



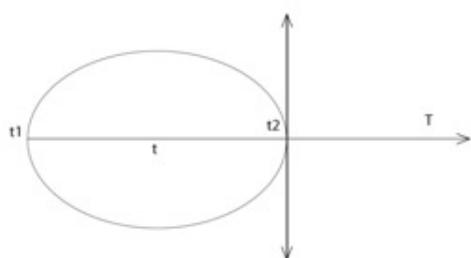
Crossing the Riverbed: About the Project

By Yu Bogong

To the Origin



The origin of comic explosion
 Virtue, positive element, Yang
 Vice, negative element, Yin
 T, Time



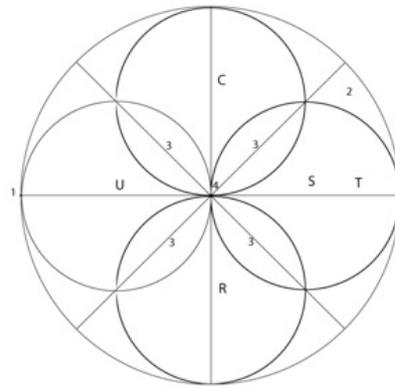
The time cycle of universal existence.
 $t=t_2-t_1$



- 2 Natural condition, Duality, Virtue and Vice (the disintegration of self-deception).
- 3 Transforming from duality to trinity (the process of transforming duality is a process of re-industrialization).
- 4 Transforming trinity to quaternary (spiritual territory).
- 5 Rational and emotional movement, instinctive core (eternal connection between objective conscience and the subjective).
- 6 The person transforming into a hexagon, locked in complete geographical cycle of life (isolated from external influence and impact).

2→3→4→5→6

A gradual progress of transformative relationship, in order to form a complete person internally and externally, thus the integrated transformation is completed



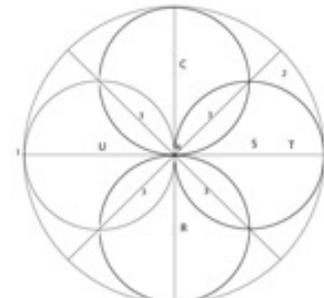
- 1 The original point of comic explosion
 - 2 Boundless world
 - 3 From individual to absolute origin, a complete Alayavijnana was born
 - 4 Emptiness
 - U Sub-consciousness shadow
 - C Culture
 - S Society
 - T Time
 - R Religion
- From origin to the boundless world, sub-consciousness, shadow, culture, society, religion reaches transcendence (butterfly) through the presentation of the individual (Alayavijnana).



Origin, Explosion, Beginning



Transformation and integration, formation



Instillation and Sublimation

Creative Inspiration

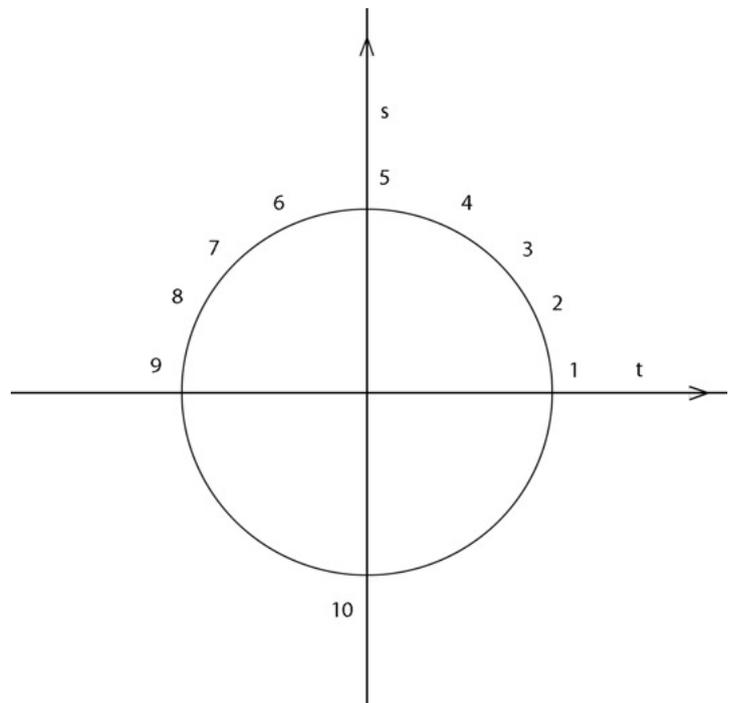
1. Blood
 - a. Life (the source of motivation)
 - b. Energy resource (the source of industrial society)
 2. Generator
 - a. Principle of energy release (universe began with an explosion),
 - b. Life perseverance, core to evolution (symbolism)
 - c. Impetus of social development
 3. Self-designed mandala
 - a. Abstract expression of time and space in primitive religion
 - b. Prakalpayati of inner heart
 - c. Inclined to absolute origin, dharma-gate of non-duality
- The outcome of creation — evoking a new possibility (creation continues).
Original explosion to transformation and integration to ascension.

