

MAGICIAN SPACE    魔金石空间

于伯公 Yu Bogong

精选文章 *Selected Articles*

## Interview With Yu Bogong

July 2013 at Artist's Studio in Heiqiao

Yu Bogong interviewed by  
Magician Space curator Billy Tang

*Billy Tang: Rather than viewing each work as separate entities, with the 'Mandala Plan' you envisage them as components that build together a multi-dimensional Mandala. The word 'plan' in the title is very interesting because there an assumption that you have very concrete objectives that you would like to fulfill. Can you talk about your motives for this ambitious project that will span ten years from 2005 to 2010?*

Yu Bogong: The 2005 - 2015 Mandala Plan encapsulates an attempt to create multi-dimensionality. The work produced from 1995, the moment I just arrived in Beijing, to the time before this plan together clarify a path, which has merged together into this vision. The works before were perhaps created in a situation detached from its setting or you could say that sometimes the heart of the matter was absent. The works were informed by ideas of placement, casting aside, and a suspended form of passivity. After a few years trying to clear up these issues, I found that these problems were symptomatic of a passive acceptance – a situation caused by a lack of clarity. In terms of the image, it is similar to a cell nurturing the production of a new world and illuminating its desires. Other intrinsic factors determining the plan are clarity, rhythm, and patterns. It is just like the growth of a plant that germinates into a flower, it is part of a cyclical process of rebirth. The initial idea for the Mandala Plan was to try out and freely experiment in different directions, which could be channeled through a holistic structure. Spanning ten years, it currently composes of five parts and each part will unfold progressively in different periods of time. Movement and action drive the unfolding of the plan - it is an open-ended expanded form. What happens will be a gradual overflow of meaning.

*BT: The plan you describe seems extremely mutable. In various traditions, the Mandala takes the form of a diagram drawing or pattern used as a spiritual tool to notate metaphysical concepts to create a meditative space. You mentioned at this stage there are five different parts of your Mandala?*

YBG: The Mandala is the mental integration of image, time and space. Part (1) focuses on the experience of sound. Part (2) encapsulates both visual and auditory experiences to explore and expand the path between outside and interior worlds. Diagrams and models are familiar forms to people – so in my previous work 'Talk to Yourself' and 'Measuring the World' intentionally make use of these forms to construct structures in the external world by orientating through our internal world. Part (3) is called 'Critical Point'. Part (4) was an attempt in an exhibition to create another critical point in the show where our material capacity in the space could be converted into mental potential. In the space, the shell of a Cicada was transformed into a meditative object that emitted vapor inside the gallery, an electricity generator was converted into a halo of light that illuminated Mandala symbols, and a theatrical curtain and a rock piece created dramatic connections that evoked the imagination confronting notions of good and evil. Part (5) was a work called 'Emancipate Consciousness'. Consciousness is the most effective means of emancipation and is an installation consisting of a barricade constructed by our 'beliefs'. These five parts will unfold during different moments and will gradually deepen as the duration goes on. From the tangible to the intangible, from matter to energy, from the spiritual to a step-by-step way forward towards a freedom from constraints - what happens finally is a culmination of a

multi-dimensional entity – it is similar to a life system of a new world that then flourishes.

*BT: The body of work you have created in the last few years reveal an idiosyncratic symbolic language. They combine elements of Taoism with the Tibetan concept of Mandala. Like Chinese philosophy, religions often institute a school of belief and a code for living life, but your practice seems deliberately more hybrid.*

YBG: In the last few years, I have been deliberately contrasting the humanity of the past I found in the Neolithic Stone Age era with the dominant value system of the outside world we presently face. On another hand they work with the present moment by reconstructing and reflecting mental perceptions of a person's interior world and on a metaphysical level – this question implies a return to history.

*BT: Value systems are intimately related to how cultures form together. The current dominant system of values in our world seem to be deliberately stretched in your work as you choose a period of time that is furthest away from the world today. Can you discuss this further in relation to your work?*

YBG: Today's world is slowly and progressively becoming more integrated with the economy. It is a world controlled by a few huge economic bodies like the European Union, the Sino-US Economic Agreement, and the joint Sino-Russian Economic and Regional Co-operation. We are advancing towards a world whose core is entirely economic – behind political conflicts there is the economy that leverages it. It is a question and predicament we have to face in our modern

civilization. Our pursuit to maximize profit has caused a crisis in our reality: for example the relationship between humans and nature, the relationship to the climate and industry, or our habitat and our capacity to mentally adapt. In our march forward, there are some things that we have lost on the way. Culture can repair the psychological vacuum that permeates a humanity saturated by excessive demands – in the past, the balance of our relationship with nature ensured that these two sides were equally maintained. The recent works like 'Pick Up Your Weapons', 'The Expedition', and 'Arrow of Consciousness' all in their different ways respond to the plight of today's world and look at things that in the past we once took more notice to acknowledge.

*BT: With your work using Sand Therapy, the work is an exercise of forming 'worlds'. A person can use this exercise to rationalize the differences between internal desires and the outside world. You have been developing this idea for some time now.*

YBG: From the perspective of what is 'interior' and what is 'external', we can then understand the efforts and ideas I am attempting with the Sand Therapy work. With the production process of the prop-like sculptures, the clay is an enigmatic object like sand – it is also a fundamental element you can use to mold interior and exterior worlds. Clay mixed with water becomes a pulp form you can mold with your hands and afterwards it goes through a baptism of fire to turn solid into pottery. The process itself is a form of exploration directed from the inside to interact with certain kinds of intuition, temperatures, and energies as the hand interacts with the mud. With each installation, they possess open

possibilities when placed together with other objects to establish a scenario – a space produced by intent. This kind of outward projection is channeled through the producer as he or she installs an object through placement, setting things aside - and as they encounter resistant forces and forms of suspension - bringing together the dual role of the internal and the external so that a channel of communication and construction naturally develop.

*BT: Horoscopes have a particularly important status in China as they help people understand their character. Also in ancient cultures, the symbolic meaning of stars and a way of 'reading' these stars has another use as they help people find their place under the sky in order to navigate. Ideas of notation, reading, and creating symbolic frameworks to produce meaning in our world seems to be a pertinent motif that connects more broadly to your art practice.*

YBG: In some of my work, I have used string and rock to form star constellations to connect together how we reference, symbolize, and form associations with the past, the present, and future. The stars above the sky continues to rise and fall with a star that still resides within ourselves – it's a ray of light that continues to go on. These concentric movements form an orbit around a centre that is itself a composite of alternate overflowing dimensions. The work is a psychological totem of our inner state – it is precisely like a full Mandala cycle.

*BT: The star constellation pieces also connect with another previous work of yours, where in a black and white photograph you assembled structures on the floor. The picture I am referring to is a site-specific work you*

*made in a seemingly secluded area in the wilderness.*

YBG: The black and white photograph forms a part of my 'Facing Nature' project, which was an in-depth study of the Ewenki people who inhabit areas deep in the grassland and forest hinterland. The Ewenki live near the Arctic Circle – they follow the track of reindeer and migrate all year round in the wilderness. Their spiritual fate rests with these reindeer and so their belief and value system revolve around the preservation of nature – it's a kind of respect and co-existence together. This situation causes them to view all living things as far as the eye can see as a constant abstract concept.

There is a profound form of consciousness that resides internally within these people and through the passage of time they develop a strong belief in the forms around them. The materials and shapes I have selected to use for the work 'Free Stars' have a simplicity to them that is very natural. They are patterns that have been a constant to our imagination within our outside world - they are like co-ordinates or a lit candle flame. The point of their trajectory is focused outwards, all around, or can also be directed inwards.

*BT: In another interview you briefly discuss the role of individuality. I get the sense that individuality for you is a notion that remains unresolvable as it is intimately bounded to knowledge and experience. In your Mandala, it seems to be a preposition that you are continually seeking out?*

YBG: There are similar issues to the journey and nomadic situation of 'On the Road' with my project 'Facing Nature'. This particular project required the

need for exploration, observation, verification and discovery. The culture and forms of these tribes are fading away and face a situation where they are becoming forgotten. It is a situation that involves issues of political awareness, transformation of economies, cultural assimilation, and different aspects related to psychological forms of crisis. The tribe has an aspiration to return to their original tribe in Europe, but constrained through ideological forms of pressure they have not been able to fulfill this desire. Much of the nomadic way of life has been transformed into tourism or other businesses and the survival of these cultural forms has been destabilized. The question is whether the survival of these nomadic structural forms of life can withstand the prominent issues of politics, the economy, and culture. A state of individual consciousness is like the route of a nomadic journey, the journey and nomadism has defined moments of our evolution and our liberation of the self. For me this kind of struggle through a form of self-exile is necessary in order to develop a consciousness in order to arrive at a new world.

*BT: In your guideline for how the Sand Therapy work is used. You specify the option that the participants can photograph their results. In a way it is like the work has the potential to create a unique portrait of a certain population of people – a kind of psychological picture of the masses and their internal state of mind.*

YBG: With different participants facing the Sand Therapy work and props, each response will create a difference. With this work, I will have two sand therapy experiments placed together. People will have the opportunity to compare the results of what they have done. The accumulation of photographs will enable the work to

reveal a multi-faceted psychological face. In this way, this is precisely how the Sand Therapy work will help to instigate the imagination.

*BT: My last question is about communication. You have previously given lessons as art work, some works have taken the form of didactic blackboards, and in other moments you use humor. You have mentioned before the need to create a personal language to communicate directly your own thoughts. I wanted to ask your views regarding the void you perceive we have in our current forms of communication. Are you trying to transcend verbal language – there are many techniques in your works where reality and the imaginary merge. Is the issue of communication related to this?*

YBG: The ineffectiveness of communication does not necessarily imply that this has been instigated because of communication itself. It is decided by how sensitive the object of communication is to the content of what is communicated. For the artist, communication of language is completed through means of the work that is present – that is also where the charm of art lays. Each individual creative language that is established helps to ensure that art continues to meet its needs - reality and the imagination mutually transform one another. The imagination doesn't simply come out from thin air, but rather reality is used as a frame of reference and this is also the context for communication. The imagination transcends reality and it is the fundamental requirement for the evolution of people. If there is no imagination, people can no longer regard themselves as people any more.

## An Interview Between Ai Weiwei & Yu Bogong

April 5, 2007 Qingming Festival

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Warehouse

Title: *Yu Bogong: Karma*

Edited by Ai Weiwei and Xie Wenye



Ai Weiwei: Could please introduce yourself first? Things like your year of birth and what you've been up to before and after coming to Beijing?

Yu Bogong: I was born in 1970 in Sunitezuo Qi (tribe) of the Inner Mongolia Autonomous Region where I finished primary school education. I then moved to the northeast and after graduating from senior high school in 1990, I worked in Shenyang from 1992 to 1994. In spring 1995, I went to Yuan Ming Garden, an artists' village in Beijing, where I stayed for about six months. I was employed again after that for three or four years during which I created some works with silk. My recent works include installation and sculptures.

Ai: So you have never been professionally trained.

Yu: That's right.

Ai: What prompted you into doing all these? What was on your mind?

Yu: I took to drawing in primary school and I learnt about painting in senior high. I did apply for several art schools but two years later I lost interest in professional training and gave up.

Ai: Why did you lose interest?

Yu: The college education was different from what I had expected.

Ai: What was your expectation?

Yu: I thought art should be more liberal.

Ai: What do you mean by 'liberal'?

Yu: By 'liberal', I mean I can feel free to explore to my heart's content.

Ai: So that is quite a personal concern. Why are you in Beijing?

Yu: I used to go to Luxun Academy of Fine Arts for lectures in 1993. There I learnt about the art community. I thought of going to Yuan Ming Garden as I had some friends there. So I went there in spring 1995. I did some

canvas painting and met many artists there. That's how I got started with artistic theories.

Ai: To be more specific, what are the things we need?

Yu: Well, you need to further explore your field of interest.

Ai: Your works are seldom optimistic, nor pessimistic.

They are humorous to a certain extent with certain religious allusions. How do you understand religion?

Yu: Religion is really about the perception of a certain school of thought. It is inclusive, but is also largely dependent on your own understanding.

Ai: Why is it dependent on your own understanding?

What kind of experience, in your view, qualifies as religious experience? Do you have such experience in your daily life?

Yu: The first thing coming into my mind is a trip to Inner Mongolia. In the depth of the untraversed inland, we saw rolling hills, the serene sky and low-lying clouds. We believed that the spirits were somewhere around but that was just a vaguely intuitive feeling.

Ai: How do you view the nature and the sceneries? Have you ever been out in the wilderness frequently?

Yu: I have. Once I went to a remote commune with a friend of my father's, who is a carpenter and who was on a mission to repair furniture for a local. After supper, we walked home on a stretch of snow for about three or four hours. There were stars in the sky and snow on the ground and the two of us were the only people out on the road. We felt so close to nature.

Ai: How about that wooden sculpture with a black top?

Yu: They are speakers on the sculpture. I carved different types of fruit out of wood and turned them into loudspeakers.

Ai: And the blue ones?

Yu: That's a sandbox for psychological test.

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Ai: Where is there an aboriginal shelf? Is it for hanging things?

Yu: Not really.

Ai: Is this supposed to be a setting?

Yu: It is a setting for psychological test in which the participants are allowed to make use of the properties on the shelf in a game of sandplay.

Ai: What is the nearby shelf for?

Yu: This is where you store the properties needed for the psychological test, including an egg, a bowl, a figure of Buddha, a sandglass, a flashlight, a small plane along with other daily articles.

Ai: Do you believe in such mysterious symbols?

Yu: Yes, I do.

Ai: What do you think of allusion?

Yu: An allusion coincides with your feelings in a given context. For example, a burning candle in a dim surrounding may be indicative of certain anticipation.

Ai: It may be more appropriate to showcase your inner world by allusions.

Yu: That's right. When you put in a given context, namely an exclusive time/space, this piece of work enables the participants to reproduce their inner world with a variety of properties and signs. The entire process help demonstrate one's psychological reality.

Ai: Games are always a real world that is disseminated and then pieced together. Games provide a contextual language. There is substantially a set rule in your work governing the usage of language signs and all the items (such as a mirror, a TV set or a loud speaker) as well as their respective positions in the setting. I'd like to have your view concerning the semiological rules.

Yu: The meaning carried by a sign is related to certain experience. People with a different experience may interpret the same sign differently. The signs and

positions defined in this work are mainly based on my personal experience.

Ai: Is it necessary to develop your own semiological system if you want to have or build up a world of your own?

Yu: I think so.

Ai: Without personal signs, there won't be an exclusively owned world with an ego.

Yu: That's right.

Ai: Are you building your own world?

Yu: Yes, I am.

Ai: What kind of world is it?

Yu: I feel that it is a world of personal signs, which explains the "directivity" of your thoughts and provides "clues" in a more direct way.

Ai: Talking about the directivity and the clues, are they considered equally important? Why is it necessary to explain the directivity of thoughts and provide clues? How do directivity and the clues come into being?

Yu: I believe that the directivity and the clues of one person, if further improved, can be felt by others.

Ai: It is necessary for them to be felt?

Yu: It depends.

Ai: Do you think a sign must take a concrete form? A special element should take a special position. All signs should be part of a ritual because they each have an identity. What is the relationship between the signs?

Yu: I believe that only in a given context will these signs be expressively meaningful.

Ai: What is 'thinking of soul?' Is the soul able to do any thinking?

Yu: Yes, of course.

Ai: How does a process of thinking conclude? Do you create the sign language to complete your thinking or do you make them to inspire your thinking?

Yu: I personally feel that thinking happens at the earliest stage. In the process of thinking, and through repeated adjustments, the fist of any piece of work is finalized and you become more certain of what you want to achieve in the first place.

Ai: What happens after that?

Yu: The individual signs may surface.

Ai: And what comes next?

Yu: Your own thinking and perception will form your own clues.

Ai: These cues only again lead to other thoughts, don't they?

Yu: But they also lead to the consummation of your perception of the world.

Ai: Will such consummation ever be within our reach? Are we just seeing the segments of the entirety or are we segments ourselves?

Yu: We are the segments.



## 其因在果 —艾未未对话于伯公

时间：2007.4.5 清明节 阴

艾：这些作品是在怎样的一段时期，什么时间开始创作的？  
于：1996-1999 年开始利用丝绸创作，2002-2007 制作了一些装置，雕塑，丝绸材料的作品。

艾：整个跨度 10 年时间，这是你第一个个展吗？  
于：第二个个展。

艾：第一个个展在哪？  
于：北京古老画廊

艾：这次展览名称确定了吗？  
于：还没确定。

艾：先介绍一下自己，哪年出生的，来北京之前之后？  
于：1970 年出生在内蒙古苏尼特左旗，上完小学后离开，到东北上学 90 年高中毕业。92-94 年在沈阳工作，95 年春天到北京圆明园，在圆明园呆了半年时间后来离开。工作了三四年时间，在这期间做了一些跟丝绸有关的作品，目前作品是装置，雕塑。

艾：你好像没受过专业训练。  
于：是的，没受过专业训练。

艾：为什么会做这些事情，怎么想的？  
于：上小学就喜欢画画，高中时接触了绘画。后来报考过这方面的学校，考了两年感觉没什么意思，就放弃了。

艾：为什么没什么意思？  
于：感觉学校里的教育和我以前想的不太一样。

艾：你以前想的是什么？  
于：以前想的艺术是比较自由的。

艾：什么是自由的？  
于：自由就是自己内心的想法不受限制。

艾：自己的理由，那你为什么会来北京呢？  
于：93 年期间常去鲁美听讲座，知道了一些艺术圈里发生的事情。有一些朋友在圆明园，当时就想去圆明园。95 年春天到了圆明园，当时画了一些架上作品。在圆明园接触了一些艺术家，接触了一些艺术方面的知识。

艾：我看你的东西涉及很多，非常个人化的兴趣你关注的点，包括制作方式，这些个人理由已经形成了个人的形态。这形态变成了这个世界上的一件东西，尽管都和某种愿望有关。比如说电影院或者一双鞋。这件作品叫什么？  
于：两个小魔鬼。

艾：两个魔鬼，但看上去一男一女，一雌一雄，包括带

有刻度的大粪和一只苍蝇。他们都有非常自我化的材料和制作方式，大多数都是手工完成的，带有个人语感在里面。这个东西在今天的艺术作品中并不是很常见，我们看到市场上绝大多数作品，都可以看到师承何处或从哪个活动中窜出来的，或者属于哪一片的或者正往哪里走，在你作品中始终有一个哪也不去或者自我内观的东西。你怎么看待内观的？

于：我认为人的内观，跟自己的性格里的一些因素有关，因为自我性格特征会直接影响你对事物的理解与思考，如果某些你自身比较感兴趣的知识经验积累到一定程度，可能会比较合理，自由地走向完全属于你自己的自我世界。我想艺术需要这些东西来完善。

艾：需要什么？  
于：需要自己对内心感兴趣的东西，进一步探索和发现。

艾：在你的作品里很难看到乐观和悲伤，它有一些诙谐成分但是又有某种宗教仪式的暗示，你怎样看待宗教的？  
于：我认为宗教是对某种思想的认识，这里包含的因素很多，但是和你自身的理解息息相关。

艾：为什么息息相关，你能称什么样的经验为宗教性质的经验，在日常生活中有什么样的宗教感受吗？  
于：我印象最深的一次，我们几个人去内蒙，当我们深入到很少有人能到达的内陆。见到巍巍起伏的远山，寂静天空和低低的云，相信某种灵性就存在其中，但很模糊只是一种感受。

艾：你对自然景观怎么看，你有很多在野外在自然当中的感观经验吗？  
于：有过，我同父亲的朋友去很远的公社，给一个老乡修理家具，他是一个木匠。吃完晚饭后回家，在雪地里走了差不多三四个小时，天上是星星地上是雪，路上只有两个人。那是一次跟自然近距离的接触。

艾：你的父母是什么样的人，能简单说一下吗？  
于：我父亲是兽医，专门给动物看病的兽医，我母亲是家庭主妇。



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艾：牧场的兽医？

于：是的。

艾：兽医经常有人有求于他了，你见过他行医吗？你见过他把胳膊伸进马的肛门，把里面的阻截的东西掏出来吗？

于：我见过我父亲给马治病，可能是马的内脏着凉了，他用棉布点着了对着马的鼻孔往里熏，马体内的寒气会出来。

艾：会吗？

于：会。

艾：能看见吗？

于：能。

艾：看见什么？

于：看见马的鼻孔滴水。

艾：熏你的话滴的更厉害。

于：有可能。

艾：他们现在还在内蒙？

于：他们都去世了。

艾：你多大他们去世的？

于：我十四岁时我父亲去世了，我十七岁时我母亲去世了。

艾：为什么会去世了？

于：我父亲因为心脏病，我母亲因为车祸。

艾：他们的去世对你有影响吗？

于：有影响，最大的影响感觉很多东西和以前不一样了，比如当时的生活环境。从另一个方面讲并没有那么强烈，感觉自己能承受这些。

艾：十七岁你还没有自立的能力，你的经济怎么办？

于：我父亲单位有生活补助，直到上完高中。

艾：之后呢？

于：我妹妹比较早就工作了，我到外地上班。

艾：工资多少？

于：在沈阳工资 500，那时在广告公司做设计，手工画标志和广告牌。

艾：那是哪一年？

于：93 年。

艾：那你挺富有的。

于：还行。

艾：到北京以后怎么办？

于：到了北京在圆明园画了半年时间画。

艾：圆明园，那是哪一年？

于：95 年。

艾：就是驱散以前，很快就驱散了。

于：很快。

艾：怎么驱散的？

于：当时不让艺术家住，没什么理由。

艾：用什么方法不让住？

于：开始让这些人搬走。

艾：你遇到过吗？

于：我当时已经上班了，身上的钱用光了，找了一份从事摄影方面的工作。

艾：然后你就搬出来了。

于：是的，单位提供住的地方。

艾：那从 96 年到现在，第一批做了一些跟木头有关的东西，一个一个地说一说。

于：第一批做了一些跟丝绸有关的东西。

艾：怎么会选择跟丝绸有关的题材和材料？

于：丝绸有一种温暖，柔软华丽的特质，丝绸又是一种跟中国传统有密切关系的材料。从养蚕到蚕丝到成品丝绸，经历很复杂的过程。利用这种温暖，柔软，华丽光感比较强的材料，制作了一些现实生活中想不到的东西。

