

2017 Hyundai Blue Prize

**HYUNDAI
MOTORSTUDIO
BEIJING**

2018/6/8-2018/8/5

展览地点: 现代汽车文化中心2层展厅 Hyundai Motorstudio Beijing ExhibitionHall Floor 2

展览主办：现代汽车文化中心 Hyundai Motorstudio Beijing

地址：北京市朝阳区酒仙桥路甲4号798艺术区E-1号

#E1 , 798Road, 798Art Zone, Jiuxianqiao Road, Chaoyang District, Beijing, 100015 P.R. CHINA





陆上行舟 Boat on Land

流域变迁与社会行走 Change of Water Basin and Social Walking

策展人/Curator:

李杰/Li Jie

艺术家Artists:

陈建军&曹明浩Chen Jianjun & Cao Minghao

陈秋林Chen Qiulin

刘成瑞 Liu Chengrui

李勇政 Li Yongzheng

幸鑫 Xing Xin

萨子 SAZ

普耘 Pu Yun

何俊彦 He Junyan

熊文韵 Xiong Wenyun



2017
Hyundai Blue Prize

HYUNDAI
MOTORSTUDIO
BEIJING

陆上行舟

流域变迁与社会行走

Boat Travelling on Land

Change of Water Basin
and Social Travelling

面对中国日益频繁的社会流动以及剧烈的空间变迁，艺术家如何在现实洪流之中探寻自我处境与精神源头，以及如何回应社会复杂的问题现场，这促使一部分艺术家选择以合作与对话的方式回归日常生活，以及选择在具体的社会现场进行观察、反思、行走与创作。

本次展览中涉及的艺术项目涵盖从上个世纪90年代到近年的个人/群体艺术行动与在地艺术实践，这些项目来自艺术家长时间跨域的实践。他们将流域、历史、网络以及与之关联的城市、乡村、他者的社会现场有机地激活或唤醒。

展览的发源从水域的问题展开，例如1995年由美国艺术家贝特西·达蒙筹划、戴光郁等艺术家共同参与的“水的保卫者”项目；2014年刘成瑞与盲童合作的“澜沧江计划”；2015年至今陈建军、曹明浩发起的“水系计划”系列项目。与水对应的，还有包括通过集体流动与公众合作的艺术项目，包括1998-2001年熊文韵七次入藏实施的

“流动彩虹”项目，以及2014年李勇政“被消费的盐与冈仁波切山”项目等等。同时，还有将自身身体经验放置于社会与流域之中的作品。比如萨子徒步133天，行走约3800公里实施的“一棵树”，以及幸鑫从长江源头取冰再到上海出海口融冰的“吾与浮冰”项目……

展览空间被“波浪与丘陵”大面积覆盖，观众可以自由踏入其中。高低起伏的空间肌理改变了我们的行走体验与单一观看视角，埋藏在其中的可供一人通行的“河流或沟壑”形成了一条隐秘的线索。观众既可以穿行于波形空间之上，寻找到有关艺术家与群体合作的社会现场的“遗迹”与影像，也可在狭窄的下层空间中，不经意地看到艺术家们介入社会的行动文献。空间两侧的排窗被“流动彩虹”的垂布覆盖，透射出七彩的变化。空间尽头的长墙将被由陈秋林关于山峡搬迁后的故乡万县的七幕影像《空的城》贯通，构成一个涌动的穿梭于江河与城市的似是而非的现实景象……

“陆上行舟”是一次关于社会流动对于激发艺术创造与合作的回望与探究。展览希望通过现场地形、流域与光影的互文关系，尝试将不同时空跨度的艺术行动与公共事件交融为一个有机的整体，探寻区别于宏大叙述之外的更具生命力的艺术生成机制。

李杰 于成都麓湖·A4美术馆
2017年10月10日

Boat Travelling on Land

Change of Water Basin and Social Travelling

Faced with increasingly frequent social mobility and spatial change, artists are pondering on how to tackle issues like the exploration of self-situation and spiritual origin in reality, as well as their responses to the site of complicated problems in society. This propels some artists to return to daily life in the form of cooperation and dialogue; moreover, they choose to observe, reflect, walk and carry out creation in specific site of society.