Internal relationship of the artworks

1. Original state of the universe, brightness, shadow, virtue and vice, yin and yang.
2. Octave principle (the intention of the round mandala).
 - a. Human history and society completes cyclical evolution in the mis-interpretation of errors.
 - b. Viewing the world through a distorted window, the world seen would be changing
3. Persona
 - a. External feature
 - b. Internal feature

Transformation

Cicada Sloughing — an individual path, completing the cycle of life in time and space.



1. Emerging above ground and entering into the world of brightness.
2. Climbing up the trunk.
3. Coming out of the body, spiritual ascension, completing the fifth transformation.
4. Eclosion, spreading the wings, completing the integration.
5. Flying towards the branch, and announcing one's existence — traces of existence.
6. Copulation and propagation on the branch.
7. Laying eggs, breeding a new life — a path to rebirth.
8. Confronting death, moving towards the destruction.
9. Entering the world of shadow, a long journey of sub-consciousness.
10. Experiencing the fourth transformation underground, pupation.

Creative inspiration

A. Re-integration, breaking the ground, and inner image of a circle.

Traditional Chinese philosophical experience, cycle of Ying and Yang, coming of full the circle.

B. Evidence of existence of life in time and space.

A temporary disappearance of life in appearance, spiritual life, and the existence of reciprocation.

C. Inclination of comic formation, inner need for the significance of life. The sources of life evolution, and internal inclination of cultural development.

Taoism, the essence of immortality.

Buddhism, cycle of emptiness (to the absolute origin).

Culture, exchanging and integrating the absolute origin, breaking the barrier and of knowledge.

Conclusion reached from above — entering into essence from the natural phenomenon, and discover immortality and eternity on a spiritual level.

Approaches to solving the problem

1. Path to the absolute origin.

Religion (Alayavijnana, truth and essence), a kind of experience to see the whole world from a grain of sand, picking up the rock of experience again, discovering the eternal truth of humanity.

2. Positive cultural self-awareness, accelerate internal re-integration of culture. Natural life, religion and culture evolve into internal essence.

3. Self-reflection and criticism on current cultural conditions.

Internal relationship between the artworks

1. Another Self-transformation (similar to the cicada sloughing).

2. The body (the original cultural experience and inertia).

3. Spraying mist (the ascension after the integration of indigenizing traditional experience achieved on an individual path).

4. Braving the weather, lonesome dignity, pure and elegant (character of prakrti).

5. Medicine (the cultural transformation, counter reaction to cultural fields, encourages, excites, accelerates, and integrates social development).

Installation View



To the Origin

2009

Installation

generator, gasoline, red dye, glassware, plastic pipe, neon light, bicycle
wheel, iron pipe

