

重庆国际现当代艺术邀请展



CHONGQING INTERNATIONAL MODERN & CONTEMPORARY ART EXHIBITION

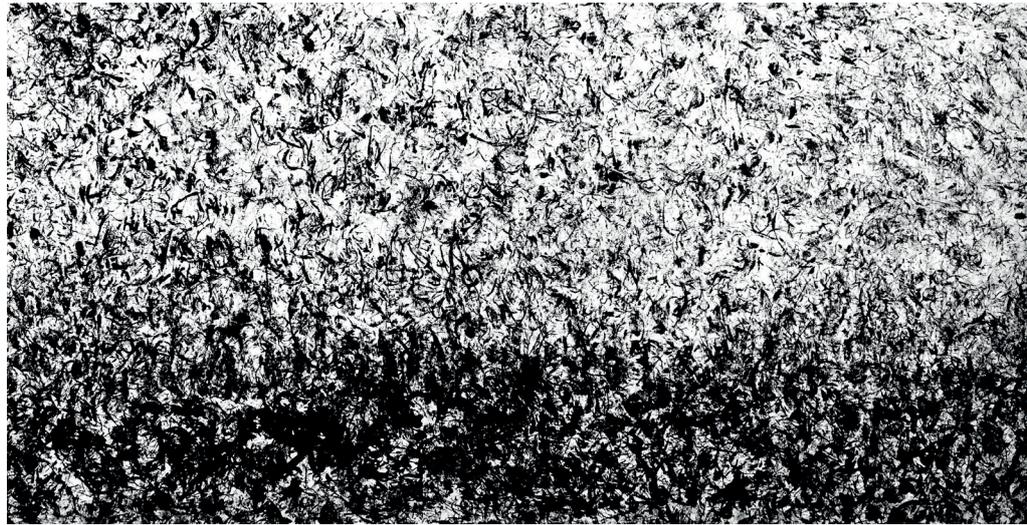
BODY OF THE OBJECT AS/IN ART: European Art in Chinese Art Space (Diverse Techniques and Media in Production of Art)

2021
23.09 - 24.11

开幕时间
OPENING

SEPTEMBER 23, 2021
2 PM

OPEN TO THE PUBLIC:
24 SEPTEMBER - 24 NOVEMBER 2021,
9 AM - 5 PM



Zhang Dawo - 《生命玄线015》纸本水墨
Ink on Xuan Paper
155.4 x 393 cm /2010 (Fragment)

地点和时间 VENUE & DURATION

Hong Art Museum, Chongqing - 23 September - 24 November 2021

策展人 CURATORS

Nour Nouri, Zhang Hang (张航)

联合策展人 CO-CURATORS 中国 CHINA 德国 GERMANY

Dr. Ariel (艾蕾尔), Doki Gao (高玉洁),
Dr. Davood Khazaie, Nicole Rietbrock, Natalja Nouri

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Zhang Dawo (China)

CURATORIAL STATEMENT

Dawo's full name is Zhang Weigong Bobing Dawo (张大我 (字唯公, 号伯冰). His resident studios were situated at 'Yiyu Jingshe' (一隅精舍), 'Huaixi Caotang' (迴溪草堂), and are currently at 'Linshanren Yinju' (林山人隐居). Born in Shaanxi Chenggu (陕西城固) in 1942, Dawo grew up in an atmosphere of traditional Chinese culture. The family originally came from Guwanping Zengjingtang (古宛平增景堂), which was known as "Shānzi Shier Zhāngjiā" (山子石儿张家). The 'Mountain Rock Zhang' family was famous for decorative mountain rock art (e.g. Beijing Yuheyuan 颐和园).

Dawo was teaching in Beijing by the 1980's and in the 1987, he stepped into society as a professional artist. Since 1994 he commutes between Australia and China for major art events.

Dawo is a visual artist, who has had his works acquired by a number of international and national public art institutions, organizations, and private collectors, such as the British Museum ('The Dragon's Resplendence' one of the five Museum acquisitions), the Ford Foundation, Lehmann Brothers and Rupert Murdoch.

The definition of art in the 20th century has changed the whole concept of art. It is the perspective of the artist and the art viewer which determines how we can call an object a work of art. How do we look at the **Body of the Object as/in Art**? The number of ways to achieve the mode of perfection in making art is "at least" equal to the imagination of each artist and "most probably" much more than the number of artists in the world.

In other words, we can think of at least two ways of looking at the body and materiality of objects in art: **Body of the Object as Art and in Art**. Sometimes a very normal object in everyday use is installed in a special position and it makes an art work. And some times that object is used alongside other materials to make a piece of art. For instance, consider a normal chest of drawers. By itself, a chest of drawers is not an art object but if you place it sideways down, the idea of misplacement is conveyed to the viewer and an art object is created. Now if you add some torn books inside it with some broken dolls you have an installation with different meanings. The way an object is defamiliarized makes it closer to being an art object. The poeticness of the position and situation is what differentiates art from non-art.

There is literally no limitation in using objects as/in art. Each object including the basic materials, the canvas, the frame, the colors, the metals in sculpture, the camera and printing mode, film installations, etc. has its own influence in the construction of art. Art, then, turns to be a mode of action in objectifying materials, objects and their properties.

This exhibition will display the wide range of materials and techniques used by different artists from China and Europe with different backgrounds in different disciplines.

Creativity knows no limitations and borders.

张大我 (德国)

艺术家简介：张大我，字唯公，号伯冰。曾署一隅精舍、迴溪草堂，现署林山人隐居。一九四二年出生于陕西城固。幼承家学，在中国传统文化氛围中成长。祖籍古宛平，增景堂张氏嫡脉，又称“山子石儿张家”。八十年代在北京工作。八七年秋，以职业艺术家身份进入社会。九四年至今，旅居澳洲。作品为多家国际艺术机构（代表作“龙的意趣”，为英国大英博物馆收藏的五件作品之一）和各国公众、团体及私人（国际著名报业大王默多克）收藏。

策展前言

20世纪新的艺术定义改变了整个艺术的概念。正是艺术家和艺术欣赏者的视角决定了我们如何将一个物体称为艺术作品。我们如何看待在艺术里面呈现的物体？在艺术创作中达到完美的方式的数量“至少”等于每个艺术家的想象力，“最有可能”远远超过世界上艺术家的数量。

换句话说，我们至少可以从两个方面来看待艺术中物体的实体性和物质性：作为艺术和在艺术中的物体主体。有时一件日常使用中非常普通的物品被安装在一个特殊的位置上，就成了一件艺术品。有时，这个物体和其他材料一起被用来制作一件艺术品。例如，一个普通的抽屉柜。就其本身而言，抽屉柜不是艺术品，但如果你把它放在一边，错位的想法被传达给了观赏者，一件艺术品被创造出来。现在，如果你在里面加上一些破书和一些破娃娃，你就有了一个不同意义的装置。一件物品被陌生化的方式使它更接近于一件艺术品。位置和情境的诗性是艺术与非艺术的区别。

在艺术中使用物体是没有限制的。每件物品包括基本材料，画布，框架，颜色，雕塑中的金属，照相机和印刷方式、胶片装置等，它们在艺术建构中有其自身的影响。于是，艺术就变成了将材料、物体及其属性物化的一种行为方式。

本次展览将展示来自中国和欧洲的不同艺术家，在不同学科背景下使用的各种材料和技术。

创造力没有限制与界限。