艾：什么东西是现实中想不到的呢？

于：比如用丝绸制作了一些大粪。

艾：那不是最现实的东西吗？

于：是的。

艾：那怎么说是现实当中想不到的东西？你为什么要这样做呢，为什么是大粪，为什么是苍蝇。这种大粪大概只在内蒙的野地里才能见到。

于：从丝绸到大粪很难会对它们之间产生什么联想，用这种材料制作不被人注意的大粪，材料本身所代表的意义和现实物体之间的内在张力会比较强。

艾：那鞋子呢？

于：小的时候经常穿军鞋有过去的记忆，用白色丝绸把它们重新制作出来，白色隐含着过去的经典经验。这里面有很多说不清楚的记忆和那一时期的感受。

艾：木头上面黑的是什么？

于：木雕上的喇叭，这件作品是用木头雕了不同植物的果实，把它们制作成音箱。

艾：蓝色的是什么？

于：是用来进行心理测试的沙盘。

艾：为什么有这么一个像土著的架子，上面吊东西吗？

## MAGICIAN SPACE 魔金石空间

于：不吊东西。

艾：这是一个环境吗？

于：是一个心理测试的环境，在这样的环境里。参与者可以利用道具架子里的道具，在沙盘里进行游戏来完成一次心理测试。

艾：旁边的架子呢？

于：旁边的架子是用来装心理测试的道具，道具包括一个鸡蛋，一个碗，一个佛像，一个沙漏，一个手电筒，一架小飞机，还有其它一些日常化的用品。

艾：那么你相信这种神秘的象征吗？

于：相信。

艾：你怎么看待暗示？

于：我认为暗示是在某一特定环境里与你的感应相吻合，比如在昏暗的环境里，一支被点燃蜡烛，可能和你的某种心理期待相吻合。

艾：内心的状态实际上通过暗示来表达的时候可能更吻合。

于：可能更真实，这件作品在一个特定环境里完全自我的时空里。通过选择不同的道具符号在沙池里重建自己的内心世界，在这一游戏过程中你内心的真实状态就会展现出来。

艾：游戏总是消解了，重新组合了人的真实的现实世界。游戏都是在一个特定范围内规定语言语境，那你作品在很大程度上，对语言符号，场所做了一个规定。它们在作品中有什么样的位置，比如一个镜子，一个电视，一个音箱，你怎么看符号学上的规定。

于：符号的意义跟某种经验有关，同一符号对某些人的经验可能是完全不一样的。作品中所选取特定符号和特定场所，更侧重我个人的经验。

艾：一个人如果想拥有或建立一个自己的世界的话，

是否应该建立自己的符号？

于：我认为是应该的。

艾：如果没有自己的符号，它就不具有自我的世界。

于：我认为是这样的。

艾：那你是一个建立自己世界的人吗？

于：是这样的。

艾：那你的世界将是什么样的？

于：我的感受是自己的符号世界，能让人更直接感受到你的思维指向和线索。

艾：那这里提到第一个思维的指向和线索，第二个别人能感受到这两者同等重要吗？为什么让别人感受到，为什么会有自我的思维指向和线索？

于：我认为自己的符号指向和线索完善起来，别人会感受得到。

艾：有必要让别人感受得到吗？

于：这不一定。

艾：是不是有了形才能称之为符号，没有形之前就不能称之为符号。特定材料放置特定位置，所有符号都具有仪式感，因为它具有身份，它们之间的关系是什么样的？

于：我认为只有在特定环境这些符号的意义才能明确起来。

艾：比过去明确了，或者说它形成了。

于：我理解它需要过程，在这个过程中才能明确起来。

艾：什么是精神思考，精神可以思考吗？

于：可以思考。

艾：思考怎样完成的，你所制作的这些符号语言来完成你的思考，还是由于你制作了这些符号语言以后才

激发了你的思考？

于：我的感受是思考是先行的，随着思考的深入作品的基本核心就会确定下来。这一过程往往是反反复复地重新调整，最初想要达到的才能明确起来。

艾：明确起来以后呢？

于：个人的符号就能显现出来。

艾：显现之后呢？

于：你个人的思想，对事物的认识就会形成你自己的线索。

艾：这线索只是为你其它的思想吧？

于：还是为了完成自己对世界的理解。

艾：我们最终能理解世界吗，还是我们看到的永远都是片段，还是我们本身就是片段？

于：我们本身就是片段。

艾：两个小鬼是从何而来，我喜欢这两个鬼。他们显得精神，又很对抗又不怀恶意，但是又绝不可被忽视，这是从哪来的？

于：两个小鬼正如人性的双重矛盾心理，人都有面对现实的一面和隐藏在现实背后的另一面，它们之间是有区别的。

艾：什么区别？

于：人有善的一面有恶的一面，每个人都无法回避地面对这些。

## Mandala Drawing Lesson Notes By Carol Yinghua Lu

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I chose to realise the planning of this particular exhibition through learning to draw mandalas. This is an attempt to enter the consciousness of the artist and to get to know the artist's works through his perspective and account. The core of the works of the artist Yu Bogong is also the curricular of my course in mandala drawings. Since 2006, his works have always revolved around the schema of the mandala and the order and the principles of the Five Elements. Using these as the foundation, he develops a series of observations and thoughts to depict reality, humanity and the world – expressed through news schemas and order. During four one-hour lessons, Yu Bogong instructed me on the subject of drawing mandalas. In the first three lessons, he led me through the creation of three mandalas that he designed; in the fourth lesson, I designed my own based on the principles imparted to me in the first three sessions. Throughout this process, Yu Bogong and I discussed not just techniques and drawing instructions – more importantly, this interaction with the artist allowed me to partake intimately in his knowledge of the Mandala and the Five Elements, and how these two sets of value systems influence his perspective of the world. Many of Yu Bogong's recent works are based on this experience and understanding.

### Lesson 1: "Association and Return"

This is a beginner's class, where I learnt the basics of the Mandala and the Five Elements. The Five Elements is an ancient Chinese theorem on matter – used mostly in philosophy, Traditional Chinese Medicine, and divination. According to its principles, all of the Universe is made up of Wood, Fire, Earth, Metal, and Water in various phases and configurations. [Source: Wikipedia] It emphasises a holistic view, and depicts the structural relationship and functional forms of matter. The study of the Five Elements provides a means of organisation and conceptualisation of the world.

Similarly, the Mandala is "a circular, all-encompassing systemic layout used by different religions to illustrate their model for the cosmos or to depict the universal truth; it expresses the inclusiveness and interconnected relationships between all matter in the Universe." Mandala is a Sanskrit word that means "circle", implying essence and possession or containment; signifying 'limit' and 'completion'. [Source: Wikipedia] After gaining some basic knowledge about these theorems, Yu Bogong led me step by step through his method for drawing a mandala. The mandala we created is a diagram combining both the Five Elements and the Mandala schema, exploring the association between the two. For this diagram, first we determined a centre which we set as the origin and around which we drew a circle. In a mandala, the circle represents the sky. In accordance to the principles of the Five Elements, we assigned the coordinates for north, south, east and west and then – in their rightful relative positions – installed the five elements, the four seasons, colours, sounds, bodily organs and other items within the circle. At each directional coordinate, we added a palace-like form, signifying how ancient emperors used this natural order to organise their work and life – which was in turn held as an example for the whole country to emulate. With the foundation lesson, we established a basic means, which we will then apply to the analysis and understanding of the Universe and life.

### Lesson 2: "Balance and Control"

The mandala we created in the second lesson is a representation of Yu Bogong's analysis on the challenges to the completeness of the circle of life, as well as the solution he proffers. He is of the opinion that the boom in consumerism is damaging eco-systems, threatening the completion of the circle of life and upsetting balance in the

natural environment. At the same time, it is also triggering political and power struggles between regions and inside of systems, creating a host of problems for society. The solution that Yu Bogong proposes includes: cultural criticism and self-reflection; sustainability and improved allocation of resources; re-calibrating values and lifestyles. In the mandala design Yu Bogong created, the outer circle represents outer space, while the one in the centre represents humankind and its activities. This is surrounded by four circles that represent water, rock, living matter, and the atmosphere respectively. After all these circles have been established, Yu Bogong added other signs to the picture – these represent broad areas such as: “local conflicts”, “air pollution”, “human development”, “the movement of international capital”, and “politics”. The positions of these signs are set by Yu Bogong, according to his understanding and interpretation of the subject matter. In my view, the Mandala and the Five Elements are both worthy theorems with explicit rules, but in the resulting mandala rendered, the real meaning lies in Yu Bogong’s volition. In other words, the drawing combines the two theorems with the artist’s ideas – and of these three components, it is Yu Bogong’s ideas that are completely subjective, which belong to his personal experience and judgement. We could say that the Mandala and the Five Elements can be replicated; they can be grasped to varying degrees through study and practice – but Yu Bogong’s volition and experience are unique to him, and unfathomable to me.

### Lesson 3: “Nature and Action”

The mandala in the third lesson has to do with self-knowledge: understanding the make-up of people from the spiritual level - including the ‘three souls and

seven spirits’. The drawing consists of three circles, enclosing seven square forms with shafts radiating outwards. They represent the soul and spirit that govern thoughts, wisdom, body, and action. Signs representing the subconscious and the conscious are scattered through the soul and spirit - woven together, affecting and shaping our behaviour and action. This drawing also serves as a tool for psychoanalysis. The sketch deconstructs self-knowledge and provides an overview of the internal factors that shape a person, expressing a desire to understand the unique development and formation of character in individuals. This also makes the drawing instructional both as a definition of human behaviour and a mode of understanding the behaviour of others.

### Lesson 4: Self-Practice

In the first three lessons Yu Bogong led me, step by step, through the rendering of mandalas which featured topics of his choice. The origin, radius, the number of circles, the distance between them, the content within them, the signs and layout, amongst other things, were all created according to the topic and set-up laid out by Yu Bogong. In the learning process I was, in reality, executing his orders like a machine. But for the fourth lesson, Yu Bogong wanted me to create a mandala that featured a topic of my choice, as well as a representative set of signs according to my own design – based on what I have learnt in the first three lessons. Yu Bogong would also create a drawing along with me. In the first three lessons, we worked together on the same drawing according to his ideas. At the end of the fourth lesson, there should be two mandalas – Yu Bogong’s and mine. For the final lesson, we worked separately. Yu Bogong worked on a drawing depicting the elimination of the

isolation of the material self, and the melding of human and heaven. I did as I learnt in the first three lessons, determining a point of origin on a piece of A3 size paper and drawing a circle with a 110mm radius. But after this step, I was stumped. I start to realise gradually that the order and structure of Yu Bogong’s mandalas are, to some degree, a camouflage. From the surface, they appear to depict the relationships between various items through a set of signs placed within a boundary formed from circles, horizontal and vertical lines. But this association and positioning are built on Yu Bogong’s experience and knowledge – they are subjective and arbitrary. This individual experience and knowledge remain in a fragmented stage and has yet to be formed into a theorem, which would enable it to become a mode of understanding the world. In other words, Yu Bogong is actually expressing his thoughts and feelings through a structured diagram, and this so-called knowledge has no basis for certainty or generalisation because, in a sense, it cannot be ordered and then replicated and reproduced. Yu Bogong may have passed on to me the tools for rendering a mandala, such as the straight ruler, the triangle ruler, the compass, the pencil, and others; and taught me how to use them. But he did not instruct me on the inherent relevance of these tools or some common rules that can be applied across different situations. This has also been what I anticipated and imagined about the lessons: if Yu Bogong can establish some order for interaction and cross references based on the expression of his knowledge and perception of the world through the theorems of the Mandala and the Five Elements, it could in fact become a philosophy.

## 曼荼罗绘画课程笔记

文 / 卢迎华

2011年02月22日 16:17  
当代艺术与投资

<http://www.sina.com.cn>

我选择以学习曼荼罗绘画的方式来展开此次策展实践，这是一次潜入艺术家的意识并通过艺术家的叙述和传达来认识艺术家工作的尝试。曼荼罗绘画教学课程是于伯公创作实践的核心。从2006年以来，他的创作一直在围绕着以曼荼罗图式和五行的规则和秩序为基础而研发出一系列观察、思考并描绘现实、人性以及世界的新的序列方式和图式。于伯公用四节课的课时（每节课一小时）向我教授曼荼罗绘画，在前三节课中，于伯公带领我绘制了三个他所设计的曼荼罗图式，第四节课是我根据前三节课所掌握的规则，绘制我自己设计的曼荼罗图式。在这个过程中，于伯公和我展开了不仅关于课程技术性的交流，更重要的是艺术家通过这个互动的过程，详细地分享了他对于曼荼罗和五行的认识，以及他是如何借助这两套价值系统来对世界进行判断的。而于伯公近期的大多数创作就是建立在这些体会和认识之上的。

### 第一节课：“联想与重返”

这是普及的一课，在这节课上，我得到了关于五行和曼荼罗的一些基本认识。五行是中国古代的一种物质观，多用于哲学、中医学和占卜方面。五行学说认为宇宙万物，都由木火土金水五种基本物质的运行（运动）和变化所构成。它强调整体概念，描绘了事物的结构关系和运动形式。如果说阴阳是一种古代的对立统一学说，则五行可以说是一种原始的普通系统论。(1)[1] 五行学提供了对于世界的组织方式的一种描述和构想。同样的，曼荼罗是“各个宗教，为了描述或代表其宗教的宇宙模型，或显现其宗教所见之宇宙的真实，所做的‘万象森列，圆融有序的布置’，用以表达宇宙真实‘万象森列，融通内摄的禅圆’。曼荼罗是梵文字的意思是‘本质’+‘有’或‘遏制’，也意为‘圆圈周长’或‘完成’。(2)[2]

在形成了对这两套描述世界本质的法则的基本认识之后，于伯公带领我依照他的方法按步骤在纸上绘制曼荼罗，我们所绘制的曼荼罗是一个将五行和曼荼罗图式规

则结合起来并展开联想的图样，在这个图样中，我们首先确定了一个中心，并以此中心为原点画圆圈，在曼荼罗中，圆圈代表天，在圆圈的范围内，我们再按照五行的规则在圆圈中确定了东南西北中，以及各个方位所代表的五行元素、四季、颜色、发音、身体器官等在五行中的排列关系。我们又在东南西北四个方位分别绘制宫殿的图样，以标志古代皇帝按照五行所描绘的自然规则来安排其生活工作，并以此作为全国效仿的榜样。作为基础的一课，我们确立了接下来尝试对一些世界和生活进行分析和理解的基本方式。

### 第二节课：“平衡与抑制”

第二节课所绘制的曼荼罗是于伯公对于生命圈的完整性所面临的挑战的分析描述，和他所设想的解决方式的一个图式表达。他认为人类物欲的膨胀使生物圈的平衡遭受破坏，威胁了生命圈的完整，导致了自然环境的失衡，同时引起区域间政治利益与权利的争夺等内在化的表现，造成众多的社会问题。于伯公所提出的解决方案包括了：文化批评与自我反省；可持续和资本优化配制；价值观和生活方式的调整。

在于伯公设计的曼荼罗图式中，外圆圈表示外太空，中间的圆圈表示人类及其活动范围，围绕人类活动范围的圆圈所形成的四个圆圈分别指代水圈、岩石圈、生物圈和大气圈。在确定了这几个圆圈之后，于伯公将其所设计的分别代表“局部冲突”、“大气污染”、“人类发展”、“跨国资本的流动”和“政治”等方面的符号标志在图中。这些图标的位置都是由于伯公按照其理解和体会而进行指定的。

在我看来，曼荼罗和五行是两套有章可循的规则，但在这个曼荼罗图式当中，起关键作用的还是于伯公的意志，也就是说于伯公所绘制的曼荼罗图式是这三者的结合体，而在这三者之中，于伯公的意志是完全主观的，是

建立在他自己的经验和判断之上的。如果说曼荼罗和五行是可复制和遵循的，在经过了学习和实践后在某种程度上是可把握的，于伯公的意志和经验是他独有的，也是我无法揣摩的。

### 第三节课：“自性与行动”

第三节课的曼荼罗绘画与自我认识有关，从精神层面认识人的构成，包括了三魂七魄，分别由三个圆圈和在圆圈内部的七个由内向外发射的方形图式组成。这些魂魄分别掌管着人的思想、智慧、身体和行动。代表潜意识和意识的符号散落在魂魄之中，交织地影响和塑造着我们的行为和行动。

这个图式带有心理分析的特点，通过图解和认识“自性”的构成，并从整体上来认识各种塑造人的内在因素来表达一种形成完整的人格和独特的发展过程的诉求。这也使得这样的图式能够对人的行为模式或者是理解他人的行为模式方面起到一定的指导意义。

### 第四节课：自我实践

前三节课是于伯公带领我依照他所设定的主题和方法一步一步地绘制曼荼罗绘画，圆圈的中心、半径、圆圈的数量、圆圈与圆圈之间的距离、圆圈以内的其他内容，符号图标、符号的分布等都是由于伯公按照主题进行设定和绘制的，在学习的过程中，我实际上只是机械地按照于伯公的指令来执行。第四节课于伯公要求我在前三节课的基础上提出一个我所关注的主题，建立一套指代性的符号，设计和绘制我自己的曼荼罗图式。于伯公也将绘制一个曼荼罗图式。在前三节课中，每节课上我们绘制的是同一个曼荼罗图式，按照于伯公的设想，第四节课应该产生两个曼荼罗图式，一个是于伯公的，一个是我的。

第四节课我们没有和前三节课一样在一起绘图，而是分头行动。于伯公绘制了一个描绘消除物我隔离与天人合一的图式，我则是按照之前三次绘制的经验在一张A3纸的中心点确定了一个圆心，同样按照之前的经验以110mm的半径画了一个圆圈，但在完成了这一步之后我体会到一种强烈地无法开展下去的困惑。我开始逐渐地意识到于伯公的曼荼罗绘图的规则实际上是有一定的伪装性的。虽然表面看起来是在由圆圈、水平和垂直线勾勒出来的一个范围内用符号以及符号在这个范围之中的位置来确立事物之间的关联性，但是这种关联性的确立是以于伯公的经验和认识为基础的，是主观和任意的，这种个体的经验和认识还停留在一种片断式的阶段，还未形成一套系统化的理论，而成为我们把握世界的一套法则和一种途径。也就是说，于伯公事实上是以规则式的图样来传达一种感性层面的认识和思考，而这种认识并不具有普遍性或必然性，因而在某种意义上，是无法被依循，再自我创造和自我发挥的。

也就是说虽然于伯公把绘制曼荼罗绘画的基本工具如直尺、三角尺、圆规、铅笔等交给我使用，并教会我如何使用它们，但他还是没有教会我这些工具之间的内在的关联性，或者是可以被运用到各个情境中的一些普遍的规律。这也是我对于伯公的曼荼罗绘画课程的一个期待和设想：当于伯公可以将他对于世界的认识与曼荼罗和五行学说的规则在形而上的层面上建立一些规律性的互动和平行参照时，它实际上是有潜能来形成一种哲学观的。

[1] 维基百科

[2] 维基百科 <http://zh.wikipedia.org/zh-cn/%E6%9B%BC%E8%8D%BC%E7%BE%85>

## Yu Bogong: Crossing the Riverbed

Leap Magazine  
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Article by Guo Fang



Compared to the works on view in Yu Bogong's 2007 show "Karma" at China Art Archives & Warehouse, those of his recent outing "Crossing the Riverbed" at Beijing's Magician Space assume more complex forms. Yu has always been engaged in exploring connections between the internal spiritual world and religion, historical memory, psychoanalysis and cultural symbols. This exhibition confirmed what was previously a nascent move in this direction.

Yu Bogong started to create soft sculptures out of silk in 1996 with pieces like *Shoes*, *Life Buoy* and *Graduated Shit* (2006). These beautiful silken materials did not exude the reserved Eastern reticence that people often imagine; instead a sustained tension lies sewn between the quality of the materials and the objects they form. A suggestion of religious ceremony peeks out from the works' humor to leave a lasting impression. In "Karma," Yu started to shift toward installation and sculpture with pieces such as *Sound Box of Herbal Medicine*, *The Blackboard (The Mandala Community)*, *Inner Strength* and *The Body* (2006). Some of these memory-related pieces are dislocated in space and time: *The Body*, according to Yu, "tries to portray the conflict between one's ambition and reality in a surreal manner." In this show, a convincing grouping of recent and new works expands the scope of Yu's explorations to broader territory, with some works even forming an entire motor and symbolic system. Differing from other artists' formal substitutions of three dimensions for two or the complex for the simple, every change in the appearance of Yu's work seems to grow from a deepening of his investigation into the nature of the human spirit, stimulating intelligence and elevating the spiritual world.

Two pieces chosen for this show are recent focused explorations of the question of "sublimation and individuation," described Carl Jung as the process of transcending the mutual repulsion of opposites to strive for their integration. In his work Yu Bogong attempts to realize an invisible and at times concealed inner world, but one that can still be felt. This process resembles a

sort of anti-Copernican revolution, or the gradual Taoist practice of "internal alchemy" (nei dan).

