



Folk
in
Order

• 策展手记 •
— Curatorial Note —



民间自有序
Folk in Order

◦ ∞ ◦ 2024/7/20-10/13 ∞ ◦

● 艺术家

- 陈花现
- 古务运动
- 郭凤怡
- 梁硕
- 陆平原
- 潘草原
- 王玉玺
- 邬建安
- 西亚蝶
- 叶甫纳
- 张晓
- 张徐展
- 周绍江

● 策展人

王欢

■ Artists

- ☐ CHEN Huaxian
- ☐ Easternization Movement
- ☐ GUO Fengyi
- ☐ LIANG Shuo
- ☐ LU Pingyuan
- ☐ PAN Caoyuan
- ☐ WANG Yuxi
- ☐ WU Jjian'an
- ☐ Xiyadie
- ☐ YE Funa
- ☐ ZHANG Xiao
- ☐ ZHANG XU Zhan
- ☐ ZHOU Shaojiang
- ☐ WANG Huan

■ Curator

二〇二四年七月二十日至十月十三日

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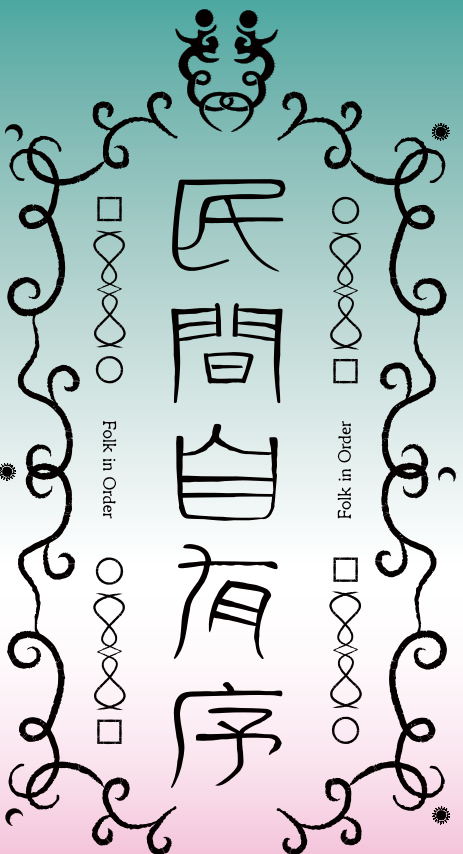
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策展人

王欢

艺术家

陈花现

CHEN Huaxian

古务运动

Easternization

Movement

郭凤怡

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民间自有序

“一切恩爱有离别，一切山岩有崩缺，
一切树木有摧折，一切江河有枯竭。”

——明代宝卷

我们大概不会为那些散落一地的民间质感感到陌生，“民间”这一概念在复线的历史中经历了多次演变。眼下，当我们谈论民间时我们真正谈论的是什么？是来自某种古代传统的继承？是自成规则的原生经验？还是具有极强自我调节能力的民间智慧？它几乎映衬着传统与现代、国民与治理、精英与“大众”之间永远流动的制衡关系。

民间世界时常被描述为一个被现代性话语所贬斥的世界，这几乎低估了其流动的特质和顽强的生命力。如果说历史上的知识分子与大众的关系向来是前者寄希望于启蒙后者以推动崭新的叙事，那么，民间经验是否可以成为学习和借鉴的对象？展览提出“民间自有序”的前提，是至少承认并且正视那些未经雕琢与规训的潜力存在，继而触碰民间社会的创造冲动与自发秩序的关系。来自民间的“自觉”不同于知识分子所塑造的精致知识，它们同样能够成为一种期待，一种在现有秩序和话语之外引人走下去的方向，这种自觉很可能是历史规律所无法掌

控和调整的部分，并有望活成历史自身。

事实上，民间从不与过去决裂，因为，“过去”已经深深地融入了“现在”。而民间的原生经验则是在貌似逆现代化的行动里，让那些被现代性所浪费的生命复活，让被历史碾过的身体再次找回感知。从而，遥远的事物可以借着当代的仪式还魂登场。来自民间的经验同时点缀着深度参与其中的人们貌似“荒芜”的命运——从肉身流浪到精神流浪；从自我的技术到内心的革命……也许，比起相信一个日常中的神圣时刻，人们真正相信的是信仰能够给他们的渺小人生带来意义和价值，从而，人得以找回生而为人与生俱来的温存。

展览中，那些隐约被我们称之为某种“民间的经验”却是如此不同——有与传统艺人合作的当代艺术家、受古代宇宙观启发的跨文化创作者、常年工作于民间田野的文化研究者、亦有民间画家的“自动绘画”和被历史遗忘的民间经歌……但更为重要的是，我们几乎不能把那些脱胎于民间的经验单纯地视为一个美学问题——它们背后所牵连的个体认知、疾病观念与现实困境，映衬着与之相对的群体秩序、自我疗愈和精神寄托的发生机制。

故此，展览希望在驳杂的民间个体或社群背后，捕捉到一些可以带入普遍问题的时刻——艺术在没有成为“艺术”

之前的那个潜能究竟是什么？未经训练的人最本质的“创造冲动”从何而来？民间社会中所展现的自我疗愈是如何生效的？个体如何在群体中找回自己？……这种复杂性或许让展览化为一个对人的总体提问——我们能否把民间自发的创造力与生命力视为一个活成自治之人的潜能？

Folk in Order

"Every love must part ways. Every mountain shall crumble. Every tree should bow. Every river will wither."

—Mingdai Baojuan (*"The Precious Scrolls from Ming Dynasty"*)

We are presumably no strangers to the ubiquitous fabric of folk, as it is scattered everywhere like feathers across our cultural landscape. Its concept—the unofficial, self-organized, and people-powered—has evolved countless times throughout bifurcated histories. But now, what do we truly mean when we invoke this term? Is "folk" a heritage of a certain past tradition? A raw experience native to spontaneously set rules? Or the wisdom from the streets containing a strikingly strong capability for self-direction? It almost evinces a dynamic check-and-balance relationship that constantly flows between tradition and modern, nationals and governance, and between elites and the "masses."

The folk world is often depicted as one dismissed by modernist discourses, yet this view seems to underestimate its fluidity and unyielding vigor. Historically, intellectuals have sought to enlighten the masses, hoping to activate untold narratives. However, what if we were to consider the experiences of the

folk as a legitimate subject of study and reference? This exhibition intends to advance the proposition "Folk in Order," as a way to at least acknowledge and address the untapped potential of those unburdened by a pursuit of refinement or discipline. It thus delves into the relationship between the urge to create and the spontaneous order in a folk-powered society. The "self-awareness" of such a society sets itself apart from the sophisticated knowledge constructed by elitists and intellectuals.

Nonetheless, it holds no less promise of becoming a shared aspiration, a compass guiding people beyond existing orders and discourses. This self-awareness likely shuns scrutiny and revision from historical norms, showing the prospect a potential of evolving into a history of its own right.

In truth, folk never severs itself from the past, for the "past" is profoundly ingrained in the "present." The raw experiences found among the folk serve to revitalize lives worn down by modernity, acting as a counter-modernization movement that reawakens feelings in bodies trampled by modern progress. In this way, things and memories from ancient times are resurrected through contemporary rituals. Moreover, this experience enriches the supposedly "bleak" fate of those who are deeply involved—their physical and spiritual aimless wanderings, and their transformation from technologies of the self to inner revolution. What people truly believe in when they place their faith in a divine moment occurring within the mundane is, perhaps, the ability

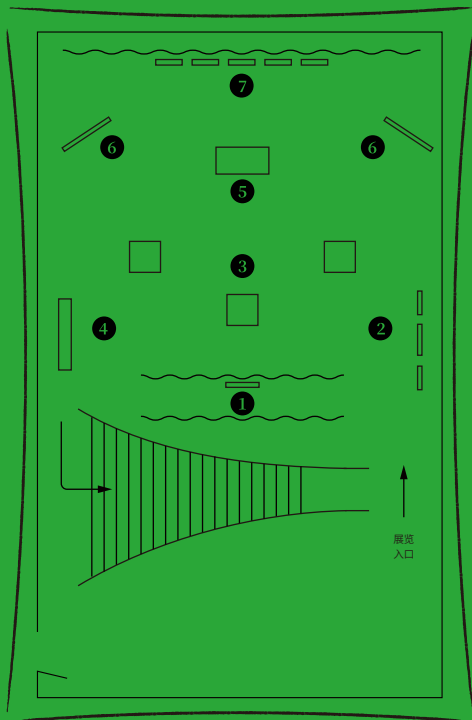
to find meaning and value in their seemingly insignificant lives, thus restoring the gentleness and comfort inherent to being human.

Within this exhibition, what we have loosely termed as "folk experience" manifests in a myriad of ways. We witness contemporary artists collaborating with traditional practitioners, trans-cultural creators drawing inspiration from ancient cosmologies, cultural researchers immersed in folk fieldwork, as well as folk artists producing "automatic drawing" and the revival of historically forgotten folklore sutra chanting... However, to reduce the experiences formed within folk realms to mere aesthetics would be a disservice. Instead, the issues intertwined in these experiences—individual cognition, concepts of illness, and real-life predicaments—shed light on the generative mechanisms of collective order, self-healing, and spiritual sustenance.

In light of this, the exhibition aims to reveal the hidden facets of these diverse, folk individuals and communities, capturing moments that allow us to engage with universal questions. What exactly was the potential of art before it became formally recognized as "art?" Where does the most fundamental "urge to create" come from in those without formal training? How do folk societies foster self-healing? How does an individual find their place within a group? Ultimately, this complexity may reframe the exhibition as a broader inquiry into the human condition: Can the spontaneous creativity and vitality of the folk be seen as a wellspring for living an autonomous life?



展览平面图



1st Floor 一楼

- 1** 梁硕 / LIANG Shuo
河南形胜心电图册
 A Travel to The Mountains in Henan

- 2** 潘草原 / PAN Caoyuan
腔体(并非某种物体)
8(多了个尾巴并非无限大)
 Cavity (Not a Certain Object)
 8 (Tailed, Not Infinity)

- 3** 陆平原 / LU Pingyuan
先羊业洞祖 | 众眼姑祖命#2
刑戮螯爪先师
 The Ancestor God of the Sheep
 The God with Myriad Eyes #2
 The Clawed Forefather of Executions

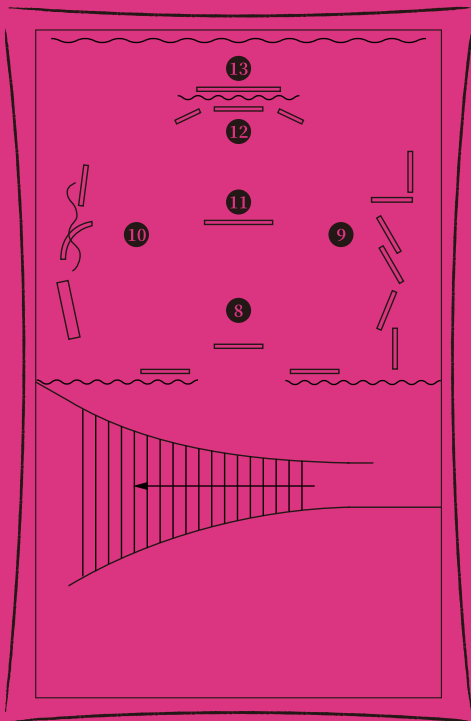
- 4** 西亚蝶 / Xiyadie
拉手娃娃 | 洞 | 乐
巧娘娘 | 蝶 | 乐 | 翔
 Harmonious World | Cave | Joy
 Goddess (Qiao Niang Niang)
 Butterfly | Joy | Soaring

- 5** 张晓 / ZHANG Xiao
苦涩嘉年华
 A Bitter Carnival

- 6** 王玉玺 / WANG Yuxi
无题 | 无题
 Untitled | Untitled

- 7** 郭凤怡 / GUO Fengyi
泸沽湖·摩梭族女人 | 孔圣人
郭凤怡女神 | 财神 | 武则天皇帝
 Lugu Lake - The Mosuo Tribe
 Confucius | Goddess Guo Fengyi
 Caishen (God of Wealth)
 Empress Wu Zetian

展览平面图



2nd Floor 二楼

⑧ 周绍江 / ZHOU Shaojiang
 无题 编织 No.1 | Voguing Now
Hand in Hand
 Untitled Weaving No.1
 Voguing Now
 Hand in Hand

⑩ 陈花现 / CHEN Huaxian
 三途世界 | 桥图 | 闽山总坛 | 法索
 World of Three Paths
 Bridge Panorama
 Temple of Lü Mountain
 Mana Rope

⑫ 古务运动发展小组
 Easternization Movement
 Development Commission (EMDC)
地下六百年
 600 Years Underground

⑨ 叶甫纳 / YE Funa
 新民间矩阵
 Neo-Folk Matrix

⑪ 邬建安 / WU Jian'an
 精气之一
 Vital Essence #1

⑬ 张徐展 / ZHANG XU Zhan
 热带复眼
 Compound Eyes of Tropical

前现代的回返

宇宙数理

气的思想

命运易碎

探山睡庙

作品简介

Artworks



此套册页是梁硕于2017年带领学生下乡途中所识心印总结。形胜是山水奇特，心机意在身体和心境的盘摩。

The album complies the "images of the mind" Liang Shuo conjured up during his journey to the countryside with his students in 2017. The form, which emulates the shape of the heart, captures the peculiarity of the landscape, while the "cardiac muscle" suggests a constant state of layering and burnishing in both the body and mind.



