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从南到北

FROM SOUTH TO NORTH

童文敏

Tong Wenmin

2022.
07.10-10.10

美凯龙艺术中心
Macalline Art Center

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《植物标本文献》
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展览概况

EXHIBITION OVERVIEW

2022 年 7 月 10 日至 2022 年 10 月 10 日，美凯龙艺术中心呈现美国华裔艺术家张怡 (Patty Chang) 个展“我们都是母亲”和中国青年艺术家童文敏个展“从南到北”。美凯龙艺术中心希望通过呈现来自不同文化背景和代际的两位女性艺术家的展览个案，深入探讨当代表演实践的美学和生命维度。

From July 10 to October 10, 2022, Macalline Art Center is proud to present two solo exhibitions: *We Are All Mothers* for Chinese-American artist Patty Chang and *From South to North* for young Chinese artist Tong Wenmin. By presenting solo shows for two women artists from different cultural backgrounds and generations, Macalline Art Center hopes to explore more deeply the aesthetic, and lived dimensions of contemporary performance practice.

策展前言

CURATORIAL ENTRY

童文敏：真实的生活

“我拒绝接受人类末日的说法。”^[1]
——加夫列尔·加西亚·马尔克斯

我们很容易在童文敏的作品中追踪到行为表演艺术历史的视觉纹案。例如，在古巴裔美国艺术家安娜·曼迪耶塔的影像作品中，身体塑造的不同景观展示了土地与人的不解之缘；或是上个世纪初美国摄影艺术家安妮·布里奇曼在山峦之间拍摄的自我肖像，反转了女性身体长期以来在再现的历史中的被动地位。童文敏继承了女性艺术家长期以来对于人与环境之间关系的敏感体认，她以身体为媒介的实践具有与生俱来的影响力。

此前，在长期项目“废墟计划”（2018—2011）中，童文敏以身体作为考察、测量和再现当代中国城市极速发展过程的残留物——废弃的工厂、居民区、建筑工地以及周遭的环境。作为人类生存状况的修辞，废墟如同石黑一雄所比喻的“被埋没的巨人”，指向了被遗忘和被淹没的记忆，如同废弃的创造性肢体，提醒我们当代个人愿望与集体梦想之间矛盾的日常并存。废墟作为“思考本

^[1] 马尔克斯引威廉·福克纳，“诺贝尔奖演说，” 1982年12月8日，<https://www.nobelprize.org/prizes/literature/1982/marquez/lecture>.

体的寓言”^[2]是对矛盾心理的沉思，提供了一种非知识性的感性认知——一种正在消失的物质性的震撼。通过编排身体的行动、姿势，童文敏重新启用了废墟这一庞大身躯，将我们的目光从批判性视角指向具有物质性的内心体验和对世界的关怀。突然之间，我们不再执迷于乌托邦式的构想和平滑设计所创造的景观，开始看见现代透明度上的裂痕，按照艺术家的说法——“真实的生活”。

在长期对废墟的考察中，童文敏注意到混凝土断裂缝隙中的杂草，以及野生植物与废弃人造设施项目之间纠缠所创造的生态世界。野生代表一种非本地性，是驯化的生物显现野性的过程。事实上，“人造基础设施具有野性的影响，”^[3]如同废墟一样，人造设施并非整洁和无缝隙的，超出了设计者的预期和推动者的控制，与各种有生命和无生命的实体持续地相互适应。这种野性影响在童文敏看来正是真实生活的显现。自此，她开始收集生长于不同地域的植物，思考当地气候、地域、环境等因素对于人与非人世界的深刻影响。

从展览的名字“从南到北”中，我们便可以看到童文敏对野生影响的朴素的关注和绘制过程——这六组全新的影像作品记录了艺术家从云南西双

^[2] 瓦尔特·本雅明，《德国悲剧的起源》，177-178页，NLB出版社（伦敦）1977年出版。

^[3] 罗安清等人编著，“野性云图介绍”，《野性云图：超越人类的人类世》，斯坦福大学出版社（帕洛阿托）2021年出版，<https://feralatlas.supdigital.org/index?text=introduction-to-feral-atlas&ttype=essay&cd=true>。

