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StudioGEAR是一支由艺术家/机械师/交互工程师组成的公共艺术团体，致力于将造型/光影/声音/机械等跨媒介技术融合到艺术创作中。不断尝试冲破以往的艺术认知和技艺手段，实现艺术家与城市文化景观的对话，跨界的创作理念使他们的作品呈现出更多的可能性。

StudioGEAR is a public art collective composed of artists , mechanics , and interactive engineers . We are dedicated to fusing crossmedia technologies , such as shape , shadow, sound , and mechanics into the creation of art . We continuously attempt to break through previous artistic cognition and technical means to achieve a dialogue between artists and urbanculturallanscapes. Crosscutting creative ideas enable their works to present more possibilities .

一件有着兔子外形的互动机械装置。它描述的是关于自我否定与自我肯定的态度，以及在两者相互转换过程中兔子（作为敏感动物的一种存在）所表现出来的奇特的肢体语言。

一只灰兔子头的标本和平衡的机械身体。

这只兔子曾经是艺术家的宠物，它是一只非常敏感的动物。

它总是时刻保持着对外界的一种怀疑态度。

有一天，这只兔子死了，艺术家将它做成了一件装置。这只重新“复活”的兔子一边摆出诡异的姿态，一边喃喃自语，将它疑惑的态度持续下去。

什么是好的？什么是不好的？这本身就没有标准答案。

所有的答案都来源于我们内心，不要被外界的事物影响了自身的判断。

"Puzzle" is an interactive mechanical device in the shape of a rabbit. It portrays the peculiar body language of a rabbit (as a sensitive animal) during the process of self-negation and self-affirmation in humans.

The device consists of the preserved head of a gray rabbit and a balanced mechanical body.

The rabbit was once a pet of the artist and was a highly sensitive animal.

It always maintained a suspicious attitude towards the outside world.

One day, the rabbit died, and the artist turned it into a device. The "resurrected" rabbit assumes eerie postures and murmurs to itself, continuing its perplexed attitude.

What is good? What is bad? There is no standard answer to this.

All answers come from within ourselves, and we should not let external things affect our judgment.

Puzzle

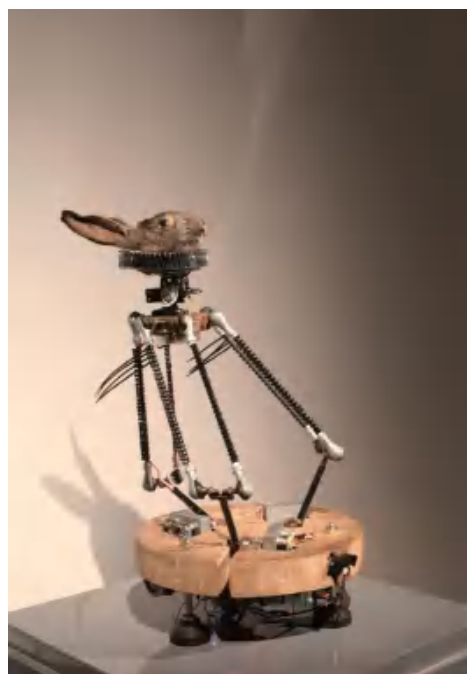
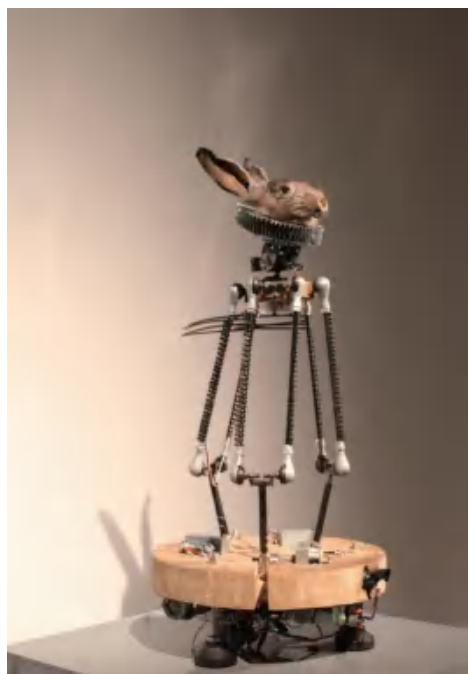
动物标本、木头、金属、舵机、控制器

Specimen animals | Wood | Metal | Steering gear | Controller

高 60cm

2013







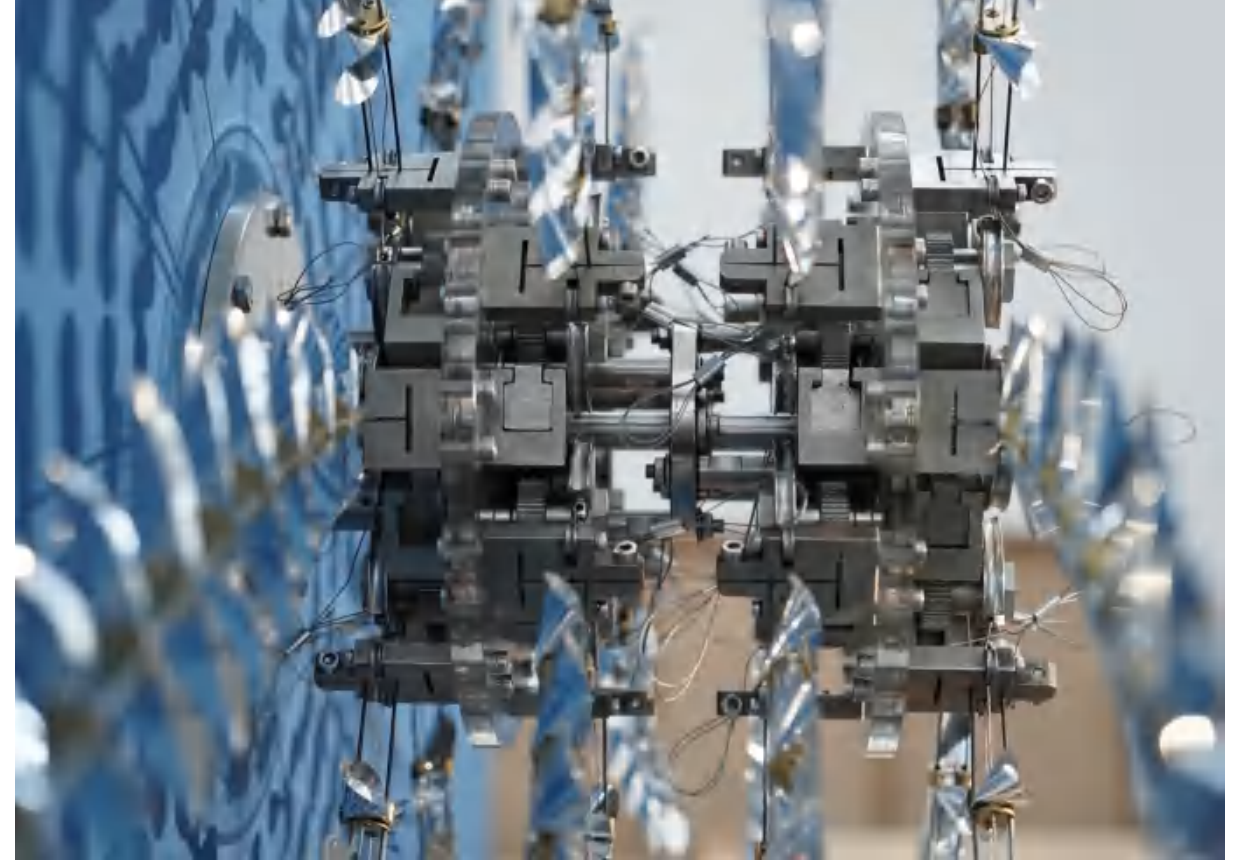
只有当隐藏在可以创造最大价值的那些方式中的矛盾张力，进入一种普遍的和动态的交互作用状态，
我们才拥有了创造性的舞台。

Only when the tension of contradiction hidden in methods that can create maximum value enters a common, dynamic
and interactive state, can we have access to the stage of creation.



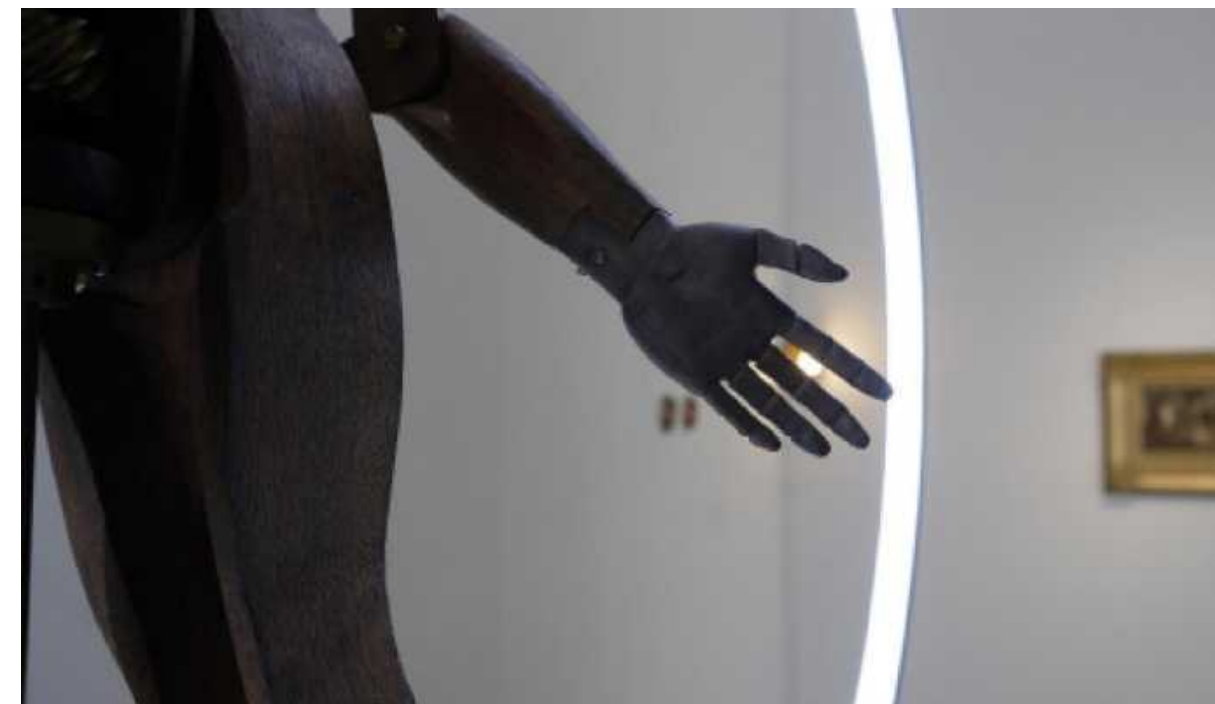
遇见 Contact

金属、亚克力、电机、控制器
Metal | Acrylic | Motor | Controller
直径 100cm
2019



机械化的人形，这种动态的形象由精密的构造组成，它将最高尚的观念与理想人格化，去象征和体现一种新的信仰。

The dynamic image of a mechanized figure features sophisticated composition, which personalizes the noblest notions and ideals, symbolizing and demonstrating a new belief.

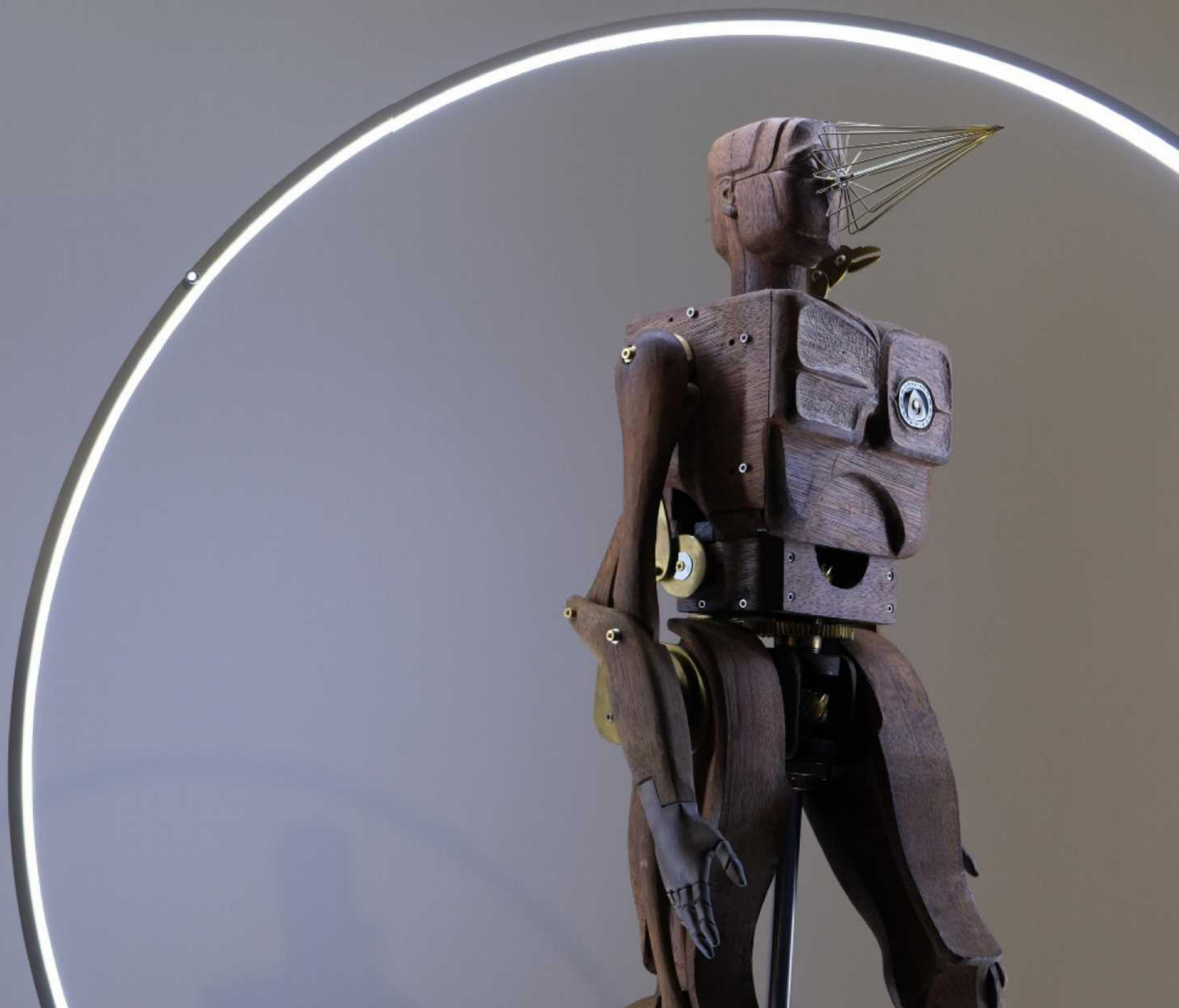


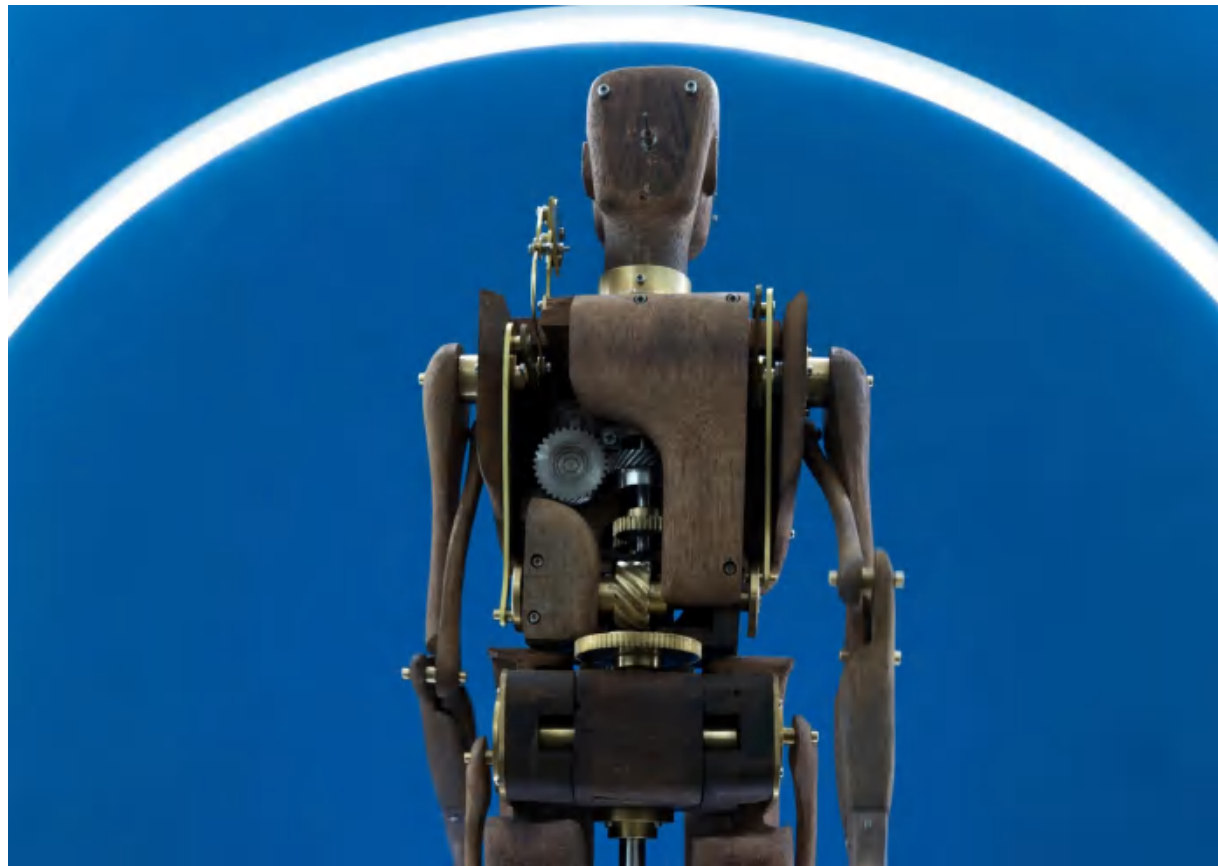
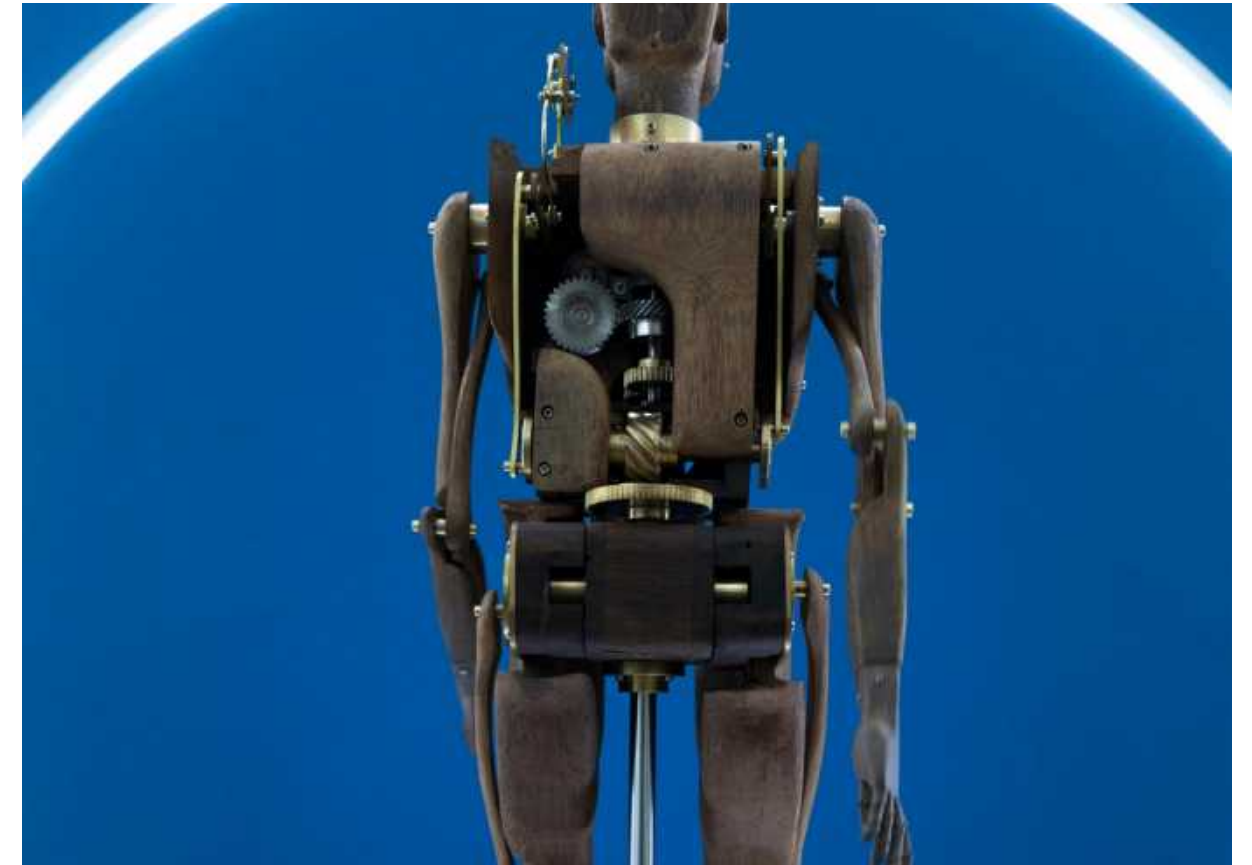
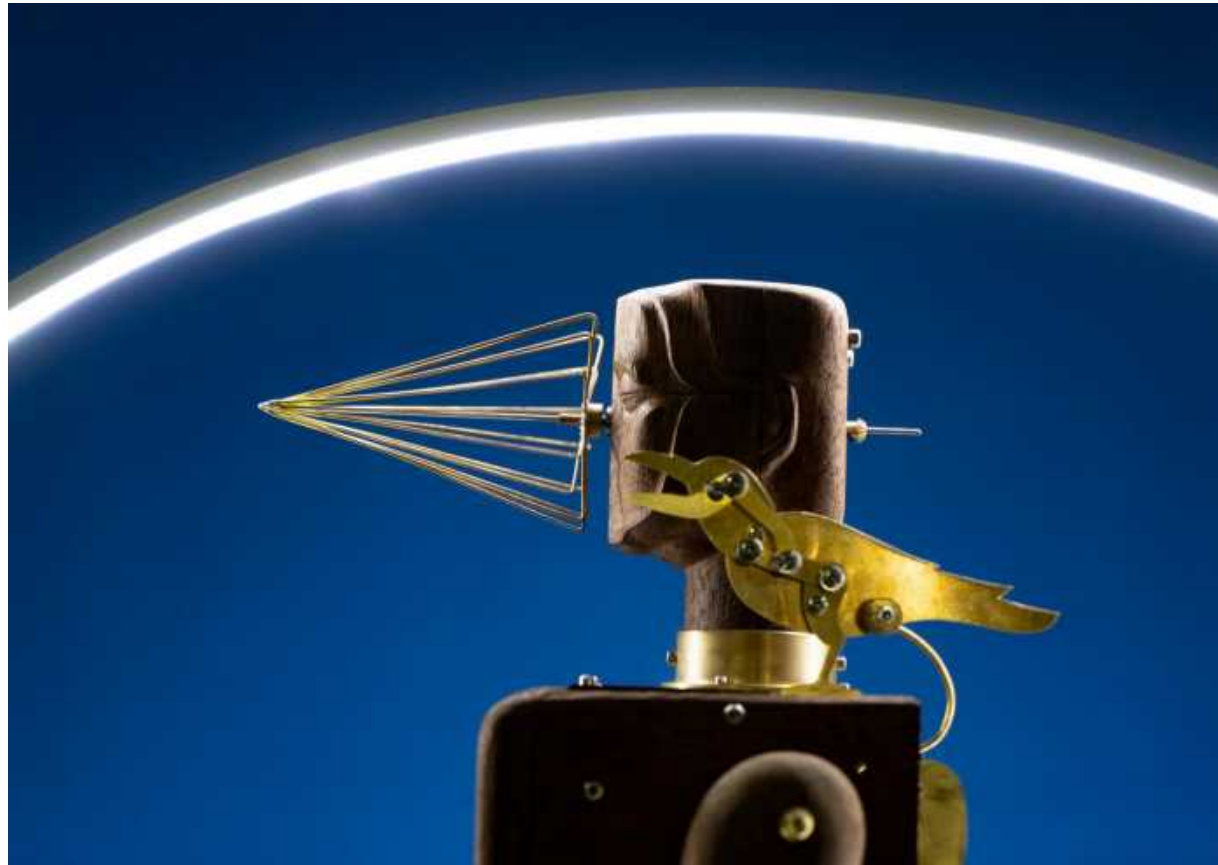
看不见的人 Man In The Moon

