



蒼茫室

ROOM OF BOUNDLESSNESS

刘鼎
Liu Ding

苍茫室

“苍茫”一词出自唐代诗人杜甫的诗篇《乐游园歌》。此诗描写陪宴所见，由筵饮游赏的生活琐事，联系到贵戚专宠的国家大事，由个人身世之慨发展到时世之叹。全诗画面繁复，情感郁结，气势磅礴，意蕴深刻。诗中最后两句“此身饮罢无归处，独立苍茫自咏诗”包含着复杂的内涵。“无归处”指的既是仕途不得志，满腔抱负无所托，也指没有志同道合者；而“苍茫”一词既指暮色，也传达了前途渺茫的身世之感，对国家政治的忧患之感，以及念天地悠悠的历史深沉感。“独立苍茫室”这个意象也成为文人们寄寓人间情怀和关切现实的一种依托。面对喧嚣嘈杂的世界、宏大复杂的社会变动，在“退居”至一隅之际，不是不问窗外事，而是对自身处境仍保持一种清醒认识，始终把个体的人与社会的命运联系在一起，通过开辟可能的路径来保持对现实的自觉的承担。在这种意义上，“独立苍茫室”既是一种无可奈何又满怀期待的图示，也是确信独立精神和

刘鼎

文化之力，敢于以个体之力去冲击强大现实的思想特质。

从人的心灵、情感、性情、秉性、潜能和志向出发，我们可以获得更精微和灵活的视角，去理解历史语境中的人与事。我选取了一组来自文学家和艺术家的作品和文献，构建了一个“苍茫室”，现代文学史家陈平原教授为此题写了一幅“独立苍茫室”的字。自20世纪90年代初以来，陈教授选择通过“退却”到“学术”之中，提倡文学史和学术史研究，强调“学术规范”，开拓和创新学术“生产”，来施展知识分子对社会的责任。苍茫室是一个由错杂的经验碎片和生活情感构建的载体，此前我曾两次组织过以“苍茫室”为题的展览。

这一次，我将我的藏品与我的新作编织在一起，分上下两部分在“苍茫室”里展出。“苍茫室”犹如从我书斋中衍生出的一部分，临时

寄居在魔金石的前室里。在这个空间中，我先用8块等大的银色铁板，覆盖了所有的展墙，把展厅改造成一个冰冷的铁盒子；到了下半部分，我又取下其中4块铁板，斜插在没有被拆下的墙板之间，遮蔽了部分的墙板或直接重叠在其上，甚至遮挡了观看其中一件展品的完整视线。虽然我只是对展陈进行了微小的调整，但展厅立刻幻化为一个破碎和令人不安的现场。

“苍茫室”（上）展出的作品凝聚了当代社会中人们面对不同处境和经历的心迹，这些作品是苦闷的象征，也是“没有出路的人”的肖像。“苍茫室”（下）则通过四件作品，讲述了历史中与当下的战乱给人所带来的深重苦难和无助，以及人在战后的复杂心绪。由上下两部分组成的“苍茫室”，为今天这个不安的历史时刻绘制了一幅令人深思的图景。

Room of Boundlessness

Liu Ding

The word "boundlessness" comes from the poem *Song of Leyou Park* by Tang Dynasty poet Du Fu (712-770). The poem describes what Du observed as a guest at a banquet, connecting trivialities of drinking and sightseeing in the park to important state affairs for which noble relatives were favoured. The poet lamented on his own life and extended his sorrows to the times. The poem paints a sophisticated scene with depressing emotions whilst presenting a majestic atmosphere and profound meaning. The last two lines of the poem - "Finished drinking, this body of mine has nowhere to go. I stand alone in a boundless expanse chanting a poem to myself." - embodies multiple layers of meaning. The implications of

"nowhere to go" are twofold: end of his political career and lack of opportunity to fulfill his political ambition on the one hand, and the absence of like-minded people around him on the other. The feeling of "boundlessness" refers to not only the dusk, but also the bleak prospect of oneself, the deep concern over the country's political future and the profound sense of ever-lasting history. The idea of "being solitary in the room of boundlessness", therefore, is an expression for one's feelings and concern about the reality. In the face of the clamorous world and massive, complex social changes, one has to "retreat" to the corner not because of being apathetic to what is happening outside, but to remain alert to one's

own position. By connecting destiny of individuals to fates of the society, one would consciously stay committed to the reality by exploring potential opportunities. In this sense, being solitary in the room of boundlessness is a symbol of feeling helpless yet hopeful as well as the trait of daring to influence the powerful reality with individual strength and agency in the belief of independence and the power of culture.

By looking at the human mind, emotions, temperament, nature, potential and aspirations, one may develop a more subtle and flexible perspective to go beyond the horizons and mind shackles of modernity, so as to fully understand and appreciate people and events in

their respective historical contexts.

I have selected a modest group of works and archival materials to create a "Room of Boundlessness." On my invitation, historian of modern Chinese literature, Professor Chen Pingyuan wrote a calligraphy of "Being Solitary in the Room of Boundlessness." In the early 1990s, impact of the market economy and changes in social reality, along with people's concern about the loss of humanism, have resulted in the intellectuals' "self-reflection" and sparked a "great debate on humanism" in the cultural sector. Since then, Professor Chen has chosen to "retreat" to "scholarship" through advocating study of literary and academic history with an emphasis on "academic norms".