版纳勐海县曼召村到湖北利川齐岳山的一系列行为表演。影像中，艺术家的身体经历了漫长的日晒过程，将植物的轮廓逐渐纹印于全身，布满植物图腾的身体也仪式性地获得了野性影响。她在夜晚爬到山里的树枝上；倒挂在颠倒的大树上，拂过耕地；赤膊与友人在草地上绞杀；与一群人在火堆前感受温度并原地旋转。艺术家的身体似乎占据了出神与在场之间的临界空间，不断地平衡着不可避免的自我政治化，在朴素神秘的层面中寻找意义。

这些妙不可言的放空的情景，实则是童文敏在不同的地点经历长期的身体适应、对本地知识的学习、对环境的考察后获得的影像结果。插满了树枝的土堆、推土机开垦过的田地、夜晚的村庄、五金店的桌子、雪中的篝火，这些身体表演的场景并非是纯粹的、充斥着人造与自然之间矛盾的日常协作。或者说，艺术家身体的僭越、扰乱日常节奏或超越被语言所缔造的事实的无聊尝试，更像是对野性影响的模仿，通过创造一个联通“个体参与”和“世界参与”^[4]的复杂流动的美妙时空，从而还原我们生活于世的存在模式，观众可以在其中徘徊。

撰文：富源

^[4] 拉内·韦尔斯莱夫，《灵魂猎人：西伯利亚尤卡吉尔人的狩猎、万物有灵论与人观》，25-26页，伯克利大学出版社2017年出版。

Tong Wenmin: The Truth of Life

“I *decline* to accept the end of man .”^[1]

— Gabriel García Márquez quoting William Faulkner

The visual lineage of performance art is easy to trace in Tong Wenmin’s work. We see echoes of video pieces by Cuban-American artist Ana Mendieta, whose body-shaped spectacles show the indissoluble bond between humans and the land, as well as self-portraits taken in the mountains by early twentieth-century American photographer Anne Brigman, which subvert the passive place that women’s bodies have long occupied in the history of representation. Tong has inherited women artists’ keen understanding of the relationship between humans and the environment, which has had an innate influence on her body-based practice.

In her long-term *Ruin Project* (2011–2018), Tong Wenmin uses the body as a way of investigating, measuring, and re-enacting the vestiges of contemporary China’s rapid urban development: abandoned factories, residential areas, construction sites, and their surrounding environments. Standing as metaphors for human existence, ruins are what Kazuo Ishiguro called “buried giants,” which point to forgotten or vanished memories. The creative bodies of ruins also remind us of the daily existence of the conflict between personal longings and collective dreams. “Allegories are, in the realm of thoughts, what ruins are in the realm of things.”^[2] Contemplating this contradiction

^[1] Faulkner, William. In Gabriel García Márquez, “Nobel Lecture,” December 8, 1982, <https://www.nobelprize.org/prizes/literature/1982/marquez/lecture>.

^[2] Benjamin, Walter. *The Origin of German Tragic Drama*. London: NLB, 1977, 177–178.

offers a non-intellectual perception, namely, the shock of disappearing materiality. Through the arrangement of the body's actions and gestures, Tong has reused the massive bodies of these ruins, shifting our gaze from a critical perspective toward an internal experience of materiality and a concern for the world. Suddenly, we are no longer entranced by the spectacles of utopian proposals and glossy designs, and we start to see the cracks in modern transparency, which is, as the artist says, "the truth of life."

In her investigations of these ruins, Tong Wenmin notices weeds poking through the cracks and crevices in the concrete and ecosystems comprised of tangled feral plants and abandoned building projects. Becoming feral is the process of a non-local, domesticated organism becoming wild once again. In fact, "human-made infrastructures have feral effects."^[3] Like ruins, human constructions are not neat and seamless; they exceed the expectations of their designers and the control of their promoters, continually interacting with and adapting to various animate and inanimate substances and entities. For Tong, this feral effect is a manifestation of "the truth of life." She started to collect plants that grew in different places as a way of thinking about the profound influence of local climate, geography, and environment on the human and non-human worlds.

