "Interest Chain: a piece of work from Art Education Group ", and "Third Tunnel; a piece of work from Art Education Group" are the Art Education Group's series project of urban education practice, which were held in a small space of Dalian 15 Library Echo bookstore and KM Bar. In the meantime of doing "art education", the group began the experiments of involving the contemporary art in



"Novel: a piece of Work from Art Education Group" 2012

Part III Full Involvement

Group's "Social Education" 2014-2016

In 2014 - 2016, the Art Education Group continued their practice of arts and social education in Dalian and the northeastern region of China. They participated "On the Spot: China Youth Art Exhibition" organized by Li Yan and Liu Yi in Lu Xun Academy of Fine Arts Museum, and "8+1 Sixth: the First Video Art Exhibition". "8+1 Seventh: Model Effect Exhibition", and "Animation: the Second Image Exhibition (8+1 Animation Exhibition)"organized by Image Studio, which was founded by Mr. Yu Zhenli in Jinzhou Dalian. They also participated the literature exhibition of "Birthday Notes + 8 Programs", which was planned by Mr. Wu Hong in Songzhuang Beijing.

During the International Conference on Davos, the group's art and social education program participated in the exhibition of the theme of "Today's Art Museum - Future Hall - Davos Station" and they organized the "Experimental Course: Art Education Group Exhibition" at the Dalian International Convention Center

At this stage, the group began to pay attention to the faith issue of the younger generation. They created a "Please God" series of works, and held "GODS: Art Education Group Exhibition" (Dalian Yida Spring Field). They began to pay attention to the relationship between the state, the nation and the individuals. The hunger genes and fear genes in human history have become the focus of the group and they have begun the creation of grand narrative themes such as "Find Yourself".

Curator Alexandre Lu Shan invited the Art Education Group to attend "Social Sensibility R & D"s artist resident project in Beijing Bernard Control Factory. The group began the creation of "Find Yourself" with the workers in the international factory. And then they developed the interaction of finding the name of today's people in the old People's Daily newspaper (1959-1961). This piece of works also participated in the exhibition of "Three Realms: the Absolute Concept" at the Art Center of Beijing International Art District 5, which was planned by curator Wang Chunchen, Sheng Wei and Duan Jun.

At the beginning of 2016, the Art Education Group went to Bremen City, Germany for three months. They continued their "Find Yourself" interactions with the local elderly people from the nursing homes, government officials and staff, ordinary citizens, and art college students (they has visited the Bremen Art Institute, Kassel Art Institute, Düsseldorf Art Institute), also in Amsterdam, the Netherlands, Switzerland, Bern and other places with local artists, collectors and so on. And in Bremen, Germany City Hall they held the exhibition of "Not Alone: Art Education Group Solo". This is the beginning of the "internationalization" of the Art Education Group. In 2015-2016, the group's work of "The Book of Songs - Analgesic Film" participated in "Permanence of Impermanence: Oriental Experience and Contemporary Art" Europe exhibition tour, planned by the curator Liang Kigang in Provence France. Feldkirch Austria and Liechtenstein and other places. The group will also perform art exhibitions in Enschede Netherlands and North America and to host such art projects in exhibitions.



Art Education Group "Find Yourself" with Uli sigg, Liu Lili Switzerland 2016

In 2016, at Beijing Today Art Museum on the 2nd floor of Hall one, they held so far the most comprehensive show of the group's solo exhibition "Unfinished Exhibition: Art Education Group Seven Days Project."

In this exhibition, the group created the "Ruminants", the installation by using existing products, showing the "exhibition", "dismantling" and other processes, and provided a unique exhibition site. They produced a work called "Seven Days" in a dialogue style by inviting Du Xiyun, Dong Bingfeng, Feng Boyi, Gao Peng, Liang Kecang, Hang Chunxiao, Zhang Zikang, Lu Shengzhong, Sheng Wei, Zhang Xudong and so on more than ten artists and critics to the scene to join the Gordon Marathon chat and dialogue. The content is informal in art, education, but also related to political affairs, economy and daily matters. The group compiled the dialogue into a document, and published it, then started a wide range of academic discussions on it.

"Personal History" as a growing work item, participated in the exhibition "Plaster Cast: Chinese Modernity against



Art Education Group "Personal History" literature part Nanjing 2016

a Background of Visual Experience and Cultural Identity" planned by Mr. Wu Hong, a critic of Beijing, at the Beijing Yili Art Museum in 2016.

In the same year, "Personal History" literature part participated in "Historicode: Depression and Supply. The third Nanjing International Art Exhibition" planned by the cur ator Mr. Lu Peng at Nanjing Baijiahu Art Museum.

In 2016, the Art Education Group was nominated for the best artist of the 2016 Chinese Contemporary Art Award (CCAA) through the channels of sea election and the judge's nomination.

In January 2017, the group was invited by the Central Academy of Fine Arts to give an academic lecture of "Education as Creative Work: Art Education Group's Work Practice" in

the academic lecture hall of Central Academy of Fine Arts.

In summary, "education as a creative work, Art Education Group shows their works in the form of exhibitions" said Mr. Qiu Zhijie in the introduction of the works from the Art Education Group.