He has also pioneered and innovated academic "production" to fulfill the intellectuals' social responsibilities.

The "Room of Boundlessness" serves as a space constructed with a mishmash of experiential fragments and living emotions. I have previously organized two exhibitions under the title of "Room of Boundlessness." This time, the "Room of Boundlessness" is a gathering of the hearts and minds of people facing different circumstances and challenges in the contemporary society. These works are both symbols of angst, as well as portraits of "people with nowhere to go."

上

Part One

獨立蒼茫室

中華書局



獨立蒼茫室

中華民族



展览语言的设计体现了刘鼎将艺术家创作的思想动力视为与艺术表现同样重要的位置这一思考。他将每件展品的介绍固定在墙上，把作品背对着观众放置于地面。观展时，观众首先阅读到的是创作者的背景与心迹，再亲手拿起作品，挂到墙上，观看其视觉表达。

The devising of the exhibition's language embodies Liu Ding's commitment to valuing the intellectual drive behind an artist's work as much as the artistic expression itself. He attaches the descriptions of each exhibited piece on the walls, and places the artworks themselves on the floor, back facing the visitors. When viewing the exhibition, visitors will first read the creators' background stories and their intellectual and emotional states, then physically engage with the work by picking it up with their own hands, hanging them on the walls, and finally, contemplate their visual expressions.



1969

胡尚宗

Hu Shangzong

1969年，民国著名画家胡尚宗在自杀前给自己画了一幅小小自画像，并在画的背面留下遗言，说明自己的创作得不到认知和因此无法以创作生存的窘境。在绝境跟前，好像也只剩下一条路可走。这幅与自绝相关的画作，饱含愁绪，而选择与世界辞别，决绝在某种意义上也是人性和主体的彰显。

胡尚宗 / 自画像 / 油画 / 1969年



In 1969, before taking his own life, Hu Shangzong, a renowned painter during the Republic of China era, painted a small self-portrait and left his last words on the back of the panel. He explained the harsh reality he faced of getting little recognition for his works and therefore his inability to continue his artistic creation and even his own living. In the face of such desperation, there seemed to be only one way of going forward. This painting created as a testimony to the artist's will power to take his own life, is filled with melancholy sentiments. The decision and determination to depart from the earthly world is in a sense also a manifestation of humanity and subjectivity.

Hu Shangzong / Self-portrait / oil / 1969

胡尚宗

自画像

1969

油画

Hu Shangzong

Self-portrait

1969

Oil



1980

冯国东

Feng Guodong

艺术家冯国东的黑白版画《醉》创作于1980年，刻画了他自己常去的一个小酒肆的夜晚。这是北京上个世纪六七十年代的一种酒铺，它以散装白酒和凉菜为主，光顾的主要的客人也是比较爱喝酒的劳动人民。在物质匮乏的彼时，这样的酒铺里出售的花生米和豆腐丝等凉菜，客人们也不一定消费得起。冯国东曾在那看见过舔生锈钉子，以及用石头沾盐去下酒的客人。这个画面中有一位顾客端坐着，两手托腮，眼睛直盯着放在他面前的小桌子上的一个小圆点，那是一颗已经蔫掉的海棠果（或山里红），弯曲脊背的男人已经喝多，那颗海棠果是他每次带去的“下酒菜”。他并不吃它，而是每喝一口酒看一眼，很长时间后，那颗海棠果变得干涩枯萎，直到扔掉换下一颗。这个苦涩的故事在今天听起来也有点烂漫，它也是那个年代底层人渴望过上有尊严的生活，超越窘境的一点微光。

冯国东 / 醉 / 版画 / 1980年



Artist Feng Guodong's black-and-white wood print *Drunkenness*, created in 1980, depicts a night at a small liquor store that he frequented. It was a kind of liquor shop commonly seen in Beijing in the 1960s and 1970s, which mainly sold bulk white wine and cold dishes, and was patronised by workers who loved to drink. In the days of material scarcity, customers could not necessarily afford the cold dishes such as peanuts or shredded bean curd that were sold in such shops. Feng Guodong has seen customers licking rusty nails and dipping stones in salt to go with their wine. In this image, a customer sat with both hands on his cheeks, his eyes staring directly at a small dot on the small table in front of him, a wilted begonia fruit. The man with the curved back had already drunk too much, and that begonia fruit was his snack every time he brought with him. He didn't eat it, but looked at it every time he took a sip of wine. After a long time, the begonia fruit became dry and withered until he threw it away and replaced it with another one. This story full of bitterness sounds a little bit romantic today, but it is also a little bit of light for the people at the bottom of that era who aspired to live a dignified life and to transcend their dilemma.

