



Bubble-Game, 2023. 瓷、吹塑玻璃 | Porcelain and blown glass. 36 x 20 x 17 cm. 摄影 | Photo: Mengqi Bao. 图片提供: 艺术家与贝浩登 | Courtesy of the artist and Perrotin

齐倬 泡影

开幕: 2023 年 4 月 7 日 (周五)
2023 年 4 月 7 日至 5 月 26 日

当下流行的身心疗愈法,似乎常常是“非物质化”的。一场冥想、一席音疗、一次沐浴……这些新世代的疗愈方法都在暗示一种假定的信心,仿佛人的身体能通过外界一次性的介入就能自我调节达到最佳状态。然而,齐倬的雕塑系列“泡泡游戏”在试图提醒观者另一种修复逻辑:看似坚强的身体,实则脆弱而不稳定;看似临时的修复道具,已然可以与肉身找到美学关系的自治平衡。当肉身已经疲于自愈时,个体也许能在辅助性修复的“加持”下成为更高的意识主体。

“泡泡游戏”有高辨识度的雕塑语言,特别是将“修复”一词具象化为两种材料的巧妙组合。雕塑的主体中心是仿南北朝的佛像雕塑,略有残缺,但其形态生动,能看出工匠技艺巧妙,原造型设计出挑。仿古佛像肢体缺口处,艺术家用吹制的彩色玻璃泡泡抵住,像是盖印章一样,成为佛像独一无二的修复型“底座”。晶莹的玻璃泡泡不仅在佛像身体的受力点保护住石雕主体,同时成为构图意义上的视觉画框,突出佛像姿势灵动且泰然。

QI ZHUO LOST IN THE BUBBLE

Opening Friday April 7, 2023
April 7 – May 26, 2023

Contemporary therapeutic experiences are often dematerialized. Ironically, we count on ephemeral rituals to heal our machine bodies exhausted from daily overuse. New Age therapeutic methods such as meditation, sound therapy, and spas have become so popular that society believes our body can always heal by itself. Underneath this veneer of marketing, Qi Zhuo's *Bubble Game* series tells another, perhaps anachronistic side of the story. The seemingly strong body is actually fragile and unstable; the seemingly temporary restoration props can already strike a balance with the physical body. When the physical body fails at self-healing, the individual may reach higher consciousness through auxiliary repairs.

With its highly recognizable sculptural language, *Bubble Game* depicts the specific moment of reparation as the joining of two different materials. The center of the sculpture is a replica of a torso of a Buddhist sculpture from the Northern and Southern Dynasties. One can still see the vivid movements and elegant gestures in the figure, despite the apparent damages – a testament to the exceptional craftsmanship and design of the original work. The artist attaches colored blown glass bubbles to the damaged parts of the Buddha's body as if to create a seal, and turns them into new bases



Bubble-Game, 2023. 仿古石雕、吹塑玻璃 | Archaic stone sculpture and blown glass. 55 x 20 x 20 cm
摄影 | Photo: Mengqi Bao. 图片提供: 艺术家与贝浩登 | Courtesy of the artist and Perrotin



Bubble-Game, 2023. 仿古石雕、吹塑玻璃 | Archaic stone sculpture and blown glass. 108 x 33 x 33 cm
摄影 | Photo: Mengqi Bao. 图片提供: 艺术家与贝浩登 | Courtesy of the artist and Perrotin

艺术家齐倬留法多年，长期在欧洲文化熏陶中创作。近年，他返回国内，深入研究佛像历史，重新塑造当代艺术语境内的佛教形象。这样的中国 - 法国混合文化身份，也激发齐倬对于文化融合方式的想象，所以他对于悠长中国历史的引经据典更加考究。南北朝虽然重武抑文，但是佛教在中国生根发展，南北朝的佛像创作随之更是层出不穷。虽然在历史长河中，很多佛像遗失或受损，但我们今天依然有幸看到其时匠人对宗教的文化解读和具象雕塑的巧夺天工。如果观者仔细观察展览系列中的仿古佛像，能看到少数民族裔的文化对汉文化的影响，反之亦然。佛教文化进入中国时，佛像的造型发展史，也是不同文化之间互相碰撞和不同民族人群互相融入的过程。所以，齐倬的佛像在风格上时而接近西亚，时而接近南亚，时而回归汉代传统，艺术家得以在造型细微之处，充分探讨身份的多种可能性。

值得一提的是，齐倬也痴迷于收藏古代陶瓷用于研究。在研究和梳理佛像资料时，他发现在西方美术馆和收藏中出现的文物佛像正在以一种凝固于过去，且流于装饰的形式存在着。而这种“装饰主义”(Ornamentalism)又极其危险地应和了对于亚洲族裔的文化偏见，即对个性和主体意志全面否认，仅关注夸张的表面和物化属性。如何将佛像艺术从“失落的遗址”这样殖民色彩的语境中解放出来，重新进入当代艺术的语境中？齐倬发展了他对于装饰主义激进的想法。他在探索能让“被装饰化”的佛像重获新生的当代艺术语言，如将古代元素与当代附件合并，并将“装饰品”重新投入使用。如此他便打破了观众对其功能性的预设。齐倬的佛像提取漂泊在后殖民博物馆语境的装饰物原型，在原址用当地材料重制出来，并置于全新的语境。这样的造像过程，也是艺术家对于真实原型的虚构呈现 (Fictional representation)。这种方法给了艺术家在虚构语境中的创作自由。在拼接和合成之后，熟悉的个体形象才能更加生动，吸引当代人对深厚历史的解读。

