

CAI

ZHI

SONG

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RESUME

CHAPTER I

MOTHERLAND

故

國

任何一个点都可以使我们达到或接近究竟，关键看我们怎么走，这取决于决心、信心、勇气和智慧。什么是突破？对于一个艺术家来说，变化不等于突破，突破不在于横向上呈现出多种面貌与可能性，而在于纵向上能够走多远。雕塑自身所具有的表现力，足以使我运用这个语言走向深处。

—— 蔡志松《知识论》

Any point can lead us to, or close to, the bottom of things. The key is how we proceed, which is in turn determined by our resolution, confidence, courage and wisdom. What is a breakthrough? For the artist, change is not necessarily a breakthrough. The breakthrough lies not in the multiple visions and possibilities along the horizontal axis, but how far we can go along the vertical. The expressive power of sculpture allows us to use this language to enter the depths.

By Cai Zhisong, *Theory of Knowledge*

无 奈

蔡 志 松

我同许多人一样，从小就接受著诸如“树立远大理想”、“实现自我价值”、“奋斗改变命运”这样一些人生格言的教导。怀著对未来的种种美妙幻想，一直脚踏实地为之奋斗，不曾有半点松懈。坚信付出应有回报。

其实这些所谓的“理想”与“价值”推崇的无非是一条追求成功，满足“自我”的人生道路。

如今一路走来，自己已是遍体鳞伤，停下脚步，环顾四周，看到自己曾为之拼搏奋斗的“幸福”，有些人生而既有，也有些人仍在执著追求，直到生命的尽头都不能如愿以偿，还有一些被命运眷顾的幸运儿，千辛万苦终于得到了他们梦寐以求的东西，不想却早已失去了自己的本来面目，永远告别了内心的平静与安宁，并无怨无悔地认为这就是人生的真正意义所在，且现身说法，教导下一代，鄙视失败者，然后继续前行进取，却不知当死亡不期而至时，会毫不留情地夺走他奋斗一生所换来的一切，也许至死都不会明白，他的所谓“成功”并非奋斗使然，他所宣说的道理不仅毒害了别人，也毒害了自己，更没有因实现了理想而幸福。

人们由于长期被纷繁变化的现象所迷惑，总是习惯性的不断缅怀过去，规划未来，很难放下所有的希望与恐惧，安住于当下，用智慧之眼洞察事物的本质。于是便努力地摆脱不喜欢的事物，抓取喜欢的事物。因此不自觉地把自己投入到无尽的痛苦折磨之中，犹如飞蛾扑火一般。很少有人清楚，努力避免痛苦的过程正是在不断增加著自己的痛苦，人们被一个又一个幻想驱使，不停地奔波。一些人在被误导的价值观引领下，把无常当作永恒、把痛苦当作快乐，不惜生命与外界争斗，即便得到了短暂的利益，但纵观其轨迹，只不过是一连串的喜悲交替罢了。

大千世界形形色色，多少出身卑微之人变成了众人仰慕的偶像，

又有多少达官显贵瞬间沦为遭人唾弃的阶下囚，凡此种种周而复始，前赴后继，却不知都将终归尘土，随风而逝。世事无常，世事艰辛……不禁感叹自己也身在其中！

人们总是依著逻辑关联来判断未来事物，因此奋斗与理想总是背道而驰。

其实，盲动的力量是有限的，很难抗拒业已成熟的世间外力，人们往往赞颂松柏的挺拔与伟岸，并将高尚的人格尊严与之相比喻，却很少有人想象，如果把它们栽到山崖石缝之中，为了生存，它们也不得不逆来顺受，委屈求全，形容猥褻。否则等待它们的就是死亡，然而死亡是谁都不愿面对的，也许这就是生存的压力与生命的尊严相遭遇时的通常结果。

人类的历史在我看来就是无数个生命体不断挣扎而构成的一幅悲欣交集的长卷。我从没听说过不死的树，也未听说过不死的人，但在他们相对短暂的生命中，都不得不忍受著不同程度的，相对漫长的痛苦，也许就是为了换取些像泡沫般转瞬即灭的笑容，因为人的本性从未因社会的发展，物质的丰富而改变。

我常常为此而心情沉重！因此，对于生命的重视远远超过了我对艺术的热爱。曾几何时，在我心中艺术高于一切，多少年过去了，如今看来那只是一种年少时的无知。

在一个人独处的时候，经常感到无奈与自责，然而自己只是一名轮回世间的凡夫俗子，已经虚度了三十三年的时光，既没有获得给人们带来真正快乐与幸福的能力，也发不出巨人的声音，也许此生只能用一些微不足道的雕虫小技来慰藉一下可怜的生灵，假若我的作品能给观者一点小小的启发，那我也就满足了。

2005年12月于北京



HELPLESS

Cai Zhisong

Like most people, I was constantly admonished to “establish far-reaching ambitions”, “realize my self value” and “struggle to change my destiny” since I was a child. Full of fantasies about the future, I tirelessly strived for these goals. I had faith that all of my efforts would be rewarded one day.

It turns out that what these so-called “ideals” and “values” really advocated was nothing more than the lifelong pursuit of success and self-gratification.

Having struggled on this path for many years, in retrospect, Myself became bruised and scarred. So I stopped and started to look around. I saw that the “fortune” that I was working so hard for, was a given for some people when they were born. But for some others, it was a goal which remained unattainable until the time they left this world with a bitter regret even if they tried everything they could. There were others who had been kissed by Mother Fortune, and eventually saw their dreams come true, but they lost their own identity in the process and never lived in peace again. However, they were not regretful and believed that this was the significance of life. They were the successful examples for the future generations. They despised the losers and hurriedly resumed their journey, without realizing that when death arrives unexpectedly, it will take everything away without any mercy. They might never understand that their “success” had nothing to do with their “struggles”, but their promoting of the misconception would poison others beside themselves.

People are often confused by the ever-changing phenomenon, lost in the memories of the past and the planning for the future. They are not able to put away their hopes and fears, and settle down in the present, observing the nature of being with an eye of wisdom. So they try to get rid of things they do not like and grasp the things they are longing for. They jump into the abyss of pain without knowing it, as moths to the flame. Few people can realize that the process of avoiding pain causes more pain. Driven by fantasies, they are labouring and pursuing faulty values. They mistake instantaneousness for eternity; pain for joy, constantly fighting with the outside world, sometimes even at the price of their lives. They may obtain temporary benefits, but the course of their life is no more than a series of comedies and tragedies.

In this fast changing world, many people have grown from their humble origins to become public idols; many people in the high-ranking class have suddenly become prisoners. This is an endless circle, but people keep following the footsteps of others, without knowing that at the end everything will turn into dust and be lost in a gust of wind. Things which happen in life are unpredictable and difficult. Like others, I have to deal with them on a daily basis.

The strength of blind action is very limited and too weak to fight with the external power of society. People often praise pines and cypresses for their being tall and straight, and use them as the metaphors for dignity and incorruptibility. But if we plant them into the cracks on the cliff, they will be deformed and twisted in order to survive, or they will die. No one likes to face death. This is the common outcome when dignity conflicts with the need to survive.

In my eyes, human history is a series of paintings of uncountable individuals struggling for life, sadness alternating with joy. I have never heard of immortal trees or immortal humans, but in their short lives, both have to endure different degrees of pain for relatively long periods of time. That might be the exchanging of smiles, which are as fragile as soap bubbles and disappear in the blink of an eye, because human nature has never been changed by the development of society or the improvement of economic status.

My heart is frequently burdened when I think of this! It is the reason that my care for life is far beyond my love for art. In a certain period of my life, I thought art was more important than anything else in the world. Many years have passed since then. Today, to me, it was only the ignorance of a youth.

When I am alone, I often feel helpless and guilty: I have already wasted 33 years of my life, but I have never been able to bring happiness and joy to people, nor speaking out with a giant’s voice. I am just an ordinary being in the process of samsara. If I could use my meaningless skills to comfort the souls in pain or to inspire the viewers, I will be very satisfied.

Beijing, 15th December 2005

不要一味追求个性，共性与个性同等重要。注重个性却忽略共性，只能发出苍白的嚎叫；注重共性忽略个性，也必将会堕入平庸；若以个性的步伐走共性的道路，每迈出一歩都是有价值的。

—— 蔡志松《知识论》

Do not blindly chase individuality. Commonality and individuality are of equal importance. When we place individuality over commonality, we become flippant. When we place commonality over individuality, our creativity suffers. Perhaps the wise choice is to walk the path of commonality with individual steps. If, at the forefront of commonality, we take that extra individual step, we will encounter infinite scenery.