Feng Guodong / *Drunkenness* / print / 1980

冯国东

醉

1980

版画

Feng Guodong

Drunkenness

1980

Print



1986

汪日章

Wang Rizhang

汪日章（1905—1992）早年留学巴黎国立高等美术学校，1920年代末回国后曾在艺术学院任教。自1931年起弃笔从政，他在国民政府任职，此后亲历不同政治事件，一生被政治裹挟，命运多舛。1970年代后期，已届晚年的汪日章才有机会重操画笔，表达他一生的心迹。作为洋画运动的先驱，汪日章晚年因青光眼，双目几近失明，在此情况下他改画水墨画。在他的笔下，画面稚拙，描绘的内容时而欢愉时而残暴。这幅于86岁高龄创作的水墨画，刻画了松林与下山的猛虎咬食狡兔的画面。绘制这件血淋淋的且有着上款人的雅集之作，不由地让人联想，与艺术家有着何等交集的朋友才能收到这样的心声。

汪日章 / 劲松猛虎 / 水墨画 / 1986



Wang Rizhang (1905-1992) studied at the École Nationale Supérieure des Beaux-Arts in Paris in his early years, and taught at art school after his return to China in the late 1920s. Since 1931, he became involved in politics, serving in the National Government of the Republic of China. Since then, he experienced different political events, and his life was marked by political hostility. In the late 1970s, when he was already an old man, Wang Rizhang had the opportunity to return to paintings again. As a pioneer of the Western Painting Movement, Wang Rizhang switched to ink painting in his later years when he was nearly blinded by glaucoma. His paintings are childish and clumsy, depicting content that is sometimes joyful and sometimes brutal. This ink wash painting, created at the age of 86, depicts a pine forest and a descending tiger eating a rabbit. It is a bloody scene. The upper inscription on this painting reveals the fact that Wang had made this gory painting as a gift to a friend. One cannot help but wonder what kind of friend of the artist could have received such a heartfelt message.

Wang Rizhang / Firm Tree and Fierce Tiger / ink wash painting / 1986

汪日章

劲松猛虎

1986

水墨画

Wang Rizhang

Firm Tree and Fierce Tiger

1986

Ink wash painting



1980-90s'

章克标

Zhang Kebiao

20 世纪 30 年代初，在新文学革命的道路上，鲁迅对文学家章克标（1900 年—2007 年）的影响很大。虽然在创作趣味上，章克标接受的是林语堂和邵询美的唯美主义文艺思想，与鲁迅格格不入，但他欣赏鲁迅对反动的东西毫不妥协和毫不留情的原则，与鲁迅交往很多。1957 年，历尽坎坷的章克标从上海回到海宁老家后，一直过着默默无闻的生活，直到 1980 年代起才开始发表文章。在写于 20 世纪八九十年代的手稿《父子相杀》中，他从中国古代宫廷中父子相杀的故事谈起，延伸到复杂的社会语境之中，普通人中也有父子因为利害关系而彼此为敌的例子。他借此指出中国传统最深入人心的孝道之道德准则与人为了捍卫自身而超越道德约束之间的矛盾。从这篇直面人的复杂性的文字中可以看到章克标与鲁迅之间可贵的精神联系。它从一个非常极端的角度的展示了人的复杂情感和欲望具有超越社会规则和约定的潜质，从而回到人的层面去思考，所谓的规则，其实最终是要面对人性的考验。

章克标 / 父子相杀 / 手稿 / 1980-90 年代

In the early 1930s, Lu Xun had a profound impact on literary scholar Zhang Kebiao (1900-2007) in his devotion to the New Literature Revolution. Being a follower of aestheticism spearheaded by Lin Yutang and Shao Xumei in China, Zhang was on the opposite side of the spectrum in terms of creative interests, but he admired Lu's uncompromising and unrelenting principles against reactionary things and was actually well acquainted with Lu. In 1957, Zhang returned to his hometown in Haining, Zhejiang province from Shanghai after many adversities, and had lived a life of obscurity until the 1980s when he began to publish his writing. In the manuscript *Killing Between Father and Son* which was written in the 1980s and 1990s, he began with the story of fathers and sons killing each other in the ancient Chinese royal palaces, and extended it to the complex social context where there were many examples of fathers and sons among ordinary people turning against each other because of what was at stake. In doing so, he pointed out that the conflict between the moral code of filial piety, one of the most deeply rooted values in China, and the need for people to go beyond moral constraints in order to defend oneself. It is evident to see the much cherished moral connection between Zhang and Lu in this text through its confrontation with the complexity of human beings. It shows from a very extreme perspective that people's complex emotions and desires have the potential to override social rules and conventions, and thus returning to the human level to reflect on the fact that the so-called rules are, in fact, ultimately a test of human nature.