河南形胜心机图册 | 2017 | 高清复制印刷品 | 册页 12 开 | 33×25 (×24) ×3 厘米

A Travel to The Mountains in Henan | 2017 | High-resolution reproduction print | An album of twenty-four pages | 33×25 (×24) ×3 cm



“三途”是福建民间信仰里重要的隐秘世界，涵盖了天地水岳四界，几乎所有命运的波折都可以在其中找到对应的隐喻。人从一点毫光开始进入这个世界，经过混沌的、冥阳交接的世界——河流、山脉、各种道路——经过六角亭来到地府，走完地府曲折的路程，爬上天梯来到天曹，朝拜上苍，在王孙元帅的牵引下进入了主宰命运的东岳，顺利经过审判，回归河流，进入水府，最后原路回到人最初进入的那道光里，通过旅行与朝拜、内省与交换以祈平安。

In Fujian folklore, "Three Paths" is an important and mysterious world, encompassing the four realms of Heaven, Earth, Water, and Mountains. There exists within it, a metaphor for nearly every turn of fate in life. Humans enter this world via a glimmer of light, passing through the realm of chaos where heaven and earth meet—a series of rivers, mountains, and various paths—before entering the underworld through a hexagonal pavilion. After traversing the winding paths of the underworld, they climb the celestial ladder to the Court of Heaven, pay worship to the heavens, and, then, guided by the princes and marshals, they enter the Eastern Peak which governs fate. After successfully proving their worth, they return to the river, enter the Water Palace, and finally trace their steps back to the light through which they first entered, the journey of reflection and communion with the spirit, a pilgrimage for peace.



三途世界 | 2024 | 手工纸扎 | 200×200×50 厘米 | 纸扎制作：林荣明

World of Three Paths | 2024 | Papier-mâché | 200×200×50 cm | Papier-mâché production:
Lin Rongming

《闾山总坛》是巫的精神图景，从上到下是神的宇宙的罗列。第一二层是天空与大道，分布着玉皇与南北斗，还有代表大道的三清；第三层是三坛尊圣，来源于宋元流行的瑜伽教；第四层是闾山三衙，代表审判；第五层是三奶夫人，是福建最重要的三位女巫，她们主宰着生命的开始，案桌中间的通道代表产道，孩童降生后，由两侧的婆姐注视与护佑；再下则是诱邪与驱邪、祈雨的故事。

Temple of Lü Mountain depicts a spiritual landscape of the "Wu (shaman)," illustrating a hierarchy of the divine from top to bottom. The first and second levels present the heavens and the Great Path, featuring the Jade Emperor and the Northern and Southern Dippers, along with the Three Pure Ones who symbolize the Dao. The third level displays the Three Altars Revered Deity, originating from the Sect of Yoga popular during the Song and Yuan dynasties. The fourth level is of the Three Ya (offices) of Lüshan, representing judgment. The fifth level features the Three Ladies, the most important female "Wu" in Fujian, who governs the origin of life. The passage in the middle of the image symbolizes the birth canal, with two matrons on either side watching over and protecting the newly born. At the very bottom are depictions of rituals about attracting and exorcising evil spirits, as well as praying for rain.



闾山总坛 作者不详 民国时期 纸本水彩 80×230 厘米
陈花现收藏
Temple of Lü Mountain | Artist unknown | Republican period |
Watercolor on paper | 80×230 cm | Collection of Chen Huaxian

《桥图》绘制了婴孩离开花园，降生到世间后需要进行的过关仪式，每一关以一个桥洞来体现。古人认为人从出生到成年会遇到各种关厄，但也会有相对应的巫师或神明让其顺利度过，连起来就仿佛走过一座长桥。过了桥，关厄便成为了生命的一个段落。

Bridge Panorama depicts the rite of passage that an infant must undergo upon leaving the garden and being born into the world. Each rite is represented by a bridge archway. In ancient times, people believed that a person would go through various hardships throughout their life, but that for each challenging moment, there would also be a spirit or deity to help guide them through it. While in the moment the trial may feel like traversing a long bridge, once across, it becomes nothing more than a chapter in their life.



桥图 | 作者不详 | 清代初期 | 纸本水墨 | 196×39 厘米 | 陈花现收藏

Bridge Panorama | Artist unknown | Early Qing dynasty | Ink on paper | 196×39 cm | Collection of Chen Huaxian

法索, 又称法鞭、金鞭圣者, 原型是闽越人所崇拜的南蛇, 又称南蛟黑蛇万龙君, 有号令兵马的作用, 是南方法教的典型法器, 在闽南三坛中的运用为开坛、调兵。

Mana or magic rope, also translated as "the Taoist snake whip," or "The Golden Whip Saint," stems from the Minyue people's worship of the oriental rat snake, also known as "the Southern Dragon Black Snake, King of the Dragons." As a typical ceremonial item used by the southern sect, mana rope is believed to have the power to command spirit armies. In the "Three Altars" religion in Southern Fujian, it is used for ceremonial tasks such as the opening of the altar and mobilizing spirit armies.



法索 | 2019 | 木雕, 麻绳 | 500 厘米 | 制作: 漳州九龙江进发宫 | 陈花现收藏

Mana Rope | 2019 | Wood carving, twine | 500 cm | Production: Zhangzhou Jiulong River Jinfa Temple | Collection of Chen Huaxian

在东方哲学中, “气” 常常扮演人与自然界相互联结的媒介, 也时时充当物质世界与精神世界之间的桥梁。《精气 - 之一》的图像由无数幽微的“气”的线条组成, 它们从女性的身体中飘逸出来, 在身边萦绕盘旋, 又寻找机会重新进入身体。组成世界的物质与组成我们的物质或许并无许多不同, 人是环境的产物, 是周遭世界和际遇的聚合, 同样, 也构成了环境自身。

In Eastern philosophy, "Qi" often acts as a medium connecting humanity and nature, but it can also serve as a bridge between the material and spiritual worlds. The images in *Vital Essence #1* are composed of countless subtle Qi lines that float out of a woman's body and hover around her, seeking opportunities to re-enter her body. The things that make up the world are not so different from those that make up humans. While people are products of their environment, an accumulation of the surrounding world and their chance encounters, they in turn also shape their environments.

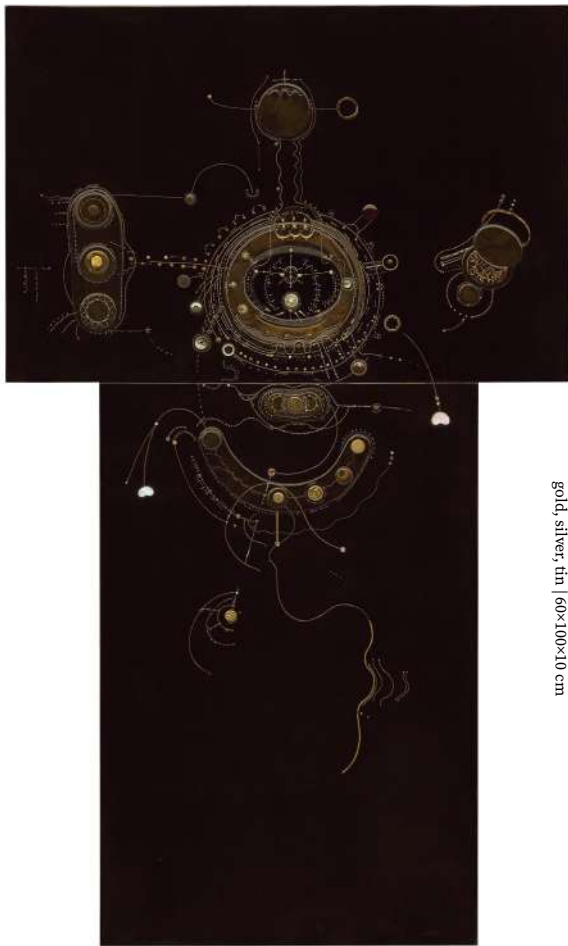
精气 - 之一 | 2019-2021 | 手工镂刻牛皮, 金属框架 |
210×245×6 厘米

Vital Essence #1 | 2019-2021 | Hand-engraved cowhide,
metal frame | 210×245×6 cm



《腔体（并非某种物体）》灵感源自湖南长沙马王堆汉墓出土的T形帛画，采用了髹髹、螺钿镶嵌、识文描金等多种传统髹漆工艺制作。艺术家长期以来漆这一渐趋边缘化的媒介进行创作实践；作为一门绵延数千年的技艺，漆艺仍牵连起中华文明系统中的物性演绎和知觉迭变。艺术家有感于这一材料所蕴含的“复魅”特质，同时受战国两汉时期墓葬美术的影响，试图重新认识古老的“连续宇宙观”。

Inspired by the T-shaped silk painting unearthed from the Mawangdui Han tomb in Changsha, Hunan, *Cavity (Not a Certain Object)* employs various traditional lacquer techniques such as carved lacquer, mother-of-pearl inlay, and gold tracing. Pan Caoyuan is dedicated to exploring lacquer art, a medium with thousands of years of history which has become somewhat obsolete but is still a part of the aesthetic consciousness of today's Chinese society. Drawn to the "re-enchantment" quality inherent in this natural material, Pan is deeply influenced by the funerary art of the Warring States period and Han dynasties, and attempts to re-examine the ancient system of "correlative cosmology."



腔体（并非某种物体）| 2021 | 天然漆，珠母贝，珍珠，金，银，锡 | 60×100×10 厘米
Cavity (Not a Certain Object) | 2021 | Lacquer, mother of pearl, pearl, gold, silver, tin | 60×100×10 cm



8 (多了个尾巴并非无限大) | 2024 | 天然漆, 珠母贝, 银, 锡, 铝 | 每幅 50×125×4 厘米, 共 2 幅

8 (Tailed, Not Infinity) | 2024 | Lacquer, mother-of-pearl, silver, tin, aluminum | 50×125×4 cm each, 2 in total

艺术家游移于装饰艺术的程式化步骤 (框定饰面并填充空间) 与自动书写的即兴状态之间, 以天然漆为媒介绘制稍纵即逝的精神图像。她将漆艺视为一门古老而复杂的语言, 试图通过画面的闪烁其词和低声细语, 描绘一个在当下被遮蔽的往昔世界。《8 (多了个尾巴并非无限大)》借助天然漆这一古老的技术物, 以耗时而细密繁琐的劳动, 不断重访和确认超越性的存在。

Moving between the stylized procedures of decorative art (which frames and fills space) and the spontaneity of automatic writing, the artist renders fleeting spiritual images in natural lacquer. Regarding

lacquer art as an ancient and complex language, Pan attempts to depict an obscure world from the past through images that flicker and whisper. In *8 (Tailed, Not Infinity)*, the artist applies the ancient technique of natural lacquer, devoting herself to the time-consuming and tedious labor to continually return to and affirm the existence of transcendence.