By Cai Zhisong, *Theory of Knowledge*











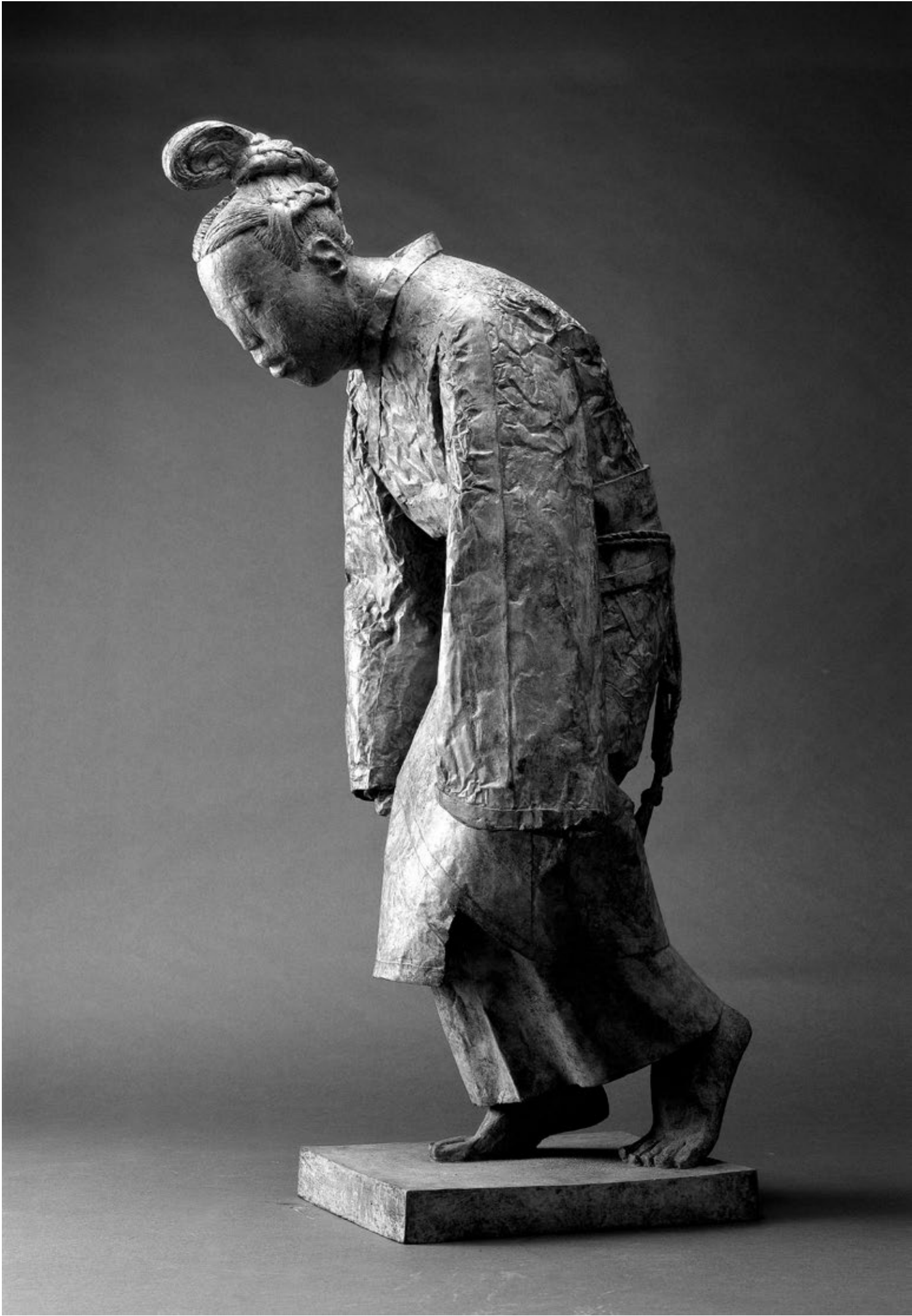


共性与个性同为一体。共性如刀，个性如刃。上好的钢刀若以智慧的力量将其舞动，定能所向披靡。

—— 蔡志松《知识论》

Commonality and individuality are one. Commonality is like the sword, while individuality is like its edge. The best sword must be wielded with wisdom for it to vanquish its foes.

By Cai Zhisong, *Theory of Knowledge*



震撼心灵的艺术

比利时驻华大使 万德斯

蔡志松先生的作品让我们震动，作品是非常明确的现代艺术，但却深深植根于中国的历史与文化之中，同时又赋予其一个新的灵魂，所以他很自然的获得了2001年巴黎秋季沙龙的泰勒大奖这一殊荣。他的作品是历史与现代的完美结合，既体现了艺术家对多种技艺的掌握，又表现出不墨守成规的特点，用一种内在和含蓄的感染力结合了传统与现代。毫无疑问，这些作品使我们心灵激荡。

各种文化的对话和相互之间的丰富与充实是必要的。如果艺术的创新不能够完全逃避它们的共性，那么对于艺术家来讲应该把这个共性看作一个过程，而不是承受一种难以忍耐的历史必然性。蔡志松先生就是处在这个环境里，这位艺术家唤起了我们的深思，他向我们巧妙地暗示了一个新的艺术道路，这个实践过程将是绝对可以取代单纯视觉上的愉悦。



ART THAT MOVES THE SOUL

Gaston Van Duyse-Adam (Belgian Ambassador to China)

The works of Cai Zhisong intrigue us. They are truly contemporary. At the same time they have deeper roots in Chinese culture and history. This latter dimension rewards them with a spiritual feel. Accordingly the artist received the TAYLOR Prize at the Prize Salon d’ Automne in 2001. Simultaneously those sculptures confront us with memory and modernity. They might look frozen in time but this perception is deceiving. They rely on tension between complementary poles. It is this undefined feeling that our emotions find their “feedback”.

Civilizations have no dialogue and must interact to survive. The tides of globalization have reached the shores of culture but should not be undergone as a “fatality”. On the contrary the artist has the ability to turn determinism upside down and to mould globalization into a more acceptable and diverse dynamic. Cai Zhisong invites us to consider an alternative to Fukuyama’s “The End of History”. His familiarity with paradox provides us a remedy against the threat of advancing monocausalism.

艺术的创造力不等于追求“自我”，“自我”是画地为牢的圈套，一味追求“自我”会使我们在通往顶峰的途中止步。

—— 蔡志松《知识论》



Artistic creativity is not the same as pursuing the “self.” The “self” is a line in the sand that confines us. Those who only pursue the “self” often stop along the path to the summit.

By Cai Zhisong, *Theory of Knowledge*





艺术的感觉是经过长期理性、专业训练而形成的一种潜意识，绝不是原始的冲动。

—— 蔡志松《知识论》



The feel of art is a subconscious thing that forms through long-term rational thinking and professional training. It is anything but a primal impulse. There is actually no distinction between the whole and parts of a thing. Generalization is not simple erasure but the process of imposing order.

By Cai Zhisong, *Theory of Knowledge*













幸福只是种感受，我们与其努力改变处境不如努力改变内心。

—— 蔡志松《知识论》



Happiness is just a feeling. It is better to strive to change your heart than your surroundings.

By Cai Zhisong, *Theory of Knowledge*





历史的深度在他的作品里成为现代经典

——读蔡志松的艺术

郑乃铭

如果我们对实物不以为然，画得再怎么像；如何令人激赏，也没有用！

——帕斯卡尔《沉思录》

总觉得，这句话似乎是说给蔡志松听的。

在蔡志松的雕塑作品身上，清楚地读到人对生命的谦和态度；竟然能够如此丝丝入扣、牵动人心。那种态度不是在于他对主体技巧表现的问题上，而是在于他自己本身对于所描写主体，就有一份难以掩抑的尊崇。

蔡志松曾经提到：艺术作品从专业角度来看，技巧很重要，但是如果如果没有精神支撑，感召力是很有限的。他也进一步提到，如果你真的关注人的生存状态，感触才是最深的。

蔡志松的这段话，贴切说明了他作品的精神内涵。我个人觉得，探讨蔡志松的艺术，精神内蕴的本身是一定要触击，假如只以表相的样貌来加以延伸，那么能够深入的转折就少了太多。

蔡志松的雕塑作品，从外相上来看，或许会很容易把时空背景定调在秦朝，甚至也可能过度解释人物本身的姿态语言。只是，这样的解读基本还太过于简易，倒是贾方舟在【解读蔡志松的雕塑《故国》系列】一篇文章中，有这样的描述“蔡志松不仅对东西方雕塑艺术的历史沿革有自己独到的认识，而且对雕塑在当下所处的文化环境也有清醒的了解。《故国》正是他在历史与当代的经纬线所作出的个人化选择。在历史这条经线上，他缕出了他可以承继的写实这条线索，在当代这条纬线上，他又确认了立足本土文化这一坐标”。这段话，非常清晰地把握了蔡志松的雕塑作品，从一般世俗简易的分类方式中，提升

到另一个极具当代性格的语境。这一点，大大破解蔡志松雕塑艺术被纳归到传统雕像类的范畴。

许江这样讲过。“我们不能把传统仅仅作为遗产来保护，因为遗产是一种不动产，应该将传统作为一种有效的活的资源”。对蔡志松来讲，历史是个可以活用的任意门。他往往通过这个门坎，从那些既有的元素里面，再一次创造生命的可能性。他说过，在现代艺术领域中，所提倡的艺术多元化发展，其实这种多元化是以西方文明为主导的多元化，它的本质也就是一元化。他认为，一个民族如果文化精神消亡了，那么民族精神也将被动摇，艺术家是社会最敏感的神经；有责任将民族的文化继承并光大。他觉得，现在多数人都都在追随西方潮流，而自己所要做的就是打破这种一元化，开创另一种现代艺术样式；一种能够体现东方民族气质，能包涵中国几千年文化底蕴的现代艺术语言，在宏观的文化领域里，真正和国际平等对话。

那么，在蔡志松心里，这所谓文化底蕴又是如何呢？人物，是他所选择的载体之一；或许也可以称之为重点素材。他自己就说过，人类的历史在他眼里，就是无数生命体不断挣扎而构成的一幅悲欣交集的长卷。于是，他借用了秦代人物的普遍性造型来作为基点，但却彻底透过理性的解构，逐续布置了精准的现代语境。这里面我比较想提出的，是他所运用的技巧，繁密、精细，就好像古代工艺师以相当长时间慢慢琢磨出的作品是一样。蔡志松企图让他的人物，回归到一种就仿如历史演进的流程一般，需要以时间来经营出事实的表征。这样的技法表现，充分贴应著他对历史的深度体悟。

现代语境，是我对蔡志松雕塑作品最大的直觉感受。我很难从他的作品里面，将他的雕塑归纳到所谓传统雕像的范围，我甚至也不觉得他的作品有所谓复古性。他的艺术，活脱脱就是一份现代思维，而

这份现代思维却又如此充实地被填满著文化的厚度。我想，这是一个最需要提出来加以区隔的地方。

对蔡志松来讲，伴随著中国人这个称谓的背后，苦难，几乎成为一种宿命。问题是，蔡志松非常真确地抓到这样的宿命情怀，却一点也不愿意从写实的观点去强化那道伤口，反而更准确地把中国人生命底蕴里头，那层隐藏的坚韧生命力道整个都挖出来。然后，他以一种几近沉静之姿放射于外。假如你留意蔡志松的作品，在那双眼微合、嘴唇紧闭，脸部出奇的安静、身型精瘦健硕的人物身上，一定会发现有一股很难抹除掉的力度，那股力度承载著太多的生命沧桑，却丝毫没有被动倒溃败，一点也不愿意把所谓的苦楚挂在外头。这，其实也就是生命厚度。

蔡志松对本质性的东西，格外着迷。比如说，他选择人物来作为表现，但是他回到人物自身本质的生命态度，而不是去夸大一份苦难的情绪，让观者的想象空间变得窄化。同样道理，蔡志松有件《历史的延续》的作品，他挪用了传统中国朱门的概念，利用朱门面板上的铜扣眼，把他从中国所发生历史事件的地点拍摄下来的照片转印上去，接著再将整个装置作品拍摄下来，以布面数码输出的方式呈现。这件作品，探讨的议题有回忆、有感伤、更有时间的流逝感。蔡志松把近代中国历史事件发生的地点逐一以影像纪录，这本来就是属于一种回溯的心理，藉由转印的方式来加以留存；这则属于是一种痕迹的书写。至于“门”，则是一种记忆的开启与关闭。尤其又是以中国皇室常见的朱红大门，则更把中国人的心酸全都写在上头。再来看另一件以铅这个材质作成的《档案袋》作品，这件作品所隐藏的无奈相当深沉，是我个人觉得蔡志松诠释得最精妙的代表之作。档案袋这种东西，也就是一般所谓的牛皮纸袋。这一只牛皮纸袋，在中国大陆的社会进程里面，它其实就是纪录着一个人在进入社会之后，每一个工

作环节的种种细节，简单讲；应该就是一个人进入社会工作后的考核表。这个档案袋是属于极端机密的文件，个人是完全无法读阅得到，只有单位的主管还有可能翻阅。因此，里面的内容到底有那些呢？或许一个人穷其一生也都难以得知！蔡志松撷取了这个元素，一样从历史的角度裁切进去，以铅这种材料慢慢敲打塑型，牛皮纸袋的折痕，清楚地记载着这里一个生命体的环境转折，那种表现出来任人宰制、全然无助的心理，甚至散发出一股神秘的氛围，完全都释放在那薄薄皱皱袋子面上。

