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李巨川 | 百事可乐 | 2019 | 摄影: 李巨川

人间指南

Society Guidance

下

Part II 2019.8.31 – 2019.11.24

陈箴
黄静远
李巨川
双飞艺术中心
施勇
邢丹文
徐坦
徐勇
“野生”艺术计划

Chen Zhen
Huang Jingyuan
Li Juchuan
Double Fly Art Center
Shi Yong
Xing Danwen
Xu Tan
Xu Yong
Wildlife Art Project

北京市朝阳区酒仙桥路 4 号
798 艺术区
邮编 100015

798 Art District, No. 4 Jiuxianqiao Lu
Chaoyang District, Beijing, China 100015
+86 10 5780 0257
ucca.org.cn

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members@ucca.org.cn

For more information on UCCA membership,
please contact
members@ucca.org.cn.



人间指南 Society Guidance

下 / Part II

空间图 / Floor Plan



陈箴 Chen Zhen
《历史的地基》 Fondation du berceau
1993
燃烧过的报纸、报纸灰烬、线、玻璃、丝网印刷的玻璃
Burnt newspapers, newspaper ash, string, glass,
screen print on glass
240 × 380 × 960 cm
由常青画廊、圣若米诺沃 / 北京 / 穆林 / 哈瓦那 提供
Courtesy GALLERIA Habana
Beijing / Les Moulins / Habana
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李巨川 Li Juchuan
《都市住居 1994》
Urban Dwelling 1994
1994
照片
Photography

李巨川 Li Juchuan
《武昌城墙 1995》
Wuchang City Wall 1995
1995
行为 / Performance

**“野生”艺术计划
Wildlife Art Project**
1997 - 1998
艺术项目、出版物
Art program and publication

徐勇 Xu Yong
黄静远 Huang Jingyuan
邢丹文 Xing Danwen
Double Fly Art Center
双飞艺术中心

李巨川 Li Juchuan
《43路公交车：1996年3月12日两
点零二分至两点四十二分的武昌城墙》
Bus No. 43: the Wuchang City Wall from
2:02 PM to 2:42 PM, Mar 12, 1996
1996
行为、影像 / Performance, video
31分 56秒 / 3'56"

施勇 Shi Yong
《曾经，形式往往源自于被动而非抵抗。
正如下雨我们用雨伞。今天呢？》
Previously, Form Often Originated from
A Passiveness Rather than Resistance,
Like How We Use Umbrellas When It
Starts to Rain. What About Now?
2014
综合媒介
Mixed media
尺寸可变
Dimensions variable
由施勇和香格纳画廊提供
Courtesy Shi Yong and ShanghART Gallery

李巨川 Li Juchuan
《与姬卡同居》
Shacking up with Kika
1996
影像
Video
1小时 40分 17秒 / 1:00:17

邢丹文 Xing Danwen
《我是女人》 Woman
1994 - 1996
收藏级艺术微喷
Archival pigment print
尺寸可变
Dimensions variable

黄静远 Huang Jingyuan
《不是所有的梦，都来得及实现》
Not All Dreams Can Come
True, with Time
2019
综合媒介
Mixed media
尺寸可变
Dimensions variable

李巨川 Li Juchuan
《武汉长江大桥》
Wuhan Yangtze River Bridge
1995
行为
Performance

徐勇 Xu Yong
《到胡同去》 To the Hutong
1989 - 2017
综合媒介
Mixed media
尺寸可变
Dimensions variable

**双飞艺术中心
Double Fly Art Center**
《八室一厅》
Eight Bedrooms One Living Room
1994 - 2009
装置影像
Video installation
尺寸可变
Dimensions variable

徐坦 Xu Tan
《回忆与制造》
Recollection and
Manufacturing
1996 - 2019
综合媒介
Mixed media
尺寸可变
Dimensions variable

**Wildlife Art Project
“野生”艺术计划**

李巨川 Li Juchuan
徐坦 Xu Tan
施勇 Shi Yong

李巨川 Li Juchuan
《与一块砖头共同生活一星期》
Living with a Brick for One Week
1994
行为
Performance

人间指南（下）

上世纪九十年代中国，在经济结构转型的社会背景下，面对价值的虚焦和断裂，公众的焦虑、困惑和对价值重建的期待，包括艺术家在内的民众以各种方式被卷入剧烈的变革之中。“人间指南（下）”聚焦于艺术家如何基于对时代的理解与感应，采用相对多样化、风格化的艺术语言开展在地实践，力图通过艺术家对自我身份、女性意识、市场化、城市化进程、人的流动性等命题的反思与探索，展现九十年代多重向度的发轫时期的状况，同时也展示其多重向度“未完成”的文化景观。