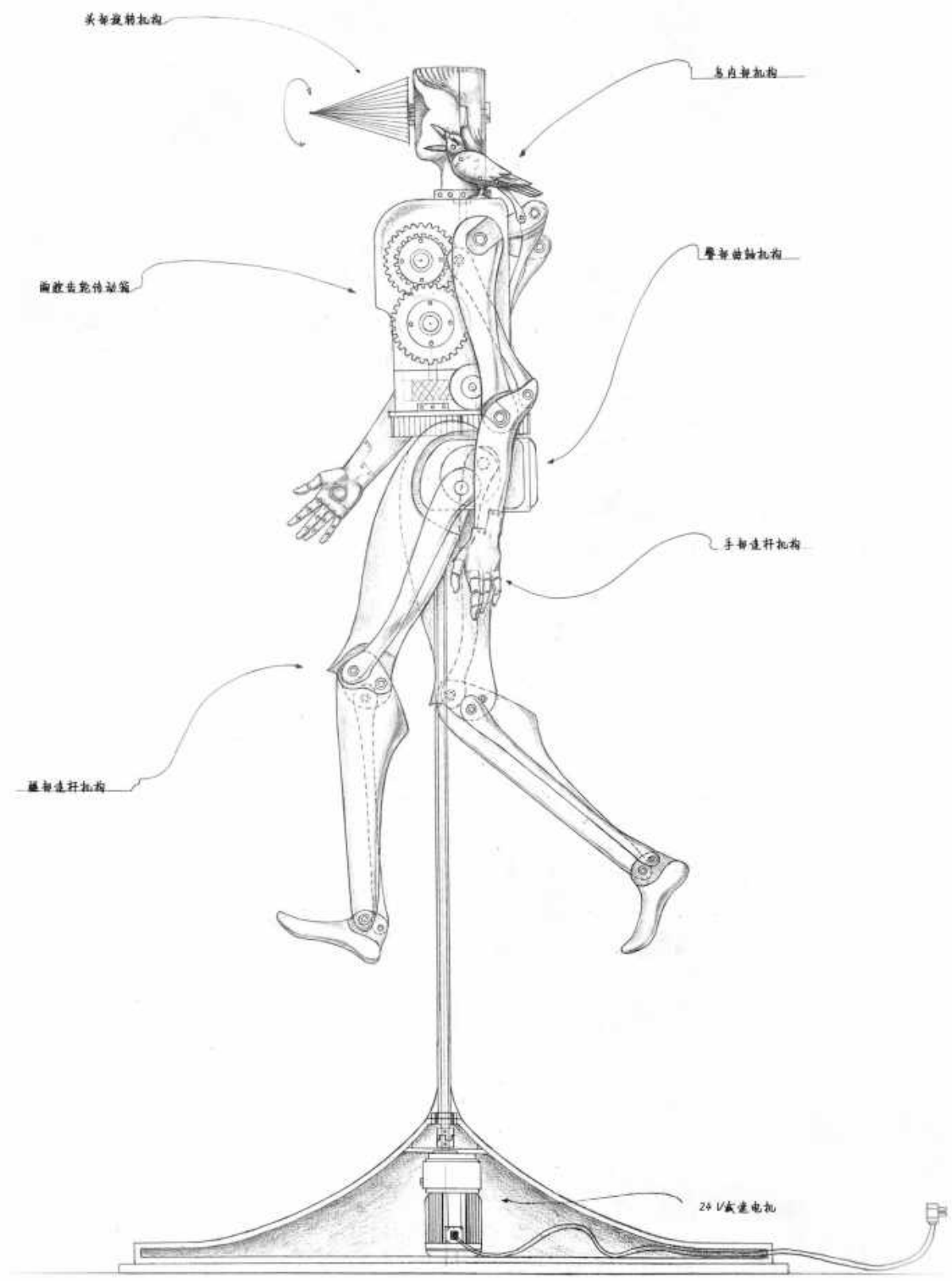
木头、金属、电机、控制器
Wood | Metal | Motor | Controller
高 210cm

2019











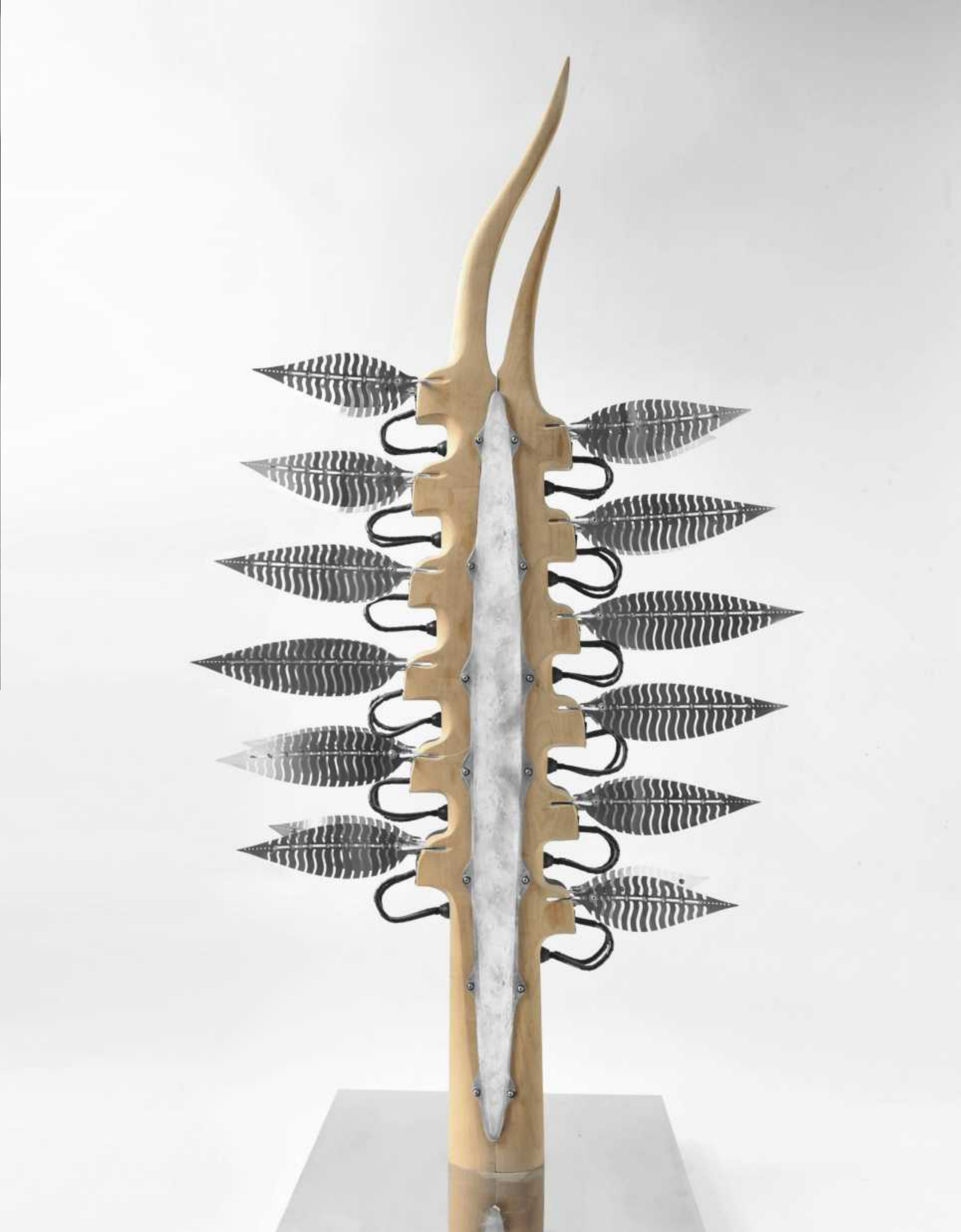
我尝试制作了一个我们无法进入的空间，而这个空间中有一个特殊装置在听候我们的指令，但是它又不是完全受我们控制，这正像作品中所呈现的代表工业时代的机械、印刷品和通过互动行为得到的无序的墨迹符号一样，它们的这种矛盾、冲突跟相互融合、和谐，构成了这件作品本身。

I attempted to create a space that we could not enter, but within this space, there is a special device that obeys our commands, yet is not entirely under our control. This is akin to the mechanical and printed symbols representing the industrial era, as well as the chaotic ink marks obtained through interactive behavior, which are presented in the work. These contradictions and conflicts, as well as their fusion and harmony, constitute the essence of the piece.

CM-5

金属、纸、墨水、舵机、控制器
Metal | Paper | Ink | Steering gear | Controller
170cm×120×410cm
2010





梵梵 FanFan

木头、树脂、金属、电机、控制器
Wood | Resin | Metal | Motor | Controller
40cm×20cm×120cm
2012



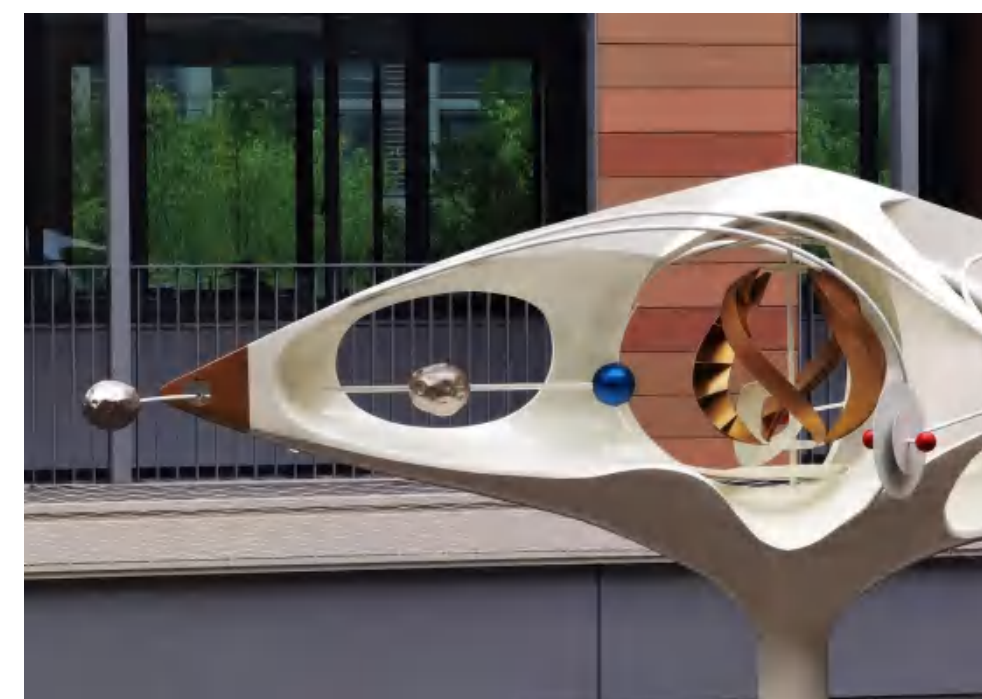
ROW

金属、电机、控制器
Metal | Motor | Controller
80cm×40cm×20cm
2013



来自风的信号—1 Wind Signal—1

不锈钢
Stainless steel
高 900cm
2023





来自风的信号—2 Wind Signal—II

不锈钢
Stainless steel
高 800cm
2023

风，在四季中演绎着不同的角色，它曾荡起丝丝涟漪，同样带来金黄的收获，它时而英勇，时而婉转，它从远方到来，夹杂着生机与希望。作品展现出气候与自然的关联，体现出自然界中的平衡与不确定性。正如风一般，悄无声息，却又近在咫尺。通过风的信号来传达自然的力量和变化，装置作为与自然的连接物，让观众感知来自风的信号。

The wind plays different roles throughout the four seasons, stirring gentle ripples and bringing forth golden harvests. It is at times courageous, at times graceful, arriving from afar, interwoven with vitality and hope. The artwork illustrates the connection between climate and nature, reflecting the balance and unpredictability within the natural world. Much like the wind, it is silent but omnipresent. Using the signals of the wind to convey the forces and changes in nature, the installation serves as a conduit to connect the audience with signals from the wind.





扫描观看作品绘本故事

风之屋 Houses Of Wind

不锈钢、树脂、LED
Stainless steel | Resin | LED
单件 500cm—800cm
2023

艺术家用房屋的装置接收自然界的风，将城市的发展与延伸类比植物种子的传播，创作了作品《风之屋》。房屋的中心设有风动结构，被驱动后形成如水纹荡漾般旋转、摇曳的姿态。而风动片的中心镶嵌着一颗彩色“种子”，象征新生、希望的源泉。从房屋中伸出若干个带有“种子”的触角，以一种生长的状态随着风的轻拂而轻盈地飘动。在装置场域的石块上，观众还可以通过扫描二维码阅读艺术家的同名绘本作品。

风来往于不同时空，无差别地拂过有机生命与无机物质，诉说着城市的历史与回忆，同时串联起共同栖居的场所。

The artist creates an installation of houses, "House of Winds", to capture the natural wind and compare the development of a city to the spread of seeds. Each house has a wind-driven structure that spins and sways in a ripple-like gesture. The center of the structure embeds a colorful "seed" symbolizing new life and hope. The houses extend several tendrils, each adorned with a "seed" which flutter gracefully in a state of growth as they are gently caressed by the wind. On the stones within the installation space, viewers can scan the QR codes to access the artist's eponymous illustrated book.

Wind traverses different times and spaces, indiscriminately brushing past organic and inorganic life and matter. It narrates the history and memories of the city while simultaneously connecting the places where diverse inhabitants coexist.





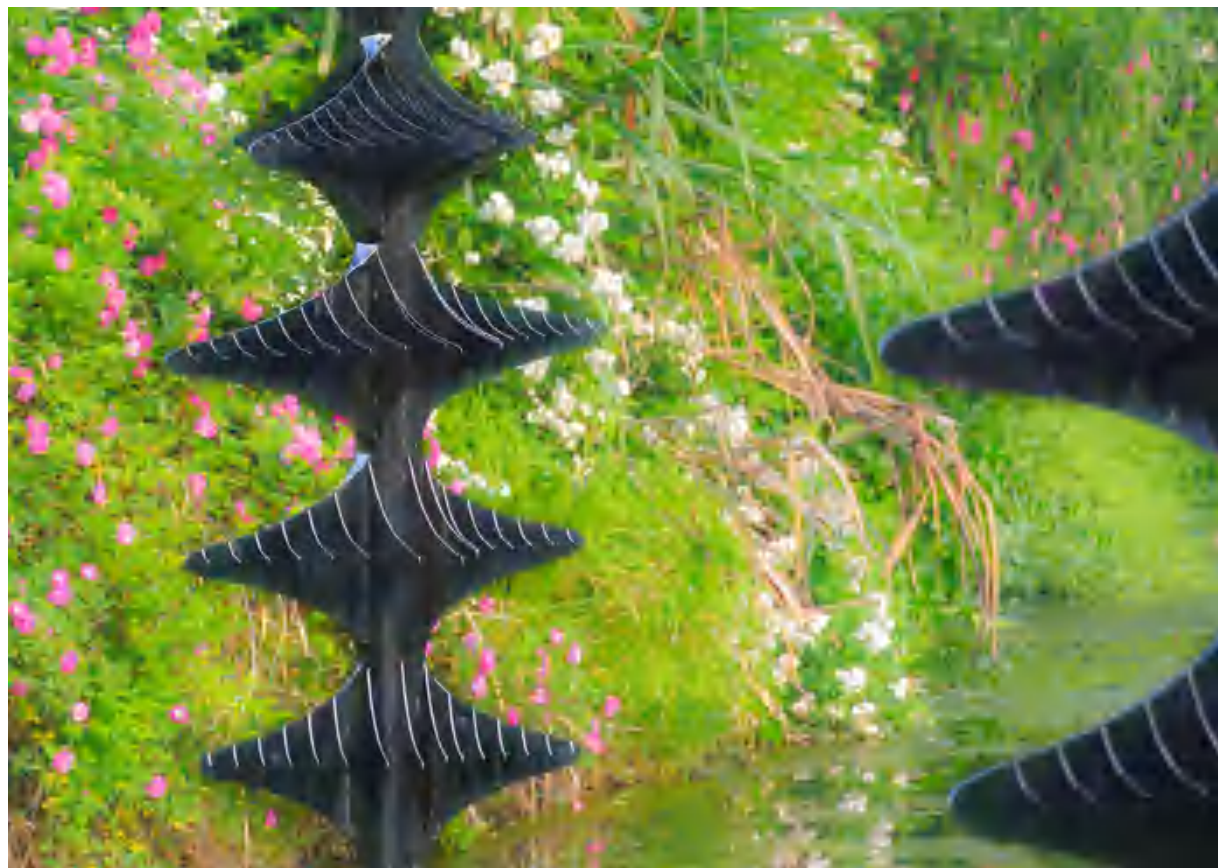


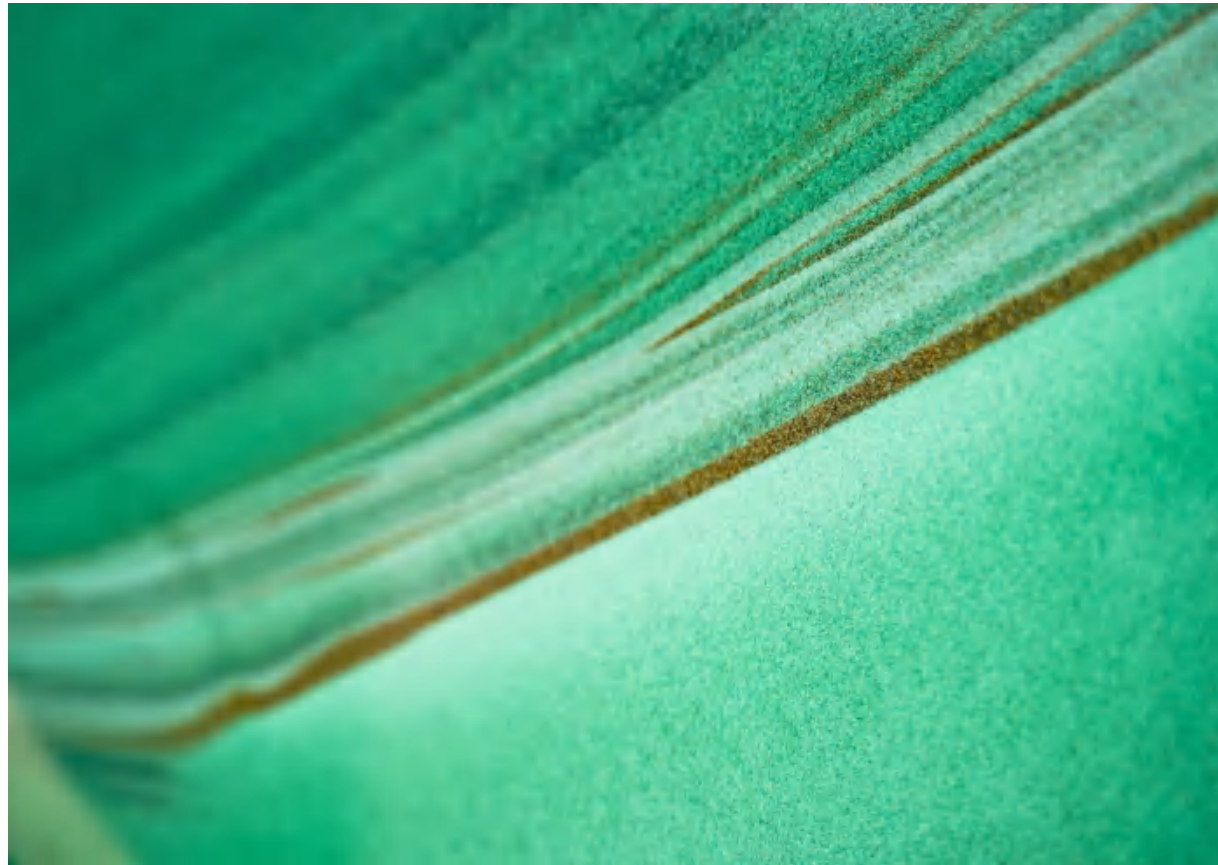
渔波记忆
Memory Of Ripple

金属、防水电机

Metal | Waterproof | Motor
高 600cm/500cm/300cm

2012





时之沙
The Passing Time
不锈钢、机械齿轮组、沙子、水
Stainless steel | Mechanical gear set | Sand | Water
高 320cm
2023



德罗斯特之光 Light Of Droste

银、铜、玻璃、LED
Silver | Copper | Glass | LED
5cm×15cm×3cm
2020

右眼的“时间摆锤”打开他的目光，目之所及之处即为内心所往。

The "pendulum of time" in his right eye opened his gaze, and wherever his eyesight reached was where his heart was set.





作品“光之屋”所营造的家宅，在白天是映射周围的坚硬的壳，而在夜晚，则是引向内心深处的那道光。
家宅就像火和水，它照亮了回忆与无法忆起之物，并在其中交织展现。

光之屋 House Of Light

不锈钢、PC板、LED、控制器
Stainless steel | PC board | LED | Controller
高 400cm

2018



室内版：高 200cm

The home created by the work "House of Light" is a solid shell that reflects its surroundings during the day, but at night, it becomes a beam of light that leads deep into the heart.
The home is like fire and water, illuminating the combination of memories and things that cannot be remembered.







露天阶梯上凌驾着一架圆形钢琴，通过解构与重组钢琴，向伟大的音乐家莫扎特致敬，并展现其疯狂的音乐理想。以巨大的白色球体雕塑为核心，巧妙地将钢琴的元素融入其中，通过现代艺术的手法，赋予其全新的生命与意义。

当你漫步楼梯之间，灯光和音乐开始共舞，试听冲突中，作品更具张力和冲击力，一场沉浸式的艺术狂想即将登场，你准备好了吗？这场未来主义向古典主义致敬的经典之旅，等你启程。

莫扎特 Mozart

金属、LED、控制器
Metal | LED | Controller
高 200cm
2024

The open-air steps override a circular piano, paying homage to the great musician Mozart and showcasing his crazy musical ideals by deconstructing and reorganizing the piano. With the giant white sphere sculpture as the centerpiece, the elements of the piano are skillfully integrated into it, giving it a new life and meaning through modern art techniques.

As you stroll between the stairs, the lights and music begin to dance together, the works are more tense and impactful in the audition conflict, an immersive artistic rhapsody is about to debut, are you ready? This classic journey of futuristic tribute to classicism is waiting for you to depart.







2020，呼吸成为我们人类共同面临的危机。这件梦之屋作品以一个小房子的造型出现，它代表了我们每一个普通的家庭。在白天它反射周围的环境，成为一个坚硬的壳，到了夜晚，它会呼吸，似乎是进入梦乡的一种状态。

当我们去摇醒它的时候，它又会变得光芒四射，成为一种希望和光的指引。

梦之屋 House Of Dream

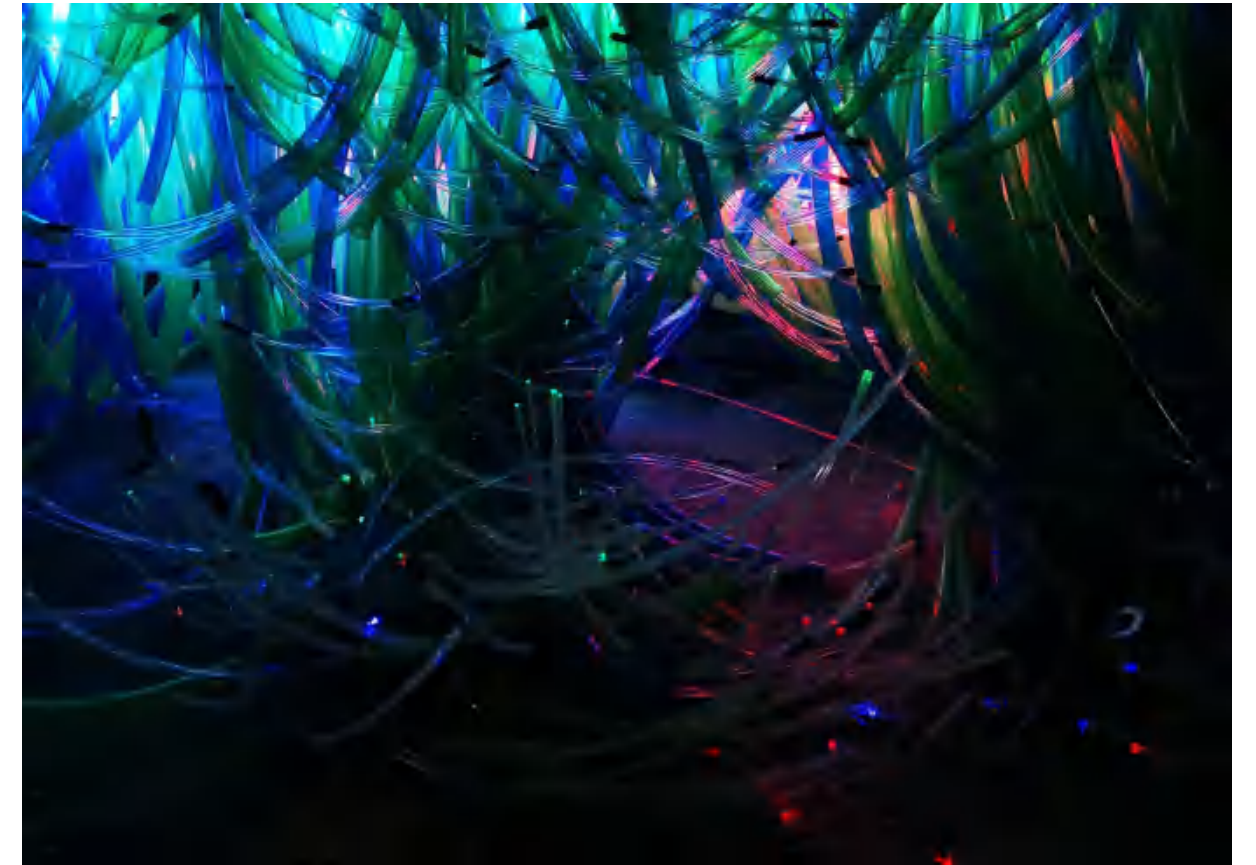
金属、LED、控制器
Metal | LED | Controller
高 400cm
2020

In 2020, breathing became a crisis that humanity collectively faced. This "House of Dream" piece takes the form of a small house, representing every ordinary family. During the day, it reflects the surrounding environment, becoming a hard shell. At night, it breathes, seeming to enter a state of dreaming.

