

蜉 蝣
MAYFLY

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马氏蜉 黄莹 张大力
Ma's Mayfly Huang Ying Zhang Dalu



人 物 也 尚 未 取 得
not yet taken
acquiring its

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蜉蝣

冷林

蜉蝣，蚊子幼虫时期名，是正在成型的蚊子，或可认为还处于成型的蚊子。她正在为生存，甚至是生命挣扎，无人察觉。而成型后的蜉蝣很可能对环境产生另类的作

even in a struggle for
environment around it.

本次展览借蜉蝣之名试图把由此一地区产生的还未被定义的某种新的群体的能量释放出来。这是一个正在成长，到处游动，还未得到成熟社会定义的群体。在一个以农业为基础，高速发展的社会里，膨胀出或被挤压出一些新的空间。在这些空间里，这些群体以生命的面目出现，而不是以个人的所谓现代身份进行武装。他们无须辨认，在集体中完成着个人生命的价值。

在本次展览中，三位艺术家的创作分别触动了这些新的空间中的三种不同的状态。

从2000年开始，张大力就开始注意一直处于高速发展中的中国社会的新的建设的基础力量农民工——农民、工人的混合体。这是一股新力量，他们为生存而奋斗和挣扎。有时生命是他们存在的唯一维度，而他们参与的大规模的社会化建设却和发达、高科技、现代、信息、未来、全球化有关。这些社会建设目标已经深入地一种简单、粗糙、地方、低技术（从所谓现代的意义上看）联系在一起。全球化使这些力量从有意忽略和边缘化的状态重新回到社会发展的现场。张大力的《新人》作品把注意力集中在能同时凸显生命和死亡的头。他用粗糙和规模的方式去展现一种不可忽视的脆弱。在张大力的作品中，人物表情总是处于刹那的瞬间，它们静止，但不永恒。

和张大力比较起来，肖昱更重视社会在高速发展的结构变化。他从迅速的科层化和职业化方向寻找个人与小集体的关系，重新思考现代“人”的概念和含义。在本次展览的《无题系列》作品中，他在职业化的小的、具体的社会功能单位里，选择不同个人的脸的局部进行拼接，进而形成一张全新的面孔。在这里我们看到是一张具体的个人的面孔，还是一个公司的面孔、保安职业的面孔、护士职业的面孔？个人和小集体是一个互相塑造的过程，而“真实”在这种塑造中成了最表面的东西，她怪异、狰狞、暂时、琢磨不定，并且随时可以飘走。“真实”成了最不能抓住的东西，而依赖于“真实”的个人性在这里被转换成一个问号，一个运动中持续的问号。

如果说张大力和肖昱是在一个广阔的社会领域里工作的艺术家，那么马大明却始终醉心于自我的领域。他从90年代中的自我表演到90年代末的自我的回归是一个从思考走向身体的过程。而在本次展览的《某天》作品中，他把镜头事先对准他将睡眠的脸部，记录下他睡眠时的状态。这是“自我”的负面，它是“自我”的停止、修正和重新唤起。它是“自我”变成了自我的对象，从而自我有了重新定义的需要。

在一个快速成长的落后地区，在地区历史化中的“人”重又浮现了出来。他们产生的问题和能量在一个已经受到西方启蒙主义深刻影响的关于“人”的世界里又一次把“人”模糊了起来。本次展览想通过“蜉蝣”的状态在普遍意义上对现今世界的“人”的定义植入新的视野。

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by Leng Lin Ma Liuming Xiao Yu Zhang Dali

The MAYFLY, name of the larva of the mosquito, is a mosquito in its making, a mosquito that has not yet taken shape. It's in the process of survival, maybe even in a struggle for life, without anyone becoming aware of it. But it is very possible that after reaching its final form, the MAYFLY will come to affect the environment around it.

This exhibition takes the name of MAYFLY in an attempt to release the energy of a new kind of undefined group that is emerging. This is a group in the process of maturing, which moves about from place to place, without having yet been given a definition by the "mature" society. In this agriculturally based, rapidly developing world, new spaces are squeezed out and begin to expand. In these spaces, these groups appear bearing the faces of life, without being in arms about the so-called "modern identity" of the individual. They need not recognize that within this group, the value of the individual has been consummated.

In this exhibition, we show the works of three artists that touch separately upon three different types of state in these new spaces.

In the year 2000, Zhang Dali started to pay close attention to the peasant-workers (a blended body of workers and peasants, or peasants that become workers) which are the new fundamental force behind the construction of the continuously, rapidly developing Chinese society. This new force struggles and fights for survival. At times, life as such is the only thing that these people cling onto... But the large-scale social construction that they take part in is indeed the direct link to development, high technology, modernity, information, and globalization. These purposes of social construction have already permeated into the soil and have mingled with a kind of simplicity, sloppiness, provincialism, and incompetence (looking at it from the so-called modernist angle). Globalization causes these forces to reappear. From a state of intentional neglect and marginalization they emerge upon the present scene of social development, taking on new forms. Zhang Dali's piece 'New People' focuses its attention on the head, which can reveal either a state of life, or of death. He uses crude and dimensional methods to express a type of weakness that becomes difficult to ignore. The expressions that Zhang Dali uses in his works are always those revealed in the space of a split second; they are static, but not so eternally.