蔡志松的人，严格讲并不是一位擅长透过言语来传达内心澎湃的人。不过，我却发现他的艺术，其实是非常抒情的，其中更透露隐约的愁怀，一种对历史所经历过的起起落落，有着无法排遣的心理深沉愁绪。而参与历史幻化的又是人，人在这历史的进程中，往往是主角，也往往是最容易被放逐的蝼蚁。蔡志松在这个里面，看到生命起飞与坠落，更也看到由太多生命所积累、成就出来的文化底蕴。可贵的是，尽管从历史经验中获知人的卑微，但是蔡志松却一点也没有特意在作品身上表达那份排遣不掉的内在酸涩。我反而看到他让眼前这些人物,是如此尊严地看待生命的自身，谦和、内敛，却不怨天尤人。就算他所借用的人物造型是古代，却一点也没有时空僵化的刻板性。你在他的人物身上，看到超现实的人类进化历史、看到类似倪匡小说中的科幻性，你更看到一份生命跃动的当下性。

我们其实很难对历史赋予一个写实的样貌，就如同文化本身的厚度也难被秤重化。只是,蔡志松却很巧妙穿过历史的大门，但又不会受到历史背后的事件所定格，他的艺术，处处都有着生命努力奋发的痕迹，那种风采有一份结结实实的重量，通过他的作品，观者看到了无数生命所串组成的文化本质，不仅有厚度更且层次分明，而人就在这里面，笃定、自尊地看待这滚滚红尘，万般诸事了然而于心。





HISTORICALLY PROFOUND — IN BECOMING THE MODERN CLASSIC

- INTERPRETATION OF CAI ZHISHONG’S ART

Zheng Naiming

*If we disagree with the actual objects, it is useless no matter how
resemblant or admirable the drawing is.*

— Blaise Pascal Pensée

I always thought this is something said about Cai Zhisong. It is easy to read into the modest and gentle attitude about life from Cai Zhisong’s sculptures, which are meticulous, flawless and passionate. His attitude is not projected through the technical expressions of the subjects, but through his own openly apparent respect for the subject matter depicted. Cai Zhisong has once mentioned that the techniques used for an artwork is important from a professional perspective, although without any spiritual backbone, its affect will be limited. Furthermore, if one is truly interested in the state of being, the most profound should be sensed. Cai Zhisong’s words accurately explain the spiritual quality in his work. In my view, one must touch on spiritual embodiment when discussing Cai Zhisong’s art. To concentrate on the surface of his work only allows for few deeper elaborations. On the surface, it is easy to frame Cai Zhisong’s sculptures within the Qin dynasty or even elaborate on the body language of these figures. However, such explanation can be over simplified. On the contrary, Jia Fangzhou has described him in Reading Caizhisong’s Sculptural series Collapsed Nation as, “Not only does Cai have a unique understanding of the development of Eastern and Western sculptural art, but he also has a clear grasp of sculptures in the current cultural context. Collapsed Nation displays his personal choice made in reference to the crux of history and the contemporary. On the historical longitudinal line of life, he combed out the realism that is worth learning from and on the latitudinal line of the contemporary, he has found the landmark of being devoted to indigenous culture.” This statement has clearly elevated Cai Zhisong’s sculptures from common and simplified explanations to a more concurrent context. For which, it demystified the categorization of Cai Zhisong’s sculpture as being traditional. Xu Jiang has once said, “We cannot only protect our tradition as a heritage because it’s not immobile, but must treat it as an effective and live resource.” For Cai Zhisong, history is a flexible swinging door. He

often recreates the possibilities of life from the pre-existing elements found through this doorway. He has said that the aim of diversified artistic development in the contemporary artistic realm is in fact under the guideline of western civilization—its essence is in fact singular. He believes if a nation’s cultural spirit vanishes, then its national spirit will also be shaken. As the most sensitive subjects of a society, artists have the responsibility to inherit and carry forward. He feels most people now are following Western trends and he would like to break out from such singularity to invent an alternative artistic form, a form that can embody the national quality of the East—an artistic language imbued with China’s thousands of years of cultural heritage that will allow true and equal dialogue internationally on a greater cultural realm. Then, what is the so-called cultural heritage that Cai Zhisong has in mind? Figures are one of the vehicles he has chosen, perhaps we can claim it as the main subject matter. He has expressed once that human history is like a long scroll of life myriad struggles with its joys and sorrows. Thus, he appropriates the general features of the Qin as his base, but, through rational deconstruction, he sets up an accurate contemporary context. What I would like to propose is that his technique is executed in dense and meticulous manner, just like the ancient craftsman’s works over long period of polishing. Cai Zhisong aims to allow his figures to return to the process of historical evolution that requires time to unravel its factual characteristics. The contemporary context is the most literal impression I have for Cai Zhisong’s sculptures. It is difficult to categorize his sculptures into any so-called traditional realms. I wouldn’t even consider his work to be archaic. His art is a vivid embodiment of modern thinking, a body of work that is fully stuffed with cultural depth. I think that this is worth raising and distinguishing. For Cai Zhisong, suffering, in regards to the Chinese, has almost become a fate. The key is Cai Zhisong has accurately captured this fate without willingly elaborating on this wound. Instead, he is digging out the perseverance of life embedded within the Chinese. This the artist projects in fairly calm fashion. If you pay attention to Cai Zhisong’s work, through the figures’ slightly squinted eyes, sealed lips, surprising calmness, and slender and trim bodies, you would discover ineffable strength, a strength



that carried insurmountable tumultuous life experiences without any signs of collapsing. Nor is the figure willing to wear its sorrow on its sleeves. This is also the depth of life.

Cai Zhisong is especially interested in the essence of things. For instance, although he chooses figures as his subject of representation, his aim is to represent the figure's attitude towards life rather than exaggerating its hardship, thus narrowing the viewer's room for imagination. By the same token, Cai Zhisong's work *Gate* appropriates the traditional Chinese concept of the red gate. He has printed photographs of Chinese historical sites on copper nails on the red gate, photographed this installation, and then finally presented it on a digitally printed canvas. This work not only discusses the topic of memories and nostalgia, but also the sense of time passing. Cai photographed the sites where modern Chinese history unfolded—a retrospective psychology that attempts to restore the past through reproducing a narration of scars. As for the red gate, it symbolizes the beginning and the end of a memory. The red gate specific to the Chinese imperial family, especially, seems like a more appropriate medium to project the sorrows of the Chinese. Another work *Dossier*, made with lead, conceals a profound helplessness, which I believe to be the most sophisticated work representative of Cai Zhisong's art. The dossier is also known as the brown envelop—an object that documents each detail of one's work as one enters the work force in mainland China progress. Simply put, it is the evaluation of an individual once he/she enters the work force. This dossier is extremely secretive. The individual cannot access it. It is only available for the leaders of the work unit. Therefore, what is its content? Perhaps, it would be unknown for one's entire life! Cai Zhisong adopted this element and intercepts it from a historical angle. He sculpted lead to render the folding marks of the brown envelop—clearly marking the twists and turns of a life, displaying those being trampled on, the helpless, or even a sense of mystery, all of which are projected on the thin and wrinkled envelops.

Cai Zhisong is not someone who's good at expressing his inner feelings. However, I realized his art is quite sentimental revealing a type of indistinct nostalgia, a sorrowful sentimentality from the ups and downs of historical experience that cannot be dispelled. And the participants of historical evolutions are people, who have often played the protagonist in this process, who are often the most insignificant beings to be exiled. Cai Zhisong captures the take off and decline of life, but also the cultural

heritage build from the myriads of lives. Moreover, even the insignificance of men are disclosed in historical experience, although Cai has not purposefully reveal the unshakable sorrow in his work. Instead, the artist has allowed these figures to solemnly perceive life itself, harmony and cultivated yet without surrender to one's fate. Although the figures Cai has appropriated are that of the ancient, but his representation does not reveal any rigidity of time. What one does perceive on his figures are the surreal evolutionary history of humanity, the science fictions in Ni Kuang's novels, and the contemporary world of liveliness.

It is in fact difficult to grant a realistic rendition to history, just as the depth of culture is unquantifiable. Although Cai Zhisong has entered into the realm of history without the setbacks of historical events, his art displays traces of efforts of life – a mien with tangible weight. Through his work, the viewer discovers the cultural essence compiled from myriads of life, not only it's profound, but also distinguished, and one assesses, and respectively looking at the myriads of things, becomes clear at one's heart.



艺术不要追求所谓的“真实”，真实是相对的，是主观的清晰映射，真实不等于艺术，艺术的存在不只是为了再现真实。

—— 蔡志松《知识论》

Art should not pursue so called "truth". Truth does not exist. It is merely a clear reflection of subjectivity. Truth and art are not the same. Art is not an objective existence; it is a force.

By Cai Zhisong, *Theory of Knowledge*



蔡志松：普遍共鸣

贾德 · 富兰克林

几十年来的时代变迁和社会更迭为文化认同不断带来冲突。蔡志松先生的雕刻则为我们重现了昔日的艺术稳定性。他的作品并不是对中国历史的重复，而是追忆了古国风范，并将其与当代艺术取向进行了融合。蔡志松将他的系列作品命名为《故国》，这个词本身具有民族自豪之意，然而他的作品主题却并不局限于一个国家，而是在本质上具有普遍意义。这位艺术家的作品中大部分都带有具象色彩，其中主要的系列作品有《故国·颂》和《故国·风》。这些作品参考了秦朝（公元前221–206年）的艺术风格，为我们展示了真人大小的先秦战士。闻名遐迩的秦俑就是那个时代留下的遗产。但在诠释这些古代战士的手法中，蔡志松并没有赋予这一时期的象征意义。我们所看到的并不是就一个历史人物或历史时期的简单摹拟，而是对浩瀚历史的融合与概括。从这些战士身上我们看到了文明的兴衰，也看到了为造就整个世界而贡献过力量的人们。

在中央美术学院的学习期间，蔡志松深入研习过希腊、罗马、埃及和南美的古代艺术，这使他在古代艺术方面产生了浓厚的兴趣。他也正是从那个时候开始了对本国艺术传统的研究，并在2001年首次完成了他的一部分《故国》系列作品。他塑造《故国·风》系列和《故国·颂》系列所用的方法各有不同。前者展示的秦俑均穿有衣服，而后者的秦俑则以裸体示人。在《故国·风》系列里，作者运用了较多传统技巧，选用铅或青铜作为铸造原材料，因为这两种金属更易塑造出秦俑所穿战衣的柔软效果。尽管在细节处理和材料选用上有所区别，但《风》系列与后来《颂》系列中的人物所表现出的都是谦恭顺从的形象——下跪、叩头或是俯首而立。这些服从的姿势表现出的并不是软弱或者压抑，而是对历史的崇敬以及对人类遭受苦难的同情。