In the main hall, *To the Origin* uses an integrated system of symbols in an attempt to construct an individual inner world. Three sets of neon lights resemble a heavy curtain, blocking out the world the viewer wishes to enter. Revealed at one corner of this curtain is a red liquid flowing through a tube suspended in midair, an engine connected to a pump roaring and shaking like a cornered animal and a round beaker in the middle reflecting light onto the artist's mandalas, hung on the surrounding walls. Truth lies among these objects in a dynamic that in science might be called a process of conjecture, hypothesis and proof, finally concluding in an inevitable causal relationship. The artist can bring into play any kind of form, place it in a specially designated environment and, before any explanation of it forms, use one or several metaphors to declare its nature and thereby allow it to cast off the limits of time, space and fixed modes of thinking. Here metaphors allow the visual imagination to make its own connections in a four-dimensional world. There are at least three parts to the piece. The red oil (blood) serves as a metaphor for life and industrial society's source of power; the energy released by the reworked generator when it is turned on (it also provides power for the entire gallery's electrical system) is a metaphor for the Big Bang, evolution and the driving force of social progress. The mandalas the artist has designed express—on the level of individual consciousness—a person gradually transformed from a natural state to one of completeness inside and out. On the level of natural evolution, the mandalas stage a progression from cosmic origins to the boundless universe—subconscious, shadows, culture, society and religion—a passage through the Eight Consciousnesses as revealed to different individuals resulting in final purification as a butterfly. The piece introduces the Octave Principle in the evolutionary process as interlinked with the purpose of the round mandalas, creating an internal connection to present the complete process, as described by Yu, of "a) expression of the



abstraction of time and space in primitive religion, b) holistic inner-self perception and c) the only way to achieve an absolute self."

The end form of the materials used in the work creates a field that expands and connects with their original state. The materials composing the work are not of the real world, but rather lie between it and a subconscious world of the imagination. The artist requires material symbols to help him to establish a defined relationship between himself and the unspoken object. As this system gradually arcs toward perfection, it forms an integrated field, and an absolute world finally emerges from the many relative ones.

*Transformation*, another work on display, presents a more explicit description of this absolute world. The artist uses a molted cicada skin to present the process of individuation, the cycle of life through space and time. Cicada nymphs, living underground, shed their skin four times over two to three years of growth before surfacing, going through the pupal stage, and emerging with their wings before they re-enter the shadow world (an adult cicada only lives for sixty to seventy days). While the cicada's lifespan is very short, its spirit cycles back and forth. When the cicada skin on the gallery's wall breaks open in a puff of white smoke, the world quiets for a moment; this is an integrated journey, a path toward individuation, that attempts to separate us from prior cultural experience (or inertia) and indigenized traditional experience.

Yu Bogong's creative method usually begins with reflection as he determines the nucleus of a work through deep probing, followed by repeated adjustments and finally resulting in a scheme for the work's execution. Besides drawing from his own memories and practical experiences, Yu does not simply assemble the knowledge (symbols) used in his work but diffuses them outward, attempting to bring about a transcendent scheme for spiritual awakening.

Borrowing from knowledge systems across disciplines and fields and remolding them through subjective perception, this approach is not as straightforward as Western thought patterns and might at first create some distance between the viewer and the piece. But this false perception into which people are initially drawn is in fact an equal interaction between the artist, viewer and the work, a mysterious territory, which Yu doggedly pursues.

Since the Enlightenment, people have become accustomed to classifying knowledge. The well-worn path of discovery, research, acceptance, and incorporation into existing paradigms has become a basic epistemological pattern, developed in the West but later adapted to cultures and contexts elsewhere. And yet we increasingly see how the complexity of the real world has caused empiricists to lose their bearings, sensual perception, and ultimately their ability to systematically analyze and carefully predict. When interpreting problems within single branches of learning becomes strained from lack of evidence, an Eastern sensibility born of "combining" promptly restates its worth. "Crossing the Riverbed" can be seen as a re-evaluation of this worth. **Guo Fang**

## 于伯公：穿越河床

文 / 郭芳

《艺术界》2010年4月号 总第2期

与于伯公 2007年在艺术文件仓库的个展“其因在果”相比，近期魔金石空间的“穿越河床”作品展现一种更为复杂的形态。他一直专注于对宗教、历史记忆、心理分析、文化符号与个人精神世界关系的探讨。

于伯公 1996丝绸制作软雕塑（2006年的《鞋子》、《救生圈》、《刻度大便》等），这些柔软华丽的材料显示出来的，并非人们普遍印象中那东方式的含蓄内敛，反而在材料的性质和现实物体间埋设了一种持续的张力，诙谐中又透露出宗教般的暗示，令人印象深刻。2007“因在果”，作品形式开始转向装置、雕塑，展出有 2006《药音箱》、《黑板（满都拉图公社）》、《肉身》，2007《心之帐》等等。一些和记忆相关的作品被置换了时空环境，“作品以非现实的思考方式介入现实，内心的理想与现实的冲突就在此时此刻凝固了。（于伯公作品《肉身》自述）”而他这次展览上的 2009作品和 2008年的《可卡因》、《身未动心已远》、《八个小精灵》，2009年的《接收器》、2010年的《遁入空无》，又把探索的范围扩大到更广的领域，有的甚至形成了一整套运动（符号）系统。与其他艺术家把平面的变成立体的，把单一的变成复合的这种形式上的等量代换所不同的是，于伯公每一次作品面貌上的改变，都伴随着启发灵性，提升精神世界等对人类灵魂“质”的探究。

这次展览的两件作品体现了他近期对于“整合(升华)与自性”这一问题的集中探讨，荣格把它描述为超越了对立面之间的相互排斥，争取对立面之间的统合，即自性的过程。于伯公在其作品中尝试表现一种不可见的，但又确实可感，时而隐匿的精神世界。这一过程似乎更像是一场“逆向哥白尼式的革命”，亦如道家修炼“内丹”的逐级进阶。

主展厅的《通向本体》以一种整合后的符号系统，试图建立一个属于他个人的精神世界。墙上三组霓虹灯像一面帷幕，遮住了观众想要进入的世界，这在接受心理上产生了一个间歇，揭开这帷幕一角的是半空中导管内的红色液体，轰鸣震颤如困兽的发电机连接着油泵，中间的圆形烧瓶反射着墙上艺术家绘制的个体观想曼陀罗。真相就在这些物体之间，这种关系在自然科学界也许会是猜想、假说、论证，最终得出必然的因果关系。艺术家却可以调动各种形式，把它们圈定在特定环境内，在说明形成这一形式的原因之前，用一项或几项隐喻昭示它们的本质，使之摆脱时间、空间、思维定势的局限，隐喻在此刻就是让观想由此及彼，在现实落地的四维世界。这件作品至少包括三个部分，红色汽油（血液）隐喻了生命和工业社会的源动力；被改造的发电机工作时不断释放出能量（它也负责提供整个画廊的电力系统），隐喻了宇宙初始大爆炸和生命进化、社会进程的推动力；艺术家绘制的个体观想曼陀罗，在个人精神层面，表达了从自然状态逐步递进转化成内部外部完整圆满的人，在自然进化层面，从原点开始到大千世界，潜意识，阴影，文化，社会，宗教，经由个体的人显现的阿赖耶识，蒸馏升华交集形成的蝴蝶的造型。作品中指引进化过程的八度音原理，和曼陀罗圆型意向交错出现，并产生内在关联，表现了从“原始宗教时空抽象化表达——自我内心整体观想——趋向绝对本体的不二法门（于

伯公《通向本体》作品自述）”这一完整的过程。作品涉及的材料在最终结果和它原本的状态之间，制造了一个既能舒展又相关联的场域。用来构成作品的材料不在现实世界之内，而是在现实世界和潜意识指引的想象世界之间。艺术家需要物质性的象征（或符号），帮助他在自身和不可言喻的对象间建立起一种确定的关联，当这一系统逐步完善形成一个相对完整的场域时，从众多的相对世界里终于涌现出一个绝对的世界了。

次展厅的作品《蜕变》是描述这个绝对的世界更为明确的个案。艺术家用蝉蜕表现自性化之路，即生命的时空循环。幼虫在地下要完成四次蜕皮（两至三年的成长），才能来到光明世界经历羽化（成虫寿命最多不过六七十天），之后又再次进入阴影世界。生命虽然短暂，精神往复循环。当展厅墙壁上的蝉蜕裂开喷出白色烟雾时，世界为之安静下来，这是一次企图脱离原有文化经验（或惰性），对传统经验本土化的整合之旅，也是个体生命自性化的升华之路。

于伯公的创作方法通常是思考先行的，随着探索地深入逐步确定作品的核心，再反复调整，最终形成作品的执行方案。在这一实践中，除了他个人的记忆和已有的现实经验，作品中运用的知识（符号）并非拿来则已，而是主动向外扩散，企图实现一种跨界合谋的精神觉醒。借用多学科、多领域的知识系统，再施以主观感性化的改造，这不是西方思维习惯的开门见山，也使得他的作品可能在最初给观众制造了一些距离，但这种似是而非又引人进入的第一印象，其实是艺术家、观众和作品三者间平等的关系，因为即使艺术家自己，也时常“飞离”这个他持续追问的神秘境地。

自从人类逐渐习惯将知识“分门别类”地发现、研究、接受，快速录入大脑形成个体知识结构开始，就经常在错综交互的现实世界中迷失方向，感知判断、系统分析、缜密预测的能力时而短路（或匮乏），单一学科领域内的课题常常变得证据不足甚至牵强附会，一种由“合”而生的东方文化亟待被重现价值，而“穿越河床”可以视作是对这一价值的一次重估。

## Inner Circle

By Stacey Duff  
Time Out, February 2010

Yu Bogong is a gentle, soft-spoken man whose matter-of-fact tone betrays an explorer's perpetual fascination with the universe. In preparation for his show at White Space, has been at nonstop for days and it shows. He slumps slightly. He is unshaven. He walks as if he's exhausted the outer limits of a dream. But when he talks, it's always there-- a sense of wide-eyed wonder about how things work, the visible world and sights unseen.

'My exhibition is, in part, a response to our current alienation from nature,' he tells Time Out. 'I do think about people in ancient times were more connected to nature than those of us today, and that's what allowed them to derive

these systems.' The 'systems' Yu refers to are cosmological ones. Since 2006. His art installations have veered toward influences from those ancient belief systems. Most notably, he has spliced elements from Buddhism and Hinduism to Taoism and the ancient Chinese mnemonic device know as Wu Xing -- often translated into English as 'the Five Elements' or 'the Five Movements'.

More specifically, a White Space statement about the Yu Bogong show says: 'What underlines and hides behind his works is a set of rules he has developed and conceived... The basis of this set of rules is originated from the mandala (circle designs with spiritual significance) of Esoteric Buddhist tradition in ancient India and China's Five Elements theory... Yu Bogong identified and combined the similarities and differences of these two value systems, and tried to establish a new value system.'

Yu's aims sound a little mystical and grand. At its worst, tinkering about with value systems turns nasty and someone makes a cult out of it-- with followers, colorful pills, orgies, stand-offs with law enforcement officials and maybe even a documentary on music television. But, when innocuous, as it is here, it's perfectly acceptable stuff for that most widespread and glossy-eyed cult of all- the cult that is currently most in search of something to believe in - the Chinese contemporary art world and the society in which it breeds.

The intricate and esoteric couplings of Yu's thoughts are sure to seduce of the more philosophically minded lovers of art. They will do so in the way some 18th-century French aristocrats preferred removing two dozen garters off their lovers' bodies to talking off a simple chemise because a complicated love-making session reminded them of playing chess. But what really gives this work momentum, we feel, is not the show's head-spinning hybrid mystical belief systems or its cosmological razzle-dazzle.

Instead, it's the simple and tactile things that carry Yu's work to the more everyday realm of the living- the awesome and sweetly unassuming way, for instance, that the artist translates his understanding of the Five Elements and his passion for Buddhist mandalas into stuff such as neon lights, hieroglyphic and calligraphic musings on chalkboards and sputtering homemade engines.

Yu never formally trained as an artist but entered the art world almost two decades ago while doubling as a worker in north-east China, soon migrating to Beijing in search of his new-found calling. In that sense, he is something of an outsider. His work here at White Space - as it did last year at his solo show in Magician Space - comes off as 'outsider art' in every positive sense that that moniker has to offer.

The complexity of the work and particularly of the work and particularly Yu's chalk drawings of manadlas on chalkboards are not so much a total philosophy of life as a catalyst for some serious artistic chicken -scratching. Rather than coming up with a new, objective and philosophically sound way of viewing the cosmos, Yu's set of rules is-according to curator Carol Yinghua Lu - 'arbitrary and subjective'.

Somehow, it reminds this viewer of the time the American novelist Paul Auster devised method to play baseball using poker cards. It didn't replace the sport, and wasn't meant to, but at least we now have a quirky new entertainment on the table to talk about with our friends. Likewise, Yu hasn't laid down the foundations for a new perception - but what he himself perceives and how he presents it comes off as some sacred and trippy way to make a new game. It's a game that insists simultaneously on its pedigree and its bastard blood, its playfulness and its high seriousness, and finally its ability to speak to viewers here and now.

## 内在圈子

文 | Stacey Duff  
Time Out, 2010 年 2 月

于伯公是一个温柔的，说话温和的人。而实际上他讲话的调子出卖了他作为一名探索家在宇宙中不断反陈出新精神。在为他的在白空间所做的展览的布展中，他已经没有间断的工作了好几天。可以看得出来他整个人轻微的消瘦，胡子也没有剔，他走路的样子仿佛他正从一个梦的外在极限里精疲力尽。但一旦他讲起话来，那个对于事物怎样运作和可见的世界里未见的风光的睁大眼睛的好奇总是在哪里。

“我的展览，一部分是，对于我们从自然中疏离开来的现状的一个回应”，他告诉 Time Out 杂志。“我认为古时候的人们比今天的我们与自然有更大的联系。而这正是他们从中得到的系统。”于伯公所指的“系统”是从 2006 年，他的装置作品因为受这些古代的信仰系统开始突然转向。最明显的，他开始把佛教和印度教的元素与道教和古代中国以记忆术装置而闻名的五行相互绞接 -- 后者常在英语中译为“五元素”或“五行行动”。

更具体的讲，根据空白空间对于于伯公展览的陈述：“他的作品背后强调和隐藏的是一组他自己发展和酝酿出的逻辑…这组逻辑是建立在印度和中国的神秘的佛教传统中五元素系统中的曼陀罗的基础上（表示精神意义的圆圈符号）…于伯公将这两种价值系统中相似和不同之处识别和结合，试图从中建立起一个新的价值系统。”

于伯公的目标听起来有点神秘和不着边际。最坏的是，迂回于价值系统之中变得棘手，有些人成了它的疯狂崇拜者 -- 和鲜花、彩色药丸、性爱派对、绕开官方的法律强制和甚至可能是一个 MTV 电视台的纪录片。但是，无害的是，当它在这里的时候，它是铺得最开和使眼睛发亮的迷恋，是完全可以被接受的东西 -- 这种迷恋是最近在相信什么中摸索的最多的 -- 中国当代艺术世界和繁育它的社会。

于伯公错综复杂和神秘挂钩的思想中可以肯定收到了比较多的哲学头脑的艺术爱好者的诱惑。他们会做一些像 18 世纪法国贵族所偏好的，要从他们情人身上脱下一

件简单的内衣要先去掉两打吊袜，因为一个复杂的体位使他们想起下象棋。但是真正给予这个作品力量的，我们感受到的，不是展览中绕脑子的杂交的神秘主义系统或者宇宙哲学主意的晕眩。

取而代之的，是简单和浑实的东西把于伯公的作品带到更现实的生活领域来 -- 以一种非常棒的甜蜜的不装腔作势的方法。举个例子，艺术家把他对五行的理解和他对佛教曼陀罗的热情转换为霓虹灯、象形文字、黑板上的书法和噼里啪啦的闭门制造的发动机中。

进入艺术领域近 20 年的于伯公从来没有接受过科班的艺术教育，当时还是中国东北的一个工人的他，不久为了寻找他的新的灵感而移民到北京。从这点上来讲，他是某种意义上的局外人。这次在空白空间的作品 -- 和他去年在磨金石的个展一样 -- 从局外艺术上剥离下来就好像那个绰号的积极意思。

作品的复杂性、作品的特别性和特别是于伯公的关于曼陀罗的粉笔画，草图，作为严肃艺术创作的催化剂，倒不是多么十足的生活哲理。比起搞一个听起来新的、客观的哲学性的宇宙视点，于伯公把逻辑是 -- 用策展人卢迎华的话说“随意而主观的”。

某种程度上，这观者想起美国小说家 Paul Auster 发明的用扑克牌来打棒球的时期。这样做并不会替代这项运动，也不是出发点，但至少为我们和朋友的茶余饭后提供了谈资。同样的，于伯公并没有为了一个新的观察方式而毁掉了基本的东西 -- 但是他自己怎样感知和他以第一感觉让人害怕和迷幻的方式来制造一个新的游戏来呈现。这个游戏坚持的是血液里纯洁和不纯洁的东西的同时存在，开玩笑式的和超级严肃的，然后最终它开始可以和观众在这里在当下讲话。

## 穿越河床： 一次溯源而上的觉悟之旅

文 | 和文朝

与已经或即将在我们脑中触发的观感和判断相比，这里实际呈现的作品可能更为有限和单纯，而艺术家于伯公所欲在“穿越河床”这一展览主题中表达的，却又可能远为复杂。

但这并非问题，因为所谓“问题”通常是需要解决、克服，进而提供答案的。但在这里，在这个观者-作品-艺术家的三维结构中，如果将必然在交流（呈现）过程中出现的耗损、挥发、变形、异化等等视同负资产而不是代价，那么就等同于放弃了对任何现实或隐喻关系的理解和发言。

在此意义上转进而言之，随之出现的差异和误读（误用），正是交流得以发生的基础，也是测量其有效性时必须核算在内的杂质。

“穿越河床”这一命名，以及展示在这里的两件作品，与我们和艺术家，在此意义上，处于同等距离，也因为这个的距离存在，我们谈及他者，也即反观自己。

作为艺术家，于伯公走的路显然不是那类宽敞的，看起来适于极速飙车，但实际上经常拥堵不堪的四车道、六车道、甚或十二车道。但如果因此说他的创作独辟

蹊径，则又不免只是论者为方便起见而作的假设性策略，企图通过一定程度的设限和圈套，将评论对象打入另册，别出己意，以便更隐秘而有效地侵占、蚕食和掠夺艺术这一公共领域中的公有财产。

因此，除非有足够具有说服力的证据出现，否则我更愿意为于伯公截止目前的创作找到一个艺术类型上的归属和路径，然后在一个可供辨认的公共谱系上对其进行理解。但这样的路径是否存在呢？或者说，于伯公是否有他艺术上隐秘或公开的同时代人呢，甚或他竟是真的孑然一身？

回溯于伯公之前的创作，很容易使人得出某种一致性的结论，即这是一个内心平静自足、低调克制，但又过度沉湎于一种神秘主义世界观的艺术家。但正与我们在其他场合获得的经验相印证，一个过于轻易生效的结论往往只是貌似，只是我们普遍适应于自己文化惰性的表征。

可以确认的是，于伯公曾经热衷于对丝绸这一古老材料的运用，着迷于调动它的种种特质（如柔软、光滑等）以及其特定文化属性（如东方、传统等），以此对坚硬与刚性现代事物，进行重读，并坚持以小剂量但坚定的对抗性注入这一柔软的日用之物，使其兼具更多的个人意志和社会批判。而在他其它材质和形式的作品中，这种个人意志始终如一地贯穿于对宗教、心理分析、文化符号、个人记忆的功能性运用中。

这种持续关注，到了《内心之帐》、《可卡因》、《身未动心已远》、《八个小精灵》、《为信念而战》、《接收器》等作品，更冲破视觉艺术的阈限，而直趋于成为其神秘世界观的教具，以期唤醒湮灭于当下和进步中的原始直觉，重启现代人封印于科学理性深处的神话能量，让观者得以建立一个更为无用的立场，从非消费的角度观察自己和时代的处境。

基于这样的判断，于伯公及其作品的内敛，我不认为具有“平静自足”的内核或任何道家式的逍遥。相反，在他那些简洁和节制的形式感之下，具有真正驱动力的，是一种不可抑制的“溯源冲动”。这种我称之为“溯源冲动”的能量，不是小资式的怀旧，更非复古主义者的滥情，甚至也无关乎知性层面的神秘主义，引发这种冲动和给予其动能的，正是我们直接曝露于当下，除了不可靠的消费主义之外没有任何保护的裸身存在。也因此，“溯源冲动”如果不是当代艺术的主流，那么至少是并且一直是一股汹涌和潜在的暗流，与当代艺术越来越强的消费性相对应，这股暗流代表并保证了它本质上的反消费倾向，也是艺术赖以在这个消费时代葆有其神性的保障，真正使艺术获得价值的不是任何货币，而是其无法消费只能倾身奉献的精神内核，这里惟一有效的硬通货，即我们参与其中的感知和心灵。

之前所谓于伯公在艺术上的归属和类型，那个非此非彼的路径，那个使他依旧是我们的同时代人而非孤独的炼金术士的保证，即在于此。

与此相关，“穿越河床”所呈现的两件（或曰一组）作品，《通向本体》和《蜕变》，正是于伯公再次溯源而上抵达或所欲抵达的目标。但和此前局部和尝试性的努力不同，这一次的“溯源”更具爆发性，是其阶段性能量蓄积达于饱和之后发生的自然反应，与其说他创作了这些作品，不如说作品成功突破了于伯公长达数年的封锁和抑留。在形式层面上，“穿越河床”所展现的这两件作品，不但在体量和呈现方式上是个突破，更大的质变，还在于作品完全抛弃了之前的“教具”色彩（这使作品在一定意义上更易于流为艺术家思想的附庸），而彻底呈现为完整独立意义自足的“感应系统”。这一差别的意义并非无关紧要，除非我们无法区分或打算完全无视地球仪和地球的不同。