In contrast, Xiao Yu explores the changes in structure of this rapidly changing society. In the trend of rapid bureaucratization and vocationalism, he looks for the relationships formed between individuals and small collectives, bringing in new concepts and meanings to the concept of the modern "person". In the works "Untitled Series", he takes different parts of different faces that belong to workers from small social work units, and pieces together new faces... the face of a vocational nurse??? Individuals and small collectives are in a process where they constantly mould each other, and this molded "reality" becomes the most superficial thing; it is monstrous, savage, transient, indefinable, and it can gush away at any time. "Reality" becomes in turn the one thing that cannot be clutched, and we find that the nature of individuals that rely upon this "reality" is transformed here into a question mark, a question mark over continued movement.

If we understand by this that Zhang Dali and Xiao Yu are artists working in a wide social sphere, then Ma Liuming has dealt, throughout his body of work, with self-infatuation. From his self performances in the mid 90's to his regression to the self in the late 90's, it has been a process that

has gone from reflective thought towards the body. In the piece 'Any Day', Ma Liuming points the camera lens upon himself, and goes on to record his sleeping state. This is the downbeat side of the "ego", it is the stopping of it, and here we find it amended and evoked from anew. It is the "self" that becomes in turn the object of the ego, and thus we find ourselves needing a new definition of this ego.

In a backward, rapidly growing region, the "persons" belonging to the historicized place come into view once more. The problems and the capacity they bring blur again the concept of "person" in a world about persons that has received a profound influence of Western "enlightenment". This exhibition wishes, in its common sense, to bring forth a new field of vision on the already determined concept of the modern world "person" using as concept the state of the MAYFLY.