一个创造的冲动

剪刻人生

线条召唤

西亚蝶在陕北地区的传统剪纸中加入当代独特的艺术语言, 透过剪纸讲述个人经历。对西亚蝶而言, 他的别名“西伯利亚蝴蝶”不仅寓意着现实的出口和解放, 也寄托了对他残疾的儿子的希冀。在《蝶》和《翔》中, 瘫痪的儿子化身蝴蝶, 翩翩起舞, 摆脱病痛的束缚。他的作品经常以门、墙壁、炕等元素构建场景。这些人工建筑物与自然生态交织, 开辟容人们逃离现实、释放欲望的空隙。《洞》画面呈左右对称的构图, 描绘了两对恋人各自交欢、四腿交缠合为一条蛇尾的场景。在两对恋人之间, 一张因激情与欲望而大汗淋漓的面孔将他们分隔开。



蝶 | 2000s | 剪纸, 水性染料, 国画颜料宣纸本 | 26×29 厘米

Butterfly | 2000s | Papercut with water-based dye, Chinese pigments on Xuan paper | 26×29 cm

西亚蝶

Xiyadie

《蝶》

Butterfly

With a unique and modern twist, Xiyadie tells his personal story through the traditional papercutting from the Northern Shaanxi region. For the artist, his titular moniker, the Siberian butterfly, is not merely a totem for escapism and liberation but also an emblem of hope for his disabled child. In *Butterfly* and *Soaring*, he depicted his son transfigured into a butterfly who is untethered from the shackles of sickness and takes flight. His scenes often include structures like walls and frames of buildings, entangled with nature, depicting pockets of space to which one could escape and unleash unhinged desires. With a symmetrical composition, *Cave* captures the amorous union of two pairs of lovers whose lower bodies intertwine into serpents' tails. Together, the duos flank a large face sweating feverishly with passion and desire.



洞 | 2010s | 剪纸, 水性染料, 国画颜料宣纸本 | 43×30 厘米

Cave | 2010s | Papercut with water-based dye, Chinese pigments on Xuan paper | 43×30 cm



乐 | 1990s | 剪纸, 水性染料, 国画颜料宣纸本 | 29×35 厘米

Joy | 1990s | Papercut with water-based dye, Chinese pigments on Xuan paper | 29×35 cm

历史上许多创作的开端都和“病痛”有关，绘画与疗愈在郭凤怡这里，也存在一种相互激发的潜能。使用细密的线条进行重复而有序的勾勒是郭凤怡绘画的基本方法，仿佛形象的俘获是被这些曲线召唤出来的，它们没有皮肤和更具体的身体器官，而仅存一个隐约可辨识的身体化轮廓。本次展览选取五幅郭氏所绘制与圣像题材相关的作品，从中亦可看到其创作对中国古代宇宙观和身体观的现代表述。

Just as many artistic creations historically stem from "illness," in the case of Guo Fengyi's work, drawing and healing also fuel each other. Skinless and organless with indistinct body contours, Guo's subjects seem to have been summoned upon the page by the meticulous repetition of her intricate lines. All five of Guo's works featured in this exhibition are related to sacred figures, presenting a contemporary representation of ancient Chinese cosmology and perception of the body in her practice.

武则天皇帝 | 2007 | 彩墨、宣纸 | 70×320 厘米
Empress Wu Zetian | 2007 | Colored ink on ricepaper | 70×320 cm





《地下六百年》是古务运动发展小组与郊眠寺合作推出的民间音声采集项目。此次采集整理的部分来自明代中期的宝卷讲唱。宝卷讲唱自唐代“变文”、“俗讲”演变而来，明代中期开始大行于世。这些作品中的歌词与曲调如今几近失传，讲述了祖先们面对莫测的世界与命运的恹惶之情，以及他们如何在动荡生活之中寻求解决之道。

Resulting from a collaboration between the Easternization Movement and Cable Temple, *600 Years Underground* is a folk audio collection project focusing on the Baojuan recitations of the mid-Ming Dynasty. The Baojuan recitations originated from the Tang Dynasty's Bianwen performances and reached their zenith during the mid-Ming Dynasty. On the brink of extinction, the lyrics and melodies presented here capture the profound lamentations of our ancestors as they faced precarious fates in an unpredictable world as well as the solutions they devised to navigate their tumultuous lives.

在主流鞭长莫及处流浪

精神流浪

庆祝苦涩

地下回响



大地恹惶 | 2023 | 影像 | 4 分 24 秒

Earth's Lament | 2023 | Video | 4 min 24 sec

一切离别 | 2024 | 影像 | 4 分 43 秒

All Departures | 2024 | Video | 4 min 43 sec

无边大胆 (杨洋版) | 2024 | 影像 | 4 分 2 秒

Infinite Boldness (Yang Yang Edition) | 2024 |
Video | 4 min 2 sec

骷髏痛哭 | 2024 | 影像 | 3 分 15 秒

Weeping Skulls | 2024 | Video | 3 min 15 sec

自己真寺 | 2024 | 影像 | 2 分 24 秒

True Temple Self | 2024 | Video | 2 min 24 sec

火宅惺梦 (阎洲版) | 2024 | 影像 | 2 分 44 秒

Fiery Awakening (Yan Zhou Edition) | 2024 |
Video | 2 min 44 sec

乐队及演唱者: 沈建华、张建华、陈利英、陈雪芬、蒋月芬

录音: 积木

摄像: 积木、王晓孟、张文心

摄影: 张文心

剪辑、制作: 葛康岚

视觉支持: 阮千瑞

设备支持: 郊眠寺、唐经志

学术支持: 陶金、袁宁杰、李志鸿

艺术支持: 阎洲、杨洋

全球项目协调: 单琪

Instruments and Performers: Shen Jianhua, Zhang Jianhua, Chen

Liyang, Chen Xuefen, Jiang Yuefen

Recording: Jimu

Cinematography: Jimu, Wang Xiaomeng, Zhang Wenxin

Photography: Zhang Wenxin

Editing and Production: Ge Kanglan

Visual Support: Ruan Qianrui

Equipment Support: Cable Temple, Tang Jingzhi

Academic Support: Tao Jin, Yuan Ningjie, Li Zhihong

Artistic Support: Yan Zhou, Yang Yang

Global Coordinator: Shan Qi

人命無常呼吸間眼觀紅日落西山
寶山力盡空回首一失人身萬劫難
這苦口是實話不是虛言煞共假一
朝死了這骷髏骷髏痛哭恓惶殺

※

一切恩愛有離別一切山岩有崩缺
一切樹木有摧折一切江河有枯竭
一切萬物有破壞子母恩情有離別
法身常住無生死法身常住永不滅
諸形無常生滅法諸相有滅身安樂
如來亦是主人公永斷生死無量樂
髮毛爪齒牙疼苦聯淚涕唾苦難當



EASTERNIZATION
MOVEMENT
東運務古

郊 CABLE 眠 TEMPLE 寺

地下三碑



EASTERNIZATION
MOVEMENT
東運務古

郊 CABLE 眠 TEMPLE 寺

地下三碑



在中原地区，每年农历的一些特定日子里，都会有许多人聚集在某个广场，一起做“法事”。他们说不清自己信奉的是哪一位神，几乎所有人都声称是在为“上面”办事。他们做出各种动作，发出奇怪的声音，通过这些行为和宇宙展开对话，以便接收到指令，并严格地执行。这些平日里再普通不过的广场，往往具有浓厚的历史和神话传说以及文化底蕴。这些聚集的人大都处于社会底层，面对残酷的现实，每个人都有自己的辛酸故事。

In the Central Plain region of China, on specific days each year following the lunar calendar, many people gather in certain squares to partake in rituals. Despite their inability to precisely articulate the deity they worship, nearly all claim allegiance to "the higher-ups." Engaging in diverse movements and emitting unique sounds, they use these behaviors to establish a connection with the universe, seek guidance, and adhere strictly to its laws. While these squares often hold significant historical, mythological, and cultural value, on regular days, they appear mundane. The majority of participants hail from the lowest echelons of society; each burdened with their own poignant stories, and the harsh realities they face which leave them powerless to resist.



这一系列作品延续了张晓对中国民间社会的持续关注，其中记录的并不是普通的野餐，而是用来祭祀的物品。祭祀者用这些日常生活中常见的食材、饮料摆出特定的形状，以此作为祭坛展开自己与宇宙的对话。这些野餐给他们提供了一个粗糙又直白的载体，藉此希望找到生活的出口。

This series of photographs continues Zhang Xiao's ongoing study of Chinese folk society. What is documented are not ordinary picnics, but objects used for rituals. The worshippers use the most common ingredients and beverages from everyday life, arranging them into specific shapes to create altars. Through these altars, they initiate a dialogue with the universe. These ritualistic picnics provide a stripped down and straightforward means of escape in which they hope to find a way out of their lives.



野餐 | 2017-2024 | 艺术微喷 | 每幅 40×30 厘米，共 20 幅

Picnic | 2017-2024 | Giclée print | 40×30 cm each, 20 in total

张晓第一次见到老张的时候，他一直在广场上露天坐着，从早到晚，一坐就是六年。无论严寒或酷暑，刮风下雨，霜降飘雪，他都一直弯腰坐着。他坚信，通过“坐”这一行为长期修行，可以使他获得身体和精神上的平静。

When Zhang Xiao first met Lao Zhang, he had been sitting in the open air in the square for the past six consecutive years. Whether it was severely cold or scorching hot, windy or rainy, frosty or snowy, he remained seated and hunched over. He felt that through the act of sitting, he was carrying out a long-term practice, and only in this way could his body and mind find a sense of peace.



坐 | 2020 | 4K 影像 | 60 分钟

Sitting | 2020 | 4K Video | 60 min

“2014 年农历三月十四日,上午我从开封来到周口,下午看到天上有一片云彩,云彩里面有一个老头,白眉毛白胡子白头发,扔给我一支笔,让我画画。我以前什么都不会画,也不识字。后来就越画越好,一直到现在。”在王玉玺的自述中,他是在某一天“突然”就会画画的,并且这些尺寸巨大的绘画是“上面”派他来画的。对于这些不讲究技法、天马行空的绘画,我们当然毋需用一套艺术的标准和逻辑法则去衡量。或许,绘画这一行为本身就是生活和情感的慰藉。2018 年张晓与他相识在驻马店的一处寺庙,并长期资助与收藏他的绘画,本次展出作品由张晓收藏。

"On the fourteenth day of the third lunar month in 2014, I traveled from Kaifeng to Zhoukou in the morning. In the afternoon, I saw a cloud in the sky. Within that cloud, there was a white-haired old man who tossed me a pen and told me to draw. I had never drawn anything before, nor could I read. But from then on, my drawings kept improving." According to Wang Yuxi, he suddenly acquired the ability to draw one day, and these large-scale paintings were assigned to him by the "higher-ups." For these free-spirited and technique-agnostic paintings, we might not need to judge them by conventional artistic standards. Perhaps, we can see the act of painting serves as a solace for life and emotions. In 2018, Zhang Xiao met Wang Yuxi at a temple in Zhumadian and has been supporting and collecting his paintings ever since. The works on display are from Zhang Xiao's collection.

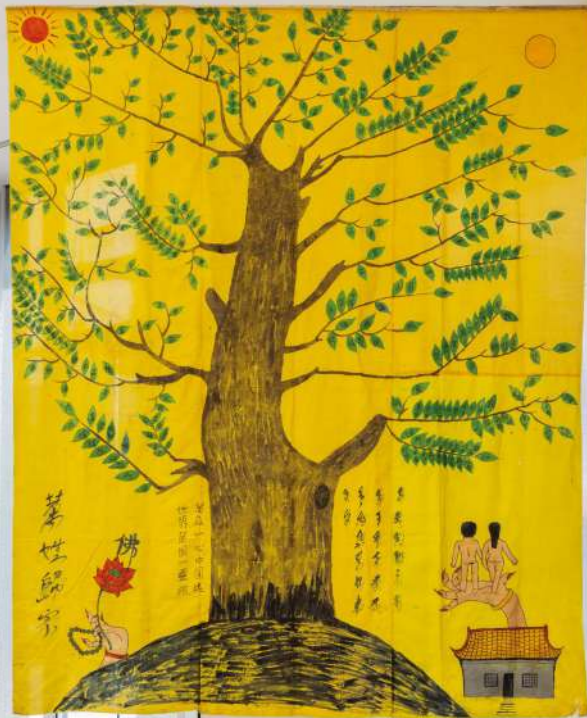
无题 | 年代不详 | 布面水粉 | 256×290 厘米

Untitled | Year unknown | Gouache on fabric | 256×290 cm



无题 | 年代不详 | 布面水粉 | 260×314 厘米

Untitled | Year unknown | Gouache on fabric | 260×314 cm



《新民间矩阵》系列作品结合民间艺术和现代技术，通过织物媒介缝合性别、传统与个人叙事，探讨女性劳动与技术的关系。作品由艺术家和她的母亲共同创作，艺术家负责规划主题和设计构图，母亲则在作品中融入她对艺术家的期望。艺术家延续过往展览“自拍一小说”的主题，通过自拍、人工智能生成的形象，以及角色扮演，展示多层次、流动的自我。作品融入了民间艺术和少数民族的审美，如鲜艳的色彩、原始生殖崇拜和对后代的祝愿。其中的生命之树、花草动物等元素既来自母亲的宗教信仰，也传达了艺术家对自然与偶然性的探索。

Neo-Folk Matrix series combines folk art and modern technology, using fabric as a medium to stitch together themes of gender, tradition, and personal narrative, while exploring the relationship between female labor and technology. The works are co-created by the artist and her mother. The artist proposes the themes and designs the compositions, while her mother incorporates her expectations for the artist into the pieces. Continuing her exploration of "Selfiction" from the previous exhibition, the artist presents a multi-layered, fluid personal identity through selfies, AI-generated images, and role-playing characters. Using vibrant colors, primitive worship of fertility, and blessings for descendants, the works incorporate the aesthetics of folk art and ethnic minorities. Elements such as the tree of life, flora, and fauna stem from her mother's religious beliefs, while also conveying the artist's exploration of nature and chance.