Blur subject discipline; create an independent contemporary

art methodology; back to the critical point of intellectual knowledge as a concept of art, that is, the contributions made by the Art Education Group to the current contemporary art education and creation dilemma.

ART EDUCATION GROUP

艺术教育小组简历

艺术教育小组 是来自大连的当代艺术小组。由大连理工大学的两位青年教师(张滨+叶洪图)组成。他们把自己几十年的体制内生存教学这些日常行为视为一个"大作品"。近年来,他们开始做更为宽泛的"社会教育"的艺术实验。

张滨

1974 年生于大连。 1997 年毕业于鲁讯美术学院油画系。

现为大连理工大学教授。

叶洪图

1974 年生于吉林。 1997 年毕业于东北师范大学美术系。 现为大连理工大学副教授。

主要艺术个展:

2017 不作为: 艺术教育小组个展(艺术家驻地项目)恩斯赫德 荷兰 2016 不孤: 艺术教育小组个展(艺术家驻地项目)不来梅市政厅 德国 2016 不展: 艺术教育小组个展(7 天项目)今日美术馆一号馆二层 北京 2013 重塑: 艺术教育小组作品展 骏美艺术公社 大连 2013 众草芜没: 艺术教育小组个展 泰达当代艺术博物馆 天津 2011 去 2012 : 艺术教育小组个展 中山美术馆 大连 2010 没你事儿?——艺术教育小组展 798 艺术区视空间 北京

主要艺术群展:

2017 TODAY'S YESTERDAY: 今日之往昔 安仁双年展 成都 安仁
2016 HISTORICODE: 萧条与供给 三届南京国际美术展 百家湖美术馆 南京
2016 石膏像: 视觉经验与文化身份背景下的中国现代性 亿利艺术馆 北京
2015—2016 无常之常: 东方经验与当代艺术 法国普罗旺斯 奥地利费德尔基希与列支敦士登
2015 今日美术馆——未来馆——达沃斯站 国际会议中心 大连
2014 三界外: 观念的绝对化 壹号地艺术区 5 艺术中心 北京
2012 四届广州三年展 广东美术馆 广州
2006 从极地到铁西区——东北当代艺术展 1985—2006 广东美术馆 广州

Art Education Group, which consists of two young college teachers (Zhang Bin, and Ye Hongtu) who are from College of Art and Architecture in Dalian University of Technology.

Ye Hongtu,

Associate professor of Dalian University of Technology, born in Jilin in 1974, has graduated from the department of Fine Arts of Northeast Normal University in 1997.

Zhang Bin,

Professor of Dalian University of Technology,born in Dalian in 1974, has graduated from Luxun Academy of Fine Arts in 1997.

Solo Exhibition

DO NOTHING: Zhang Bin & Ye Hongtu Art Education Group Solo Exhibition, Enschede, Netherlands, 2017

CHINESE NAME: Zhang Bin & Ye Hongtu Art Education Group, German Bremen Parliament, Germany, 2016

UNFINISHED EXHIBITION: Zhang Bin & Yehongtu Art Education Group Solo Exhibition, Beijing Today Art Museum • Seven Days Art Project, Beijing, China, 2016

CHINA SOZIALEN SKUPTUR: Zhang Bin & Yehongtu Art Education Group Solo Exhibition, Dalian Junmei Art Commune, Dalian, China, 2013

 ${\tt STRAM\ CLASSROOM:\ Zhang\ Bin\ \&\ Yehongtu\ Art\ Education\ Group\ Solo\ Exhibition,\ TEDA\ Contemporary\ Art\ Museum,\ Tianjin,\ China,\ 2013}$

GO TO 2012: Zhang Bin & Yehongtu Art Education Group Solo Exhibition, Zhongshan Art Gallery, Dalian, China, 2011

PISS OFF?- Zhang Bin & Yehongtu Art Education Group Solo Exhibition, 798 Art Zone, Beijing, China, 2010

Group Exhibition

TODAY'S YESTERDAY: An Ren Biennale, An Ren, Cheng Du, China, 2017

HISTORICODE: Depression and Supply The Third Nanjing International Art Exhibition, Baijiahu Art Museum Nanjing, China, 2016

MODELS: The Visual Experience and Cultural Identity of Chinese Modernity, Yili Art Museum, Beijing, China, 2016

The Permanence of Impermanence: Oriental Experience and Contemporary Art Europe Exhibition Tour Provence, France; Fidel Kirch, Austria; Liechtenstein, 2015 - 2016

Future Gallery of Beijing Today Art Museum - World Economic Forum ,Dalian International Conference Center, China, 2015

The Absoluteness of Conception, Wu Art Center, 1 Art Base, China, 2014

The 4th Guangzhou Triennial, Guangdong Museum of Art, Guangzhou, China, 2012

Phenomena and Situations sine 1985: From "Polar Region" to "Tie Xi Qu" - Exhibition of Contemporary Art in Northeast China 1985-2006, Guangdong Museum of Art, Guangzhou, China, 2006



ART IS LIKE THIS: ART EDUCATION GROUP'S WORKS

艺术就是这样: 艺术教育小组的工作

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