When we go to wake it up, it becomes radiant again, becoming a guide of hope and light.







森之屋

House Of Forest

金属、软管、亚克力、LED、控制器
Metal | Hose | Acrylic | LED | Controller
高 800cm
2021





扫描观看作品绘本故事

摇摆屋 Shake-Shake

不锈钢、树脂、LED、发声部件、弹力摆动结构
Stainless steel | Resin | LED | Sound components | Elastic swing structure
单件高 200cm-300cm
2023

人与声音的关系可以说是相互依存的，对于那些长期在城市中生活的人来说，来自田野的声音带有一种自由和归属感，作品“摇摆屋”延续了艺术家的“屋子”系列，成为一种精神居所以及诗意的栖居地。作品的表面光影反射伴随着太阳每日东升西落，云卷云舒，呈现着不一样姿态和变化，在摇摆中重拾人们沉睡已久的乡情与对美好生活的向往。

The relationship between humans and sound can be described as mutually dependent. For those who have lived in urban environments for an extended period, the sounds from the countryside carry a sense of freedom and belonging. The work "SHAKE-SHAKE" continues the artist's "House" series, serving as a spiritual dwelling and a poetic abode. The play of light and shadow on the surface of the artwork, accompanied by the daily rhythm of the sun rising and setting, clouds unfolding and dispersing, presents different postures and changes. In the swaying motion, it revives the long-dormant nostalgia in people and their yearning for a better life.

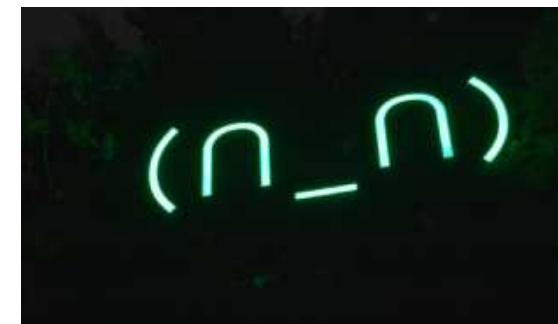






在不破坏自然的前提下，根据原有景观结构的基础引入灯光艺术，用符号化的表情赋予大自然生命的特征。犹如这片树林自身带有了感情，通过地理景观的手段让整个场域的情绪软化。

Introducing light art based on the existing landscape structure, without destroying nature, symbolically gives the characteristics of life to nature. It's as if the forest itself has emotions, and through the means of geographic landscape, the emotions of the entire area are softened.



森林派对—1 Elves Of Forest—1

金属、LED
Metal | LED
尺寸可变
2020

© ▽ © (@ _ @ ;

森林派对—2

Elves Of Forest—II

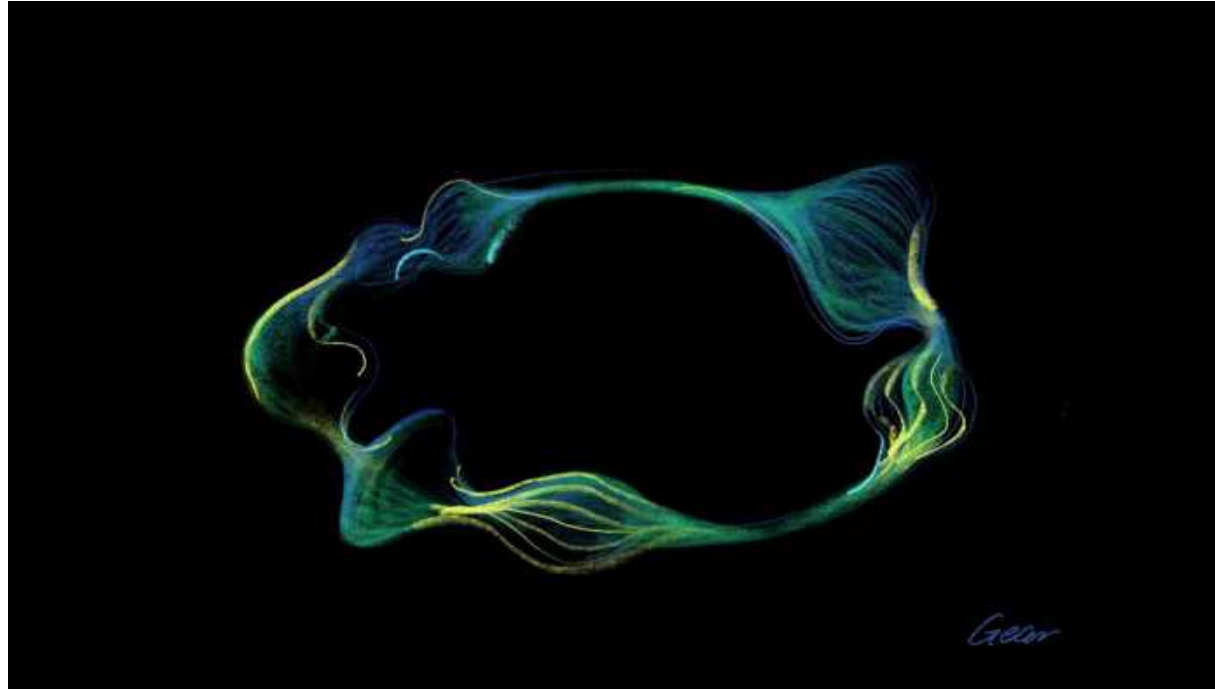
金属、LED
Metal | LED
尺寸可变
2021

古老与现代的对话，是艺术家们乐此不疲的话题，这次我们用代表新生力量的东西与千百年的竹林进行对话，用这个时代非常鲜明的标签：表情符号、新媒体、Z世代，融到竹林里，再映照到石扶梯水库。我们希望所创造的艺术作品，可以在当下为人们驱散恐惧并给予温暖、光明和希望，用艺术的力量为人们描绘生命的荣耀、精神的力量和对大自然的敬畏。

The dialogue between ancient and modern is a topic that artists find difficult to abandon. This time, we engage in a conversation between the representation of emerging forces and the millennia-old bamboo grove. We incorporate distinctive labels of this era: such as emojis, new media, and the Z generation, into the bamboo grove, further reflected in the Shifuti Reservoir. With the artistic creation we hope to bring forth in this moment, we aim to dispel fear and provide warmth, light, and hope for people, using the power of art to depict the glory of life, the strength of the spirit, and reverence for nature.







以一根竹的形态在水面围合成一个封闭的环形，中间隆起的造型既象征着一种能量的释放，又是对远山和岛屿的呼应。夜晚的灯光表现出能量传递的效果。

Taking the form of a bamboo, it encloses a closed circle on the water's surface, with a raised shape in the center symbolizing both the release of energy and an echo of distant mountains and islands. The nighttime lights depict the effect of energy transmission.

流光之环 Ring Of Flowing Light

不锈钢、LED、控制器
Stainless steel | LED | Controller
直径 1000cm
2022

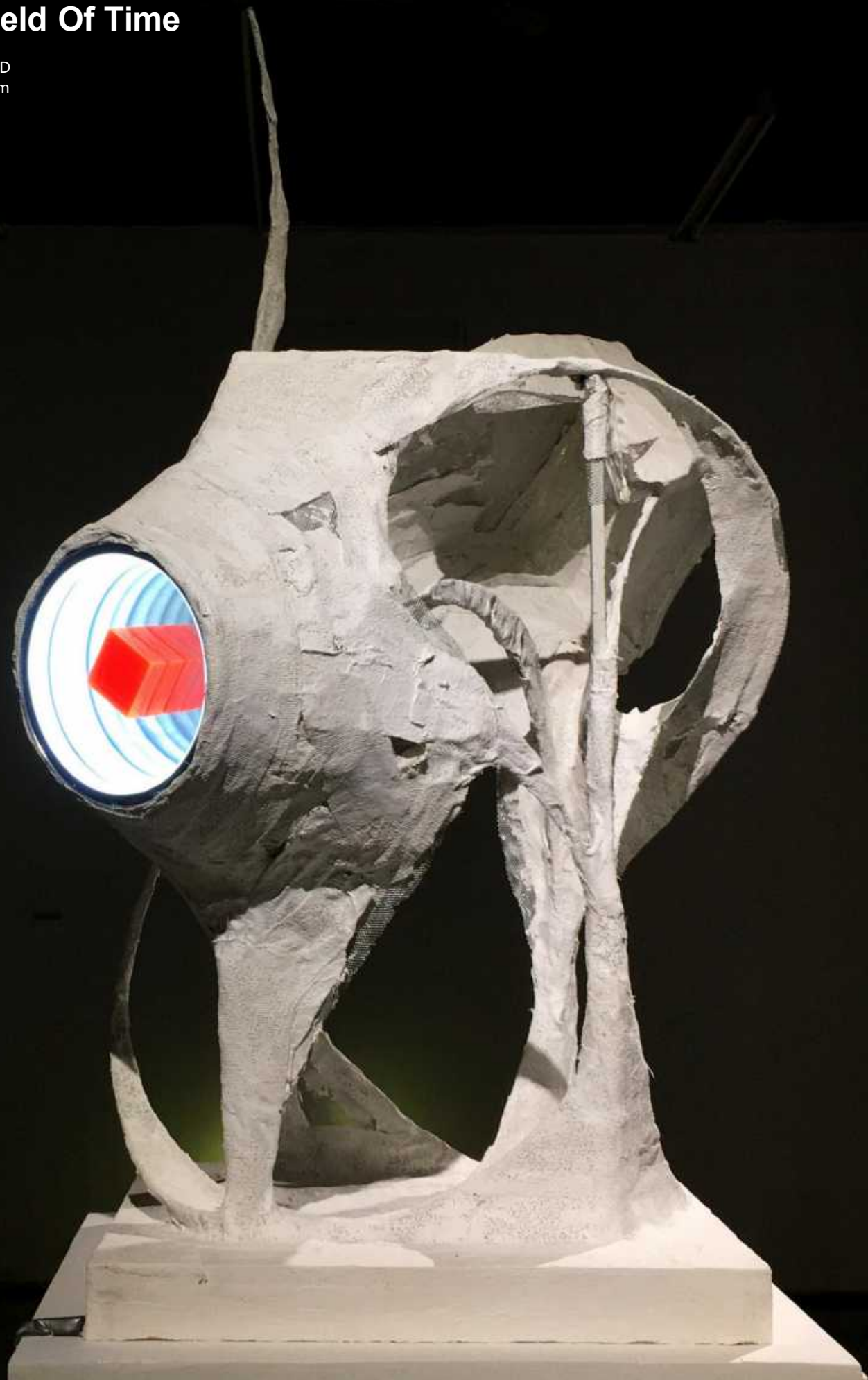






时间场 Field Of Time

石膏、亚克力、LED
Gypsum | Acrylic | LED
50cm×50cm×110cm
2018





弃木 Abandoned Wood

木头、金属、电机、羽毛、哨子、自制风箱

Wood | Metal | Motors | Feathers | Whistles | Homemade bellows

120cm

2017

作品的创作灵感来源于深秋的工作室，在清扫的时候无意间发现一段弃木，它并不是名贵树木，非常普通，造型也一般，除了用作冬天烤火取暖实在想不出别的用途。我围绕这段废弃的木头展开记忆的复原，试图通过动态和声音还原一个场景，利用其自身的形态，用机械的方式让其发声，想象其原本生存的状态，以及它与周遭环境所产生的对话联系。

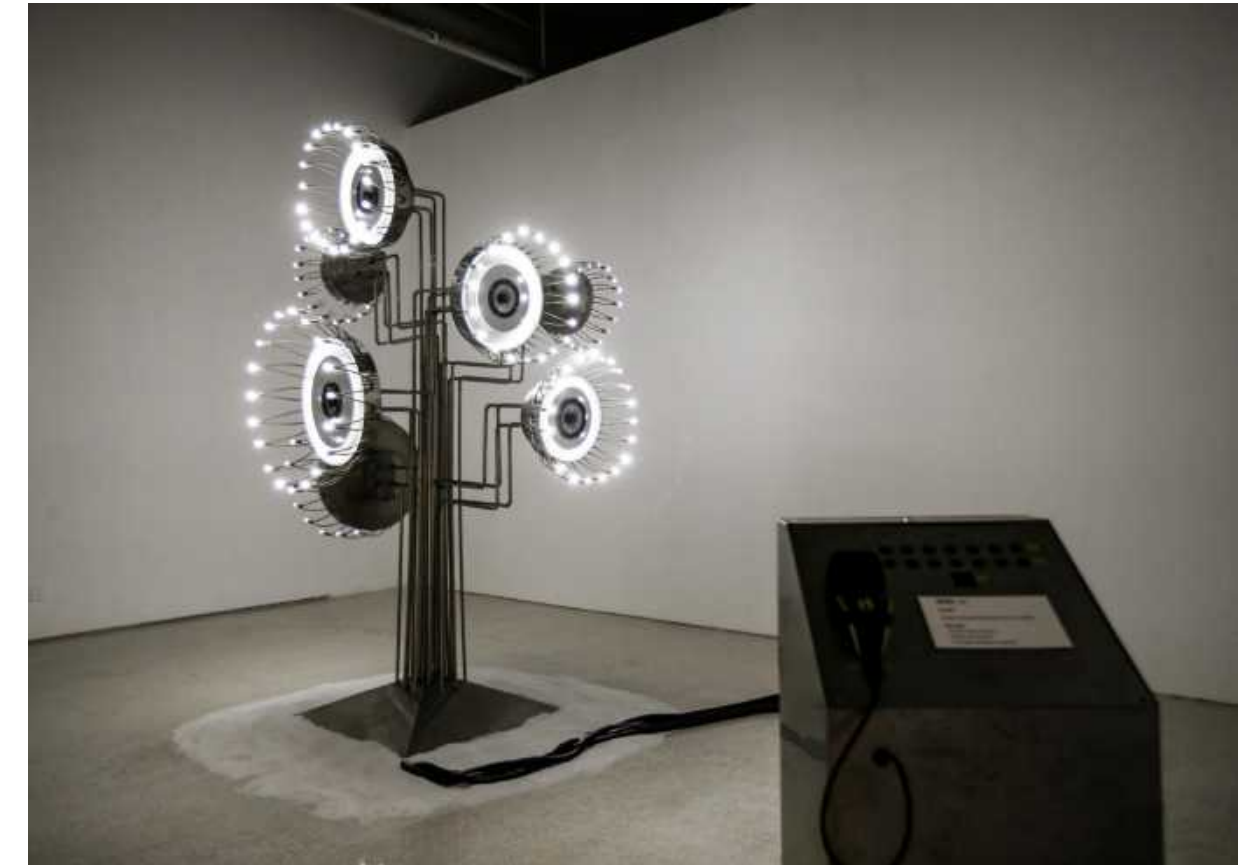
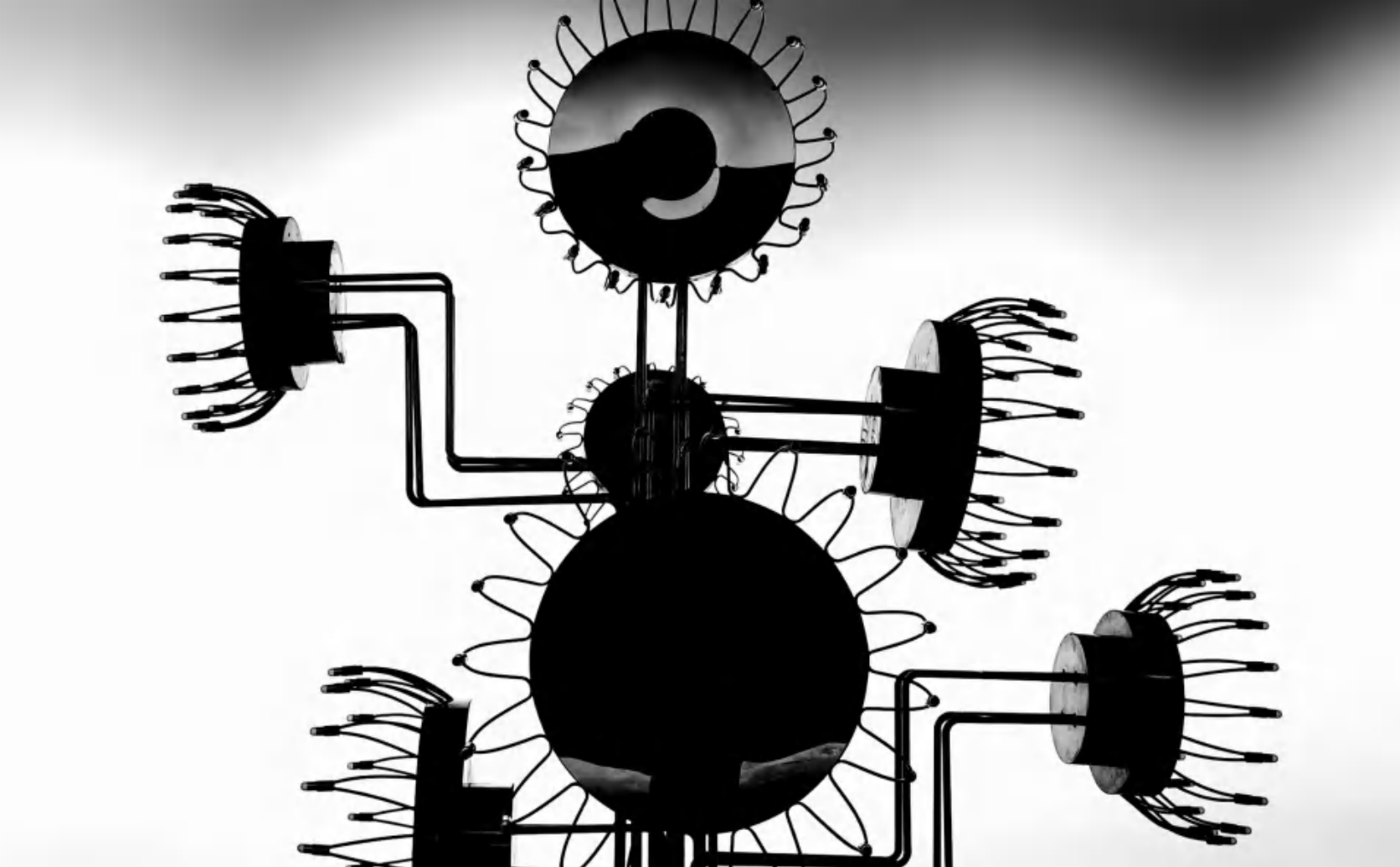
对一个无用事物的转化成为作品的表达。

The creation of the work originated from my studio in deep autumn. While cleaning, I stumbled upon a piece of discarded wood. It didn't come from precious trees; it was quite ordinary in both material and form. Besides serving as a source of warmth during winter, it seemed to have no other purpose. I embarked on a journey of reconstructing memories around this abandoned piece of wood, attempting to recreate a scene through movement and sound. Utilizing its inherent form, I mechanically induced sound, envisioning its original state of existence and the dialogues it might have had with its surrounding environment.

The transformation of a seemingly useless object turns into an expression of art.







作品采用与观众互动的形式呈现，观众将自己的声音传输入作品，成为另外一种身份的发声。七朵花各自发出独立的声音，并释放出光。它们可以组成一个七重合奏，也可以通过交互成为一个变奏曲。

这个时代每个人心中都存有梦想，都有属于自己的太阳，这件作品是以向日葵为创作元素，围绕个体与集体的关系而展开思考。愿每一个自由的梦想绽放光芒！

The artwork takes on an interactive form, where the audience inputs their own voices into the piece, becoming the vocalization of an alternate identity. Seven flowers each emit independent sounds and release light. They can either form a seven-part ensemble or, through interaction, become a variation.

In this era, everyone harbors dreams and possesses their own sun. This piece uses sunflowers as creative elements, contemplating the relationship between the individual and the collective. May every free dream radiate its brilliance!