齐倬说：“我最大的梦想，就是什么时候龙门石窟允许我把缺失的头像全都换成玻璃泡。”拼合玻璃和陶瓷，不仅制作时间明显长短不一，

for the torsos. These crystalline glass bubbles not only protect the stone sculptures at stress points of the Buddhas' body but also serve as framing elements that highlight the Buddhas' dynamic yet serene posture.

For many years, Qi lived and worked in France, developing his practice in a continental context. Upon returning to China a few years ago, he delved deep into the history of Buddhist art and reconstructed its imageries in the context of transcultural contemporary art. This mixed Chinese French cultural identity inspired him to re-imagine cultural integration, carefully incorporating references from Chinese history into his work. For example: although the Northern and Southern dynasties were a period that valorized military prowess and devalued scholarly pursuits, Buddhism took root and flourished in China, leading to the creation of a plethora of Buddhist sculptures. The loss and damage of numerous Buddhist sculptures throughout history is regrettable, yet we are fortunate to still have the surviving cultural interpretations of religion and exquisite figurative sculptures made by the artisans of that time. On closer examination, the replica sculptures in this exhibition reveal reciprocal influences between minority cultures and Han culture. Following the introduction of Buddhist culture in China, the formal variations in Buddhist sculptures reflected the integration and collision of different cultures and ethnic groups. Thus, Qi's works display stylistic influences from West and South Asia, as well as the Han Dynasty traditions, exploring manifold layers of identity through nuances of forms.

It is worth mentioning that Qi himself is a fervent collector of ancient ceramics. While researching Buddhist sculptures, he discovered that those in Western museums and collections were being showcased in a rigid, decorative manner, frozen in time, and stripped of cultural specificity. By focusing solely on surface value and materiality, ornamentalism perpetuates the dangerous tendency to deny the existence of individuality and subjective will in Asian culture, reinforcing a long-standing cultural bias. How can we liberate Buddhist sculptures from the colonial narrative of “lost ruins” and re-establish them through contemporary art? Qi's response is a radical re-imagination of ornamentalism. Fusing ancient elements with contemporary extensions while repurposing “decorative objects”, he has breathed new life into the ornamentalized Buddhist sculptures with a language informed by conceptual art. He thus provokes viewers to reconsider their assumptions about the roles and functions of Buddhist sculptures. The artist reclaims the



Bubble-Game, 2023. 仿古石雕、吹塑玻璃 | Archaic stone sculpture and blown glass. 95 x 42 x 42 cm
摄影 | Photo: Mengqi Bao. 图片提供: 艺术家与贝浩登 | Courtesy of the artist and Perrotin



Bubble-Game, 2023. 仿古石雕、吹塑玻璃 | Archaic stone sculpture and blown glass. 110 x 38 x 33 cm
摄影 | Photo: Mengqi Bao. 图片提供: 艺术家与贝浩登 | Courtesy of the artist and Perrotin

而且指向各种材料发展史的交叠，也暗喻着时间的错位和文化的缝合。可想而知，艺术家在工作室要呈现佛像建立、残破、修复的过程，这尊身体 - 物件也要经历怎样不同情感色彩的审视。进而想到，倘若了解作品最终所获得的“平视”，不知照看佛像之人面对残缺的惋惜，是否可以得到平复。身体的修补，让人不禁想起《大唐西域记》中龟兹国王亲弟，幸于自保且兼有行善，在佛陀帮助下断肢再生的奇迹（“以慈善力，男形渐具。”），这样的古代佛教典故不由让人重新思考身体之于生命主体的功能，以及在不同时势下，其完整性和全能性的辩证意义。

齐倬的作品创作与疫情时间的重合，使人联想到当代酷儿理论学者杰克·哈伯斯坦对上世纪90年代大规模流行疾病的反思，后者将其看作一种时间的危机——人们在生死面前，会把未来的一切生活都压缩成“这里、当下、现在”，而在焦虑中摒弃常理和逻辑。由此引申，残障研究学者艾莉森·卡法则更主张用身体残障的生活经历来挑战社会中司空见惯的时限设定。她注意到有限的身体与当代高压文化的矛盾，所以借此将日程安排中拖延的时间看作是身体要求大脑进行的自发反省。这些时间没有被浪费，而是用来思考。我们可以进一步推想，关注身体的意义并非是为了时刻保持完美无瑕的全能主义(Able-ism)焦虑，而是可以在持续变化的外界环境下，根据实际身体的适应能力去调节人生时间的规划与当下节奏的期盼。这样的关怀之心，既是包容人类身体的脆弱本性，也是扫除社交心理上难以避免的焦虑心情。在与齐倬作品并行的哲学思想中，时间性和修复之举是相辅相成的。人们如果能从更长远的时间线上反观自己的身体和疗愈习惯，也许更能清楚社会对于身体完美无缺的臆想的荒谬之处。

撰文: Claire Li

本次展览特别鸣谢陶溪川艺术中心 / 陶溪川玻璃工作室与玻璃艺术大篷车的配合与支持。

uprooted, ornamentalized prototypes from postcolonial museums, recreates them in their place of origin, and shows them in a new context. This process involves the artist's fictional representation of authentic prototypes, giving him the freedom to create within a fictional context. By means of collage and synthesis, these familiar iconographies are once more imbued with life, urging us to engage with their profound histories.

