

原弓作品  
YANG GONG WORKS

la Biennale di Venezia

54. Esposizione  
Internazionale  
d'Arte  
Partecipazioni nazionali

空香 6000m<sup>3</sup>  
——大于6000m<sup>3</sup>

THE SCENTED AIR 6000m<sup>3</sup>  
MUCH MORE THAN 6000m<sup>3</sup>



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MUCH MORE THAN 6000m<sup>3</sup>



谨以此作献给我的父亲！  
THIS WORK IS DEDICATED TO MY FATHER!



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**0000m<sup>3</sup>**



**1000m<sup>3</sup>**



**2000m<sup>3</sup>**



**3000m<sup>3</sup>**





**4000m<sup>3</sup>**



**5000m<sup>3</sup>**





**有无之间**

彭锋

原弓参展第54届威尼斯双年展中国馆的作品《空香 6000m<sup>3</sup>》，是用喷雾装置制造出来的烟雾，配上檀香和古琴，给人如梦如幻的感觉，绝妙地诠释了本届中国馆的主题“弥漫”。

这是一件怎样的作品？按照现有的分类，我们很难找到这件作品的归属。它没有形状，没有边界，时隐时现，若有若无……也许你可以说它是装置艺术，大地艺术，环境艺术，行为艺术，但不管将它归属到哪个范畴，都只能揭示它的部分特征，而遮蔽其他许多特征。它在绵延，在弥漫，从空间到时间，从物理到心理。它藐视边界，打破秩序，让有序陷入混沌，让无形显得有形。

原弓曾经希望用他的方式让圣马可广场消失，从而转变成他的艺术作品。但是，他的这个愿望眼下还无法实现。有人将他的这个想法，与克里斯多和珍妮-克劳德夫妇（Christo & Jeanne Claude）包装艺术或者地景艺术联系起来。但是，我想指出的是，它们之间无论从形态上还是从观念上都不同。克里斯多和珍妮-克劳德夫妇仍然在视觉或者外观上做文章，原弓的作品旨在打通全部感官，它不仅可视，而且可听，可嗅，可尝，可触。克里斯多和珍妮-克劳德夫妇的作品仍然是有形的，而原弓的作品在有无之间变幻。

包装可以将一种有形转变为另一种有形，但不能将有形转变为无形。原弓的作品在有无关系的阐发上，显得睿智、丰富而深刻。与通过对空无的包围来显现空这种惯

常的方法不同，原弓采取的方法是对空无的充满，通过对空无的占有而让空无显现。哪里有空无，哪里就有原弓的作品；哪里有原弓的作品，哪里就有空无。对原弓作品的体验，其实就是对空无的体验。原弓的作品，将道家关于有无的思考，禅宗关于色空的觉悟成功地转变成了当代艺术作品。

当我们看着烟雾、听着音乐、嗅着清香、感受着凉爽和湿润的时候，我们就进入了原弓作品的世界；但是，很可能一种更真实的感觉是原弓的作品进入了我们的世界，它不仅充满我们的七窍，而且通过呼吸进入我们的肺腑。

让时空无间，让物我无界，原弓的作品将这个难以捉摸的观念毫无保留地塞给我们的全部感官，在有无的变幻之间让不可见的变得可见。

2011年4月16日于北京大学蔚蔚园

**In-Between Existence**

Peng Feng



Yuan Gong's *The scented air 6000m<sup>3</sup>* for the Chinese Pavilion at the 54 Venice Biennale will be a mechanical installation that pumps mist with ambient sandalwood incense and zither playing that brings the audience into a dreamscape, who ingeniously conveys the theme Pervasion of the China Pavilion.

What type of work is this? It is difficult to classify it with our existing categories. It does not hold a form or boundaries, appearing intermittently... perhaps you may call it an art installation, land art, environmental art, performance art, any one of these categories may only represent one of its aspects while covering the others' features. It expands, pervades into time and space, physically and psychologically. It belittles boundaries, disrupts order, making order fall into chaos, the formless as form.

Yuan Gong has wished to make St Marco Square disappear using this approach, which turns into his artwork. However, his wish can't be realized thus far. Some associate his idea with Jean Claude & Christo's installation or land art. Although, I would like to point out that, they are different both in form and concept. Jean Claude & Christo focus on the visual and surface effect of their work, whereas Yuan Gong's art opens all of our senses, it's not only visible, but also audible, sensible, tasteful and tangible. Jean Claude & Christo's works have form whereas Yuan Gong's transforms in an in-between existence.

Wrapping transforms one form into the other. Yet, it is incapable to make an object formless. Yuan Gong's annotation on the relationship of existence seems ingenious, diverse and in-depth. Unlike the representation of emptiness in a void space, Yuan

Gong instead fills the void, presenting emptiness by occupying it. Where there is emptiness there is Yuan Gong's work, in fact that's how emptiness will be experienced. Yuan Gong's work successfully appropriates the Daoist thoughts on emptiness and the enlightenment on emptiness in Zen into contemporary art.

As we see the mist, listening to music and smelling the scent of sandalwood, sensing the fresh and moist mist, we have entered Yuan Gong's world; however, perhaps a more realistic sense is Yuan Gong's art has entered our world, not only has it permeated through our sense, but also into our bodies.

Effacing the distance between time and space and the boundary between the world and ourselves, Yuan Gong's artwork throws this befuddling concept unreservedly to all our senses, making the unseen perceivable of in-between existences.

April 16, 2011

Weixiu Garden, Peking University

## 原弓与上海电视ICS记者的对话

ICS记者：这次您入选第54届威尼斯双年展，您对本次双年展的主题“启迪”是怎么理解的？

原弓：今天人类创造文明的同时创造了文明的敌人。我理解的“启迪”是在文明危机与反思背景下的一种启迪。

“启迪”作为本届双年展的主题，是对当今社会的发展模式及其逻辑所提出的质疑。“911”以来，恐怖主义、全球金融危机乃至今日核泄漏问题，导致人们都在思考今天我们的发展模式是否出了问题？是否人类发展的这种轨迹从起步就注定了未来会产生巨大的危机？是否这种发展模式人类并不具备控制和驾驭它的能力？当今艺术本体也在社会学等领域进行了各种跨界，这种跨界深刻地影响了艺术创作和艺术展览的命题，新艺术发展的同时也存在着跨界实验的风险。因此，今天的“启迪”主题是有意义的。

ICS记者：它还是和当下结合的比较多。

原弓：是。

ICS记者：“启迪”和当下现代人的反思也是有一定联系吗？

原弓：是的。我认为“启迪”是在反思前提下的一种启迪。

ICS记者：我们知道本届中国馆的主题是“弥漫”我们谈一下“弥漫”和“启迪”的关系怎么理解？

原弓：本届双年展的主题“启迪”其实是西方的哲学概念。中国馆的主题被策展人彭锋命名为“弥漫”。我

认为他选择“弥漫”这样一词语来与西方哲学思想来进行对应是非常贴切的。道家美学即是如此，因此“弥漫”是和“气韵”是有关的，而“气韵”概念是中国美学的广泛范畴。它显然与西方美学思想所表述的直接的目标精确的不同，弥漫是非常柔和的表达方式。在某种意义上“启迪”与“弥漫”是东西方文化及东西方哲学思维方式上的互补。

ICS记者：我们知道“弥漫”的主题的时候，我们想到很多物质、气味，都可以弥漫，但您怎么想到用气的方式呢？你的作品“空香6000m<sup>3</sup>”与策展人的“弥漫”有什么区别？

原弓：当我考虑开始用气体来做作品时，它还是处在一个比较感性的阶段，更多是形式上的思考。如果我的作品只是简单的去放出气体，以此完成了自己整个艺术的创作，这让我觉得很肤浅。怎么释放气体？放到怎样的程度？其实其背后是在阐述对中国馆现状的一个思考。我把释放的过程转变为艺术创作，既是观念与问题的阐述，也是对创作的一个理性思考。我觉得艺术创作很重要的一点是要有很强的感性冲动，同时有一个非常理性的思考，当然这两者结合还需有一个感性的引爆，才能呈现出比较完美的、比较有观念、有问题意识的艺术。策展人是从文字的角度用文字赋予你一个想象的空间，这是一个想象的艺术。但视觉艺术就会面临许多现实问题，比如你如何使用工具来制造这些气体；比如你的技术如何确保实施，这是完全不同的工作。我最初的方案是希望在威尼斯广场上实施，在作品实施的过程中

使整个圣马可广场包括钟楼在内十分钟之内飘起来，最后消失一秒钟！想对受保护的古老建筑实施这个作品，即使是双年展组委会也不一定能为你实现这个目标。再者，参展威尼斯双年展中国馆的人选确定较晚，可以沟通的时间太短，最终作品实施的场地转移到中国馆内及处女花园，在将近6000m<sup>3</sup>的空间去展示。中国馆里放满了油箱（以前是军械库，现在是博物馆）你做任何的装置，任何固体形式与原建筑构件进行对话或者互动，对艺术家都是一个极大的挑战。面对中国馆现实场景，如何妥协、如何消解、如何实施你的方案，这是必须去解决的一个问题。在对今天所处在的他律性、社会现实与艺术本体关联的思考中，那么使作品观念的有效性实现就变的尤为重要。

ICS记者： 我们现在来聊一下你的作品中气的概念以及对材料的思考和运用，包括创作的现场感，我想让你谈一下对这几个方面是怎么理解的？

原旦： 2007年我在西藏组织了一次艺术活动，在西藏总共八个月的时间里我带领其他艺术家做了一些现场艺术。进藏的那段日子，气体给了我很强烈的影响，如我在进藏的路上基本依赖氧气瓶；到各大寺院和在传统节日晒大佛上无处不在的藏香香气，浓烈的气体也使我印象深刻。回来后，2007年的作品“中国尺度”即是用气体材料来实施的。现在气体又使我触发创作了“空想6000 m<sup>3</sup>”或“大于6000 m<sup>3</sup>”这个作品。

ICS记者： 我们来聊一下，这么多年的艺术创作你与气为

关系，但是创作过程当中对材料的运用也是一直都不同的，你是怎么样的一个思考？

原旦： 材料的运用可以从这几个方面来阐述。今天的艺术创作绝不是广播体操的那样规范，最关键的是在创作的过程中发现本质，而不是墨守成规，正如材料是在你创作的过程中被发现并且被运用的。材料具有自由性，在2007年王林策划的宋庄艺术节时，我用气体做了刚才说的作品，现场释放了314个二氧化碳的灭火器和氧气瓶的气体，这些材料的运用与策展人彭锋的主题“弥漫”有不谋而合之处，本届威尼斯双年展选择我的作品“空香6000m<sup>3</sup>”或者叫“大于6000m<sup>3</sup>”可能与我过去在材料上的运用经验有关吧。我的作品体积相对都较大，去年我开始思考体量与张力的关系。2010年10月在艾未未策划的“3+X身边人身边事”展览中，我尝试性地做了小体量的作品“2010后计划”。2011年我又做了一件更小的作品，也是关于材料对现场的作用。气的形状很自由，以弥漫的方式聚集，又以弥散的方式消失，这是我创作过程的体验，材料变化的吸引力更坚定了我用气体去创作的理由。当我去威尼斯对中国馆进行勘察和研究后确认我用气体来创作作品是再合适不过了。最后我给了自己作品的定位，我认为它是一个过程艺术。