声花 Voice In Dream

不锈钢、声音设备、控制系统、喇叭、LED

Stainless steel | Sound equipment | Control system | Speaker | LED

高 250cm

2021



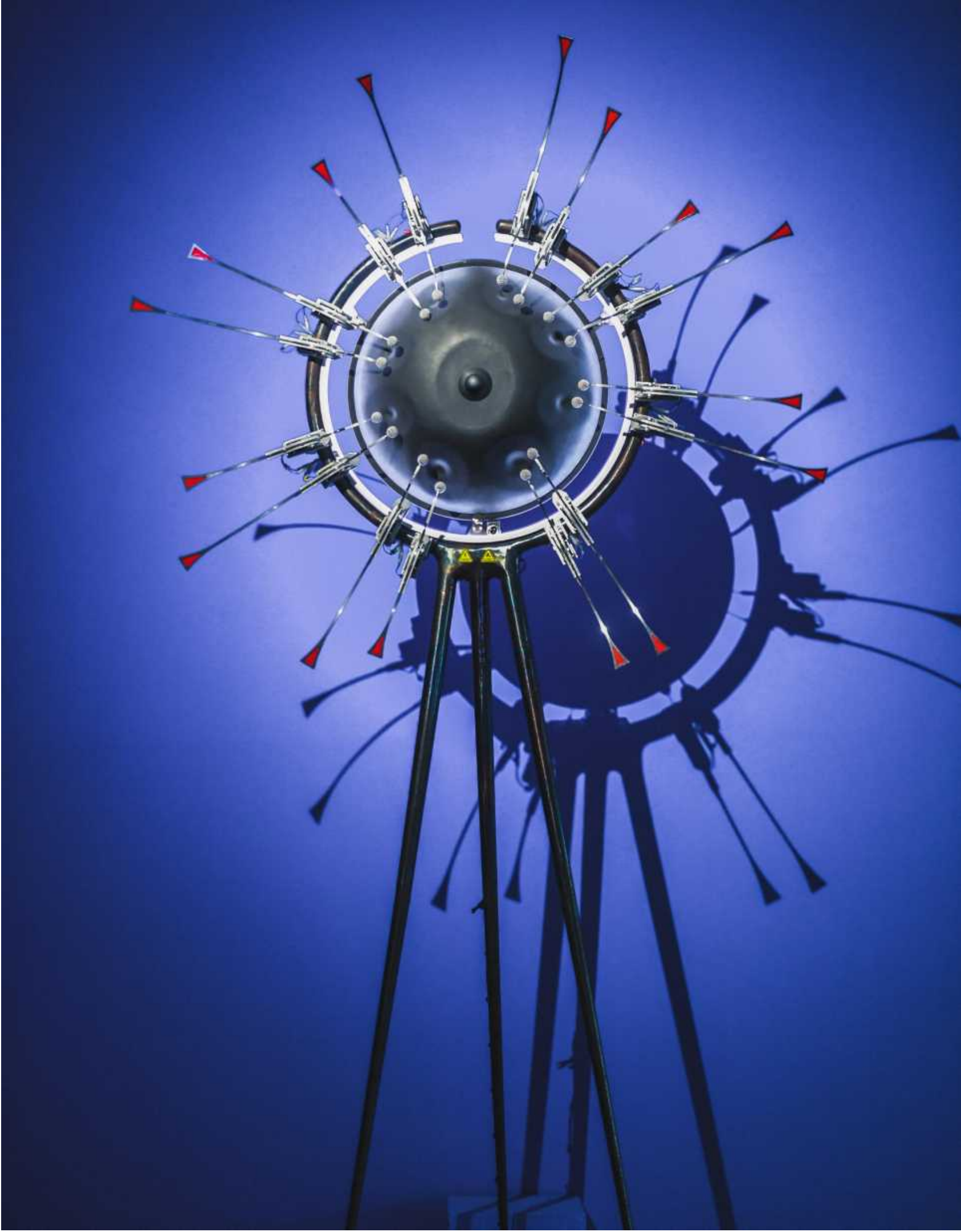


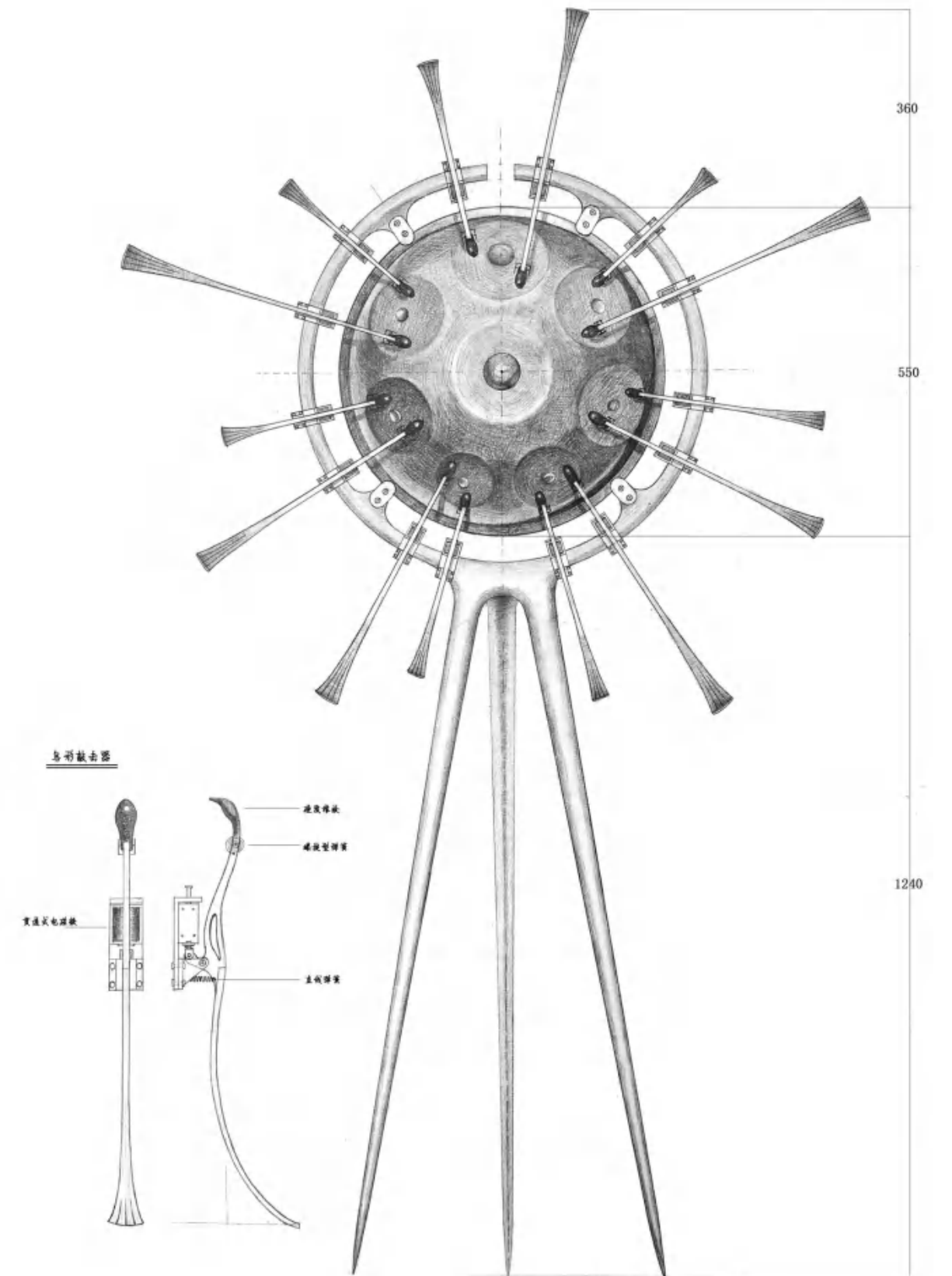
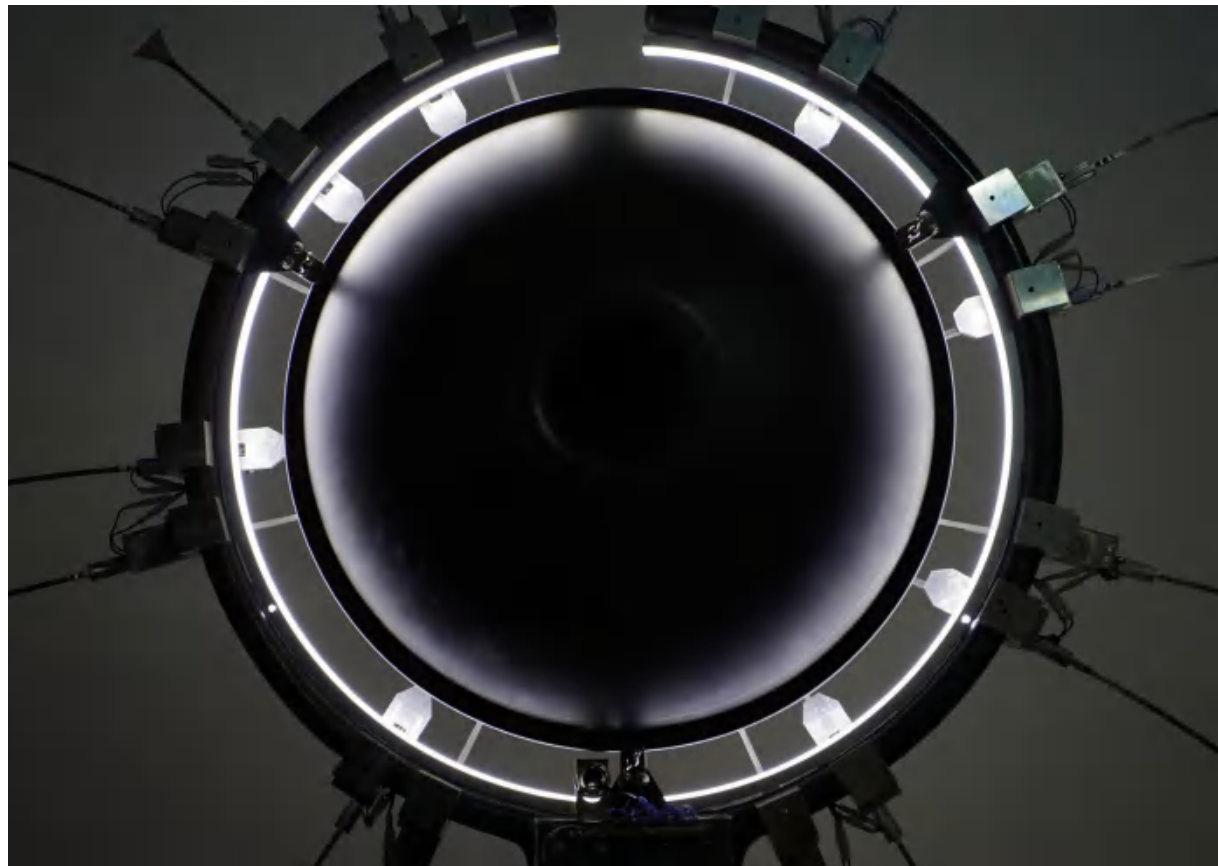
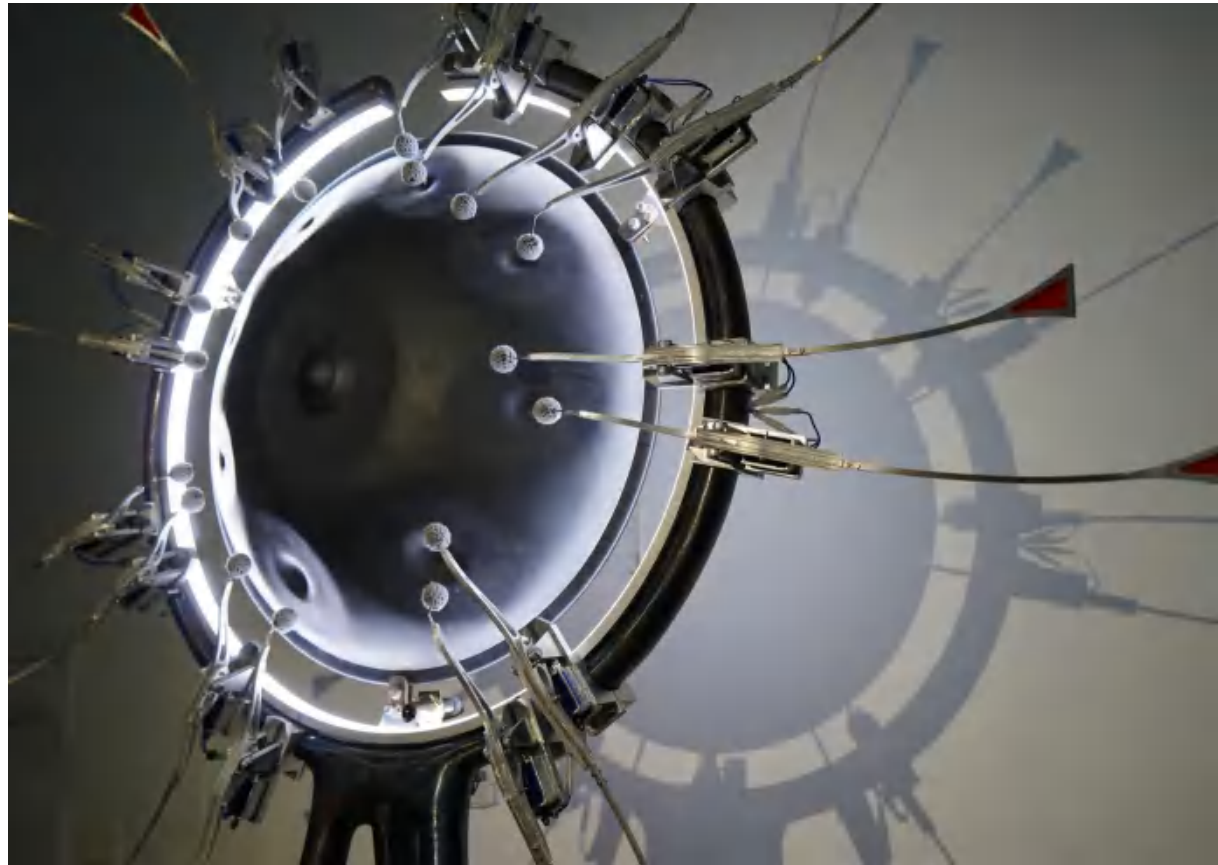
月球表面 Lunar

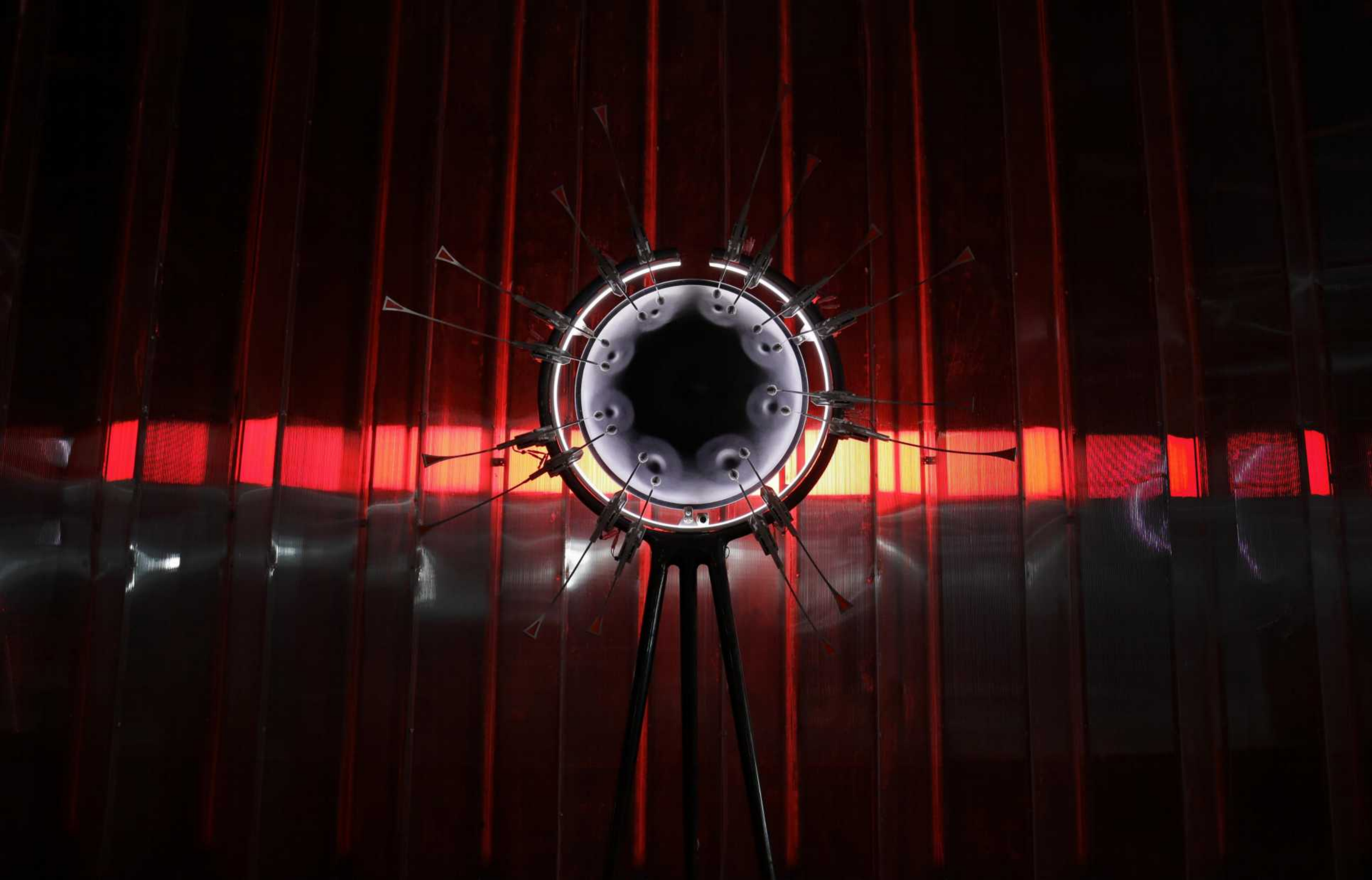
金属、电机、控制器、LED
Metal | Motor | Controller | LED
高 260cm
2019

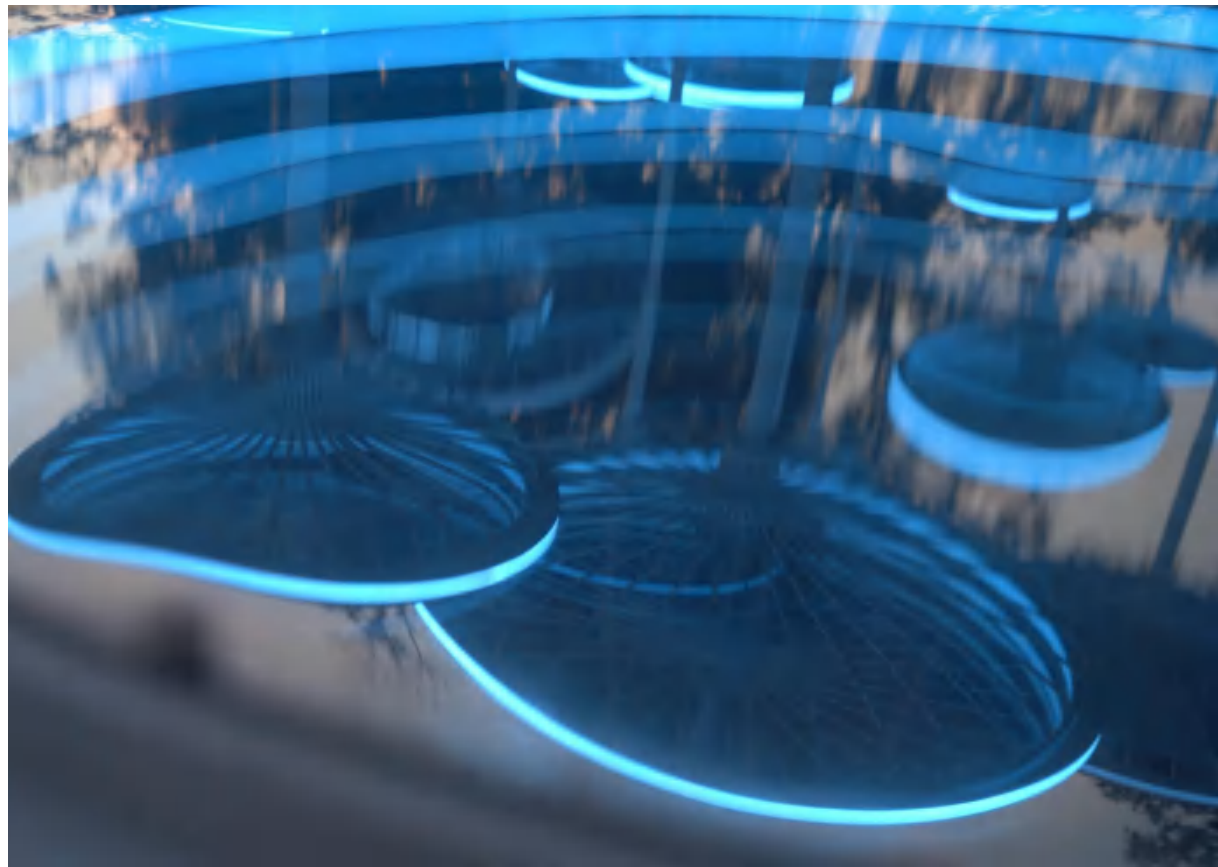
当声音突然发出的时候，当然，音乐如今扩展到可以接受所有种类的声音，那种声响交互影响而产生的感知——机械效果，将不再被诗歌垄断。

When sound erupts unexpectedly, naturally, music has now expanded to embrace all kinds of sounds. The perception arising from the interactive influence of such sound effects—mechanical in nature—will no longer be monopolized by poetry.







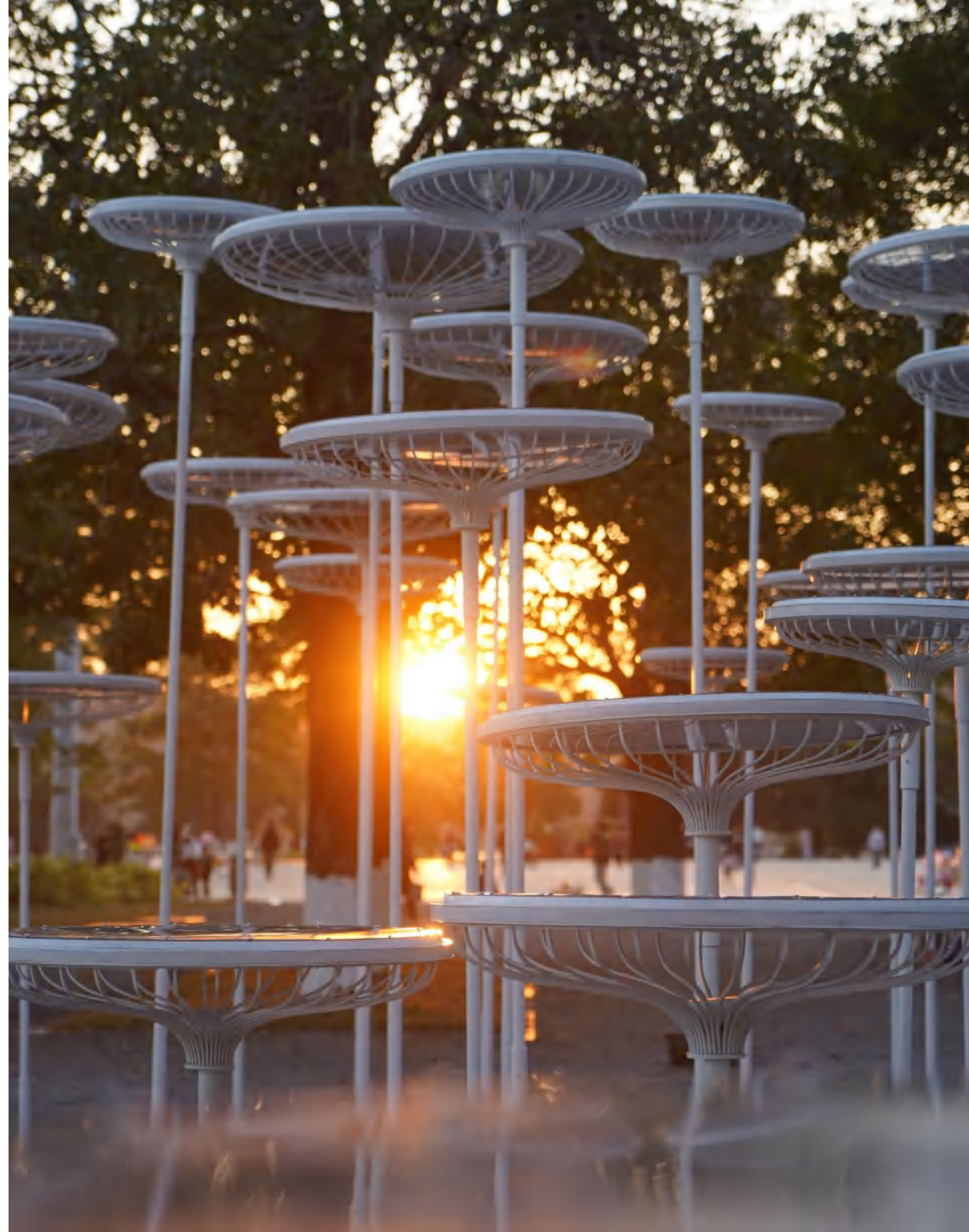


作品的光晕在摇摆的状态下呼吸着，像是夜晚城市上空被映出斑斓的光，吸引着远离故土的游子。作品内部的发声结构模拟着浪的声响，碰撞着游子游荡的心，在一片浪花中重拾对家乡的思念。

The halo of the artwork breathes in a swaying state, like the colorful lights reflected over the night city skyline, enticing wanderers away from their homeland. The internal sound structure of the artwork simulates the sound of waves, colliding with the wandering hearts of the wanderers, rekindling nostalgia for their hometown amidst the sea spray.

洄流 Re-Flux

金属、LED
Metal | LED
尺寸可变
2023









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回旋的水流，像久居河流的浪花终于要结束流淌，回到家乡。在这次的创作中，其实我也加入了一些互动，通过岸边的互动摇摆，水面的装置也会跟着呼应和闪烁，延续了这种波动的涟漪的感觉，也对标生活中的某一个细微的情节，会勾连起的层层回忆。其实也是为了引起观众的更多的共鸣，我们希望观众还是能够在这中间找到一些关于故乡的美好记忆，以及能够因为怀念某个人、某件事而感到愉悦、幸福。

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The reverberating currents, like the waves of a long-lived river are finally ending their flow and returning to their hometown. In this creation, in fact, I also added some interaction, through the interactive swaying of the shore, the water surface of the device will also follow the echo and flicker, continuing the feeling of this fluctuating ripples, but also against the life of a subtle plot, will be linked to the layers of memories. In fact, in order to arouse more empathy from the audience, we hope that the audience can still find some good memories of their hometowns in the middle of this, as well as being able to feel pleasure and happiness because of nostalgia for a certain person or a certain thing.

洄流 (东莞记忆) Re-Flux (DONGGUAN SIGN)

金属、LED、控制器
Metal | LED | Control system
尺寸可变
2023







失衡——隐秘的那罗延

The Secret Of Narayana

泡沫、植物、影像、身体
Foam | Plants | Images | Bodies
尺寸可变
2020

他仿佛听到从远处传来的雷声，细细去听，眼前恍如一派神奇景象：四季交替、草木枯荣、星辰变化，那些宇宙赋予的奇迹恍若异常梦境将他包裹其中，渐渐地眼前那些绮丽的风景变为一团团无意义的斑斓色块，鸟儿的低鸣从悦耳动听变得尖锐刺耳，而那悠扬的和声却如同细水、如同清风，无法被阻隔，从间隙中灌入脑海，将他束缚其中无法脱离。

He seems to hear the thunderclap from afar. Listen carefully, you will see a wonderful scene: the seasons come and go, the plants grow and wither, the stars rise and drop. The wonders of the universe surround him, like a dream. Gradually, the gorgeous scenery turns into meaningless color blocks and the pleasant song of the birds turns into noise. Only the melodious harmony is left, which is like the spring water and the gentle breeze, and which is unable to be obstructed. It fills up his mind, constrains him, and makes him unable to escape.







