

地天通—时空的神圣秩序

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空间站非常荣幸的邀请到了多年进行人类学研究或者田野考察的艺术家和作者们，来参与此次展览。此次展览由资深策展人付晓东策划，故宫钦安殿文物专家袁宁杰作为学术顾问，不仅有当代艺术家结合传统的图像符号进行转化的当代艺术创作，也有来自民间田野调查中的视频记录，以及民间收藏的明清手抄本、面具、雕像和绘画。展厅的现场以中国古代的仪式空间的方式进行搭建，全部采用中轴线对称的方式，进行内容和图像上的空间呼应，以一种全新的方式分配和建构展厅内在的逻辑次序，使小型的内部空间对应一种宇宙天地等级的排列方式。不同作者的作品之间的内部循环和呼应关系结合成有机的整体，结成一种人为的新型风水，将艺术作品转化为仪仗的排列，将可看的展览空间转化为可以使用的仪式的空间。这将作为后续一系列研究的开端和序言，以宇宙的起源，人类的起源为意向的展览。女娲的形象以雌公雌母的形象反复出现，昆仑山或须弥山也以中心原点的四轴对称的形式成为展厅这个虚拟空间和秩序起源的象征。

“绝地天通”是上古文明中，反对“天地不分，人神杂糅”而建立起来的天地秩序，从而达到政教合一的统治。“地天通”在这里则成为一种隐喻，“天人合一”而不是“天人分裂”，回顾天地人互相渗透，互相感应，万物通灵，宇宙感应的万物有灵的自然哲学的时代。人人自主，打破各种人为界限的区隔，也是“地天通”对未来世的形象性的隐喻。

本次展览特别感谢法国远东学院的范华Patrice Fava教授、袁宁杰和卢彦鹏慷慨出借的古代私人藏品，为完成这一次时空穿越的碰撞，提供了一个来自遥远时代的精确坐标。同时也感谢在这个跨界性的展览中，芝加哥大学的陶金、南京大学的曹泽宇、福建艺术家陈花现在远程所参与的讨论和帮助，以及各位参展艺术家为了配合这次展览的特殊性搭建所给予的支持和协作。

The Link between Heaven and Earth: The Divine Order of Space and Time

Curated by Fu Xiaodong

It is a great honor for Space Station to invite the artists who have been doing anthropological research or fieldwork for many years to participate in this exhibition planned by Fu Xiaodong, a senior curator. The exhibition, with Yuan Ningjie, an expert on cultural relics at the Qin'an Palace of the Palace Museum, served as the academic consultant, includes not only contemporary artistic creation transformed by traditional image symbols, but also video-recordings from field surveys, as well as handwritten copies, masks, statues and paintings collected by the folk in the Qing Dynasty. The exhibition site is modeled on the ritual space in ancient China: all the halls are symmetrical around the central axis, making the content and image correspond in space. The internal logical order of the halls is allocated and constructed in a new way, so that the small internal space corresponds to a cosmic arrangement of heaven and earth. The inner circles and echoes between the works of different authors combine into an organic whole, a new artificial Fengshui, transforming the works of art into the arrangement of honor guards, and the viewable exhibition space the usable space of ritual. This will be the beginning and foreword of a series of follow-up studies, with the aim of exploring the origin of the universe and human beings in the exhibition. Nuwa's image appears repeatedly as Nuo god and goddess. Mt. Kunlun or Mt. Sumeru has also become the symbol of the origin of the virtual space in the form of the central origin of the exhibition hall.

The separation of heaven and earth is an order established in ancient civilization against the unity of heaven and earth, the mixture of man and god, so as to achieve the unification of politics and religion. The link between heaven and earth here is a metaphor for the unity of heaven and man rather than the division of heaven and man, looking back on the era of natural philosophy in which heaven, earth and man infiltrate and interact with each other, all things are animated by the universe and communicate with each other. The universal autonomy, breaking all kinds of artificial boundaries, is also a vivid metaphor for the future world.

This exhibition is especially grateful to Professor Patrice Fava of the Far East College, Yuan Ningjie and Lu Yanpeng for their generous loan of ancient private collections, which provide an accurate coordinate from a distant era for completing this collision across time and space. At the same time, I would like to thank Tao Jin of the University of Chicago, Cao Zeyu of Nanjing University and the artist Chen Hua who based in Fujian for their discussions and help in this cross-border exhibition, as well as the support and collaboration of all the artists participating in the exhibition in order to match the particularities of it.