

铁木尔·斯琴近期的创作蕴含着一种超越人文主义的道德观，即，人类文明的遵循规律只是物质世界自身的运作系统的一部分。在《刺柏》中，铁木尔使用 3D 打印技术再现了一棵美国女画家在乔治娅·奥·吉弗在新墨西哥州居所幽灵牧场附近，生长在石间的刺柏。在铁木尔的创作中，观众能欣赏到当地植物肆意生长的姿态。这种形式让艺术家常常提及的概念“新和平”——一种如广告般引人注目的人与自然之间的新型关系——被揭示出来，也让人联想到许多现代科学观难以认同的感生神话——生命被无生命的物质孕育，汲取营养，再迸发于世。

Timur Si-qin's recent work evinces a moral outlook that exceeds humanism: namely, the belief that the laws obeyed by humans are only a part of those that govern the material world at large. In *Juniper*, Si-qin uses 3D printing technology to recreate the juniper tree that grew near Georgia O'Keeffe's residence in Ghost Ranch, New Mexico. In this work, viewers can see a riotous growth of various local fauna. The work also foregrounds the concept of "New Peace": a new relationship between humans and nature that draws its formal appeal from the language of advertisements. Encountering this piece, viewers are reminded of creation myths that do not accord with science, in which a life is conceived from, nourished by, and born of innate matter.

作品以气模的方式将一块“精神高于一切”的石头放大了 100 万倍。顶端用藏语写着བསམ་སྒྲིབ་མཐོ་ཚད་ཀླན་གྱི་མཚོག།（精神高于一切）。“精神高于一切”石头是当地刻玛尼石的师傅专门为“精神高于一切”项目镌刻的石头，它将项目名字译成藏文并按照本地传统，刻在大小不一的石头上。在 2016 年开始实施的“精神高于一切”项目里面艺术家将一件长 116 米、宽 86 米的布制抽象作品置于藏区海拔接近的 5000 米的雪山山顶，在自然环境里经历了半年的风吹日晒后撤下并回收展示。2018 年 5 月 18 日在北京的工人体育场呈现了这一令人惊奇的壮举。艺术家以玛尼为灵感，创作了这最新的作品--《有一团神气》，将具有精神故事的石头放大成巨大的气囊，并注满空气，让这团被包裹着的气体似乎也临时性的具有了某种能量。一颗“大而虚无”的精神石头躺倒在海天之间。我们已有的知识，无论是文化的、政治的，历史的，还是宗教的，又是如何影响我们对艺术的感知？

This artwork is an inflatable model of a stone, engraved with the Tibetan words བསམ་སྒྲིབ་མཐོ་ཚད་ཀླན་གྱི་མཚོག།, or "Spirit Above All." It has been magnified one million times. The original stone was specially produced by a local Mani stone artisan for the "Spirit Above All" series, for which Zhao carved the phrase onto many rocks of different sizes. As part of the project, in 2016, Zhao Yao unfurled an abstract cloth installation 116 meters tall by 86 meters wide in a mountainous area of Tibet, exposing it to the elements for half a year before presenting it in Beijing Peoples' Stadium on 18 May 2018. Using Mani stones as inspiration, the artist has now created his newest artwork *Something in the Air*, a "huge but hollow" inflatable Mani stone. Perched between sky and sea, the air inside seems to be charged with a certain energy. The artwork seems to ask: how does our knowledge—cultural, political, or religious—influence our perceptions of art?

王晓曲的绘画从图像的多义性出发。她搜集许多网络图片，剪切和拼贴在一个平面中，让图像作为媒介发散地表意——对于艺术家而言，图像总是敞开的，同时容纳得下拍照者和艺术家私密的意图和想象。我们能从她选取的图像中，读取到气功练习者与动作明星，弯腰过河的人形与某座位于北京望京著名办公楼建筑，以及海边游客与登陆外星的宇航员等模棱两可的表意。夹杂着强烈的叙事欲望，王晓曲的笔触顺延着人体或事物的动势展开。同时，种种笔法和纹理的运用，让她笔下的人物看起来并非由肉身组成，倒像是些光滑或粗粝的石头。

Through her paintings, Wang Xiaoqu explores the rich indeterminacy of images. She has collected many photographs from the internet, cut them out, and pasted them onto a single surface, allowing these images to achieve a kind of dispersed signification. To the artist, the photograph is always open-ended, able to contain the intentions and thoughts of both the photographer and the artist. *Qigong* practitioners and movie stars, hunchbacked figures crossing rivers, a certain famous office building in Beijing's Wangjing sub-district, seaside tourists, and astronauts: each of the subjects in her paintings evinces an ambiguity of form. Evoking a strong, narrative desire, Wang's brushstrokes seem to describe the movements of people or objects. The texture of her paintings gives her human subjects a supernatural sheen, as though they were made not of flesh, but of smooth or rough stones.