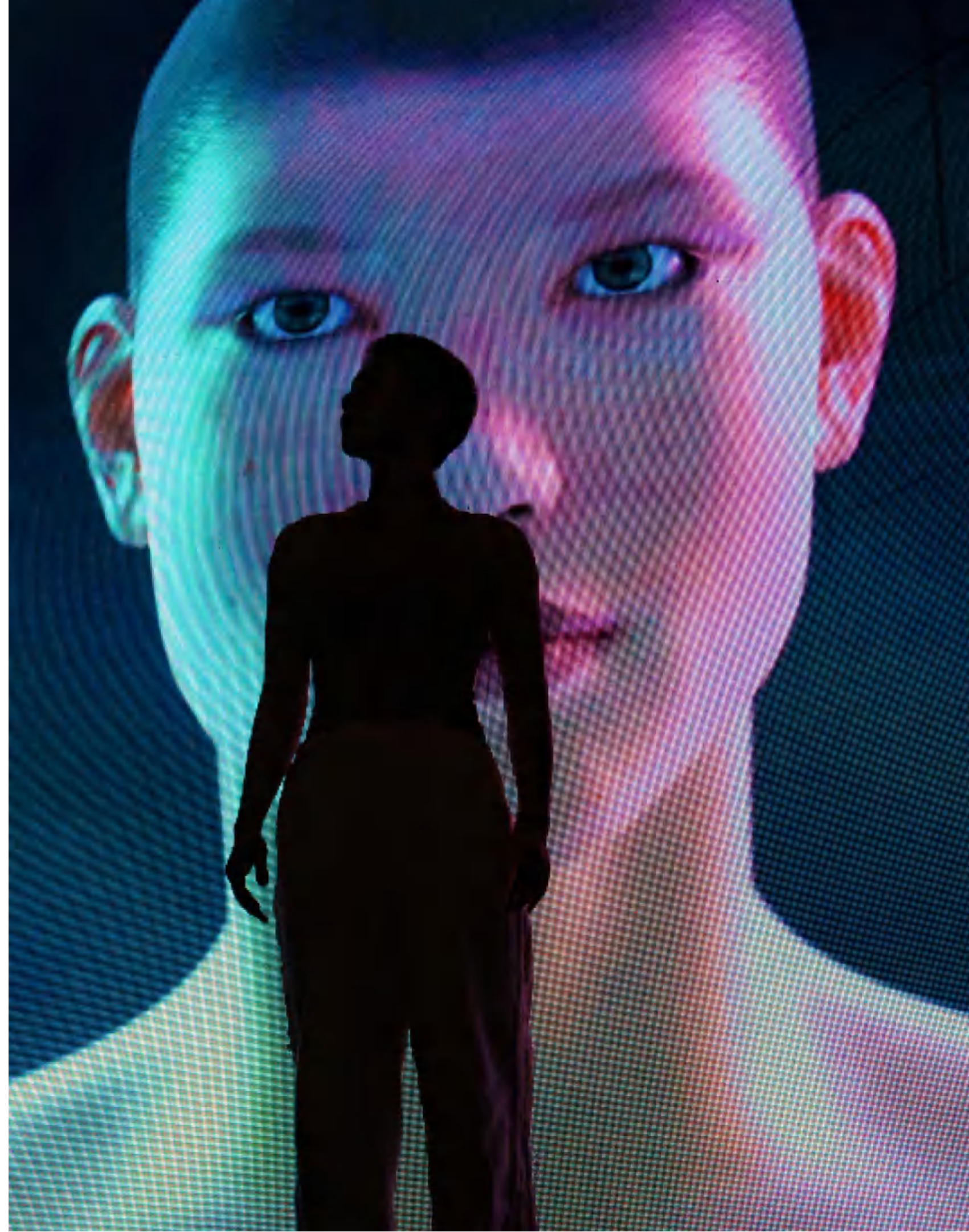


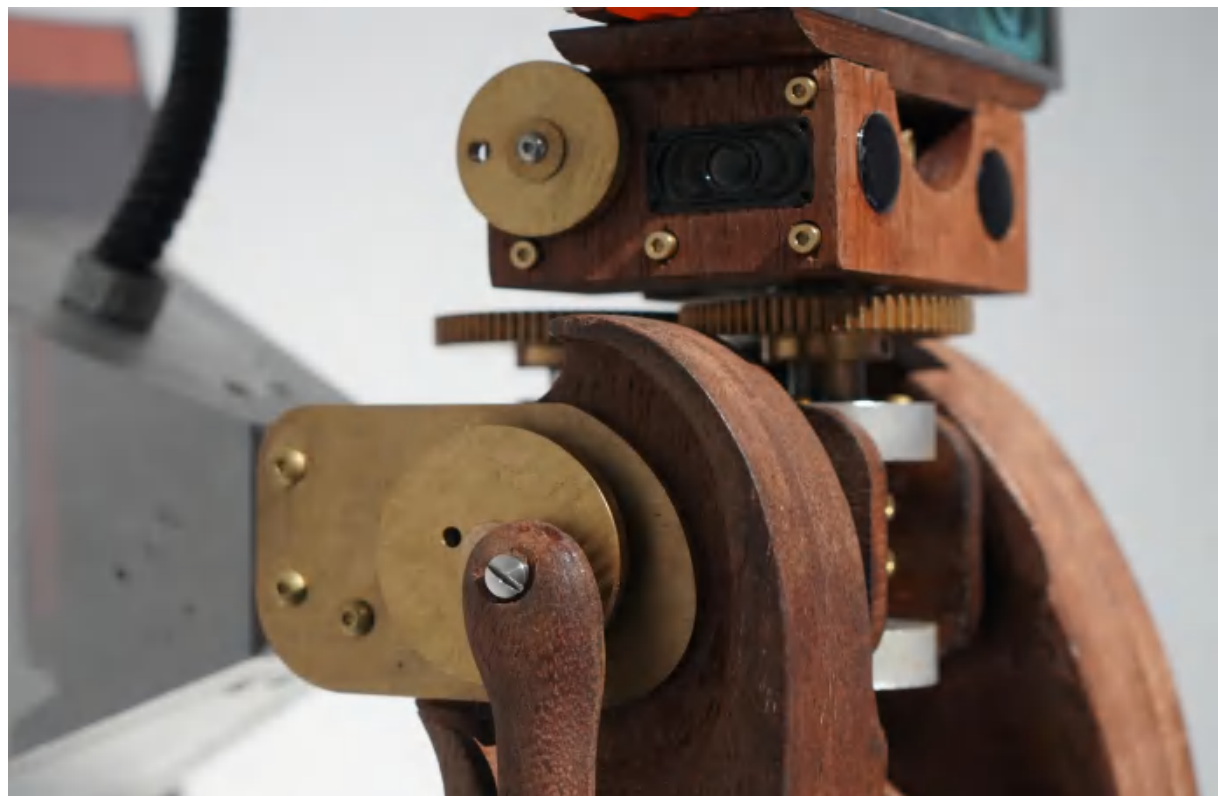
12 位不同职业的书写者共同塑造了主角的形象，反过来在他 / 她的身上映射了我们每个人的性格、喜好和审美。他 / 她可以是不同性别的共同体，在某种意义上成为我们的虚拟恋人，是一个理想中的完美人物，一个并没有实在肉体的她 / 他，更像是我们投射情感的载体。

Twelve writers from different professions collaboratively created the protagonist, who, in turn, reflects the personalities, preferences, and aesthetics of each of us. He or she can be a collective representation of different genders, in a sense becoming our virtual companion, an idealized and perfect character with no tangible physical existence. Rather, he or she serves as a vessel for projecting our emotions.

另一个无名的亚当 Another Unnamed Adam

影像装置
Video installation
尺寸根据空间而定
2021





一个从诞生那一天便被禁锢在屏幕中的虚拟人物，被装配在一副机械的身体上不停向前行走，喃喃自语地述说着自己的故事。

A virtual character that has been confined within the screen since the day of its birth, assembled onto a mechanical body, incessantly walking forward, murmuring and narrating its own story.

另一个无名的亚当（机械版）

Another Unnamed Adam (Mechanical version)

金属、亚克力、电机、控制器
Metal | Acrylic | Motor | Controller

高 80cm

2023

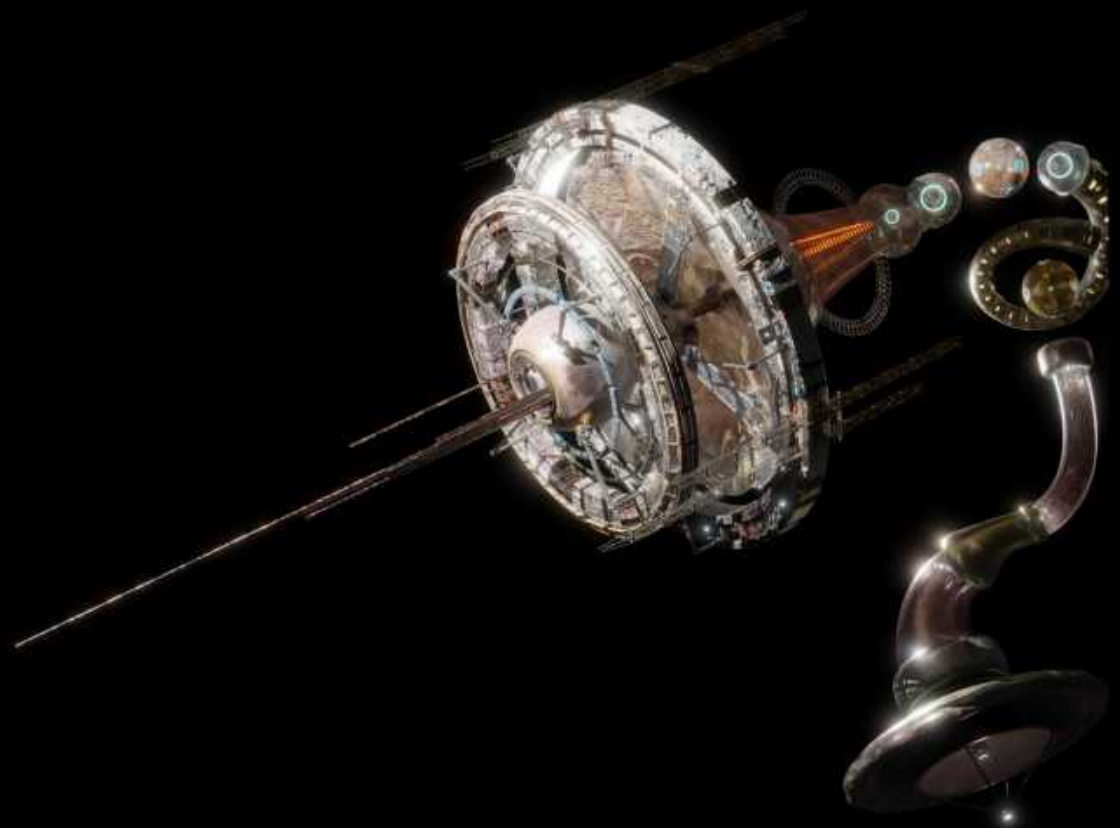


发现之旅
Voyages of Discovery

影像装置
Video installation

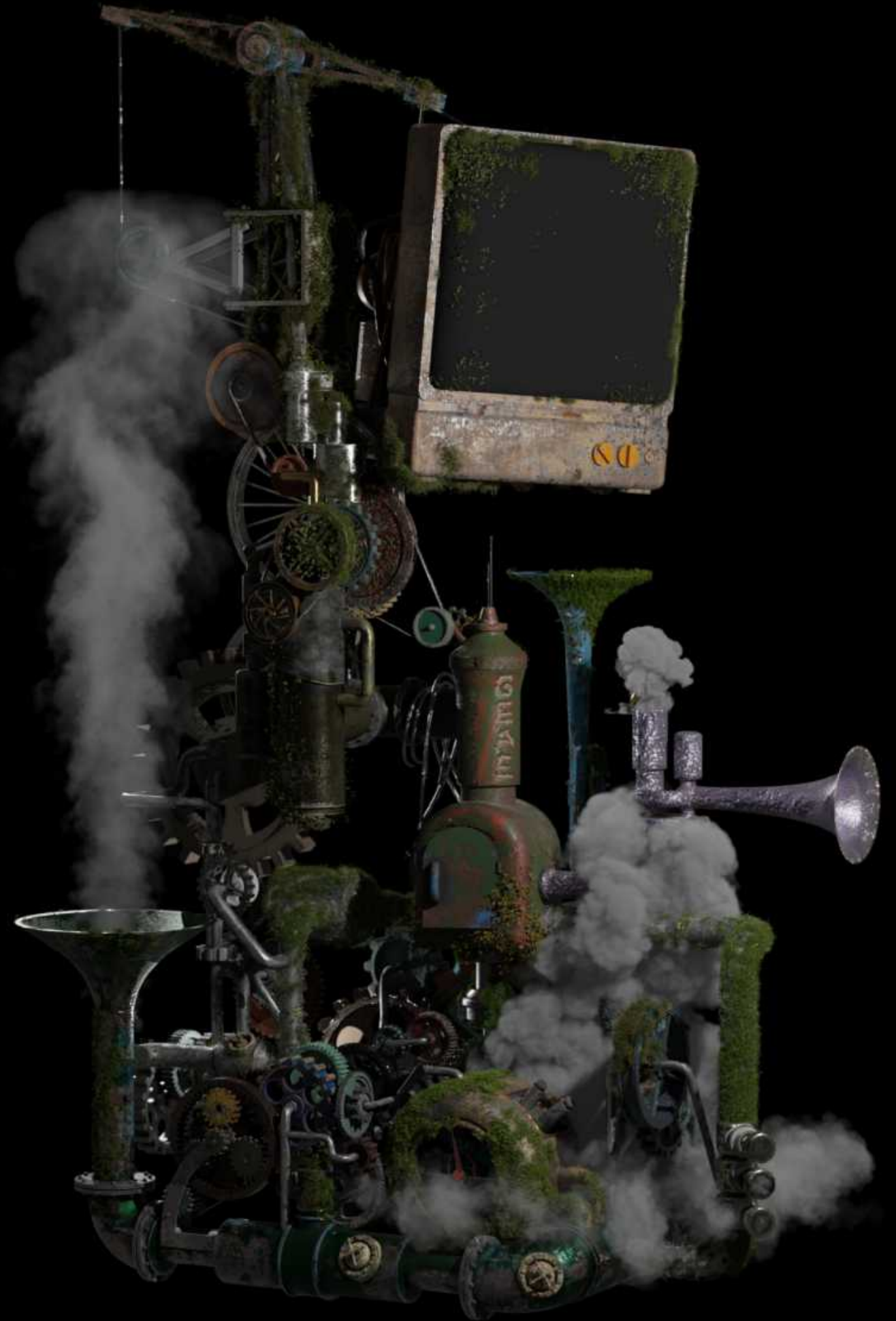
2023





作品基于 17 世纪随英国船队远航牙买加的汉斯·斯隆 (Hans Sloane) 医师的航海日志及绘本而创作。在一片空洞的脉冲声响背景下，漂浮在虚拟空间里的植物簇像外星生物或者克苏鲁的触角，不断地舒展收缩，在数字世界的探险历程中记载非凡的动态物种。我们并不知道地外是否存在不可名状的造物形式，但在“新航海日志”中所表达的人类与其他物种、气候资源和宇宙空间的共生关系，已经和科技未来形成了一种巧妙的同质异构和类比关系。

This work is based on the deck logs and illustrated books of Hans Sloane, a physician who sailed to Jamaica with the British fleet in the 17th century. Against a background of hollow pulse sounds, clusters of plants floating in virtual space resemble alien life forms or the tentacles of Cthulhu, constantly expanding and contracting, documenting extraordinary dynamic species in the exploration journey of the digital world. We do not know if indescribable forms of creation exist beyond Earth, but the symbiotic relationship between humans and other species, climate resources, and cosmic space expressed in the "New Nautical Logs" has already formed a clever isomerism and analogy with the future of technology.





新世界 New World

综合材料
Mixed media
35cm×20cm×40cm
2023

我们现在很容易选择忽视我们的世界问题。为什么？

在人类历史上，我们从来没有像在这些人口过剩的城市里那样彼此如此亲近……然而我们却从未如此远离彼此，远离自然。

尽管如此，所有这些问题似乎都在我们的日常生活中加剧，我们不断地发现自己参与其中。

社会的快节奏使我们很容易忽视日常生活中围绕我们的核心问题。承认这些问题的存在是意识到必要做出改变的第一步，这些改变可以实现一个更负责的未来。

与我们地球的历史不同，这块蛋糕包含了我们人类故事的演变，这一切都始于旧石器时代，它可以追溯到260万年前。

也许有一片新大陆，由我们的海洋和陆地组成，有我们的过去和未来。

此时，我们作为“我”，作为人类问自己：“我应该存在于这个新世界吗？”

让我们咬一口并考虑一下。

每一块蛋糕（艺术品）都在提醒我们：它可能很容易被忽视，但不要忘记。

We now easily choose to ignore our world problems. Why?

In human history, we have never been so close to each other as in these overpopulated cities... yet we have never been so distant from each other, from nature.

Despite this, all these problems seem to be exacerbated in our daily lives, and we constantly find ourselves involved.

The fast pace of our society makes us easily ignore the core issues that surround us in our daily lives. Acknowledging the existence of these problems is the first step towards realizing the need to make changes that can achieve a more responsible future.

Unlike the history of our planet, this cake encompasses the evolution of our human story, which began with the Paleolithic era, 2.6 million years ago.

Maybe there is a new continent, made up of our past and future, our oceans and landmasses.

At this point, as "I", as humans, we ask ourselves, "Should I exist in this new world?"

Let's take a bite and consider.

Each piece of cake (artwork) reminds us: It may be easy to ignore, but don't forget.



当我们抬头仰望的时候，守护神的视角是否会和我们一致？

When we look up at the sky, does the perspective of the guardian deity align with ours?

失衡——那罗延降临 The Dawn Of Narayana

泡沫、金属
Foam, metal
高 800cm
2021



杭州原点标志 Zero Kilometre Stone Of Hangzhou

石材、不锈钢、玻璃
Stone | Stainless steel | Glass
高 1200cm
2007





树之灵 Spirit Of Tree

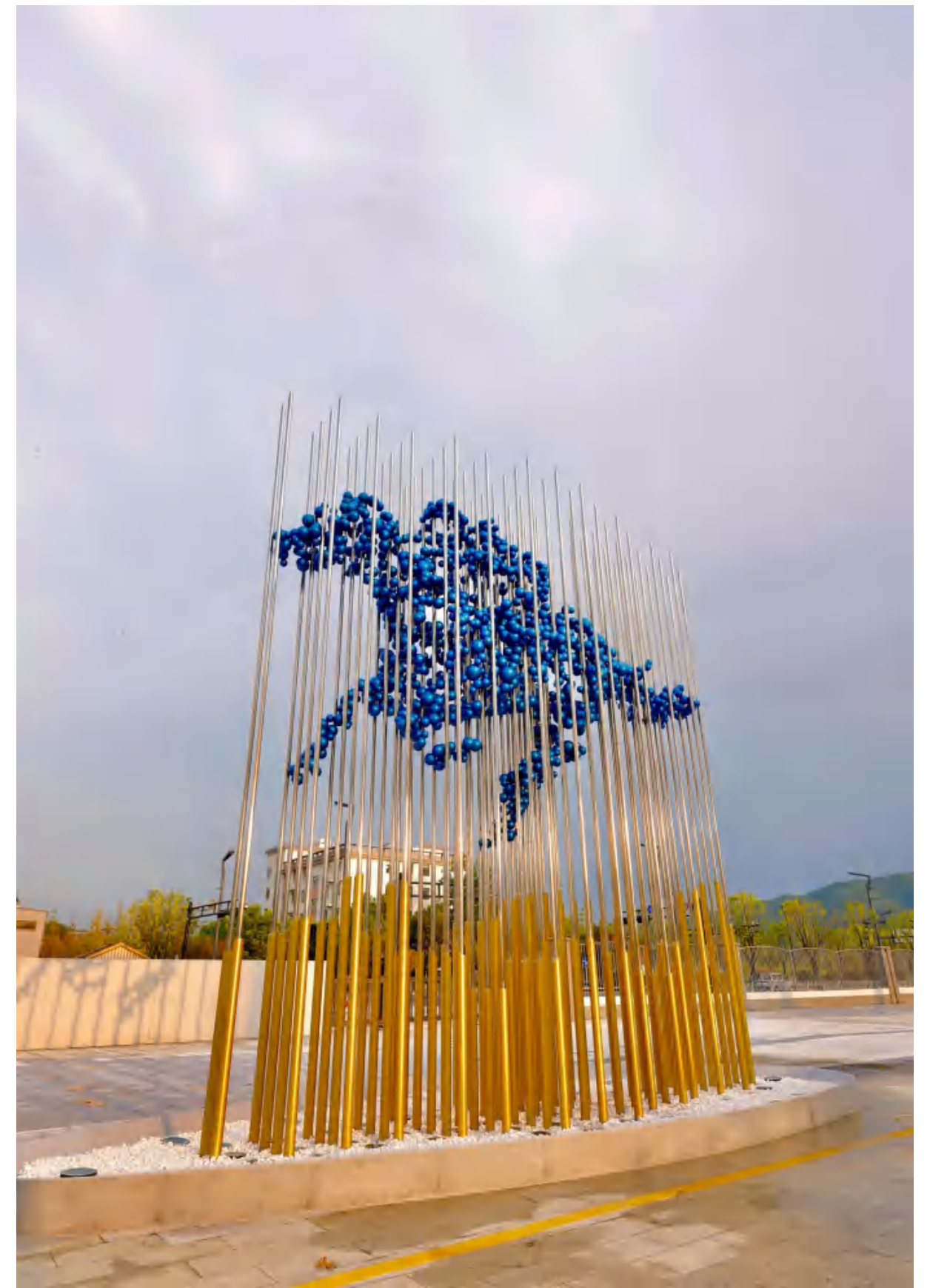
不锈钢
Stone | Stainless steel | Glass
高 800cm
2012