在《颂》系列中，蔡志松在人物作品的制作上采用了自己的独

创技巧——首先制作出粘土模型，浇入玻璃纤维，然后在外壳上贴上铜质的小方片，再附上多层薄层，打造出丰富的纹理和年代久远的效果。除此以外，蔡志松用细铜线精心编结出人物作品的发型，还制作了富于戏剧效果的头饰。制作好的人俑质量较轻，但视觉密度极为丰富，外表逼真，触感真实，这一切都归功于蔡志松精益求精的雕琢手法。人体比例之完美，神态之平静，轮廓之理想化，充分展现了蔡志松一流的美学造诣。不仅如此，作者用东方的语言诠释了西方的古代美学，并将传统形式融入到了现代作品中。

蔡志松使用自己独创技巧塑造出的人物作品（《故国·颂2#》）瘦骨嶙峋，垂首屈背，双臂下垂，仿佛正痛苦蹒跚，因困苦的生活而不堪重负，精疲力竭。蔡志松后期作品中的人物尽管仍在默默承受著重担与苦难，但体型的塑造都愈发健康壮硕，因此《故国·颂2#》相比之下更显得与众不同。在蔡志松的所有作品中我们都能感受到人物情感上所背负的劳苦重担，尤其在无衣蔽体的裸体形象中这种不堪一击的脆弱更是体现的淋漓尽致。在被问到为什么会选择用裸体表现《颂》中人俑时，蔡志松解释说赤裸的形象更加贴合他所要表达的时代主题，即“人们赤裸着来到人世，离开时依然是两手空空，什么都带不走”。为了展示出这些人物自然原始的状态，蔡志松始终致力于抓住人性的永恒。他提醒了我们尽管时间流逝，环境更迭，人性却一直保持著其固有品质。因此看到他的作品，我们发现我们并无区别，也并不比先代们更有影响力，力量更强大，唯一不同的是所处的环境与时代。

蔡志松还在其他雕塑作品系列中展现了相同的主题。在《故国·雅》系列中，我们能看到或卷起或展开的卷轴和书简，精致地雕琢使它们看起来脆弱易碎，但实际上却因使用了铅作为原材料而非常沉重

CAI ZHISONG: A UNIVERSAL EMPATHY

Jade Franklin

In a time of great social flux, where decades of social upheaval have contributed to a frequently contradictory cultural identity, Cai Zhisong’s sculpture looks back to the stability of the past. His is not a banal reiteration of Chinese history however, but a reaffirmation of the past and its relevance to contemporary times. Cai entitles his series ‘Motherland’, a word which is synonymous with pride and nationalism. As we shall see however, the themes in his work cannot be limited to one nation and are universal in nature.

Figurative works make up the majority of the artist’s oeuvre, with his major series’ being the ‘Motherland’ and ‘Motherland’ works. In these we see life sized warriors which show references to the arts of the Qin dynasty (221-206 BC), the era in which the infamous Xian terracotta warriors were created. In Cai Zhisong’s representation of these ancient soldiers he implies no symbolic significance concerning this time period however. What we see is not a literal representation of a historical figure or one moment in time, but a figure who is representative of the vastness of history. In the warrior we see civilizations that have risen and fallen and all those people who have played a part in creating the world that we inhabit today.

Cai’s interest in the past is understandable considering his thorough study of the ancient arts of Greece, Rome, Egypt and South America during his training at the Central Academy of Fine Arts. It was here that he also began to explore his native artistic heritage and first produced his warriors in 2001. The artist uses two different techniques to create his figures in the ‘Motherland’ series, which shows clothed figures, and the ‘Motherland’ series, which shows them as nude. The ‘Custom’ figures are constructed using more traditional techniques; they are either worked in lead or cast in bronze, as these materials better enable Cai to develop the soft draping effect of the warrior’s tunics. Although details and materials differ, the ‘Custom’ and later ‘Ode’ series show the figures in similar positions of submission; they kneel, kowtow, or simply stand with their heads bowed. We should not see these subdued postures as signs of weakness or oppression however; rather they should be considered as symbolic gestures displaying a reverence for the past as well as an empathy towards the suffering of past generations.

Cai’s ‘Ode’ warriors have been created using a technique original to

the artist: first a clay model is created before being cast in fiberglass, this shell is then covered in small copper squares, with thin layers being built up to create a richly textured and apparently aged surface. During this process Cai also adds elaborate hair styles by braiding together thin copper wires and adds the warrior’s dramatic head dress. The resulting figure is light in weight but possesses a deceptive visual density and an intricate, tactile surface that is a product of Cai’s delicate articulation. The warriors are nearly always symmetrical in form and the body smooth with little definition of the muscles or veins. In this almost architectural harmony of the figures and the serenity and idealisation of the human form we can see evidence of Cai’s classical artistic training. Here however, ancient Western aesthetics have been applied to an Eastern language and traditionally influenced forms created using modern practices.

The first warrior that was created using Cai’s technique (No. 2, ‘Motherland’) is a skinny, stooped figure, with his head hung low and arms drooping as he appears to shuffle painfully through time, weighted and exhausted by life. This figure is particularly distinctive in Cai’s oeuvre as in later works we see the bodies becoming increasingly muscular and better equipped to deal with life’s adversities; they still continue to bear their weight of silent sorrow however. It is a burden of emotional suffering that we see in all of Cai’s warriors, this torment being particularly expressed in the exposed vulnerability of his nude figures. In being asked about his decision to create the ‘Ode’ warriors unclothed, Cai explains that the nude fits more appropriately with his theme of time: “You are born and you die naked; you take nothing with you.” In presenting these figures to us in their natural and unaltered state, Cai attempts to capture mankind’s immutability. He reminds us that although time passes and environments change, humanity retains its inherent qualities. In looking at these works therefore, we see that we are no different, no more influential and no more powerful than the generations which came before us and that we are divided by mere circumstance and time.

Cai works on similar themes in his production of a series of objects. In ‘Refinement to Motherland’, we see rolled or unfurled scrolls and screens which in their delicacy may appear fragile and temporary but which are in fact deceptively durable in their lead construction. It appears as if Cai has immortalised these objects, reaffirming Chinese culture and its

牢靠。蔡志松在作品中重现了中国文化及其历久弥新的力量，仿佛赋予了这些作品不朽的生命力。作者通过非具象的表现手法展示了多样性，并在最新的作品中更进一步，在帆布上用数字印刷的方法复制了一系列同故宫大门的尺寸，颜色，布局相同的画面。每扇门上都有八十一个金灿灿的门钉，蔡志松在每个门钉上分别印上了具有历史意义地点的画面，由于门钉弧度的表面，观众看到的都是变形的映像。该艺术家通过这种大型的数码印刷品将国家的历史用图像形式表现了出来。

不论表现手法是否具象，在蔡志松的作品中都始终渗透著对时代以及时代更迭所带来变化的思考。但作者特别关心的却是那些未曾改变东西——人类情感的永恒以及苦难的永存。欣赏蔡志松的人物作品时，人们都会立刻体会到人物所忍受的艰难困苦，这种体会尤以在凝视裸体人物时更甚。我们看到这些强壮健美的身躯渐渐地被一种无形抽象的力量所压垮。我们每个人的内心中都存在著这种痛苦，就像蔡志松所说的，“人人都在承受著痛苦，不论你是谁，你总会在某种程度上感到痛苦。”这在人类历史中是不变的真理，外部环境始终在不停改变，但相同的情感却亘古长存。蔡志松特别感兴趣的是每个人对情感上痛苦的反应，以及人们面对痛苦所选择的不同解决方法带给情绪强弱程度的变化。有些情况确实会引发负面情绪，但蔡志松认为我们必须明白，我们没法为任何痛苦负责任。在他看来，深切的痛苦源于很多微小痛苦的不断积累，最终达到一定程度继而人们对人们自己产生不良影响。因此我们可以化解这种积少成多的痛苦，不要将这些痛苦看为一个严酷的整体，而是要将其分解成为一个个微小的部分。这样一来，痛苦就被层层分解到最末梢，就可以对其单独看待，而这每一个末梢也就显得无足轻重了。而且如果你还记得所处环境始终在不停变化，那你说不定也能克服这种负面情绪。就像蔡志松说的，就算人们具有这种潜在的缓解痛苦的能力，这种能力也不是人们轻易就能熟练掌握的，有很多人还仍然沉沦在痛苦之中。如果不及时制止痛苦泛滥就会落得此下场。痛苦永远都会存在，不屈不挠地缠绕著人们，直

到人们无力挣脱，这时，我们就会一蹶不振，心志消沉。在蔡志松的人物作品中我们就能看到这种状态和这种无尽的痛苦，这些战士像其他很多人一样正承受著无尽的煎熬。

蔡志松花了许多时间和精力思考痛苦和化解痛苦的方法，他将他的观点融入到作品中，并继续寻找其他表现方式来诠释这一主题。这些观点涉及了一些佛教理论，但蔡志松也小心翼翼地避免像哲学家那样表述自己的观点，而是将侧重点和精力都投入到细致入微的制作过程中，将作品赋予悲悯的情怀，抓住世间固有的苦难。看过他见解深刻且极具视觉冲击力的雕塑作品后，人们都会为之动容，陷入沉思。但这些反应又会让人有种微妙而轻柔的感觉，但人们自己也搞不清到底是什么打动了自己。在蔡志松技艺精湛的作品中，我们能看出他对延续中国古代文化的自豪与敏感。他的作品也提醒我们不要忘记那些将过去和现在所有人和事物紧紧维系在一起的普遍规律。

2006年10月26日于上海



strength to retain a decisive presence in the future. Through this execution of non-figurative works the artist demonstrates his diversity, exploring further in his latest pieces where he creates a series of digitally printed doors on canvas, these replicating the size, colour and form of those in the Forbidden City. Upon each of the eighty one shining golden orbs that each door possesses, Cai has imprinted an image of a historically significant site, the reflection of which appears distorted to the viewer. In these vast digital prints we see the artist recording the nation’s history in pictorial form.

Whether figurative or not, an ongoing concern with time pervades all of Cai’s works and is coupled with an awareness of the change that accompanies it. What is of particular interest to the artist, however, is that which does not change; the unerring presence of human emotion, and in particular the existence of suffering. In looking at Cai Zhisong’s warriors one is given an immediate impression of the hardship that they appear to endure, this being particularly evident when gazing at the nude figures in the ‘Ode’ series. We see their strong, physical bodies being slowly crushed by an intangible, indecipherable weight. This inner torment is something that relates to all of us, as Cai states: “Pain is universal, no matter who you are, everyone feels pain at some point.” This has, of course, held true throughout history, with external phenomena constantly changing, but the same emotions continuing to exist. Cai is acutely interested in the individual’s response to emotional pain and the way in which the intensity of the emotion varies depending upon the manner that one chooses to deal with it. Certain situations, without doubt will cause negative emotions, but Cai argues that it is necessary for one to realise that no one event can be held responsible. As he sees it, the cause of significant pain is a collection of small events that combine to become forceful enough to have an adverse effect upon the subject. It is possible, therefore, to dismantle the causes that precipitate pain and observe them not as a severe whole, but as a gradation of lesser events. When this has been achieved, and the causes have been fractioned and worked into their smallest possible components,

the events, now seen in isolation, appear insignificant enough to seem nonexistent. When it is also remembered that situations in the world are never constant, it is possible to perceive these negative feelings as being irrelevant. This process, although possessing the potential to relieve suffering, is not, as Cai states, one which comes naturally to people, and as such, many allow their suffering to consume them. This occurs when pain is left unchecked. It perpetuates itself, continuing in an unrelenting cycle that becomes increasingly difficult to break free from and as this happens, we become further removed from the foundations of our distress and are left only with the negativity that it has engendered. We can see this state, this continual cycle of torment, represented in Cai’s warriors who, like many others, are trapped in an interminable state of suffering.