李维伊将四块捡拾来的石头外表扫描，制成 VR 眼镜中的虚拟现实。只是，观众困于石头内部观看石头表皮。表皮与内核常常代表的一对二元概念——表象与真实——互相转换，使得没有一方能获得比另一方更高级的价值追认。同时，观众沉浸于一个近于圆形的、密闭的、失去重力的视觉空间内，让人们联想起德国哲学家斯特洛戴克提出的微观球体空间学，即我们生存于“气泡”（*Blasen*）这种在世的想象性建构之中，以获得重回母体的假性惬意感，对外部世界潜在的危害免疫。在《石冢》中，因为内与外的转换，这种安逸与危险也被视为一种不稳定的幻觉。

Li Weiyi digitally scanned the exteriors of four stones and transformed them into a virtual reality scene. There is a twist, however: the viewer is trapped inside the stones, looking at their surfaces. The binary concept often symbolized by surface and core—representation and reality—is here inverted, with neither aspect assuming a superior position. Meanwhile, the audience is immersed in a hermetic, spherical, weightless visual space, reminiscent of Peter Sloterdijk's spatial studies into microspheres, according to which we live in “bubbles” (*blasen*), imaginary constructions that return us to the comfort of the womb and shelter us from the potential harm of the outside world. In *Cairn*, because interior and exterior are inverted, such ease and danger come to seem like an unstable illusion.

王思顺从世界各地已持续收集数百块酷似肖像的石头，以不同的方式展示或再现它们。这些来自各个地域的“肖像”仿佛是各种族类、身份的缩影，也是种种价值观——在古典艺术中，绘画和雕塑塑形的人像总能被归类为某个理想形象的分身——之体现。自然以人为摹本雕刻和创造，暗示着自然具有能动性，而这种能动性又由人文所赋予，二者形成一个协作而开放的认知系统。在本次展览中，王思顺用铝材放大了三块“肖像石”，其中一块形似死神镰刀，也让人联想起古埃及神话中鹰头人身的法老守护神荷鲁斯。高大的身躯旁仿佛站立着别的神祇。整齐侧立的构图有种训诫般的神秘气息和不明宗教的仪式感。然而这些比人类和神祇成型更久远的石头，已然成为现世的谶语。

Wang Sishun has collected hundreds of stones that resemble “portraits” from various parts of the world, presenting and representing them in myriad ways. These portraits seem to condense various races and identities, and to express different value systems—the human figures in classical paintings and sculptures, too, could be classified according to the idealized form they embodied. By “carving and creating,” nature resembles humans; this suggests that nature has agency, yet such agency is endowed by the humanities, such that nature and humanity form a collaborative, open-ended cognitive system. In this exhibition, Wang uses aluminum to magnify three large versions of these stone portraits. One resembles a reaper's scythe, or the protector god of the Egyptian Pharaohs,

Horus, with his eagle's beak and human's body. Alongside his tall body, other deities seem to stand. The neatness and slanted angle of the composition evince a mysterious, admonitory air, a sense of ritual found in obscure religions. However, these rocks, created over a span of time that exceeds that in which humans and gods were formed, have now become a modern prophecy.

鄢醒在某次参观完《新潮》杂志社旧址后，创作了一篇以现代设计为背景的短篇小说。在这个故事里，从钢筋混凝土现场挖掘出来的、未经雕琢的玉石在与各种金属材料的竞争中获得赏识和赞美，并在《新潮》杂志社旧址走廊里的吊灯下获得重生。它在这些人造精品的现代设计的照耀下展示出美和模仿的关系——玉石对光的追逐和灯具对光的储存和运用之间映射着一种对应和比较。鄢醒通过对历史资料、物质材料、文学和艺术理论重新整合，一次次地为身份寻求新的、更为精准的定位。

After visiting the former headquarters of *The Renaissance* magazine, Yan Xing wrote a short story with modern design as its backdrop. In this story, a piece of uncut jade is excavated from reinforced concrete, after which it competes with various other metallic materials to win the admiration of viewers and is ultimately “reborn” under the chandeliers in a corridor where *The Renaissance's* offices once stood. Lit by these artificial, luxury design products, the story teases out the relationship between beauty and imitation, suggesting a parallel between how light is “pursued” by the jade and how it is stored and used by the chandeliers. By synthesizing archival material, physical matter, literature, and art theory, Yan seeks newer, more precise articulations of identity.