等待共同体的到来

复调观看

数据造神

编织集体

另类民间



落叶归根 | 2023 | 布上刺绣, 综合材料 | 114×171 厘米

Fallen Leaves Return to Their Roots | 2023 | Embroidery on fabric, mixed materials | 114×171 cm



月宫仙女 | 2023 | 布上刺绣, 综合材料 | 130×172 厘米

Moon Palace Fairies | 2023 | Embroidery on fabric, mixed materials | 130×172 cm



中国民间艺术图谱 | 2024 | 布上刺绣, 综合材料 | 143×111 厘米

China Neo-Folk Art Diagram | 2024 | Embroidery on fabric, mixed materials | 143×111 cm



无题 编织 No.1 | 2017-2019 | 真丝 | 135×183×3.6 厘米

Untitled Weaving No.1 | 2017-2019 | Silk | 135×183×3.6 cm

编织作为一种立体结构,而非平面图像,紧密交织为一个共同体。这种结构所蕴含的复杂性既包含多元共生的文化语境,也包含个体所面对的社会生活,以及对生命更深层次的静观。

As a three-dimensional structure rather than just a flat image, a woven object is a closely intertwined community. The structural complexity of weaving reflects the pluralistic and symbiotic nature inherent not only to our culture and our social lives, but to our human existence as well.

周绍江

ZHOU Shaojiang

Voguing Now
Hand in Hand

Voguing 不仅仅是一种舞蹈，每个来到 Ballroom 的人都有自己的定义。也许，LGBTQ+ 群体如何在亚洲异性恋矩阵中探索自身主体性的重建，才是 Voguing 的真正意义所在。



Voguing Now | 2024 | 收藏级艺术微喷 | 56×81×3.3 厘米

Voguing Now | 2024 | Archival pigment print | 56×81×3.3 cm

Hand in Hand | 2024 | 收藏级艺术微喷 | 56×81×3 厘米

Hand in Hand | 2024 | Archival pigment print | 56×81×3 cm



Voguing is more than a dance. Everyone who comes to the Ballroom has their own definition of it. Perhaps the true essence of Voguing lies in the LGBTQ+ community's use of it to fashion for a new sense of self within an Asian heteronormative matrix.



刑戮螯爪先师 | 2024 | 树脂, 聚氨酯, 漆, 丙烯, 人造革, 木头, 竹子 |
232×152×110 厘米

The Clawed Forefather of Executions | 2024 | Resin, polyurethane, lacquer, acrylic, artificial leather, wood, bamboo | 232×152×110 cm

在该系列作品中, 艺术家尝试将人工智能视为一个庞大的神秘系统, 对其发问, 并以此为基础“求神”。艺术家将自己创作的故事、传统神话, 以及一些关于信仰的问题, 以文字和图像的方式输入数据大模型求得这些神像, 并参考传统游神文化, 将神做成可穿戴的动态装置。对于艺术家来说, 这既是对新神话的演绎, 也是人类对过往经验的信息的捕捉和分解。“数据演算”这一来自云端的民间经验正是我们今天得以向更大系统发问的基础。



众眼姑祖命 #2 | 2024 | 树脂, 聚氨酯, 漆, 丙烯, 人造革, 木头, 竹子 |
250×117×117 厘米

The God with Myriad Eyes #2 | 2024 | Resin, polyurethane, lacquer, acrylic, artificial leather, wood, bamboo | 250×117×117 cm

In this series of works, the artist attempts to see artificial intelligence as a vast and mysterious system to which we can address questions, engaging in the process of "seeking gods." These gods are generated by asking questions to a language model using stories created by the artist, traditional myths, and various inquiries about faith through texts and images. The gods are crafted into wearable installations referencing the You Shen (Deities Parade) culture. For the artist, this is both an interpretation of new myths and the capture and decomposition of humanity's past experiences. "Data computation," a cloud-based folklore, is precisely the foundation that allows us to question larger systems at play in our society today.



先羊业洞祖 | 2024 | 树脂, 聚氨酯, 漆, 丙烯, 人造革, 木头, 竹子 | 360×130×130 厘米
The Ancestor God of the Sheep | 2024 | Resin, polyurethane, lacquer, acrylic, artificial leather, wood, bamboo | 360×130×130 cm



热带复眼 | 2021-2022 | 单频道高清动画, 彩色, 有声 | 17 分钟

Compound Eyes of Tropical | 2021-2022 | Single-channel animation, color, sound | 17 min

《热带复眼》的灵感来自台湾艺阵扮装的祭典与东南亚的民间故事《鼠鹿过河》。艺术家融合各种版本的故事, 创造了一位半鼠鹿、半狐狸的操偶舞者, 藉由装扮者的肢体表演重新翻演民间故事的过河情境。影像透过苍蝇的复眼视角穿梭在跨国故事里, 展示同一个文本的多重面向。作品以镜子作为象征容器, 反射文化认同、身份、种族、在地性与世界性的流动变化, 诠释世界民间故事表面看似相异, 结构内里却相似的本质, 以提出在地文化相通的可能。

Compound Eyes of Tropical draws inspiration from Taiwanese "yizhen" folk dance and the Southeast Asian folktale *The Mouse Deer Crosses the River*. The work integrates various versions of the story, creating an animated puppet dancer, who is half-mouse deer and half-fox, re-enacting the folktale's river-crossing scene through the performer's bodily expressions. Viewed through the compound eyes of a fly, the artwork traverses multinational thematic stories and shows the multifacetedness of a unified narrative. The work uses mirrors as symbol, to reflect the fluid shifts in cultural identity, social status and race, both locally and globally. Just as seemingly different folktales share similar underlying structures, the work proposes the possibility of a shared connection between outwardly different local cultures.





民间的自觉很可能是历史规律
所无法掌控的部分，并有望活成历史自身。



让被现代性所浪费的生命复活，
让被历史碾过的身体恢复知觉。



MACA













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经验一败涂地

撰文 | 王欢
翻译 | 徐思行

我想分享一个经验失败的时刻来开启这篇写作。过去很长一段时间里，我为一个关于秘密社会与艺术自驱力的跨文化考察忙碌，去到了一个如今看来如小说般的地方。我并不是从一开始就知道我要寻找的问题是什么，中间的波折唤起了我第一次田野考察的回忆：

那是一个普通的广场，或许每一座中国城市都有这样的广场，真正将它变得特殊的是一股气氛——近处，经歌、地方戏、哭声、笑声、萨满鼓声彼此交融，远处则时不时传来“啊呀嗨”“诶呀呵嘿”（音）此起彼伏的呓语。地面上千奇百怪的巨幅画卷仿佛在用人类般焦虑的目光打量着游客，广场上聚集的人们狂欢般交流自己不得不来此的“使命”。他们是当代的修仙者，也是当地居民口中的“精神病人”。抱歉，我笨拙的修辞或许根本不足以描述这样的场景，不过可以肯定的是，空气中弥散着的近乎癫狂的泛灵气息仿佛让都市的所有现代化底色在此都显得如此不合时宜。我上前询问聚集者有关仪式、绘画、符号等诸多疑惑，得到的答案却是“我不知道，是‘上边’让我来的”、“我从没学过画画，有一天‘突

然’就会画了。”这样的问答发生了不止一次两次，而几乎所有询问都化为了仿佛被统一设计好的答案。如此反复，竟然让我误以为是时间陷入了轮回。

要如何识别一个从未见过的群体，一种如此陌生的经验？

本雅明讲述的闲逛者？齐美尔提出的陌生人？福柯笔下声名狼藉的人？还是帕克讲述的边缘人？这些概念的带入或许是“合理”的经验，但却略显潦草和不负责任。我迅速察觉到，自己手握的理论几乎失效了，以至于“经验”变为了一种障碍。我在手足无措中慌了神，我原本以为会顺理成章地收集第一手资料，并把它们带回案台前，接下来，只不过是伏案的时间问题。但事实却是野生的现实几乎无法对应既有的坐标系，以至于每一次遭遇瓶颈都令人不得不重返现场，甚至重返现场也未必能就势破题。

在几次寻找合理的阐释失败以后，我开始怀疑，“在难以理解的现实面前手足无措”究竟是什么意思？是害怕理论所塑造的权威在鲜活的血肉之躯面前一败涂地？那可能只是该死的“问题意识”作祟，害怕此刻的认知无法将其阐释为一个“正确”的结论罢了。可人怎么可能被降格为一个结论呢？也许正视无知并不可耻，也许“失败”的转化是必要的。

像这样难以理解的时刻我经历了不少，它们大多发生在

和艺术并不直接相关的现场，事实上，对于以“策展”和“批评写作”为工作的人来说，并不总是必要前往这样的现场。过去几年里，我愈发觉得难以在一个“现成的”艺术现场中找到真正的问题。我开始警惕那些被技术所提纯的经验，以及重新检视亲历“第一现场”的必要性。带着这样的想法，在过去三年里，我开始对一些没有被“艺术化”处理过的现场产生前所未有的兴趣。我想知道，“艺术”在没有成为“艺术”之前的那个潜能究竟是什么？有一段时间，每当被人问起在忙些什么，我脱口而出的总是“非艺术性”工作。对，我不知道这算不算工作，甚至算不算艺术。我走访了一些没有去过的城市和乡间；看到了一些难以理解的文化；见到了一些或许并不符合主流价值和信仰方式的人。与此同时，也看到了一些不在主流艺术系统语境下的“艺术”，它们或是服务于宗教仪式，或是只为疗愈自己。它们在不同的历史阶段和地域被叫做原始艺术（primitive art）、原生艺术（art brut）、素人艺术（naïve art）、非主流艺术（outsider art），无论你怎么称呼它们，它们仍然在自己的时间里自洽。在被都市生活折叠的时空里，原来，无知的热情可以化为一个激进的政治动作，毫无道理的一时兴起也可以促发鲜活的创作冲动，只不过将这样的经验嵌入到主流的逻辑里是难以想象的。

人们总倾向于把不可辨别之物纳入到一个至少在自身看来能够把握的熟悉框架里。一旦一种例外经验出现，它便难免被归纳到魔幻现实的框架下。可如果千万个费解

的时刻只是潦草地被总结为“魔幻”，那么，魔幻就是对现实的低估，是看不起现实，是拒绝认领现实的内在逻辑。而离开熟悉的规则，误入几乎不讲道理的现场，成为了我重新看待艺术实践不可替代的经历。

我并不是在鼓吹“田野经验”比理论知识更加切身和真挚，我只是认为一个经验失效的时刻似乎特别值得关心。因为我的确一度无法处理好艺术研究中理论与实践之间的关系，羞愧的是，我尝试过把理论作为实践的注脚，用实践去印证一个看起来“正确”的理论，因为它能确保一个实践几乎不会“出错”。可艺术怎么会有不可质疑的绝对正确呢？我想，我们应该允许艺术犯错，事实上，当代艺术本就不生产一种排他的、绝对正确的知识。如果艺术永远正确，就不会有艺术史的更迭，或许正是因为有异端，艺术史才不只是一个时空概念。

如今来看，以问题意识作为当代艺术的发生基础几乎变成一个常识，人们似乎因此默认研究性之于艺术有天然合法性。可谁又能保证研究不会变成一种艺术策略的巧言令色？问题意识也可能是一个虚假的条件反射。比起虚空索敌的问题意识，没有问题意识的一时冲动要显得可爱得多。当然，研究的反义词不是感性，理论和实践可以不必是敌人，这像是一句听起来冠冕堂皇的大话，也注定是艺术研究者不得不解的终极问题；毕竟，谁都不想一生都在掩耳盗铃中自我解嘲。

Experience Bites the Dust

Author | Wang Huan

Translator | Xu Sixing

I want to start this piece with a moment when experience failed me. For an extended period, I busied myself with a cross-cultural study on secret societies and the inner drive of art, which took me to a place that now only seems to have belonged in a novel. I didn't know exactly the questions I wanted to tackle from the get-go; the twists and turns along the way brought back memories of my first fieldwork:

It was an ordinary plaza, one that could likely be found in every Chinese city. What made it truly special was its atmosphere: nearby, there was a blend of sutra chanting, local operas, cries, laughter, and shamanic drumming, with sporadic murmurs echoing from afar: "Ah-Yah-Hi" "Ei-Yah-Ho-Hey" (phonetic transcription). Giant scrolls of paintings covered the ground, each strange-looking in its own way, eyeing the tourists with human-like anxiety. People gathered in the plaza exchanged with a carnival-like fervor their obligated "missions" that brought them here. They were modern-day seekers of immortality or, as the locals called them, "maniacs." I apologize if my clumsy language might have failed to capture the scene, but one thing was certain: the air was thick with a near-frenzy, animistic aura, which virtually rendered everything modern

about the city out of place. I asked the crowd about the rituals, paintings, and symbols, and the responses were invariable: "I don't know, the 'deities' sent me," "I never studied painting, one day just I 'suddenly' knew." It was not a standalone case; almost all my inquiries dissolved into what seemed to be uniformly rehearsed answers, almost tricking me into believing that time had fallen in a loop.