Cai has given these theories on pain and its nonexistence much time and consideration, incorporating his ideas into his work and continuing to explore the theme in his various forms. They are ideas which were briefly touched upon by Confucius, but Cai is careful not to portray himself as a philosopher. Rather, he puts his care and attention into his painstaking processes, creating compassionate works that capture the innate suffering of the world. Our observations of his insightful and visually striking sculptures leave one feeling emotionally affected and contemplative. These reactions are brought about in such a subtle and gentle manner however, that one is never quite sure what it is that has touched them. In his finely articulated works we see Cai proudly but sensitively continuing the legacy of an ancient Chinese culture, whilst also reminding us of the universal qualities that tie everyone and everything, including the past and the present, together.

Shanghai, 26th October, 2006



见解很重要，有正确的见解我们也许会偶尔做错事情，但如果执持错误的见解我们只可能会偶尔做出一些看似正确的事情……因此追求正确的见解远比追求某一具体的事物重要得多。

—— 蔡志松《知识论》



Insight is very important. With proper insight, we may still make mistakes from time to time, but if we persist with faulty insights, we may only occasionally do things correctly on the surface. Thus, it is much more important to pursue correct insights than to pursue material things.

By Cai Zhisong, *Theory of Knowledge*





忆起——秋季沙龙之泰勒大奖

Jean-Francois Larrieu

畫家；泰勒基金會主席；秋季藝術沙龍名譽會長

第一次在巴黎看见蔡志松的作品，是在2001年10月。

当时我担任秋季艺术沙龙的主席。身为主席，我邀请中国当代雕塑家代表团，到巴黎展示他们的作品。

如此国际化的展览，响应我长期关注的艺术趋势，正如我在当次展览的序言中提到：“我们张开双臂，迎接这个属于我们的年代。这个年代是多姿多采，充满力量，令人着迷的。但同时也是混乱的，暴力的。此年代特有的全球化现象，冲击的不仅是国与国之间的疆界，更是人与人之间的认知与理解。”

当次展览，让我得以认识一群优秀的艺术家，他们远道来访，促成我们的交流。这个代表团以他们作品风格的多样性引人注目，更令我惊奇的，是他们如火纯青的艺术表现技巧。

在所有展出的作品中，一座80厘米高的青铜像令我印象深刻，那是蔡志松先生的作品，当时，他的名字在法国从未听闻。

数百名作品同时展出，同样引人眼目，但我特别钟爱这个作品。每次端望，这件作品都能在空中透露出不同的心灵层次。

蔡志松展示的，是一位身着秦汉时期的人像，他碎步走着，双臂下垂，垂着的头是那么低，低到就快碰触到双臂。弯腰驼背，这人身上似乎顶着千斤重。

他是古代的战斗，或仆役，都不重要，因为当我看见这件作品的名字，立即了然于心——“歌唱祖国”。

是什么原因让我对这件作品如此着迷？他的作品传达出经典的思想，在作品的执行上却充满现代风格。他的作品拥有一种力量，能够引领我去揣想、去经历亚洲文化中阶级制度所给予人民的局限。我好

似看见了中国历史，我突然能够感受被统治的痛苦，然而矛盾的是，这样的牺牲都是为了一个共同目的，就是保护祖国。

这个雕塑，没有文字叙述，没有任何可供参考的导读，唯有借着雕塑本身、充满力量的美学，带我沉思、反省中国历史的复杂与微妙，思考其过去、现在与未来。我认为这件作品揭示所有中国人民的当代问题，一个中等大小的雕塑，以传承西方的技术，完全掌握并完美呈现中国精神与中国情感。

纳入眼底的，是如此精粹的作品，令我无法侧目。

泰勒基金会，当年由画家保罗·安比尔主持，在秋季艺术沙龙大赛中挑出首奖。身为秋季沙龙的主委与泰勒基金会的副总裁，我将蔡志松的雕塑呈现给陪审团。

一个默默无闻、来自国外的艺术家，获奖的机会并不高。但蔡志松的作品为自己发声，使他成为第一个获此殊荣泰勒基金会大奖的中国艺术家。

艺术沙龙与博物馆的经营方式其实背道而驰，沙龙呈现的是当代的潮流，谁出场谁又退场，因此，它更能够检验哪件作品只是一时兴起、哪件又能够永久流传。

蔡志松与他的创作属于后者。

自2001年10月起，蔡志松与他的作品走出了一条璀璨、令人惊叹的道路。他的作品不断壮大、精致，不仅在技术的使用上，更是在作品的主题与表达空间中。

他创造了属于他自己的语言，作品传达自身的敏锐度、文化、智慧和独特的表达方式。他的创造目的并非为了快速高价的艺术买

RECALLING THE PRIX TAYLOR AT THE SALON D’AUTOMNE DE PARIS

Jean-Francois Larrieu

卖，反而花费时间琢磨作品，将冷硬的素材雕塑成传达意念的杰作。

我认为我的观察是正确的，蔡志松主要的创作理念不在于只是完成，而是完满的完成、并呈现精准的工艺技巧。如此，每件作品材质、技法，更着重于表达其象征的意涵。其象征意涵的建构，在于观赏者在潜意识中附与作品的投射，这是艺术创作中最原始也是最重要的概念。

今时代的潮流和市场趋向，格式化我们的口味，我们的眼光，我们对世界的认识，我们对事物的领会深受全球化的影响、甚至桎梏。在全球化的潮流下，每个人的反应方式几乎都相同，人类如同集体，如同一批行动情绪都一致的羊群，抑或更糟，没有感受的一群羊。蔡志松的作品从世界的博观架构，带着精准的艺术表达技巧，具有独特性，表达其鲜明的性情，与众不同风格如此呈现在我眼前。

他的作品开启了我们的灵魂，让我们的感受苏醒，砥砺前行。
如今，当代东方艺术正走出它自己的道路，而西方当代艺术在杜象之后缓慢了发展，试着在后杜象主义中重整步伐。蔡志松可说是走出了第三条路，他的作品融合了东西方文化的丰富，汇集了工艺表现与艺术价值，深深地触动着我们的感知和心灵。

身为画家、泰勒基金会的主席，我非常荣幸能够出席蔡志松在台北当代艺术馆的展览，站在他身边，见证他一路以来的茁壮与成就。

The first time I saw Cai Zhisong’s artworks, it was October 2001 in Paris.

I was serving as the chairman of the Salon d’Automne de Paris, and in my capacity as chairman, I had invited a delegation of Chinese contemporary sculptors to present their work in Paris.

This highly international art exhibition corresponded to the artistic trends I had been watching for a long time. In the preface to the exhibition, I wrote, “We open our arms to welcome this era that belongs to us. This era is dynamic and full of energy, enchanting, but it is also chaotic and violent. This era’s unique phenomenon of globalization challenges not only the boundaries between nations but also the understanding between people.”

At this exhibition, I met many outstanding artists. They had come from afar to make this exchange possible. I was quite astonished by the richness and diversity of artworks from this delegation, but even more astonished by their powerful skills of artistic expression.

Among all of the artworks at this exhibition, one 80 centimeter bronze sculpture left a deep impression. The work belonged to Cai Zhisong, a name as yet unknown in France.

The hundreds of artworks presented together produced quite a dazzling spectacle, but I was drawn to this one work. Every time I approached it, the work reveled yet another spiritual level.

Cai Zhisong’s artwork for this exhibition was a statue of a person in the clothing of the Qin and Han period of Chinese history. He was walking with a short gait, his arms down and his head hanging low, almost to the point of hitting his arms. He bent over deeply as if carrying a heavy burden.

Whether this was an ancient warrior or a slave does not matter, because when I saw the title of this artwork, I suddenly understood. It was called Singing the Praises of the Motherland.

Why was I so enamored of this artwork? His work conveyed classic ideas, but was executed in a thoroughly modern style. His artwork possessed the power to draw us into deep thought, to experience the limits of the individual within the class structure of ancient Asian culture. It is as if I saw Chinese history for myself. I could suddenly feel the suffering of being ruled. The contradiction, however, was that this sacrifice is for a shared goal, the protection of the motherland.

This artwork has no text, no commentary to lead our understanding,

only the sculpture itself and a powerful aesthetic. But it was enough to draw me deep into reflection on the complexities and subtleties of Chinese history, to ponder the past, present and future. I believe this artwork reveals an issue faced by all contemporary Chinese. A mid-sized sculpture, employing techniques learned from the West, completely grasps and conveys the spirit and emotions of the Chinese people.

This is the exquisite artwork I saw. I could not look away.

The Tayler Foundation, then directed by artist Paul Ambille, selects the grand prize in the Autumn Salon. As the chairman of the board of the Autumn Salon, and the vice president of the Tyler Foundation, I presented Cai Zhisong’s sculpture to the jury.

The odds of an unknown artist from abroad winning a major award are quite low. But Cai Zhisong’s artwork spoke for him, making him the first Chinese artist to win the Tyler Foundation Grand Prize.

The Salon operates in a very different fashion from the museum. The salon presents the trends of the day, who is in and who is out, and thus it is better suited to deciding which artworks are a passing trend, and which will be passed down through time.

Cai Zhisong and his art belong to the latter.

Since October 2001, Cai Zhisong and his art have followed an amazing path. His works have grown more powerful and more refined, not only in technique but in the realm of subject matter and expression as well.

He has created a language all his own. The artworks convey their own incisiveness, their culture, wisdom and his unique means of expression. His goal in creating is not the rapid attainment of high prices on the market. Instead, he spends his time honing the artworks, turning cold and hard sculptures into masterpieces full of meaning.

I believe that my observation was correct. Cai Zhiqiang’s creative approach is not aimed at completion, but at perfection, at presenting a work of exquisite craftsmanship. In this way, the properties and techniques of each art work are focused on conveying its symbolic import. The construction of this symbolic import is projected on the work from the viewer’s subconscious. This is the most primal and most important idea of artistic creation.