事实上，观者在看过整个作品的细节后，也许很快就会发现《通向本体》这个貌似炼金术士密室的作品，在其符号化的表面意图下深藏着何等的吊诡。在不同的观想中，这个古怪的作品将可能呈现截然不同的面貌。从油泵里输出并经由透明管道而流动着的红色液体，使人更多的想到这一作品的生物意义；而液体经由低鸣并困兽般颤动着的电机装置转化而产生出电力的事实，又使人不能不承认这红色液体即通常的汽油，那么这个作品便自然的与技术和能源有一种天然的隐喻关系；但这种技术意义上的联想又无法解释白色曼荼罗这种宗教意味浓重的最终形式，而曼荼罗上依次承载的信息和符号（原点和爆炸、蜕变与整合、蒸馏与升华）却又是超脱于任何单一文化的普遍原理，至于那些出现在电机上，刻划意味浓重的炼金术符号则又显然在指示作品在提炼的是神秘的“哲人石”；再如果我们对发电机这一能量转换装置的工作原理有所认识，便会联想到其内部发生着的物理过程正是曼荼罗所展示的进程，即一次次小规模和可见的宇宙大爆炸。

换言之，《通向本体》几乎是一个综合并囊括了所有人类知识和意识的怪异复合体，置身其中，我们可以通向人类精神的任何一个分支甚至人类文明无从超脱的自然属性，只要你愿意，你可以以此原型的虚拟任何现实和超现实的现象，从一个瞬间，到亿万斯年。

吊诡在于，你可以联想一切，却注定了任何联想都只能是单向度和忽视作品中其它条件的，也即，我们可以理解，但无法穷尽这一作品的任何一种意义。

更大的吊诡则隐藏在这一作品的命名中，是的，《通向本体》，但你在作品关系中找不到任何本体意味的终始，就是在所有装置和能量实际上被供养着的曼陀罗，也没有一个单独具备“具足圆成”的本体意义，而三位一体，则直接是对曼荼罗原型的西方式僭用。

那么《通向本体》者，所真正宣告的是否正是本体在此的缺失，进而从溯源意义上，返照今日世界的空虚？单纯站在《通向本体》这一作品的空间里，我们能最多感受到的，大概就是艺术家对现代性的重重忧虑和矛盾。但是，当观者转进《蜕变》所在的空间，走近放大的蝉蜕，看到它凝定不动的劫后身姿，以及蝉壳里间歇喷出的白色烟雾，一切都静了下来，我们在这高度凝练的东方式意象中，感受到的，部分是“金蝉脱壳”所意味着的重生与转变，部分是作为“呼吸”而保留在残躯中的生命意志，与隔壁那庞杂和无穷尽的信息相比，这里升起的是一种同等无限甚至更为放大的寂静。

但在这里，稍作观察，一个不容忽视的作品关系，大概会突然揭示出这寂静的蜕变之中，那最为吊诡的一面：这一作品得以呈现的动力，即作为“生命意志”可见形象的白色烟雾之所以得以完成的电力，正是来自《通向本体》的核心装置——电机及其系统。

想像并试图去理解这一层关系，也许正是解读这两件作品意义的关键所在。

不是吗？连接于同一个电力系统的《通向本体》和《蜕变》，难道不正是两个彼此互为观想的空间么？在《通向本体》里缺失的本体，难道不正是《蜕变》里的生命意志？反之，《蜕变》里的那深远寂静的生命意志，不也正是《通向本体》这一人类知识和意识的庞大愿景，得以真正涌现的潜意识源泉？换言之，我们维持一个多元和复杂的理性世界的必要性，难道不正是为了供养我们灵魂深处的生命意志，使之完成最终的转化，提升我们沉沦于善恶进退中的见闻觉知？！

这一展览名之曰“穿越河床”，但“河床”之谓，未必总是满溢着河水的，也有可能，是布满乱石的干涸之谷。

于伯公在此的“溯源冲动”，也许正是缘于这种重接水源，并使生命之河再次充沛的本能或觉悟。

与今日越来越仰赖刺激和即时消费的种种艺术潮流相左，像这样不惧于触犯“视觉艺术”卖相，而将理所当然的视觉发生，拧向如此高度疏离和神话般精神景观的努力，不啻为一剂猛药。



## Crossing the Riverbed: A Conscientious journey of tracing the origin

By He Wenzhao

In comparison to existing or imminent impression and judgment evoked in our minds, the works on display might have their limitations or seem naïve, yet the subject the artist wishes to present in *Crossing the Riverbed* is far more complex.

However this is not the issue here. What is so-called a “problem” can often be solved, overcome, in order to provide it with an answer. In this case, within the framework of viewer, artwork and artist, if consumption, exhaustion, transformation, and differentiation entailed in the process of communication (presentation) among these parties were to be equated with negative capital, rather than cost, it would imply that we have already abandoned any understanding or opinion on reality or metaphorical relationship.

To elaborate on this discussion, audience's discrepancy and misinterpretation (or mis-appropriation) entailed are precisely the basis by which communication is made possible, while they are also necessary miscellany for effective evaluation of the works.

Like the title *Crossing the Riverbed*, as well as, the two works on display for this exhibition, our position as the viewer is equal to that of the artist, and such distance separating us allows us to talk about the other, while introspecting ourselves.

Tracing back to the earlier works of Yu Bogong, the path he has taken was obviously not wide, perhaps more comparable for extreme car-racing, that were in fact, blocked on many tracks. In the contrary, to claim his creativity as taken a less traveled road, perhaps would be the discussant's convenient hypothetical strategy, an attempt to limit or cap a theory, and to express one's own opinion by diverging the subject, in order to effectively attack, devour and confiscate art – a property of the public arena.

Therefore, unless there is sufficient convincing evidence, I would prefer to find an association or trajectory for his work thus far, and to understand them in an identifiable public system. However, does such trajectory exist? In other words, are there others in art, disclosed or open, of his generation, or is he truly unique?

Tracing back on Yu Bogong's previous artworks, it is easy to come to the same conclusion that they are works by a calm, self-efficient, and low-key yet controlled artist, who is over-indulgent on a worldview of mysticism. Just as experiences we have gained elsewhere, an easily proven valid conclusion is often only a façade, because we are usually accustomed to the superficial characteristics of our cultural apathy.

Unquestionably, Yu Bogong was faithful in working in the medium of the ancient material of silk, the artist is enamored with manipulating its various properties (softness, smoothness etc) as well as its unique cultural properties (i.e. for being oriental, traditional etc), and by which to re-interpret the contrasting the rigid and stern contemporary matters, yet infuses small dosages of contradicting implications to such soft daily material, granting it with individual will and social criticism. Moreover, among his other works of different medium and form, such individual will has been projected on the used of religion, psychoanalysis, cultural symbols and personal memories throughout.

Granted on such judgment, the quality in the artist Yu Bogong and his artwork, in my opinion, does not possess the essential characteristics of “calmness and self-efficiency” or carefree spirit of Taoism. In the contrary, his minimal and controlled formalism are his true drive, a non-suppressing “impulse to trace back to origin”. Such energy I claim as “impulse to trace back to origin” is not the bourgeois nostalgia, nor is it excess feelings of the revivalists, or it might even be irrelevant to mysticism at

the knowledge level. What evokes such impulse and invigorates it are precisely our naked bodies exposed in the present without any protection that is beyond the unreliable consumerism. For this very reason, "impulse to trace back to origin", if not for the mainstream of contemporary art, or at least has always been the undercurrent, as the consumption factor of contemporary gradually strengthens, the undercurrent represents and guarantees its fundamental non-consumption inclination, it also guarantees art to possess its spirituality under the consumption era. What grants value to art is not any currency, but its non-consumable voluntary spiritual core, our only valid hard currency is our experience and soul in its participation.

The previous discussion on Yu Bogong's artistic affiliation and type, or the non-identified road he's taken, this is precisely the reason why he still belongs to our generation rather than being a lonely alchemist.

To this matter, the two works on display (or the series of work), *To the Origin* and *Transformation*, is Yu Bogong's yet another journey to trace the origin, or a goal he wishes to achieve. Unlike his previous attempts and efforts, this journey seems rather abrupt, perhaps a natural reaction to an accumulated energy, instead of calling these works his creativity, it is better to consider them as a successful breakthrough of his years of isolation and stagnation. Formally speaking, the two works shown in Crossing the Riverbed are not only breakthroughs in quantity and representation, more essentially, the works have entirely departed from its previous flavor of "educational tools" (allow the artworks to fully embody the artist's ideas), but completely presented as an independent "sensory system". The significance in such difference is important, unless we are willing to ignore the difference between a globe and planet earth.

Formally, Crossing the Riverbed can be separated into two parts, the main gallery shows *To the Origin*, consists of an oil pump (experimental glass flask), oil path (transparent tracks), power outlet (an installation of power generator and bicycle wheel), and three Mandalas powered by generators (neon lights installation); the attached gallery shows *Transformation*, a work consists of four different giant cicada slough (resin-fiberglass) resting in various positions throughout the exhibition space, one of them sprays white mists intermittently from its shell. During the exhibition, the power required to run the space, comes directly from the power outlets of *To the Origin*.

In fact, once the viewers take notice on details of *To the Origin*, they would soon realize *To the Origin* is comparable to the work of the Alchemist's secret room, and what kind of suspect is embedded under the stereotypical images. Among different reviews, this strange artwork would present an entirely different appearance. The red liquid pumped out from the oil pump and passed through the transparent tubes, implies for its biological properties, whereas the fact is, the power generated by the shaking generator moaning like sleeping beast makes one realize the red liquid is none other than common gasoline. Therefore, the work implies an intrinsic metaphorical relationship between technology and energy; however such technological imagination is insufficient to explain the final religious significance of the white mandalas. Moreover, the orderly carried information and signs on the mandalas (point of origin and explosion, transformation and integration, sublimation and ascension) transcend any single cultural common sense. As the symbols of alchemy appearing on the generators, points to the refined enigmatic "philosopher's rock"; if we understand the working principle of the power generator, we would associate its internal physical process with the progress shown

on the mandala, that is, the small scale visible cosmic explosions.

Paradoxically, you can imagine everything, yet whatever imagined is non-reversible or neglecting other conditions of the artwork, by the same token, we can understand it, yet unable to limit any significance of this work.

The greater paradox is hidden under the title of the work. Yes, *To the Origin*, however, one is unable to find the beginning or the end of the noumenon, even the mandala supported by the energy of all installations also does not any a singular “complete” noumenon significance, yet combining the three, would literally be a western abuse on the original form of the Mandala. Thus, the one returning to origin, wouldn't he be pointing at the absence of the noumenon thus to reflect on the emptiness of today's world from the perspective of the origin.

Being in the space of *To the Origin* alone, what we sense the most is perhaps the artist's anxiety and contradiction on contemporaneity. However, as the viewer turns to the space of *Transformation*, walking towards the magnified cicada slough, and their still poses, as well as the intermittently spitted out white mists, everything calms down. Under such highly oriental symbolism, partially we are overwhelmed with rebirth and change implied by the “transformation of the golden cicada” saying, partially impressed by the signs of life from the “breathe” coming out of the left body. In comparison to the complex and endless information in the next room, what arises here is an equally limitless or even magnified tranquility. However, the relationship of both works should not be neglected, perhaps would suddenly be revealed through the tranquility in the transformation, the most paradoxical aspect is, the momentum shown in this work, is materialized in the white mists completed by

electrical power, originates precisely from the core installation of *To the Origin* – the generator and its system.

Try to imagine and understand the relationship is the key to interpret the significance of these works.

Connected to the same power system, aren't *To the Origin* and *Transformation* two coherent spaces? The absent noumenon of *To the Origin* is the sign of life in *Transformation*. In the contrary, the profound tranquil consciousness of life in *Transformation* is the origin of true sub-consciousness in the mirage of human knowledge and awareness. In other words, the necessity to sustain a diverse and complex rational world is to nourish the life conscience deep in our soul, allowing to complete its final transformation, and transcend our perpetual wandering between good and evil.

The title of the exhibition *Crossing the Riverbed* does not necessarily imply a river flooded with water, possibly, it also be a dried valley scattered with rocks.

The impulse in Yu Bogong's tracing to the origin, perhaps originates from the reconnected water source, and infusing it to our instinct and awareness.

Distinguished from today's various artistic trends that are becoming gradually reliant on excitement, works as such, which does not possess any “visual art” appeal, but an effort to divert the obvious visual givens to a height of spiritual view, is certainly a strong dosage.

## 逆光一瞥： 幽明之际的世界图景

文 | 和文朝

如果说中国的当代艺术中最多和最被瞩目的部分，是那些知道这个已然如此的世界需要什么不要什么，学会了积极而聪明地表示其态度和立场，并尽力保持某种欲拒还迎半推半就的诱人身姿的那些，那么显然的，于伯公与这一多数派或主流，始终保持了明确的距离。与少量始终抱有理想主义情操的同时期圆明园艺术家相一致，于氏对于这种供需关系显然没有多少研究热情，而且在此后至今十余年的艺术活动中，他对此依旧缺乏更多认知，甚至相反，其作品越来越清楚的表明，他放弃了对这一关系做出任何判断，而要径直回到艺术作为艺术家自我生命的本质状态。

根据因果律，这样做显而易见的结局是于伯公十余年来忍受了常人难以忍受的寂寞和艰辛，另一个结果，也即本文所为写作的缘由：以其愈发趋近于具足圆成的作品和思考，于伯公涉入了一个在中国当代艺术中缺乏表现的领域，企图召唤和复活那些早已被现代性及其进步理念打得落花流水的对手，结集并越过被消费主义界界的物质边境，一望心灵与世界的“幽明”和“究竟”。

深入考察于伯公的艺术之前，我要稍作停留，对召集在此的两个词语做一说明。

“幽明”在古代中国是一个重要的观念，许多时候，它与“阴阳”有同等含义，有昼夜、晨昏、生死、人鬼、贤愚、善恶之意。它最主要的用法，也即本文用于考察于伯公艺术的关键词，即“幽明者，有形无形之象。”无形的事物或事物无形的一面，即“幽”；有形的事物或事物可见的一面，即“明”。在此，“幽明”既是有无会通之际，也是事物自身的内在分际。在中国文化中，这是一个有鲜明视觉感的生动词语，它在明暗转换之际的意蕴，远比“阴阳”更适合表达这一时代在绝对价值缺失之后的过渡色和不确定性。

“究竟”的使用，这里参照了它在佛教中的意义，《大智度论》对此的解释是：“究竟者，所谓诸法实相。”即万物的本然状态和最终的真相。佛有“究竟涅槃”、“究

竟法身”、“离一切苦得究竟乐”等说，袭用这一意义来说明和讨论于伯公作品中无处不在的终极关怀，在这一关怀甚至关于关怀的讨论本身都显得不合时宜的时代，可能将有助于我们更清晰的理解出于伯公艺术实践中那种几近决绝和孤立的对比与张力。

在此，“幽明”可以是艺术家作品呈现的视觉效果，也可以是作品超越了视觉阈限之后所引发的心理感受，但最重要的，或许还是艺术家从置身之处看到并引领其目光的事物本身，如果它有模糊之处，那么也不是那种令人困顿不安的模糊，相反，正是事物通过自身的“幽明”，传达了最具有安慰性和治疗功能的信息。而“究竟”，有时候是在作品中独立生效或被独立探讨的终极意义，有时候则作为相对于“幽明”的一种能动性反应，是伴生于在创作中的原始冲动，它始终长存于作品和作品的意义中，保持着艺术家于伯公进行形而上追诂的焦虑和能量。

在追随艺术家的眼光并进入其艺术世界之前做如上表述，并不是要提供任何普遍工具，也无意为言说寻找任何程度的方法论保障，而仅仅表明了这样一个态度：出于对任何一种客观之见的天然不信任，评论者将自甘于从自身这一有限且绝不缺少偏见的经验和立场，以先见与后视的相互校准，去努力聚焦一个非其所是的个体及其精神世界——在这里，“幽明”，既是所见，那么也一定是局限了所见的屏障。

摊开于伯公的个人履历，不同的人会从中读出不同的信息，有人可能会更多的注意到其作为艺术家的非专业出身，并因此对其作品与既有学术范式的疏离或隔阂产生泛泛的疑虑，进而进行合理解释或不置一辞；换一种眼光，有人可能对他的早年失怙发生兴趣，然后在这种带有一定个人印记的生活遭际中找到适合于解释其作品特点的线索；还有人，可能会特别关注其在职业艺术家生涯开始之后所遭逢的长时间冷遇，用以举证在他作品中现实议题的无足轻重仅仅是一种反应机制……

但很显然,如果我们尝试经由作品去反证这样的履历,任何稍具诚意的思考,大概都不能更多复原这些线索之间的必然联系,至少,它们不像乍看之下那样理所当然,或许相反,这只能表明我们赖以在创造性面前保持体面的那点思想是多么不堪重任。但合理的无奈是,要做出一份可靠性超过呓语的证词,在提防滥用的前提下我们依旧有理由提倡善用这些线索,以证明艺术家不是孙猴子,艺术也不是神道以设教,除了尤昙婆罗花这样的三千年一见之美,凡物皆有其现实属性。这一点,并不因为于伯公作品中那种显而易见的超然之状而有所更张,差别仅仅在于,同出于和面对这个鸡零狗碎的现实世界,他拒绝了用同样鸡零狗碎的精神史观从事他的艺术。

在这样的意义上,我们有理由怀疑,于伯公个人的生命经历中必然有一个东西是关键性的,其影响即不可克服又通过作品间接影响了我们对其作品的观察。至少,在能够被我们所感知的这一层面上,这样的影响,显然应该具有一个更为普遍而非纯粹个人的起源。那么,我们的问题自然是:源头何在?

基于这个国家数十年变革的剧烈程度,代际之间的共同性与以往数千年的任何时候相比,都已经变得空前稀薄,每一代人都带着它不同而强烈的成长印记,并因此形成和组织了他们个人不同而趋同的认知。与之前之后的最大差异在于,生于上世纪70年代(广义上)的这一批,是唯一在完全的意义被连根拔起的一代。正是在这一代人得以形成认知的阶段,中国的现代化进程空前提速,当他们进入社会并企图完成自我价值的时候,面对和身处的,是一个无论从物到人都与记忆毫无联系且面目全非甚至价值颠倒的时代:骤然与土地和自然失去联系,在此前数代的进步狂热中并非切肤之痛,在此后成长于城市化语境中的一代新人看来,则不过是一种不得要领的假设,只有这广泛而普遍的一代牺牲,经历了从精神到现实、物质到文化的全方位褫夺和改造。

这一差别和影响,带来的不仅仅是文化研究和精神分析上的样本,更在现实上造就了这一代人在几乎所有创造性领域的无所适从和半调子——英勇的理想主义和进取的批判精神是前人的勋章,世俗精神与无厘头的后现代智慧正在来者身上得到更好的发育——除了不彻底性,这一代人几乎一无所有。

如何从这种尴尬处境中脱身?如何复苏或建构我们时代的意义?如何在被消费殆尽之际留下我们的不可兑换的价值?如何才能不成为被弃置在进步边境上的尸骨?

正是基于这一共同出身及其造就的精神困境,与同时代艺术家中为数不多的一样,在理想主义和反智冲动的双重桎梏之下,于伯公选择了从更深的反思入手,而且在这许多同样取道反思之路的同道纷纷改辙或易帜的十余年时间里,做了卓绝而有效的坚持。

换言之,正是因为被历史置于当下,被现实放逐于都市,于伯公才在失根流离的精神创痛中,尝试去重新唤醒脚下被抽去的土地——具体言之,既注定和赋予了其生命能量并从正反两面决定了他反应机制的那些根源性意象,那些其不可撤销性超过一袭时装的本源冲动:他的,被深度植入的肉身记忆与精神符号。——从而让他个人以及七十年代人的被褫夺和牺牲的生命处境,超越仅此而已的历史表征,在种种混乱和纷纭的价值与观念之上,寻找一种秩序,以使“灵魂”、“生命”、“信仰”及其他在后现代虚火中煎熬并颜面尽失的词与物得以安身和恢复,不至于永恒徘徊于我们消费主义和进步理念的荒野,饥肠辘辘,惶惶如丧家之犬。

理解这一点,也就理解了何以于伯公在艳俗艺术发轫之初便深度参与了其进程,却又在艳俗艺术趋于繁荣并开始获得广泛关注与利益之时转身他适,继而深入一个如此不合时宜而且极有可能吃力不讨好的,在同时代背景下常常被人诟病和怀疑的,疑似形而上学追求的实验中。思考这一根源性或精神性的诉求及其影

响,以及理解这种要求一旦上升为艺术家的自我追求之后必然伴生的种种现实难题,对我们来说,既是一种必要的思想准备,也不失为我们观察于伯公至今为止十多年探索的一个视野背景。

任何对于伯公1996至2000这一阶段创作有一些了解的人,大概都不会怀疑他如果在艳俗艺术上继续努力下去的话,数年后大获其宠的艳俗艺术版图未必还是今天的格局。事实上,早在艳俗艺术形成流派之前,不晚于1995,也就是他刚刚进入圆明园之时,于伯公就已经非常敏感的发现和抓住了其中最重要的精神特质,并在此后几年创作了《长满毛发的大便》、《苍蝇》、《蔬菜》、《内脏》等一系列作品。与直接调动现成艳俗意象并以海量符号形成狂欢效果且沉湎其中的其他艺术家相比,选择了使用丝绸作为材质的于伯公显然更多的关注于艳俗艺术对形式的解放,对其中似是而非的现实指向和虚假的批判意志并没有多少热情,却在戏谑中注入了某种程度的清醒与反思,这使得他那一时期的作品在今天看来,既保持了艳俗之为艳俗的形式与精神,却又可以在艳俗之外获得更为稳定的视觉支持,一个观众可能对艳俗旗下曾经涌现的各种争论一无所知,但依旧会对《蔬菜》与《长满毛发的大便》这类作品中的生命喜剧发出会心一笑。在这个意义上,于伯公代表了艳俗艺术中被某种被浪费或者说未得到充分表达的倾向。艳俗致命地热衷于咧嘴大笑,以致于因为它过于令人捧腹而没有多少人发现它的真正价值,这也注定了其中的大部分艺术家在后期转而将这一纯本土化的艳俗艺术投入“后波普”的国际正规军,并自甘领受其学术范式的割礼。也许正是这种“卖身投靠”,换来了商业上巨大成功,但在艺术本身,无论其形式还是内容的能量,却没有任何一个方面得到完全的释放。