How do you recognize a community you have never encountered, an experience so alien?

Do they fit Walter Benjamin's description of the *flaneur*? Can we access them through Georg Simmel's notion of the *stranger*, Foucault's conception of the *infamous man*, or Robert E. Parker's *marginal man*? While the borrowing of these concepts was based on experience that appeared "legitimate," it felt like a hasty and irresponsible solution. I quickly realized that the theories at hand were almost failing me, so much so that "experience" had become a hindrance. At a loss, I panicked. I thought it was going to be a straightforward process—I would collect first-hand data in the field, bringing them back to my office, and after that, it would just be a matter of time spent in front of my desk. But in truth, no existing theoretical coordinates seem to correspond to a reality so wild that, whenever I ran into "researcher's block," I was left with no choice but to return to the field. Even then, no breakthroughs were guaranteed.

After several failed attempts to make sense of this experience, I began to question what it really meant to "be at a loss in the face of an inexplicable reality." Was I afraid that the authority upheld by theory might crumble before the flesh

and blood of lived experience? If so, I was probably just haunted by the goddamned pursuit of the *problematique*, fearing that my current command of knowledge wouldn't lead to a "correct" conclusion. But how can humans be reduced to mere conclusions? Perhaps there is no shame in acknowledging our ignorance. Perhaps it is necessary to transform "failures" into something else.

I have encountered many such inexplicable moments, often in places not directly related to art, which, as a matter of fact, do not necessarily require the presence of those involved in curatorial work and criticism. In recent years, I have found it increasingly difficult to locate the real *problematique* in a space "readymade" for art. I have grown wary of empirical knowledge purified by technology and started reassessing the need for direct "field experience." With this in mind, I developed an unprecedented interest in sites that have yet to be "artified" over the past three years. I was curious: what exactly was the potential of "art" before it became formally recognized as "art?" For a while, when people asked me what I was working on, I would answer reflexively: something not about art. Indeed, I wasn't sure if what I was working on counted as proper work, let alone art. I traveled to cities and rural areas that I had never been to, encountered cultures beyond my comprehension, and met individuals who may not conform to mainstream values or belief systems. At the same time, I saw "art"—art that emerged outside the established regime, which served religious rituals or solely the purpose of self-healing. Various referred to as primitive art, art brut, naïve art, or outsider art, these works have maintained their own consistency regardless of the terminology, across historical

periods and geographical regions. It turns out that, in the folds of urban life, untrained vigor can trigger radical political actions; spontaneous impulses can drive vital creativity. Except that our imagination struggles to situate such experiences in the mainstream discourse.

Humans tend to fit the unintelligible into a familiar framework that at least feels graspable. Once an exceptional experience arises, it inevitably gets shoved under magical realism. However, if countless such experiences are arbitrarily labeled as "magical" simply for their inexplicability, *magic* is an underestimation of *the real*; it despises reality and rejects reality's inherent logic. Stepping away from familiar formulae and into a reality that almost defies reason has become an irreplaceable process in my reconsideration of the practice of art.

I am not advocating that "field experience" is more immediate and sincere than theoretical knowledge. Rather, I simply believe that the moment when experience failed seems particularly noteworthy, for I myself had struggled to resolve the tension between theory and praxis in artistic research. Ashamedly, I admit to my own attempts to append theory as footnotes to practice, hoping practice would corroborate a "correct" theory, an "error-free" proof. But how can art be unquestionably, absolutely correct? I think we should allow art to make mistakes. After all, contemporary art is never meant to produce singular, exclusive, absolutely correct knowledge. If art were always correct, the history of art would be static; perhaps it is precisely the dissidents that have kept art history from becoming a concept limited by time and space.

Today, it is practically common sense to regard the *problematique* as the foundation of contemporary art, leading many to assume that research holds an inherently legitimate place within it. But who can guarantee that research won't devolve into a cunning art strategy? The *problematique* might even be a false conditioned reflex. Compared to the illusionary antagonism that arises from problematization, the spontaneous impulses unburdened by such pursuit appear much more endearing. Of course, research is not in opposition to sensibilities; theory and practice need not be enemies—this may sound like a grand statement, but it is destined to be the ultimate question that every art researcher must confront. After all, no one wants to spend their entire life mired in self-deception and self-irony.



活在权力 缝隙里的人

采访 | 王紫薇

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MACA (以下简称 M) : 透过本次展览, 我们了解到展览背后实际上存在着田野考察, 是否可以介绍一下这项考察, 以及对你来说田野考察与展览的关系?

策展人王欢 (以下简称 W) : 2020 年开始, 我走访了许多地方城市、县城和乡镇。起因是我开始意识到自身以往工作方法的局限性, 即是我作为一个策展人和艺术批评写作者的角色时, 面临的艺术现场几乎都是“二手现场”, 这些现场是被筛选和提纯的, 我觉得有必要去到更多的“第一现场”展开工作。那个时候, 我非常关心的一件事就是艺术在成为“艺术”之前的原始状态。也是在这些远离当代艺术现场的日子里, 我开始了一个被我暂命名为“民间自有序: 秘密社会与艺术自驱力”的跨文化研究项目。其中一个非常重要的田野考察就是在中国的中原地区, 那里存在着一个体量可观的民间自发聚集的文化现象。这个民间社群自成秩序, 并几乎构成了一个被折叠的“隐秘社会”——他们有圈层、有历史、有分工、有网络, 那里暗流涌动的文化给了我极大的震颤, 让我意识到现实自身的活力。

“民间自有序”的同名展览计划是2022年开始的，正是发生在我的研究遇到瓶颈的时刻，我当时在想，或许换一种语言（策展）可以推进和刺激研究写作的进展。所以，可以说基于田野调查的研究是这个展览的起点和动力来源，也是这个展览的前提。但正如大家所见，展览不会呈现我研究写作的内容，这也出于我对“研究型展览”有效性的反思，因为我意识到，所谓“研究型展览”很可能暗含着一种极不可靠的关系，似乎在真正的问题和真实的研究之间存在着一个落差——它甚至可能导致“研究”与“策展”的双重简化。所以我目前的工作方式是以研究为契机来引出、渐浓展览；以展览作为研究进程的节点来补充、推进研究。更为重要的是，我希望策展可以弥补研究写作无法把握的部分。



中原田野考察现场，一位「民间画师」在广场展示巨幅「帛画」引来路人围观，2021，摄影：王欢

帛画细节，2021，摄影：王欢



● 研究与展览的思维转化

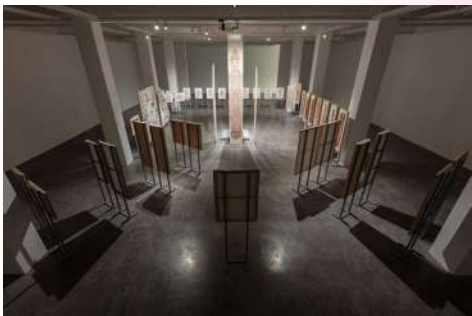
M：其实在此之前，不少业内观众对于你有关艺术家郭凤怡的研究兴趣也有所了解，那么，“民间自有序”的展览方案为何会在现阶段出现？它在你过往的研究中占据了什么位置或意义？

W：我在做“民间自有序：秘密社会与艺术自驱力”这个项目的研究时还没有开始深入研究郭凤怡，只是2020年在Artforum中文网发表过一篇短评，因为我那时不认识长征空间的人，无法看到更多一手资料，只是通过展览现场看到一些作品。那段时间，我已经对民间的现场产生极大兴趣，包括这些没有经历过艺术训练却有某种艺术创造冲动的人。比如在研究郭凤怡个案的同时，我也发现了一些90年代与她一样通过练习气功而开始创作的人，后来我发表了一篇论文在香港中文大学中国文化研究所的刊物《二十一世纪》，那篇文章提出了一个设想，即我们能否将气功视为一种思想史上的遗产，并基于此重新看待它与创作冲动的关系。所以，其实有许多项目是同期进行的，它们虽然有着不同的文化背景和社会语境，但都在一个大的结构里。

现在回忆起来，我过往的研究和实践的确在冥冥之中有许多关联，尽管这不是我预设的。2019年，我和朋友沈宸在PSA上海当代艺术博物馆共同策划的展览“末路斜阳：声名狼藉者及其不可解的存在方式”，关注的就是人是怎么落得“声名狼藉”的？归根到底，这还是人和权力之间的关系问题。我所关心的“民间”，其实也是那些被现代性话语所贬斥的部分，是那些在“主流”

背面被认为“不值得”被关注的民间。

很难讲这个阶段的研究在我过往的实践里占据怎样的意义，我只是意识到原来我关心的事物一直没有变过，只不过它们示人的形象不太一样而已，但内核是有相似底色的。工作久了我越发觉得我只能为自己关心的那点事儿工作，很有可能我的工作和我关心的事物也是不值得被大家关注的，但没办法，那就是此刻我最想做的事情。



「郭风怡：宇宙经络」展览现场，长征空间，北京，2012，图片致谢长征空间

M：继续追问一下，关于“民间自有序：秘密社会与艺术自驱力”这项研究写作，你当时论题是什么？

W：我考察的主要是两个方向：一个是民间自发创造的驱动力，另一个是秘密结社的秩序性以及两者的内在关联。这也反映着本次展览我最关心的问题——我们能否把民间自发的创造力与生命力视为一个活成自治之人的潜能？展览和研究写作有着完全不同的两套语法，这也使得展览可以呈现出对此问题不同面向的回应。

M：听起来你研究的对象接近所谓的民间“素人”创作者，但又不是，是否可以详细界定？

W：我关心的是创造的原始冲动，以及这种冲动与一个人的生命底色的关系。“民间创作者”是一个大致范畴，但并不准确。首先不得不厘清的一个概念是“民间艺术”，这个概念在中国很微妙，因为在我们约定俗成的观念里，每当提到民间艺术，似乎都有着某种正统的、手艺的、民俗的意味，至少是被官方 / 主流所承认的（承认它的历史，承认它存在的合法性），但你会看到一种内在矛盾——民间，一个本身和“官方”处在相对位置关系的概念，却要得到官方的认可，才是“值得”被看见的。那么我好奇的是，那些“不值得”被看见的就真的不值得吗？所以我真正感兴趣的是那些脱胎于民间却难以被主流所承认的“民间”，那些在社会、经济和政治结构中被边缘化、被排斥和被遗弃的文化和人群，这里面存在着许多社会的结构性问题。

再回到展览策划，就会面对一个不可避免的技术性问题，比如一些来自民间的创作者们很有可能并不认为他们创造的是“艺术”，更不用说“当代艺术”这个十分依赖语境的概念。所以策划展览正是在建构一个语境，基于以上前提，我打乱“民间艺术”和“当代艺术”在展厅里的位置关系，在这里，是不是“当代艺术”作为一个结果不重要，重要的是“创造”这个动作，以及这个动作又牵扯到的诸多文化背景、社会环境等各方面因素。所以，展览中所展现的“民间文化和艺术”不是一个被当代艺术所征用的对象，而是我觉得有必要把民间文化和当代艺术放在同一个尺度里来谈论。



「末路斜阳：声名狼藉者及其不可解的存在方式」展览现场，>上海当代艺术博物馆，上海，2019，摄影：沈宸

M：所以展题中强调的“有序”其实是一种社会关系。

W：是的，“民间自有序”的第一重显而易见的含义是在讲这种自发的秩序，但外在秩序的形成和内心的秩序以及外部条件是没有办法分开的。这也同时引发了一个推论：自发秩序的出现是因为权力必然是有限的，就是说权力一定有它鞭长莫及的地方，人与社会的距离以及共同体意识的出现都是秩序的体现。在一个所谓权力难以治理的地方（包括精神性的地方），人的生存与生活方式也是难以被约束的，人的生命力和创造力就会有意想不到的活力。