The artistic projects presented in this exhibition include individual/group art acts and site-specific artistic practices from 1990s to recent years. These projects are originated from long-term crossover practice of artists. They activate or awaken water basin, history and network, together with the site of society connected with them including city, village and other aspects.

This exhibition starts with the issue of water basin. The project "The Safeguard of Water" was created in 1995, planned by American artist Besty Damon and participated by Dai Guangyu together with other artists. The "Lancang River Plan" was carried out by Liu Chengrui in cooperation with blind children in 2014. Since 2015, Chen Jianjun and Cao Minghao have been conducting the "Water System Plan" project. Furthermore, there are group mobility artistic projects in cooperation with the public. From 1998 to 2001, Xiong Wenyun went to Tibet seven times and carried out the project "The Flowing Rainbow". The project "The Consumed Salt and Holy Kangrinboqe Mountain" was conducted by Li Yongzheng in 2014. Meanwhile, there are works in which artists integrate their physical experience into

society and river basin. For example, the work "A tree" was carried out by Sazi walking 3,800 kilometers. Xing xin's project "Meditation on Floating Ice" collected one piece of ice at the headwater of Yangtze River and brought it to its estuary in Shanghai.

Most of the exhibition space is covered by "waves and hills", and audiences can step into the space freely. The undulating spatial texture changes our walking experience and single perspective, and the hidden "river or gully" which can only be walked along by one person becomes a secret clue. Audiences can walk through the space of wave and find the "traces" and videos of social site where artists cooperate with groups. Meanwhile, they can also walk in the narrow lower space, where they may notice the document of social-engaged art performance by accident. Windows are covered by "flowing rainbow" cloth hung down both sides of the space, showing the change of seven colors. The end of the space is a long wall, where the seven-screen video of Chen Qiulin's work "The Empty City" is played, which narrates the scene of her hometown Wanxian after the relocation of the Three Gorges. The video constitutes a specious reality travelling through river and city.

"Boat Travelling on Land" is a retrospect and exploration concerning the influence of social mobility on the artistic creation and cooperation. Making full use of the intertextuality formed by on-site relief feature, river, light and shadow, this exhibition attempts to integrate artistic performances and public events of different time and space into an organic whole, hoping to explore a more lively mechanism of artistic generation completely different from grand narration.

Li Jie Written at LUXELAKES-A4 Art Museum, Chengdu
October 10th, 2017

地图

Guide Map

2

熊文韵
Xiong Wenyun

流动彩虹
Moving Rainbow

1998-2001

5

幸鑫
Xing xin

吾与浮冰
Meditation on Floating Ice

2010

6

萨子
SAZ

一棵树
A TREE

2012

8

普耘
Pu Yun

晃动的房子
Swingy Houses

2017

10

陈秋林
Chen Qiulin

空的城 No.1
The Empty City No.1

2012

2

5

1

3

6

8

10

9

7

4

1

水的保卫者
Keepers of the Waters
1995-1996

3

曹明浩+陈建军
Cao Minhao + Chen Jianjun

水系博物馆
Water System Museum

2015

4

何俊彦
He Junyan

做海——《渔民进行曲》
Make Sea—La Marche des Pêcheurs

2017

7

刘成瑞
Liu Chengrui

澜沧江计划
The plan of lancang river

2014

9

李勇政
Li Yongzheng

被消费的盐与冈仁波齐
Consumed Salt and Gangren Boqie Mountain

2014

水的保卫者

Keepers of the Waters

1995-1996

展览文献 Document

亚洲艺术文献库 | 贝特西达蒙档案：水的保卫者（成都与拉萨）

Keepers of the Waters (Chengdu and Lhasa) at Asia Art Archive

一九九五年，美国艺术家贝特西·达蒙在中国艺术家戴光郁的协助下，在成都组织大型公共艺术活动。尹秀珍、戴光郁、尹晓峰、曾循、刘成英等十几位艺术家创作了行为、装置作品和公众一起探讨府南河的保护。一九九六年，第二届“水的保卫者”活动在西藏举行。