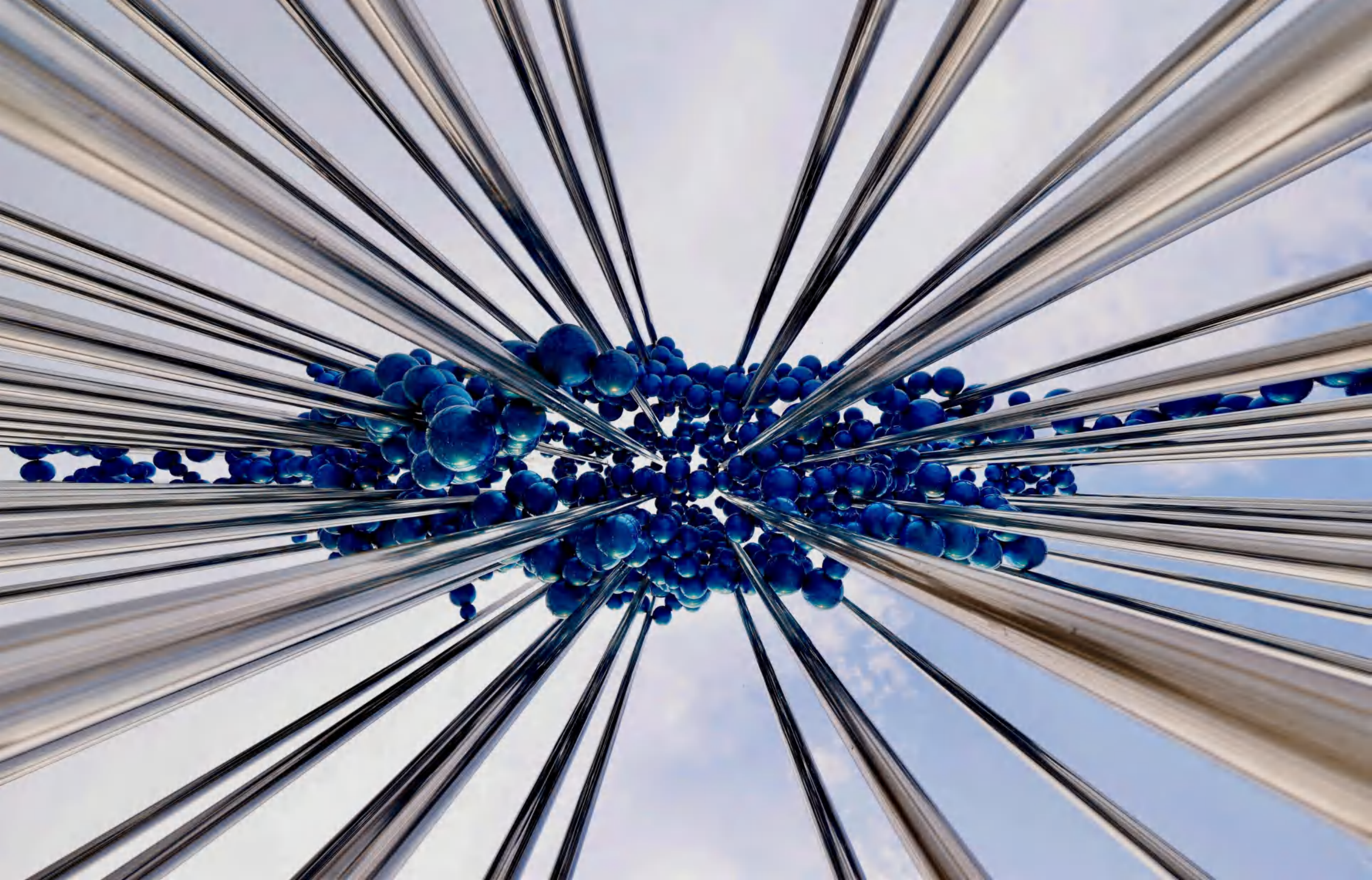




马术中心主题雕塑
Theme Sculpture Of Equestrian Center

综合材料
Mixed media
35cm×20cm×40cm
2023







大声之象
Elephant Of Voices

不锈钢
Stainless steel
高 400cm
2019



沙丁鱼罐头
Canned Sardines

金属、电机、亚克力
Metal | Motor | Acrylic
高 110cm
2006

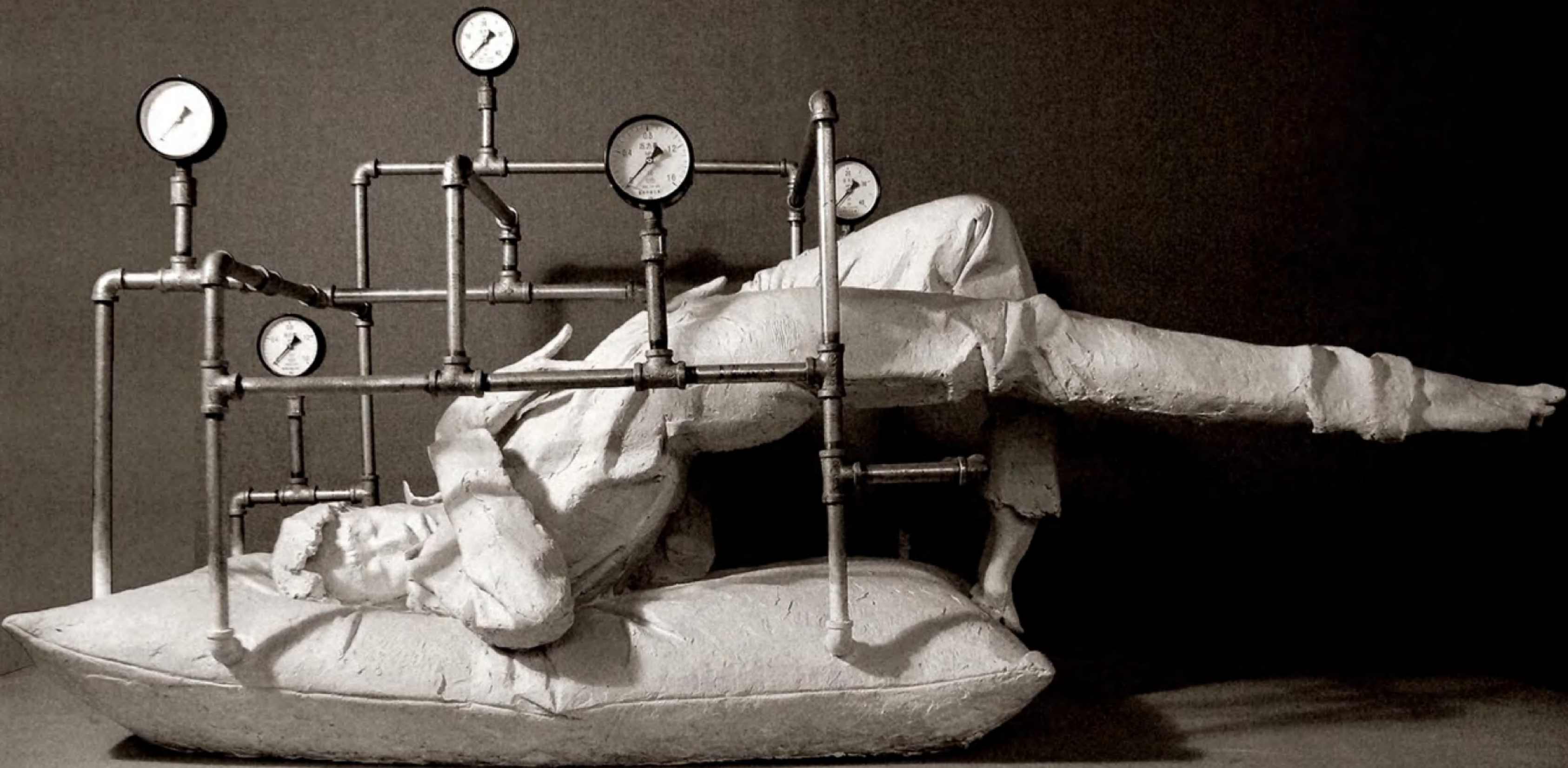
正午十二点
Twelve Noon

树脂

Resin

200cm×80cm×110cm

2006



守望系列 The Watcher

铜
Copper
2009—2010



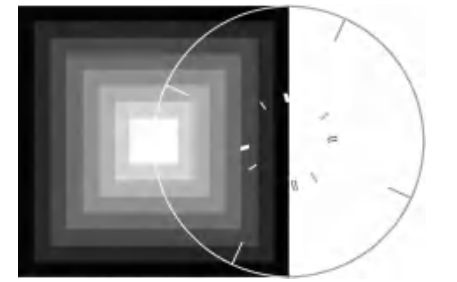
守望系列 The Watcher

铜
Copper
2009—2010



S O L O

E X H I B I T I O N



THE TWIST OF TIME
时间的场

个 展

● “时间的场” 展览前言

讨论时间和空间的问题，常常被认为是认知世界最根本的问题。哲学家、科学家、信仰者和艺术家们从来不缺乏以他们的角度来构造对时间和空间问题的讨论之“场”。其中，艺术家们所擅长的是用感知经验的魔法，建构一个神秘的场域，通过念读艺术的咒语，唤起通往每个观者个体内心的时空感悟。徐戈是这样的艺术家，而在他的作品中，犹如喃喃之语言，形成时间的场，制造阅读时间的快感。

本次展览共有徐戈先生创作的 12 件作品，这 12 件作品仿佛是 12 个时间单位——小时的物化载体，侵入空间之中，时间在这里被转化成了空间的场域。这 12 件作品构成了 12 个时辰，在其每一个时间单位的背后，又有一个来自作品和时间之间被虚构的故事。故事由艺术家所邀请的不同身份的人通过观看他的作品进行写作接龙而完成，这犹如流动的时间，不断地经过每个个体的经验之手，传递给未来未知的尽头一般。这 12 个时辰在艺术家这里，被认定为由不同的写作者所创造出来的一位虚构人物的生命之时，人们正是在这样的时间之场内，充当一个临时的造物主，去感受、操控时间与空间，最终沉浸在自我消费生命的快感里。在这里，展览本身成为观者观看时间形状的场域，也是其讨论未知与神秘人类自我的场域，更是具有诗性时空的阅读场域。在这里，缺席的造物主和被造者，正是被讨论时间形状的论述者，时间戛然被嵌入了徐戈的空间之中，形成了一个关于时间的谶语。在展览里，艺术家徐戈也将自己平日工作之场搬进了展厅，造艺术之物者的“手术台”也如序言一般潜入时间预言中，宣告其场域的成立。

站在这里，我们可以想象“不是人定已夜半”的故事时刻，但或许只有人的存在，才能给时间最有意义、最为踏实的存在。在此，我们或许正在经历每一个思考人类未来和时间未来的问题，从“人定”到“夜半”，不知不觉中，一切都在消逝，一切也在重启，时间的场总是在这，参与稀释每个生命的浓度，却又不断凝结出他们对生命的热爱。

宋振熙

● THE TWIST OF TIME FOREWORD

The discussion of time and space is often considered to be the most fundamental issue of perception of the world. Philosophers, scientists, believers and artists have never been short of constructing a "field" of discussion on the issues of time and space from their perspective. Among them, artists specialize in constructing a mysterious field with the magic of perceptual experience, and by reading the spell of art, they evoke a sense of space and time that leads to the heart of each individual viewer. Xu Ge is such an artist, and his works here are like a murmuring language, forming a field of time and creating the thrill of reading time.

There are 12 works created by Mr. Xu Ge in this exhibition. These 12 works seem to be the physical carriers of 12 units of time—hours—invading into the space, where time is transformed into the field of space. These twelve works constitute twelve hours, and behind each unit of time, there is a fictional story between the works and time, which is written by different people invited by the artist through reading his works, as if the flowing time, constantly passing through the hands of people's individual experience, passes to the unknown end of the future. These 12 hours are identified by the artist as the time of life of a fictional character created by different writers, and it is in this field of time that people act as a temporary creator, feeling the manipulation of time and space, and finally immersing themselves in the pleasure of self-consumption of life. Here, the exhibition itself becomes a field for viewers to see the shape of time, a field for them to discuss the unknown and mysterious human self, and a reading field with poetic space and time. Here, the absent Creator and the created are the very exponents of the shape of time being discussed, and time is abruptly embedded in Xu Ge's space, forming a prophecy about time. In the exhibition, the artist Xu Ge also moves the field of his regular work into the exhibition hall, and the "operating table" of the creator of the art object also dives into the time prophecy like a preamble, announcing the establishment of his field.

Standing here, we can imagine the moment of the story *"not in the late evening but at midnight"*, but perhaps only the existence of people can give the most meaningful and solid existence to time. Here, we may be experiencing every problem of thinking about the future of human beings and the future of time, from "late evening" to "midnight",unknowingly, everything is fading and everything is restarting, the field of time is always here, participating in diluting the concentration of each life, but constantly condensing their love for life.

S o n g Z h e n x i

● 徐戈：浪漫的机械

踏入一方芜杂混沌的幽暗场域，这里草木枯荣，星辰变换，时空扭曲。抬头，神祇那罗延从穹顶探出身体成为幕布，植物在残破之躯上生长，烟花般绮丽的影像流动其间。时而有鸟儿低鸣，从悦耳到尖锐，时而又响起悠扬的和声，如细水流淌，清风拂动。低头，穿过芦苇丛和碎石路，苇间升起一轮人造圆月，一位木雕机械人在光圈中行走，关节衔接处的金齿轮发出规律的声响，一副旋转的锥形面具架在他面前，模糊了面部表情，一只动态机械小鸟落在他肩头，扮演着“时间的使者”，指引方向。另一轮月亮藏在草丛中的尖顶小屋里，在暗处发出柔和的光，像秋千似的轻轻晃动。一只机械骨骼的灰兔子摆动着毛茸茸的头颅，反复吟诵着不知所谓的词组“JaJaJaJaNeinNeinNeinNeinNein”……散布于场内各处的机械装置，如交响乐团般优雅有序地呼应彼此，以声音、光影、机械的律动创造出人、动物、植物、家、神灵和宇宙万物，机械所代表的技术和自然在这里形成了一种奇妙的平衡。

这是艺术家徐戈在他的最新展览“时间的场”（Twist of Time）中构筑的景象。展览名中的“Twist”一词用得妙：时间的场，也是时间的“结”，场域内所有的作品都被定格在一个特定的时间，它们彼此相连，戛然嵌入徐戈构筑的空间之中。展览共展出 12 件作品，这 12 件作品构成了 12 个时辰，徐戈邀请了 12 个不同职业、不同背景的朋友绕作品进行故事接龙，每段故事都对应着一件作品。“每件作品都依托于朋友们的人生经历。比如医生的一场手术或酒店经理的一段城市穿梭。观众可以从每一段故事当中寻找出对应作品的关键词，婆娑人生，永远猜不出下一段旅程。这是一个随机接龙的超现实主义游戏，真真假假，正是游戏的好玩所在。”徐戈介绍。

12 个故事串联起来，一起构成一个虚拟人物的 24 小时。作品被命名为“另一个无名的亚当”，一个长着雀斑、留着寸头、种族和性别模糊的人物影像投射在芦苇间的屏幕上，12 种人格，12 个故事，在 12 个时辰中串联起整个场域中的 12 件作品，唤起观者对于时空的感悟，制造一种阅读时间的快感。

在“时间的场”里，徐戈将动态机械的秩序感、光影声音的氛围感和传统造型艺术自然融合。除了艺术家身份之外，徐戈也是中国美术学院雕塑与公共艺术学院的老师，近年来他的作品时常出现在各种城市的公共空间、科技与灯光艺术节中。时下热门的新媒体艺术，通常声势浩大，给人一种超脱于现实和当下的冷酷科技感。徐戈的作品则不同，他的研究建立在传统造型艺术的基础之上。在他的创作中，机械和电子芯片等同于泥巴、金属和木材，成为一种造型媒材，同时融入声音、光、植物以及影像等多元媒介加以控制。各种材料有机组合，用动态装置的方式来传达情感，使原本静态的造型艺术产生时间维度上的无限绵延。

机械运动的方式、模拟生命的机制以及内在的诗意是徐戈创作时关注的几个方面。展览中的作品《看不见的人》，便体现了这几点：从月亮中走来的机械化人形，精密构造组成的动态人形，讲述一个关于人在寻找自我存在的故事。动态机械的创作，就像是在创造生命一样令人着迷，但这并非徐戈的专属。从古代开始，人类就梦想着能创造独立运动的设备。在古埃及，祭司秘密操控着设置了原始自动机的神像，精巧的机械让人感觉神像似乎会移动或说话，这让信徒们叹然观止。“这种模拟生命的机制使作品与人拉近

距离，我们似乎在它身上寻找某些共通的地方。从某种意义上来说，古埃及的原始自动机有助于揭开最伟大的宗教奥秘之一：创造生命。其实我也一直有这样的执念，机械容易让人入迷，但是表达生命的存在意义是我更多关注的方面。当我成功完成一件动态作品时，就像赋予它生命，它成了我的另外一个存在。”徐戈说。

对机械的迷恋可以追溯到徐戈的童年。小时候，徐戈的父亲在一个国有机械厂当工人，那种机油味和齿轮的咬合声对一个小男孩来说极具吸引力，不上课的时候他就会到父亲的车间里玩，捡一些废零件来搭积木。这也为他后来的创作埋下了种子。展览中的一件作品《弃木》，便延续了童年的习惯。这件作品的取材是深秋徐戈在清扫工作室时无意中发现的一块普通树木。围绕这块普通的树木，他试图还原成一个场景，他加上了声音，让树木与周遭环境产生对话，让一件本来无用的物件，也可以转化成作品进行表达。

徐戈善于从日常生活中捕获灵感，用机械装置让自然之物或寻常生活用品“重生”，这样的碰撞与结合产生了一种独特的趣味风格。徐戈的第一件机械作品《迷惑》，便是展览中那只喃喃自语的兔头互动机械装置。这只灰色的兔子曾经是艺术家的宠物，它生性敏感，就像艺术家本人，总是时刻保持着对外界的一种怀疑态度。有一天，这只兔子死了，徐戈将它做成了一件装置。这只重新“复活”的兔子一边摆出诡异的姿态，一边喃喃自语，将它疑惑的态度持续下去。

在展览现场，你很难不被那些精巧机械内核中散发的独特浪漫主义气质打动。这种根植于徐戈作品中的古典意味，来源于他在美院长期接受的学院训练和造型记忆，那些传统东方雕塑临摹以及去西方访学所获得的对经典雕塑的视觉经验，都在创作中影响着他的思考。学生时代接触到了丁格利、考尔德等艺术家的作品，徐戈便萌生了让“雕塑动起来”的念头。他发现：“动态的语言就像打开了空间造型的另一个维度，带来直观的时间性感受，而不只是光线在雕塑表面所留下的轨迹。”

科技与自然的关系是徐戈创作时探讨的深层问题：“科技的不断发展势必会入侵自然，这是不可避免的。而艺术的作用是将这种入侵，或者说是破坏减少，变成一种融入而不是侵入。”正如展中的作品《失衡——隐秘的那罗延》力士的残肢素体上长满了植物，影像作为一种科技手段，使得单一的肢体得以延伸向更广阔的宇宙，生命也由此得到延续。

在空间上，徐戈在有限的美术馆空间置入了自己的工作台，精密的手稿和机床，将工作之场和荒野之地平行嫁接，营造一种穿越感。在这被植物的气味包裹的场域中，齿轮转动，影像循环，小蜘蛛在人造月亮上结网，在一个失衡的时空状态中，生命在悄然生长，自然与人类也在这一刻形成一种平衡关系。仿佛潜入一个时间的预言，不知不觉中，一切都在消逝，一切也在重启。

弥生

● Xu Ge: The Mechanics Of Romance

Stepping into a dark field of chaos, where grasses and trees wither, stars change, and space and time distort. Looking up, the body of the deity Nryana peeks out from the dome as a curtain, plants grow on the tattered body, fireworks-like images flow between them, sometimes there are birds whispering from pleasant to sharp, and sometimes there is a melodious harmony, like the flow of fine water and the blow of wind. Looking down, through the reeds and gravel road, an artificial moon rises between the reeds, a wooden robot walks in the circle of light, the golden gears at the joints make regular sounds, a rotating conical mask is set up in front of him, blurring facial expressions, a small dynamic mechanical bird falls on his shoulder, playing the role of "messenger of time", guiding the way. Another moon is hidden in a spiky hut in the grass, glowing softly in the dark, swaying gently like a swing. A grey rabbit with a mechanical skeleton bobbed its furry head, repeatedly chanting the unknown phrase "JaJaJaJaNeinNeinNeinNeinNein" ... The mechanical devices scattered all over the field, like a symphony orchestra echoing each other in an elegant and orderly manner, creating people, animals, plants, homes, gods and everything in the universe with sound, light and shadow, and the rhythm of the machinery, and the technology and nature represented by the machinery form a wonderful balance here.

This is the scene that artist Xu Ge has constructed in his latest exhibition, Twist of Time. The word "Twist" in the title of the exhibition is well used: the field of time is also the "knot" of time, all the works in the field are framed in a specific time, they are connected to each other and abruptly embedded in the space constructed by Xu Ge. The exhibition presents 12 works, which constitute 12 hours, and Xu Ge invited 12 friends with different professions and backgrounds to tell a story around the works, each story corresponds to a work. "Each piece relies on the life experiences of the friends. For example, a doctor's surgery or a hotel manager's city tour. The audience can find the key words corresponding to the works from each story. You can never guess the next part of the journey. Xu Ge introduces the work as "it's a surrealist game of random solitaire, true or false, and that's what makes the game so much fun".

Twelve stories are linked together to form an avatar of 24 hours. The work is titled "The Other Nameless Adam": a freckled, buzzcut sporting, racially and gender ambiguous figure is projected on a screen among the reeds. 12 personalities, 12 stories, and 12 works in the whole field are linked in 12 hours, evoking the viewer's sense of time and space, creating a sense of pleasure in reading time.

In "Field of Time", Xu Ge naturally blends the dynamic mechanical sense of order, the ambience of light and sound, and traditional plastic art. In addition to being an artist, Xu Ge is also a teacher at the School of Sculpture and Public Art of the China Academy of Art, and his works have often appeared in various urban public spaces, technology and light art festivals in recent years. The new media art that is so popular nowadays is usually loud and powerful, giving people a sense of cold technology that is beyond reality and the present. Xu Ge's works are different, as his research is based on traditional plastic arts. In his creations, mechanical and electronic chips are equated with clay, metal and wood as a modeling medium, and are controlled by a variety of media such as sound, light, plants and video. The organic combination of various materials conveys emotions in the form of a dynamic installation, allowing the originally static plastic art to produce an infinite extension in time dimension.

The way of mechanical movement, the mechanism of simulated life and the inner poetry are several aspects that Xu Ge's creations focus on. The work "Invisible Man" in the exhibition embodies these points: that mechanized human form walking in the moon, a dynamic human form composed of precise constructions, tells a story about a man in search of his own existence. The creation of dynamic machinery is as fascinating as the creation of life, but it is not exclusive to Xu Ge. Since ancient times, humans have dreamed of creating devices that move independently. In ancient Egypt, priests secretly manipulated idols set up with primitive automata, delicate machinery that made it feel as if the idols would move or speak, which took the faithful's breath away. "This mechanism that simulates life brings the work closer to the person, and we seem to look for certain commonalities in him. In a sense, the primitive automaton of ancient Egypt helps unravel one of the greatest religious mysteries: the creation of life. In fact, I have always had this same obsession, the machinery is easy to be fascinated by, but

expressing the meaning of life's existence is the aspect I focus more on. When I successfully complete a dynamic work, it is like giving it life, it becomes another existence for me," Xu Ge said.

The fascination with machinery can be traced back to Xu Ge's childhood. When he was young, Xu Ge's father worked as a worker in a state-owned machinery factory, and the smell of oil and the sound of gears gnashing together was very attractive to a young boy, so he would go to his father's workshop to play and pick up some scrap parts to build blocks when he was not in class. This sowed the seeds for his later creations. One of the works in the exhibition, "Abandoned Wood", continues the childhood habit. This work is an ordinary piece of tree that Xu Ge inadvertently came across when he was cleaning his workshop in late autumn. He added sound to the piece to create a dialogue between the tree and its surroundings, so that an otherwise useless object can be transformed into a work of expression.

Xu Ge is adept at capturing inspiration from the everyday and using mechanical devices to bring natural objects or ordinary household items "back to life", and such collisions and combinations produce a unique and playful style. Xu Ge's first mechanical work, "*Puzzle*", is the interactive mechanical installation of a muttering rabbit head in the exhibition. This gray rabbit used to be the artist's pet, and it was sensitive by nature, just like the artist himself, always maintaining a skeptical attitude towards the outside world. One day, the rabbit died and Xu Ge made it into an installation. The "reanimated" rabbit is in an eerie pose while muttering to itself, perpetuating its skeptical attitude.

At the exhibition, it is hard not to be impressed by the unique romanticism that emanates from the delicate mechanical core. This classical meaning rooted in Xu Ge's works comes from his long training in the Academy and his memory of modeling, those traditional oriental sculptures copied and the visual experience of classical sculptures gained from visiting the West, all influenced his thinking in creation. After being exposed to the works of artists such as Tinguely and Calder as a student, Xu Ge had the idea of making "sculpture move". He found that "a dynamic language is like opening up another dimension of spatial modeling, bringing an intuitive sense of temporality, not just the trajectory left by the light on the surface of the sculpture".

The relationship between technology and nature is the deeper issue explored in Xu Ge's work: "The continuous development of technology will inevitably invade nature, which is inevitable. And the role of art is to reduce this invasion, or destruction, into an integration rather than an intrusion." Just like the work in the exhibition, "Imbalance: The Secret of Nryana", the plain and broken body of Nryana is covered with plants, the image as a technological means enables the single limb to extend to a wider universe, and life is thus perpetuated.

In terms of space, Xu Ge has placed his own workbench, precise manuscripts and machine tools in the limited space of the museum, grafting the field of work and the wilderness in parallel to create a sense of travel. In this field wrapped by the smell of plants, gears turn, images circulate, and small spiders make webs on the artificial moon. In a state of temporal and spatial imbalance, life quietly spreads and grows, and at this moment, a balanced relationship between nature and humanity is formed. As if diving into a prophecy of time, unknowingly, everything is fading and everything is restarting.