比如在自我组织的秩序形成过程就会出现许多有意思的现象。以人与人之间的交往为例，那些有相似信仰或生活方式的人如何找到同类、识别伙伴、建立共同体？其实都是有一套自己的方法。就像我去中原地区做考察，人的聚集不是通过像微信、QQ 这些现代媒介来“通知”和“联系”的，而是每年周期性地、规律地自发出现在某些地点，这些地点的选择很可能就是因为人们口耳相传这里具有某种灵力，继而使得人们不约而同的聚集起来。通过这个例子我想说的是，很多时候，民间秩序的形成很可能就是通过最原始和笨拙的方法，那些看起来“前现代”的联络方式有时反而是最有效的。人们用一种近乎“原始”的状态与现代社会保持距离。

● 田野，展览的背面或一个前提

M：可以再分享有关中原田野考察的更多细节吗？

W：在中原地区，有一群人每年都会在固定时间和地点聚集，分享各自的神秘体验，他们既是神秘的当代“修仙者”，也是当地人口中“精神异常”的人。我在2021年和艺术家张晓一同去到了那里，最引起我注意的是，这个社群中有许多人都会做“文艺创作”，包括绘画、剪纸、刺绣，还有按照某种秩序排列的“装置”等等，极为丰富。每当我上前询问，他们的回答皆是“我不知道，是‘上边’让我这么做的”、“我从没学过画画，有一天‘突然’就会画了”、“天机不可泄露”。经历一系列考察后我得知，这个现象叫做“跑功”，参与者是一个松散的民间社群，按照他们的说法，“上面”指引他们来传递功德，自己不得不这么做。那些“创作”被他们统称为“帐书”，也叫“盘”，是向“上面”沟通的媒介，整个过程包括写帐—展帐—开帐—交帐，分别指创造帐书的过程、将帐书放在公共空间进行交流、解帐人解释其中暗含的玄机、最后将帐书焚烧，完成一个“向上沟通”的循环。

这里便产生了许多问题持续牵引着我，比如帐书的创造驱动力来自哪里？这些几乎前现代的生活和信仰方式是如何保存至当代社会的？他们背后的历史和形成的动因可以追溯到哪个时空？他们又和当代社会保持怎样的关系？我就带着诸多疑问开始了这个漫长的考察。



中原田野考察现场，帐书，2023
摄影：张晓

M：这个群体有组织者吗？

W：组织者这个词不太准确，因为绝大多数人都是自发来到此地，可以说是松散的团体，其中也有一部分人是成群结队而来，但也仅仅是小范围的，无法形成一个绝对的中心，可以理解为“星丛”式的聚集，一群人有一个中心，另一群人又有另一个中心，但彼此共享着同一个世界观。在这里，“写帐”和“跑功”提供了人们得以展开交流的契机，人们不再是原子化的，甚至在这样的小共同体里，人可以找到许多现实中给不了的情感慰藉。所以，通过“跑功”的沟通有两重意味，一是建立人与人之间沟通的媒介，二是建立人与非人（一切被神圣化的对象）之间沟通的媒介。

M：他们之前平常聊些什么呢？人的状态又是什么样？

W：聊生活，聊家庭，聊人的存在，聊神秘体验，聊现实无法给到的慰藉……每个人都说是“上面”派自己来的，这里核心的概念是“功”，交流的过程是为“传功”，意为传递功德。身处这样的集体，可以暂时缓解人活在现实里的“疼痛”，人们在此或交朋友，或成为临时夫妻，以此替代现实里可能并不圆满的家庭关系。所以很多时候，看似癫狂的聚集更像是一种暂时逃避现实的乌托邦，在这里人们放下所有社会标准，尽情“表演”和赢得被关注的目光，在聚集退散以后，他们会回归学校，回归家庭，回归田地，回归这个当代“正常”的社会之中，等待着下一次聚集的到来。不过值得注意的是，虽然信仰是集结的主要动力来源，但他们还尚未形成宗教，更像是一个前宗教的小共同体阶段。总之，这是一种他们在权力的缝隙里保持关系的形式。



中原田野考察现场，一位衣着华丽的女士正在帮人解惑，
2024，摄影：王欢

M：这个群体里有年轻人吗？

W：有，一些年轻人参与是因为他们的父母已经在从事这一项“事业”，我有见到过十几岁的青少年在练习写帐，因为如果能够写得好、画得好，就能引来更多目光。不过，更主要的还是 60、70 年代生人。

M：回到这些人的创作动因，是不是可以理解为他们跟现实生活中的某种相对苦闷的叙事有关？

W：对的，现实中的失意是基本底色，或是来自家庭关系的破碎、或是来自治病的夙愿，更为重要的是，“创作”可以作为沟通的媒介，在这样的集体里，人们可以获得现实社会很难给到的尊重。

我想举一个田野中的案例来说明，大家可以自行体会。有一天晚上，我在广场遇见一个中年男人在卖画，他把画命名为《仙天知新透天玄机图》，我很好奇，就上前攀谈，他告诉我这幅画他画了十一年，并且说画里藏着中国未来十年的秘密。我并不关心画里的“秘密”，让我好奇的是什么样的人能画一张画用了十一年？于是我们约好第二天在他的农村老家见面。

到他家后，我看到沙发上赫然放着一张二十多年前的判决书，大概是说他在 2000 年左右承包了一片地，但因一些事进了四年监狱，导致合同没能完全履行。他出狱后多次上访希望征回权益，但 20 年过去，依然无果，甚至他的身份证都被收走了，每年都还要来北京上访，他只想要回那两万块钱，但现实让他无计可施。我大概理解画画或转向精神性的对象是一种情感的出口，假如

没有这些寄托，他的苦闷又能如何化解？也许，比起相信一个日常中的神圣时刻，人们真正相信的是信仰能够给他们的渺小人生带来意义和价值。



中原田野考察现场，展帐仪式的交流，
2017，摄影：张晓

M：最后再回到展览，中原地区的田野考察与研究给展览策划最重要的启示是什么？你希望这些思考在展览中以怎样的方式转译给观众？

W：我想说的是，我们正在经历一个让人沮丧的当代艺术现场，我知道这一定是暂时的，我的悲观和软弱让我有幸察觉和目睹了一些鲜活的民间现场，得到了一些很可能是我在艺术现场和理论里永远无法捕捉到的经验。那些来自民间的创造力与生命力是如此鲜活与旺盛，让人不得不好奇的是，在“权力的文化网络”覆盖之外，究竟还有多少潜力未经发掘？它很可能也是历史的潜能和未来的希望。我有很多埋在展览里的话想要诉说，把这些话硬生生塞给别人是最不解风情的，我希望（也仅仅是希望）至少人们在展览中能够正视民间的潜能。

People Living in the Interstices of Power

Interviewer | Wang Ziwei

Editors | Wang Ziwei, Lyle Lin, Xie Zihan

Translator | Harriet Min Zhang

MACA (hereinafter referred to as M): During this exhibition, we learned that there are field studies involved behind the scene. Could you please elaborate on how it relates to the exhibition?

Curator Wang Huan (hereinafter referred to as W): I have traveled extensively to various cities, counties, and towns since 2020. I began to recognize the limitations of my previous working methods. As a curator and art critic, I primarily engaged with "second-hand" art scenes, which were filtered and polished. Therefore I found it urgent to work directly with "first-hand" sites. Back then, I was particularly interested in the primal state of art before it was recognized as "art." It was also during these days, away from the contemporary art scene, that I embarked on a cross-cultural research project tentatively titled "Folk in Order: Secret Society and Inner Drive of Art." One of the crucial field research took place in the Central Plains region of China, where a considerable number of people gathered spontaneously, creating a unique cultural

phenomenon. The communities formed their own orders, resembling a folded "secret society" with hierarchies, histories, roles and responsibilities, and networks. The cultural undercurrents there profoundly shook me, making me realize the vitality of reality.

This exhibition under the same title, "Folk in Order," was initiated in 2022, when my field research hit a bottleneck. It occurred to me that switching to the language of curating might advance and stimulate my research writing. Therefore, I could say that the field studies served as both the starting point and driving force, as well as the prerequisite of this exhibition. However, as you will notice, the exhibition does not present the content of my research writing. The decision stems from my realization that the so-called "research-based exhibition" might imply a very unreliable relation, marked by a noticeable gap between the research and the real issues. This can lead to a simplification of both research and curating. Therefore, my current approach is to inspire and refine the curatorial process with research, while utilizing exhibitions to supplement the research. More importantly, I hope that curating can address the aspects that research writing alone cannot fully cover.

At the site of the Central
Plains fieldwork, Zhangshu
(account writing), 2022.
Photo by Zhang Xiao



● A transformation of thinking for research and exhibition

M: Many audiences who work in the art industry have previously heard about your research interest in the artist Guo Fengyi. Why does the exhibition proposal of "Folk in Order" appear at this moment? How and where does it fit into your previous research?

W: I hadn't started my research on Guo Fengyi in depth when I was working on the project "Folk in Order: Secret Society and Inner Drive of Art." I did publish a short review of Guo's works on *Artforum China* in 2020. I didn't know anyone from Long March Space back then, so I had no access to any first-hand material and could only see Guo's work in exhibitions. I already had a strong interest in the folk scene at that time, particularly in individuals who had no academic artistic training but an urge to create art. For instance, while researching the case of Guo Fengyi, I also discovered that in the 90s, there were other people who started to create art while practicing Qigong. Later on, I published an essay in *Twenty-First Century*, a publication of the Institute of Chinese Cultural Studies at the Chinese University of Hong Kong, in which I raised the question of whether Qigong can be seen as a legacy from the history of thought and, on that basis, revisited its relationship to the creative impulses. There were a number of projects going on at the same time. These projects came from different cultural backgrounds and social contexts but were all manifested under one larger structure.

In hindsight, my previous research and practice were indeed interconnected, though it was not planned. In 2019, my friend Shen Chen and I co-curated the exhibition "Sunset on a Dead End: The Notorious and Their Inexplicable Modes of Existence" at the Power Station of Art in Shanghai, focusing on how individuals become "notorious." After all, it is a question of the relationship between people and power. The "folk" I am concerned with are, in fact, those parts of society marginalized by modernist discourse and considered unworthy of attention by the mainstream.

It's difficult to tell what significance this stage of research has in my previous practice, but I realize that my core interests have remained consistent. While the manifestations of these interests might have changed, their underlying themes are similar. The longer I work, the more I feel that I can only engage with what truly matters to me. Perhaps my research and interest do not deserve public attention, but that's what I am most passionate about right now.

"Guo Fengyi: Cosmic Meridians," installation view, Long March Space, Beijing, 2023.
Courtesy of Long March Space



M: To follow up, what was the subject of your research writing for "Folk in Order: Secret Society and Inner Drive of Art?"

W: There are two main aspects: one is the driving force behind spontaneous folk creativity, the other is the order behind secret societies, and further more, the intrinsic connection between the two. This also addresses the question I concern the most about this exhibition: can spontaneous folk creativity and vitality be seen as a wellspring for living an autonomous life? Curating and research writing use two different sets of rules, which allows an exhibition to present different responses to this question.

M: It sounds like the subject of your research is similar, but not entirely, to "amateur" creators. Could you elaborate on this subject?

W: I'm concerned with the primal impulse to create, and how this impulse relates to the undertone of one's life. "Folk creator" is an imprecise umbrella term. First, we have to be clear that the concept of "folk art" in China is nuanced. Conventionally, folk art is assumed to be traditional, crafty, and local; at least, its history and legitimacy are recognized by the authority or the mainstream. However, there is an inherent contradiction: folk as an antithesis of the authority must be recognized by the authority to be considered "worthy" of attention. My curiosity lies in whether those deemed "unworthy" of recognition are truly unworthy.

Therefore, I'm particularly interested in "folk" arts that originate from the grassroots and are neglected by the mainstream—those who are marginalized, excluded, and abandoned within the social, economic, and political structure. Therein lies many structural problems.

When it comes to curating, there are unavoidable technical issues, such as the fact that some grassroots creators might not consider their works as "art," let alone the highly context-dependent concept of "contemporary art." Therefore, curating is to construct a context for that. Based on those prerequisites, I juxtaposed "folk art" and "contemporary art" within the exhibition space. Here, casting aside the rules of "contemporary art," what truly matters is the action of "creating," and the cultural backgrounds, social environments, and other factors involved within this action. Therefore, the "folk culture and art" presented in this exhibition are not subjected to appropriation by contemporary art but are meant to be discussed alongside contemporary art on the same scale.