Assisted by Chinese artist Dai Guangyu, the American artist Betsy DAMON organized a large public art event in Chengdu, Sichuan in 1995. Yin Xiuzhen, Dai Guangyu, Yin Xiaofeng, Zeng Xun, Liu Chengying and others created performance and installation pieces to discuss the protection of Chengdu's Funan River with the public. In the following year, the second "Keepers of the Waters" event was staged in Tibet.



克莉丝汀·卡斯基《洗纱》行为艺术 成都 1995
Kristin Caskey, Washing Silk, Performance
Chengdu, 1995



尹秀珍《洗河》行为艺术 成都 1995 Yin Xiuzhen Washing the River, Performance, Chengdu, 1995



第二届“水的保卫者”拉萨 2016 The First "Keepers of the waters" Tibet 2015
尹秀珍《活水》装置，西藏，1996 Yin Xiuzhen, Living Water, Installation, Tibet, 1996

流动彩虹

Moving Rainbow

1998-2001

熊文韵
Xiong Wenyun

一九九八年至二零零一年间，艺术家熊文韵七次入藏。运用鲜艳的色彩，创作了一系列现场作品。她更与往返于青藏公路和川藏公路的司机合作，组织大型公共活动，推动世界屋脊的环境保护。

From 1998 to 2001, artist Xiong Wenyun went to Tibet seven times. In addition to creating a series of site-specific works with bright colors, she organized large public events with truck drivers along the Sichuan-Tibet and Qinghai-Tibet highways to promote the protection of the world's highest plateau.



流动彩虹 1999年10月，雪集拉山，罗永进摄影
Xuejila Mountain Motorcade No.1, Photograph by Luo Yongjin

2



房屋 昌都 摄影：罗永进 House, Photograph, Qamdo, Tibet, 1999



水系博物馆

Water System Museum

3

2015

曹明浩+陈建军
Cao Minhao + Chen Jianjun

艺术家曹明浩、陈建军面对日益消失的城市水系及其周边生活现场的巨变。于2015年创作「水系计划之水系博物馆」，该计划试图改写成都水系在不同地理位置的固定叙述，并激发河流沿途的参与者的再想像与行动。艺术家尝试连结多位造船师傅，搭建新的造船坊，从当地居民日常的技术交流，聚餐，茶铺对话等落实到以船的重构为基底的生产活动，最终将“水系博物馆”经陆上路线从金马河运送到都江堰玉垒山的景区内。

Faced with the gradually disappearing urban water system and great changes in surrounding areas, the artist Chen Jianjun and Cao Minghao created the *Water System Program: Water System Museum* in 2015. This program tries to rewrite the customary description of Chengdu Water System in different geological locations and stimulate the reimagination and action of participants along the river. The artists attempted to collaborate with many boat makers to construct a new boat-making workshop. From daily technological communication with locals, dinner party and chat in the teahouse, production activities concerning the reconstruction of boat are carried out. Finally, the “Water System Museum” was transported from Jinma River to the scenic area in Mount. Yulei, Dujiangyan through the land route.



水系博物馆
2015, 废弃船木+木制渡船, 都江堰景区, 合作装置
water system museum, 2015, Existing wood+boat, Dujiangyan, Cooperative Installation



水系博物馆, 2015, 废弃船木+木制渡船, 都江堰景区, 合作装置 (图片艺术家提供)
water system museum, 2015, Existing wood+boat, Dujiangyan, Cooperative Installation. (Pictures are provided by artists.)