ICS记者： 我们看到了你作品中的四个关键词：隐蔽、充满、消失、安全，我想了解一下这四个观念是怎么阐述的？

原旦： 中国馆这个空间所给你的一个暗示：假如中国

馆空间作为作品材料，那么符号文化极强的中国馆空间对你的艺术创作会产生很大压力。我所考虑的是如何用气来与这样一个空间进行融合；如何与这样一个现实来对话，这变成我创作方案的核心。在此启发下我整个作品是通过四部分来实施的。首先，作品肯定不是装置，是一个过程艺术，让气体不断的释放和消失又释放的这样一个过程。第二，制造这些气体的工具只是配角，主角是气。从形式上大家都会认为制造的气体工具是一个装置，但它只是我这个过程艺术中的一个工具，并不是艺术作品的目标。6000m<sup>3</sup>的气体等于中国馆的整个体积，气体释放的过程甚至大于中国馆本身体积6000m<sup>3</sup>，而所有造气工具被我故意隐藏起来，参观者无法看见，我称之为“隐蔽”。接着是“充满”，我利用工具制造出的气体充满中国馆的所有空间，通过此过程来阐述我个人的立场。实现作品材料从物质到精神的转换也许是我对现实空间的精神妥协方式吧。再者“消失”，当工具制造出的气体达到饱和，直至我们所看到中国馆内油箱及建筑构件全部都消失为理想。我在设计和制作造气工具时充分考虑了它的安全性，造气工具是用超声波，水和天然藏香料相互结合产生出非常柔和的气体。这一切回归自然也许是我对自己生命中渴望的诉求。

ICS记者： 那么我们看到这个作品，你觉得是不是很好的达到了自己的想法？还是有很多遗憾在里面？

原弓： 我是一个实践者，从07年八个月的西藏艺术行动“透明之局”到08年汶川5.12大地震的一年再到09

年介入的“周公庙考古挖掘”计划我对我的作品在完成之后，永远是感觉遗憾的，从这个时候开始考虑要如何超越和否定它了。

ICS记者： 我们再聊一下威尼斯双年展本身，对很多艺术家来说，参加这个展览可以给他带来很多荣誉，是否会给你以后的创作带来一定的影响？

原弓： 中国参加威尼斯双年展的历史不长，有幸被邀请参加便是一种荣誉的象征，我认为这个不重要，关键是你的参展的作品有没有实验性，随便折腾再找个符号，还不如不去。你要展现自己，我相信别人的眼睛是雪亮的，你如果是没有观念的，假观念的，没有问题的，我觉得对你来讲可能不是荣誉而是耻辱。

ICS记者： 大型的国际艺术展览是不是可以推动艺术家创作和表达的欲望？

原弓： 我认为艺术家都是很感性的人群，好比演员进入有感觉的情景时自然会激起艺术创造的激情。

ICS记者： 我们来聊一下你将来的计划，你有什么样的心得？

原弓： 我没有计划。机会来了我就去把握。在过程中你要非常严肃和认真，这就是心得。对于气体运用在这个作品中，不论别人做出何种评价，这都不重要。重要的是我在完完整整的自我较劲、与环境较劲的过程中完成了我的作品。本届威尼斯双年展让我的身心走向了一个自由的创造状态。

ICS记者：那么我想知道通过这次展览，你用气的方式和工具来表达自己，是不是气体的这种概念会是你的下一步创作的一个符号？

原旦：未必，不是反对气，而是反对符号。至于有些作品有气的成分，但我也希望它是从不同的角度来思考的。

ICS记者：您现在对气的概念是一个无形的概念，看不着摸不着的过程，那么将来是否会考虑到气的形状或者物质残余？

原旦：目前没有。我作品的本身就是气，它已经可以在任何一个现场塑造它的形状，它是一个过程。我认为我作品很重要的一点，是它可以直接与现实对话，不同的现场给我不同思考。

ICS记者：在全球化大背景的今天，您认为自己作为中国的艺术家在创作观念上与其他国家的艺术家有哪些相似或不同的地方？

原旦：到了八九十年代才有交流和融合的机会，过去有些艺术家他们的创作是受到了西方的新的观念的影响。今天的艺术语言是没有国界的，你用任何一种艺术语言来做作品都可以，关键是你思考你怎么做，作为一个在中国土生土长，又有着在中国社会的切身体验，我认为你所表达的内容很重要，你的内容应有中国的烙印，有自己生活的烙印，有体验的烙印。语法是可以改变的，语言是全球化的，大家都可以去使用，但是你怎么说，说什么，这是你可以去选择的。

ICS记者：在艺术逐渐经济化、市场化的今天，产生了很多艺术家不断与市场发生关系，也产生了一些相应的创作符号，而且很受市场追捧。在您看来，艺术的核心和本质应该是什么？

原旦：符号的不断复制，在我看来是有价值但没有意义的。中国艺术家在这方面，我说的是普遍上还是很缺失，由于经济对我们的影响削弱了我们创作的意志，而艺术的最根本核心——颠覆主体性的创造才是它的价值，还有就是创造性深度的价值，而不仅仅是肤浅的形式与符号。

空香 6000m<sup>3</sup>——大于6000m<sup>3</sup> THE SCENTED AIR 6000m<sup>3</sup>-Much more than 6000m<sup>3</sup>

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**THE DIALOGUE BETWEEN  
YUANGONG AND ICS REPORTER**



ICS Reporter: You were selected as one of the exhibitors for the 54th Venice Biennale, what's your understanding of the Biennale theme "ILLUMInations" ?

YuanGong: Nowadays mankind creates civilization while it also creates the enemy of civilization. The "ILLUMInations" in my point of view is the reflection in the context of civilization crisis and rethinking. The theme of this Biennale "ILLUMInations" is a proposed question in the modern development model and its logic. Since "911", terrorism, global financial crisis and even nowadays nuclear leakage are leading people to think about the problem of today's development model. Whether the trace of human development from the start that doomed the future will have a huge crisis? Whether the human does have ability to control and manage it? Today sociology and other fields of art itself is also carried out cross-border experiment, which profoundly affected the cross-border artistic creation and art exhibitions of the proposition, the development of new art there is also taking risk of cross-border experiment.

ICS Reporter: it is more integrated with the present.

YuanGong: Yes.

ICS Reporter: Does "ILLUMInations" connected with the reflection of modern people ?

YuanGong: Yes. I think that the "ILLUMInations" happened in a context of reflection.

ICS Reporter: We know that the theme of the China Pavilion is "pervasion", let's talk about the connection between "pervasion" and "ILLUMInations", how to understand the relationship?

YuanGong: the theme of this Biennale "ILLUMInations" is in fact the Western concept of philosophy. The

theme of the China Pavilion was named "pervasion." by curator FengPeng, I think he chose the word "pervasion" to reply Western philosophy is very apt, that's what Taoist aesthetic means, so "pervasion" and "artistic conception" is relevant, and "artistic conception" concept is the wide scope of Chinese aesthetics. It is clear different from Western aesthetic thought which expressed in direct, precise goals. Pervasion expression is very soft. In a sense, "ILLUMInations" and "pervasion" is a complementarity between Western and Eastern culture and philosophy thinking.

ICS Reporter: When we know the "pervasion" theme, we think of many substances, odor, can be pervaded, but how do you think of gas way? What's the difference of your work "The scented air 6000 m<sup>3</sup>" and curator of the "diffuse"?

YuanGong: When I started to consider the gas to make work, it is still at the stage of a more sentimental, more in the thought form. If my work is simply to release the gas to complete the entire artistic creation, which made me feel very shallow. How to release gas? To what extent? In fact, it is a presentation of thought of china pavilion. I changed the released process into artistic creation, it is not only the presentation of concept and problem, but also a rational thought of work creation. I think have a strong emotional impulse is important in the process of creation, while there is a very rational thinking, of course, a combination of both should also have a sentimental detonated, which can render an art with more in perfection, concept and problem awareness. Curator give you a space of imagination in point of character, which is an imaginary art. But the visual arts will face many practical problems, such as how to use tools to make these gases; such as how to

ensure the implementation of your technology, it is totally different work. My initial plan is to implement the work in St Mark's Square, in the implementation process, to make the whole Square including the St Mark's Square including Tower float up within ten minutes, and then disappear for one second. To make implementation of the work around the old protected building, even Biennale Organizing Committee does not necessarily help you to achieve this goal. Furthermore, the candidates of China Pavilion Venice Biennale exhibition identified a little bit later, too little time to communicate, and finally we transferred the work site into the china pavilion and around the Piet Oudolf, to display the work in nearly 6000m<sup>3</sup> of space. China Pavilion filled with tank (formerly the Armory, now a museum), any device and any solid form you make to reply with the original building, it is a great challenge for artist. Facing the reality scene of China Pavilion how to compromise, how to digest, how to implement your program, it is a problem that you have to resolve. In the thought of connection between heteronomy, the social reality and the art itself, then to achieve the validity of the concept of the work become particularly important.

ICS Reporter: Now let's talk about the concept of gas in your work, your thinking and the use of materials, including creative sense of the scene, I want you to talk about how these aspects are understood?

YuanGong: In the year of 2007, I organized an art event in Tibet, in Tibet, a total of eight months of the time I took a number of other artists making scene art. The days in Tibet, the gas has given me a very strong effect, as I basically rely on oxygen bottles on the way into Tibet; the ubiquitous Tibetan incense aroma in the major temples and Buddha in the traditional festival, and the thick gas impressed me a lot. When

I came back, the 2007 work, "Chinese measure" is implemented by gas. Now gas has triggered me making a "The scented air 6000m<sup>3</sup>" or "bigger than 6000m<sup>3</sup>" This works.

ICS Reporter: So many years of your artistic creation, the gas has been something to do with your work, but in the creative process, the use of materials have been different, what's your thought of it?

YuanGong: the use of materials can be explained from several aspects. Today's art is by no means as broadcast norms gymnastics, the most critical is in the process of creation, you will find the essence, rather than rigid, as the material is in your creative process and was found to be used. Materials have freedom, Songzhuang Art Festival planned in 2007 by Wang Lin, I made my work I just said with the gas, I released 314 bottles of carbon dioxide fire extinguishers and oxygen gas, the use of these materials coincide with the curators PengFeng's theme of "pervasion", I choose my work "The scented air 6000m<sup>3</sup>" or "6000m<sup>3</sup>" in the Venice Biennale may be related to my past experience in the use of materials. The size of my work is relatively large, last year I began to think about the relationship between body mass and tension. October 2010 in the exhibition "3+X People And Things Around Contemporary Art Exhibition," which planned by Ai Weiwei, I tried to do the small amount of work "The plan after 2010." 2011 I did a smaller work; it is about the role of materials on the site. The shape of gas is freedom, to get together on pervasion way and disappeared on diffuse way, this is my experience of the creative process, material change attract me to use gas to make my work. When I went to survey the Venice of China Pavilion and the study confirmed that I used gas to create art works is very appropriate. Finally, I think my work is a process

art.

ICS Reporter: We saw four key words in your work: hidden, filled, disappeared, security, I would like to know how these four concepts are described?

YuanGong: The space of China Pavilion give you a hint: If consider China Pavilion space as work material, then the strong cultural symbol of China Pavilion space will have a lot of pressure in your work proposal. All I consider is how to use gas fused with space like that; how to make a dialogue with such a reality, this has become my creative core of the program. In this inspired my entire work is to be implemented through the four parts. Firstly, the work is certainly not the device, is a process art, is a process to make the gas released and disappeared constantly and then release again and again. Secondly, the tools are only supporting role, the main character is gas. We all thought the gas tool is a device, but it is only a tool of my art process, not a goal of my work. 6000m<sup>3</sup> of gas equal to the entire volume of the China Pavilion, the gas release process itself is even greater than the size of the China Pavilion 6000m<sup>3</sup>, and all gas-making tool is hidden in my intention, visitors can not see them, I call it "hidden." Followed by "filled", I use the tool to create the gas fill all the space of China pavilion, through this process to illustrate my personal position. To achieve the conversion of work material from the physical to the spiritual would be a way of compromise to the reality of space. "disappear" as a tool when it create gas saturated, until we see all the tanks and building components disappear in China pavilion which were expected as the ideal. I have taken full account of its safety when I design and make production of air tools, air tools are made using ultrasonic, water and natural reservoirs spices which were combined to produce a

very soft gas. This is my own life aspirations.

ICS Reporter: So we see this work, you satisfied with your work? Or still have some regrets in there?

YuanGong: I am a practitioner, eight months of the Tibetan art activities "transparency of the Set" to the one year of 5.12 Wenchuan earthquake in 2008 and then in 2009 the year of "Zhougongmiao archaeological dig," I always have regrets after my work done, from this time , I have to consider how to transcend and deny it.