The fashions and market trends of our era are formatting our tastes, our visions, and our understandings of the world. The way we perceive things

is heavily influenced by globalization, to the point of withering. Under the trend of globalization, everyone reacts to things in virtually the same way. Mankind has become like an organism, like a flock of sheep that acts and feels as one, or, even worse, feels nothing. Cai Zhisong's artworks set out from within this global framework, using precise artistic expression to present their uniqueness, their vivid expressions, and their singular style.

His works open up our spirits, awakening our perceptions and soothing our souls.

Today, contemporary Eastern art is following its own path, while Western contemporary art has slowed down its development since Marcel Duchamp, as it tries to adjust its pace within Post-Duchampianism. Cai Zhisong, however, is taking a third path. His works fuse the richness of Eastern and Western culture, bringing together craftsmanship and artistic value as they deeply touch our hearts and souls.

As a painter, and as the chairman of the Tyler foundation, I am honored to attend Cai Zhisong's exhibition at Platform China, to stand by his side and bear witness to his achievements on this path





SOUVENIR D’UN GRAND PRIX

Jean-François Larrieu
Peintre; Président de la Fondation Taylor; Président d’honneur du Salon D’Automne

Ma première rencontre avec l’œuvre de Cai Zhisong date du mois d’octobre 2001 à Paris.

A l’époque président du Salon d’Automne j’avais souhaité inviter une délégation de sculpteurs contemporains chinois à exposer leurs œuvres.

Cette ouverture à l’international répondait à un soucis permanent que j’exprimais dans la préface du catalogue de l’exposition « nous accueillons bras ouvert l’époque qui est la notre, multiple, puissante, séduisante, déroutante, violente, ou la mondialisation bouscule les frontières et les mentalités ».

J’ai gardé le souvenir d’un ensemble d’artistes de grande qualité, ils avaient fait le voyage pour venir à notre rencontre. Cette délégation d’artistes me troublait tant par la solide maîtrise de la représentation formelle que par la diversité de style.

Parmi l’ensemble des œuvres exposés, un bronze de 80cm de hauteur me fascinait, c’était une œuvre du sculpteur Cai Zhizong, totalement inconnu en France à l’époque.

Plusieurs centaines d’artistes exposaient et pouvaient capter l’attention, pourtant inexorablement je revenais admirer cette œuvre. Il se passait chaque foi quelque chose d’impalpable de l’ordre du spirituel.

Cai Zhisong nous présentait un personnage en costume traditionnel de la période Han et Qin, qui marche à petits pas, les bras ballants, la tête penchée vers le bas, le dos courbet. Un lourd poids semblait peser sur cet homme.

Etait ce un guerrier antique, un servent, peu importe, seul le titre de l’œuvre me donnait une clef de compréhension – « Ode de la patrie ».

Qu’est ce qui pouvait bien m’attirer dans cette œuvre. Sa maîtrise technique à la fois classique dans la pensée et très moderne dans l’exécution, ou bien son pouvoir de suggestion qui entraînait mon imagination dans un voyage au confins de l’Asie. Je me sentais d’un coup projeté dans l’histoire de la Chine, je ressentais tout le poids et la souffrance des personnes la domination de la hiérarchie, mais aussi paradoxalement le sens du sacrifice pour un but commun, la protection de la mère patrie.

Cette sculpture, sans texte explicatif, sans petit guide et uniquement par son appropriation du sujet et son pouvoir esthétique me plongeait dans une réflexion complexe et subtile sur l’histoire de la Chine, son présent, son avenir. J’avais le sentiment que cette œuvre avait été faite pour nous révéler toutes les interrogations contemporaines du peuple chinois. Une sculpture de taille moyenne réalisée dans une technique occidentale parfaitement maîtrisée qui révélait tout l’esprit et les sentiments chinois.

Il se passait sous mes yeux quelque chose d’important.

La Fondation Taylor, présidé à l’époque par le peintre Paul Ambille venait décerner au Salon d’Automne un Grand Prix. Membre du comité et vice président de Taylor j’ai présenté la sculpture de Cai Zhisong au jury.

Artiste inconnu, et étranger, ce n’était pas gagné. Mais son œuvre à déployé toute sa magie, et c’est ainsi que le grand prix Taylor fut décerné à Cai Zhisong qui devenait le premier artiste Chinois à remporter le prix Taylor.

Un salon est un anti musée, il est fait de ce qui se passe, de ce qui passe, mais aussi de ce qui durera.

L’œuvre de Cai Zhisong fait parti de ce qui durera.

Quel magnifique trajectoire a parcouru Cai depuis octobre 2001. Son œuvre s’est étoffée, densifiée, autant dans la réalisation technique que dans l’occupation de l’espace et la thématique.

Il a su créer son propre langage, avec sa propre sensibilité, sa culture, son intelligence, et ses propres moyens. Aucun de ses travaux exécuté ne s’insère dans une prompte et lucrative mise en vente. Cai Zhisong a pris le temps de se frotter à la matière, à l’existant. Je ne crois pas me tromper en disant que la ligne directrice de son travail est qu’il juge que le dire passe d’abord par le faire, le savoir faire. Comme ci la matière de l’œuvre, la façon dont cette dernière est conçue doit se mettre au service de la symbolique. La façon de travailler de la construire doit être consubstantielle avec l’idée que l’on veut donner, c’est-à-dire que la notion de matière prime.

En ces temps actuels les modes et les marchés qui forment notre gout, notre regard, notre appréhension du monde encadrent nos émotions dans le carcan mondialiste du moment. Tout le monde réagit de la même façon, nous sommes devenus un collectif de moutons avec les mêmes émotions ou pire sans émotions. L’œuvre de Cai Zhisong construite à partir d’une vision du monde, avec des outils façonnés, individualisé, personnalisé, représente à mes yeux une alternative.

Elle ouvre notre âme met nos sens en éveil et aiguise notre esprit.

A l’heure où l’art contemporain oriental cherche sa propre voie et où l’art occidental s’essouffle des éternuements post Duchamp Cai Zhisong a peut être tracé la troisième voie, celle constitué par un enrichissement mutuel entre l’orient et l’occident, celle qui rassemble le métier et la matière avec le concept et qui touche autant l’esprit que le cœur.

Aujourd’hui en tant qu’artiste peintre et président de la Fondation Taylor, je suis très honoré d’être à ses côtés pour célébrer son œuvre au Musée d’Art Contemporain de Taipei.

我们要善于思考理论与实践的关系，理论是总结出来的过去时，无法指导未来。理论只能指导理论，实践要靠智慧与勇气。

—— 蔡志松《知识论》

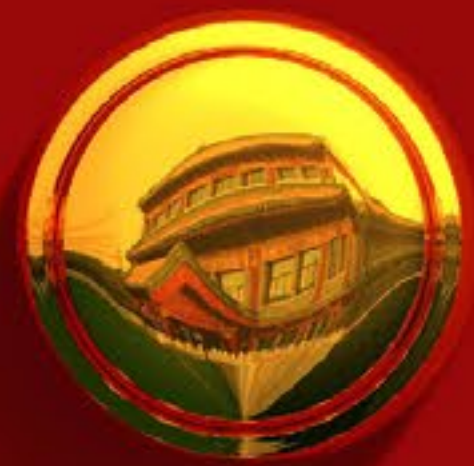
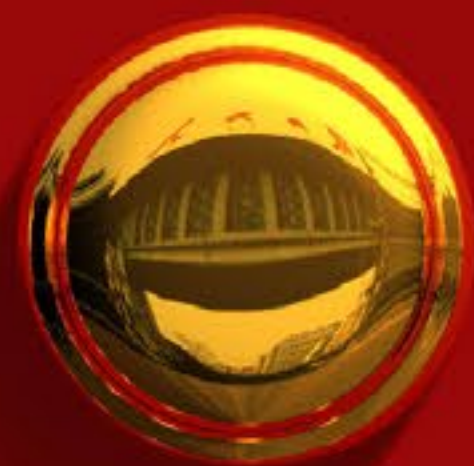
We must think properly about the relationship between theory and practice. The majority of theories are summations of the practices of others, but the theories of others are not necessarily suited to our own practices. Theory cannot guide practice; theory can only guide theory. Practice depends on experience and knowledge.

By Cai Zhisong, *Theory of Knowledge*







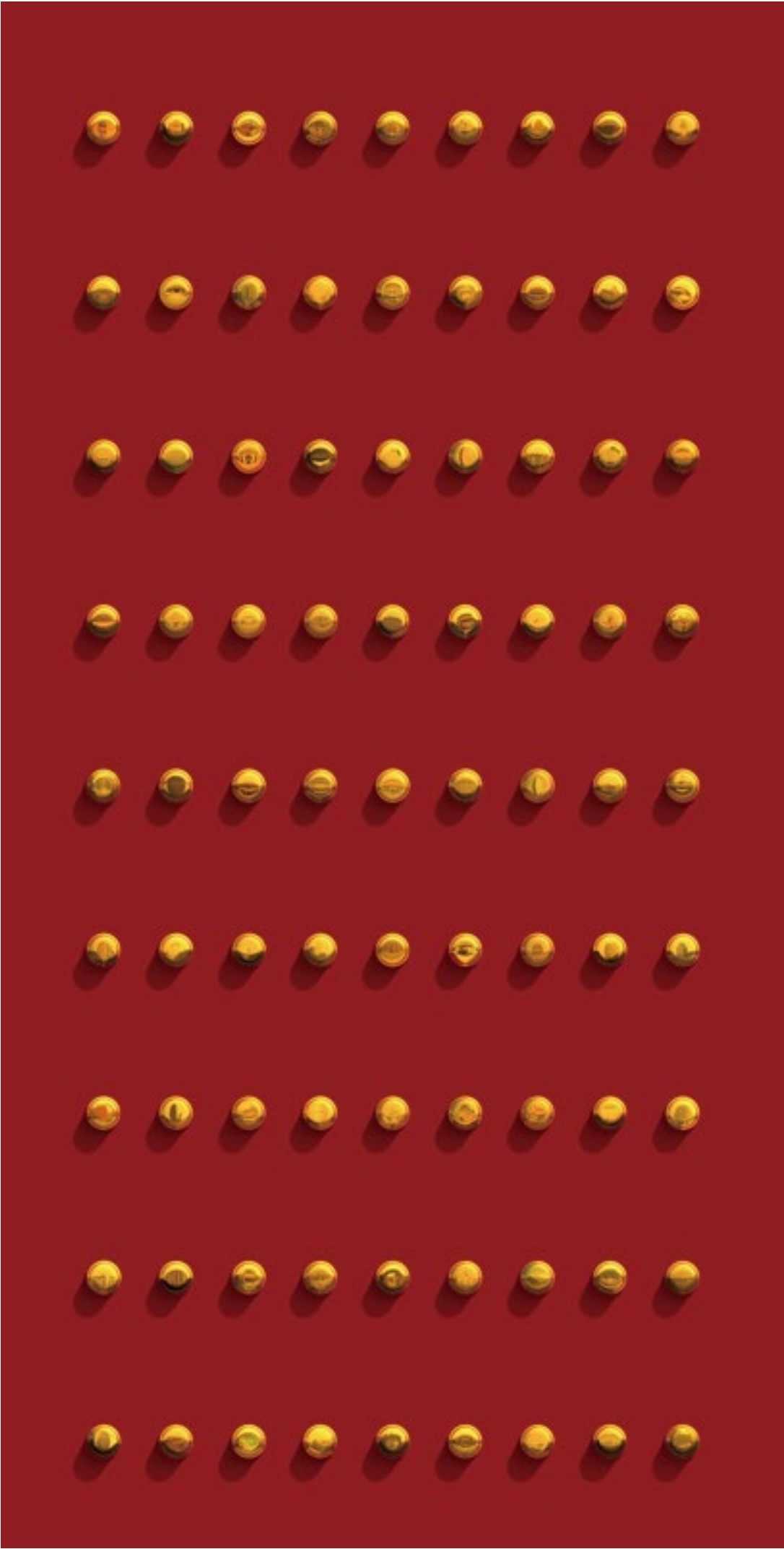




八十一颗门钉影射出中国1911年辛亥革命以来，发生过重大历史事件的不同场所。
历史虽以种种相貌示人，却一直在权力大门的开启与关闭之间延续。

81 doornails allude to different places where important historical events happened since the revolution of 1911.
Although history shows up various faces, it continuously goes on through the opening and closing of the door of power.