做海——《渔民进行曲》

Make Sea—La Marche des Pêcheurs

2017

4

何俊彦
He Junyan

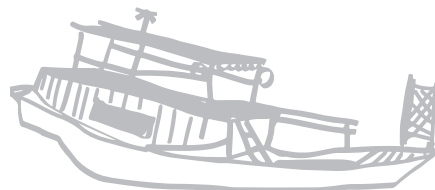
《渔民进行曲》是基于艺术家何俊彦2017年UABB深港双城双年展徐坦“村雨”项目的邀请。原计划在“做海”项目基础上，和渔民一起开渔船从珠海到深圳上岸参加双年展。此计划因深圳边防禁止外地渔船靠岸而搁置。《渔民进行曲》于是改道陆路，由货车运输渔船和渔民到达双年展南头古城现场。

La Marche des Pêcheurs is invited by Xutan's "Rains in Village", a program exhibited in 2017 UABB. Based on the program "Make Sea", we planned to drive the fishing boat with fishermen from Zhuhai to Shenzhen and joined the biennale. Unfortunately, this plan was put aside because the Shenzhen border defense forbade the landing of fishing boat from other places. Therefore, La Marche des Pêcheurs had to choose the land route. The fishing boat and fishermen were transported by truck to Nantou old town.



做海——《渔民进行曲》视频
录像1 19' 38" ; 录像2 21' 56"
2017

Make Sea—La Marche des Pêcheurs Video
Video 1# 19' 38" ; Video 2# 21' 56"
2017



吾与浮冰

Meditation on Floating Ice

2010

5

幸鑫
Xing xin

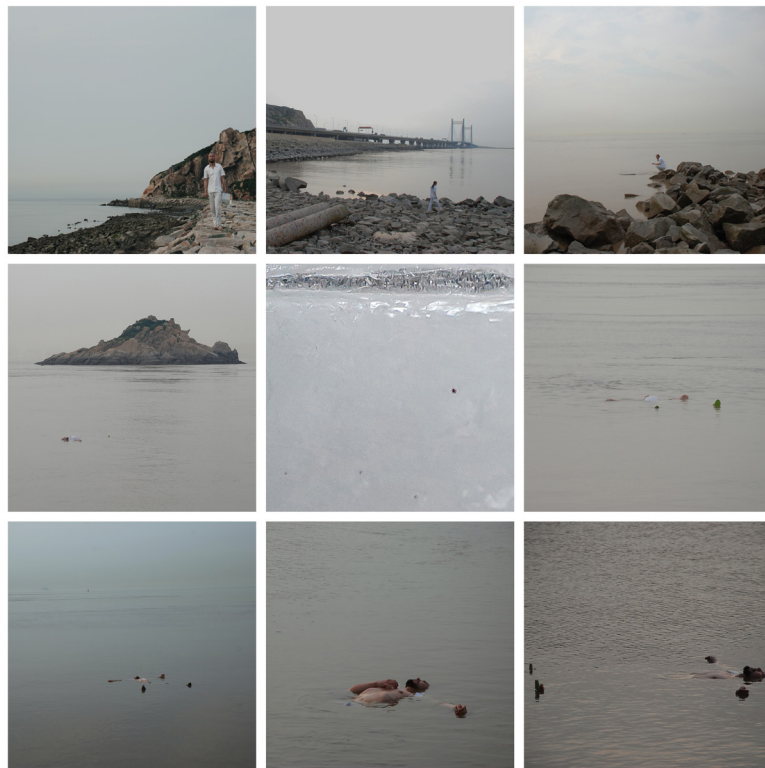


2010年，艺术家幸鑫决定尝试去介入并改变长江水的循环。他与一些艺术家组建的团队，开车去长江的源头冰川上取一块冰，在冰消融前，将它送到长江的出海口，放入东海之中。

In 2010, artist Xing Xin decided to attempt to alter the natural water cycle on land. Together with a crew of other artists and myself, they drove to the headwaters of the Yangtze River [the Jianggendiru glacier on the border of Qinghai Province and Tibet] to collect a piece of ice, and take it to the Yangtze River's marine outfall.



