

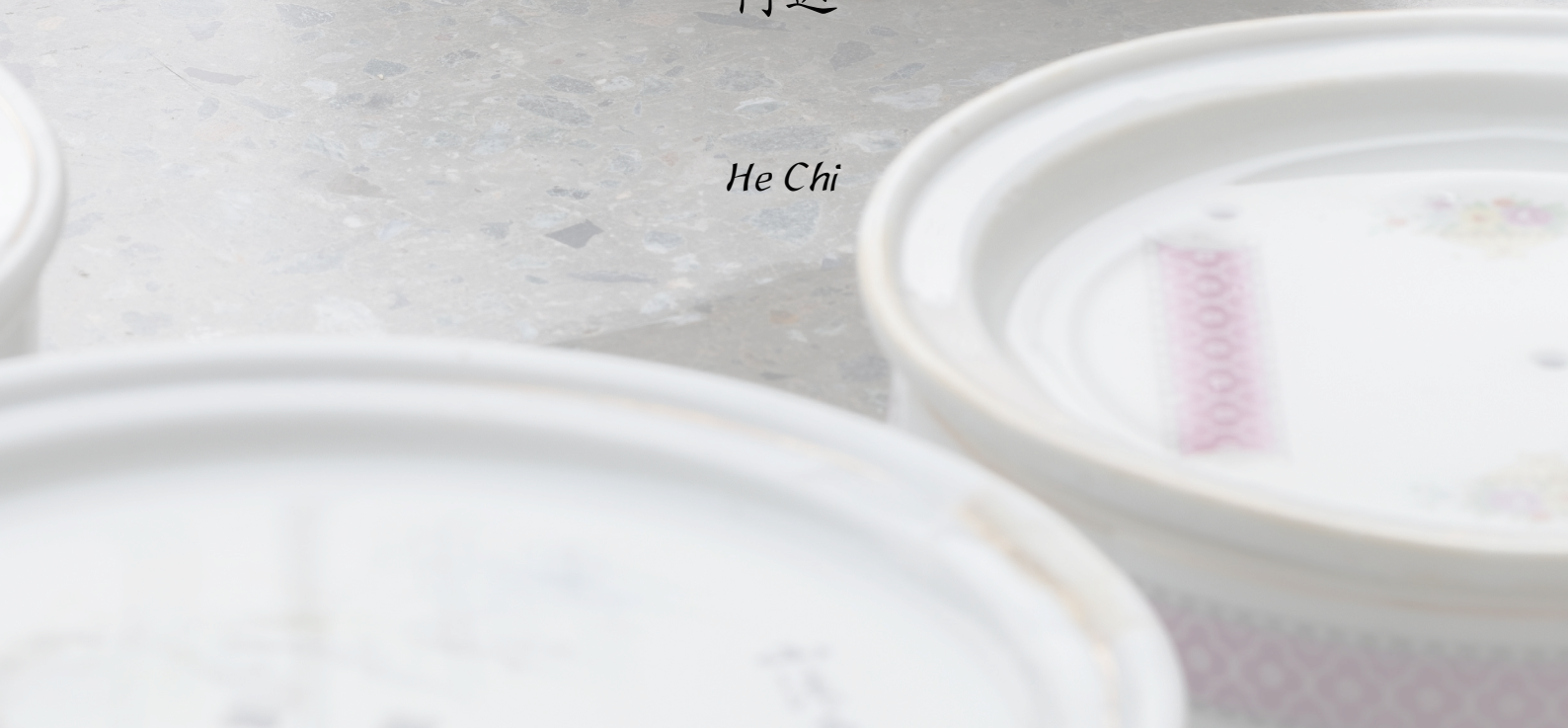
咏春

*Ode to Spring*



何迟

*He Chi*



咏春

*Ode to Spring*

何迟

*He Chi*

那时候，春天是每个人的事情。

现在，春天还是每个人的事情。

迄今往后，直到最遥远的未来，

春天仍将继续是每个人的事情。

In the past, spring was everyone's thing;

Now, spring is still everyone's thing;

From now on and to the furthest future,

spring will remain everyone's thing.



