

重庆国际现当代艺术邀请展



CHONGQING INTERNATIONAL  
MODERN & CONTEMPORARY  
ART EXHIBITION

**BODY OF THE OBJECT AS/IN ART: European Art in Chinese Art Space**  
*(Diverse Techniques and Media in Production of Art)*

**TSUNSHAN**

**2021**

**23.09 - 24.11**

开幕时间

**OPENING**

**SEPTEMBER 23, 2021**

**2 PM**

OPEN TO THE PUBLIC:

24 SEPTEMBER - 24 NOVEMBER 2021

9 AM - 5 PM



**Tsunshan - Untitled190325**  
*Concept, photo composing, 2019*

地点和时间  
VENUE & DURATION

Hong Art Museum, Chongqing, 23 September - 24 November 2021

策展人  
CURATORS

Nour Nouri, Zhang Hang (张航)

联合策展人 CO-CURATORS  
中国 CHINA  
德国 GERMANY

Dr. Ariel (艾蕾尔), Doki Gao (高玉洁)  
Dr. Davood Khazaie, Nicole Rietbrock, Natalja Nouri

指导单位  
ADVISED BY

重庆市委宣传部 Publicity Department of Chongqing Municipal Committee	重庆市文化和旅游发展委员会 Chongqing Municipal Commission of Culture and Tourism Development
重庆市人民政府外事办公室 Foreign Affairs Office of Chongqing Municipal People's Government	重庆市沙坪坝区政府 Chongqing Shapingba District Government
重庆市商务委员会 Chongqing Municipal Commission of Commerce	重庆西永综保区管委会 Chongqing Xiyong comprehensive bonded area management committee

学术指导单位  
ACADEMICALLY ADVISED BY

重庆市美术家协会  
Chongqing Artists Association

主办单位  
ORGANIZED BY



**PASHMIN ART**  
CONSORTIA



承办单位  
HOSTED BY



支持单位  
SPONSORS



# TSUNSHAN (進珊)

Switzerland/China

# CURATORIAL STATEMENT

TSUNSHAN 進珊 was born and raised in Hong Kong in 1956. He studied art and design in Hong Kong from 1974 to 1978 and then moved to London, where he graduated in 1981. During this time, he earned his living as a street portrait artist. He was awarded the Anna K. Meredith Scholarship and continued his education in painting and sculpture in Florence in 1981/1982. Since 1988 he has lived and worked as a graphic designer and artist in Switzerland.

Tsunshan lays bare his soul even before he makes his first brushstroke. He often does not have a preconception. Water and oil, pigment and sand...Tsunshan allows the forces of nature to channel his work. Even the tiniest gesture with the brush can be unexpected. A dot, a fleck of colour... is the artist in control or are there higher forces at work? Tsunshan accepts that he is more like a navigator of nature's impulses than a predetermined artist. He does not work to a plan or fixed idea, but trusts that his art's true meaning arises from the process of creating it.

He rarely knows where the painting is taking him and the results can be quite surprising. This does not mean his work is created by random impulses, but instead belies a subtle communication between the artist and nature. They share a delicate coexistence which arouses different feelings and images in different people. The painting becomes a living creature which must be tamed by the observer.

## TSUNSHAN (瑞士/中国)

進珊1956出生于香港，1974至1978年间在香港学习艺术与设计，然后移居伦敦，于1981毕业。在此期间，他以街头肖像艺术家的身份谋生。他被授予安娜K·梅雷迪斯奖学金，并于1981/1982年在佛罗伦萨继续接受绘画和雕塑教育。自1988年以来，他一直在瑞士作为平面设计师和艺术家生活和工作。

進珊在第一次挥笔之前就已经露出了他的艺术灵魂。他通常没有先入为主的观念。水和油，颜料和沙子。進珊允许自然的力量引导他的工作。即使是用刷子做的最微小的手势也可能是意想不到的。一个点，一种颜色。是艺术家的掌控还是有更大的力量在起作用？進珊承认，他更像是大自然中冲动的航海家，而不是一个预定的艺术家。他不按计划或固定的想法工作，但相信他的艺术的真正意义来自于创作过程。

他几乎不知道这幅画带他去了哪里，结果可能相当令人惊讶。这并不意味着他的作品是由随机冲动创造的，而是掩盖了艺术家与自然之间的微妙交流。他们有着微妙的共存关系，在不同的人身上唤起不同的情感和形象。这幅画变成了一种必须被观察者驯服的生物。

The definition of art in the 20th century has changed the whole concept of art. It is the perspective of the artist and the art viewer which determines how we can call an object a work of art. How do we look at the **Body of the Object as/in Art?** The number of ways to achieve the mode of perfection in making art is "at least" equal to the imagination of each artist and "most probably" much more than the number of artists in the world.

In other words, we can think of at least two ways of looking at the body and materiality of objects in art: **Body of the Object as Art and in Art.** Sometimes a very normal object in everyday use is installed in a special position and it makes an art work. And some times that object is used alongside other materials to make a piece of art. For instance, consider a normal chest of drawers. By itself, a chest of drawers is not an art object but if you place it sideways down, the idea of misplacement is conveyed to the viewer and an art object is created. Now if you add some torn books inside it with some broken dolls you have an installation with different meanings. The way an object is defamiliarized makes it closer to being an art object. The poeticness of the position and situation is what differentiates art from non-art.

There is literally no limitation in using objects as/in art. Each object including the basic materials, the canvas, the frame, the colors, the metals in sculpture, the camera and printing mode, Im installations, etc. has its own influence in the construction of art. Art, then, turns to be a mode of action in objectifying materials, objects and their properties.

This exhibition will display the wide range of materials and techniques used by different artists from China and Europe with different backgrounds in different disciplines.

Creativity knows no limitations and borders.

## 策展前言

20世纪新的艺术定义改变了整个艺术的概念。正是艺术家和艺术欣赏者的视角决定了我们如何将一个物体称为艺术作品。我们如何看待在艺术里面呈现的物体？在艺术创作中达到完美的方式的数量“至少”等于每个艺术家的想象力，“最有可能”超过世界上艺术家的数量。

换句话说，我们至少可以从两个方面来看待艺术中物体的实体性和物质性：作为艺术和在艺术中的物体主体。有时一件日常使用中非常普通的物品被安装在一个特殊的位置上，就成了一件艺术品。有时，这个物体和其他材料一起被用来制作一件艺术品。例如，一个普通的抽屉柜。就其本身而言，抽屉柜不是艺术品，但如果你把它放在一边，错位的想法被传达给了观赏者，一件艺术品被创造出来。现在，如果你在里面加上一些破书和一些破娃娃，你就有了一个不同意义的装置。一件物品被陌生化的方式使它更接近于一件艺术品。位置和情境的诗性是艺术与非艺术的区分。

在艺术中使用物体是没有限制的。每件物品包括基本材料，画布，框架，颜色，雕塑中的金属，照相机和印刷方式、胶片装置等，它们在艺术建构中有其自身的影响。于是，艺术就变成了将材料、物体及其属性物化的一种行为方式。

本次展览将展示来自中国和欧洲的不同艺术家，在不同学科背景下使用的各种材料和技术。

创造力没有限制与界限。