章克标

父子相杀

1980-90年代

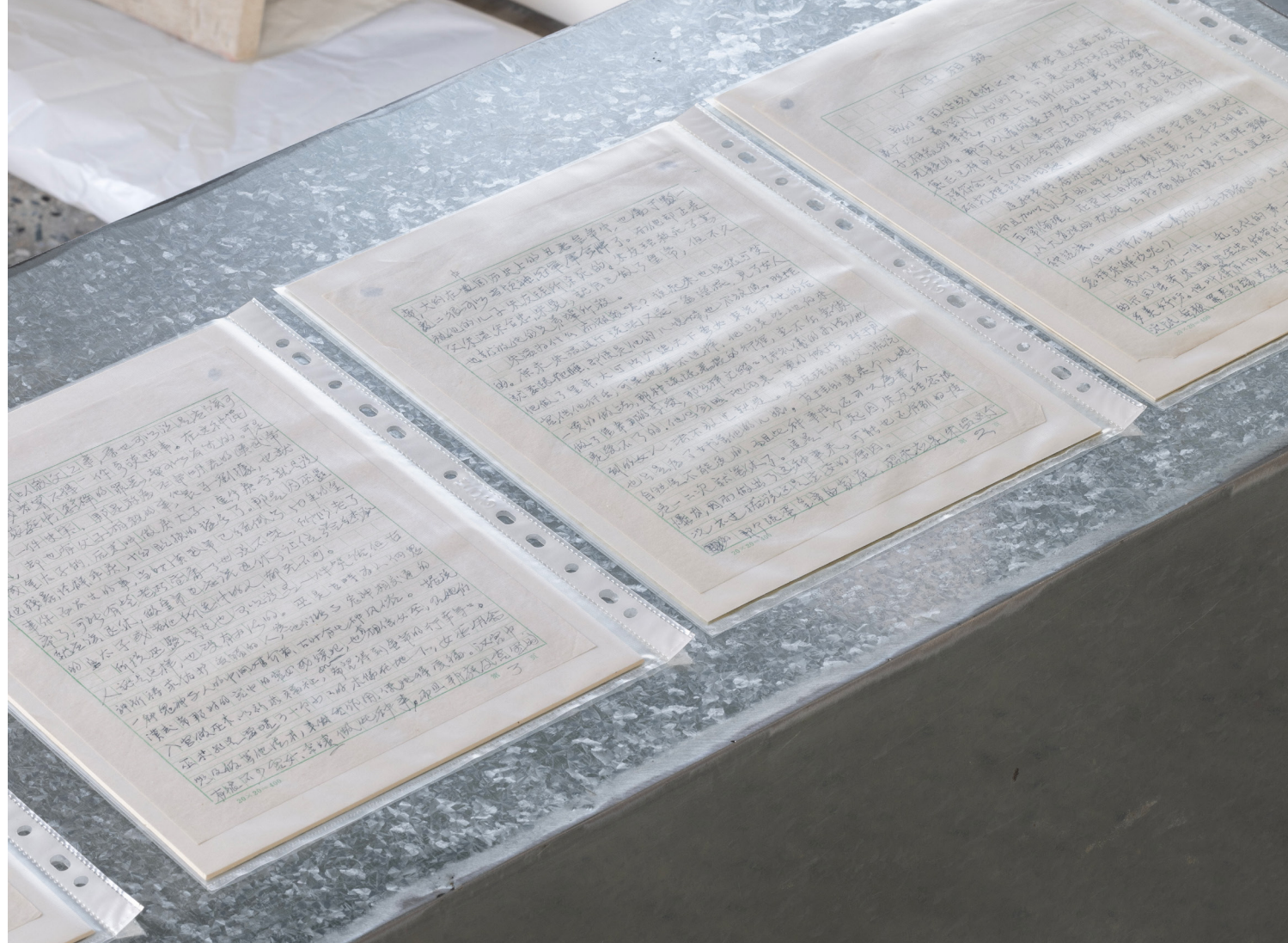
手稿

Zhang Kebiao

Killing Between Father and Son

1980s-1990s

Manuscript



1995

王晋

Wang Jin

王晋是在 1990 年代观念艺术运动中一位重要的艺术家。1995 年，他在北京完成《娶头骡子》这件作品。在镜头前，身着正装的他与一头盛装打扮的骡子结婚。拍摄这幅一本正经的结婚照，来自于王晋八次被美国使馆拒签的经历。当时，王晋的妻子在美国求学，他本打算前往美国与之团聚，但屡遭拒签，结果导致两人不得不以离婚告终。官僚机构顽固不化的荒谬给艺术家的家庭生活带来了巨大的变故。无奈和苦闷被艺术家转化为一幅极为荒诞的照片，王晋只能取骡为妻。在这张结婚照中，这位“新娘”头戴女士帽，腿穿长筒袜，两颊还抹了腮红，披着粉红的婚纱，而王晋手拿一束玫瑰。王晋表示，他之所以选择粉红作为这幅作品的主色调，原因在于“再没有人理解红色的含义了”。

王晋 / 娶头骡子 / 摄影 / 1995 年



Wang Jin was a leading artist in the conceptual art movement of the 1990s. In 1995 he completed his work *To Marry a Mule* in Beijing. In front of the camera, dressed in formal attire, he marries a mule in full costume. The shooting of this "serious" wedding photo came from Wang Jin's experience of being rejected eight times by the U.S. Embassy for his visa application. At the time, Wang Jin's wife was studying in the U.S., and he had planned to travel to the U.S. to join her, but he was repeatedly denied a visa, which led to a divorce. The intransigent absurdity of the bureaucracy brought tragic changes to the artist's family life. The artist's helplessness and bitterness were transformed into an extremely absurd picture, in which Wang Jin could only take a mule as his wife. In this wedding photo, the "bride" is wearing a lady's hat, stockings and blush on her cheeks, draped in a pink wedding gown, while Wang Jin is holding a bouquet of roses. Wang Jin said he chose pink red as the main colour of this work because "no one understands the meaning of red anymore".