那时候，春天是每个人的事情。  
现在，春天还是每个人的事情。  
迄今往后，直到最遥远的未来，  
春天仍将继续是每个人的事情。









2021 年，何迟偶然间获得一只圆形瓷茶船，这种普通人所用的茶具在 20 世纪 70 年代初到 80 年代末流行于中国南方，表面常有文人山水、花鸟和寓意吉祥的图案。何迟在使用茶船的过程中体会到一种自足自洽的精神状态，这是一种自然流露的个体意识，不同于如今社会里强调的觉醒文化。

对何迟来说，喝茶者追求的是春天的气息。他记忆里中国的 20 世纪 70、80 年代也有春天的气息，在那个年代，百姓对生活的想象开始萌发，而不断加速的全球化还尚未到来。

作品中的茶船共有 131 只，每一只都代表一个个体。茶船的时间标记从 1973 年到 1989 年为止，这正是中国北方人何迟从出生成长到 16 岁的时段。



In 2021, He Chi came across a round porcelain tea boat by chance. This type of teaware, commonly used by ordinary people, was popular in southern China from the early 1970s to the late 1980s. Its surface was often adorned with literati-style landscapes, flowers, birds, and auspicious motifs. Through using the tea boat, He Chi experienced a state of self-sufficiency and internal harmony—a naturally flowing individual consciousness distinct from today's prevailing culture of awakening.

For He Chi, tea drinkers seek the essence of spring. In his memory, China in the 1970s and 1980s also carried the breath of spring—a time when people's imagination about life began to emerge, yet the rapid acceleration of globalization had not yet arrived.

The work consists of 131 tea boats, each representing an individual. The time markers on the tea boats range from 1973 to 1989, coinciding with the period from He Chi's birth to his coming of age at 16 as a northerner in China.

那时候，春天是每个人的事情。  
现在，春天还是每个人的事情。  
迄今往后，直到最遥远的未来，  
春天仍将继续是每个人的事情。













有关春天

文 / 何迟

我看见笑靥凋谢，胳膊之力衰竭

——荷尔德林

有关春天

我们又能知道些什么

很多人从冬天赶来

采摘碎玻璃

收集砖块和石头

清理灰烬，挖掘渣土

寻找泉源，想象潮流

深呼吸，浅呼吸

踢脚蹬腿，做扩胸运动

淘洗血——

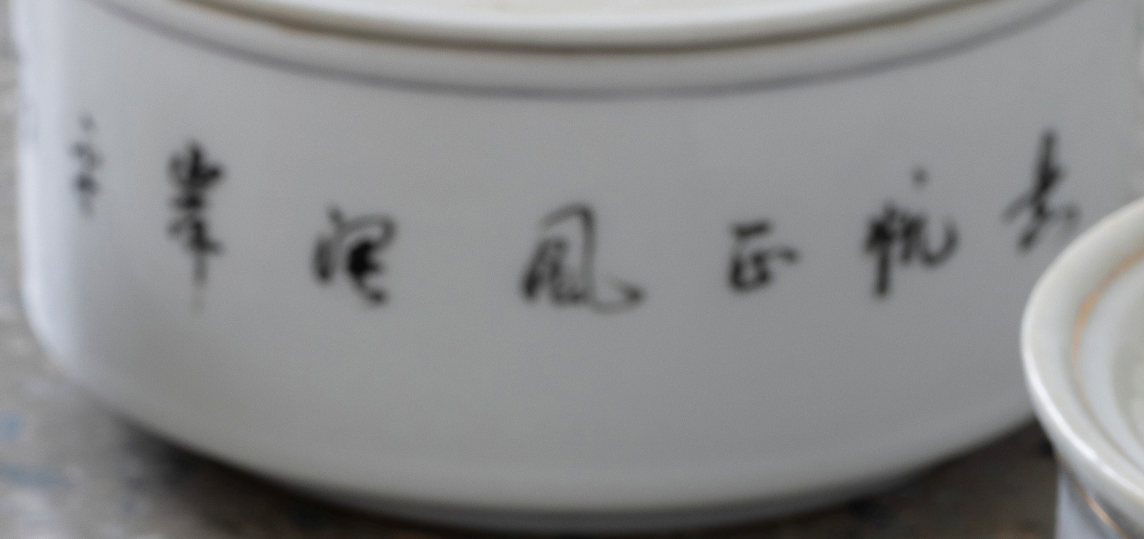
——有关春天

我们又能知道些什么

一到晌午  
你就解牛回家  
为自己摆设坛场  
劈柴架火，烧水熬茶  
把供养个性的气韵  
散进屋檐下  
燕子的争吵  
你觉得香的  
我们觉得苦  
比如盐——  
——有关春天  
我们又能知道些什么