Mi Sheng

● “时间的场” 展览现场



● THE TWIST
OF TIME
EXHIBITION



















●与光同尘

今晨，忽然想以“与光同尘”来形容徐戈的作品，原意指不露锋芒，与世无争的平和处世方法，但在此更多地是从字面来传达其材料媒介与创作态度。他的个展命名为“时间的场”，他的装置运用了光与机械；我们谈到徐戈，常常和这本册子的目录一样，最为直接地从机械、声光电等创作的路径与其关联。但当你作为他的好友，再带着一份个人情感来谈时，徐戈的作品大概有三种特质，这三种特质伴随着他的创作初衷在不同的作品中散发出来。作品传达着“时间”中的“世间”，带着光诉说着人间尘埃。

一、伴随精致的抒情

每个艺术家的作品最终呈现的形态是不同的，徐戈选择的是一种精致的抒情，但“精致”不是其表达的最终目的，而是一种伴随着“精致”从而散发出艺术家独特的行为日常。徐戈是一位温和谦逊之人，对作品的制作有打磨玉石般的要求。在他的作品中可以看到一种不张扬而又温和的情思，却又不过于甜美，而是更多地探讨美丽世界背后的境遇，借用机械的传动、光的引导、声音的烘托来表达，精致的形体与视觉主体带着某种抒情，这种抒情是多媒介、多架构形成的诉说情态。

二、神秘的场域建设

在杭州天目里项目和大屋顶的个展中，徐戈一反常态地运用起了中国传统元素和植物。但他对传统符号的运用为切割、为倒挂；他的植被运用为炫彩、为魔幻。这种带有某种神秘色彩的场域建设，是其作品生成过程中最为爽快的部分，他就像是造物者一样安排着神性符号与世间芳草。他在芳草中藏入影像，在影像间置入雕塑；柔和的、虚拟的、昏暗的等等交织在一起的时候，场域的空间营建促成了他的伊甸园。当人们步入空间中，就寻找到“光之屋”，邂逅“新亚当”，又见威而不惧的金刚像.....在限有的空间中营造出多层与多维的场域，且使人们感受到肉眼可见的持续惊喜，需要艺术家的空间营造能力与布展智慧。

三、抽离的形体语言

抽离的雕塑本体语言，是徐戈依依不舍的情怀演绎。他在雕塑学科的科班学习与雕塑的练习与教学中结缘，但他对雕塑的情感不仅仅是学习与工作，他喜欢将雕塑运用于不同表达诉求的作品中，也常常以抽离的形体语言来制作单体雕塑，带着某种具象缘由的抽离之后，形成独特的空间造型。仿佛将世间万物有具体形象的面貌与其内心的感悟相互糅合，最终形成了一种鲜明的造型语言。这样的作品不仅在他的早期作品中反复提及，更多地是运用到其之后的公共艺术作品中，伴随着光继续演绎于不同的场域。

无论从哪个角度来阐释徐戈的人与作品，似乎最终都回到其本身，相信徐戈在日渐成熟的个人创作语言中，不断地融入自我，能不断地介入不同的情境，生发出更多惊喜，我相信他是有这样的能力与魅力的。

张有魁

● Moving With The Light

This morning, I suddenly wanted to describe Xu Ge's works with the phrase "moving with the light", which originally meant a peaceful way of existing with the world without showing obtrusiveness, but in this situation it is more about the literal conveyance of material medium and creative attitude. His solo exhibition is titled "Field of Time", and the installation utilizes light and machinery. When we talk about Xu Ge, we often use the catalog of this book as the most direct way to connect to him via the journey of creation with materials like machinery, sound and light. But when you talk about his works as a close friend with personal sentiments attached, Xu Ge's works generally possess three qualities, which are emitted across different works along with his original intention of creation. The works convey the "world" in "time" and speak of mortal existence with light.

1. Refinement Accompanied by Lyricism

The final form of each artist's work appears different, and what Xu Ge chose was a refined lyricism. But "refinement" is not the ultimate goal of his expression, rather, it is a type of "refinement" accompanying daily behaviors that birthed the artist's distinctive character. Xu Ge is a gentle and humble man with a precise requirement for the meticulous production of his works. Although a reserved and gentle sentiment can be found in his art, it is not overly delicate; it is instead, an exploration of reality under the façade of a seemingly perfect world. In this situation, the usage of mechanical transmissions, light guidance, sound rendering, form refinement and visual subject change all carry a certain lyricism. This lyricism is a narrative mood created by a multi-media and multi-structural work production.

2. The Mysterious Creation of Space

In Hangzhou's Tianmuli project and the solo exhibition at Dawuding cultural center, Xu Ge utilizes traditional Chinese elements and greenery in an unconventional way. His use of traditional symbols is combined with the actions of cutting and hanging upside down; the use of foliage accentuates the colors and magical elements of this project. The construction of space with a certain mystery is the most exhilarating part of the work production process. He is like a creator who arranges divine symbols with mortal livelihood. Inserting images among this livelihood is like placing sculptures between images; elements that are soft, intangible, dark, all intertwine together, and their union in this space becomes his garden of Eden. When people step in to the space to find "the House of Light", they encounter the new "Adam", and see the mighty and fearsome Statue of Nryana. To create a multi-layered and multi-dimensional world in a limited area of space with continuous surprises that delight the audience's visual sense requires the artist's incredible ability to create space and an extensive knowledge of exhibition.

3. The Abstract Language of Form

Xu Ge's abstraction of the sculptural language is the interpretation of his attachment to it. He has bonded with the practice of sculpture and teaching from his training in the discipline, but his sentiments for sculpture goes beyond study and work. He enjoys using sculpture in various expressive works, and often makes individual sculptures with a detached physical language, forming a unique spatial form after the detachment with some figurative reason. It is as if the specific imagery of the world's objects and the sculptural perceptions of the artist's inner self have been fused together to form a distinctive artistic language. Such works are not only repeatedly mentioned in his early works, but are also used in his subsequent public art works, which, along with light, continue to be performed in different fields.

Regardless of the angle Xu Ge's character and works is interpreted from, it all seems to come back to him in the end. I believe that Xu Ge, with a maturing and distinctive creative language, has the ability and charm to continue to integrate himself and intervene in different contexts to create more surprises.

Zhang Youkui

● 图腾的“模型”

机械与生命之间的关联似乎是个不朽的话题，解读者甚众，而艺术家徐戈——是其中极为特别的一员。严谨地来讲，徐戈是一位造型艺术家，但在他的作品里时常会有“偶人”的形式。除了造型艺术、材料表达、情境构建的要素以外，科技的操控方式和机械动力式图景是他的主要特点。

和很多艺术家一样，童年的环境是影响徐戈后来艺术创作风格的重要因素。徐戈的父亲曾在一个国有机械厂工作，他从小就在车间里玩，习惯了在齿轮的咬合声中，用各种机械零件搭建自己的世界，这埋下了日后他对机械的迷恋。后来经过在专业院校长期的艺术训练，他创造的“机械”被艺术和诗性赋予了生命，用他的话说是“浪漫的机械”。也许他本意只是想让雕塑动起来，但无意间竟打开了“偶人”世界一个未知的大门。

初识徐戈的“偶人”，是在一次展览上邂逅了其作品 MAN IN THE MOON。那是一个沿纵轴旋转灯环行走的木偶，它半裸露着内部的机械构件，在电力的作用下，由机械联动装置驱动其在悬浮中行走，齿轮与轴承在摩擦中发出规律的声响。这个木偶只有一套动作——行走。它的脸部五官并无什么特点，但罩着一个沿横轴旋转的金属“锥”形笼子，左肩有一只黄铜材质的鸟，铜鸟的平面化处理和人偶的立体形体对弈，造成了维度上少量的混乱错觉。看上去，除了这些主要“姿态”以外，似乎没有其他可以介绍的动作或叙事，但是这件作品承载的信息却极大。这是一个自动化的“机器人偶”，在我国木偶领域中，这种形式并不多见。在同艺术家的交谈中，我得知了关于这个机器人的身份的信息。他是美国非裔作家拉尔夫·艾里森的小说《看不见的人》中的主角。这是一部存在主义小说，主人公是一名非裔青年，他试图在美国这个工业化和文明的社会里证明自己的价值，让自己成为社会机器运转中合适的齿轮，然而这简单的理想似乎并不容易实现。他不停地努力证实自己，为了获得认可而不断地改变着自己。他做过“老实人”，加入过“兄弟会”，参加了“左翼团体”，等等，做了一切可能会让自己被社会看见并认可的事，但这些并未改变他被社会忽视的境遇……直到最后，也没有人知道他的名字。MAN IN THE MOON 中表现的木偶就是这个无名的非裔青年人，艺术家用“行走”和“脸部的旋转锥体”来解读一个存在主义者试图追寻存在价值的过程。笔者忽然意识到，MAN IN THE MOON 完全放弃了叙事性手法，但建立了一个可供无限解读的“表达模型”。“偶人”在徐戈的手里呈现出了新的生命，它不再是“表演者”，而是“人偶表达模型”。人偶表达模型有几个特点，第一，“模型”是件“仿制”品，“仿制”作为手段，存在于形态和意向两个概念之中，“仿制”的精彩程度绝对不能只停留在“无限接近的造型”范畴；第二，“表达模型”的表达必须能够建立开放的逻辑关系，提供想象的空间；第三，就是它具备木偶的基本特征。

可能由于徐戈的艺术家身份，他在创造木偶的时候，没有导演的那种身份负担，他在一开始就没有想过要通过叙事和编排表演来寻找木偶的价值，也许他根本没有从木偶的角度去开始创作，他只是无意间创作出了木偶，但这也可能正是他发现了木偶的新型属性的原因。

《迷惑 PUZZLE》是一件有着兔子特征的木偶装置，我曾误以为它和流行文化“爱丽丝”有些许关联，然而完全不是这样。这只兔子其实原来是艺术家的一只宠物，兔子死了以后，艺术家把它制成了标本，继而运用标本制作了这个“偶”。它可以说是笔者所见过的最有趣的“动物型偶”，在“电子舵机”的作用下，毛茸茸的兔子头不时地点头或摇头，并反复吟诵着一段不知所云的词组“JaJaJaJaJaNeinNeinNeinNeinNein”，支撑头部的身体，是一截圆木断面上的三根机械连杆。这三根连杆连接着“舵机”和灰兔的头，通过连杆的起伏，形成各种“姿态”：它时而俯身仰视、时而探身张望、时而聆听、时而侧目；有时像人、有时像兔。反复吟诵的那段词组，是德语发音，意为“是是是是不是不是不是不是不是”。它好像是在和周围一些无形的事物对话，但没有旁白、没有叙事，只有难以界定的形体和姿态，似乎是在表达一种难置可否的处境。一时间，荒诞感、超现实、存在性等语义充满了图景，复杂而不清晰的指向，可能会给每个人都提供一个解读作品的思路。

《迷惑》的兔型偶，令人联想起了博伊斯。约瑟夫·博伊斯喜欢一种极度宽泛的隐喻和含糊笼统的表达方式，而且他认为艺术要生存下去，只有向上同神或天使合在一起，向下同动物或泥土合在一起。他这种理论的代表作是 1965 年的行为艺术作品《如何向死兔子解释图画》，他认为艺术家是“萨满法师”，而动物是“图腾”，两者之间可以有的一种特殊的对话。我突然意识到，动物形态的木偶如果被视为“图腾”的动态模型，这可能会给木偶一种特别的身份定义，如此一来，它们应该能回应很多人类形态无法回应的问题，这可能为“动物型偶”的设计打开一扇升维之门。

从木偶的操控角度上来说，徐戈的作品是有创造性的。我们知道传统木偶的操纵方式主要有提线式、布袋式、铁枝式、杖头式，还有些小众的比如药发式、水上式，等等，但徐戈运用的是电力、智能和交互，它们能和观者进行“沟通”。在他的作品里，会有一些不易察觉的“感应器”，当观众进入设定区域内时，这些隐蔽的感应器便被触发，并自动形成一些“表达”，这令“偶人”和“观众”之间形成某种互动，一切都是自动发生而不需要“操偶师”。这给予观众一些特殊的体验，令其产生沉浸式的感受。互动——建立了观者和木偶之间更为紧密的关联，一定程度上降低了木偶的“傀儡”属性，加强了“虚实”关系中一种基于“虚”的真实性。木偶在完全没有模仿人类行为的情况下，竟然流露出“生命”的迹象。可以说，如此的运用交互，令木偶前所未有的贴近了鲜活与真实，它们竟能够承载生命中一些凝固的意义。徐戈说：“这种模拟生命的机制让作品与人拉近距离，我们似乎在他身上寻找某些共通的地方。从某种意义上来说，古埃及的原始自动机有助于揭开最伟大的宗教奥秘之一——创造生命。其实我也一直有这样的执念，机械容易让人入迷，但是表达生命的存在意义是我更多关注的方面。当我成功完成一件动态作品时，就像赋予它生命，它成了我的另外一个存在。”

一段废弃的树木，生命的价值除了付之一炬外，恐怕早已殆尽，而徐戈却不是这么认为的，相较于现

● THE MODEL OF TOTEM

实景观，他对于“存在性”的那个“过程”更为敏感。他选择了一段弃木创作了作品《弃木》。很难界定这个作品在“偶”范畴上的归属，它太过抽象，归属于难以定式的装置形态木偶也许较为合适。一段最平常不过的木头，转化为一个联动装置的躯干，凭借程序设定的机芯，启动了机械旋转的轴，进而带动装置的运转，宛如“弓”型的金属丝有规律地张弛，同时推动一个笛型口哨的内部气阀，形成了断断续续的微弱哨声。金属丝上的鸟类羽毛和类似鸟鸣的口哨声，足以调动对这个装置莫名的联想，它像是一个活动的“图腾模型”，抽象而具有象征性，努力地体现着某段过程里的生命存在。

徐戈的“偶人”是演员，更是一种“图腾”，它们被创造的初衷不是戏剧，而是对生命价值的“感悟”。这忽然令笔者想起人类社会中最原始“木偶”的出现，它们是一些仪式中的崇拜符号，而随着社会的发展，木偶的戏剧性成为其身份定义的主体，但是，它古老的“灵魂”可能从未磨灭，并被敏感的艺术从从厚厚的沉积中重新揭示了出来。

徐戈也有一个“剧场观”，可能由于艺术经历的不同，他的这个剧场观，和我们这些做剧场艺术的人的观念很不一样。2021年8月，杭州“大屋顶文化”举办了徐戈的个展——“时间的场”。展览就像是一个特殊的剧场，艺术家邀请了12个人进行故事接龙，这12段故事在美术馆的场域里编织了一出独特的叙事景观，令虚构的关联在起伏迂回的空间关系中碰撞，这启动了一种叙事思路。与沉浸式戏剧不同，观者进入叙事现场但是并不能参与叙事，他们在犹如剧场的空间中“沉入”但并未“浸没”，这令观者始终和现场景观的逻辑保持一定距离。艺术家的“偶人”都在这个场域里，它们分别扮演了一个虚构人物和关于这个人物的一段时间，由陌生人对它们理解后加以叙事，再由艺术家重组这个世界。在这里，艺术家充当的不是导演而是发现了材料的造物主；“偶人”不是在表演而是充当一个指代的载体；观者不是观众而是游离边缘的旁观者。这样的一个人偶”剧场，构建了一个诗意、虚无，但具备存在性本质的实验剧场。

项建恒

The connection between mechanics and life seems to be a monumental topic with many interpreters, and the artist Xu Ge is one of the most unusual. Strictly speaking, Xu Ge is a plastic artist, but there are often "dummy" forms in his works. In addition to the elements of plastic art, material expression and contextual construction, the technological manipulation and mechanically driven scenes are his main characteristics.

Like many artists, the environment of childhood is an important factor influencing later style. Xu Ge's father worked in a state-owned machinery factory, and he grew up playing in the workshop, accustomed to the sound of gears clacking together and building his own world with various mechanical parts, which sowed his fascination with machinery later on. Later, after a long period of artistic training in professional colleges, the "machinery" he created was given life by art and poetry, in his words, "romantic machinery". Perhaps his intention was just to make the sculptures move, but he inadvertently opened the door to an unknown world of "dolls".

The first time I met Xu Ge's "puppet" was when I encountered his work "MAN IN THE MOON" at an exhibition, which is a walking puppet in a light ring rotating along the vertical axis, with its internal mechanical components half exposed, walking in suspension, gears and bearings in the friction of a regular sound. This puppet has only one set of movements — walking. It has no facial features, but is covered by a metal "cone" shaped cage rotating along the horizontal axis, with a brass bird on its left shoulder. The flat treatment of the bronze bird sculpture and the three-dimensional form of the figurine create a slight illusion of dimensional confusion. It may seem that there is no action or narrative to be introduced beyond these main "gestures", but the work carries a great deal of information. It is an automated "robot puppet", a form not often seen in the field of puppetry in China. In conversation with the artist, he told me about the identity of the robot. He is the protagonist of the novel "The Invisible Man" by the African-American writer Ralph Ellison. It is an existentialist novel in which the protagonist is a young African-American man who tries to prove his worth in the industrialized and civilized society of America, to make himself a useful cog in the functioning of a social machine, yet this simple ideal does not seem to be easy. He kept trying to prove himself, changing himself in order to be recognized, being an "honest man", joining "fraternities", participating in "left-wing groups" and everything else. He did everything he could to be seen and recognized by society, but it never changed the fact that he was ignored by society... Until the end, no one knew his name. The puppet in "MAN IN THE MOON" is this nameless young man of African descent, and the artist uses "walking" and "rotating cone of the face" to interpret the process of an existentialist trying to find the value of existence. I suddenly realize that "MAN IN THE MOON" has completely abandoned the narrative approach, but has built a "model of expression" that is open to infinite interpretations. In Xu Ge's hands, "Man in the Moon" has taken on a new life, it is no longer a "performer" but a "model of expression". It has several characteristics, first, the "model" is an "imitation", "imitation" as a means, exists in the two concepts of form and intention. The wonderful degree of "imitation" can never stay in the category of "infinitely close modeling". Second, the expression of "expression model" must be able to establish open logical relations and provide space for imagination Third, it has the basic characteristics of a puppet.

Perhaps due to Xu Ge's identity as an artist, he did not have the burden of being a director when he created the puppets, and he did not think of finding the value of the puppets through narrative and choreography at the beginning, perhaps he did not start from the perspective of the puppets at all, he just created the puppets unintentionally, but this may be the reason why he discovered the new properties of the puppets.

"PUZZLE" is an installation featuring a rabbit marionette, which I mistakenly thought was slightly related to the pop culture "Alice", but it is not at all. The rabbit was actually a pet of the artist, and after the rabbit died, the artist made a specimen of it and then used it to make this "puppet". It can be said to be the most interesting "animal-type puppet" I have ever seen, in the role of "electronic steering machine", the furry rabbit nodded or shook his head from time to time, and repeatedly recited an unintelligible phrase "JaJaJaJaNeinNeinNein", the body supporting the head, is a log section on the three mechanical rods. These three rods are connected to the "helm" and the head of the gray rabbit, and through the ups and downs of the rods, it forms various "postures", sometimes looking down, sometimes looking up, sometimes listening, sometimes looking sideways; sometimes

like a human, sometimes like a rabbit, and the repeated recitation of the phrase is pronounced in German, which means "yes yes no no no"...It seems to be in dialogue with some invisible things around it, but there is no narration, no narrative, only indefinable forms and gestures, which seem to express an indefinable situation. At one time, the semantics of absurdity, surreality and existentialism fill the picture, with complex and unclear pointers that may give everyone an idea of how to interpret the work.

The rabbit-shaped dolls of "PUZZLE" are reminiscent of Beuys. Joseph Beuys was fond of extremely broad metaphors and vague generalizations, and he believed that art could only survive by being united upward with God or angels, and downward with animals or earth. The masterpiece of this theory is his 1965 performance art "How to Explain Pictures to a Dead Hare", in which he argues that the artist is a "shaman" and the animal is a "totem", and that there is a special dialogue between the two. I suddenly realized that if the puppets in animal form are considered as dynamic models of "totems", this may give the puppets a special definition of identity, in this way, they should be able to respond to many questions that the human form cannot. This could open the door to a higher dimension in the design of "animal puppets.

From the perspective of puppet manipulation, Xu Ge's work is creative. We know that the traditional puppet manipulation methods are mainly string, cloth bag, iron branch, staff, and some niche ones such as medicine hair, water, etc., but Xu Ge uses electricity, intelligence and interaction, they can "communicate" with the viewer. In his works, there will be some imperceptible "sensors", when the audience enters the set area, these hidden sensors will be triggered and automatically form some "expressions", which makes the "puppet" and the "audience" form some kind of interaction between them, everything happens automatically without the need for a "puppeteer". This gives the viewer a special experience and creates a sense of immersion. Interaction establishes a closer connection between the viewer and the puppet, which to some extent reduces the "puppet" property of the puppet and strengthens the authenticity of the "virtual" in the relation between the empty and the solid. The puppet does not imitate human behavior at all, but shows signs of "life". It can be said that such use of interaction brings the puppets closer to vividness and reality than ever before, and they are able to carry some frozen meaning in life. Xu Ge says: "This mechanism of simulating life brings the work closer to people, and we seem to find some common ground in them. In a sense, the primitive automaton of ancient Egypt helps unveil one of the greatest religious mysteries: the creation of life. In fact, I have always had this same obsession, the machinery is easy to be fascinated by, but expressing the meaning of life's existence is the aspect I focus more on. When I succeed in completing a dynamic work, it is like giving it life and it becomes another existence for me."

The value of life of a discarded section of tree, apart from being burned, is probably long gone, but Xu Ge thinks otherwise. Compared to the physical landscape, he is more sensitive to the "process" of "existence". He chose a section of abandoned wood to create "Abandoned Wood". It is difficult to define where this work belongs in the category of "puppet", it is too abstract, so it might be more appropriate to classify it as an indefinable puppet in the form of an installation. The most ordinary piece of wood is transformed into the torso of a linkage device, and with the programmed movement, the mechanical rotating shaft is activated, which in turn drives the device to operate. The bow-shaped metal wire rhythmically tenses and relaxes, simultaneously activating an internal air valve in a flute-shaped whistle, producing intermittent faint whistling sounds. The bird feathers on the wire and the bird-like whistling sound are enough to mobilize an inexplicable association with the device, which is like a moving "totem model", abstract and symbolic, striving to embody the existence of life in a certain process.

Xu Ge's "puppets" are actors, but also a kind of "totem". They were created not for theatrical purposes, but for the "perception" of the value of life. This suddenly reminds me of the emergence of the most primitive "puppets" in human society, which were cult symbols in some rituals. And with the development of society, the dramatic nature of puppets has become the main aspect of their identity. However, its ancient "soul" may have never been worn out, and has been re-revealed from the thick sediment by sensitive artists.

Xu Ge also has a "view of theater", perhaps due to the difference in artistic experience, this view of theater is very different from that of us who do theater art. In August 2021, Hangzhou's Big Roof Culture held a solo exhibition of Xu Ge's work—The Field of Time. The exhibition was like a special theater, where the artist invited twelve people to tell a story, and these twelve stories wove a unique narrative landscape in the museum's space, causing fictional connections to collide in an undulating and meandering spatial relationship, which initiated a narrative idea. Unlike immersive theater, the viewer enters the narrative site but does not participate in the narrative; they are "immersed" but not "submerged" in the theater-like space, which keeps the viewer at a distance from the logic of the scene. The artist's "dummies" are all present in this field, each playing a fictional character and a period of time about that character, which is understood and narrated by strangers, and then reconstructed by the artist into a world. Here, the artist acts not as a director but as a creator who discovers the material; the "dolls" do not perform but act as a vehicle of reference; the viewer is not an audience but a spectator who is on the edge. Such a "puppet" theater constructs an experimental theater that is poetic, void, but with existential essence.

Xiang Jianheng





徐戈，1983年出生于浙江仙居。他在本科与研究生阶段的学习都是在中国美术学院完成的。2008年赴意大利罗马美术学院进行交换学习。2010年留校任教于中国美术学院公共空间艺术系至今。2017年以访问学者的身份到浙江大学机械工程学院进行交流。

徐戈的作品源于他对科学的迷恋，尤其是机械学、物理学以及电子控制。深受古典自动机艺术的影响，机器的运动方式、发出的声音以及内在的诗意是他所关注的几个方面。当机器褪去功能性之后，其内部包含能够产生运动和模拟生命的机制成为那个让人迷恋的源头。

近年来，随着科技媒介如声音和光的介入以及现代控制技术的普及，他开始尝试在公共艺术的语境下创造一系列动态的、严谨的却又饱含温情的科技艺术表达。动态变幻的介入使得原本静态的造型艺术产生时间维度上的无限绵延。

● 个人简介

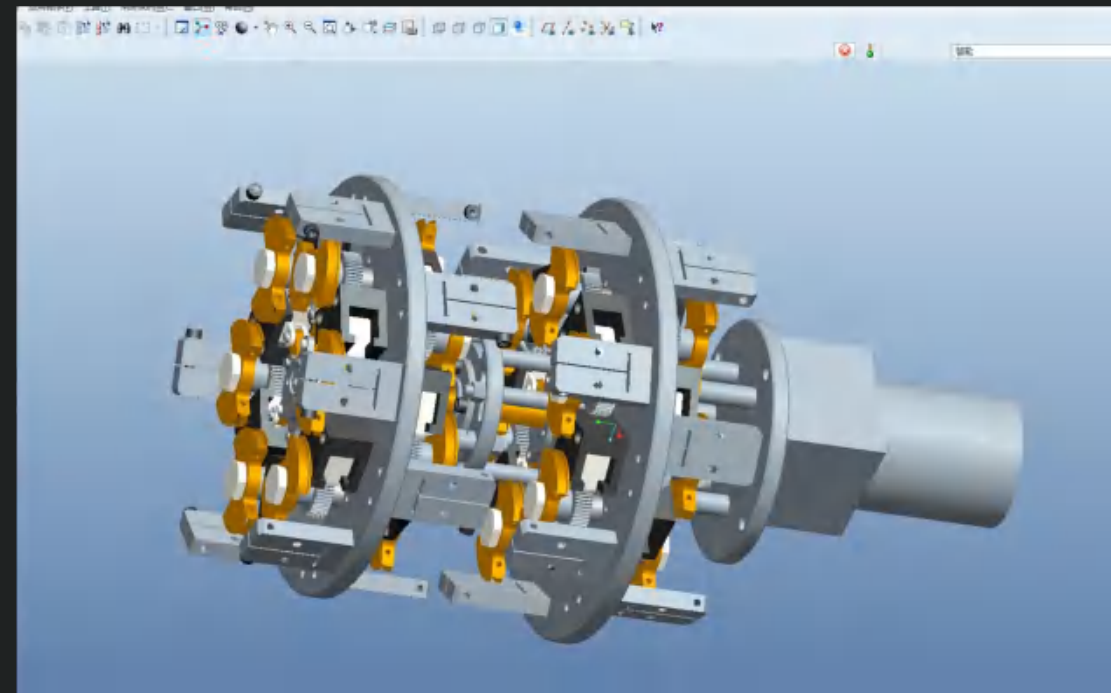


Born in Xianju, Zhejiang in 1983, Xu Ge completed his undergraduate and graduate studies at China Academy of Art. In 2008, he went to Rome Fine Arts Academy in Italy for an exchange program. Since 2010, he has been teaching at the Department of Public Art at China Academy of Art. In 2017, he visited the School of Mechanical Engineering at Zhejiang University as a visiting scholar.