Wang Jin / *To Marry a Mule* / photography / 1995

王晋

娶头骡子

1995

摄影

Wang Jin

To Marry a Mule

1995

Photography



2023

陈逸飞

Chen Yifei

疫情期间，在广州的一些年轻人发起了一起练功的活动，以当代方式更新传统武术。因为防疫隔离，苦于无法相见的朋友们借在户外公共空间一起练功的方式聚集在一起，既强壮身体，也得以疏导自己的情感，相互陪伴。《艇部》描绘的是他们每周二在晓港公园艇部一起练功的场景。画面中集合了几种活动的形式：有松身的、有推手的、有推拿的、有不想推了跑去爬树和划船的、有推累了围坐着聊天的等等。陈逸飞受民国画家谭华牧、李瑞年等画的公园风景和萧淑芳画的运动场景（溜冰）等所启发，这些现代主义绘画展现新中国在新民主主义思想下出现的公共空间一片祥和、快乐和平等的气息，饱含人文气息。在这幅画中，陈逸飞模仿民国前辈的画风来呈现朋友们在夕阳、树影和波光之间的相处，互相倾听，共同学习的场景。

陈逸飞 / 艇部 / 油画 / 2023 年



During the epidemic, a number of young people in Guangzhou initiated the practice of *kung fu* together to renew traditional Wushu in a contemporary way. Friends who were unable to see each other due to the quarantine of the epidemic took the opportunity of practicing together in an outdoor public space to get together, to exercise their bodies, and to channel their emotions and keep each other company. *The Boat Section* depicts them practicing *kung fu* together every Tuesday at the boat section in Xiaogang Park. There are several forms of activities in the picture: those who loosen their bodies, those who push their hands, those who run to climb trees and row a boat, and those who sit around and chat when they are tired, and so on. Chen Yifei was inspired by the park landscapes painted by Republican painters such as Tan Huamu and Li Ruinian, and the sports scenes (ice skating) painted by Xiao Shufang, etc. These modernist paintings show the peaceful, happy and egalitarian atmosphere of the public spaces that emerged in New China under the ideology of New Democracy, and are full of humanistic flavour. In this painting, Chen Yifei imitates the style of his predecessors in the Republic of China to present a scene of friends spending time together, listening to each other, and learning from each other among the setting sun, tree shadows, and ripples of light.

Chen Yifei / The Boat Section / oil / 2023

陈逸飞

艇部

2023

油画

Chen Yifei

The Boat Section

2023

Oil



2024

刘鼎

Liu Ding

今天城市生活的高速运转依旧以大量的廉价劳力为代价。外卖小哥的存在确保了 this 加速发展时代熔炉的冉冉火焰。他们被算法和速度所驱动，奔波于餐厅、花店、写字楼、办公楼、公寓之间。等单时则徘徊于水果店、药店、餐厅等各种消费场所之外，卷缩于摩托车的方寸之间，埋头刷手机。黄色的制服让他们在这个城市空间中格外显眼，但却鲜有人关注他们，因为他们是最可取代的，一个倒下，还有无数个在等单、抢单，顶替上来。无数的失业者随时准备加入这个行列。刘鼎肖像是等单的外卖小哥，他们是今天这个时代的燃料，也是灰烬。

刘鼎 / 等单 / 雕塑 / 2024 年



刘鼎
等单
2024
雕塑

Liu Ding
Waiting for Orders
2024
Sculpture



下

Part Two

獨立蒼茫室
陳中丞親筆





獨立蒼茫室
張中良書





“思二泉”是清朝画家秦炳文（1803-1873）在经历太平天国战乱后，晚年时在京城所作的一件具有复杂的思乡之情的作品。1860年，太平天国血洗无锡城并踏平惠山。在大劫后数年，当他得知有同乡在劫后重修了往日他与朋友们饮酒赋诗之地——二泉的漪澜堂时，他一方面担忧往日的亭台树石无法依样还原，一方面也盼望着有一日能重归故里，与好友故地重游。为表达他的忧伤惆怅，秦炳文以娴熟的笔法，生动的点染，优雅地勾画出记忆中二泉错落有致的亭台树石，将自己的思乡之情寄托在清幽雅静的画面之中。这幅扇面作品，既记载了人们在战后面面对破碎家园，努力重拾心情，重建家园的努力，同时也表露了作者在经历战争之后的无限感伤。

秦炳文 / 思二泉 / 水墨 / 1869

Reminiscing about Huishan Springs is a work of complex nostalgia for his hometown Huishan that had endured the drama of Taiping Rebellion, by Qing-Dynasty painter Qin Bingwen while he lived in Beijing at an old age. In 1860, the rebellion brought bloodshed to Wuxi city and completely razed the town of Huishan. Years after this devastation, Qin heard that a fellow townsman had rebuilt the Yilan Hall ("Hall of Water Ripples") at Huishan Spring, where he used to have poetry and drinking parties with his friends. Qin's reaction to this news was mixed. He was worried that the rebuilding might not faithfully recreate or do justice to the elegant old pavilion and gardens. Yet, he also longed for the day when he could return home and gather once again with friends in this memory-laden place. Qin Bingwen channeled his melancholy and sadness into the painting, creating exquisite spatial arrangements of pavilions, terraces, trees, and stones portrayed with animated dotting and dyeing techniques as well as his masterful brushwork. Though the pictorial depiction was quiet, unfrequented, and idyllic, it carries the unbearable weight of his homesickness. This fan painting simultaneously documents people's efforts to reconstruct their shattered homes and revive their spirits in the face of post-war devastation. It also reveals the immeasurable pathos experienced by the artist himself in the aftermath of conflict.