- 123456789
- 101112131415161718
- 192021222324252627
- 282930313233343536
- 373839404142434445
- 464748495051525354
- 555657585960616263
- 646566676869707172
- 737475767778798081



- 1. 养心殿**

1912年2月12日，隆裕皇太后携小皇帝溥仪，被迫在养心殿退位，中国的封建君主专制制度被推翻。
- 2. 铁狮子胡同**

1912年，为迎接孙中山，中华民国临时大总统袁世凯将临时大总统府作为孙中山下榻之处，以示恭敬。
- 3. 北京大学**

中国第一所国立大学，新文化运动、五四运动的中心，中国民主科学思想的源头。
- 4. 北大红楼**

北京大学旧址的一部分，五四运动的重要活动地点之一。李大钊、毛泽东同志都曾在这里工作。
- 5. 京师女子师范学堂**

鲁迅曾在此任教。三一八惨案中牺牲的刘和珍、杨德群为该校学生。
- 6. 旧北京火车站（正阳门火车站）**

建于1901年，见证了北京政变、刺杀“五大臣”等重大历史事件。
- 7. 协和医院**

建于1921年，吸收了北美先进医疗经验，水准高超，孙中山曾在此治疗。
- 8. 段祺瑞政府**

1926年3月18日，各界人士游行抗议“八国通谍”，时任临时执政的段祺瑞命令士兵射杀群众，史称“三·一八”惨案。
- 9. 天桥**

民间艺术聚集地，“一二·九”运动中，学生聚集于此召开市民大会，虽被镇压但仍产生了巨大影响。
- 10. 卢沟桥**

北京现存最古老的石造联拱桥。1937年7月7日，日军在此发动全面侵华战争，史称“七七事变”。
- 11. 太和殿**

中国紫禁城内等级最高的建筑物。1945年10月10日，日寇华北方面军投降仪式在太和殿广场举行。
- 12. 东单广场**

1946年，北大女生沈崇被美军士兵强奸于东单练兵场，该事件引发了解放战争时期北平第一次大规模学生运动。
- 13. 中国人民银行**

1948年成立，并于该年开始发行人民币。1995年，中国人民银行作为中央银行以法律形式确定。
- 14. 前门箭楼**

1949年2月3日，北平和平解放，中国人民解放军在正阳门（前门）举行了入城式。
- 15. 双清别墅**

中共中央进驻北京的第一站，毛泽东于1949年入住，在此指挥了渡江战役，并筹划新中国的建立。
- 16. 天安门**

1949年10月1日，中华人民共和国开国大典在天安门广场举行。
- 17. 北京市百货大楼**

1955年全国普遍发行粮票，粮票成为中国人民生活中的第二货币，延续了几十年之久。
- 18. 中南海怀仁堂**

1954年，第一届全国人民代表大会第一次会议在怀仁堂开幕，制定了新中国第一部宪法。
- 19. 北京饭店**

始建于20世纪初，是新中国国务活动和外事接待的主要场所，重要国事活动和会议的首选地点。
- 20. 北京市儿童医院**

1955年正式成立，我国目前规模最大的综合性儿科医院。

21. **全国政协礼堂**
始建于1954年，新中国较早的重要建筑之一，中国共产党第八次全国代表大会在此举行。
22. **人民日报社**
1957年，《人民日报》针对八届三中全会提出的农业纲领提出了“大跃进”的口号。
23. **北京天文馆**
建成于1957年，是中国第一座大型天文馆，目前仍是中国大陆唯一的大型专业天文馆。
24. **人民英雄纪念碑**
落成于1958年，为纪念中国近现代史上的革命烈士而修建。
25. **北京站**
建于1959年，建国十周年首都十大建筑之一，国庆十大工程之一。堪称中国铁路建设史上的奇迹。
26. **民族饭店**
建于1959年，建国十周年首都十大建筑之一，中美关系正常化的最新消息是从这里发布的。
27. **北京展览馆（全国农业展览馆）**
建于1959年，建国十周年首都十大建筑之一，曾举办建国十周年全国农业成就展览。
28. **北京工人体育场**
建于1959年，建国十周年首都十大建筑之一，曾承办第十一届亚运会。
29. **中国人民革命军事博物馆**
建于1959年，建国十周年首都十大建筑之一，是中国惟一的大型综合性军事历史博物馆。
30. **中国革命博物馆和中国历史博物馆**
建于1959年，建国十周年首都十大建筑之一，已成为北京市重要的地标。
31. **人民大会堂**
建于1959年，建国十周年首都十大建筑之一，是中国举行政治、外交、文化活动的场所。
32. **华侨大厦**
坐落于王府井大街，著名的商务型五星级酒店，历史悠久、声明远播。
33. **钓鱼台国宾馆**
扩建于1959年，前身为古代皇家园林，现作为来访问宾馆的下榻及会晤、会议场所。
34. **庐山会议**
包括1959年召开的中共中央政治局扩大会议和中共八届八中全会，从此次会议开始批判“右倾机会主义”。
35. **北京展览馆（苏联展览馆）**
1952年，中央决定在北京、上海建设苏联展览馆，以借鉴苏联社会主义建设的经验。
36. **首都剧场**
毛泽东在1959年提出要学习海瑞。历史学家吴晗写出《海瑞罢官》剧本，于1961年在北京首演。
37. **秦城监狱**
建于1958年，号称“中国第一监狱”，为前苏联援建。后成为“政治犯监狱”。
38. **吴晗旧居**
吴晗（1909—1969年），中国历史学家，积极参加民主运动，“文革”中被投入监狱迫害致死。
39. **新华门**
1972年2月21日，美国总统尼克松一行抵达北京，开始了一次“谋求和平的旅行”。
40. **八宝山**
1976年1月8日，周恩来总理在北京逝世，遗体送至八宝山火化，其间上百万人伫立在长安街默哀送灵。

41. **毛主席纪念堂**
1976年9月9日，中国国家主席毛泽东逝世。1977年毛主席纪念堂在天安门广场落成。
42. **中国教育部**
1977年，中国教育部绝对恢复高考，以统一考试、择优录取的方式选拔人才上大学。
43. **中国国际广播电台**
创建于1941年，最初称“延安新华广播电台”，1978年更名为“中国国际广播电台”。
44. **西单广场**
1979年以来，北京西单出现大量大字报，一些内容涉及对现行制度的抨击，人称“西单民主墙”。
45. **中国最高人民法院**
1980年11月20日，最高人民法院特别法院对林彪、江青反革命集团10名主犯进行公开审判。
46. **建国饭店**
建于1982年，是中国第一家中外合资饭店，也是首批批准成立的外商直接投资企业。
47. **长城饭店**
建于1985年，是北京第一个五星级饭店，也是首批批准成立的外商直接投资企业。
48. **国际会展中心**
成立于1985年，是中国最早举办国际来华展览和出国展览的机构之一。
49. **中央电视台**
中华人民共和国国家电视台，1958年投入使用。
50. **国家图书馆**
1987年落成，最初为北京图书馆，后更名为国家图书馆。
51. **中国人民抗日战争纪念馆**
建于1987年，坐落于七七事变发生地——北京市卢沟桥旁原宛平县城内。
52. **中国美术馆**
落成于1962年。1989年，中国现代艺术大展开幕，展览中途被迫暂停。
53. **北京国际饭店**
1987年开业，是中国第一家完全由中国人自行设计、建设、管理的大型豪华五星级涉外酒店。
54. **中关村**
中关村科技园是1988年5月经国务院批准建立的中国第一个国家级高新技术产业开发区。
55. **天安门地铁口**
1989年6月4日，集结在天安门广场请愿的学生从此处撤离。
56. **国贸大楼**
始建于1985年，是目前中国规模最大的综合性高档商务服务企业之一。
57. **亚运村奥体中心**
1990年9月22日至10月7日，第十一届亚洲运动会在中国北京举行。
58. **京广中心**
1990年建成，209米高，在十几年时间里一直冠有“京城第一高度”的美誉。
59. **中日青年交流中心**
1991年投入运营，是利用中国政府的拨款、日本政府的无偿援助共同建设的项目。
60. **北京西客站**
1996年投入使用，是上世纪90年代建成的亚洲最大的火车站。
61. **中国藏学研究中心**
中国政府十分重视对藏学的研究，于1986年成立国家级藏学研究专门机构——中国藏学研究中心。
62. **长安大剧院**
始建于1937年，重建于1996年，融合了古典风格与现代建筑艺术，以演