回顾这一历程,我们发现,当艳俗艺术家们开始建制成规模的转投“后波普”旗下,于伯公却已经在更早之前便停止了他在艳俗上的创作,并在此后两年时间,有意或无意的选择了沉默和淡出。

任何选择自然都是事出有因的，于伯公的选择也不例外，总结起来，大约有三点促成了他对艳俗的放弃：1、艳俗艺术所标榜的世俗原则同时也就内含着媚俗的危险，这在精神气质上，是于伯公所难以真正认同的；2、艳俗艺术乃至此后的“后波普”，都无助于缓解相反只能加剧现代性及其进步带来的焦虑；3、艳俗艺术因其形式上的决定性，必将把艺术家引向一条视精神及其神圣性为畏途的道路，而这完全对立于于伯公倾向于内视和自省的性格。

对于一个足够敏感并高度忠于自己内心，而且愿意为此长时间付出的艺术家而言，对任何一种相斥于其内心艺术形式，都可以浅尝辄止，但绝对不会因为它可望的世俗成功和影响而产生任何意义上的兴趣。于伯公与艳俗的这段露水姻缘，以及两年后再次拿出的作品，都是对此不懈追求的证明。

2002年开始，在对艳俗艺术的阶段性创作进行的自我反省告一段落之后，于伯公开始尝试对人类内在场域与精神史观的探索和追问，并在越来越广阔深入的领域坚持至今。他当年的反省有着何种的向度和程度，我们今天当然难以测知，但仅仅就2002年一开始所呈现的作品反观，这样的反省如果尚不具有颠覆性质，那么至少不是可有可无的那种。否则，哪怕我们还可以在用松木制作成骨头并在上面写上毛诗的《毛泽东诗词》上，找到那个不久之前正在用他艳丽的色彩与充满冲突的视觉形象对这个悖论中的现实发出冷嘲的艺术家，那么，用同一材质创作的《第三世界》，大概就会变得难以理解：除了依旧对现实政治与意识形态幻景有所批判之外，在这四个并排排列但相互不置一词甚至相互反对的“桨”，以及它们可能的隐喻关系中，我们已经看不到任何呲着牙坏笑的戏虐。艺术作品的惊悚之处，在此有赖于观者对所表达对象具备更深的同情和认知，而不再建立在泛泛的共识上，哪怕因为它依旧和明确的含有政治或现实议题，也已经不再具有像艳俗艺术中那种自明意义上和理所当然的关系。面对《第三世界》这样的作品，如果我们企图

继续享有艳俗中通常傲慢得多的那种观察视野而又要在这里看到更多，那不但不可可能，而且这样的企图本身，就已经被作品对于我们理性上的要求而拒之门外。相比于伯公此后数年将呈现在我们面前的作品而言，《第三世界》所索要的这一要求简直称得上腴腆了，至少，它还远没有涉及那根形而上学之鞭加诸肉身而起的终极关怀拷问。

在这里，我所赠之与于伯公的“形而上学”，必须申明，恰恰是前康德的，古老而独断专行的，统摄一切而非分析之后的，未经科学洗礼的形而上学，换言之，即始终赖在人类进步的阶梯上不走，时间流逝了而它岿然不动的那种精神问难，那种无法克服但经常被我们视而不见的原始困境。——这比康德后乃至海德格尔那更为局促的“有限存在”之上的形而上学要肉感得多，依旧具有巫咸式的力量和美感，依旧长存于我们高歌猛进的进步意识深处，甚至常常左右着我们貌似全然相反的那些行动。换一种说法，这一在科学和进步下衰减的形而上学，并没有真的衰减哪怕一个百分点，相反，随着我们的文明向那些前所未遇的领域扩张，它混沌的疆域也正在随之膨胀。

2002年至2004年之间，通过他的《第三世界》，通过一个貌似并没有多少趣味的政治玩笑的引用，于伯公若无其事的确认了存在一个关押于我们有限肉身中的形而上学怪兽，并轻率的释放了它。这一轻举的效应，事实上真正改变了他的艺术道路，造就了和正在造就我们今天所见的这个艺术家。

但在此前，为了不至于被他所亲手释出的怪兽一口吞噬，艺术家于伯公还需要做点什么，以保证他在和这一危险共处的时候能够像与靡菲斯特缔约的浮士德博士一样灵巧和清醒。对艺术家而言，那首先就是在形式和材质上，在更多的艺术可能性上进行最多的实验，以确保自己有一个结实的“身体”去实践形而上所展现的深远前景，接受它的馈赠，也经受其打击。

在当代艺术中，作品形式和作品材质往往被提到与作品本身同等的高度来讨论，而且在很多时候，我们很难在一个作品中分清哪个是决定性的因素，也不是很容易分辨是作品的哪个局部或何种具体特征形成或冲散了我们感知的格式塔。我们可以对认知心理学一无所知——事实上多数人就是如此，但谁也不能忽视我们的认知方式已经被文明的发展改变，如果相对于一个古典美学的时代而言，则已经被严重扭曲了，从来没有哪个时代的人类像我们今天一样以一个如此不知餍足却又如此没有把握的眼光在看待眼前的世界。这一从田园诗的观点看起来充满病灶的观看之道，已经把艺术变成当代艺术，并继而在把当代艺术分解成社会学、人类学、精神病理学等等非其所是的局部知识，而真正和直接的感动，在缺少可靠媒介的情形下变得越来越艰难。这样的现状，在每个艺术家身上都有不同的征兆，区别在于，谁更好的利用了艺术中这种前所未有的拓展性，而避免了被鸡零狗碎的美妙之物吸引到那个无归的返航线。

于伯公对作品材质的敏感，早在艳俗时期就已经有了充分的表现，它对丝绸的颠覆性使用有目共睹，但也明显可见在当时他对丝绸材料的运用更多建立在悖论和对立意义上，而这在他所创作的早期作品中，也取得了立竿见影的效果。但一直到《箱子》里置于内部的那些织物，以及他此后在不同作品中对这一材料在不同层面和形式上的继续运用，如《电影院》（2006）、《救生圈》（2006）、《美元》（2006）、《鞋子》（2006），丝绸作为一个本身并不具有意识形态内容的超越之物才得到了解放性的释读，并在更开放的表现平台上重获其物性之姿，得以与各种物质和物质化的信息或观念展开更加具有视觉内涵的丰富对话。这样的努力，同样也被艺术家转移到了其它替代性的材料上，如尼龙、人造革、皮毛，并更多的从物自性的角度去尝试更多的可能性，而不再依靠艺术家自身出于知性的介入；另一方面，对这些材料的使用效果，也不再仅仅依靠于不言自明的意义和联想，而不能不更多求助于观众对作品所释放的信息有所思考。

在 2002 年开始，并在此后几年中得到持续深入的另一个材料主题是“松木”。与丝绸相比，松木是一种更加刚性也更具有可塑性的物质，但有一点不容忽视的是，无论是丝绸还是松木，都无疑依旧具有一种前工业时代的尚未完全摆脱自然属性的性质，尽管像丝绸这样的物质已经是高度精密的人工制品，但任何熟知这一柔软之物来历，知道一只只饱食桑叶的蚕曾如何一缕缕吐出这美丽的尤物之人，大概都会毫无障碍的理解这一点。进言之，无论是做成了艺术作品的丝绸还是同样那些被刨得光滑笔直的松木，都无非是一种暂时脱离了生命状态或处于其他状态的生命体，与工业时代的许多工业制品不同，它们一旦被弃置，最终（甚至很快）就会尘归尘土归土，分解和回归到自己的生命圈。

于伯公对松木的使用，在此意义上，可以说和丝绸是同调的。但一个可能无法忽视的区别在于，艺术家对于丝绸的关注，更多的视野来自于其文化上的思索，是艺术这个生命饕餮在永不言饱的饥饿中寻获的猎物。而松木，则带着于伯公强烈的个人印记，是一个来源于其生命记忆和肉身经验中的物象：在他度过童年生活的内蒙农场，家门口即有一片对儿童来说近乎无边而神奇的松林，作为一个从小生长在严寒冷酷而寂静的大自然中的孩子，这样一片林子带给他的奇遇和开启的幻想是可想而知的，它那散发着淡淡松香的慰藉，既远且久，尤其当他作为艺术家，处身于此刻扰攘的都市丛林。——事实上，直到 1995 年来到北京之前，于伯公一刻也没有远离过大自然，无论是早年的这片松林，还是后来那绵绵不绝的兴安岭林区，可以确定的是，他和许多被骤然掷入都市生活中的同时代中国人一样，生命中最重要的那些年月，与森林和土地有过难以分割的联系。

如果我们重视——起码不是全然无视——这样的深景，也就可以理解，艺术家何以在后来会在许多具有疗救气息和功能的作品中如此热衷于使用这一材料（如《草药音箱》2006），就能参透何以松木一物在艺术家的

创作中常常作为一个具有能量的象征物出现（如《电影院》2006）。

在这些材料的组合运用，包括此后加入使用的其他材料（如镜子、砂岩、石块、燃料，甚至不锈钢和玻璃树脂）的运用中，我们会发现，与其说艺术家在考虑何种作品适合或需要何种材料，不如说艺术家在试图让我们把所有材料复归到矿物质的意义上来理解，而他所尝试的，则是将这些他视如不同质量能量块的材料调动起来，在一个甚至全然静止的作品身上去表述能量的在场和运动（如《其因在果》2005）。

至少在我的印象中，长于如此运用材料的艺术家并不多，这或许也正是于伯公之所以能够在众多同时代艺术家中成为一个长时间窥伺形而上领域而不掉头，并如此痴迷于终极关怀及其设问的原因之一，或者说，在其本身的思想兴趣和力度之外，这可能才是最不可或缺的条件。

2002 至 2004 年期间的作品当中，可以纳入新摄影的《试管影像系列》固然也值得探讨，但因为艺术家在此后的实践对于这一形式和主题都鲜有回应和深入，我们很难做出现有判断之外更多的发现，但作为艺术家此后作品中极少直接涉及的现实政治发言，与这一时期的其他作品一样，在于伯公的艺术生态系统中，也多少代表了某种倾向性。差别在于，在此后的作品中，所谓倾向，已经只能更多的作为一个有待超越和克服的问题而存在。

于伯公在 2005 年之后的创作，迟至最近出现“穿越河床”这一个展中的两件作品，与之前数年摸索状态中的作品不同，在这一阶段的创作中，无论是作品主旨还是形式状态都有了更为清晰和有力的表达，并收获了一批有相当分量的作品，而更为关键的，他在这一期间明显有着一个阶段性的思考主题，也正是这个主题真正掀开了在当代艺术中始终半掩琵琶欲语还羞，总是拉个垫背的时髦话题以备成为枪垛的“形而上学”

议题。而这个议题，也即本文主题所开示的“幽明之际的世界图景”之所是。

这里有必要首先揭示的，大概是我所以为重要的这个阶段议题，不作他解，简单说，即“疗救”与“溯源”。至于这些议题所为何物？我们可以放到作品中解说。

在这一阶段，“疗救”和“溯源”在几乎所有重要作品中均有出现，或许在表达上各有侧重各具比例，但都毫无例外的涉及到或透露了艺术家内心对此的深入思考。以 2006 年完成的《草药音箱》和 2007 年的作品《内心之帐》为例，前者从命名到呈现，都非常直接的表现了艺术家的“疗救”企图，而后者更通过对一个心理分析工具的致敬与对艺术家童年环境（帐篷）的局部象征性还原，将这种“疗救”在与观众的互动中内化为一种人、我、物穿梭于时间、记忆和现实中的行动。在艺术家面向身心这一双重现实的疗救与恢复尝试中，我们无论多么恼羞成怒或视若无睹，都无法回避被艺术家及其作品隐喻的这一关系所冒犯的事实：或多或少，我们都是罹患在途的旅人。而一个疗救的企图，它必然无法治愈我们每个人，但对所有人，它都是一个刺目所以绝望的提示。

关于我们是否不健康的活着，或是否有可能更好些，当然不是本文要讨论的问题，但我深信，当我们徘徊于这城市深渊而不知所为何来的每一顷刻，可能都已经在使我们的病情更趋恶化。

这里，艺术家仅仅是从自身出发，仅仅以陈列治疗样本的方式，近乎无痕的滑过了我们的心灵。而之前的一组作品，即创作于 2005 年的《其因在果》，则简直在以外科手术般的手法直露而挑衅的置我们于无地。

《其因在果》体量庞大，在于伯公至今为止的作品中依旧保持着纪录。这件由人造皮革、镜子、玻璃钢制作的装置作品，塑造了一个佛陀与群狼对峙在冰原的奇异场景。作为一个可以围绕环行并与地面有一定高



差的装置，从场景的不同角度观察，佛陀和与之对面逼近或徘徊中的狼群会展现出不同的距离感，使得作品获得一种变动不居的视觉张力，更无形加剧了因为对既有文化符号的互喻式引用而产生的对立与呼应；用近乎纯白的皮毛所营造的荒原场景，则借助其特别的质感而有意的强重了某种隐然存在于有无之间的生命立场；置放于狼群之前不规则的镜面，既可以是一滩积水的象征物，也可以依旧理解为镜面本身，视觉在此获得了某种间隔的戏剧性效果，并在佛陀的冥想之外引发和喻示了作品另一种途径的内在观想。

在大多数情形下，《其因在果》这样的作品会因为显而易见的修辞关系而显得像一场冒险，但在此，甘愿冒此风险的艺术家的显然也具备了良好的控制力，使得这一极有可能沦为一场说教的场景成功外置了依旧困扰我们时代的精神困境：善恶阴阳之际的取舍予夺，在这一建立在互喻关系上场域之中，最终消隐了那些可见和具象的道场，而上升成为实现我们——人、物，人、我，物我、本我——内在转化与疗救的第一现场。对艺术家来说，这是其向着源泉所在的一次深具自我意识的观望，这就如同我们迎向阳光的一瞥，充满了令人眩目的光晕和幽明不辨的奇景，其诱人不在一览无余或江山在望的快感，而是因为快感和创痛，均在障碍中被限制的观想中获得了最大的保留和延缓。正是这样一种努力，一种类似于鱼类在幽深中的趋光运动，重构了和正在持续展开于伯公生命中充满活力，但始终处于幽明中的世界图景。

于伯公的这类努力，在《电影院》这一构造中得到了继续体现，并与《满都拉图公社》的小黑板共同组成了其形而上层景中的土壤：回忆和现实，在此表现出一种此消彼长但寻求永不间断的联系和重生的活力，在最趋近和冷峻的现实处境中，艺术家依旧能够尝试重建他个人生命以及社会属性中的私有隐秘，并在表达和说出中保持它们的神圣性而丝毫不因为外在需要而认同任何形式的出让。确认这一点，也正是其得以保持己见的有限性并以此天赐为良知良能，去继续与

世界神秘而难以确知的种种能量进行善意的接触，以个人和社会的双重之身，全力在自我打救的基础上回溯真相和源泉。

关于这种“疗救”和“溯源”相关创作中，除了我在另文中曾试图加以阐释的《通向本体》与《蝉蜕》之外，最具有此类价值和深度的还有《八个小精灵》、《身未动心已远》、《可卡因》、《接收器》等作品。《八个小精灵》与《身未动心已远》继续了《草药音箱》中的疗救企图，并得到了更加完美和本源的表达，在其禅寂的深景当中，充满了现世印象与终极观想的回响，并有着更胜一筹的视觉美感。而《可卡因》和《接受器》，则更适合与《内心之帐》与《其因在果》对应解读，它们均在不同力度上深化了后者所揭示的主题，并在其视觉显得更加内敛和完整，显示艺术家对文化隐喻的使用，已经具备越来越收放自如的能力。

创作于2009年的新作品《遁入空无》，作为艺术家现阶段创作中一个具有代表性质的作品，值得我们予以特别的关注。在这一作品中，对艺术家在逆光一瞥中所见的世界图景何以是以及如何是幽明的这一问题，未必提供了更多的解答，但却更为开放的展示了这一设问之所以可能的内在结构。

我们很难准确的说明这一由水曲柳木、榆木、泡泡机、电机、水泵、不锈钢配件、定时器等组成的奇特作品在实有意义上到底是何物？但我们可以从它局部的相似性上判断这可能是什么：一个反物理的物理装置。一个数学模型。一个具有飞行意志但不具备飞行能力的飞行器。一个从天而降的泡泡机。一个诗意词语的物质表述。一个悬空而至的立体主义气功大师。

在这些非此非彼的说辞背后，我们可以看到《遁入空无》这一有其当然形式的视觉产物，带给观者的可能是何种皆是皆非的表征和联系，艺术家在此的意志，显然再一次，不是已然在场，而是必须依靠合适的观想者才能生成的到场之物。这，也就是于伯公常常不同于

许多同时代艺术家之处，他不追求也从未企图提供一个视觉成果，就像他自己施之于世界逆光一瞥并进而将所见如此呈现一样，其作品能否成为一个有效的成果，在此，也有赖于观者是否具备一种瞩目幽明之际的视力。

这一可能表明，艺术家于伯公认可和实践的当代艺术还不是或永远不准备是我们通常标榜的当代艺术，而更可能是一种渊源有自的前现代幽魅在当下心灵中发出的召唤和邀请。有时候它咄咄逼人，而更多的时候，就像此刻的逆光一瞥所看到的，它只是我们内心无以名状的幽明。

## A Glimpse Through Backlight The world's vista on the border of you and ming

By He Wenzhao

If the most and the most attractive part of Chinese contemporary art involves the sort of artists who know exactly what the world wants and rejects, who gradually have learned how to demonstrate their attitude or stance very smartly and actively and who strives for maintaining a charming posture in between conforming and reserving, then, it is obvious that Yu Bogong has deliberately distanced himself from the majority of this sort of contemporary artists. Identical to a few of the idealists among the Yuanmingyuan Artists, Mr Yu is decidedly apathetic about researching the kind of supply-demand relationship; moreover, in his artistic activities that lasted for approximately ten years, subsequent to Yuanmingyuan and till today, he has never developed more knowledge in this regard (marketing). Quite the opposite, as exhibited more and more clearly in his artwork, Yu Bogong has given up on making his own judgement on the supply-demand relationship (of the art industry). Instead, he wants to go all the way back to the original state of affairs where art is the life of the artists as individuals.

According to the law of causation, a very understandable consequence of doing so, is that Yu has endured such loneliness and hardship that are beyond imagine to most. Another consequence, which is also the major issue this essay is trying to address, is that Yu Bogong has entered an area in Chinese contemporary art where there expression is insufficient, with the ordination or form, in a Buddhism sense, perfectly attained via his artwork and his contemplation. Attempting at calling for and bringing life to his opponents who have long since beat up by modernism and its advanced concepts, focusing on and eventually crossing the physical border defined by consumerism, Yu looks afar at the you ming and jiu jing of the heart, the soul and the world.

Before digging deep into Yu's world of art, I would like to pause, in order to clarify the two key words in this essay. "You ming", is a fundamental concept in ancient

China. Under many contexts, the word shares the same connotation as "yin yang", which covers various pairs of antonyms such as day and night, dusk and dawn, life and death, humans and ghosts, the bright and the stupid, the good and the bad, etc. The most common usage of you and ming, also how it is used in this essay, comes from "what you and ming is, the image with or without a form." "You" is generally used when describing "objects or things that do not possess a formality or the formless side of such objects or things"; "ming" is used to describe "objects or things that possess certain formality or the visible side of such objects or things." Herein, "you ming" means the border which is either between existence and non-existence, or between connection or disconnection. "You ming" also denotes the innate division of certain objects and things. In Chinese culture, "you ming" is a visually vivid word, in particular. It has the connotation of the transit in between the dimness and the brightness, and therefore is more accurate than "yin yang", when used to express the intermediate color and the uncertainty, resulted from the loss of absolute values, in our times.

The usage of "jiu jing", has some reference in Buddhism. *Great Treatise on the Perfection of Wisdom* explains it as, "jing jing, is the truth about all the rules" i.e., the original state and the final truth of the ten thousand things of creation. Buddhism has certain ways to explain this concept such as "jiu jing is nirvana", "Jiu Jing is the body of law", "away from all the sufferings one gets the happiness of jiu jing", etc. In borrowing and using these meanings, I would like to interpret and discuss about the ultimate concern that is unseen nowhere in Yu Bogong's artwork. In the era where this concern, or even, the discussions of it, does not perfectly suit the zeitgeist, the concept of jiu jing may help us understand more clearly about the almost decisively isolated and insulate contrasts and tension, showcased in Yu Bogong's artistic practices.

Herein, "You ming" not only denotes the visual effect of the works, but also expresses the psychological feelings and experiences generated by outreaching the limits of the vision. More importantly, "you ming" is about how the artist, from his own perspective, sees the objects and things in the world and how he would like to envision them. If the sight of the artist is blurred, it is not blurred only for the sake of arousing anxiety; it is, on the contrary, exactly the innate "you ming" that enable the objects to convey the most appeasing and curing messages. Whereas "jiu jing", is the original force in the process of creation, which sometimes can be construed as the ultimate meaning valid in individual works and discussed individually, but sometimes can also be interpreted as the dynamic reaction. Jiu jing is and will always exist in the works and the meaning of works, maintaining the anxiety and energy with which the artist, Yu Bogong pursues and questions in the sense of metaphysics.

Upon following the artist and his perspective into his own world of art, I have made the necessary effort to express as so, not as a matter of a general referential tool, and definitely not in order to achieve a guarantee of methodology for my own speech. What I intend to do is to show my stance: from any objective and predestined natural distrust, commentators are willing to strive for the focus on an individual (not as what he essentially is) and his spiritual realm, with experience and perspective not without prejudices, with the partial comparison of previews and reviews. Herein, "you ming" is what I see, hence the limitations of my very own vision.