九十年代中国当代艺术的“未完成”状态不仅指具体现实，更来自当代艺术自身成长和青春期的不确定性。在商业体系和美术馆机制尚未形成的九十年代，艺术家的社会身份往往模糊不清，当面对道德价值转换和消费主义的强烈冲击，艺术家们不得不重新反思艺术本质，并对艺术的形式和观念进行新的审视。对徐勇来说，从“胡同”主题摄影到“胡同”游，艺术不再是视觉和审美，而是连结了具体社会力量的复合行动；施勇在高速发展的都市边缘游走和观看，在见证现代化巨型都市逐渐形成的同时，以艺术家的自省构建独立的自我思维框架。而九十年代经济领域的改革深入与开放、人口流动、城市化进程的推进、以及外部世界多姿多彩信息的涌入，则扩展了艺术家的视野与探索的更多可能性。邢丹文私密、糅杂欲望和情感的静态物证中的90年代女性身体显示出女性的自觉意识；在李巨川看来，建筑不能以功能和具体形式定义，而与身体和时间有关。砖和他的行走、他的身体共同提出了建筑可能性的问题；旅居法国的陈箴则在身份差异中展开思考，一方面专注于东方哲思，另一方面感知着全球化和“地球村”的逼近。如今，站在新世纪的岸边回望九十年代，我们希望藉由历史鲜活的记忆与文本再现九十年代的本貌。在本次展览中，徐坦将个人的九十年代记忆与征集来的公众记忆交织在一起，构成对九十年代历史的回溯；作为九十年代的实验艺术活动，“野生”艺术计划则集合了27位艺术家，比较全面地呈现了九十年代中国艺术家们的工作，亦从侧面展现了当代艺术彼时“野生”和半地下的生存状况。

回看整个九十年代，中国的艺术家们都在割裂中组合不同的认知、结构以及图像，无法在身份和身体的碎片中获得完整性。这是“人间指南”下半部分所尝试呈现的九十年代非全景的表述。而新一代艺术家双飞艺术中心和黄静远对九十年代的审视和重温，又扩展了我们对中国当代艺术进入新世纪之前最后十年的认知。

Society Guidance (Part II)

In China, the last decade of the twentieth century was a time of constant change, defined by new economic paradigms, shifting social norms, and collective feelings of anxiety and confusion. At the same time this uncertainty was tempered by people's hopes and anticipation for the future. Everyone in China—including artists—faced the same rapidly evolving reality, and used whatever means possible to make themselves part of the ongoing transformation, attempting to make the most of newly available opportunities. The artworks gathered here encapsulate how artists understood and reacted to the era, as they expressed themselves through a wider range of mediums and artistic languages than previously available to their predecessors. Artists explored themes including individual identity, feminism, economic marketization, urbanization, personal mobility, and more. “Society Guidance: Part 2” presents a snapshot of the 1990s as a moment when a multitude of new directions emerged in Chinese society and contemporary art, while also sharing a range of differing perspectives on the ostensibly “incomplete” cultural landscape of the time.

At a time when neither the art market nor museum system were well-established in China, the role of artists in society was unclear, and morals were changing alongside a new wave of consumerism, artists could not help but rethink their approach towards art. Xu Yong (b. 1954, Shanghai) shifted from photographing Beijing's *hutong* (alleys) to leading tours of them, focusing on art's social potential. Shi Yong (b. 1963, Shanghai) observed high-speed urban development from the position of a flâneur on the edge of the city, constructing his own framework for introspection. The intimate, rough-edged photographs taken by Xing Danwen (b. 1967, Xi'an), full of desire and emotion, use the body to document the inner consciousness of women during the era. In the view of Li Juchuan (b. 1964, Shashi, Hubei province), architecture cannot be defined by function and specific form, but is instead related to the body and time. He walked the streets together with a brick, using his body to pose questions about architectural possibilities. Chen Zhen (1955 - 2000, Shanghai), who lived in France, pondered differences in identity: on the one hand he drew upon Chinese philosophy, yet he also experienced the emergence of globalization first hand. In his work, Xu Tan (b. 1957, Wuhan) interweaves personal and public memories of the 1990s, creating a retrospective of the decade's history. As an experimental art program and publication, Wildlife Art Project (initiated 1997) brought together 27 artists to present a fairly comprehensive view of the breadth of art practices present in the 1990s, along with a glimpse of the “wild,” quasi-underground conditions of the contemporary art scene then.

Throughout the 1990s, artists were able to build new knowledge, imagery, and structures, though they operated in separate groups, unable to construct a sense of wholeness across issues of identity and the body. “Society Guidance: Part 2” attempts to present a vision of the 1990s true to the decade's fragmented nature. To this end, the inclusion of work re-examined and reviewing the decade by Double Fly Art Center and Huang Jingyuan, artists of a younger generation, helps expand our understanding of the state of Chinese contemporary art as it stood poised to enter a new century.