新人
New People
树脂
resin
200 x 465 x 24 cm
2005



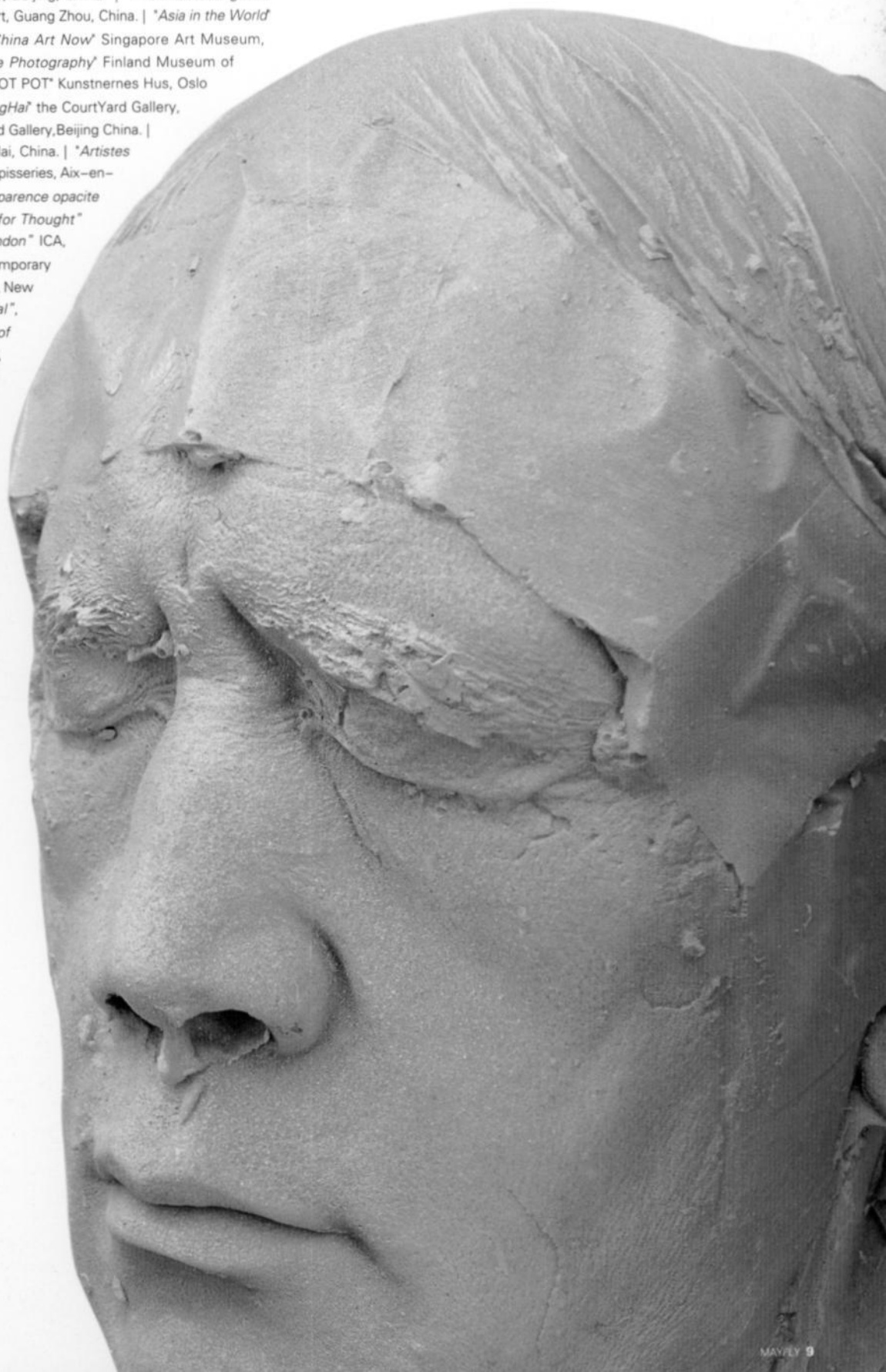


新人(局部)
 New People (Detail)
 树脂
 resin
 200 x 465 x 24 cm
 2005

张大力 Zhang Dali

◆1963 生于黑龙江省哈尔滨市。◆1987 毕业于北京中央工艺美术学院。◆2004 “张大力个展”中国当代艺术画廊，伦敦，英国。|“过去与未来之间-中国当代摄影展”国际摄影中心，纽约，美国。|“我！我！我！”四合苑画廊，◆2003 “张大力个展”Il Traghetto 画廊，威尼斯，意大利。|“张大力个展”Studio Gariboldi 画廊，米兰，意大利。|“Logan 收藏展”丹弗美术馆，丹弗，美国。|“罗马国际摄影节，中国艺术家联展”Arte del Borghetto 画廊，罗马，意大利。◆2002 “张大力个展”Base 画廊，东京，日本。|“张大力个展”中国当代艺术画廊，伦敦，英国。“中国新摄影”四合苑画廊，北京，中国。|“广州三年展”广州，中国。|“全球游戏中的亚洲”马德里，西班牙。◆2001 “中国当代摄影展”赫尔辛基摄影美术馆，芬兰。|“HOT POT”奥斯陆现代艺术中心，挪威。◆2000 “AK-47”四合苑画廊，北京，中国。|行为：“对话-上海”四合苑画廊，上海，中国。|“不合作方式”东廊，上海，中国。|Des Tapisseries 博物馆，普罗望斯，法国。|“预兆”日本国际交流基金会，东京，日本。◆1999。“透明不透明”奥斯塔，意大利。|“精神食粮”MU 艺术基金会，艾雯霍因，荷兰。|“北京在伦敦”英国现代艺术研究中心，伦敦，英国。◆1998 中国当代艺术画廊，伦敦，英国。|Lehman 学院，纽约，美国。|第 11 届塔林三年展，塔林，爱沙尼亚。◆1997 “W2+Z2-多媒体幻灯展”中央美术学院画廊，北京，中国。◆1995 歌德学院，都灵，意大利。◆1994 Graphic 画廊，波伦尼亚，意大利。|纸上艺术巡回展，菲拉拉，意大利。

◆ **1963** Born in Harbin (China). ◆ **1987** Graduated from National Academy of Fine Arts and Design. ◆ **2004** "Zhang Dali", Chinese Contemporary Gallery, London UK. (Solo Exhibition). | "Between Past and Future". ICP. New York, USA. | "Me!Me!Me!" The CourtYard Gallery, Beijing, China. ◆ **2003** "Festival Internazionale di Roma" L'Officina-Arte del Borghetto, Rome, Italy. | "The Logan Collection", Denver Art Museum, Denver, USA. | "Zhang Dali", Galleria Gariboldi, Milan, Italy. (Solo Exhibition). | Venice, Italy, Galleria Il Traghetto. ◆ **2002** "Zhang Dali", Base Gallery, Tokyo, Japan. (Solo Exhibition). | "Zhang Dali" Chinese Contemporary Gallery, London, UK. (Solo Exhibition). | "New Photography From China" The CourtYard Gallery, Beijing, China. | "The First GuangZhou Triennial" GuangDong Museum of Art, Guang Zhou, China. | "Asia in the World ARCO, Madrid, Spain. ◆ **2001** "China Art Now" Singapore Art Museum, Singapore. | "Contemporary Chinese Photography" Finland Museum of Photography, Helsinki, Finland. | "HOT POT" Kunstneres Hus, Oslo Norway. ◆ **2000** "Dialogue -ShangHai" the CourtYard Gallery, Beijing China. | "AK-47" the CourtYard Gallery, Beijing China. | "FUCK OFF" Eastlink Gallery, ShangHai, China. | "Artistes contemporains chinois" Musee des Tapisseries, Aix-en-Provence, France. ◆ **1999** "Transparence opacite 7" Vallee d'Aosta, Italy. | "Food for Thought" Eindhoven, Holland. | "Beijing in London" ICA, London, UK. ◆ **1998** Chinese Contemporary Gallery, London, UK. Lehman College, New York, USA. | "11th Tallinn Triennial", Tallinn Estonia. ◆ **1997** "Academy of Fine Arts", gallery of the National, Beijing, China. ◆ **1995** Goethe Institute Gallery, Torino, Italy. ◆ **1994** Graphic Arts Experimentation Laboratory" Bologna, Italy.



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