From the exhibition title *From South to North*, we can see the artist's interest in and presentation of feral effects. The six video works record a series of performances that the artist made

^[3] Tsing, Anna L., et al., ed. "Introduction to Feral Atlas," in *Feral Atlas: The More-than-Human Anthropocene*. Palo Alto: Stanford University Press, 2021. <https://feralatlas.supdigital.org/index?text=introduction-to-feral-atlas&ttype=essay&cd=true>.

from Manzhao, a village in Menghai County, Xishuangbanna, Yunnan, to Qiyue Mountain in Lichuan, Hubei. Through a long process of sun exposure, she “imprinted” plant patterns on her body, ceremonially imbuing her body with their feral effects. At night, she climbed a tree up a mountain, then hung upside down while flicking the ground. Half nude, she and a friend try to strangle one another, and she and a group of people spin around a bonfire, feeling its temperature. The artist’s body seems to occupy the liminal space between a trance-like state and a sense of presence; she balances unavoidable self-politicization and finds meaning in the simple and mysterious.

These incredibly beautiful scenes of meditations or trances reflect Tong’s physical adaptations to different places, her study of local knowledge, and the visual results of her investigations of environments. The settings for these bodily performances—a pile of earth with branches sticking out of it, a field being cleared by a bulldozer, a village at night, a table in a hardware store, and a bonfire in the snow—are far from pure; they are full of the everyday compromises required by the conflict between the manmade and the natural. Tong’s bodily transgression disrupts the everyday rhythms or facts established in language, mimicking feral effects. By creating a complex, fluid, and beautiful space-time that connects the “self-involved” and “world-involved,” ^[4] she returns to a mode of existence that lives in the world, a mode in which the viewer is invited to linger.

Text by Yuan Fuca

^[4] Willerslev, Rane. *Soul Hunters: Hunting, Animism, and Personhood Among the Siberian Yukaghirs*. Berkeley: University of California Press Books, 2007, 25–26.



温度

Temperature

2022

14' 51"

单频影像（彩色，有声）

single-channel video (color, sound)

夜晚的雪地上，一群赤裸上身的人慢慢走近火堆，根据各自对温度的感受自转。

On a snowy night, a group of nude people slowly walk toward a bonfire, then spin based on their sense of the temperature.



告诉她

Talk to her

2022

7' 11"

单频影像（彩色，有声）

single-channel video (color, sound)

伫立在种满植物的沙堆顶端，用手部传达，随着铲车铲走沙土，身体慢慢滑落。

Standing at the top of a sand pile covered in plants, she uses her hands to communicate. As a front loader carries away the sand, her body slowly slides down.



天黑以后

After Dusk

2022

9' 48"

单频影像（彩色，有声）

single-channel video (color, sound)

天黑以后，许多个植物身体爬上一棵大树，最后慢慢消失。

After dark, many bodies climb up a large tree and gradually disappear.



绞杀

Strangle

2022

14' 39"

单频影像（彩色，无声）

single-channel video (color, silent)

植物身体和人类身体在草地上绞杀。

Two human bodies, one of imprinted plant patterns, one not, strangle one another on the grass.



拂过

Flicking

2022

2' 50"

单频影像（彩色，有声）

single-channel video (color, sound)

倒挂在一棵树上，慢慢地拂过土地。

She slowly flicks the ground while hanging upside down from a tree.



看不见的时候

Invisible Moment

2022

78' 04"

行为影像（单频，彩色，无声）

performance video (single-channel, color, silent)

一个人在睡觉，云在不停地变化。

A person sleeps against the constantly changing clouds.



