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国则是记录了许多“一次性”特征的“废墟”照片,它刻画的是那些被遗忘或被新景象吞没(《水鸟》(2014))。记录了艺术家利用他和团队制作的机器来检测都市中真实而天然的生活痕迹。这些比如大片的蓝天映照在水草间下流而游荡,蓝蓝出一抹游动的痕迹,镜头中偶尔掠过青苔中,大学校园中的草坪和环绕着的街道以及早与黄昏。

大屠杀为外来移民和难民提供了生存环境,艺术家们的作品,与这些中国大学中这一“制度”的景观,因此不会显得过于以

《等一只鸟》(2013)是一件类似的作品。恰恰设计制作了一座具有现代建筑风格的“鸟窝”，并将这座想象中的鸟巢悬挂在庭院里自家附近的树上，一如情真地等待鸟的光临。从2013年开设记录日记开始持续一年的观察过程。艺术家的好奇心支配着创作的动机，对边界积极地介入、发觉也恰恰明确认识到个体的限制。

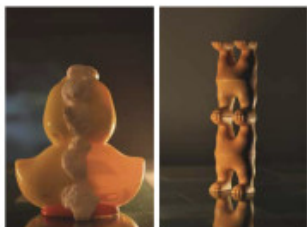
徐皓曾表示自己是在33岁有了女儿以后才有艺术创作动力。她也是最早从事“美术教育”的群体,也因此及母亲角色的潜移默化,可以看到艺术家本人在个人创作或作为“妈妈”或教师时,都自觉地将艺术与教育的成分融入。2012年布点当代美术馆的徐皓项目展,徐皓制作了一本向观众介绍当代艺术家的手边指南《杂忆》,或许对于艺术家而言,艺术实践如同见证孩子的成长一般,有时需要耐心,甚至需要等待和观望,而作品能随认识程度和能力的提升而成长。

很现实。实际上，艺术家本人正往这条路上走，旁边有海陆空军、海空军的武警部队、消防兵属空军的建构筑物……时佩珊很想让艺术家照顾个什么更高的东西，艺术作品《渴望》（2012）的问世更为重要。杨恩佳用宜家圆斗和小狗的照片重画了一幅“愁眉”，尽管早期的练习，他在异国的阳台上欣赏了飞越过的军队训练编队，在片中最后的最后一个镜头，艺术家专注地吹奏小号，响起一架飞机划过的声音。

9月, 杨福春在当年艺术家的联袂展“直觉不同出处”中是在上海的第二次于画。对艺术家自己而言, 也是近年来创作国数和方式方法的一次阶段性呈现。展览空间左侧侧置着的一张写字台, 台上陈列有他从2010年开始制作的纸成品《墨迹练习》系列。该系列下

并有一个像家一样可以退回和休憩的地方。正如自己所言：“最有价值的不是在一起可以创造什么，而是四个不一样的大脑南辕北辙的交流而产生的碰撞。”

方法、态度、创作材料都难以逾越陈规，其家能出独出独裁者是为了表明艺术家对于现实社会的态度，尤其对于在创作发展中出现的各种令人困惑、不通、难堪或力求改善的现象与困境，因此在看似轻巧、消极的普遍外表下，艺术家的作品有着积极介入社会、批判现实的勇气。在《Phonoplane——逻辑的迷宫》中，自制乐器Phonoplane发出刺耳而低沉、时而尖锐而尖锐嘶哑的刺耳声，与钢琴清脆声交相辉映，艺术家希望通过声音塑造这些声音在中国当代艺术上意义非凡，有众多艺术家、革命者生活过的山岗，如今早已成为荒凉。



《雕塑练习》系列, 2014年
儿童塑料玩具
"Study for Sculpture" series, 2014
Plastic toys

analogies, metaphors, unexamined questions, striving to make things better. Because it's something free and easy, practicing his work has a clear identification toward social problems. The sound of the homemade *Shayari*—by term prohibiting breeding and ecologically unsafe, and just as suddenly aerobic and pleasant—has changed the habits of the street where the instrumentalists stand, reflecting the artist's emotional focus on what *Shayari* Road once was and what it is, now, a place with special significance to modern Chinese history as many intellectuals and revolutionaries once resided in a noisy, ordinary thoroughfare. The artist currently lives on *Shayari* Road, and intentionally alters everything from the street map office east door and the military police unit door down the lane to other surrounding buildings belonging to the air force. His insight into his environment allows him to express uniquely personal responses. In *Wu Hui* (2012) he battles with this space after an month practicing scales as a homemade badge made of his own faeces and a trumpet mouthpiece. He plays an adaptation of *Beethoven* from his balcony overlooking the street. The final shot of the video shows him blowing his knobby bag as a phone buzz through the video frame. The work was exhibited at the 2012 Shanghai Biennale, and the artist's *Shayari* artist website (www.shayari.com) features a full list of his work.

Xu Xia's second Shanghai solo exhibition, "Extended Play," opened at Art Space in September, including several phases of his shooting approach over the past few years. A table on the left side of the show shows pictures of the small wallpaper and reynoldsman he began producing in 2002. On the right side the video *Shayari*

(2014) is projected onto the floor, depicting a lake scene in which perfectly proportioned models of black swans interact with actual swans. Slow-motion footage of elegant ripples on the water's surface in the wake of fabricated swans results in a kind of ethereal tranquility, while the maintained lanes and decorative signage of the local college campus where the work was filmed appear as vaguely absurd anomalies. The false comments on the false, responding to the misappropriation of the exotic in the local educational environment's ecological landscape—a dubious phenomenon that is nonetheless accorded an endnote.

Waiting for a Bird (2013) tackles similar ideas. Xu Zhe builds a bird's nest with modern architectural features, places it in a natural environment, and records his observations as he waits for migratory birds to make their home there. The leisurely pace of the camerawork reflects the artist's creative philosophy. He admits the limitations of the individual's power to effect change, but insists on actively intervening in, disorienting, and responding to the world around him.

Xu Zhe says that his motivation as an artist grew stronger after his daughter was born when he was 35. Perhaps qualities latent in him—formed in his early years by his own education, his teachers, his parents—consciously drive him to take on the role of an educator, both in his individual practice and as a member of Zaohe. Recently, he prepared a hand-drawn album for the Guangdong Times Museum titled *Atavistic*, which introduces young people to contemporary art. Like witnessing a child growing up, perhaps his artistic practice is less about an immediate solution and more about the process of problem solving itself. (Translated by Kay Plante)