ICS Reporter: Let's talk about the Venice Biennale itself, for many artists, to participate in this exhibition can bring themselves a lot of honor, is that will give you some impact for the creation of your future?

YuanGong: the history of China in the Venice Biennale is not long, to be invited to participate in is a symbol of honor, I think this is not important, the key is whether you have the exhibition of experimental work or not , and then casually find a symbol , might as well not go there. You have to show yourself, I believe that people's eye is sharp, if you don not have ideas, have false ideas, have no problem at all, I think for you it might not be a honor but a shame.

ICS Reporter: Is large-scale international art exhibition going to promote the creation and expression of the desire of the artist?

YuanGong: I think artists are very emotional, just like an actor will be aroused the passion of artistic creation by a feeling scene.

ICS Reporter: Let's talk about your future plans, what you have gained?

YuanGong: I do not plan. I take the opportunity when

it comes. In the process you have to be very serious and sincere, this is what I have gained. The gas used in this work, no matter what other people make the evaluation, it is not important. The important thing is I challenged with myself and environment to complete my work. This Venice Biennale lead my body and mind to the creation of a free state.

ICS Reporter: So I want to know that through this exhibition, the way you use the gas and tools to express yourself, is the concept of gas will be your symbol of next creation?

YuanGong: Not necessarily, no denying the gas, but symbols. As for some works contain gas, but I also want it to think from different perspectives.

ICS Reporter: You are now on the concept of gas is an invisible concept, you can not see and can not touch the process, then will you take the shape of gas and residual material into account in the future?

YuanGong: So far not yet. My work itself is gas, it could shape its shape in any scene, it is a process. I think the important point in my work is that it can make dialogue with reality, different site make me think different.

ICS Reporter: In the context of globalization today, what's the similarity and difference do you think of yourself as an Chinese artist in the creative concept with other countries?

YuanGong: we don not have the opportunity to exchange and integration until the eighties and nineties, the creation of the past of some artists who are subject to the new Western ideas. Today, the art of language have no national boundaries, you could do your creation by and art language, the key is you have to think about how to do it, as a artist born and

raised in China and also has personal experience in Chinese society, I think the content of your expression is important, your content should have China's brand, have their own brand of life and have a brand experience. Syntax can be changed, the language is globalized, we all can go to use it, but you can change how to say and what to say.

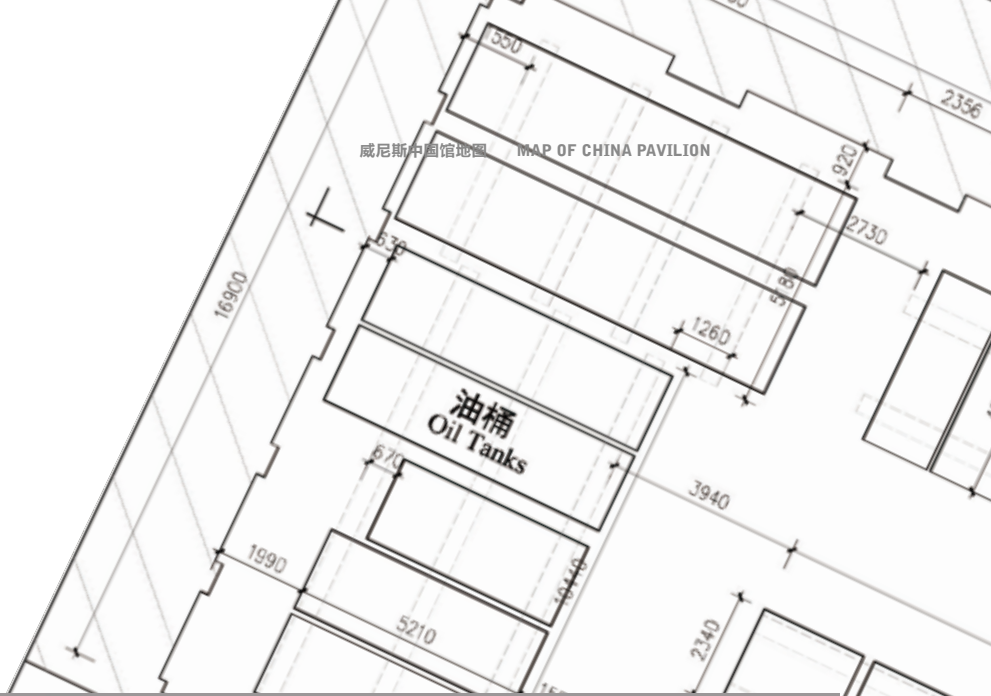
ICS Reporter: The Art are becoming gradual economic and marketized today, many artists have continual relationship with market, and also produced some creative corresponding symbol, and also very popular in the market. In your opinion, what the core and essence of art should be?

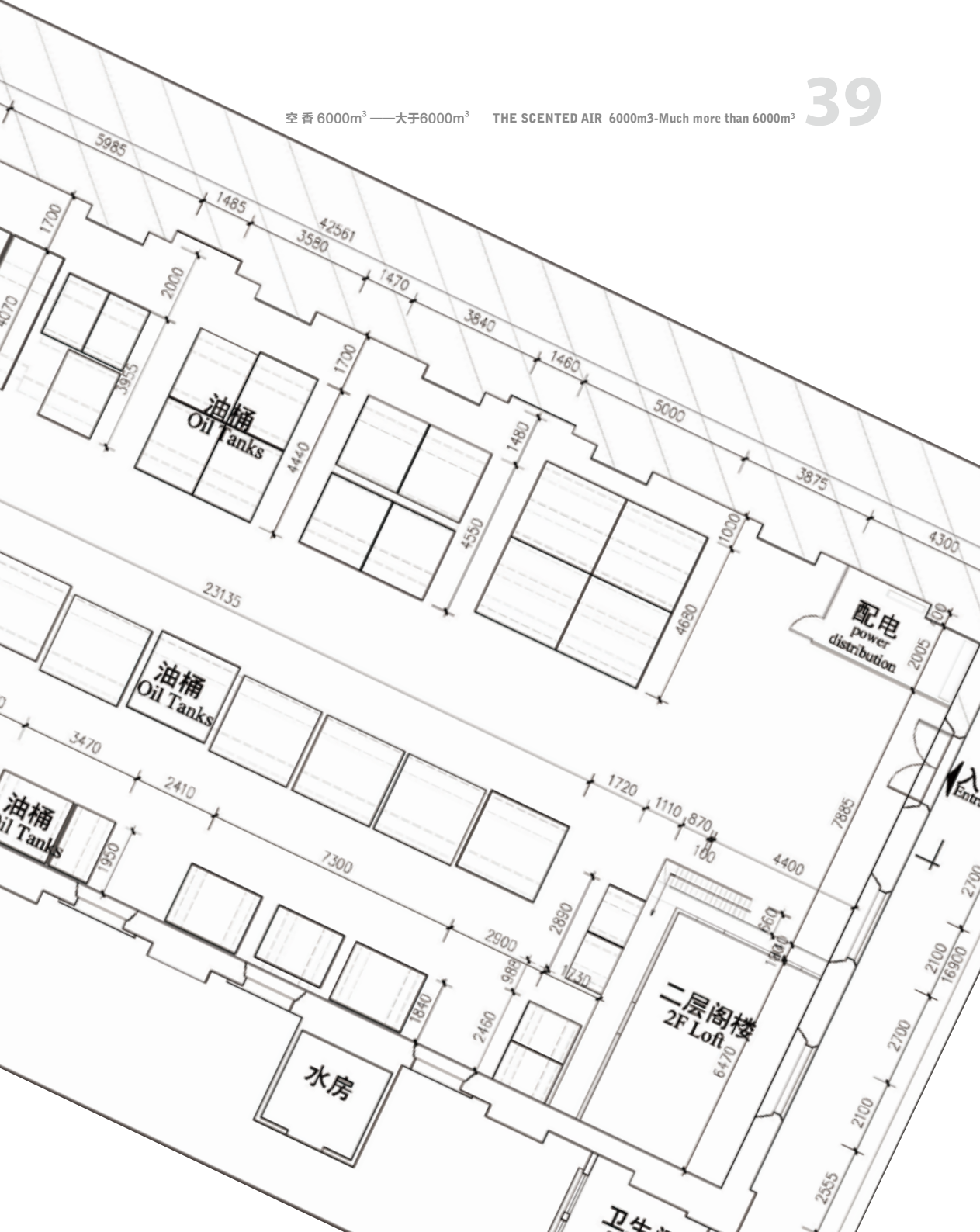
YuanGong: the constant symbol copy, in my opinion is valuable, but does not make sense. Chinese artists in this aspect, I mean, in general way still in deletion, because the economic impact weaken the will of our creation, the core of the most fundamental of art - the creation of subverting subjectivity is its value, there is the value of creative depth, not just the superficial forms and symbols.

April 12, 2011  
Shanghai YuanGong Studio

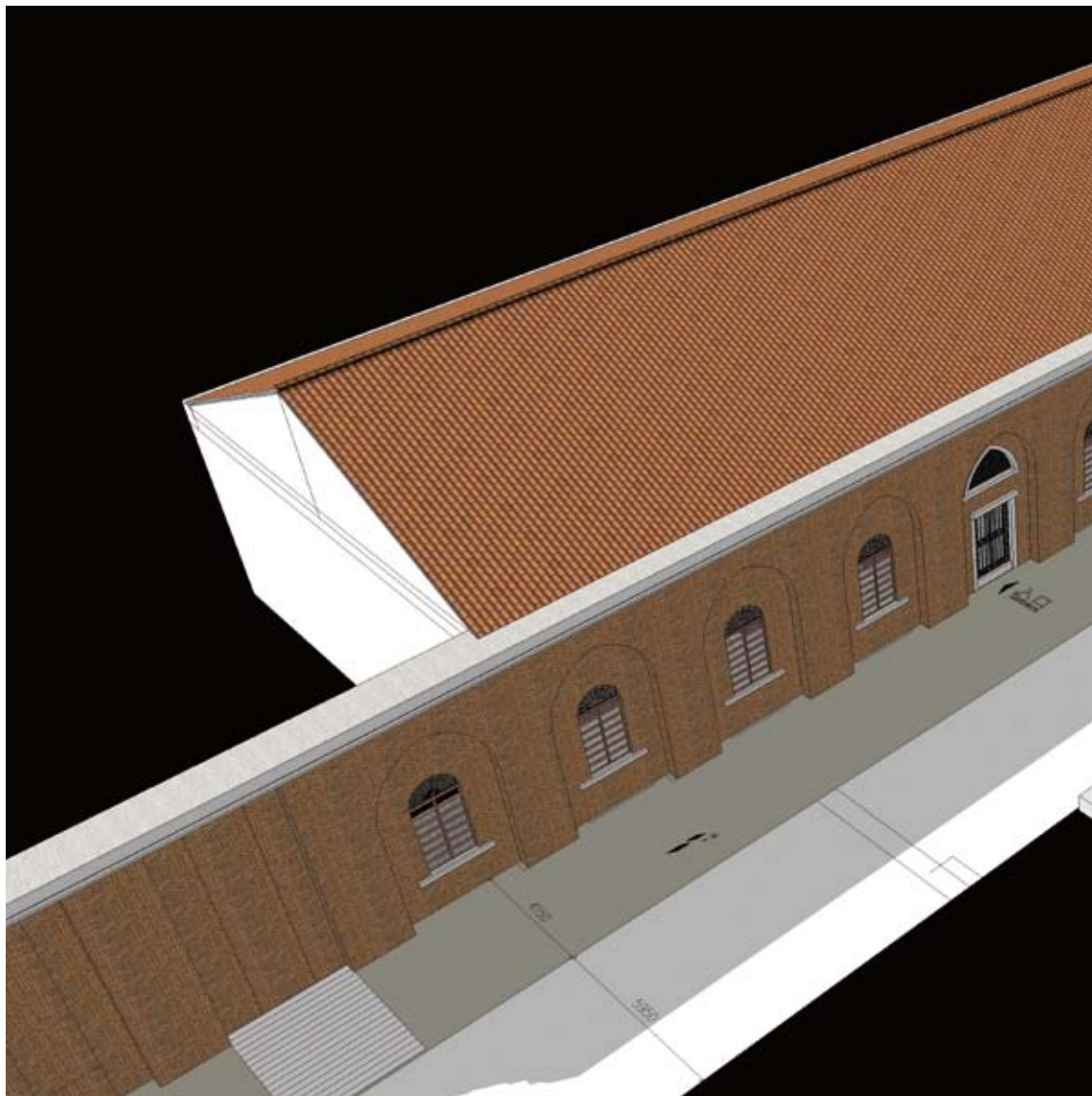
空香 6000m<sup>3</sup>——大于6000m<sup>3</sup> THE SCENTED AIR 6000m<sup>3</sup>-Much more than 6000m<sup>3</sup>