拍摄于长江出海口东海大桥南端洋山深水港，摄影，曹阳
Shanghai Yangtze River Estuary, Yangshan Deep Water Lane ,
Photograph by Cao Yang



吾与浮冰 Meditation on Floating Ice 事件 Event 2010

拍摄于青藏高原格拉丹冬雪山长江源头冰川，摄影：苏毛
Tibetan Plateau, Gladandong Snow Mountain, The source of the Yangtze River, Photograph by Su Mao

一棵树

A TREE

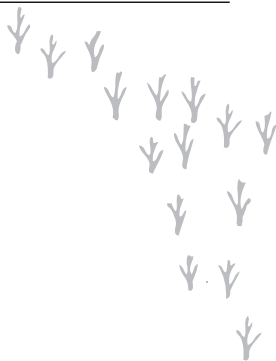
2012

6

萨子
SAZ

艺术家萨子从2012年5月4日从北京出发，背上一棵小树，以徒步、露宿的方式走向新疆。行程3800多公里、耗时133天，穿越2426公里荒漠区。艺术家希望将这颗象征自己生命状态的树带回生活过的土地，并试图以日常行走与个人游牧的方式完成其内在生命的一次建构。

The artist SAZ started his journey from Beijing on May 4, 2012. With a small tree on his back, he went back to Xinjiang on foot and slept out all the way. This journey is over 3,800 kilometers and lasts 133 days. The desert area which he has passed through is up to 2624 kilometers. He wants to bring this tree back to the place where he has ever lived since this tree symbolizes his state of life. He expects to accomplish the construction of his inner life with daily walking and individual nomadic style.



陈萧伊，西奈山#1，UV锌版打印，100x150cm，2017
Chen Xiaoyi, Mount Sinai #1, UV print on Sheet Zinc, 100x150cm, 2017



澜沧江计划

The plan of lancang river

2014

7

刘成瑞
Liu Chengrui

刘成瑞及其项目团队从澜沧江源头（青海玉树杂多县）出发，顺流而下，通过各种支流的方向寻找盲童和19支没有名称的河流。然后以盲童名字命名尚无名称的河流，并标注到GOOGLE地球。（在经过盲童监护人同意的前提下通过资金支持 and 多方努力，治好盲童眼疾）。

Liu Chengrui and his project team will sail from the source of Lancang river[Zaduo county, Yulshul, Qinghai], follow the river's branches to look for blind kids and 19 nameless rivers. Name the nameless rivers by the blind kids' names, and upload to Google Earth. [Cure the blind kid's eyes if his guardian agree so].



尼西卓玛 女,5岁,囊谦县尔羊乡麦多村。监护人:公却曲达
河流经纬度:32°11'54.45"N 96°25'34.82"E(纪录) 32°12'10.76"N 96°24'53.24"E(准确)海拔:3696

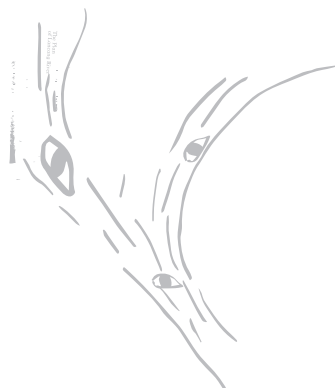


澜沧江寻旅图 毡、克笔 130x187(横x竖)x1cmx4 2014

由张晋拍摄 图 由没顶画廊提供

Lancangjiang looking for travel map Wool felt,marker (Photo by Zhangjin)