很多年了，我的感觉麻木  
物质冷硬，精神匮乏  
热衷于广场舞和黄昏恋  
热衷于伸手可及的事物  
热衷于考据，参与  
风里来雨里去  
搬弄现实的话题  
我的季节从未轮回  
我活着，不像那些见识过春天的人  
我丧失了一个概念——  
——有关春天  
我们又能知道些什么











Of Spring  
He Chi

*Wangen sah' ich verblühen, und die Kraft  
der Arme veralten.*

——Hölderlin

Of spring,  
what more can we know?  
Many hurry their way through winter,  
plucking shards of glass,  
collecting bricks and stones,  
clearing ashes, digging up spoil,  
searching for springhead and envisaging its flow.  
Take a deep breath and then a shallow one.  
Stretch legs and open chest.  
Cleanse blood...  
...Of spring,  
what more can we know?



Upon noon,  
you leave the cattle to rest and go home,  
setting up a sanctuary for yourself:  
chop firewood, build a fire, boil water and brew tea.  
The aura that nurtures personality  
permeates under the eaves  
where swallows quarrel.  
What you find fragrant,  
we find bitter –  
salt, for example.  
...Of spring,  
what more can we know?

It's been years since my senses became numb,  
my spirit barren, and my material existence, cold and hard.  
I've grown fond of square dancing and late-life romance;  
of things that are within easy reach;  
of evidential research and participation.  
Through thick and thin, through wind and rain,  
I am trapped in the mundane.  
My seasons never change.  
I'm alive, but unlike those who have seen spring,  
I'm stripped of the concept.  
...Of spring,  
what more can we know?



MAGICIAN SPACE

魔金石空间







那时候，春天是每个人的事情。  
现在，春天还是每个人的事情。  
迄今往后，直到最遥远的未来，  
春天仍将继续是每个人的事情。



那时候，春天是每个人的事情。  
现在，春天还是每个人的事情。  
迄今往后，直到最遥远的未来，  
春天仍将继续是每个人的事情。









何迟

1978 年生于甘肃，2002 年毕业于西安美术学院。2007 年组织雄黄社。2011 年组织南山绘画小组。2012 年发起创办“我们说要有空间于是就有了空间”。2012-2014 年参与编辑《艺术时代》杂志。

何迟以诗性行动和概念创造为核心，作品不拘一格，跨越诗歌、行为、装置、雕塑、录像、摄影、绘画、书法、策展等各种方式和媒介，往往使普通的物品、方便的材料、传统的对象、日常的生活激发出照亮自体的光辉。他立足于反复无常的时代背井离乡的个人具体独特的生存感觉和生命体验，考察清理自身赖以生活难以脱离的母语世界，探索华人族群华人文化如何面对人类的各种当代问题和文明危机，以及个体如何革命，个人如何发明和参与共同体的创造性建构的可能。