Qin Bingwen / *Reminiscing about Huishan Spring* / Ink painting / 1869



碑陰記
 咸豐九年聘謝孺人婚期於十年冬明年三月江南大營清四月月初六常州破余陷賊中五月
 十三日逸出至循理鄉陳墅時鄉間死人如麻道路阻隔八月始至羅墅灣訪謝孺人踪蹟五月
 伯父方宣為述死節葉葬狀余設祭哭奠出資請備棺改葬九月送業師程柚谷北上至淮安閔
 拾匪出沒徐沛改道沂州至清口鎮程師眷屬皆病停柩醫二十六月日於匪至程師死難余被
 創四十餘腦漿和血淋漓死不得已繞道河南湖北送至南昌谷師胞兄鏘農師處贖葬清口挈
 浙江還里時烽煙遍地提挈婦孺行賊中幸師門眷屬得完程師雖死當可不恨明年為同治
 元年初六月復往羅墅灣訪謝孺人墓尚未改葬而粵賊四出蹂躪諸事修祖父墳墓以垂承
 姪欲避謝孺人歸莫祖域後有一年余聞亂離備嘗艱苦今老矣於人世事都無所憾獨念孺人
 以死相報無以下慰泉壤未嘗不夜傍徨日月有終余懷無已吾之銘謝孺人表均足傳信故
 不費而獨記行聘樹碑始末以寓余之拳拳焉
 光緒十年六月庚寅正月錢兆熊記
 嗣子耕馥孫保蓀敬立

这帧拓本来自立于常州某处的一块墓碑，上面铭刻的是一个普通人的墓志铭。碑中大概写道：1859年（咸丰九年），作者与身居罗墅湾的谢女士订婚，约定次年冬迎娶进门。时值太平天国运动，1860年江南溃败，4月常州沦陷，他于5月踏上找未婚妻，路上目睹死人如麻，道路阻隔，8月才知道未婚妻也在其间丧命并葬于乱坟等等。而后数年，作者历经艰险，直到常州收复后才得以为故人立碑。晚年时，当事人钱兆熊记述了这段经历，他的子孙为其立下此碑，铭刻下他对谢女士的感念。

这篇 500 余字的文字详细记述了作者因为战乱而痛失未婚妻，而后为了护送老师北上，自己险些丧命的悲惨经历，和时隔数年后为未婚妻作冢树碑的心路历程；以及作此碑文的作者钱兆熊文在 31 年后（1891 年）追念未婚妻的深情之举。这些充满深情壮烈的文字勾画出了在动荡的时局中，个体的渺小与挚真的情感。

谢氏墓志铭 / 清末拓本 / 1890

This rubbing, taken from a stele in Changzhou, China, bears the epitaph of Ms. Xie, an ordinary woman caught in the maelstrom of the Taiping Rebellion (1851-1864). The text roughly reads: In 1859 (the 9th year of Emperor Xianfeng's reign in the Qing Dynasty), Qian Zhaoxiong, the author of the epitaph became engaged to Ms. Xie, who lived in Luoshuwan, anticipating their impending nuptials in the following winter. However, this was during the height of the Taiping Rebellion, which disrupted their plan. As rebel forces swept through the Jiangnan region, engulfing Changzhou in April 1860, Qian embarked on a desperate search in May for his beloved fiancée. Along the way, he witnessed countless lost lives. Waylaid by tragedy and peril, he only received the heartbreaking news in August that Ms. Xie had died during the rebellion and was buried in an unmarked grave. In the years that followed, the author endured his grief until Changzhou was recaptured from the rebels. Only then could he erect a stele for his lost love. Qian recounted this experience of his in his old age. His descendants later built this stele with an epitaph to commemorate his deep feelings for and memory of Ms. Xie.

The full text, over 500 words long, provides a detailed account of the author's harrowing experience—losing his fiancée during the war, nearly losing his own life while accompanying his teacher northward, and his emotional journey of finally building the grave and erecting the stele for his fiancée years later. It also includes Qian's deeply moving acts in 1891 when he reminisced about Ms. Xie, 31 years after her passing. These words, showcasing his heartfelt affection and bravery, vividly reveal the trivial yet sincere emotions of individuals during such tumultuous times.

Epitaph for Xie's Tomb / Rubbing from late Qing Dynasty / 1890





1944年，在抗日战争胜利的前夕，时任太原警察厅厅长兼警察专门学校校长的收藏家靳巩郑重地为家中的仙人掌留影，在照片上手工着色，同时在照片的背后细致地写下这盆仙人掌在他家的历史，长达600字，题为“花史”。从他的文字中，我们得知，作者拥有这盆仙人掌已五年之久，虽说此前都按花期结蕊开花，但共结八蕊且三朵花同开的情形却是第一次，令家人惊喜，叹为奇观。触景生情，作者不禁感叹国难已八载，人民流难，借此花“八仙呈祥，三星献瑞”之佳兆，祈祷国运比极泰来，寓意于花，表达他期盼战争结束的热切之心。

靳巩 / 花史 / 银盐纸基、手工上色 / 1944

In 1944, on the eve of the victory of Anti-Japanese War, Jin Gong, a collector who served as both the Commissioner of Police in Taiyuan and the Principal of the Police College, took a solemn photograph of a cactus in his home. He hand-colored the photo and, on its back, meticulously documented the plant's history in his home, resulting in a 600-word account, titled "History of Flower." From Jin Gong's detailed record, we learn that he had nurtured this cactus for five years. While it had consistently bloomed each season, this particular year marked an extraordinary event: the plant unexpectedly produced eight pistils and three of them flowered simultaneously. This rare occurrence amazed his family, who regarded it as a small wonder. The beautiful sight also struck a chord with Jin Gong, evoking thoughts of the national tragedy that had ravaged the land for eight years and forced millions away from their homes. Inspired by what he saw as "auspicious signs brought by eight celestial immortals and blessings bestowed by three stars," he found himself hoping for a brighter future for his suffering nation. The flower became an embodiment of his heartfelt wish for the war to end.