From the personal/artistic experiences of Yu Bogong, different people would acquire different information; some would perceive Yu as an artist who does not come from a professionally art-related background. Without any concrete reasons, these people would

have some doubt about Yu's artwork with the suspicion that his work is too distant from the normal form of academics. Moreover, these people would try to rationalize his works or simply turn their backs at Yu. On the other hand, some people become interested in the fact that he lost his parents at a young age, and would put him under his personal context and try to find clues that suffice to explain the characteristics of his works. Others might specifically focus on how he was treated quite indifferently for a relatively long period of time; with this evidence, they try to argue that the general lack of discussions about realistic issues in his artwork is nothing but a sort of mechanical reaction...

But obviously, were we attempted to inducing such experiences via the artwork, any thinking with even the slightest sincerity, would not be enough to recover the correlations among the various clues. At least, they do not seem righteous as what they tend to be mistaken for, at the first sight. Perhaps, it is exactly the opposite, that we are so far from being responsible for creativity when we care about our own decency. Yet one reasonable complaint would be, that under the prerequisite of preventing abuse, we still possess certain reason to utilize all the clues nicely, creating some proof that has the liability a bit more than monologue, and in turn, proving that the artist is not the monkey from *Story of a Journey to the West*, and art is not some sort of religion. A part from the flower of Udumbara, the sort of beauty that appears once in every three thousand years, all the objects on earth have their property in reality. This point, does not alter due to the apparent supernatural elements in Yu's works; the only distinction lies in the fact that coming from and confronted by the realistic world full of trivial nothingness, he refuses to comply with the spiritual/historical attitude that shares the trivia, in doing his art.

So on top of this sense, we have reasons to be suspicious, that there must be one simple thing that is key to Yu Bogong's individual/personal life; the influence of which is not only not conquerable but also has a direct influence on how we observe his works. At least, from our empirical perspective, this sort of influence must from an origin that is more encompassing than pure individuality. Then, naturally does our question comes down to: where is the origin?

Because of intensity of the evolution that China has been through in the past several decades, the common ground between one generation and the one prior or subsequent to it, has become unprecedentedly narrow. People of each generation grow up with very extreme distinction, with which they formulate their own cognition/knowledge that varies from person to person but to some extent tend to be similar. People who were born in 1970's, compared to people who were born in 1960's or 1980's, can be considered the one and only generation whose cultural roots had been absolutely eliminated. The period of history when this 70's generation started to develop their cognitive knowledge base largely coincides with the unprecedented speed-up of modernization in China. As the 70's generation were employed and started to ponder upon their own values, what confronted or the general environment they are set in, was also a particular time where be it things or people had betrayed their history and had lost their values, becoming so faceless that they were almost not longer recognizable. The sudden cut-off from the natural correlation to the land, was not the most painful process for the people who were born before 70's, yet this generation was confronted with this sacrifice, en masse. Therefore, it is safe to say that people who were born in 70's have been burglarized and transformed in their spirituality, the reality they are in, and the culture that they are familiar with.

This very differentiation and the effect it brought, not only come in pair with the samples of cultural research and spiritual analysis, but also in a more realistic sense, they help achieve the “semi in-tune” and loss sense belonging anywhere for this particular generation of people, especially in almost all the creative fields. This generation has nothing and no choice but sacrifice completely — as the heroic idealism combined with the progressive/critical ethos belongs to the older generation and the worldly spirit and unreasonable post-modernism wisdom have enjoyed a better development in the younger folks.

So how do we escape from the awkwardness? How can we recover from it and construct the meaning of our very own times? How can we leave certain legacy that is not to be interchanged, before we are consumed by Consumerism? And how, can we avoid ending up like the dead bodies who are deserted on the sidewalk of the progressive zeitgeist?

It is exactly under the circumstance where the common ground has created great spiritual hindrance, that Yu Bogong has chosen a path that only a few of his contemporaries went on. Under the dual shackles of idealism and the impulses of anti-intellect, Yu Bogong has chosen the approach of more profound introspection. As many of his peers who have gone on the introspective way, but one after another, gave up or bailed, Yu Bogong has persisted, with much effectiveness and exceptional achievement.

In other words, set in the contemporary historical context and abandoned in urban settings by reality, Yu Bogong, depleted of roots and defined as a nomad, strives to awaken the land under his own feet, which once was taken out. Specifically, all the original imagery that determines his reactive mechanism, pro and con, and all the primitive impulses, much more irreversible than fashionable, are, essentially, his own

corporeal memories and spiritual symbols, much deeply inserted (into his soul). Thereby, with all these attempts, Yu and others who were born in the 70's, rid of and forced to sacrifice their own approach to life, would have the opportunity to transcend so-and-so historical phenomena, and on top of that, restore a certain order, despite all the chaos and the diverse reality of values and perspectives. Thereby, Yu and his peers — their souls, their lives and their beliefs — would not end up lingering in the desert created by consumerism and progressive concepts; but they will find a certain order with which they are allowed to live in peace and recover from all the wounds, as opposed to suffering from hunger and becoming as anxious and lost as a homeless dog.

Having understood this, it is also understandable why and wherefore Yu Bogong who played a profound role in the beginning of Gorgeously Vulgar Art Movement (Yansu Art), would bail on the movement just as it started to show signs of prosperity and began to gain much momentum and interests. Yu ventured into such an experiment, resembling a pursuit of metaphysics, which not only is not characteristic of the zeitgeist, but also usually attracts much criticism and suspicion, particularly in this era.

To think about the originality or spiritual appeal and its influence, to understand how such request would generate various realistic problems once it becomes the pursuit of the artist's life, is, for us, a necessary kind of preparation which suffices to provide a visual background when we look back on Yu Bogong's exploration in the art field in the past ten years.

Anyone who has some knowledge about the Yu's creative in between 1996 to 2000, probably would not cast any doubt on the possibility that, had he made a more enduring effort in Gorgeously Vulgar Art Movement, which was greatly appreciated several

years later, the layout of the movement would have been rearranged. In effect, no later than 1955, before Gorgeously Vulgar Art even became a genre, Yu had just entered Yuanmingyuan; very sensitively he discovered and grasped the most fundamentally spiritual characteristic and spend several years in creating a series works including *Shit with Loads of Long Hair*, *Fly*, *Vegetable*, *Viscera*. Contrasted with other artists who directly manipulate the vulgar imagery and indulge in their own creation of carnival effect, Yu Bogong chose silk as a medium; apparently he cares more about the liberating effect Gorgeously Vulgar Art has over forms, rather than the the verisimilitude of the reality it creates, or the hypocrisy of its criticizing will. The sanity and the introspection exhibited in his ridicule, is what enable Yu's works in this creative stage (1996-2000), particularly with hindsight, not only to maintain the formality and spirit of Gorgeously Vulgar Art Movement, but also to acquire a more steady visual support, unlimited by the movement itself. A viewer, without any knowledge about all the discussions that have occurred under the name of Gorgeously Vulgar Art as a genre, would still be amused by works such as *Vegetables* or *Shit with Loads of Long Hair*. In this sense, Yu represents some wasted intentions that are under-expressed in this genre. The lethal point of Gorgeously Vulgar Art is how dedicated it is to laughing all heartedly, as a result, in its later period, most people would like to have some good laughs but cannot be bothered understanding what it truly expresses. This is exactly the reason why most artists abandoned this purely local movement, joining the regular army internationale of Post Pop, more than willing to be castrated by academic canons. Although this sort of selling out has exchanged for great commercial success, still for the art itself, the energy has not been completely released in any single respect, no matter in terms of forms or content.

In retrospect, the conclusion is that as the Gorgeously Vulgar artists shifted to the label of Post Pop on a large scale, Yu Bogong had long stopped his creative endeavors this movement. Instead, in the next two years, he either deliberately or not deliberately chose to remain silent and fade away.

Naturally all choices have some rationale behind them. Yu Bogong's choice was no exception. In summary, three factors contributed to his give up on Gorgeously Vulgar Art. First, Yu cannot help but disagree with the kitsch tendency of the worldly principles this artistic movement flaunts. Second, Gorgeously Vulgar Art and even the latter Post Pop, does not alleviate but aggravate the anxiety brought by modernism and its progress. Third, because of its decisive nature of this movement, determined by its formality, Gorgeously Vulgar Art is doomed to leading artists into a road where spirituality and its holiness are much feared. This is completely contradictory to Yu Bogong's inward-looking and introspective nature.

For an artist who is sensitive enough and who is highly loyal to his inner world, willing to make an effort over a long period of time, any form of art which goes against his heart is perhaps worth a try; yet, he will never be truly interested in it, despite the expectable success and the potential influence. The one-night stand between Yu Bogong and Gorgeously Vulgar Art, and the works that were completed and shown to the world in the two years subsequent to the movement, are a concrete proof of his own persevering pursuit.

Since 2002, having he concluded the period of introspection vis-à-vis the stage of participation in Gorgeously Vulgar Art, Yu Bogong has been trying to explore and question the introverted field of human beings and the spiritual/historical perspectives; he has carried on in the field till this day, more so ever broadly and deeply. Hardly could we find out the exact

intentions and intensity of his self-analysis at that time; yet merely judging from his works post the beginning of 2002, it is safe to say that this introspection, if not subversive, is good to be ever existent than never. Otherwise, even if on the *Mao Tse-dong's Poems*, which consists of bones made of pine and have Mao poetry written all over it, we could still find the artist, who uses the flamboyant colors and visual imagery full of conflicts, sneering at the paradoxical world, still, *The Developing Country*, made with the the same material, could be hard to understand. Apart from his usual critique about realistic politics and imaginative ideology, we can no longer see any grinning ridicule in the possibility and metaphors of the four oars, laid next to one another, not saying even one word, and even, opposing each other. The thrilling point of the artwork lies in the fact that it is up to the viewers to sympathize with or recognize more deeply about the addressed objects, as opposed to building a generic common ground, even if the work still touches upon some clearly political or realistic issues. Also, it no longer possess the sort of self-explanatory relationship which tends to take things for granted, typical of Gorgeously Vulgar Art. Facing a piece of work such as *The Developing Country*, if we attempt to continue the usual arrogance in Gorgeously Vulgar Art, in terms of our observatory vision, whereas demand to see a lot more in here, not only is it impossible to achieve, but also the attempt itself would be rejected by the work's rational demands on us. Compared to the works by Yu Bogong in the following years, this demand of *The Developing Country* can be construed as modest. At least it is far from touching the ultimately concerning and torturing metaphysical interrogation, which is like whipping on the flesh.

Herein, the word ascribed to Yu Bogong, "metaphysics", should be clarified as pre Immanuel Kant — old and dictating, ruling but not without analysis, untainted by Science. In other words, it is the sort of spiritual

questioning which relies on the staircase of human progress, which does not falter despite the passage of time, the sort of primitive setback which is not to be conquered but often is ignored — much more fleshy than post Kant until Martin Heidegger, the evanescent "limited existentialism", still possessive of the strength and aesthetics of Wuxian, long lasting deep inside our chanting and marching consciousness of progress, even able to decide our actions that seem totally the opposite. In other words, the metaphysics that withers under Science and Progress has not really withered even for one percentage. On the contrary, as our civilization has expanded into the unprecedented area, the murky filed has been expanded accordingly.

From 2002 to 2004, with his *The Developing Country*, quoting a seemingly uninteresting political joke, Yu Bogong lightheartedly confirmed the existence of a metaphysical monster imprisoned in our limited corpus and easily released it. The effect of this lighthearted behavior, in effect, has changed his artists path de facto, resulting as and still benefiting this artist that we see today.

Yet before that, in order not to be swallowed by the monster that he created himself, the artist, Yu Bogong still needed to do something, to make sure that when dealing with the danger, he could be as flexible and sober as Doctor Faustus who made a deal with the devil Mephistopheles. To the artist, first and foremost, he need to experiment on more artist possibility, in terms of form and material, so that he himself has a solid "body" to experience the profound prospects exhibited by the metaphysics, to receive its offers, endure its blows.

In contemporary art, often are the form of the artwork and the material of the artwork discussed with the same attention; in most cases, hardly can we distinguish the determining factor in a piece of work,

or what kind of specific characteristic forms or breaks our cognitive Gestalt. We may as well know nothing about cognitive psychology — in fact, this is the cast to most of us — but no one should ignore that fact that our cognitive approaches have been transformed by civilization; compared to the aesthetic Classic Ages, they have been serverly twisted. No human beings in the precious ages are like the mankind today who cannot get enough but do not have any general grasp of the world we see. The sick world views, from an idyllic perspective, have turned art to contemporary art, and furthermore have deconstructed contemporary art into sociology, anthropology or psychiatry, etc, which are nothing but partial knowledge that is not what it is supposed to be. Yet the real and direct touch, has been more and more difficult to achieve, especially when lack of a reliable medium. The present situation, embodies it self differently on different artists, the distinction being who can make a better use of the unprecedented flexibility in art, in avoiding being attracted to the seemingly magnificent trivia and ending up in nowhere.

Yu Bogong is sensitive about the material. As early as Gorgeously Vulgar Art, it was well-known that he subversively used silk. Yet obviously it can be seen that at that time the way how he uses silk as the material, was mostly based on a paradoxical or comparative sense. Yet in the early works that he created, this method went into effect immediately. But it was not until the woven objects that are set inside in Box, or his using this material on different levels and in forms in his later works, such as in *The Cinema* (2006), *Life Buoy* (2006), *Dollar* (2006), *Shoes* (2006), did silk, which does not possess any ideological content but is a transcending object, got liberatingly interpreted. Also on a broader performing stage, silk retained its physical style and is empowered to converse with all sorts of objects or materialized information or concept, with more visual connotations. Such effort has also

been transfered into other replacing materials, such as nylon, leatherette, fur; a trial of possibility from more of a perspective of the the substance, as opposed to an intervention of artists out of their own knowledge base. On the other hand, the effect of using the material, does not depend on some self-explanary meaning or correlation, but it has to turn to the thinking on the audience's vis-a-vis the message that the artwork tries to send.

Ever since 2002, "pine" has been a lasting theme for the material in the few years subsequently. Compared to silk, pine is a stronger and more malleable materiel. Yet, one point is not to be dismissed, which is, no matter if it is silk or pine, undoubtedly it has a pre-industrialization sort of property that has not been completely rid of the Nature. Although the sort of material like silk is a highly-advanced artifact, anyone who is familiar with where this soft object comes from, knowing how the silkworms who monger insatiably on white mulberry leafs used to spit out the fabulously beautiful object bit by bit, perhaps would understand this without any difficulties. Moreover, no matter if it is the silk that has been turned into artwork or the neatly polished pine, it is nothing but a temporary state outside of this life, or some living objects that are in other states. Different from the industry products in the era of industrialization, as soon as it is deserted, eventually (or, even, very soon), it will resolve to the dust, the earth, dissected and returned into its own life sphere.

The way how Yu Bogong utilizes pine, in this sense, is not that different from how he uses silk. But a distinction not to be missed is that the attention the artist lays on silk, its vision comes mostly from thinking culturally. It is, the game acquired in the unutterable hunger of la vie en rose. But pine, with the intense and personal memory that Yu has, is an imagery coming from its life memories and corporeal experiences:

on the farm where he spent his childhood in Inner Mongolia, there was a pine forrest which seemed limitless and magic to children. As a kid who grew up in a cruelly cold and serene, natural environment, it is imaginable how the pine forest would bring him adventures and in the meantime, inspire his wishful thinking. The comfort it brought, with a tint of light aroma of pine, is forlorn, and lasting; especially that now he is an artist, set in the loud and noisy urban forrest. In effect, until 1995 when he moved to Beijing, Yu Bogong had not spent any single moment away from Nature; be it the pine forrest in early years, or the Xing'an forrest winding endlessly. What is certain is that for Yu and many of his contemporaries who are thrown into urban life all of a sudden, the most important years in their lives have some inseparable link with the forrest and the land.

If we put an emphasis on — at least not entirely underemphasize — the deep vista like this, it is understandable how the artist would be so dedicated to this material in the works with a curing function (*Sound Box of Herbal Medicine* 2006). It can also be revealed why in Yu's artwork, many times does pine appear, symbolizing the energy (*The Cinema*, 2006).

Judging from the usage of the material, including the other sorts of material that were added later, such as mirror, sandstone, stone, fuel and even the stainless steel and glass glue, we can discover that it is rather the artist is trying to make us restore all the material into the sense of minerals for our own understanding, than the artist is thinking which artwork suits what or needs what kind of material. Yet what he is striving for, is to mobilize the different material that he sees as different sources of engery and in a work that seems totally still, he would express the existence of the energy as well as its motion (*Karma*, 2005).

At least in my impression, artists who are good at

utilizing material as such are rather rare. It might be the exact reason why Yu Bogong, among so many contemporary artists, is onw who can looks into metaphysics without turning around, so much so dedicated to questioning about the ultimate concern. Or, besides his own hobby as a thinker and his strength, the advantage of using material magically could be the most valuable point.

Among the works that were done in between 2002 and 2004, as much as the new photography work called *Test-Tube Image Series* deserves discussion, hardly can we discover more than what we have already made judgement about, especially considering the fact that the artist has rarely reacted any deeply about either the form or the theme. But as the artist rarely touches upon directly any political topics, let alone make any speech about it, in his subsequent works, just like the rest of his works in this period of time, this particular work, in Yu Bogong's eco-system of art, more or less represents certain tendency. The difference being, in later works, the so-called tendency, can only exist as a question that is yet to be transcended or conquered.

In Yu Bogong's artistic creation after 2005, until the recent two works in the exhibition entitled with *Crossing the Riverbed*, there has been a change compared to his trials in the previous years. In this stage of creating art, no matter the theme of the artwork or the form or style, have been demonstrated in a clearer and stronger way, resulting in a series of rather heavily important works. What's more important, is that he has a theme for his pondering in this era, which is exactly the theme which uncovered the real metaphysical question in Chinese contemporary art which shuns and pretends to be shy and tries to hide behind fashionable topics. And this question is what this essay meant by starting with the phrase "the world's vista on the border of you and ming".

Herein what is necessary to declare is what I consider as distinguished topic at this particular stage, which in short is "the cure" and "tracing the origin". As to wherefore and what are these topics are about? We may as well explain them by putting them back under their own context.

At this stage, "the cure" and "tracing the origin" have basically appeared in all the important works, to different extent but with no exception, touching upon or revealing the profound pondering in the artist's inner world. *Take Sound Box of Herbal Medicine* (2006) and *Inner Strength* (2007) as an example, the former, from the naming of it to its exhibition, expresses in a very direct way that the artist aims at "the cure"; the latter, moreover, via paying tribute to a psychologically analytical tool and symbolically restoring bits of the artist's childhood settings, i.e. the tent, transforms the "cure" inwardly into a sort of action which goes throughout Time, Memory and Reality, involving the people, the ego and the object. When the artist is confronted realistic curing and recovering attempt in a double entendre of of the body and the heart, as much as we are annoyed or angered or provoked or even if we choose to ignore it, we cannot really avoid the fact that we are indeed being affronted by the metaphorical relationship by the artist and the artwork. More or less, we are travelers who are in danger. And this attempt of curing, must not be able to have an effect on just anyone, but to all, it is a eyeball poking and therefore desperate implication.

As to if we are living unhealthily, or if we are likely to do better, is of course not the purpose of this essay. Yet I sincerely believe that any single moment when we loiter about the city without knowing what all this leads us to, endangers us into become even more ill than we already are.

Herein, the artist is only starting from he himself,

and only using the methodology of exhibiting curing samples, almost tracelessly slipped through our heart. Whereas the previous series of works, i.e. *The Karma* (2005), is almost using the hand of a surgeon to challenge us explicitly and force us into nowhere.

The *Karma* is colossal, keeping a record as such among all Yu Bogong's works till this day. This installation is made with leatherette, mirror and glass iron, constructing a fantastic situation where a buddha confronts a pack of wolves. As an installation which revolves around and has certain distance in height from the ground, from different perspectives in the setting, the distance in between the budda and the lingering or threatening wolves varies, giving the piece of work a sort of ever changing visual tension, tracelessly intensifying the contradiction and the comparison that are resulted from quoting the metaphorically cultural symbols; using the almost form or the theme. But as the artist rarely touches upon directly any political topics, let alone make any speech about it, in his subsequent works, just like the rest of his works in this period of time, this particular work, in Yu Bogong's eco-system of art, more or less represents certain tendency. The difference being, in later works, the so-called tendency, can only exist as a question that is yet to be transcended or conquered.

Under most circumstances, such works as the *Karma* would appear as a venture because of how obvious the metaphor is. But herein, willing to take the risk, the artist obviously has a good command over it, making this scenario which is endangered of pedagogy a success, by excluding the spiritual dilemmas that are still bothering our times: the fighting and the rip-offs on the border of the good and the bad, yin and yang, here in this metaphorical setting, has finally reduced the visible and tangible field of Taoism, and rising above, becoming us in a real sen — humans-objects, humans-egos, objectivity-subjectivity — the first live of



transforming and curing in the inner world.

For the artist, this is a profoundly egoistic see through leading to the origin. This is just like how we throw a glimpse in the sun, dazzled, puzzled by the vista of you and ming. The allure does not lie in seeing everything or having the possibility of seeing everything, but it lies in the ecstasy and the sufferings, both get to be mostly retained and postponed in the hindrance, limited by our wishful thinking. It is exactly this sort of effort, a movement toward the light, resembling the fish, inside the dim deepness, that has reconstructed what in Yu Bogong's life constantly renews and spreads itself — the never world's vista on the border of you and ming.

The sort of effort the Yu Bogong is making, is further embodies in *The Cinema*, which combined with *The Blackboard (The Mandalt Community)*, constitute the soil of some metaphysical mirage: the memories and the reality, hereby exhibit themselves as a mutually consuming energy which also looks for the connection, everlasting and rejuvenating. In the tendency and in the coldly realistic settings, the artist can still try to reconstruct his individual and social privacy, and in expressing and pointing out, maintain its holiness without giving in, in any form, just to be complimented by the Society. This point is certain, and is exactly why Yu can maintain his own limited opinions and use them as a blessed kind of ability or knowledge, continuing his conscientious interaction with the world's mysterious and unidentifiable forces, standing for both the individual and the society, dedicated to saving himself but on top of that tracing back to the truthful origin.