威尼斯中國館地圖 MAP OF CHINA PAVILION















**空香6000m<sup>3</sup>—大于6000m<sup>3</sup>**  
**THE SCENTED AIR 6000M<sup>3</sup>**  
Much more than 6000m<sup>3</sup>

# 《空气 6000m<sup>3</sup>》 作为方案的实施

实施作品方案图

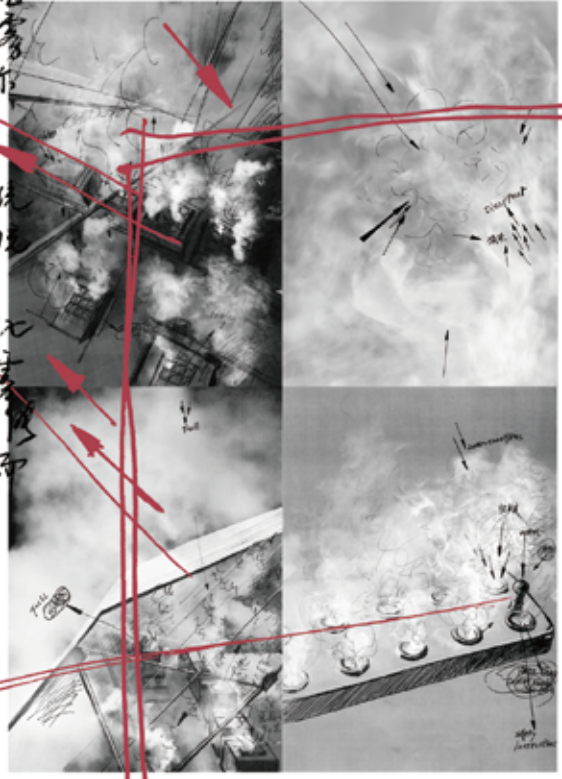
IMPLEMENTATION PROGRAM DRAFT

① 储藏：选择中国馆内视线不易触及的油箱顶部  
二位置地与分布声波雾化器系统20位，在中国馆  
外墙体及处女花园之草地。主地上安装铺设(在  
不损害墙体之基础上)高压水雾系统8位，地面  
之管线用鹅卵石覆盖，并力求隐藏。但雾  
化器工作状态通过无线遥控传输一信号显示  
在中国馆内之九个液晶显示器上

② 交融：20位超声波雾化器与8位高压水雾系统  
将使中国馆内6000m<sup>3</sup>及馆外之空间  
充满雾化雾气

③ 消失：中国馆内外安装之雾化器在自动化  
控制下循双节拍释放雾气，雾  
气在空间里充盈并达到饱和时，被  
使中国馆内外之风吹地景遮挡而  
短暂之视觉消失。

④ 安全：超声波雾化器所释放之雾化气  
是纯净水之雾化状态，雾气是由天  
地植物原料所成，雾粒直径最细，  
100%小于10微米，70%小于4微米，  
雾粒子可长时间悬浮于空气中，使人  
雾更自起更飘逸。同时不打湿人之  
衣服，雾化时水雾进行三级净化  
过滤，使雾中范围雾粒子为无菌级，  
完全物理雾化不带任何化学成分，  
在成时同时产生于雾中城市  
2000~5000倍于口之负氧离子使  
得在给人清新感的同时，使如  
置身森林中之清新空气。2011年3月14号  
中国馆新气院



空香 6000m<sup>3</sup>——大于6000m<sup>3</sup> THE SCENTED AIR 6000m<sup>3</sup>-Much more than 6000m<sup>3</sup>

45



"The scented

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"air 6000m<sup>3</sup>" — Artwork proposal

Yuan Gong

Chinese National Academy of Arts

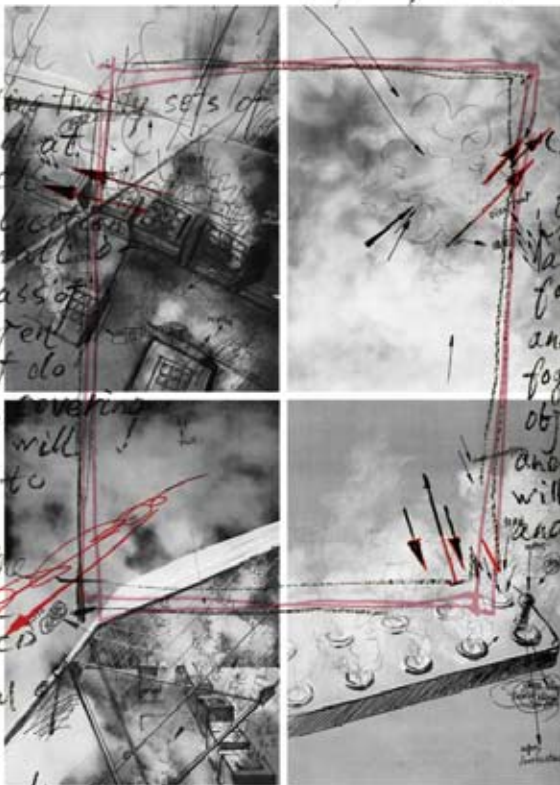
Tuesday, March 01, 2011

II. Disappear

The atomizer installed inside and outside China Pavilion under the automate automation would release fog gradually with circulation and, when the space filled with fog and get saturated, the objective scene of the inside and outside china pavilion will disappear transiently and quietly,

Hidden: putting two sets of distributed at tank which hidden under the wall, the grass of and the open basis of do (the wall), covering pipelines will and seeks to allation. status of the fog will be the nine Led tted signal monitors.

ty sets of ultrasonic eight sets of high-pressure at will make 6000<sup>3</sup> of China outside space filled with distance



III Safety Instructions

The spray gas released by ultrasonic atomizers of the work in atomization state of pure water the aroma is caused by the natural plant spice, so the mist released in June of Venice is beneficial to humans.

《空香6000m<sup>3</sup>》—作品方案

"THE SCENTED AIR 6000M<sup>3</sup>"  
ARTWORK PROPOSAL DRAFT



创作年代：2011年3月

展览地点：第54届威尼斯国际艺术双年展

—中国国家馆

展览主题：“弥漫”

策展人：彭锋

Date: Mar. 2011

Exhibition Venue:

The 54th Venice Biennale – China Pavilion

Exhibition Title:

PervasionCurator:

Peng Feng

## 作品材料

- 1.九个液晶显示器、外接信号器、无线监视器
- 2.超声波雾化器系统20组
- 3.高压水雾系统8组
- 4.强磁铁
- 5.可供170天使用的天然香料
- 6.各种管线及电线
- 7.数控定时器
- 8.透明亚克力材料
- 9.户外高压泵
- 10.不锈钢高压管及橡胶高压管
- 11.洁净水源
- 12.电缆
- 13.外接电源箱
- 14.鹅卵石

## WORK MATERIAL

- 1.nine LCD monitor, nine external annunciators, nine wireless monitors
- 2.twenty sets of ultrasonic atomizers
- 3.eight sets of high-pressure water mist system
- 4.several strong magnet
- 5.the stock of natural spices for 170 days
6. all kinds of pipelines and cables
7. NC Timer
8. transparent acrylica material
9. outdoor high-pressure pump
10. stainless steel high pressure pipes and rubber tubes
- 11.clean water
12. Cable
13. external power supply box
14. cobblestone

## 隐蔽

选择中国馆内视线不易察觉的油箱顶部的位置均匀分布超声波雾化器系统20组，在中国馆外墙体及处女花园的草地、空地上安装铺设（在不损害墙体的基础上）高压水雾系统8组，地面的管线用鹅卵石覆盖，并力求隐蔽安装。但雾化器工作的状态通过无线监控器传输的信号显示在中国馆内的九个液晶显示器上。

### 作品实施

### WORK IMPLEMENTATION

### 1

## Hidden

Putting twenty sets of ultrasonic atomizers uniformly distributed at the top of tank which are at the hidden location selected in china pavilion , install eight sets of high-pressure water mist system outside the wall of China Pavilion,the grass of piet oudolf and the open space(on the basis of do not damage the wall), covering the ground pipelines with cobblestones, and seeks to cover the installation. However, the status of the nebulizer working will be displayed on the nine LCD by the transmitted signal of the wireless monitor.



Hidden

Hidden

Hidden

Hidden

Safety Instructions

## 充满

20组超声波雾化器与8组高压水雾系统将使中国馆内6000m<sup>3</sup>及馆外的空间充满雾化香气。

作品实施

WORK  
IMPLEMENTATION

2

## Full

Twenty sets of ultrasonic atomizers and eight sets of high-pressure water mist system will make 6000m<sup>3</sup> of China pavilion and outside space filled with atomized fragrance.

↓ ↓  
↓  
Full

Full  
~~Hidden~~



## 消失

中国馆内外安装的雾化器在自动化控制下循环并阶段性的释放雾气，雾气在空间里充满并达到饱和时，能使中国馆内外的客观场景悄然而短暂的视觉消失。

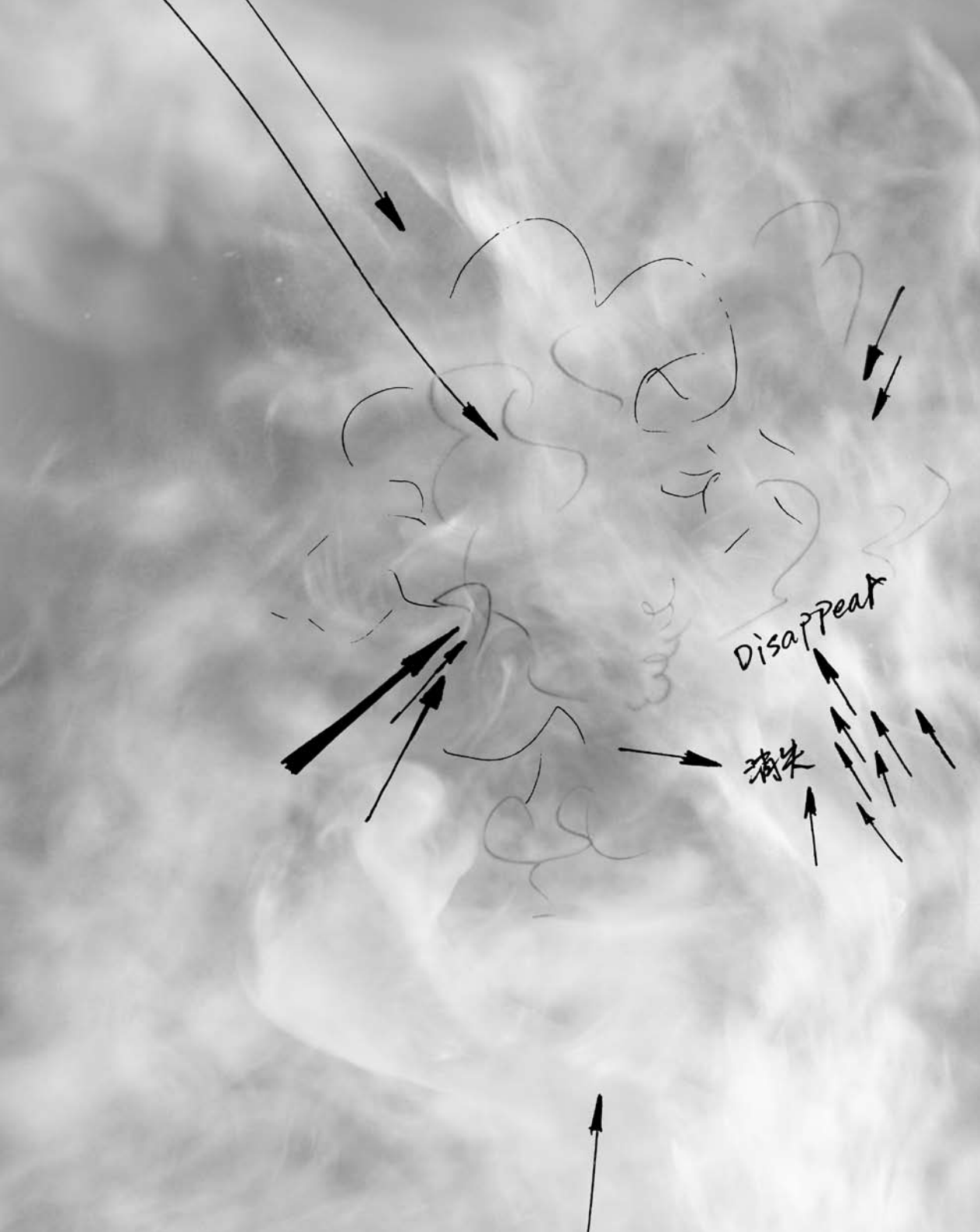
作品实施

WORK  
IMPLEMENTATION

3

## Disappear

The atomizer installed inside and outside China pavilion under the automate automation would release fog gradually with circulation and , when the space filled with fog and get saturated, the objective scene of the inside and outside china pavilion will disappear transiently and quietly.