Jin Gong / History of Flower / Gelatin silver paper with hand coloring / 1944





这是一件仿褙褙布风格制作的拼贴作品。刘鼎在一块褪色的粉红色丝绸两面，将当代数字打印技术的丝绸布料、废弃的旧织物、手工涂绘与一些佛教饰品组合成画面，借此奏响一曲当代悲歌。

这些数字图像取自新闻图像，其中出现了因为战争遗落在乌克兰街头上的人手，和在近距离冲突中运用的自制武器。与之并列的是悼念亡灵的象征物。这些新闻图像抓拍了因失血而干瘪的沾满了泥土的手，还有染着鲜红色的指甲油的女性的手……这些悲壮凄惨的图像构筑了这件作品的基调。在同一布面上还出现了由刘鼎手工绘制的，被战火烧焦、炸裂的土地，和布满地面的蠕动的蚯蚓。蚯蚓暗示着新的轮回的开始；散落在画面中各种自由形态的旧织物与在不显眼的地方缝制的、悬挂下来的佛珠，则象征着幽灵与来生。

刘鼎 / 春泥 / 综合材料 / 2024

Spring Mud is a collage work made in the style of boro, a traditional craft rooted in the art of patchwork, where layered and mended materials were used to repair, reinforce or recreate garments. On both sides of a piece of faded pink-colored silk, Liu Ding stitches several silk scraps bearing digitally printed images, discarded fabric fragments, hand painted graphics, and attaches a few strings of Buddhist beads, to patch together a melancholy eulogy of the moment.

These digital images on the silk patches are drawn from news pictures, which show amputated limbs left on the streets and makeshift weapons for close-quarters combat, in the war on Ukraine. These journalistic photographs capturing dirt-covered, blood-drained hands, a female hand adorned with blood-red nail polish and so on. These heart-wrenching images set the underlying tone for the entire piece. The beads next to them are a symbol of grief and remembrance for the deceased. On the same canvas, Liu Ding also hand paints a war-torn landscape, charred and bombarded earth, accentuated by earthworms crawling across the ground. Earthworms imply the beginning of a new life cycle. Worn and free-shaped textiles scattered on the silk, and prayer beads hung and stitched in inconspicuous spots embody lingering ghosts and the afterlife.

Liu Ding / *Spring Mud* / Mixed media / 2024



刘鼎

刘鼎现居北京，是艺术家和策展人。他的观念性艺术创作与策展实践对中国当代历史与现实进行多角度的描摹，以思想史为纲，关切人的存在，充满人文主义内涵。自 2022 年起，他出任第八届横滨三年展（2024 年开幕）的艺术总监。

刘鼎曾参加过釜山双年展（2018）、银川双年展（2018）、伊斯坦布尔双年展（2015）、亚太三年展（2015）、新奥尔良双年展（2014）、上海双年展（2014）、台北双年展（2012）、威尼斯双年展的中国馆（2009）、首尔媒体双年展（2008）和广州三年展（2005）。他的作品也在国内外艺术机构和美术馆中广泛展出，其中包括意大利都灵里沃利城堡当代美术馆（2020）、维也纳应用艺术博物馆（2019）、柏林世界文化宫（2018）、汉堡工艺美术馆（2018）、悉尼 4A 艺术中心（2017）、瑞士伯尔尼美术馆（2016）、台北关渡美术馆（2016）、香港 Para Site 艺术中心（2016）、北京红砖美术馆（2016）、西雅图弗莱艺术博物馆（2016/2012）、日本广岛当代美术馆（2015）、荷兰马斯特里赫特博尼范登博物馆（2015）、纽约 MOMA PS1（2015）、伦敦泰特美术馆（2013/2012）、台北市立美术馆（2012）、广州时代美术馆（2012/2011）、德国卡尔斯鲁厄 ZKM 新媒体艺术中心（2011）、北京伊比利亚艺术中心（2008）、比尔 PasquArt 艺术中心（2008）、巴西圣保罗国家美术馆（2008）、英国特纳美术馆（2008）、布里斯托阿诺菲尼艺术中心（2008）、奥地利维也纳艺术馆（2007）、挪威奥斯陆阿斯楚普费恩利现代艺术博物馆（2007）、上海当代美术馆（2006）、旧金山 Luggage Store 艺术中心（2006）、意大利都灵山德雷托·雷·雷包登戈基金会（2006）、

韩国首尔市立美术馆（2006）和广东美术馆（2003）等。

自 2011 年以来，刘鼎与卢迎华共同策划了一系列展览：“小运动——当代艺术中的自我实践 I、II”（2011，2013 年）、“偶然的信息——艺术不是一个体系，也不是一个世界”（2012 年）、“从艺术的问题到立场的问题——社会主义现实主义的回响”（2014 年）、“‘新刻度’与钱喂康——中国早期观念艺术的两个案例”（2015 年）、“沙龙沙龙——1972 - 1982 年以北京为视角的现代美术实践侧影”（2017 年、2020 年）、“工厂、机器与诗人的话——艺术中的现实光影”（2019 年）、“巨浪与余音——重访 1987 年前后中国艺术的再当代过程”（2020 年）、“巨浪与余音——后现代主义与全球 80 年代”（2021 年）、“万言亦无声——生活的学术价值”（2021 年）和“笔记——来自二十世纪末的中国声音”（2022）等。