"It would be a dream come true if Longmen Grottoes allowed me to replace all their missing heads with glass bubbles someday," Qi once proclaimed. When combining glass and ceramic, there are clear differences in the time required for employing each medium and unique intersections in their material development. Both are metaphors for chronological disorder and cultural displacement. It is conceivable that the artist has to reenact the processes of building, breaking, and restoring Buddhist sculptures in his studio. And these body-objects must survive various forms of emotional scrutiny. If the caretakers of those ancient Buddhist sculptures learned of the equal gaze of their contemporary counterparts, would their sorrow over the sculptures' mutilations be eased? One cannot help but wonder. These bodily restorations parallel the ancient Buddhist tale from *The Great Tang Dynasty Records of the Western Regions*, in which the younger brother of the King of Kucha, who did good deeds, miraculously regained his phallus with the help of Buddha—"through the power of charity, his body gradually regained its male form." Buddhist tales like this prompt us to contemplate the purpose of the body and its relationship to life and to reconsider the dialectical significance of bodily integrity and ableism in different historical periods.

Qi's latest works were created during the pandemic, reminding us of gender and queer theorist Jack Halberstam's reflections on epidemic outbreaks in the 1990s. Halberstam sees them as a crisis of time, because people faced with death tend to compress all future life into "the here, the now, the present." Anxiety makes people abandon common sense and logic. Critical disability theorist Alison Kafer advocates using the life experiences of disabled bodies to challenge the common temporal limits in society. Noting the contradiction between the finite body and the high-pressure culture of our times, she interprets procrastination as spontaneous meditation demanded by the body. Kafer argues that this time is never wasted, but rather used for reflection. Focusing on the body does not necessarily lead

关于艺术家

齐倬 1985 年出生于中国辽宁阜新，目前生活工作于法国巴黎和中国景德镇。齐倬毕业于法国勒芒高等美术学院，日内瓦艺术设计大学和利摩日国家高等美术学院。齐倬的作品包含了他对多元文化的哲思、对误解残缺的包容以及对材料历史的尊重。他善于调度包括陶瓷、玻璃、金属与纸在内的各种材料，以挖掘其文化积淀，重访历史传统，并在物质之间的转换中获得微妙的平衡，使创作表达转化为更加具有综合性的艺术语言。

齐倬的创作从表面上看是幽默而诗意的，其中却充斥着矛盾与不确定性。作为身处异乡的中国人，齐倬一方面以“他者”的身份尝试解读周遭的社会环境，另一方面又以陌生的视角审视自己的文化。在不同文化语言的碰撞中所产生的诸多差异与误会，也成为一种联系的方式，基于这一语境，齐倬在自身的艺术创作中为观众布设了各种“错误”的惊喜。

更多艺术家相关资讯 >>>

to anxiety-triggering perfectionism and ableism. Instead, it encourages us to pace ourselves according to our bodily needs. This mentality helps us cope with our own fragility and unavoidable social anxiety. In these philosophical reflections, which echo Qi's practice, time and healing go hand in hand. If individuals contextualize their bodies and healing rituals within a broader time frame, they may recognize the absurd obsessions with a perfect and flawless body.

Text by Claire Li

This exhibition is realized with the support of Taoxichuan Art Center/ Taoxichuan Glass Studio and Glass Art Caravan.

About the artist

Qi Zhuo was born in 1985 in Fuxin, Liaoning, China, and now lives and works between Paris, France and Jingdezhen, China. Qi Zhuo graduated with honors from the Le Mans School of Art and Design (with a DNSEP diploma), before completing the KAOLIN postgraduate program at ENSA Limoges in France and the Geneva University of Art and Design in Switzerland. Zhuo's practice contains reflections on multiculturalism and cultural misunderstandings. He deploys various materials such as ceramics, glass, metal, and paper, exploring their history, cultural significance, and internal traditions. By transforming these materials, he establishes a delicate balance and creates a comprehensive artistic language.

On the surface, Qi Zhuo's works are humorous and poetic but they are also full of contradictions and uncertainty. As a Chinese person in a foreign country, he tries to interpret the social environment from the perspective of the "other", while examining his own culture from a foreign perspective. The differences and misunderstandings generated by the collision of different cultures and languages become a way of communication. Qi Zhuo's works use this context to set up a variety of "mistakes" for the audience.

More information about the artist >>>