Disappear

消失

## 安全

作品中的超声波雾化器所释放的雾化气是纯净水的雾化状态，香气是由天然植物香料所制，成雾粒径最细，100%小于10微米，70%小于4微米，雾粒子可长时间悬浮于空气中，使成雾更自然更飘逸，同时不打湿人的衣服。

系统对水源进行三级超纯过滤使喷雾范围雾粒子为无菌级，完全物理雾化不带任何化学成分，在成雾的同时产生大于普通城市2000—5000倍以上的负氧粒子，使得在给人强烈视觉冲击的同时，享受到犹如置身于原始森林中一般尽情呼吸清新的空气。

作品实施

WORK  
IMPLEMENTATION

4

Safety  
Instructions

The spray gas released by ultrasonic atomizer of the work is in atomization state of pure water, the aroma is caused by the natural plant spice, so the mist released in June of Venice is beneficial to humans.

The Fogging size is the smallest in trade union, 100% less than 10 microns, 70% less than 4 microns, the fog particles can be floated in the air for a long time, so that the formation of fog could be more natural and flowing while the clothes of the visitors were not wet.

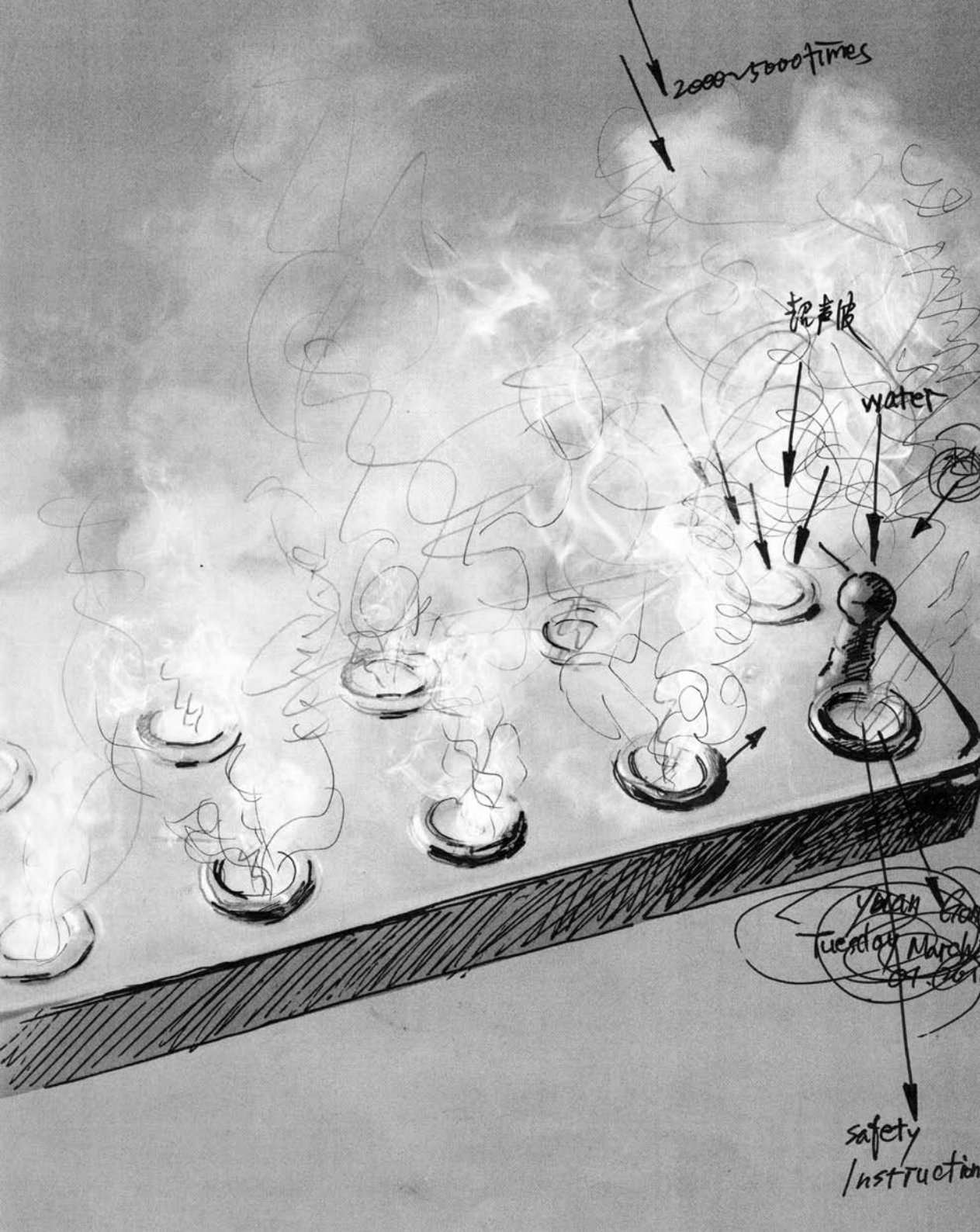
The system would have the water a three ultra-pured to make the fog particles which in the spray range to sterile class, it's complete physical atomized without any chemical composition, while in the formation, it would generate more than 2000-5000 times of negative oxygen particles than that of the common city, gives the visitors a strong visual impact while enjoy the original forest of yourselves to breathe fresh air.



2000~5000 times

超声波

water



safety instruction



**空香6000m<sup>3</sup>—大于6000m<sup>3</sup>**  
**THE SCENTED AIR 6000M<sup>3</sup>**  
Much more than 6000m<sup>3</sup>































**造气工具**  
**GAS-MAKING TOOLS**



空香 6000m<sup>3</sup>——大于6000m<sup>3</sup> THE SCENTED AIR 6000m<sup>3</sup>-Much more than 6000m<sup>3</sup>

75









空香 6000m<sup>3</sup>——大于6000m<sup>3</sup> THE SCENTED AIR 6000m<sup>3</sup>-Much more than 6000m<sup>3</sup>

79



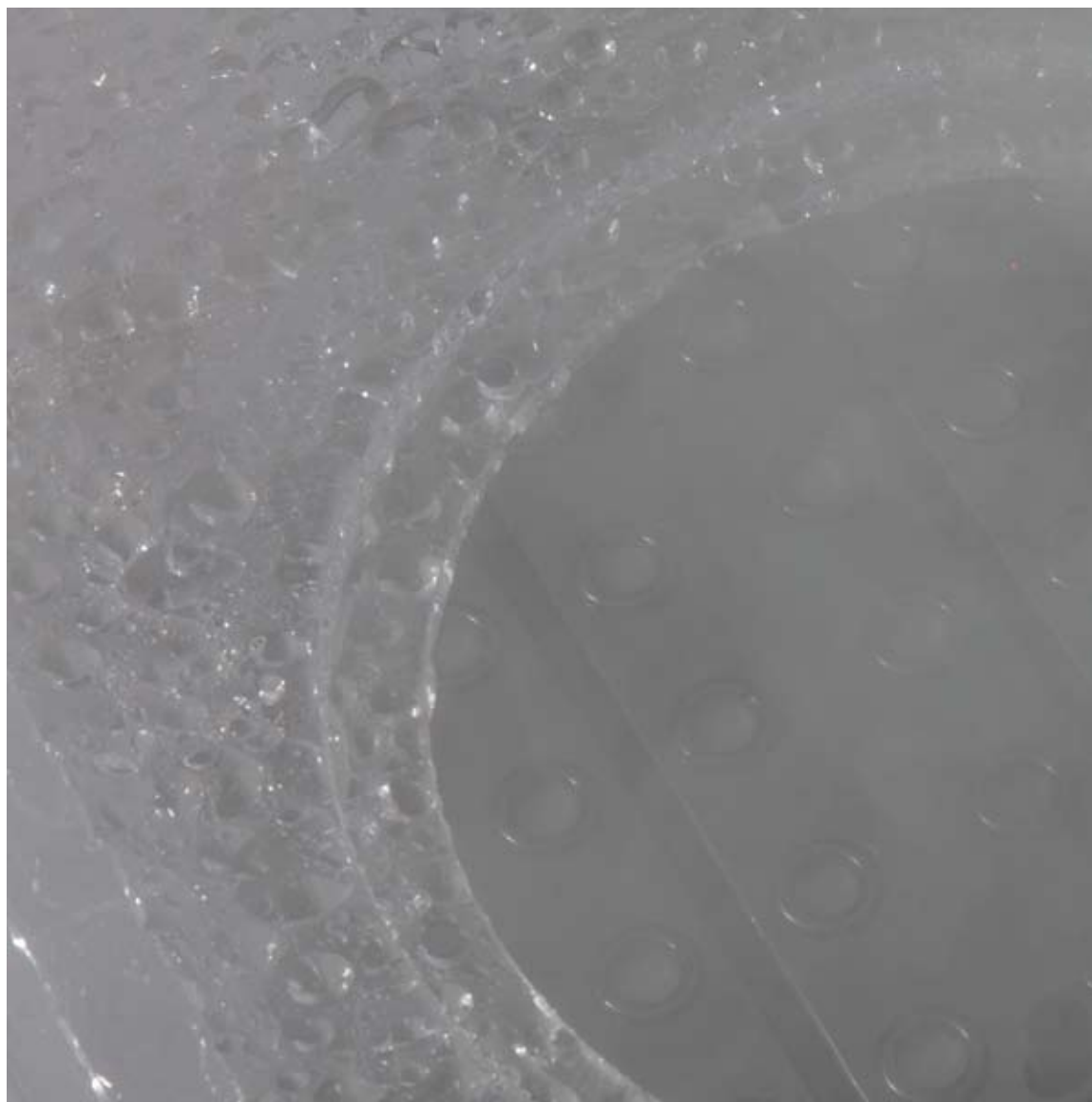




空香 6000m<sup>3</sup>——大于6000m<sup>3</sup> THE SCENTED AIR 6000m<sup>3</sup>-Much more than 6000m<sup>3</sup>