"Sunset on a Dead End: The Notorious and Their Inexplicable Modes of Existence," installation view, Power Station of Art, Shanghai, 2019. Photo by Shen Chen



M: So the "order" in the exhibition title refers to a social relationship.

W: Yes. The first and most apparent meaning of "Folk in Order" refers to this spontaneous order. However, the formation of the external order cannot be separated from the internal order and its external conditions. It also leads to the inference that spontaneous order emerges because power inevitably has its limits. In other words, there are always places where power is beyond its reach. The distance between individuals and society, or the emergence of a sort of collective consciousness, are all manifestations of order. In a realm where power cannot claim its sovereignty, whether physical or spiritual, people exist and live in ways that are hard to constrain. Human creativity thus bursts with unexpected vitality.

Many interesting phenomena occur during the formation of self-organized order. Taking interpersonal interactions as an example, how do people with similar beliefs or lifestyles find their kins, establish partnerships, and form communities? They have their own unique methods. During my field trip to the Central Plains region, I observed that people didn't use modern communication tools like WeChat or QQ to inform or organize their gatherings. Instead, they gathered spontaneously at specific locations periodically each year. These locations were chosen for their spiritual significance, and the information was often spread through word-of-mouth. I want to highlight through this example that the formation of folk order often occurs through the most primitive and rudimentary methods. Those seemingly "pre-modern" ways of connecting with one another are

sometimes the most effective. People maintain a distance from modern society by adopting a nearly "primitive" approach.

● Fieldwork, the back of or a prerequisite to the exhibition

M: Can you share more details about your fieldwork in the Central Plains region?

W: In the Central Plains region, there was a group of people that gathered annually at a specific time and place to share their mystical experiences. They were known both as mysterious contemporary "immortalists" and as "mentally abnormal" by the locals. In 2021, I went there with the artist Zhang Xiao. What intrigued me most was that many from this community engaged in artistic creation, including painting, paper-cutting, embroidery, and installations arranged in specific patterns. When I inquired about their creations, their responses were strikingly similar: "I don't know, the higher-ups guided me to do this." "I never learned to draw, but one day I suddenly could." Or "Divine secrets cannot be revealed." Through further investigation, I discovered that this phenomenon is called "Paogong." Participants are part of a loosely organized folk community. Based on their words, they receive guidance from "higher-ups" to pass on spiritual merits, and they have to do so. These "creations" are referred to as "Zhangshu (account writing)"

or "Pan (altar)," serving as a medium of communicating with the "higher-ups." The process of writing (creating the account), displaying (placing them in a public space for display), opening (explaining hidden mysteries), and handing over (burning the account) completes the cycle of "upward communication."

This gave rise to many questions that intrigued me. Where does the creative drive for this "account writing" procedure come from? How did these almost pre-modern ways of living and belief survive under evolutions of society? What are the historical origins and underlying factors that have shaped them, and how far back can they be traced? What is their relationship with contemporary society? With a myriad of questions in mind, I started my ongoing research.



At the site of the Central Plains
fieldwork, Zhangshu (account writing),
2021. Photo by Wang Huan

M: Is there an organizer for this group?

W: The word "organizer" isn't quite accurate. Most participants come here spontaneously, forming a loosely connected community. Some arrive in small groups, but these clusters are too small to become central authorities. It's more like a constellation of gatherings, where each group may have its own leaders, yet they all share the same worldview. Here, "writing account" and "Paogong" provide opportunities for interpersonal exchanges. Within this small community, people come out of isolation, finding emotional solace that the outside world cannot offer. Therefore, "Paogong" serves as both a medium for interpersonal communication, and a method of communication between humans and non-human entities (especially those sanctified subjects).

M: What do they usually talk about? What is these people's state of mind?

W: They talked about life, family, human existence, mystical experiences, and the solace that reality cannot offer... Everyone claimed they were sent by the "higher-ups." The core concept here is "Gong (beneficence)," and the interaction revolves around passing on "Gong." Being part of such a community temporarily alleviates the pain from their real lives. People make friends or become temporary couples here to compensate for the imperfections in their real-life family relationships. The seemingly absurd gatherings are more like a temporary utopia, a way to escape from reality. Here, people free themselves from all

social norms and indulge in "performing" to gain attention. After the gatherings, they return to school, family, fields, and the "normal" society, waiting for the next gathering. It is worth noting that although driven by belief, these gatherings have not yet led to the formation of religions. Instead, they resemble small pre-religious communities. Anyhow, this is a way of maintaining relationships within the interstices of power.



At the site of the Central Plains fieldwork, the crowds communicated around the Pan (altar), 2021. Photo by Zhang Xiao

M: Are there any young people in the group?

W: Yes. Some young people are involved because their parents have been engaged in this "endeavor." I've seen teenagers practicing writing and drawing "account," as doing well in these activities can attract more attention. However, most participants are those born in the 60s and 70s.

M: Is the motivation behind their creations connected to their relatively challenging or oppressive real-life experiences?

W: Yes, disappointments and powerlessness created by real life hardships, such as a broken family relationship, or a wish for healing the illness, are the underlying drive. More importantly, creating art serves as a medium for communication. In such a community, people can gain the respect that is hardly offered by mainstream society.

I would like to provide an example from my fieldwork, and I trust that you can discern the relevant details. One night, I came across a middle-aged man in the square selling a painting he named "Celestial Revelation Chart." I was intrigued and started a conversation with him. He told me that he worked on this painting for eleven years and it held the secrets of China's future in the next ten years. I was not particularly interested in the "secrets," but more intrigued by the fact that someone would spend eleven years creating a single piece, so we arranged to meet the next day at his rural home.

When I arrived, I noticed a court judgment from over twenty years ago on the couch. Apparently he leased a piece of land in the early 2000s but ended up in prison for four years for certain reasons, which prevented him from fully fulfilling the contract. For the past twenty years, he has traveled to Beijing, petitioning yearly to reclaim his rights, even after his ID card was confiscated, yet he still hasn't succeeded. All he wanted was to get back the 20,000 yuan he's owed, but reality has left him with no options. I began

to understand that painting or turning to spiritual pursuits might be his way of expressing his emotions. Without those spiritual sustenance, how else could he cope with his distress? What people truly believe in when they place their faith in a divine moment occurring within the mundane is, perhaps, the ability to find meaning and value in their seemingly insignificant lives.

M: Finally, back to the exhibition, what insights from your field research in the Central Plains region influenced the curatorial practice the most? How do you expect these reflections to be conveyed to the audience?

W: What I aim to convey is that the contemporary art scene is currently in a disheartening state. While I believe this situation to be temporary, my pessimistic and fragile disposition led me to step away, which, in turn, allowed me to encounter vibrant folk traditions that seem unimaginable within the framework of contemporary art and theory. The grassroots creativity and vitality I witnessed are so dynamic and robust that one cannot help but question how much artistic potential remains untapped beyond the constraints of the established "cultural network of power." This untapped potential may well be the latent force of history and the hope for the future. Although this exhibition does not fully encapsulate my message, imposing such ideas on others would be inconsiderate. My hope, however modest, is that people will at least recognize the potential of grassroots creativity as presented in this exhibition.



At the site of the Central Plains fieldwork, the crowds communicated around the Pan (altar), 2018. Photo by Zhang Xiao



王欢
WANG HUAN

王欢是一位现居北京的写作者、艺评人和策展人，写作与出版厂牌《普遍》（手册）的联合发起人兼主编。他于2018年获第五届国际艺术评论奖（IAAC）一等奖，2019年获选上海当代艺术博物馆PSA“青策计划”首奖，他是2024-2025年度德英策展学者项目的获得者。艺术批评及研究散见于众多刊物及媒体，包括：香港中文大学·中国文化研究所《二十一世纪》双月刊、ARTFORUM、ArtReview Asia、艺术界 LEAP、Ocula、假杂志、CLABO 实验波等。策划的研究型策展项目包括“郭凤怡：宇宙经络”（2023年，长征空间）；“末路斜阳——声名狼藉者及其不可解的存在方式”（2019年，上海当代艺术博物馆）等。编著有《普遍手册 Vol.1：同代刺点》《小径：赤贫得只剩语言》《假杂志 Vol.1：巫术修辞》《郭凤怡：宇宙经络》等。他近期正进行一项关于“秘密社会与艺术”的跨文化研究项目。

Wang Huan (b. 1991) is a Beijing-based writer, critic and curator. He is the co-founder and chief editor of *GENERAL (manual)*. In 2018, he won the first prize of the 5th International Awards for Art Criticism (IAAC). In 2019, he won the PSA Emerging Curators Project. In 2024, he was selected for the De Ying curatorial fellowship 2024-2025. He has published a series of art criticisms and essays in various media such as *Twenty-First Century (21C)*, *ARTFORUM*, *ArtReview*, *LEAP Magazine*, *Ocula*, *Jiazazhi Magazine*, *CLABO (Taiwan Contemporary Culture Lab)*, etc. Selected curatorial projects including "Guo Fengyi: Cosmic Meridians" (2023, Long March Space), "Sunset on a Dead End: The Notorious and Their Inexplicable Modes of Existence" (2019, Power Station of Art), etc. He has also published many books, including *GENERAL manual Vol.1: Contemporary Punctum*, *Guo Fengyi: Cosmic Meridians*, *Nothing Left but Words*, *Wushu Xiuci (myth rhetorical)*, and more. Recently, he has been working on a cross-cultural research project focusing on secret society and art.



陈花现
CHEN Huaxian

陈花现，闽南人，小法、厦门闽南传统彩绘湖里区传承人，热心于闽南民间美术与民俗田野。日常专工民俗风格绘画与视觉应用，亦从事在地民俗相关的自由撰稿工作。

Chen Huaxian, born in Minnan (South Fujian) region, is an inheritor of "Xiaofa" and traditional Minnan painting in the Huli District of Xiamen. Passionate about Minnan folk art and ritual studies, Chen specializes in folk painting and its visual applications, while also engaging in freelance writing related to local folklore.



古务运动发展小组
Easternization Movement
Development Commission
(EMDC)

古务运动发展小组自成立以来一直开展针对中国传统民间音声的采集与制作计划。他们的调研视野包括宝卷讲唱、文人清曲、小曲小调等等。这些记录古人哀乐与期盼的音声如今有的只存在于某些小圈子，有的已经深埋地下。古务运动的采集和制作计划得到了郊眠寺的支持。

Since its inception, the Easternization Movement Development Commission (EMDC) has embarked on a journey to collect and revive the ancient sounds of Chinese folk traditions. Their research scope encompasses Baojuan recitations, literati tunes, and folk ditties; many of which are preserved only in secluded enclaves or have been lost over time. These sounds resonate with the purest joys and deepest sorrows, chronicling the existential struggles and serene hopes of past eras. EMDC's projects of collection and production are supported by Cable Temple.



郭风怡
GUO Fengyi

郭风怡（1942–2010 年，陕西西安）是一位自学成才的艺术家。她的艺术实践关注精神层面的意义与中国传统民间艺术的历史，以绘画表达对生命的体悟与眼前的视觉幻象。她在纸上所绘形象与人类身心息息相关，也暗示着某种精神世界的存在。其作品的主题均来自于中国传统的思想体系，包括古老宇宙观、人体穴位图、三皇五帝、河图洛书、帝葬和占卜等。

Guo Fengyi (1942–2010, Xi'an, Shaanxi) was a self-taught artist. Her artistic practice focused on the spiritual and metaphysical aspects of meaning and the history of traditional Chinese folk art, expressing her insights into the philosophy of life and visual illusions through drawing. Her works are composed of finely controlled brushwork, suggesting both human figures and otherworldly beings. The subject matter of her works came from traditional Chinese systems of thought, including ancient cosmology, acupuncture charts, divination, sage kings, geomancy, and dynastic grave sites.



梁硕
LIANG Shuo

梁硕生于蓟县山村，毕业于中央美术学院雕塑系。他曾驻地于荷兰阿姆斯特丹 Rijksakademie，组织“掉队”团体活动，任教于中央美术学院雕塑系。乐于游山探古，赏野品渣。现工作生活于北京。

Liang Shuo (b. Jizhou, Tianjin) graduated from the Department of Sculpture at the Central Academy of Fine Arts (CAFA). He was an artist-in-residence at Rijksakademie in Amsterdam, Netherlands. He organizes activities for the group "Diao Dui" and teaches at CAFA. Liang is fond of traveling in the mountains, exploring antiquity, appreciating the wild, and savoring the aesthetic of "Zha (residue)." He lives and works in Beijing.