About the related works with regard to "the cure" and "tracing the origin", apart from what I tried to interpret in my other article about *To the Origin* and *Transformation*, the works that possess this kind of value and its deepness include, *Eight Little Spirits*, *Heart*

*Moves Before Body*, *Cocaine and Receiver*. *Eight Little Spirits* and *Heart Moves Before Body*, continued the curing attempt of *Sound Box of Herbal Medicine*; the attempt is better and more originally expressed. In the deep vista of the Zen silence, they are filled with the echoing of the realistic impressions and the ultimate vision, with an even better visual beautifulness. *Cocaine and Receiver* on the other hand, are more appropriate to be interpreted with contrast to *The Inner Strength* or the *Karma*, they, to different extent, intensify the theme demonstrated by the latter two, visualizing in a more implicit or complete way. It is so that the artist's usage of cultural metaphors has been more flexible and apt.

The new piece of work, *Enter the Void* (2009), as a representative piece of work in the present stage of creation for Yu Bogong, is well worth our attention. In this piece, no real answer has been uttered as to the question with regard to how the world's vista is caught in his glimpse through the backlight or what you ming is. But it does exhibit more openly what the inner structure question could possibly entail.

Hardly can we pinpoint the what this fantastic piece of work consisting Shuiqu willow, elm, bubble machine, electric machine, water pump, stainless steel, timer, etc. really is. Yet based on the similarity among different parts, we can make our own judgement about the possibility: an anti-physics physical installation, a mathematics model, a flying machine that has the will of flying but does not have the ability to fly, a bubble machine that falls from heaven, a physical expression of poetry, a martial artist of cubism that comes with the wind.

Behind all these such-and-such sayings, we can see the possibility brought to the audience by *Enter the Void*, a visual product with its certain forms as all sorts of appearances and connections of what things

are and what things are not. The will of the artist, herein, is obviously, again, beyond the scene; it has to be dependent on the suitable viewers, it has to come to life when the moment comes. This, is what distinguishes Yu from his fellow contemporary artist: he does not pursue, nor does he even try to provide an effective result. Herein, it is up to the viewers and their ability to tell the you from the ming.

As demonstrated by this possibility, the contemporary art that the artist Yu Bogong agrees and experiments with is not yet and will never be what we normally consider as contemporary art. It is more of an appeal and invitation to our heart in the contemporary era, coming from the ghosts of pre-modernism, with origins to trace. Sometimes it can be a bit harsh, but most of the time, it is like right now, with the glimpse through the backlight. It is nothing but the ineffable you ming in our hear.

于伯公：由果循因

文 | 严潇潇 - artinfo.com.cn

作为在上个世纪 90 年代中期来到北京追寻艺术梦想的艺术家的于伯公也曾是圆明园艺术村的一员，并在那个生活创作圈内开始了真正的艺术创作，完成了最初的一些架上作品。此前未受过艺术学院教育的他仅是在沈阳以广告画设计的身份工作过，艺术对他而言，更多地是源于自童年时代起的某种直觉，以及更多地，一种理解世界的方式。面对于伯公的作品可以让人有很多种体悟，略显与众不同，这位在实际生活中相当低调、几近“隐于世”的艺术家，一直在坚持自己创作的“纯粹”的同时，也不断做着发动其他个体（艺术作品欣赏者）参与其中的努力。

面对于伯公近年来的作品，或许很难想象他曾是那个年代中以矫饰或风格化的反讽为特色的“艳俗艺术”的代表人物之一，他早期著名的《刻度大便》（1998）中，金色丝绸这种雍容的材料与排泄物的形态之间形成了挑战审美的极大张力。然而“艳俗艺术”对于他而言也只是一种借以表达对生活思考的样式，后来越来越常见的木材等自然材料、以及作品所呈现出的整体形态都显得不那么玩世不恭，但在个体世界观的探索方向上却是一脉相承的。于伯公的创作让人很难从艺术史上寻着参照系，这种“无师承”特征恰恰证明了某种强烈的内在体验在其艺术表达中的重要性，而外在形式更多地是作为意识与表征的物化载体。在一个关于观念与语言之间关系的表述中，于伯公将二者描绘为“两个相同方向上运动的物体，每一次撞击都将观念化为语言”，而在撞击的瞬间，“观念隐退，为下一次撞击积蓄力量”。

或许有两件作品可以从另一个侧面表现艺术家自身与创作的关系。《内心之帐》（2007）复原了近一个世纪以来风靡心理学界的沙盘游戏，邀请观者在帐篷内

以沙盘为平台搭建起自己的世界并记录下来，这既是观者、也是艺术家以象征性语言来表达内心世界的过程。同时，帐篷也为参与者营造出一个相对独立的空间，沙盘游戏这种基于心理治疗的方式借此在一个最大限度保证个体整体性的环境中发挥个体的潜意识因素。而在最近的《登陆的石头》（2010）中，电影幕布通过连动的滑轮与石块撑于半空中，这些元素以同时具有具象与抽象的形态组合在一起，各自具有不同却相关联的符号意义，二维平面（幕布）与三维结构（装置）表现出某种由意识与潜意识投射的镜像产生之态。艺术家与作为其创作之源的认知世界（来自直觉与外来知识）的关系，也大抵脱离不开类似的投射系统。

“艳俗艺术”时期之后的于伯公，转而开始借助其他材料，木材使他的作品一下子具有了某种由外至内的平和气质。他也并不回避材料上的文化符号性，这种符号性并不局限于政治，而是折射于一些超越时代性的东西。即便是《毛泽东诗词》（2002）、《第三世界》（2002），乃至将一些具有典型政治历史意味的图像分解后重新翻拍（马克思、毛泽东、开国大典、美元等）、并利用医学实验试管这一特殊载体予以呈现“试管影像”系列（2002），这些从呈现的内容到作品名都相当具有政治性的作品，深究了来看，都更像是从人的文化记忆出发来扣问艺术在其中的角色与作用，最终还是回到一个联系起精神世界与艺术的层面上来，从而发觉，政治元素作为呈现出的内容形式，也只是一个载体罢了。

于伯公对于艺术可以达到的高度也曾有过表述：“我觉得艺术最高的境界就是面对任何一个微妙、微小的东西，都可以通过艺术的方式让人进入到它的模式里边，让人有一种感受，或者是叫做‘点石成金’。”

从中也可看出他更看重的，还是艺术作为纯粹的艺术时，如何包容下世间万物，这儿的万物，也包括难以实际物化的精神世界。《镜子“自恋的枪”》（2005）巧妙地将“自恋导致排他”这一无可名状的精神状态，以几支枪托上镶有镜子的制作精美的枪这种简单的方式表达出来，这儿的符号性便源自文化共识。《可卡因》（2008）则是以模拟血液循环的繁复装置形式，以及需要不同程度解构的化学分子式来表达一种自我麻痹的无尽循环。

历年来在于伯公的创作中，都有着回归传统以探寻宇宙本意的意味。《草药音箱》（2006）从形（木制植物果核）与声（大自然的各种声响及音乐）将人带向某种神性所在；而《其因在果》（2005）、《身未动，心已远》（2008）与《遁入空无》（2010）这些作品则从各方面都具有浓厚的禅意，或是指向某些古老的哲学议题。动静的二元结合在这些作品中也显得尤为有趣，哪怕是那静止的佛像面对静止的狼群（《其因在果》），一些超于视觉之外的力量在推动着同样不可见的东西在运动。于伯公的作品时而显出超然于现实之外的气质，而积极的观者也自然会逆流而上去寻找经由艺术家之手落为作品的观念，由果循因。

## 敖鲁古雅： 一个童年小兵的无血疆场

文 / 郝科  
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当你不想在圈子文化的人声鼎沸间游刃有余时，天然的木讷往往就像退潮的大海，或将你的尴尬平铺成一只四仰八叉的鱿鱼，风干在众目睽睽的肮脏海滩上，并任由别人用猎奇的小木棍在你黏糊糊的身体上随意地点戳；或将你试图融入寒暄的笨拙毫不留情地卷入到被遗忘的黑色海水中，并迅速用海藻、海苔和塑料袋等织成的渔网勒死你内心中万马奔腾的幻想。而我在展览现场第一次碰到的于伯公，就是被风干或被勒死的那个——脸上挂着被阻断强迫症的勉强笑容，站在角落里毫无主场意识地心猿意马，承接别人或有心或无意的赞许与祝贺。

“敖鲁古雅”——一个令人费解的名称（后来在网络搜索中得知是一条河和一个少数民族的名称），在稍显拗口的语感间又带着一缕朴拙的韧劲，但生长在敖鲁古雅河两岸的森林或草原却并未以象形的方式被复制进展厅之中：一只停泊在白色沙滩上的小木船，载着一块石头“未经雕琢”的质感，用自身倔强的突兀回应着船身上点点刀刻斧凿后的静默。虽然展厅空间不大，但不断膨胀的空旷幻觉却足以将作为个体的艺术家本人推向更远的远方，直至他变成一个小点并被淹没在白色的细密间为止。

在沙海的另一端散放着一些白色的石头。它们或被雕刻成贝壳的样子、或在圆滑的弧度间保持着抽象形体本身的自在，而时间无声的轻抚却在那些被凿穿的空洞中，冷冷地呢喃着自己残酷与生硬的一面。或许于伯公的本意并非要呈现出一片遗迹的荒凉，但当我踩在松软的沙砾上并低头看到所有离开者留下的、形态各异脚印时，树影婆娑的潮汐声却终会以渐强的方式在我头脑中持续地盘旋着，并伴随着已经干涸的表象，将海水冰冷的温度重新切入到初秋时节我依旧温热的皮肤上。只是在这个夜晚，沙滩是白色的，大海也恢复了其本真的蔚蓝。一如在《白夜》的开篇中陀思妥耶夫斯基所引用的屠格涅夫的诗句：“……抑或它的开放，就是要贴近你的心坎，哪怕只在瞬间？”

转入另一个展厅，不同造型的陶土小雕塑——木乃伊、航天飞机、方尖碑、阿斯匹林药片、坦克等——可以被观众随意地摆放成任何自己喜欢的形态关系。在四个盛满白砂的方格中，对于过去历史的宏观冥想，如童年游戏般地被丢进了散开的时间网格上：相同质感的白砂，在手指的滑动间显现出自身更为温柔的一面。没有“宽阔”海滩的萧索气息，却依旧可以让过隙的白驹牵引着记忆的能量，奔跑向属于过往的更深处——总有许多源自故事中的历史，会滞留在某段生命的阵痛或欢愉中，并与之一起构成了我们终将会消失的记忆主体——每个小小的雕像都在用自身并不完美的粗糙，吸纳着一段段凝结在遗忘之海中的记忆盐分。它们的幼稚和自在，也在如《十万个为什么》般的童年追问中，将抬头仰望夜空时发呆的单纯沉淀成另一种面向未来的深邃坚实。

而在展厅之外的墙壁上，当由石块和绳索构成的星座在北京逐渐消沉的黯淡黄昏中发散出些许微光时，一架落在草坪上的太空登陆器，又用它单调旋转的节奏将现实的重力挤压出我酒后踉跄的脚步之外——在没有水的星球表面，布满了陨石造访后大小不一的坑洞，那些来自不同时空纬度中的战马和小兵正在没有血腥的疆场上厮杀着，他们的残骸在于伯公的世界中保持着“优雅”的姿态，并将不同的坑洞连接起来，让一枚千疮百孔的发光星球升起在了浓黑的夜幕前。而在光晕渐渐淡去的阴翳中，一位笨拙的表演者正在孤独的剧场上演奏着自己幻想中的遗迹，那里一边是被变形的、灰尘般的人间“真相”，一边是来在外太空的飘渺讯号——而我的俯瞰与仰望也会在此时不停的切换中走向今夜即将睡去的终点。

## Private Philosophies

by Edward Sanderson

In my review of *You Are Not A Gadget* (at Pékin Fine Arts), curated by Carol Yinghua Lu, I focused on the connection of that show to Lu's work in general, and mentioned Yu Bogong's *At this Present Moment* running concurrently at White Space Gallery, which Lu also curated and which I'll focus on here. The spare surroundings of the White Space Gallery's double-height room provides an appropriately ascetic setting for Yu Bogong's collection of contraptions, arrangements, tools and drawings.

The gallery is dominated at one end by a large, cream sheet with a black border hung from the ceiling by ropes at its corners, one of which dips down to shield the area beneath its expanse. The ropes converge at ground level in the belly of a small stone figure in front of the sheet. The cross-legged figure emerges from the rough stone from which it was hewn, the ropes passing through its body to emerge in a knot tied behind it, effectively acting as an anchor for the sheet billowing before it. Along the back wall, beneath the sheet, runs a long blackboard, neatly chalked with texts and diagrams, charting the creation of mandalas—heavily symbolic, schematic representations of the cosmos and concepts, often appearing in the traditions of Ancient Indian Esoteric Buddhism (here combined with Chinese theories of the Five Elements). The chalked inscriptions also appear on a series of circular blackboards hung along either side of the room. In one corner, a freestanding example stands alongside a set

of artfully abandoned geometric tools. In their form (and possibly in content and meaning, also) these reminded me of tidier versions of Joseph Beuys' pseudo-didactic blackboard scribbles.

At the other end of the room, a four-wheeled engine sits beneath a suspended mass of twisted, plastic tubing pumping a golden coloured liquid through it up to a balcony above. The wheels point in all directions and sit splayed relative to the floor, working against each other to prevent movement in any direction. The engine rests on a metal structure atop the wheels, and appears to be both electrical and petrol-powered, but when I visited it was not running so it was difficult to make out its exact purpose (although it was certainly used for pumping liquid through the tube). On the motor's black casing esoteric words and marks in English had been added: "Appearance," "▲ Trinity," "■ Spiritual Territory," "Original Point," "= Natural Conditions – Energy Release," "Magnetic Fields." On the walls around this machine, mandalas similar to those sketched out on the blackboards are re-created in brilliant white neon, lighting up in sequence.

The suggestion of a depth of information presented in this complex set of works was somewhat bewildering – I felt lost amongst all this arcane material, making it difficult to understand and connect with it. I wanted to understand the data being presented, but was very aware that there was much left (perhaps deliberately) beyond my grasp here.

It's apparent that I was not alone with this feeling, as attached to the walls, a series of texts gave an account of the curator's own attempts to learn the systems informing the works. There, curator Carol Yinghua Lu describes four lessons with the artist, at the end of which: "Yu Bogong worked on a drawing depicting the elimination of the isolation of the material self, and the melding of human and heaven. I did as I learnt in the first three lessons, determining a point of origin

on a piece of A3 size paper and drawing a circle with a 110mm radius. But after this step, I was stumped." The (unintentional?) humour in this situation becomes a relief from the heaviness of the works, as Lu comes to realize the systems act as a "camouflage" for Yu Bogong's own "subjective and arbitrary" knowledge. Lu concludes, "This so-called knowledge has no basis for certainty or generalization because, in a sense, it cannot be ordered and then replicated and reproduced."

Lu recommends the artist find some order amongst his thoughts that can be used in more general circumstances, and might eventually "become a philosophy." It becomes apparent through the curator's working through of the ideas inherent in the works, that this installation is a set of experiments on the way to understanding – the artist is simply expressing his thoughts in a way that makes sense to him, practicing them on real life. For the curator to engage with the works in the way she has, adds a bathetic note to the proceedings, potentially saving them from their own overly arcane impenetrability.

## 私人哲学体系

文 | Edward Sanderson

我对由卢迎华策划的“你不是一个小机械”（艺门画廊）展览的评论中，我集中在卢的那个展览和他平时作品的联系中，同时提到了于伯公的正在空白空间展出的“此时此刻”展览，同样也是卢迎华策划的，我将在这里予以关注。空白空间周围的额外场地中的双倍高的房间给予伯公的奇妙装置、成列、工具和绘画提供了一个适当的艰苦环境。

画廊所占据的一个尽头是由一个大型的、从天花板由绳子吊着四角的黑边奶白色的布单，其中一角下沉到了它下面宽阔的帐篷领域。绳子在床单前面的一个小小的石头画像的肚子的地面高度的地方汇集起来。这个盘腿而坐的图像从一个粗糙的石头有被砍过的痕迹的地方显露出来，绳子从他的身上而过在他身后打了个结，有效地造成了一种作为在他前面扬帆的布单的锚的效果。

沿着后墙，布单的后面，有一个长长的黑板，干净整洁的写着一些文字和图解，图解着对于曼陀罗的创造 -- 高度象征性的，概略地展示着宇宙观和感念，经常在传统古代印度神秘的佛家主义中出现（在这里与中国理论中的五行像结合）。粉笔的题词同时在房间另一边的墙上挂着的一系列圆形黑板上出现。在一角，一个独立的样品在一组被巧妙遗弃的几何工具边上站

着。在它们的形式里（并还可能是在背景和语义下）这些让我联想起博伊斯的“假教学”中黑板的草书的干净整洁版。

在房间的另一个尽头，是一个坐落在悬空的一大团扭曲的结的后面的四轮的马达。塑料管子抽吸着金色的液体到在这上面的一个阳台。轮子从各个方向指来，敞开的坐落在地上，各自相反运作从来避免向任何一个地方的移动。马达在轮子上端的一个金属雕塑上，但我去参观展览的时候它停止了运行所以对于当时的我来说很难确定它的用意是什么（尽管很明显是用来抽管子里的液体的）。在马达的背后套着神秘的文字和用英文加上去的标记“出现”、“三位一体”、“精神领域”、“原始观点”、“= 自然状况 -- 能量释放”、“磁场”。在这个机械的周围的墙上，曼陀罗相似的这些黑板上的草图被再次用明亮的白色霓虹灯创造出来，连续的点亮。

展示在这组复杂作品中的对于深奥的信息的建议在某种程度上是令人费解的 -- 我迷失在这些所有的晦涩的材料环抱之中，着的是理解和联系它变得困难。我想去理解这些被展示的素材，但是又非常明白在我的巨大的鸿沟之上还拉下了很多（也许是故意的）。

显然由这种感受的不止是我一个人，墙上的一系列文字给了策展人自己试图通过作品来学习这个系统的一个阐述。那里，策展人卢迎华描述了和艺术家在一起的四堂课，在这个最后：“于伯公在画一张描绘了材料的自我隔离和淘汰以及人类和天堂的图。在前三节课上，我在 A3 大小的之上确定一个点，然后画一个半径为 110mm 的圆，但在这之后，我就无语了。”这种情况下的这个（不经意的？）幽默成为了沉重作品中一种解脱，当卢迎华意识到这个系统在于伯公自己的“主观和随意的”的知识体系里充当的是“伪装物”后，卢迎华总结道：“这个被称为识体系的并没有确定和

归纳的地基，因为在一定意义上，它无法被整齐划一，然后重复和在生产。”

卢迎华建议艺术家在他的思想中找一些可以用到更普遍情况下的东西，也许最终可以“称为一个哲学体系”。由策展人通过作品中的思想来工作的方式而显而易见的，这个展览在通向被理解之路上的一组实验 -- 艺术家在他所能理解的方式下简单的表达自己的思想，在实际生活中操练它们。对于策展人以她的方式来和作品发生关系，给出发加上一个矫情的注释，偷偷地把它们从过于自己过于晦涩的不可穿越中解决下来。

## 艺术是为了“觉醒”

文 / 赵子龙

访谈时间：2010年6月18日

访谈地点：草场地艺术区

赵子龙(以下简称赵):你最早的关于艺术的经历如何?  
于伯公(以下简称于):我父亲是学医的,但是他对音乐、绘画、书法都特别喜欢,他经常铅笔、蜡笔什么画一些东西,我很小的时候就对书法感兴趣。我就是在那种环境里长大的。最初的感觉就是那些东西,不是很明确,但是肯定骨子里对那些东西有某种感觉。

赵:那个时候艺术给你的感觉是什么?既然有那么多学医的条件,为什么偏偏爱好艺术?

于:小时候并不是认为自己以后要做这个事了,那时的梦想是成为一个汽车的发明家。至于喜欢书法、传统绘画、连环画,那就是一种直觉。那个时候的我,直觉与理想是分离的。我觉得艺术可能就是更符合人的一种状态,好像是突然从某个环境之外进入到这个环境里而找到了一种归属感。我觉得是一种直觉状态,有点儿像一个植物生长出来的感觉,很自然,有一种释放的感觉,那是很自由的一种状态。

赵:你如何理解自由?

于:自由的状态是蛮多的,真正意义上的自由是和良知相左右的,之所以对自由有所限制是人还没有整体觉悟。自由的状态可以把你的一种感受,你的可能性,最大限度的释放出来。

赵:早期的作品为什么选择丝绸这样一种材料?  
于:1995年的时候,当时我是在圆明园参与了“艳俗”的活动。当时艳俗提到用中国传统的材料或者是传统的元素来呈现一种当时中国比较本土化的东西。丝绸这种材料本身的特性,当时跟我的一些想法正好吻合。丝绸本身具有柔软,精致,浮华的感觉,同时中国传统赋予它很多美好神圣的属性。它外表特征与今天当下追逐表面浮华,感官刺激的价值取向有某种潜在的联系。最早使用丝绸的时候还是在探讨一种材料属性之间的关系,进行一种实验性的语言转换。

赵:艺术对你而言的价值是什么?艺术必须要存在的意义是什么?

于:我觉得艺术在今天的社会结构里边显得更为重要,我觉得艺术更具有一种个人的能量,这个时代可能需要一种个人的主张。

赵:个性?

于:“个性”还是有点儿窄,应该说个体的很多元素整合的状态。

赵:因为你们之前经历的那个时代和历史记忆,让你们对个体的价值有一种情结吗?

于:社会发展到现在出现很多问题,西方的资本主义或者是民主国家,究竟是不是对人类有真正意义上的贡献,或者是社会主义国家的社会模式究竟是不是对今天的人类有建设性,这都是值得质疑的。我觉得个人的具有建设性的某种主张,限制更少,它应该独立于上述所有机制。

赵:你认为艺术最高的境界是什么?