Courtesy of Madein Gallery 2014



晃动的房子

Swingy Houses

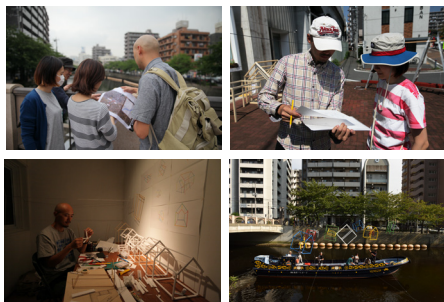
2017

8

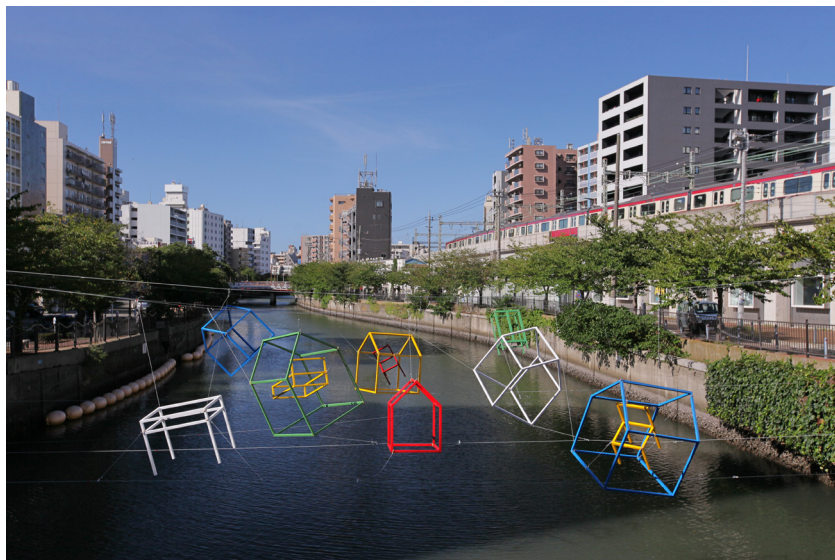
普耘
Pu Yun

艺术家普耘以日本横浜黄金町的历史、自然灾害与居民生活的变迁为中心展开行走与对话。运用假设在河道之上的被风晃动的房屋与家具装置探讨地区的发展、文化与制度的延续等问题给人们带来的影响。

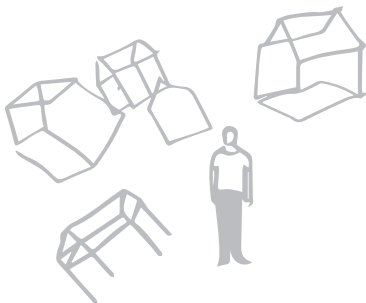
The artist Pu Yun unfolds his walking and dialogue centering on the history, natural disaster and changes of residents' life in Koganecho, Yokohama, Japan. The installation of houses and furniture swinging over the river is applied to discuss the influence of regional development and the continuance of culture and system on local residents.



《晃动的房子》“Swingy Houses”木材、户外涂料、钢索 800x 900x 300mm
Swingy Houses wood, outdoor paint, steel cable June — September 2017
Size: 800x 900x 300mm 2017.6—9



《晃动的房子》“Swingy Houses”木材、户外涂料、钢索 8x 9x 3m
Swingy Houses wood, outdoor paint, steel cable June — September 2017
Size: 800x 900x 300mm 2017.6—9