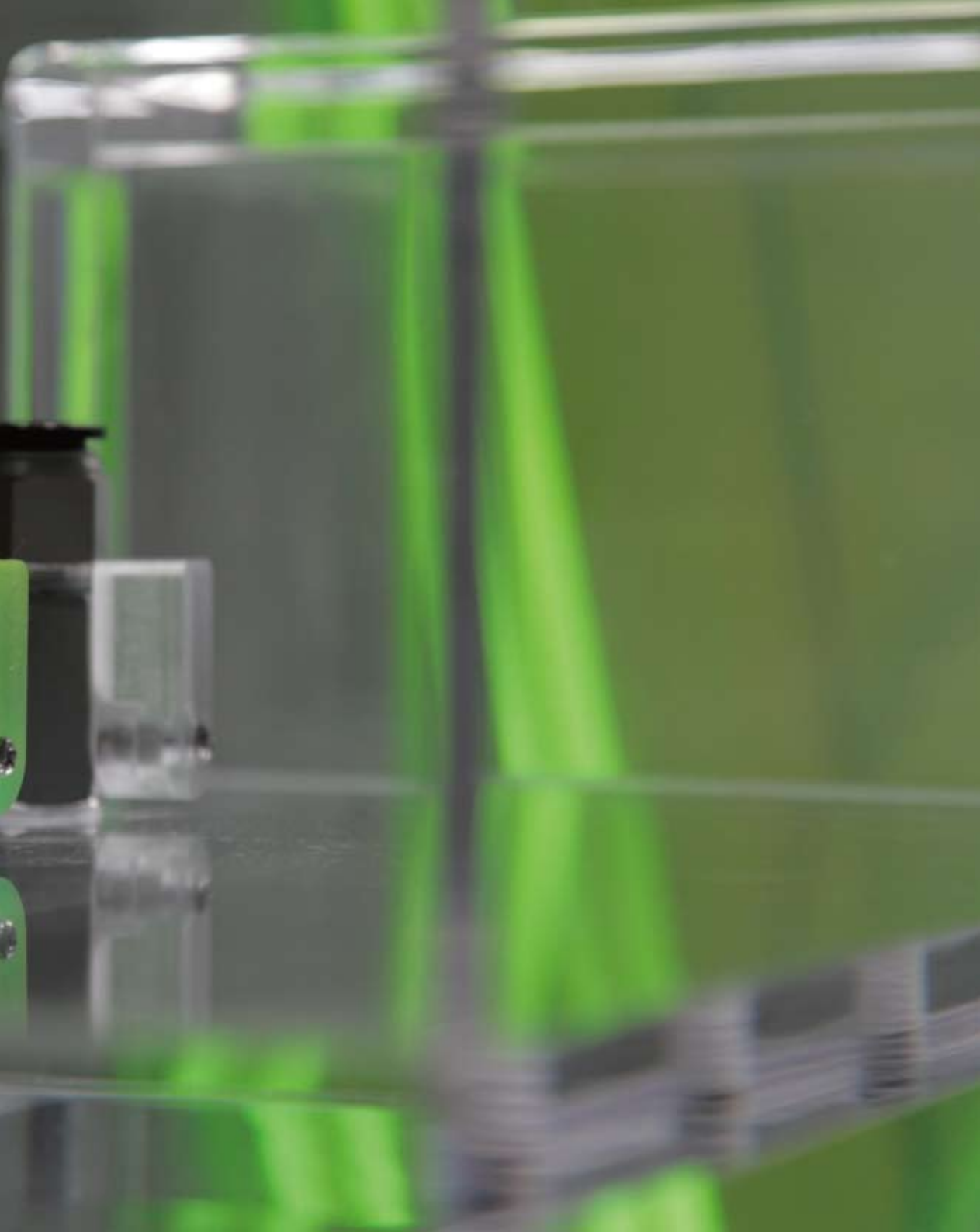
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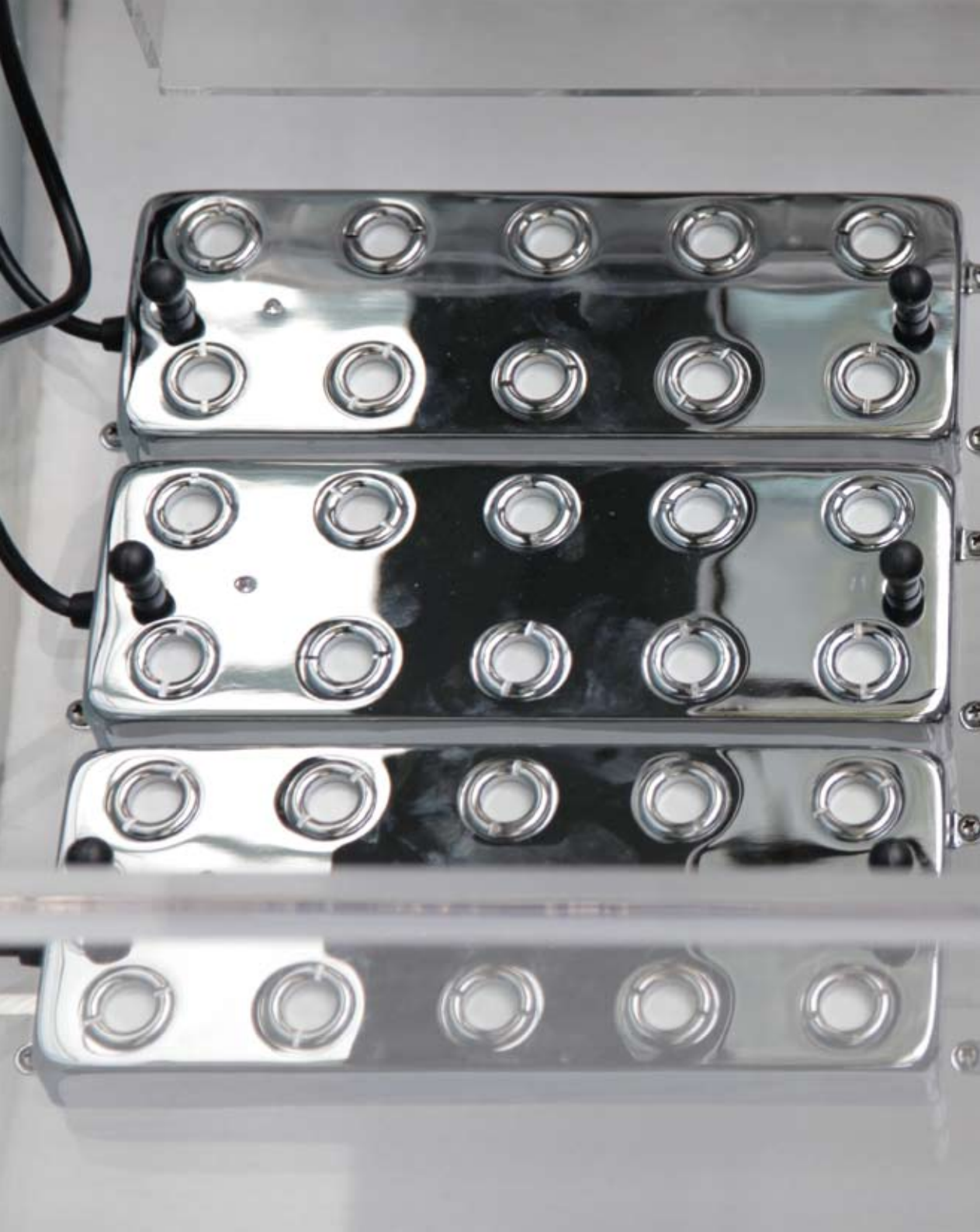