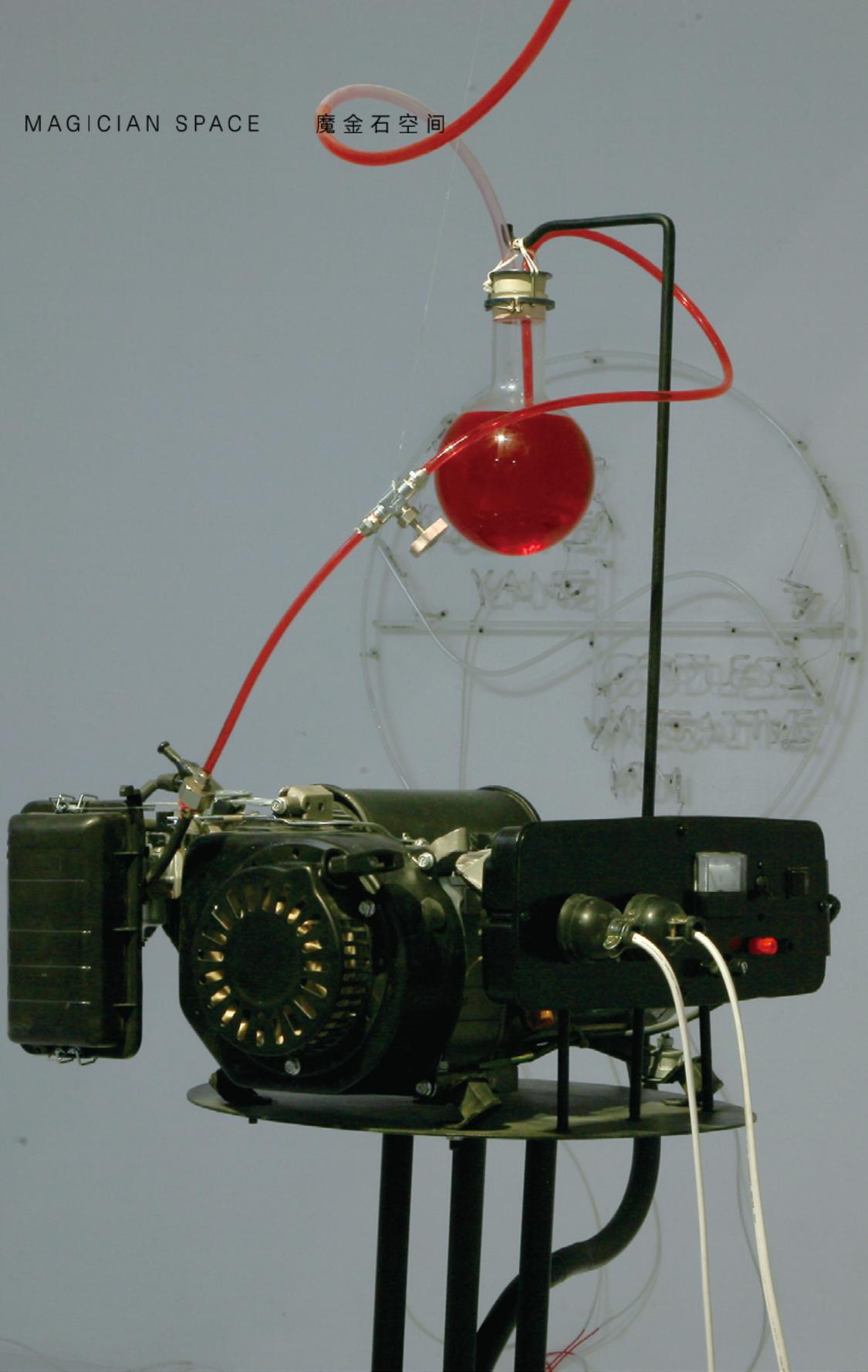
dimensions variable

MAGICIAN SPACE 魔金石空间



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Transformation

2009

Installation

resin, smog machine, timer

21.5×20×13cm





About the Artist

Yu Bogong (b.1970, Inner Mongolia, China) works in Inner Mongolia, Beijing, Fuzhou, and Shaoguan Danxia Mountain. In the middle 1990s, he was one of the artists in the Avant-garde art movement in Yuanmingyuan artist village in Beijing. Yu Bogong's artistic practices involve multiple forms, such as sculpture, installation, and drawing. In recent years, he focuses on projects of social engagement. Mobile Academy, Mobile Camp, Discovery-Library, are the three projects initiated from nature as the maternal perspective, focusing on a series of on-site educational practice.

Major solo exhibitions include: *Fruit Cell*, Magician Space, Beijing (2019); *Aoluguya*, Magician Space, Beijing (2013); *Landing, Store & Space*, Guangzhou (2013); *At This Present Moment*, White Space Beijing, Beijing (2011); *Cross the Riverbed*, Magician Space, Beijing (2009); *Heart Moves Before Body*, Magician Space, Beijing (2008).

Selected group exhibitions and programs: *The New Masses*, Art Museum of Nanjing University of the Arts, Nanjing (2018); *Social Theatre: Participation and Sharing – the 5th Chongqing Biennale for Young Artists*, Sichuan Fine Art Institute Art Museum, Chongqing (2017); *Encounters – Art Sanya 2013*, Sanya (2013); *Das Ich Im Anderen*, Mercator Foundation, Essen, DE (2011); *Asian Landmark: Toyota Art Project*, Iberia Center for Contemporary Art, Beijing (2010). Selected programs: *Mobile Academy*, Xilamuren Grassland/Beijing (2018/2019); *Mobile Arrow*, Xilamuren Grassland/Danxia Mountain/Fuzhou/ (2017/2018); *Mobile Camp*, Urban-passing Spiritual Nomad, Fuzhou/ Beijing/ Inner Mongolia (2017); *YUBOGONG VODKA Art Project* (2014/2016).

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