他合作撰写与编辑的出版物包括《小运动：当代艺术中的自我实践》（广西师范大学出版社，2011 年）、《小运动 II：当代艺术中的自我实践》（Walther Konig，2013 年）、《偶然的信息：艺术不是一个体系，也不是一个世界》（岭南美术出版社，2012 年）、《个体经验：1989-2000 年中国当代艺术实践的对话与叙述》（岭南美术出版社，2013 年）、《暗礁：前传》（Bondefanten 美术馆，2016 年）、《沙龙沙龙：1972 - 1982 年以北京为视角的现代美术实践侧影》（香港中文大学出版社，2019 年）以及《我在哪儿错过了你》（上海商务印书馆，2019 年）。

Liu Ding

Liu Ding is an artist and curator, currently living in Beijing. His conceptual art-making and curatorial practice portrays contemporary history and reality of China from multiple perspectives. Underlined by methods and ideas derived from the intellectual history, his practice is deeply concerned with human existence, charged with a profound humanistic spirit. Since 2022, he has been appointed as the co-artistic director of the 8th Yokohama Triennial (opening in 2024).

He's participated in biennales including Busan Biennale (2018), Yinchuan Biennale (2018), Istanbul Biennial (2015), Asia Pacific Triennial (2015), Prospect 3 New Orleans (2014), Shanghai Biennale (2014), Taipei Biennial (2012), Chinese Pavilion, 53rd Venice Biennial (2009), Media City Seoul (2008) and Guangzhou Triennale (2005).

His work has been shown at numerous major art institutions, including Castello di Rivoli, Turin (2020); MAK Austrian Museum of Applied Arts/Contemporary Art, Vienna (2019); The Haus der Kulturen der Welt (2018); Museum Fur Kunst und Gewerbe Hamburg (2018); 4A, Sydney (2017); Kunstmuseum Bern, Bern (2016); Guandu Museum of Art, Taipei (2016); Para Site, Hong Kong (2016); Red Brick Museum, Beijing (2016); Frye Art Museum, Seattle (2016/2012); Museum Bonnefanten,

Maastricht (2015) ; MOMA PS1, New York (2015); Hiroshima City Museum of Contemporary Art, Hiroshima (2015); Tate Modern, London (2013/2012); Taipei Fine Arts Museum, Taipei (2012); Times Museum, Guangzhou (2012/2011); ZKM, Karlsruhe (2011); Iberia Center for Contemporary Art, Beijing (2008); PasquArt, Biel (2008); Arnolfini, Bristol (2008); Turner Contemporary, Kent (2008); São Paulo Museum of Art, São Paulo (2008); Kunsthalle Wien, Vienna (2007); Astrup Fearnley Museum of Modern Art, Oslo (2007); Museum of Contemporary Art Shanghai, Shanghai (2006); Luggage Store Gallery, San Francisco (2006); Seoul Museum of Art, Seoul (2006); Fondazione Sandretto Re Rebaudengo, Turin (2006), and so on.

In collaboration with Carol Yinghua Lu, he has co-curated Little Movements: Self-Practice in Contemporary Art at OCAT, Shenzhen (2011), which travelled to Museion in Bolzano, Italy (2013) and Asia Cultural Complex, Gwangju (2015). Other curatorial projects include: Notes: Artistic and Intellectual Voices from the End of the 20th Century, Sounds as Silence: Academic Value of Life (2021), Waves and Echoes: Postmodernism and the Global 1980s (2021), Waves and Echoes: A Process of Re-contemporarization in Chinese Art Circa 1987 Revisited (2020), Factories, Machines and the Poet's Words: Echoes of the Realities in Art (2019), Salon Salon: Fine Art

Practices from 1972 to 1982 in Profile - A Beijing Perspective (2017, 2020); New Measurement Group and Qian Weikang (2015); From the Issue of Art to the Issue of Position: Echoes of Socialist Realism (2014); and the 7th Shenzhen Sculpture Biennale (2012). Measurement Group and Qian Weikang (2015); From the Issue of Art to the Issue of Position: Echoes of Socialist Realism (2014); and the 7th Shenzhen Sculpture Biennale (2012).

His writing and editorial works include: Little Movements: Self-Practice in Contemporary Art (Guilin: Guangxi Normal University Press, 2011); Little Movements II: Self-Practice in Contemporary Art (Cologne: Walther König, 2013); Accidental Message: Art Is Not A System, Not A World (Guangzhou: Lingnan Art Publishing House, 2012); Individual Experience: Conversations and Narratives of Contemporary Art Practice in China from 1989 to 2000 (Guangzhou: Lingnan Art Publishing House, 2013); Reef: A Prequel (Bonnerfantenmuseum, Maastricht, Holland, 2016); Salon Salon: Fine Art Practices from 1972 to 1982 in Profile - A Beijing Perspective (The Chinese University of Hong Kong Press, 2019).