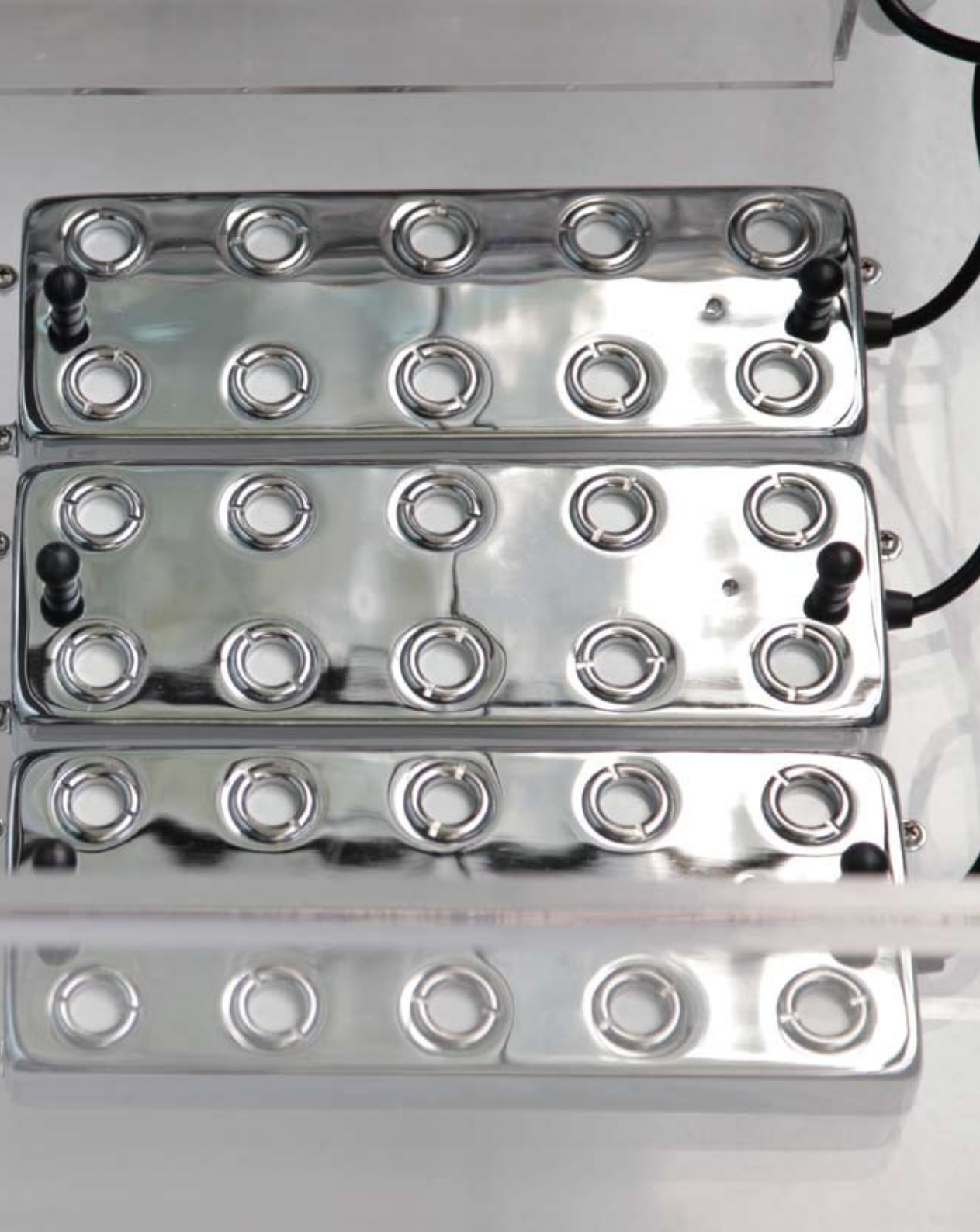






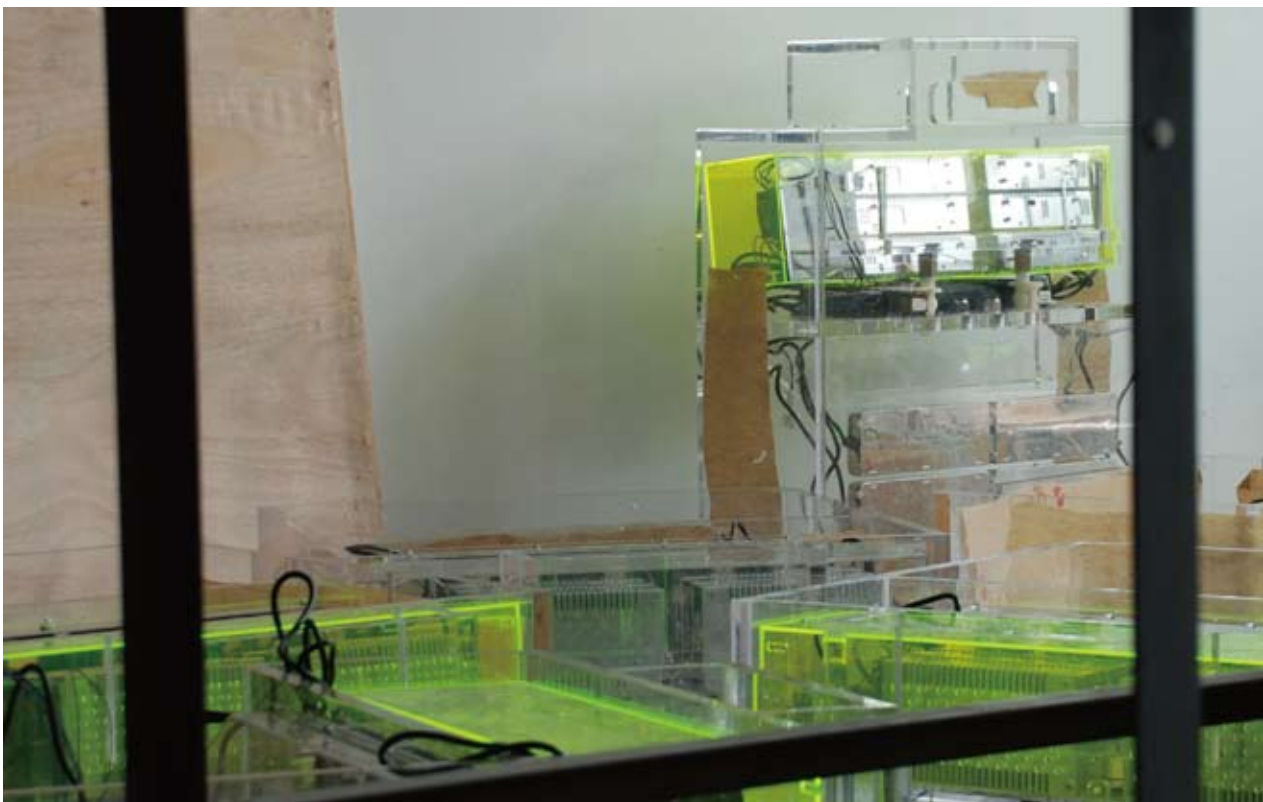


















**中国馆现场**  
**CHINESE PAVILION SITE**

































**未实施方案草图**  
**UNIMPLEMENTED PROGRAM DRAFT**

《让威尼斯飘起来》  
——作品方案（草案）

"Let the Venice float up"  
--Artwork proposal (Draft)

在中国馆场外，威尼斯水城的圣马可广场及钟楼，根据实情的需求量安装设计雾化器及雾化器管线，力求隐蔽安装，在自动控制下，当释放的芬芳香雾达到饱和时，该建筑物的场景在飘然中悄然的短暂消失。在户外实施过程中的现场实施影像信号被传输到中国馆内的九个IPAD显示器上。

Outside the China Pavilion, at the Piazza San Marco and the Campanile, according to the demand, install and design atomizer and atomizer line, seek to cover installation, with automatic control, when the release of the fragrance is saturated, the building or the scene will disappear quietly in a short-term while floating. The image signal of the scene implementation in the open field is transmitted to the nine IPAD players in China pavilion.

## 安全说明

作品中的超声波雾化器所释放的雾化气是纯净水的雾化状态，香气是由天然植物香料所制。成雾粒径最细，100%小于10微米，70%小于4微米，雾粒子可长时间悬浮于空气中，使成雾更自然更飘逸，同时不打湿人的衣服。系统对水源进行三级超纯过滤使喷雾范围雾粒子为无菌级，完全物理雾化不带任何化学成分，在成雾的同时产生大于普通城市2000—5000倍以上的负氧粒子，使得在给人强烈视觉冲击的同时，享受到犹如置身于原始森林中一般尽情呼吸清新的空气。

## Safety Instructions

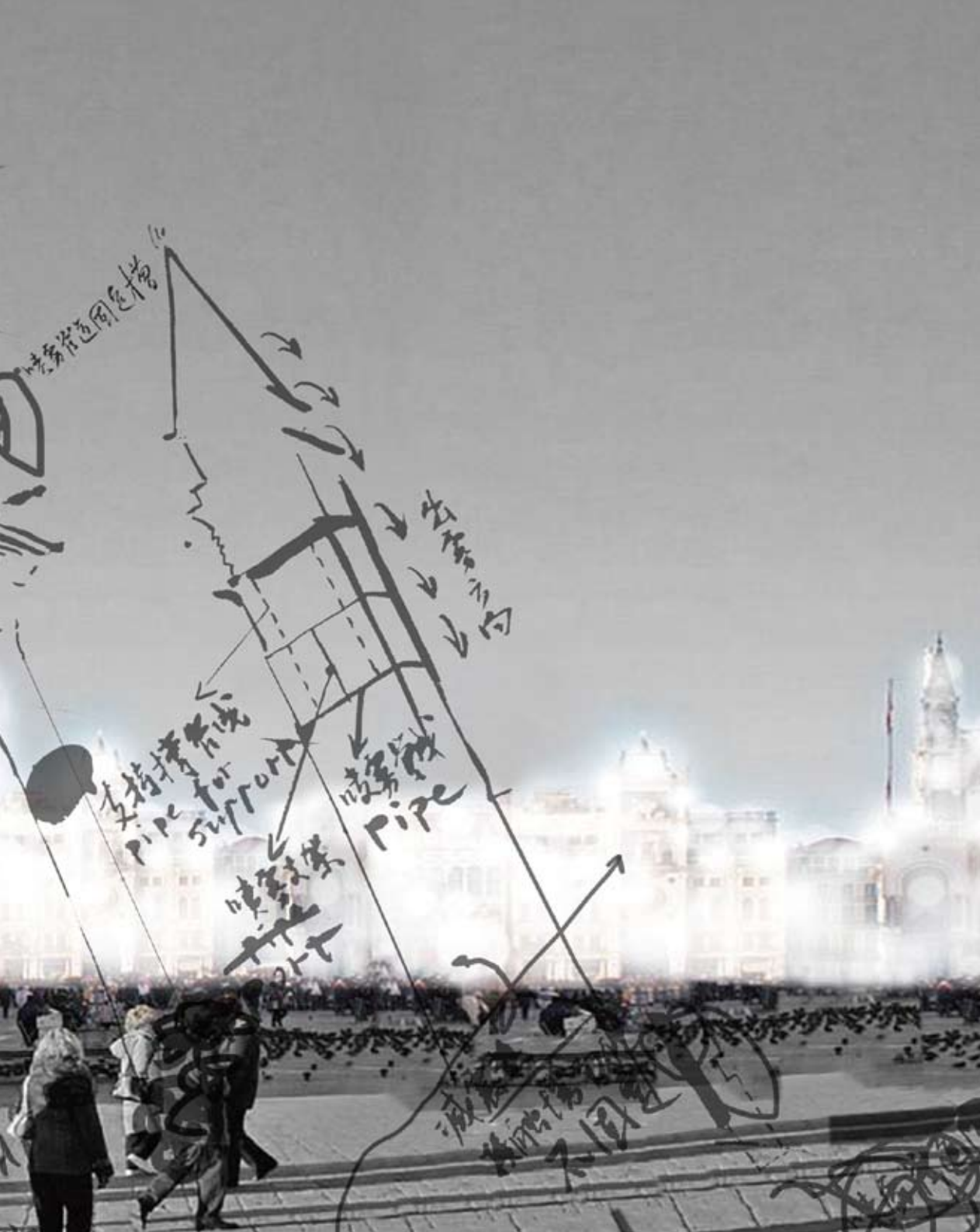
The spray gas released by ultrasonic atomizer of the work is in atomization state of pure water, the aroma is caused by the natural plant spice. The Fogging size is the smallest in trade union, 100% less than 10 microns, 70% less than 4 microns, the fog particles can be floated in the air for a long time, so that the formation of fog could be more natural and flowing while the clothes of the visitors were not wet. The system would have the water a three ultra-pured to make the fog particles which in the spray range to sterile class, it's complete physical atomized without any chemical composition, while in the formation, it would generate more than 2000-5000 times of negative oxygen particles than that of the common city, gives the visitors a strong visual impact while enjoy the original forest of yourselves to breathe fresh air.



城市建筑  
为生活功能  
不固定



城市建筑  
为生活功能  
不固定



城市管道

支撑架  
pipe support

管道  
Pipe

城市管道



Electrical power

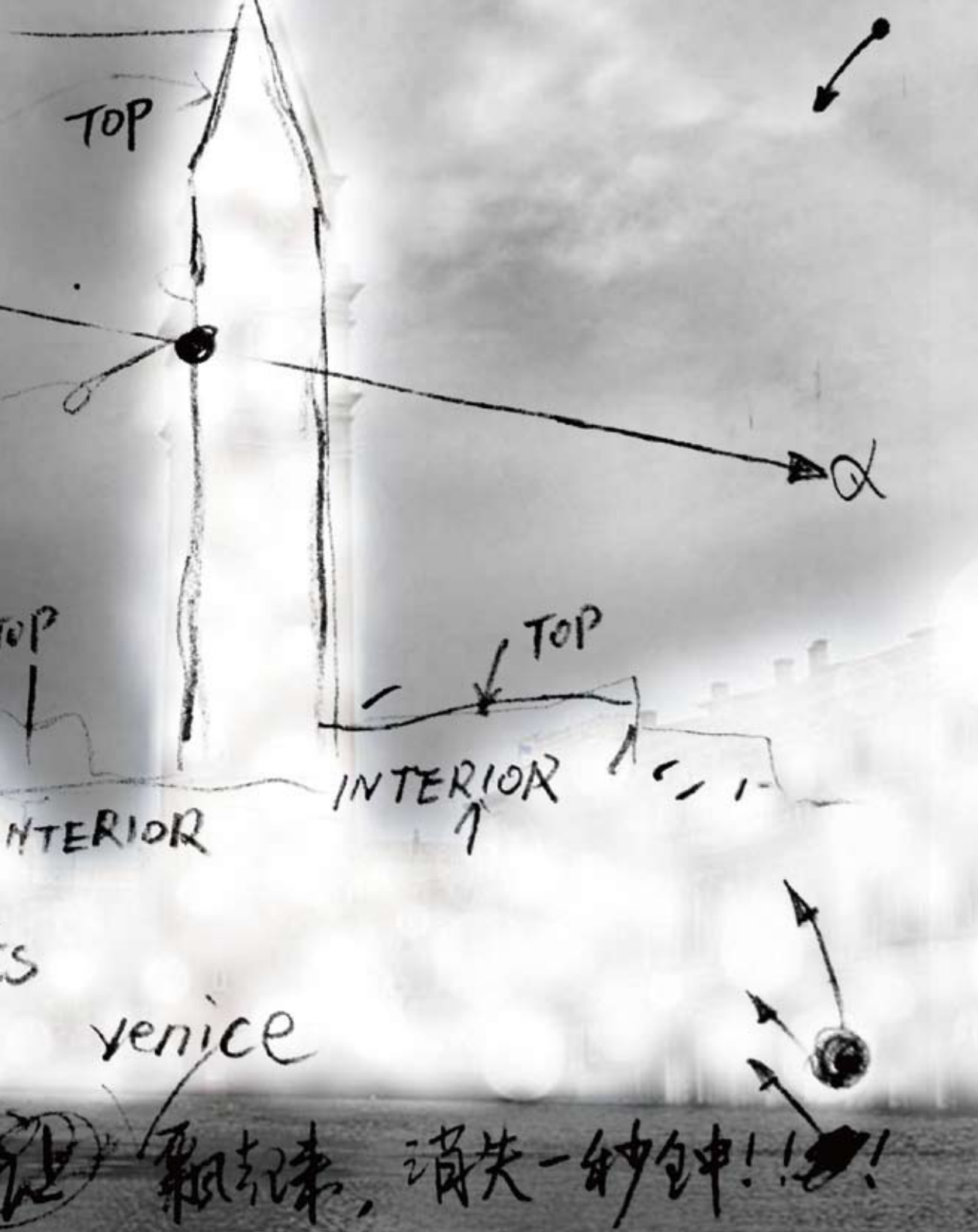
Water

Equipment (hydraulic pump)

Below the building back of the plant







TOP

TOP

INTERIOR

S

venice

TOP  
INTERIOR

飘起来, 消失一秒钟!!!