Xu Ge's work stems from his fascination with science, particularly mechanics, physics, and electronic control. Influenced by classical automata art, he is interested in the movement, sound, and poetic essence of machines. After losing their functionality, the mechanisms inside the machines that can generate movement and simulate life become the source of his fascination.

In recent years, with the intervention of technological media such as sound and light and the popularization of modern control technology, he has started to create a series of dynamic, rigorous, yet warm expressions of technological art in the context of public art. The dynamic intervention makes the originally static sculptural art extend infinitely in the dimension of time.

● PROFILE OF XU GE



S O L O

E X H I B I T I O N



NEVERLAND
永无岛

一块蛋糕计划 -
A Slice Of Cake Project

个 展

● “永无岛” 展览前言

哲学家、神学家、古生物学家德日进神父（Pierre Teilhard de Chardin）在《人的现象》一书中描述了我们在星球的「前生命」状态，在「宇宙的质料」中，他提取了复数性、统一性、活动力，这三个物质的特性。也论及晶化中的地球和聚化中的地球。矿物世界晶体结构的封闭式排列，以及生成更大分子的「累积的复杂化过程」（additive complexification），所演化出的人类存在其中的有机化合物的世界。

徐戈于澳门展出的这个系列作品被命名为《永无岛 – 一块蛋糕计划》。全部作品都围绕着一个亦真亦幻的故事「永无岛」（NEVERLAND）发生并展开蒙太奇式的视觉叙事。艺术家构建了一个无忧无虑，充满奇迹与幻想的超时空的世界。而构成这个世界的每一件作品，都采用了40厘米长度的蛋糕切块的体积。蛋糕的多层结构，对应着地质学地层结构中的断层与褶皱，不同历史时空与物质元素的演化状态被压缩在内。

徐戈在《永无岛 – 一块蛋糕计划》中，想像了不同于地球历史的人类故事的演变，他在艺术中追溯起源于260万年前的旧石器时代，也展示了一片可能存在过的新大陆，将人类的过去和未来，海洋和陆地连接起来。澳门这个连接了海洋与大陆两种文明的特别所在，刚好带给他的艺术以无尽的灵感与触发。

徐戈的「永无岛」是关于自我意识与澳门的海陆文化产生碰撞的形象显现，同时也是他个体思维演化的一个阶段。德日进神父描述了分子的向内卷折和地球的向自己卷折，而有关意识的原始量子由彼此相关的无限小的中心，依着发生和发展的条件建构起来的。地球或者「永无岛」，虽然出自闪电或者任何偶然的触发。但在其生成的瞬间，最普遍的演化法则或程序就会立刻执行，包含着地球的「内涵」的薄膜则以全体的有机物的形态浮现。今天，我们将其称之为「前生物圈」（prebiosphere）。

郑闻

● NEVERLAND FOREWORD

Philosopher, theologian, paleontologist and priest Pierre Teilhard de Chardin described the “pre-life” state of our planet in his book “The Phenomenon of Man”. In the chapter “The Stuff of the Universe,” he listed three properties of matter, including plurality, unity, and energy, while he also discussed the crystallizing world and the polymerizing world. The closed arrangements of crystalline structures in the mineral world, as well as the “additive complexification” that generates larger molecules, transform into the organic compound world in which humans exist.

The series of artworks exhibited by Xu Ge in Macao is titled “NEVERLAND - A Slice of Cake Project.” Each artwork revolves around the enigmatic tale of “NEVERLAND” and unfolds through a montage-style visual narrative. The artist constructs a transcendent and otherworldly realm imbued with a carefree atmosphere, alongside miracles and fantasies. Each piece composing this world adopts the shape and volume of a 40-centimeter cake slice. The multi-layered structure of the cake corresponds to the faults and folds in geological strata, compressing the evolutionary states of different historical time periods and material elements within.

In “NEVERLAND - A Slice of Cake Project,” Xu Ge envisions the stories about the evolution of humans that are different from the history of the Earth. In his artistic endeavor, he traces back to the Old Stone Age dated 2.6 million years ago and showcases the potential existence of a new continent, connecting humanity’s past and future, and oceans and lands. Macao, the unique place that bridges the maritime and continental civilizations, provides endless inspiration and stimulation for his art creation.

Xu Ge’s “NEVERLAND” embodies the collision between self-consciousness and the maritime and continental cultures of Macao. It also represents a stage of the evolution of his individual cognition. Father Pierre Teilhard de Chardin explored the concept of molecules folding inward and the Earth folding back onto itself. The primitive quantum of consciousness is constructed from infinitesimal centers interrelated to each other, based on conditions of occurrences and developments. Although the Earth or “NEVERLAND” may originate from lightning or any coincidental trigger, at the moment of its generation, the most universal law or process of evolution will immediately take effect. The membrane containing the “essence” of the Earth emerges as the entirety of organic matter. Today, we refer to it as the “prebiosphere.”

Z h e n g W e n

● 徐戈：永无岛



故事中的永无岛（NEVERLAND），是个充满奇迹与幻想的世界。

如果你想遇见它，你就会遇见它。想是一个过程，可能很快，也可能很慢，但一定会与它不期而遇。

这是一个关于得到和失去的故事。你在现实里失去过什么，你也会在永无岛里得到什么，而你在现实里得到过什么，你也会在永无岛里失去什么。

In the story, NEVERLAND is a world filled with miracles and fantasies.

If you wish to encounter it, you will meet it. The act of wishing is a process that may unfold quickly or slowly, but you will inevitably come across it.

This is a tale about gaining and losing. What you have lost in reality, you will find in NEVERLAND, and what you have gained in reality, you will lose in NEVERLAND.

NEVERLAND and reality are two eternally distinct realms. Wherever reality exists, NEVERLAND is there as well. Whether you can see it or not, it will be there as NEVERLAND is omnipresent.

● “永无岛” 展览现场

● NEVERLAND
EXHIBITION



3+0+0 藝術家駐場研究計劃 Artist-in-Residence Program

永無島 NEVERLAND

- A Slice of Cake Project

一塊蛋糕計劃

開幕日期 Opening Date:
2024.07.06 16:00
 (星期六 Saturday)

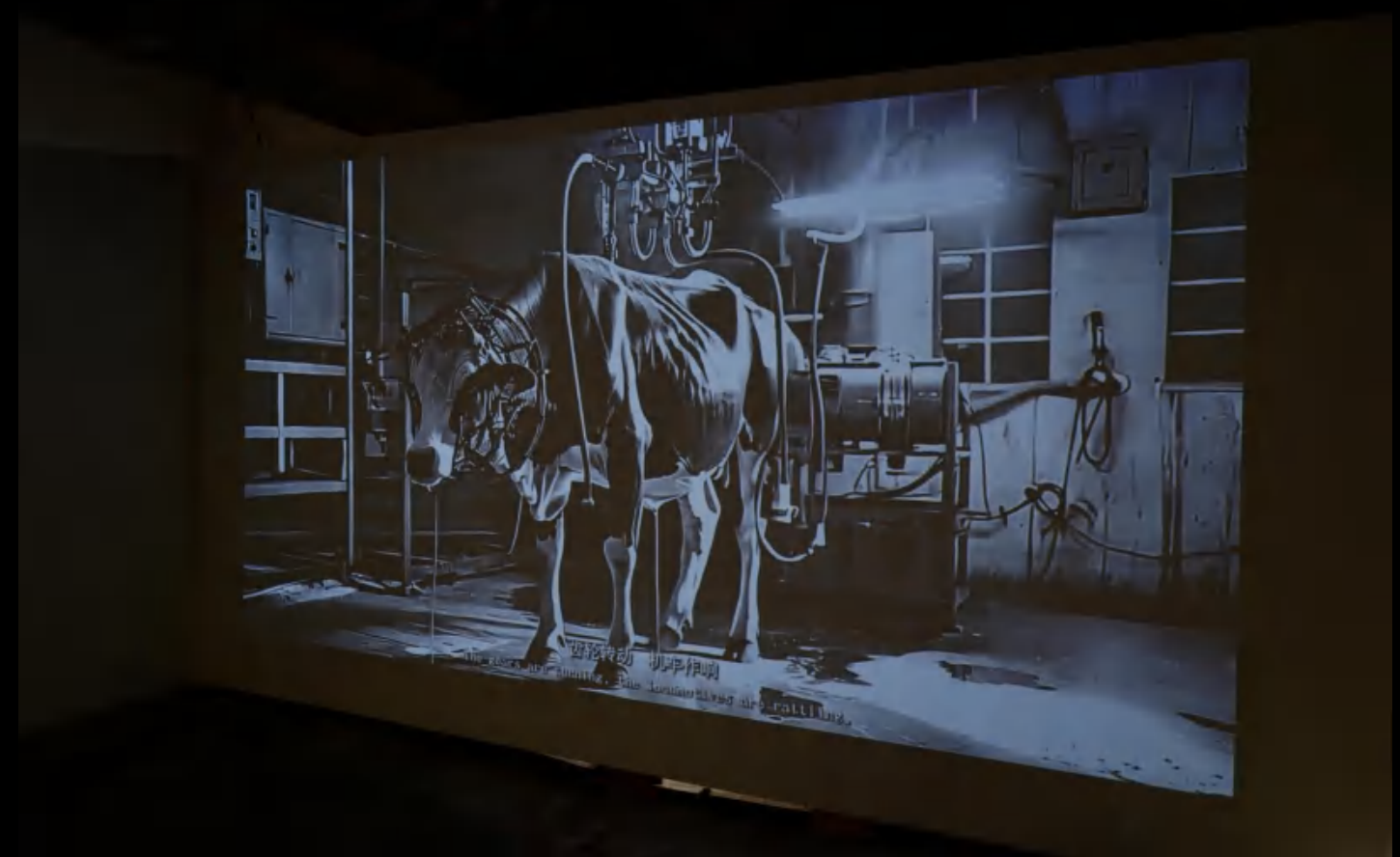
展覽日期 Exhibition Period:
07.04-08.05 10:00-19:00

學術主持 Academic Host:
鄭靖 Zheng Jing
藝術家 / 中國美術學院教授
 Artist / Professor of China Academy of Art

藝術家 Artist:
徐戈 Xu Ge

策展人 Curator:
鄭聞 Zheng Wen
策展人 / 藝術家
 Artist / Professor of China Academy of Art

展覽總監 Exhibition Director:
吳方洲 Noah, Ng Fong Chao
香港藝術大會主席
 President of Ox Artforum



《新世界》New World

尺寸 Size: 40 厘米 / cm 材质 Material: 水泥、树脂、橡胶 Cement, resin, rubber 年份 Year: 2014

在蛋糕形态的记录与表达中，不仅有通往未知世界「永无岛」，还有来自另一个平行时空的「新世界」，这是与我们生存的地球完全不同的世界。这件作品混合水泥、树脂、橡胶等材料，以「恐龙」为对象，象征着对260万年前生物起源的追溯，而由此展开的「新世界」包含着人类故事的演变，一片连接过去和未来的新大陆浮现。恐龙望向远方的头颅，提醒着此时的我们作为「我」，作为人类问自己「我应该存在于这个世界吗？」让我们咬一口并考虑一下。

In the recording and expression of the cake form, there is not only the path to the unknown world "Neverland", but also the "New World" from another parallel time and space, which is a world completely different from the earth we live on. This work's material mixes cement, resin, rubber and others, with "dinosaurs" as the object, symbolizing the traceability of the origin of life 2.6 million years ago, and the "New World" that unfolds contains the evolution of human stories, connecting the past and the emergence of new continents in the future. The head of the dinosaur looking into the distance reminds us as "me" at this time, as humans asking ourselves "should I exist in this new world?" Let's take a bite and think about it.



《永无岛》 NEVERLAND

尺寸 Size: 40 厘米 / cm. 材质 Material: 珊瑚、金属、矿石、鸦片罐、牙齿 Coral, metal, ore, opium tin, teeth. 年份 Year: 2024

这是贯穿展览叙事的核心作品——《永无岛》。故事中的永无岛（NEVERLAND），是个充满奇迹与幻想的世界。

如果你想遇见它，你就会遇见它。想是一个过程，可能很快，也可能很慢，但一定会与它不期而遇。

这是一个关于得到和失去的故事。你在现实里失去过什么，你也会在永无岛里得到什么，而你在现实里得到过什么，你也会在永无岛里失去什么。

永无岛和现实是两个永远不一样的永恒。现实在哪里，永无岛就在哪里，你看得见它或者看不见它，它都在那里，永无岛无处不在。

This is the main work that runs through the exhibition's narrative— "Neverland". In the story, NEVERLAND is a world filled with miracles and fantasies. If you wish to encounter it, you will meet it. The act of wishing is a process that may unfold quickly or slowly, but you will inevitably come across it. This is a tale about gaining and losing. What you have lost in reality, you will find in NEVERLAND, and what you have gained in reality, you will lose in NEVERLAND.

NEVERLAND and reality are two eternally distinct realms. Wherever reality exists, NEVERLAND is there as well. Whether you can see it or not, it will be there as NEVERLAND is omnipresent.



《守护者的躯体》

The Guardian's Body

尺寸 Size: 40 厘米 / cm. 材质 Material: 不锈钢、蜡 Stainless steel, wax. 年份 Year: 2024

《守护者的躯体》以不锈钢和蜡为媒介，通过融化、脱模、炙烤、成型，那罗延重生。那罗延形象源自作品《失衡——隐秘的那罗延》，一位力士的残肢素体上长满了植物，影像作为一种科技手段，使得单一的肢体得以延伸向更广阔的宇宙，生命也由此得到延续。而这次重生，撕开了守护者坚不可摧的躯壳，展现出他如凡人般微妙而脆弱的内心挣扎。蜡烛点燃，那罗延红色的身体一点点渗透。在光与影的交织中，守护者在守护与牺牲之间摇摆的心灵开始舞蹈，内心深处脆弱与坚韧于此交织。

Using Narayana as a medium, the impenetrable exterior of the guardian is torn apart, revealing his subtle and fragile inner struggles like a mortal. In the interplay of light and shadow, the inner dance of the guardian swaying between protection and sacrifice is depicted, showcasing the intertwined fragility and resilience within.



《保质期》 Shelf Life

尺寸 Size: 40 厘米 / cm. 材质Material: 不锈钢、旧钱币 Stainless steel, old coins 年份 Year: 2024

财富拥有保质期吗？你希望这个保质期是多久？用不锈钢和旧钱币组成的「蛋糕」——《保质期》以罐头为原型，罐头如果不开封，能够保存很久很久，但一旦开封，就会加速腐蚀、变质，我们将旧钱币置于罐头中，制作了一个金钱罐头，它的保质期是多久呢，决定权在你手中。同时，钱币象征着欲望与资本，一旦开封，就会加速腐烂。

Does wealth have a shelf life? How long do you wish this expiration date to be? The "cake" composed of stainless steel and old coins—"Expiration Date"—takes canned food as its prototype. If the can remains unopened, it can be preserved for a very long time, but once opened, it accelerates corrosion and spoilage. We placed old coins inside the can, creating a "money can." How long is its expiration date? The decision lies in your hands. At the same time, the coins symbolize desire and capital, which, once unleashed, will rapidly decay.

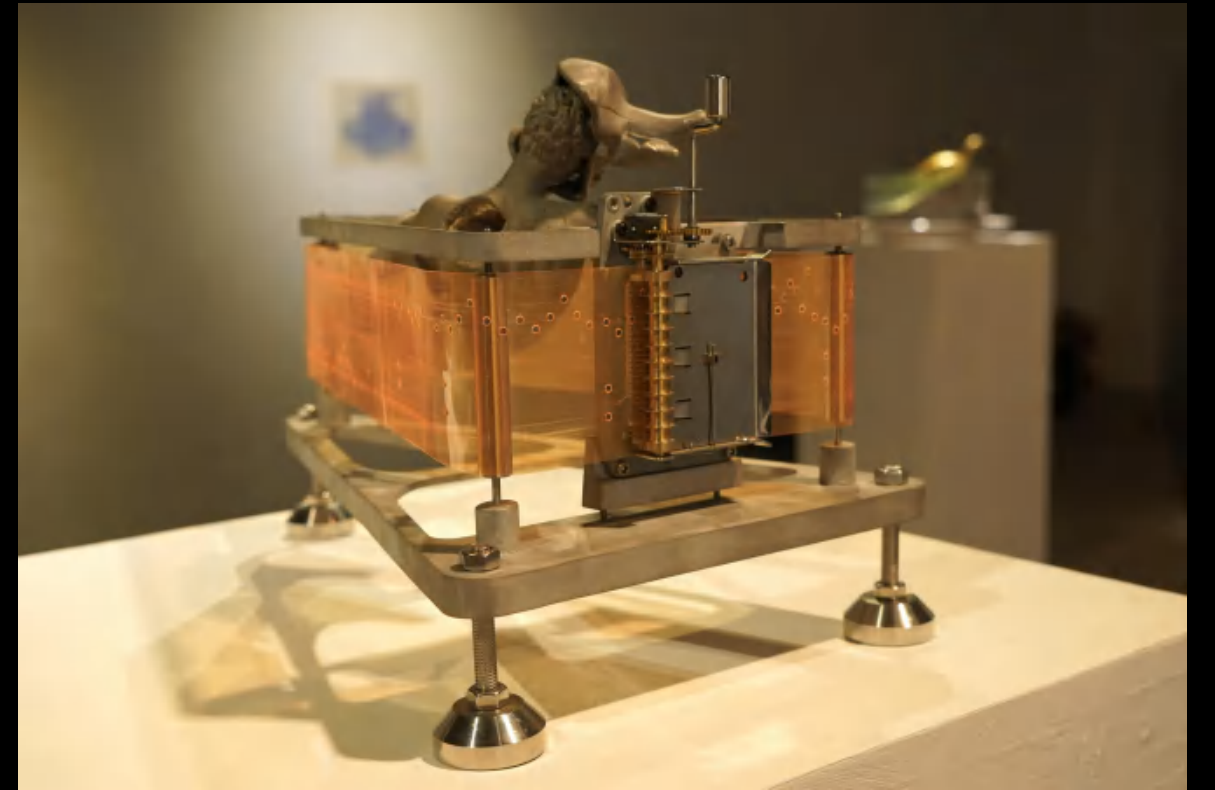


《另一个无名的亚当-失乐园》 Another Nameless Adam – Paradise Lost

尺寸 Size: 40 厘米 / cm. 材质 Material: 铜、植物标本、屏幕 Copper, plant specimens, screen. 年份 Year: 2024

末日荒原的废墟中矗立着一块屏幕，我们在物理世界中找寻生命的迹象，而绿色只存在于屏幕之中，数字亚当不停地在重复着自己的独白，I can be anyone, i am you! 碳基生命最终会被取代吗？当我们咬下这块蛋糕的时候，AI时代的序幕已经拉开...

In the ruins of an apocalyptic wasteland stands a screen. We seek signs of life in the physical world, but greenery exists only within the screen. The digital Adam continuously repeats his monologue, "I can be anyone, I am you!" Will carbon-based life forms eventually be replaced? As we take a bite of this cake, the curtain of the AI era has already been lifted...



《看不见的人》 Invisible Man

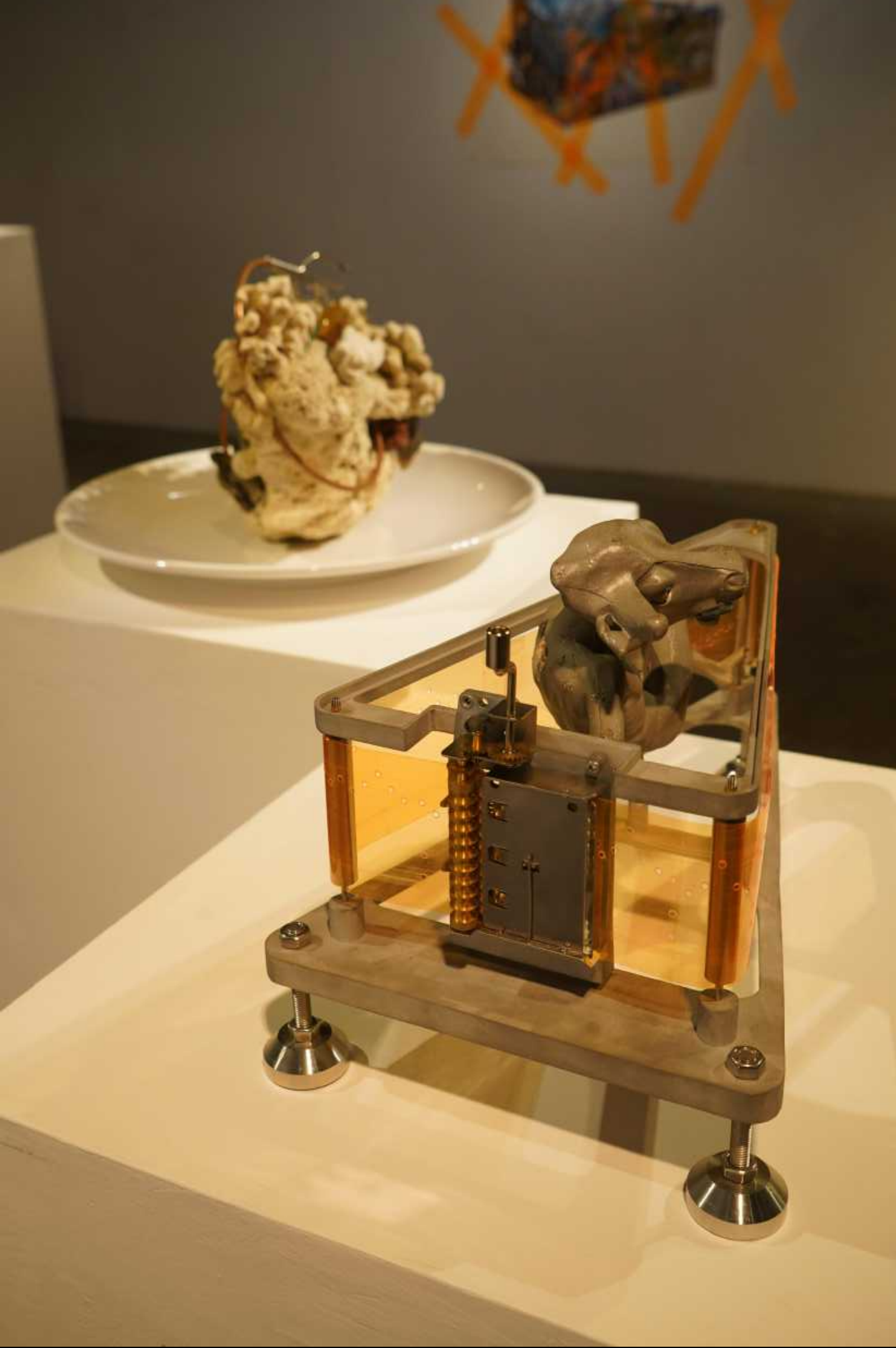
尺寸 Size: 40 厘米 / cm. 材质Material: 铝合金、塑料 Aluminum alloy, plastic. 年份 Year: 2024

在成长过程中我们尝试去扮演各种角色，想要融入向往的群体之中，获得别人的关注和认可，就像拉尔夫·艾里森在《Invisible Man》里描述了这样的一个没有名字的黑人男子。我们想要成为各种“他者”，却始终在寻找自我，成为自己的过程中。

As we grow, we try to play various roles, seeking to blend into the groups we admire, seeking attention and recognition from others. Just like Ralph Ellison describes in "Invisible Man," about a nameless Black man. We want to become various "others," but we are always searching for ourselves, becoming ourselves in the process.













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