植物标本文献

Archive of Botanical Specimens

2022

提前一年时间在重庆和云南等地收集植物，压制成标本。把植物标本放在身体上，太阳在皮肤上晒出植物的形状。每次每个植物放回原来的位置，每次晒 5 个小时左右，晒 19 天，持续约两个多月。

The artist spent the year before collecting plants in Chongqing and Yunnan, among other places, and pressed them into specimens. She placed the plant specimens on her body, so that the sun would tan their images onto her skin. Every time, the plant was placed back in its original location and then exposed to the sun for around five hours per day for 19 days. She continued this process for more than two months.

关于艺术家童文敏

童文敏，1989 年生于中国重庆，2012 年毕业于四川美术学院油画系。她的创作常常聚焦于外部环境与个体感知的交叉地带，通过看似背反逻辑的行为，激发微妙且具启发性的行动及其视觉诗意。通过时常简化的或具规律性的动作，在语义丰富的情境中提示身体与行动的寓言性品格。

童文敏近年在原美术馆（重庆）、华侨城盒子美术馆（佛山）、空白空间（北京）等地举办个展 / 双个展，并参加了和美术馆（佛山）、天目里美术馆（杭州）、上海当代艺术博物馆（上海）、Asian Art Museum（旧金山）、麓湖 · A4 美术馆（成都）、House of Egorn（柏林）、BARRAK（冲绳）等机构举办的群展。她曾获得华宇青年奖评委会大奖（2018）、第八届新星星艺术奖一等奖（2018）等奖项，亦入选瑞士文化基金会艺术家驻留项目（2021）。

About Tong Wenmin

Tong Wenmin (b. 1989, Chongqing, China) received her BFA at Sichuan Fine Arts Institute in 2012. Her work often focuses on the intersection between individual perception and the external environment, stimulating visual poetry and inspiring action through behaviors that at first seem counter-intuitive. Through often simplified or regulated movements, her work hints at the allegorical character of the body and action within a semantically rich context.

Tong has recent solo / duo shows at Essence Contemporary Art Museum, Chongqing; OCT Boxes Art Museum, Foshan; WHITE SPACE, Beijing, and recent group shows at HE ART MUSEUM, Foshan; By Art Matters, Hangzhou; Power Station of Art, Shanghai; Asian Art Museum, San Francisco; A4 Art Museum, Chengdu; House of Egorn, Berlin; BARRAK, Okinawa. She won the Grand Jury Prize of Huayu Youth Award in 2018, the First Prize of the 8th New Star Art Award by Deji Art Museum in 2018, and has also been selected for The Swiss Arts Council Artists Residency, Switzerland (2021) and other residencies.

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EXHIBITION GUIDE

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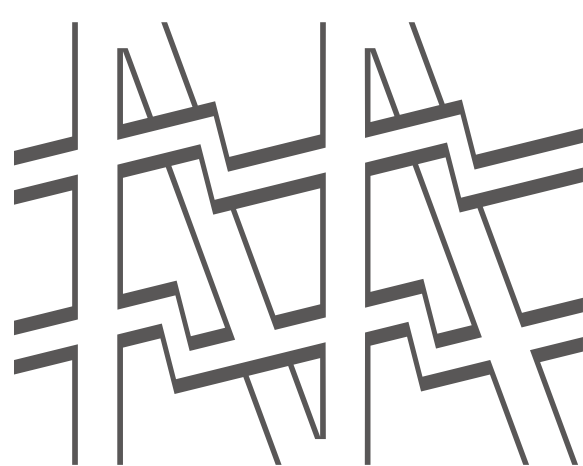
美凯龙艺术中心 Macalline Art Center

使命

美凯龙艺术中心是一个专注于视觉发明的实践场域，以事件和研究的方法建构实体和网络社区，重聚艺术家群体。我们以“艺术家的工作”为导向，在不断自我定义和自我测试中，更新当代情境中的感知和认知系统。

Mission

Macalline Art Center is a practice-oriented site focused on contemporary visual inventions. The Center engages with artists and art groups by building physical and online communities through events and research. The Center is guided by the working processes of artists, constantly re-defining and testing itself and renewing perceptual and cognitive systems in contemporary situations and contexts.



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