于:我觉得艺术最高的境界就是面对任何一个微妙、微小的东西,都可以通过艺术的方式让人进入到它的模式里边,让人有一种感受,或者是叫做“点石成金”。就像一个老和尚指导一个小和尚的方式,他可以在一

个很普通的物体上,看到了很开阔的一个世界,这个世界又对当下或者是对现世有一种健康的引导。

赵:艺术是对现实生活的一种改良?

于:对,是一种积极的、改良的。

赵:那你判断积极和消极的标准是什么?

于:积极的肯定是健康、向上的,像黑暗里边的一个蜡烛或者是温暖得灯光,是偏阳的,很光明的东西。实际上到了这个时代,真正保有一种暖性或者是本能的状态,就是具有个人化的东西,如果是一个集团化的或者是政治模式,就有很多未知或者是无法抗拒的阴暗面。作为一个个体,这种东西更容易进入到本质里边。这个世界的本质就是这种东西。

赵:你认为艺术与其它学科最为本质的区别是什么?

于:我觉得它们本质上没有区别。因为任何学科都有一个临界点,过了临界点就可能靠近本质。比如科学到了一定的程度要朝向神,敬畏神。各学科在某个阶段是交叉的,如果没有艺术和对神的相互支持,相互的碰撞,科学可能会出现问題。爱因斯坦到了晚年的时候,实际上进入到了非逻辑和直觉,对科学有一种重新思考。

赵:你刚才提到的“神”,你是如何理解的?

于:我觉得艺术实际上是从万物中来的,只有从宇宙或者是物质最初的状态生发出来,无中生有。其它的一些元素逐渐分离慢慢形成越来越具体的事物,最后认为有了艺术,实际上艺术在人之前。整个宇宙核心的东西是艺术的,有艺术才有其它的东西,这是一个先题条件。我觉得“神”就是最初的意识。宇宙的原初就是神,或者是宇宙的本质就是神。

赵:你如何看待知识?

于:知识是具有双面性的。知识具有一种进步性,但

往往也是一种阻碍。开始的时候积极因素更大，具有一种先进性；如果这个知识僵化了，反而成为一种阻碍——知识细化了很多学科，学科之间又互相地干扰，互相地制衡，反而是一种障碍。中国佛教里讲去掉已经有的知识后，反而你对现在一些事物的认识就更透彻了。你掌握了知识的一种合理的方法，这种“知识”才有意义。重要的不是知识本身，而是获得知识的方法，以及如何使用这种方法。知识，一开始是吸收、掌握、理解、消化，之后转化成你的一个工具，它作为一个工具不会对你造成一种妨碍和抑制，这样才真正有意义。

赵：你认为什么时候不需要知识？或者说人类一直都需要知识？

于：这个不太好说。当你能够与它抗衡的时候，可以很自由地使用它的时候，可以重新建立一个你自己的体系的时候，对事物的认知完全直觉但又绝对正确的时候，可能就不需要知识了。

赵：你的作品里面非常关注你所经历的那一段历史，你对“政治”如何理解？

于：政治的本质是利益，政治的目的就是平衡各种利益集团的利益。我比较赞同古希腊的政治观点，就是政治应该掌握在具有一种高度理性化的人群手中，比如哲学家，具有哲学思维方式的或者是要关注整个人类终极问题的结构里，政治才有可能不会对人造成一种伤害。

赵：你如何看待毛泽东？你个人对他是一种什么样的感觉？

于：当时中国处于半殖民、半封建社会的状态，毛泽东确实建立了一个新的国家，这是始终无法回避的。但毛泽东身上更多的特征是革命，革命的特质具有一种运动性，而国家建立起来之后需要发展，需要一种和平状态，还是按照他的惯性继续一种政治运动，这

就会出现。我的感受应该不是特别明显，因为我没有经历过真正意义上动乱的状态，我是70年的，已经是斗争的尾声了，我又在内蒙古，只是很隐约地知道一些。父母没有过多地传达给我这样一些东西。

赵：你是如何看待这段历史的？就是你的历史观。

于：“文革”确实是对人、对文化、对整个社会造成很大的伤害，中国传统文化很多很优秀的元素都是在那个时代被彻底断掉了，儒家的一些东西都彻底地没有了，具有那种特质的很多人在“文革”的时候都基本上消失了。我认为这段历史就是对人性的一种摧残，实际上是倒退的。

赵：如果要避免这种情况，中国接下来应该是一个什么样的历史逻辑？

于：我们要从中国古代的经验里边找到一个合理可行的方式、包括西方的这种理性的思维方式来与当下进行融合。为什么中国在那个时代落后了？因为实际上中国传统的经验影响到一个政治层面建时，逻辑性不完善。中国现在如果要是进入到一种健康轨道，就必须具有一种很科学的逻辑性，这是中国目前最缺失的东西。

赵：你对艺术观念和语言的理解？

于：我觉得如果从一个方法论的角度讲，它是互相递进的。可能在某个时间段，你的观念要往前走了，你语言的往后退了，接着你的语言又往前走了，观念往后退了——它应该是这样的状态比较合理。这就涉及到对一种语言的体验，并且仅仅有体验是不够的，还需要一种很理性的知识，去对它进一步地推进、消化吸收，之后来呈现一种新的可能。总之就是一个动态的平行，而不是绝对地谁优于谁，任何一个东西只要一绝对化就有问题了。

赵：你如何看待“信仰”？

于：我觉得信仰像是一种温暖的感觉，在不经意间对你的一种关照。通过对它的体验，你具有了一种自信，随着自信的增长，具有一种力量，我觉得信仰就是完成了这样的一个启发性的作用。

赵：信仰和艺术之间是一种什么样的关系呢？

于：信仰具有更形而上的东西，艺术又离我们更近一些。实际上艺术到达一定高度的时候也是一个信仰，它也是动态的。崇尚理性、科学也是一种信仰。

赵：你觉得生命的本质是什么？或者你为什么要活着？

于：这个不是个体能决定的。因为你活着，就是活着，不为什么。但是活着有不同的层次，你活着可能具有了在某段时间觉醒的可能。

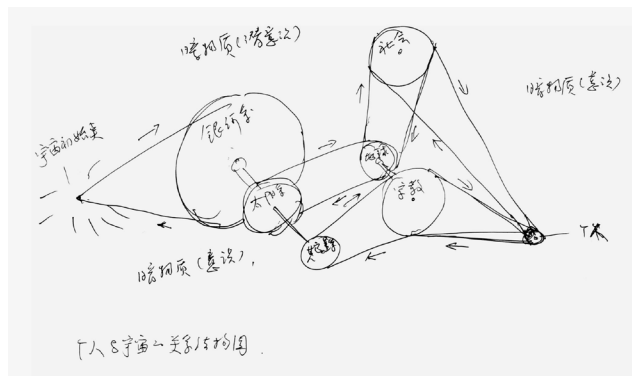
赵：“觉醒”是一个什么概念？

于：为什么艺术有意义，为什么人们还向往一种理性的国度，就是因为有一个希望在那里，要不然“可能”不存在了，很多东西都不存在了。实际上它在某种程度上就是一种本能，就像一个母鱼带着很多小鱼，突然遇到危险的时候，母鱼就把小鱼都含在嘴里，它就是一种本能的状态。这种东西是被先天而规定的。觉醒就是说个体先天具有的某一种属性，在经历某个动荡或者是某个灾难、某一种兴奋状态突然被激活了。

赵：灵光一闪。

于：突然醒来了，突然又睡过去了。为什么说禅宗里边说“棒喝”，可能就是说需要有一种外力，或者有的时候是自己造成的一种外力或者是一种偶然性。在觉醒那一瞬间，你对周围事物、人，对世界的判断力是非常之准，非常清醒，对一切问题都非常清醒，但是这种现象只能持续非常短的时间。你的直觉绝对是真实的。

赵：你自己对“直觉”和“错觉”有没有一种判断能力？



于：我觉得你不自信了就会把直觉认为是错觉。艺术就是把这种短暂的觉醒状态一点点延长，最高境界就是整个人的一生处在觉醒状态。这个时候不需要知识、不需要艺术、不需要政治、不需要判断力。

赵：你如何看待个人与整个宇宙的关系？

于：个人有这种可能：像一个小宇宙一样爆发。但这需要积累，然后释放。我觉得艺术是真正意义上的艺术，一旦具有这种能量的时候，任何点都可以释放，形式对他来说不是问题，也不是障碍。

赵：你的《通向本体》就是你推出来的对宇宙的追问，你找到那个答案没有？

于：最后的结论就是一只蝴蝶，那个蝴蝶出现了，可以很自由地飞翔。

赵：你如何说处理你跟这个社会现实之间的关系？

于：现实就是无法回避的和你一出生就面对的，超越现实之外，属于更形而上的东西，那才是我要追问的东西，而那个东西同样包含了当下的现实，只是关注的人比较少。现实之外还有更有意义的事。

赵：现实之外还有更有意义的事，那你对现实关注还是不关注？

于：关注现实，但它只是“真实”的一部分，并不是全部。如果把你的视角完全切入到现实之中，如果这个现实是有问题的，最终得出的结论也必然有问题。目前中国的社会现实并不是表面的形态，它的形态有它的历史、它的逻辑结构造成的，你看到的东西，往往根源不在这儿。

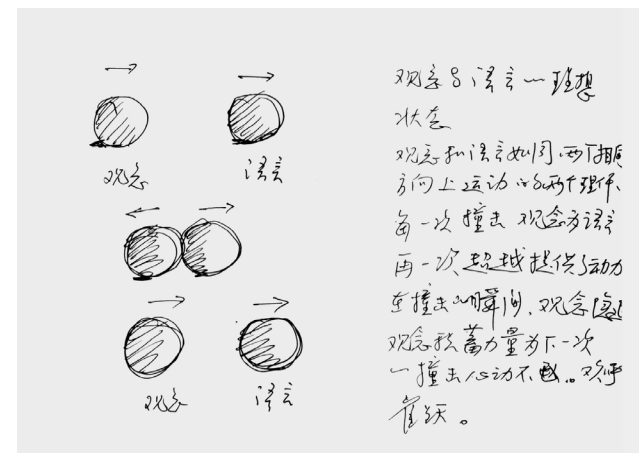
赵：你觉得传统和现代的关系是怎样的？

于：传统和现代的关系，我觉得它是一个时间概念。现代随着时间的推移将来也是一种历史或者是一种传统，只不过我们在当下，体验因素可能更多一点。传

统和现代除了区别之外肯定有共同的地方，他们是前后生长出来的树干，但是有共同的根。

赵：你对这个世界的态度是什么？

于：这个世界失望多于希望，正是基于对这个世界的希望，失望也伴随着你。





## 邹跃进访谈于伯公

访谈人：邹跃进（以下简称 Z）

访谈对象：于伯公（以下简称 Y）

时间：2001 年 12 月

访谈地点：滨河小区

Z：你什么时候开始从事和艳俗艺术有关的创作的？主要原因是什么？

Y：我来圆明园的时候是 95 年，最早接触的是印象派、梵高等。在此之前我在沈阳呆了两年时间，开始有一点想法，但还是不成熟，比较幼稚。到了圆明园之后，有半年的时间还不知道自己应该怎么做。不过跟好多艺术家都有沟通，常徐功就住在我隔壁，我们一般都聊这些。当初我觉得“艳俗”这个概念给我提供了一种方式，可以从这一方式出发去找到每个人的个人表现方式。按我现在的理解，艳俗是一种样式，关键在于你怎么接受这种样式，来传达你个人对生活的思考。但这种思考肯定是建立在你对整个社会的理解之上的。

Z：除了常徐功，和你接触、交流比较多的艺术家还有谁？你进入这个圈子的时候，是不是他们已经在考虑“艳俗”这个问题了，还是你与他们是同时考虑这个问题的？

Y：还有徐一晖，徐一晖比较早关注“艳俗”这一现象，这可能跟当时中国艺术特定的环境有关。我们觉得如果能把这个东西完善起来，也能够发展成为反映社会现实的一种文化现象。当然这种形式并不是绝对的，而是一种个人化的语言方式。这一点特别重要。

Z：你开始的时候做的作品是以什么方式？主要的符号是什么？

Y：主要是架上绘画，采用的是日常化的一些符号。当时考虑更多的是日常化，和老百姓接近，直接反映他们的生活状态。其实整个中国的艺术都是从现实的角度去考虑问题的；但如果你超越了这种简单的“现实”之后，那将是一种更真实的现实。

Z：当时你们讨论比较多的是民族性问题，再一个是作品的日常化、普通性。比如说画白菜等题材就比较多。当时对流行文化的问题可能考虑得比较少一些？

Y：我觉得我们还没有深入到流行生活最本质的一个点上；如果你确实能深入到老百姓现实生活的骨子里，把握他们的精神状态，你个人化的东西慢慢就会出现。当时也想过用什

么方式切入进去，但很幼稚。因为一开始接受的是平面绘画的教育，所以一开始就局限在平面上。后来才开始转向，通过其他方式来把要表达的东西进行扩充。只有这样，作品的张力、积淀才够。

Z：“个人方式”是从什么时候开始作为一个问题提出来的？是在办了展览以后，还是在你们创作的过程中间？

Y：我是在真正做这些东西的时候才感觉到力度不够的。这时候才又想到用其他方式、材料或媒介来完善。

Z：我记得你 98 年在日坛做展览的时候，用丝绸做大便；之后，在红庙那边做图片，模仿童年时期的游戏；在这期间你坚持利用材料来表达一种观念。后来没有看见过你的图片作品，你是有意识的游离，还是只不过想换一种方式？

Y：我感觉一个艺术家应该通过很多方式来展现他的作品，进行能量扩充。摄影图片也能解决一些实质性的问题。后来没有接着做图片，断了一下。实际上那个时候我也在考虑一些东西。后来，在天津做的那个展览上，又做了一批丝绸的东西。我感觉要比以前更深入一些，作品的完整性和视觉冲击力都更强了。

Z：你所采用的方式能够和某种经验、文化联系起来，同时又很个人化。你认为你所采用的媒介和方式跟你所感受到的中国文化有什么样的联系？

Y：我一开始用的是架上绘画，因为我接触架上绘画比较多。后来我感觉到有好多人都已经用这种方式做了，而且我感觉到用这种方式，要把这种联系呈现出来还不是那么容易。于是我就开始想到用其他的材料，这种材料能让你直接感觉到它就是中国的。用这种中国的材料去强化一种符号，用这种符号去说话。

Z：媒介的中国特点可以用很多东西来做，为什么你要做成大便的形式，而不做成其他形式？

Y：社会或者传统总会赋予材料以某种意义。每个人一看到那种材料，会把对它的感知与他看到的或学到的东西，即他

的文化背景联系起来，从而形成他的概念。另外一个需要考虑的因素是材料的张力，也就是材料和你最后要呈现出来的作品之间的张力。找到这个突破之后，语言就基本上能确定下来。

Z：这个张力的意思就是：黄色的绸缎本来代表一种最高贵的东西，但是我要表达的却是一种最低俗的东西？这是对传统所固有的关于什么叫“高贵”这样一种观念的破坏。你怎么考虑它和当代文化的联系？

Y：当时我想，这实际上是一场革命。艺术家最先要完成的就是一场革命。用原创的方式进行革命，这是第一层革命；第二层革命实际上就是对这个时代的精神进行一种革命。做到了这一点，你就已经进入了“当代”这个行列。同时，选择的符号也很关键，你选择什么样的符号或怎样表现表现，都直接关系到你切入问题深入的程度。

Z：艳俗艺术家有各种不同的指向，每个人也有不同的语言方式。你认为在这些艺术家中间，你自己比较独特的地方在哪里？

Y：丝绸，而且把丝绸的形式更具体化了。它完全像某种玩具，每个人都喜欢的一种玩具。在现实生活中，大便让人感觉不舒服。我希望做到的就是让作品能和大众有沟通的可能，这个时代是工业化、完全机械化的形态。艺术是在这种情况下与老百姓接触、建立一种沟通。在这个背景下，艺术家以一种什么样的方式把观念、传达给观众，这是个关键。如果直接用大便去表现一个东西，这是很直白的；而且可能因为你太直接了，会损失掉另一个层面的东西。

Z：但是作为观众来讲，他可能希望简单：比如把黄色的东西和皇帝的服装结合起来，他可能更能接受，更喜欢。你有没有考虑过这个问题？

Y：这里涉及一种固有的概念，以及对于一个时期文化经验的理解。这样做显得太简单化了，你所引发的联想空间很小，只是把某种固有的观念再强调了一下。

Z：那么你实际上就是要打破过去的观念，利用它，使之变成一个新的观念？

Y：对，就是要对这个观念重新解构之后，再让受众重新建立一种他自己的理解。有很多人看了之后，最大的感觉是“挺有意思”。但是不同的人理解也不一样。比如说搞广告的人、艺术家、搞音乐的人，他们的理解就不一样。

Z：“艳俗”艺术作为一个整体被社会认同以后，有各种各样的看法。你听到对“艳俗”艺术的批评以后，有什么样的反应？

Y：你要说话吧，别人肯定要看你说得对不对，有没有道理。但每个人的知识结构不一样，他所能理解问题的程度也不一样。但是我想“艳俗”是当下的一种现象，但只是一种外在的样式。对艺术家来说，只有你个人真正对它有所体会，或者说，把这种形式挪用到你自身的语言空间里面，才能去感动其他人，才能真正触及当下的社会问题。

Z：也就是说，外面对艳俗艺术的评价，你并不特别在乎？

Y：也不是说不在乎。我也在分析他们说的有没有道理。

Z：你有没有听到过具体的评价，并对它们进行思考？

Y：听过，很具体。可能有三四点吧。第一点是说，在目前还以一种群体的样式出现，这种行为本身就不具有当代性。但是我对这个问题的考虑是，在中国这种特定的艺术环境里，艺术机制还不完善，要引起别人的关注，用群体的活动方式来引起社会的注意也无可厚非。这也是中国艺术家，无奈的一种做事的方式吧。并不是说他不想要以完全个人化的方式出现，而是因为以这种方式出现的话，被认同的可能性很小。

Z：你们当时要面对的其实还有一个“玩世现实主义”，一个“政治波普”。他们是一个群体，你们要引起社会注意的话，肯定也要借助群体的力量。这好像也是你们当时考虑得比较多的一个方面？

Y: 对。第二点, 第一次“艳俗”作品展览“艳装生活”之后, 有人提出, 语言上没有深入进去, 还显得比较肤浅。我们也觉得确实是我们应该解决的一个问题; 但实际上后来每个人都发生了变化。第三点就是以什么样的个人方式, 对生活进行切身体悟, 进而真正感染别人。只有你对自身进行了某种反思、批判了, 或者清理了很多东西, 才能达到更深的层面。

Z: 从这个意义上讲, “艳俗”的概念并不是特别重要, 重要的是怎么表达一种个人化的对当代文化的认识?

Y: 对, 这个是最主要的, 也是最本质的。

Z: 这也是你们后来致力于的一个方向, 还有第四点?

Y: 第四点涉及对我个人或者整个群体所做作品的理解。应该借助很多艺术形式去反映、扩充一种精神取向, 包括行为、摄影、平面图像、或者一些商业性的操作行为, 向社会渗透。只有这样才能真正和社会进行沟通。

Z: 你的意思是说在这方面还做得不够, 也就是说“艳俗”艺术从整个来讲还是太过于精英化, 还是不彻底?

Y: 对。

Z: 你对当下的中国文化有一个什么样的认识? 哪一点是你觉得体会比较深的?

Y: 这种体验很复杂, 也很难用语言来表达。比如说我现在做了一个公司, 每天接触的就是这些人: 他们生活得很真实, 想消费就很痛快地消费, 有什么不高兴就直接表现出来。但我感觉他们对文化的理解可能还是比较肤浅。这也可能跟他们自己的生活有关。我想这可能也是中国最底层人的精神状态。

Z: 除了国内的展览以外, 你是否参加过国外的展览? 是否被国外的画廊、收藏家、策划人邀请去参加一些展览? 如果有的话, 你对这个问题怎么看?

Y: 我的作品没有出去过, 也没有被国外收藏。我的理解是, 毕竟西方和东方两种文化背景是不一样的, 在艺术上呈现的

东西也不一样。比如说我看的一个电影叫《刮痧》, 它反映的东西特别真实: 在中国认为是一种普通的治疗手法, 但是在西方人看来就是对人权的一种侵犯。这种尴尬不是由于个人的原因, 而是由不同的地域、文化所形成的。这是没办法排除的, 但这种交流也是必要的、必须的。

Z: 必须的理由是什么?

Y: 一个国家或者民族, 要有一种凝聚力。要获得别人对你的尊重, 就必须参与交流。

Z: 你现在还在从事艳俗艺术的创作, 你是沿着过去的方向继续发展推进, 还是已经改变了方向?

Y: 现在我还是把以前做的东西往更深的层面推进, 但对表现的方式或形式有一定的调整。现在还没有作品, 有一些想法, 但是我感觉还不是特别成熟。

Z: 泰达展览以后, 还参加过别的展览没有?

Y: 没有。我觉得一个艺术家应该有一种很平稳的心态。这就需要你在经济上独立起来。然后通过和社会的沟通, 重新反思社会, 重新认识一些东西, 再回过头来做。这样, 思考艺术的角度就不一样了。

Z: 你是说把泰达参展以后做公司的这种方式看成一个经济独立过程, 看作一种接触社会的方式, 在这个方式中再重新调整, 进一步思考社会? 那么你觉得你未来的发展应该是什么样的呢?

Y: 我认为我以后艺术的指向肯定是极其个人化的, 和当代社会的切入更加严密, 还有, 作品要完整。

Z: 你和其他艳俗艺术家合作时, 对于合作中的欢乐、痛苦、尴尬、不愉快怎么理解?

Y: 生活肯定有矛盾, 但是这种矛盾, 从另一个层面上来讲也是正常的, 可以理解的。但这些人一直在深入考虑一些问题, 做一些作品, 这是最主要的。其他的东西也就无所谓了。

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