他的主要个展包括：我去钱德勒威尔参加舞会，泥鳅美术馆，庆元，2024；叹息，岛外空间，广州，2023；繁华，美成空间，深圳，2023；故居，外交公寓 12 号空间，北京，2022；古瓦 (gū) 者瓦 (dū)，广州画廊，上海，2019；隔音，拾萬空间，北京，2018；隔馆，箭厂空间，北京，2016；燕子，墨方空间，北京，2016；珍珠，唐人当代艺术中心，北京，2014；老东西，杨画廊，北京，2013 等。他参与的重要群展包括：今天“山水”有用吗：招声，PARC，杭州，2023；风滚草，银川当代美术馆，银川，2023；首届北京艺术双年展，国家对外贸易基地，北京，2022；共生 - 诗与艺术的互文，OCAT 深圳馆，深圳，2019；慈悲与智慧，外滩三号沪申画廊，上海，2017；第二天性，chi K11 Art Space，香港，2017；国风，外滩三号沪申画廊，上海，2015；不在图像中行动，唐人当代艺术中心，北京，2014；不合作方式 2，格罗宁根美术馆，荷兰，2013；SEE/SAW：南山绘画小组，尤伦斯当代艺术中心，北京，2012；脉冲反应，时代美术馆，广州，2012；剩余的好看，唐人当代艺术中心，北京，2011；?%?...@?! # 饿?日，唐人当代艺术中心，北京，2007；“里里外外”之长征馆，里昂现代艺术馆，法国，2004；长征：一个行走中的视觉展示，昆明，2002 等。



## He Chi

B. 1978, Gansu Province, China. Graduated from the Xi'an Academy of Fine Arts. He co-founded the Xiong Huang Group in 2007 and the Nanshan Painting Group in 2012. He was also a co-founder of the We Said Let There Be Space and There Was Space in 2012. He was co-editor of the ARTTIME magazine from 2012-14.

Focusing on poetic actions and the creation of concepts, He Chi's works are not confined to specific forms but cover a variety of media, including poetry, performance art, installation, sculpture, video, photography, painting, calligraphy and curation, among others. His works usually illuminate the brilliance of ordinary objects, found materials, traditional subjects, and daily life. Grounded in his unique sense of survival and life experience of being uprooted from his hometown in the age of uncertainty, he sought to investigate and clarify his native linguistic world in which he inescapably abides. He attempts to explore how Chinese people and culture face humanity's various contemporary problems and civilizational crises, how individuals revolutionize themselves, and how they invent and participate in the creative construction of the community.

Selected solo exhibitions includes I Went to the Dances at Chandlerville, AMPL, Qingyuan, 2024; Sigh, Dao Wai Space, Guangzhou, China, 2023; Flourish, Gallery MC, Shenzhen, China, 2023; Former Residence, DRC NO.12, Beijing, China, 2022; Goodle, Canton Gallery, Shanghai, China, 2019; Sound Segregation, Hunsand Space, Beijing, China, 2018; Next Door, Arrow Factory, Beijing, China, 2016; Swallow, MOCUBE, Beijing, China, 2016; Pearl, Tang Contemporary Art Center, Beijing, China, 2014; Old Stuff, Gallery Yang, Beijing, 2013; etc. A selection of major exhibitions in which He Chi has participated includes: Is "Shan Shui" Useful Today: Ode to Sound, PARC, Hangzhou, 2023; Blowing Rolling Rooting, MOCA, Yinchuan, 2023; Beijing Biennial, National Base For International Cultural Trade, Beijing, 2022; Symbiosis-The Intertextuality of Art and Poetry, OCAT Shenzhen, 2019; Maitreya Karuna & Prajna, Shanghai Gallery, Shanghai, 2017; Second Nature, chi K11 Art Space, Hong Kong, China, 2017; Airs of The States, Shanghai Gallery, Shanghai, 2015; Unlived by What Is Seen, Tang Contemporary Art Center, China, 2014; Fuck Off 2, Groningen Museum, Holland, 2013; SEE/SAW - Nanshan Painting Group, UCCA, Beijing,



China, 2012; Pulse Reaction, Times Museum, Guangzhou, China, 2012; Surplus Good looking  
ness, Tang Contemporary Art Center, Beijing, China, 2011; ? % ?...@? ! # 饿 ? 日 , Tang  
Contemporary Art Center, Beijing, China, 2007; The Long March Pavilion of Le Moine Et Le  
Demon, Musee d'Art Contemporain de Lyon, Lyon, France, 2004; Long March: A Walking Visual  
Display, Kunming, China, 2002.



He Chi

那时候，春天是每个人的事情。  
现在，春天还是每个人的事情。  
今后，直到最遥远的未来，  
春天仍将继续是每个人的事情。





+010 5978 9635

[info@magician-space.com](mailto:info@magician-space.com)

北京 798 艺术区 D 区