艺术小组“陨石猎人”在地球表面搜寻陨石，并将它们发射回太空，并将这一行为宣称为他们的作品。以此为主线，被艺术家陆平原写作了三段故事，分别铭刻在三块巨石上。随着探险情节的跌宕起伏，这些“铭文”亦以曲线的动态被排列，仿佛提醒着观众，自以为双脚踏在坚固的地面欣赏这件作品的他们，实则站在漂浮在宇宙星球表面——一个比日常经验更无垠的坐标系之中。

An art collective, Meteorite Hunters, scours the earth for fallen meteorites and launches them back into outer space, calling these acts works of art. With this overarching plot, Lu Pingyuan has written three stories, engraving them on three different boulders. As if to complement the wild ups and downs of this adventurous tale, the stone engravings are arranged in curved lines, reminding viewers that the solid ground they think they stand on, admiring the artwork, is actually the surface of a planet floating through the cosmos—a set of coordinates unimaginably vaster than ordinary experience.

谢素梅的作品“藏石”包含着两个动作。她搜寻、捡拾、收集石子，这一颇受儿童喜爱的举动像是一场游戏，亦如艺术家所说，“（对石头的）选择是一个非常个人化与直觉性的过程。”而另一个动作则是将这些石头展示，邀请人们凝视在当下不易被关注的事物。这个时代，“看”已经成为一种被规训的过程，刺激、新奇、瞬息万变的图像分散着人的注意，将他们裹挟到持续的兴奋之中。石头的沉默，以及其本身显而易见的稳定性，应对的便是观看的喧嚣。

Xie Sumei's “Stone Collection” encompasses two actions. First, she searches for and collects stones, a game-like activity that is also a favorite children's pastime. For the artist, choosing which stones to collect “is a very personal and intuitive process.” Second, she presents these stones to viewers, inviting them to scrutinize things that normally elude their attention. In the present age, “seeing” has become a disciplined behavior: stimulating, novel, rapidly changing images distract people's attention,

submerging them in uninterrupted excitement. The silence and stability of these stones, on the other hand, offer a counterpoint to the “noise” of looking.

来自香港的艺术家庄雪热爱山林，从小便对山上一棵树结下的果核着迷。这组由 12 幅组成的绘画系列，即是艺术家放大自己对这些果核的视觉体验后，将种种与山石对话的感受融入其中。果核的纹理犹如层峦叠嶂的山川，庇护着微小到几近于不可见的草木和生物，漂浮于空白的天际间，又宛若宇宙中悬浮的天体。然而，这组曾参加第 55 届威尼斯艺术双年展绘画，并非是观念绘画或者写生，而是“万趣融于神思”，即从自然中习得自由的想象路径，再凭借这种手段，去质朴地描绘自然。

Ever since his childhood, Lin Xue, who grew up in Hong Kong, has loved mountain forests. In particular, he was fascinated by the pits of fruit that dropped from one of these trees. For this series of twelve drawings, the artist expanded on his visual experience of these fruit pits, then blended them with his impressions of mountainous rocks. The grooved surface of each pit resembles the ridges and rivers on a mountain, sheltering tiny growths of plant and animal life, and suspended on a white sky, like a celestial body. However, these artworks, which appeared in the 55th Venice Biennale, are neither conceptual drawings nor realist depictions, but speak instead to the artist's profusion of interests coming together in the mind. Lin has discovered an imaginary path of freedom through nature, then used this as a method to plainly depict nature.

在《白石》之中，三千余个由混凝土和石块制成的白色石球从干旱的山坡上滚落，掀起灰尘，最终汇聚到一处，仿佛在进行一场迅捷而长途的迁徙。这件作品由艺术家米格尔·安赫尔·里奥斯摄制于他的故乡阿根廷及他长期的生活所在地墨西哥，似乎以一种充满暴力感的语汇影射他自己的生活轨迹。

In *Piedras Blancas*, more than 3,000 white spheres made of concrete and rock tumble down a mountainside, raise a cloud of dust, and eventually settle in the same place, as if completing a quick and long migration. Shot by Miguel Angel Ríos in Argentina, where he grew up, and Mexico, his home for many years, this artwork seems to mirror his life's own turbulent trajectory.