被消费的盐与冈仁波齐

Consumed Salt and Gangren Boqie Mountain

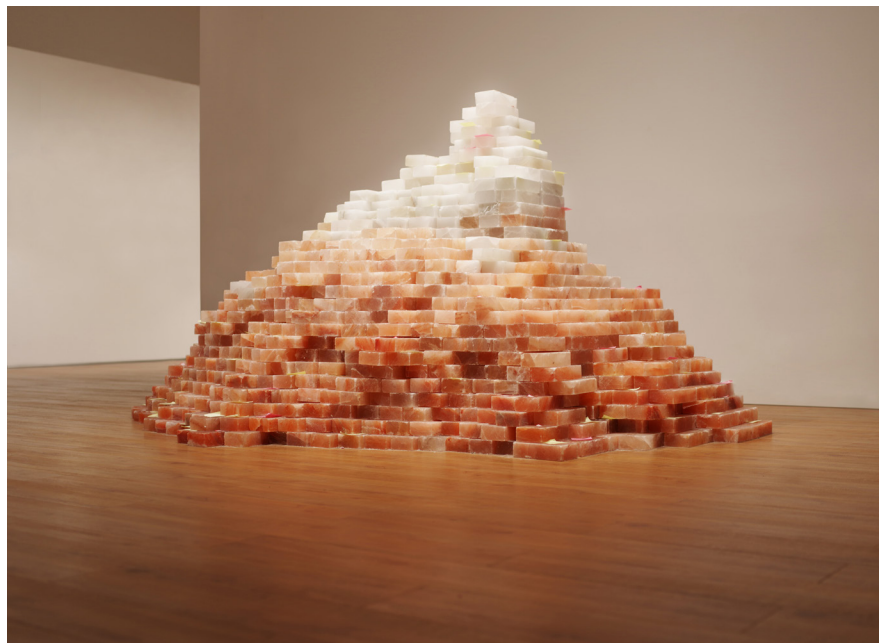
9

李勇政
Li Yongzheng

2014

艺术家李勇政将2000块来自喜马拉雅地区的天然岩盐在展场组合成冈仁波齐山，在展览期间将盐块以100元人民币的价格出售，作品的形状将随着售出的盐砖的多少而改变。

2000 bricks of natural halite from the Himalayan composed as a combination of mountain Gangrenboqie in the exhibition site. Each halite brick will be sold during the exhibition. Naturally, the overall shape of this work will change in pace with the reduce of halite bricks constantly during the exhibition.



被消费的盐与冈仁波齐 装置与事件 喜马拉雅山岩盐
Consumed Salt and Gangren Boqie Mountain
Installation and Event Himalayan rock salt 2014



空的城

The Empty City

2014

10

陈秋林
Chen Qiulin

在视频作品《空的城》中，艺术家陈秋林回到近十年疯狂扩张的故乡——万州城，这个城市的大部分在2003年被三峡大坝工程导致的水位上升淹没于长江之中。艺术家试图与这个庞大新城的新生活达成妥协，通过非常个人化的、又与社会化强烈相关的影像拍摄，强调了个人及群体身份所遭受的现代化及国际化影响。

In Chen's most recent video series, *The Empty City*, she returns to the remnants of Wanzhou, which was submerged under the Yangtze River by the controversial Three Gorges Dam project in 2003. The artist attempts to make a compromise with her new life in this grand new city. Through personal but intense socially-relevant shooting, *The Empty City* highlights the impact of modernization and internationalization on both individual and collective identity



陈秋林，空的城 No.4，数码艺术微喷印刷
直径65cm，2012，Ed.8
Chen Qiulin, The Empty City No.4,
Photograph Giclee Print, Diameter 65cm
2012, Ed.8



陈秋林，空的城 No.1，数码艺术微喷印刷，117.8×151cm，2012，Ed.8
Chen Qiulin, The Empty City No.1, Photograph, Giclee Print, 117.8×151cm, 2012, Ed.8



艺术总监：徐静

Artistic Director: Xu jing

展览策划：李杰

Curator: Li Jie

项目统筹：卞卡

Exhibition Co-ordinator

展厅设计：徐浪

Exhibition designer

平面设计：王娜娜

Graphic designer

特别鸣谢：

亚洲艺术文献库 文献支持

Asia Art Archive

版权所有，违法必究 All rights reserved

No part of this publication may be reproduced, or used in any form or any means—graphics, electronic or mechanical, including photocopying, recording, typing or by using information storage or retrieved system without the written permission of the publisher.