↓  
微建築的位置

↑  
圍合式, 史密松區及女書院的  
支持 Support

建築師  
Pine

例 = Method 2

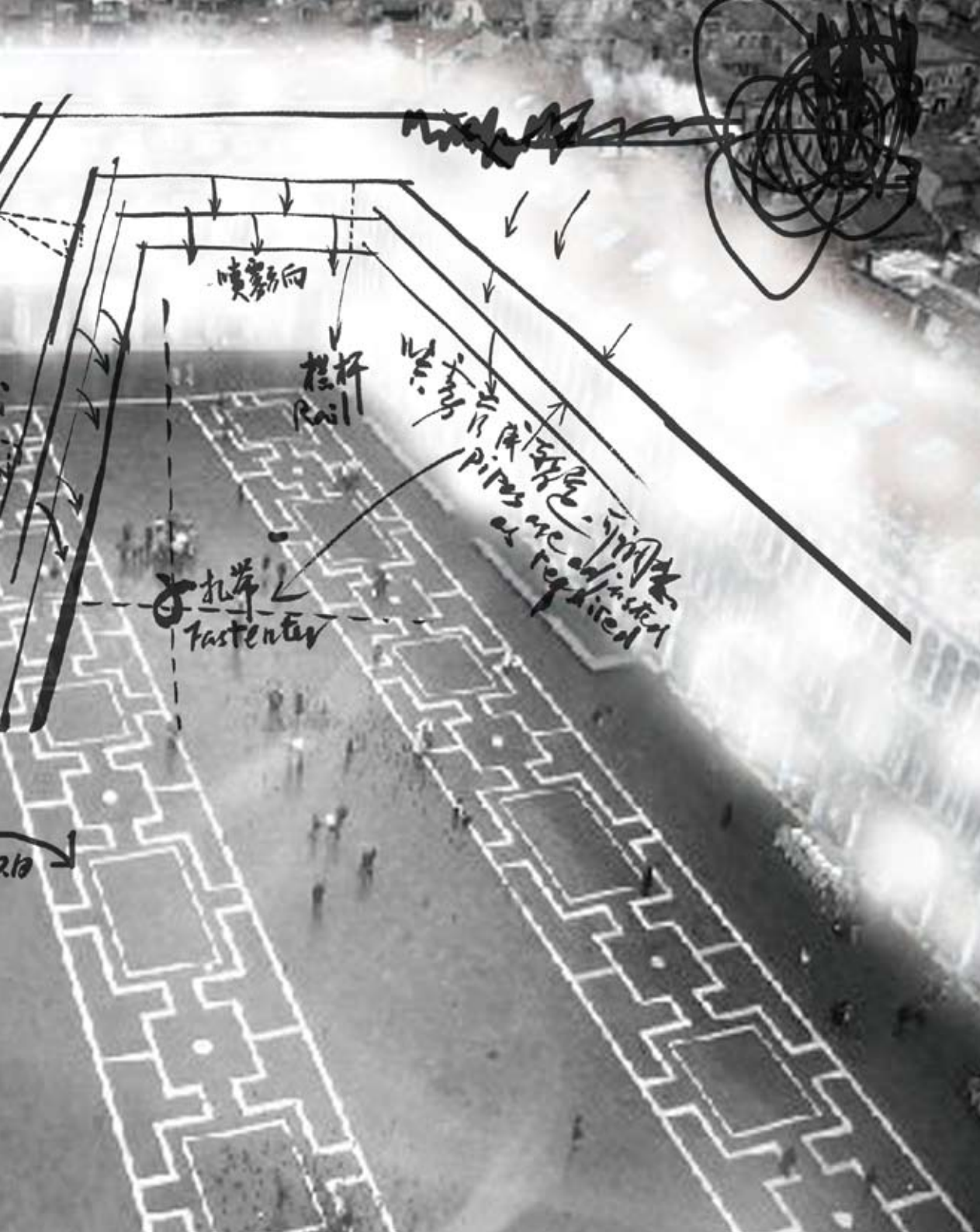
不32420

Handwritten scribble

Handwritten arrow

Handwritten scribble





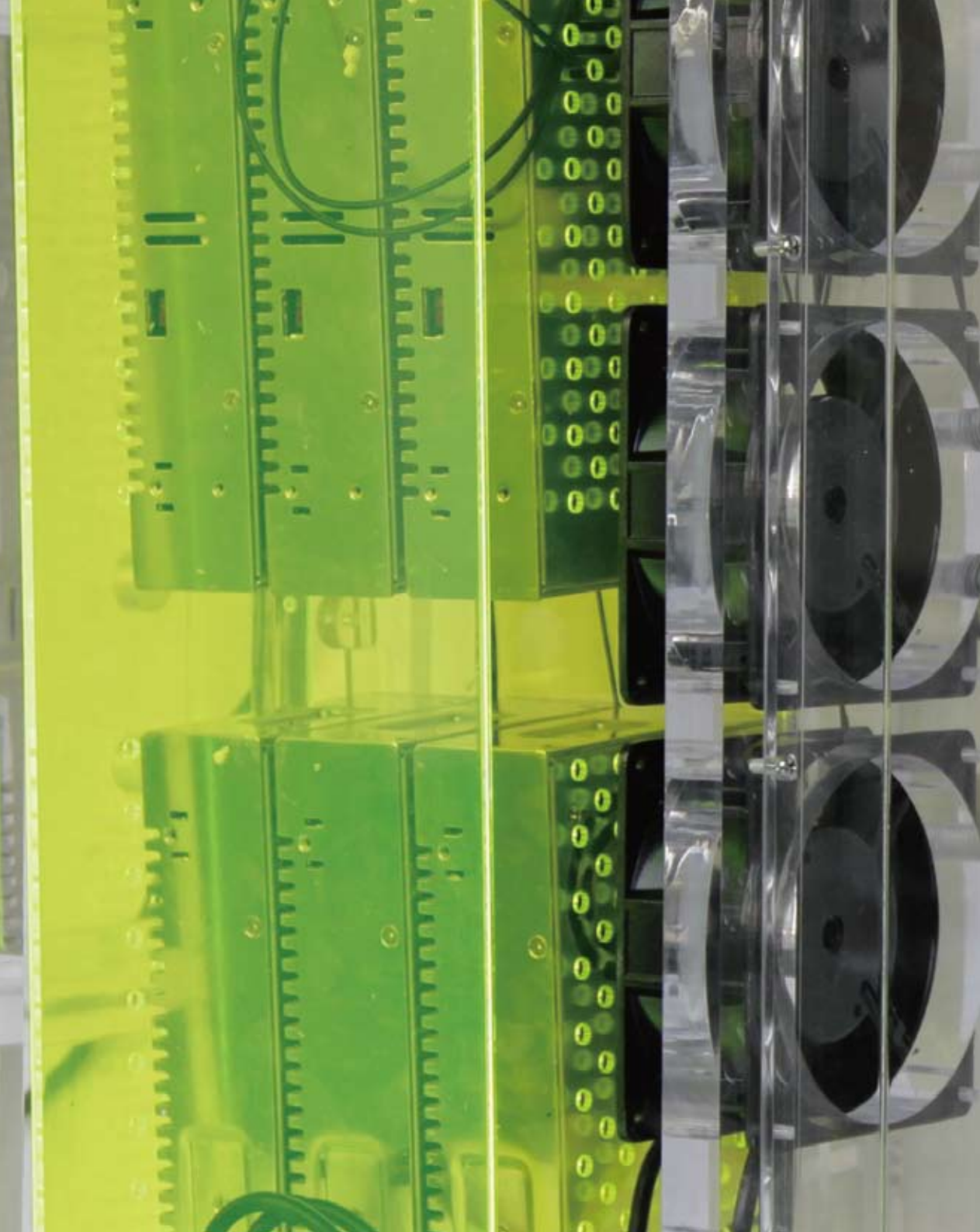
噴霧方向

樁杆  
Rail

此處之樁杆  
Pipes are adjusted  
as required

扣件  
Fastener

2.10



**简历**  
**RESUME**





## 原弓

就读于中国艺术研究院艺术学博士研究生。

2007年4月历时八个月组织并参与了西藏系列艺术活动——“透明之局”。2008年5月汶川大地震以志愿者身份进入灾区参与救助，并在过程中实施了一系列现场作品，历时一年。2009年5月以艺术家的身份再度参与陕西省岐山县周公庙遗址的发掘现场至今。作为创作的方法其一直以来以独特的跨界方式介入事件与问题现场。作品“与声5.12 - 东风”作为2009年度作品被邵大箴先生主编的《新中国美术60年访谈录1949-2009》收录。2007年9月获“文化中国 - 年度人物大奖”。

2011年6月

第54届威尼斯国际艺术双年展—中国国家馆 威尼斯 意大利

2010年10月

《3+X 身边人 身边事》当代艺术展 北京文件仓库 中国

2010年9月

“B问B答”2010年第六届中国宋庄文化艺术节邀请项目

北京 中国

2010年9月

三生万物 证大收藏馆 上海 中国

2010年6月

《3+X 可以诗化一些》南京尚东艺中心 中国

2010年6月

中国性——2010当代艺术研究文献展 苏州本色美术馆 中国

2010年4月

《3+1 各自表述》当代艺术展 北京大学塞克勒考古与艺术博物馆 中国

2009年8月

流动的社群——798北京双年展 北京 中国

2009年7月

叙事中国——2009第四届成都双年展 成都 中国

2009年7月

废话——2009成都当代艺术年展 成都 中国

2008年10月

第四届中国宋庄艺术节宋庄进行时—穿越野地 北京 中国

2008年9月

2008北京798艺术节--主题展“艺术是什么” 北京 中国

2008年9月

虚城计 上海 中国

2007年4月

透明之局 西藏 中国



**Yuan Gong**

YuanGong is studying Art PhD at the Chinese National Academy of Arts

Eight months experience from April 2007 to organize and participate in the series arts activities "transparency of the Set." in Tibet. May 2008, as a volunteer to enter Wenchuan earthquake disaster area to aid the hurt man, and in the process of it, a series of on-site work was implemented, which lasted one year. May 2009 to now as an artist participate again in Zhougongmiao site excavation in Qishan County, Shaanxi Province. As the method of its creation, a unique transboundary way has been involved in events and issues of site. Works "with sound 5.12 – East Wind" as the 2009 work was included in " 60 years interviews of New Chinese Art 1949-2009," which edited by Shao Dazhen. September 2007 won "Cultural China. Man of the Year Award."

**June 2011**

The 54th Venice Biennale – China Pavilion Venice Italy

**October 2010**

3+X People And Things Around Contemporary Art Exhibition  
Beijing, China

**September 2010**

CROSSOVER 2010 the 6th Culture and Art Festival of  
Songzhuang, China Beijing, China

**September 2010**

SAN SHENG WAN WU Shanghai ,China

**June 2010**

3+X Can Be More Poetic Contemporary art Exhibition  
Nanjing ,China

**June 2010**

2010 Nature of China. Contemporary Art Documenta  
Suzhou ,China

**April 2010**

3+1 Ge Zi Biao Shu Contemporary art Exhibition Arther  
M.Sackler Museum Of Art and Archaeology at Peking University  
August 2009 Drifting Communities – 798 Biennale  
Beijing, China

**July 2009**

Narrating China – 4th Chengdu Biennale Chengdu ,China

**July 2009**

2009 Chengdu Annual Contemporary Exhibition Chengdu  
China

**October 2008**

8th Songzhuang Art Festival – Through the Wild Beijing ,China

**September 2008**

2008 798 Art Festival – “What is Art” Beijing, China

**September 2008**

Virtual City Shanghai ,China

**April 2007**

Transparent Scene Tibet ,China