陆平原
LU Pingyuan

陆平原（出生于 1984 年，浙江）生活工作于上海。陆平原的创作涉及多种媒介，包括文本、装置、影像、绘画等，他擅长用“故事”这一独特的媒介进行艺术创作，撰写了大量与艺术有关的奇幻短篇作品。陆平原利用“故事”拓宽了艺术作品在现实世界中的存在状态，延展了艺术的精神内在。

Lu Pingyuan (b. 1984, Zhejiang) lives and works in Shanghai. Lu's artworks involve a variety of media, including texts, installations, videos, paintings, and others. Lu focuses on writing "stories" as a unique form of artistic creation. These short stories broaden the presence of his artworks in the real world and enrich the inherent spirit of art itself.



潘草原
PAN Caoyuan

潘草原（出生于 1991 年，浙江）本就读于中国美术学院，工作生活于浙江绍兴。艺术家以天然漆为主要创作媒介，关注其不完全可控并始终处于“生成中”状态的特性。她将创作过程视为与自然持续的互动，并将身体性和时间性融入作品，试图重构仪式性和复魅的感知体验，回应前现代世界的宇宙和精神观。

Pan Caoyuan (b. 1991, Zhejiang) received her BA and MA from the China Academy of Art. She lives and works in Shaoxing, Zhejiang. Using natural lacquer as her primary medium, the artist focuses on its uncontrollable and ever-evolving qualities, viewing the creative process as a continuous interaction with nature. By integrating the physicality and temporality of lacquer into her works, Pan seeks to reconstruct a sense of ritual and re-enchantment, responding to the cosmology and spirituality of the pre-modern world.



王玉玺
WANG Yuxi

Wang Yuxi, a central-plain-rover whose birth date is unknown, mainly paints religious figures. He occasionally paints murals for local temples in exchange for daily necessities.

王玉玺，出生年代不详，流浪于中原地带，喜欢描绘一些宗教人物形象。他偶尔为地方的庙宇绘制壁画来换取一些生活中必要的保障。



邬建安
WU Jian'an

The artistic logic and visual creativity of Wu Jian'an are centered around the use of scenes that seem far from contemporary life to explore the underlying universal themes that persist throughout human history. Stirring up thoughts and feelings from the subconscious, his works invite reflection and contemplation on the times and society in which we live. His works have been included in various exhibitions and public projects and acquired by institutions such as the Metropolitan Museum of Art in New York.

邬建安的艺术思辨和视觉创造核心在于借助那些看似远离今日生活的情境，表达人类文明历史中永恒的部分，唤醒人的内心感受与潜意识，引发对时代和人的反思与观照。他的作品在全球不同的艺术展览和公共项目中展出，并被美国纽约大都会艺术博物馆等多所机构收藏。



西亚蝶
Xiyadie

西亚蝶（出生于1963年，陕西渭南）以自学的剪纸创作讲述自身性意识转变的故事。他在2005年北漂打工时开始以“西伯利亚蝴蝶”为艺名，北京活跃的亚文化圈亦成为他的避风港。正如他自己所形容的，西伯利亚蝴蝶能在恶劣气候中存活，象征着他在一个酷儿群体权利受到压抑的环境中，都能够保有蝴蝶般的华丽和对自由的追求。

Xiyadie (b. 1963, Weinan, Shaanxi) is a self-taught traditional Chinese paper-cut artist who started creating works with homoerotic themes to tell his narrative of transformation. Xiyadie means "Siberian Butterfly", a name he chose after his move to Beijing as a migrant worker in 2005, where he found an accepting community in the burgeoning subcultural scene. As he describes, the Siberian Butterfly survives in the harshest conditions, maintaining its vanity and pursuit of freedom in an environment that does not provide political agency or representation to queer-identifying people.



叶甫纳
YE Funa

叶甫纳（出生于云南昆明）是一位在北京和伦敦生活的艺术家和研究者。通过对特定艺术形式的研究、戏仿和拼贴，她的作品挑战文化的同质性，探讨日常生活中权威、社会结构和意识形态体系之间的复杂联系，例如不同的权力结构和边缘群体的相互影响。

Ye Funa (b. Kunming, Yunnan) is an artist and researcher living and working in Beijing and London. Through the study, pastiche, and collage of specific art forms, her works challenge cultural uniformity and explore the nexus between authority, social structures, and ideological systems in daily life, such as the interplay between different power structures and marginalized groups.



张晓
ZHANG Xiao

张晓（出生于1981年，山东烟台）2005年毕业于烟台大学，曾于《重庆晨报》担任新闻摄影记者。参展经历包括：“社火”，哈佛大学皮博迪考古和民族学博物馆，美国；“文明：当代生活启示录”，UCCA 尤伦斯当代艺术中心，北京；“Unfamiliar Familiarities”，瑞士摄影基金会，瑞士；“Photoquai 2015”，布朗利码头博物馆，法国；“苹果”，连州摄影博物馆，广东等。



张徐展
ZHANG XU Zhan

张徐展（出生于1988年，台湾）毕业于台北艺术大学新媒体艺术研究所。他的艺术实践以动画与录像装置为主，揉合延展电影、大型多频投影、雕塑物件创作。张徐展善于凝练个人对于社会之荒谬的洞察，并思考家族纸扎技艺的文化流变。艺术家以荒诞、怪异的影像风格，讨论存在的腐朽、以及永无止境的狂欢与寂寞。

Zhang Xiao (b. 1981, Yantai, Shandong) graduated from Yantai University in 2005. He was a photojournalist for *Chongqing Morning Post*. Zhang has participated in several solo and group exhibitions, including "Shehuo" (Harvard University Peabody Museum of Archaeology and Ethnology, United States), "Civilization: The Way We Live Now" (UCCA, Beijing), "Unfamiliar Familiarities" (Fotostiftung Schweiz, Switzerland), "Photoquai 2015" (Quai Branly Museum, France), and "Apple" (Lianzhou Photography Museum, Guangdong), etc.

Zhang Xu Zhan (b. 1988, Taiwan) graduated from Taipei National University of the Arts with a Master's degree in New Media Art. Focusing on animation and video installation, his artistic practice incorporates elements from expanded cinema, large-scale multi-channel projections, and sculptural objects. Zhang Xu Zhan is adept at encapsulating his wry observations on social experiences and contemplating the cul-de-sac of his family's paper crafting business. Using an absurd and bizarre visual approach, the artist's works discuss the decay of existence and the never-ending celebration and solitude.



周绍江
ZHOU Shaojiang

周绍江（出生于1987年，新疆）2018年毕业于四川美院，并获得艺术硕士学位。他的创作游走于多元文化语境，关注身份、性别关系等议题，试图捕捉亚洲变化万千的动态现场。他将不同的文化现象和观点交织，并对其提出质问，创造新的挑战与变迁。

Zhou Shaojiang (b. 1987, Xinjiang) graduated from Sichuan Fine Arts Institute with an MFA in 2018. His practice wanders through diverse cultural contexts, focusing on themes such as identity and gender in an attempt to capture the dynamic scene of Asia's ever-changing landscape. He interweaves different cultural phenomena and perspectives, questioning their formation and creating new challenges and transformations.



陈花现
作品图片和艺术家肖像致谢艺术家

古务运动发展小组
作品图片和 LOGO 致谢艺术家

郭凤怡
作品图片和艺术家肖像致谢艺术家
和长征空间

梁硕
作品图片和艺术家肖像致谢艺术家
和北京公社

陆平原
作品图片和艺术家肖像致谢艺术家
和没顶画廊

潘草原
作品图片和艺术家肖像致谢艺术家
展览现场图，摄影：杨灏

王玉玺
作品图片和艺术家肖像致谢张晓
艺术家肖像，摄影：张晓
展览现场图，摄影：杨灏

邬建安
作品图片和艺术家肖像致谢
© 邬建安
作品图片，摄影：冯雪
展览现场图，摄影：杨灏

西亚蝶
作品图片与艺术家肖像致谢艺术家
和刺点画廊

叶甫纳
作品图片和艺术家肖像致谢艺术家
艺术家肖像，摄影：于聪

张晓
作品图片和艺术家肖像致谢艺术家

张徐展
作品图片致谢艺术家和沾沾喜气文
化有限公司
艺术家肖像致谢艺术家和就在艺术
空间

周绍江
作品图片和艺术家肖像致谢艺术家
展览现场图，摄影：杨灏

展册中出现的所有展览现场图均来自展览“民间自有序”，MACA 美凯龙艺术中心，2024，摄影：杨灏、林莱尔

CHEN Huaxian

Artwork images and artist portrait
courtesy of the artist

Easternization Movement

Development Commission (EMDC)
Artwork images and LOGO courtesy
of the artist

GUO Fengyi

Artwork images and artist portrait
courtesy of the artist and Long
March Space

LIANG Shuo

Artwork images and artist portrait
courtesy of the artist and Beijing
Commune

LU Pingyuan

Artwork images and artist portrait
courtesy of the artist and MadeIn
Gallery

PAN Caoyuan

Artwork images and artist portrait
courtesy of the artist
Installation view, photo by Yang
Hao

WANG Yuxi

Artwork images and artist portrait
courtesy of Zhang Xiao
Artist portrait, photo by Zhang Xiao
Installation view, photo by Yang
Hao

WU Jian'an

Artwork images and artist portrait
courtesy of © Wu Jian'an
Artwork images, photo by Feng Xue
Installation view, photo by Yang
Hao

Xiyadie

Artwork images and artist portrait
courtesy of the artist and Blindspot
Gallery

YE Funa

Artwork images and artist portrait
courtesy of the artist
Artist portrait, photo by Yu Cong

ZHANG Xiao

Artwork images and artist portrait
courtesy of the artist

ZHANG XU Zhan

Artwork images courtesy of the
artist and ZHAN ZHAN XI QI Studio
Artist portrait courtesy of the artist
and Project Fulfill Art Space

ZHOU Shaojiang

Artwork images and artist portrait
courtesy of the artist
Installation view, photo by Yang
Hao

All installation views in this booklet
are from the exhibition "Folk in
Order," Macalline Center of Art,
2024. Photo by Yang Hao, Lyle Lin



民间自有序 Folk in Order

策展人

王欢

Curator

Wang Huan

展览统筹

王嘉楠

Exhibition Coordination

Wang Jianan

展览设计

房永法

Exhibition Design

Fang Yongfa

视觉设计

张露云

Visual Design

Zhang Luyun

商务发展

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Business Development

Wang Ziwei

媒体与传播

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Lyle Lin

新媒体制作

北京苑艺瑞博科技有限公司

New Media Production

Beijing Yuanyiruibo Science and
Technology Co., Ltd.

展览搭建

北京兴源展览展示有限公司

Exhibition Construction

Beijing Xingyuan Exhibition Co.,
Ltd.

实习生

毛欣然、孟逸扬、彭润秋、任旭妍、
盛悦文、王婧涵、王耀萍、韦裙浚、
谢紫晗

Interns

Mao Xinran, Meng Yiyang, Peng
Runqiu, Ren Xuyan, Sheng Yuewen,
Wang Jinghan, Wang Yaoping, Wei
Qunyuan, Xie Zihan

展览手册

Exhibition Booklet

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相应支持。感谢壹诺家办为本次展
览提供的特别支持。

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Yinuo Family Office.

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MACA

Macalline Center of Art

MACA 是一个位于北京 798 艺术区内的非营利艺术机构，于 2022 年 1 月 15 日正式面向公众开放。以一栋总面积 900 平方米的两层建筑为基地，MACA 联合全球范围内的艺术家、策展人以及泛文化艺术工作者，以多形式的持续共同工作构建一处当代艺术版图上的新形态坐标。以“艺术家的工作”为导向，以跨学科的研究为根基，MACA 试图重聚热爱艺术与信仰“当代”的群体，以回应这个处于激变之中的时代。

Macalline Center of Art (MACA) is a non-profit art institution located in the 798 Art District of Beijing and officially inaugurated its space on January 15, 2022. Occupying a two-story building with a total area of 900 square meters, MACA unites artists, curators, and other art and cultural practitioners from around the world. Through its diverse, ongoing, and collaborative approaches, the Center establishes a new site on the contemporary art scene. Guided by the "work of artists" and backed by interdisciplinary research, the Center aims to bring together a community passionate about art and devoted to the "contemporary" moment so as to respond proactively to our rapidly evolving times.

参观信息

MACA

北京市朝阳区酒仙桥路 2 号

798 艺术区 706 北一街

参观时间

周二至周日 10:30—18:00

最后入场时间 17:30

周一闭馆

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macallineart.org

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District, Beijing, China

Opening Hours

Tuesday to Sunday 10:30 - 18:00

Last Entry 17:30

Closed on Monday

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