- 经典剧目为主。
- 63. 中华人民共和国外交部**
是中国主管外交事务的职能部门，贯彻执行中国总体外交方针和国别外交政策。
- 64. 301医院**
1997年2月19日，邓小平在北京中国人民解放军总医院（301医院）逝世。
- 65. 国际金融中心大厦**
由四座天桥连接，南高北低错落有致，荣获当年度首都“十佳”建筑设计一等奖。
- 66. 现代文学馆新馆**
1999年落成，是首都国庆重点工程之一，也是世界上最大的国家级文学馆。
- 67. 首都机场2号候机楼**
1999年建成，被评为中国20世纪90年代十大建筑之一。
- 68. 中南海西门**
1999年4月25日，上万名“法轮功”练习者围攻中南海。
- 69. 中华世纪坛**
中华世纪坛是中国迎接2000年庆典的主会场，国家标志形象建筑之一。
- 70. 国家大剧院**
2007年建成，整个建筑漂浮于人造水面之上，从设计到落成一直伴随着很大争议。
- 71. 美国大使馆**
1999年，我国驻南联盟大使馆遭北约轰炸；2001年，美方“撞机事件”，两次事件导致在美国大使馆的大规模游行。
- 72. 西单图书大厦**
2003年，《“三个代表”重要思想学习纲要》和《在“三个代表”重要思想理论研讨会上的讲话》位居销售排行榜首位。
- 73. 中华人民共和国卫生部**
2003年3月，中国出现SARS疫情，301医院医生蒋彦永披露瞒报疫情。6月，疫情得到控制。
- 74. 小汤山非典隔离区**
2003年5月1日，经过7天7夜的奋战，小汤山非典定点医院正式竣工启用。
- 75. 鸟巢（国家体育场）**
2008年北京奥运会主会场。
- 76. 日本大使馆**
日本政府干涉钓鱼岛主权问题；日本官员参拜靖国神社；日本教科书美化侵略史；每当诸如此类事件发生都会有中国公民在此周围抗议。
- 77. CCTV大楼新址**
大楼由靠悬臂钢结构连接的两座塔楼组成，曾被评选为2007年世界十大建筑奇迹之一。
- 78. 北京大学办公楼礼堂**
2005年4月29日，中国国民党主席连战访问大陆并在此发表演讲。这次访问是国共两党领导人60年来的首次会谈。
- 79. 北京航天飞行控制中心**
2003年，中国第一艘载人航天飞船“神舟五号”成功飞行；2005年，“神舟六号”成功飞行；2007年，“嫦娥一号”探月卫星成功发射。
- 80. 中国工商银行总行**
2005年，中国工商银行成功完成股份制改革，这也是迄今为止中国资产规模最大的商业银行改制。
- 81. 北京疾病预防控制中心**
2005年开始，全球禽流感疫情严重。北京疾病预防控制中心负责对传染病疫情进行监测。

1. **Hall of Mental Cultivation**
On February 12, 1912, the empress Long Yu stood by the young emperor Puyi, who was forced to step down from the throne at the Hall of Mental Cultivation, China's feudal hegemonic control was toppled.
2. **Iron Lion Hutong**
In 1912, in order to welcome Sun Yat-sun, the temporary president Yuan Shikai of the Republican government had made the governor's house as Sun Yat-sun's residence in order to show his respect.
3. **Peking University**
China's first public university, it was the center for New Culture movement and the May Fourth Movement, the origin for democratic and scientific thinking in China.
4. **The Red Gate at Peking University**
It is part of the former sites of Peking University. It was one of the primary venues for the May Fourth Movement. Li Dazhao and Mao Zedong had both worked here.
5. **Peking Women Normal College**
Lu Xun had taught here. Liu Hezhen and Yang Dequn who had been sacrificed in the March 18 Massacre were the college's alumni.
6. **Old Beijing Train Station** (Train station at Zhengyang Gate)
It was built in 1901, an architecture that had witnessed major historical incidents such as the Beijing Coup, and the massacre of the “five generals”.
7. **Xiehe Hospital**
It was built in 1912, an institution that learnt from the advanced medical experiences of the U.S. and performs high standard operations, Sun Yat-sun had been treated here.
8. **Duan Qirui Government**
On March 18, 1926, people of all walks of life paraded against the “invasion of the eight foreign nations”, Duan Qirui, the head of government at the time ordered his troops to gun down the protestors, an incident known as the “March 18 Massacre”.
9. **Tian Qiao**
An area where the folk artists gathered, at the December 9 Movement, students gathered here to hold public meetings, even though they were suppressed, but have nonetheless caused a great impact.
10. **Marco Polo Bridge**
It is the oldest stone structure of arch bridge in Beijing. On July 7, 1937, the Japan's invasion on China was in full spring, marking historically the beginning of the Second Sino-Japanese War.
11. **Hall of Supreme Harmony**
It is known as the most prestigious architecture in the Forbidden City. On October 10, 1945, the ceremony of Japanese army's surrender was held on the square in front of the Hall of Supreme Harmony.
12. **Dongdan Square**
In 1946, the female Peking University student Shen Chong was raped by an American soldier on the Dongdan militant exercise field, an incident provoked the first large scale student movement in the liberation era.
13. **Bank of China**
Found in 1948, and issued the currency renminbi in the same year. In 1955, Bank of China was legally designated as the central bank of China.
14. **Qianmen Arrow Tower**
On February 3, 1949, Beijing was liberated. The Chinese liberation army entered the city at Zhengyang Gate (Qianmen).
15. **Shuangqing Mansion**
It was the first residence for the Communist Central Government in Beijing, and Mao Zedong moved into this residence in 1949, he led the battle of crossing the river, and planned the founding of the new China here.
16. **Tian'anmen**
On October 1, 1949, the founding ceremony of the People's Republic of China was held at Tian'anmen Square.
17. **Beijing Commercial Store**
In 1955, the nation practiced the system of food ration, ration coupons became the second currency in the lives of the Chinese, a system that was in place for many decades.
18. **Hall of Righteousness in Zhongnanhai**
In 1954, the first conference of the national representatives was held at the Hall of Righteousness, the First Constitution of the new China was drafted.
19. **The Beijing Hotel**
It was found in the beginning of the 20th century, the main venue for domestic and foreign receptions in the new China, the primary choice for national events and conferences.

20. **Beijing Children's Hospital**
Formally found in 1955, China's largest general pediatric hospital thus far.
21. **The National Political Consultation Hall**
Found in 1954, it is one of the most important architectures in the new China, the eighth National Representative Conference of the Communist Party was held here.
22. **People's Daily Publication**
In 1957, People's Daily launched the slogan of the “Great Leap Forward” in response to the agricultural guideline drafted on the Third Planetary Session of the Eighth Central Committee.
23. **Beijing Planetarium**
Found in 1957, was China's first large planetarium that remains to be the largest professional planetarium in Mainland China.
24. **The Monument to People's Heroes**
It was built in 1958, to commemorate the revolutionary martyrs in modern Chinese history.
25. **Beijing Station**
Found in 1959, it was one of the ten major architectures at the ten years anniversary of the founding of the People's Republic of China in the capital. It was one of the ten major projects for the National Day celebration. It was seen as the miracle in the history of Chinese railway.
26. **Minzu Hotel**
Found in 1959, one of the ten major architectures in the capital for the ten years anniversary of the founding of the Republic of China, the normalization of Sino-U.S. relation was publicized here.
27. **Beijing Agricultural Exhibition Hall** (National Agricultural Exhibition Hall)
Found in 1959, one of the ten major architectures in the capital for the ten years anniversary of the founding of the Republic of China, it had once held thexhibition of domestic agricultural achievements at the ten years anniversary.
28. **Beijing Workers' Stadium**
Found in 1959, one of the ten major architectures in the capital for the ten years anniversary of the founding of the Republic of China, that had once held the Eleventh Asian Games.
29. **Military Museum of People's Revolution in China**
Found in 1959, one of the ten major architectures in the capital for the ten years anniversary of the founding of the Republic of China, it is the only large scale general museum on military history.
30. **China Revolution Museum and China's Museum of Natural History**
Found in 1959, one of the ten major architectures in the capital for the ten years anniversary of the founding of the Republic of China, have became major landmarks in Beijing.
31. **Hall of the People**
Found in 1959, one of the ten major architectures in the capital for the ten years anniversary of the founding of the Republic of China, a venue for political, foreign affairs and cultural activities.
32. **Huaqiao Building**
Located in Wangfujing street - an infamous commercial five star hotel, with long history and sound reputation.
33. **Diaoyutai State Guesthouse**
Found in 1959, was formally part of the imperial garden, is now used for foreign head of state visitors' residence, and meeting location.
34. **Lushan Conference**
Including the expansion conference of China's Central Committee and the Eighth Session of the Eighth Planetary Conference, it was at this conference the criticism on “Rightists Opportunism” began.
35. **Beijing Exhibition Hall**
In 1952, the central government decided to build a Soviet Exhibition Hall in Beijing and Shanghai, in order to adopt the Soviet socialist construction experience.
36. **The Capital Theatre**
In 1959, Mao Zedong proposed to study from Hai Rui. The historian Wu Han's play Hai Rui Dismissed from Office was first played for the public in 1961.
37. **Qincheng Prison**
Built in 1958, known as “China's first prison”, it was built with the assistance of the former Soviet Union. Later, it became “prison for political offenders”.
38. **Wu Han's Former Residence**
Wu Han (1909 – 1969), Chinese historian, who was active in democratic movements, during the Cultural Revolution, he was imprisoned and killed.
39. **Xinhua Gate**
On February 21, 1972, the U.S. president Nixon arrived in Beijing, and began the “journey of peace talk”.

40. **Babaoshan Revolutionary Cemetary**
On January 8, 1976, Premier Zhou Enlai passed away in Beijing, his body was cremated in Babaoshan, millions of citizens stood on the street solemnly to send off his spirit in silence.
41. **Chairman Mao's Mausoleum**
On September 9, 1976, the Chairman of China, Mao Zedong passed away. In 1997, his mausoleum was built on Tian'anmen square.
42. **China Education Bureau**
In 1977, China's Education Bureau restored its college entrance exam, unified examinations, and accepted applicants based on their academic standing.
43. **China's International Radio Station**
Found in 1941, was first named as “Yan'An New China Radio Station”, in 1978 was renamed as “China International Radio Station”.
44. **Xidan Squar**
Since 1979, large numbers of big character posters showed up in Xidan, the content of some involved attacking current policies, it was known by the public as “Xidan democracy wall”.
45. **The People's Supreme Court of China**
On November 20, 1980, ten main offenders of the Lin Biao and Jiang Qing's counterrevolutionary clique was tried in public by the the People's Supreme Court.
46. **Jianguo Hotel**
Found in 1982, it was China's first corporate hotel with foreign investments, it was also one of the first direct foreign investment enterprise allowed by the Chinese government.
47. **Great Wall Sheraton Hotel**
Built in 1985, it was Beijing's first five-star hotel, one of the first foreign investment enterprise allowed by the government.
48. **International Exhibition Center**
Found in 1985, it was China's first exhibition organization that exhibited visiting exhibitions from abroad and domestic shows traveled abroad.
49. **CCTV Station**
National Television of the People's Republic of China, its operation began in 1958.
50. **National Library**
Found in 1987, formally known as the Beijing Library, then changed its name to the National Library.
51. **China Anti-Japanese War Memorial**
Found in 1987, located where the July 7 incident erupted – in the nearby town of the former Wanping county of the Marco Polo Bridge in Beijing.
52. **National Art Museum of China**
Found in 1962. In 1989, the opening of Chinese Modern Art Exhibition was forced to close.
53. **Beijing International Hotel**
It opened in 1987, the first luxury five-star hotel open to the west that was designed, constructed and managed by Chinese.
54. **Zhongguancun**
Zhongguancun Technology Park is China's first national advanced technology development zone permitted by the State Department in May 1988.
55. **Tian'anmen Metro Entrance**
On June 4, 1989, students who gathered on Tian'anmen Square protesting were evacuated from here.
56. **China World Trade Center**
Found in 1985, is by far one of China's largest high-end commercial service enterprise.
57. **Olympic Center of the Asian Games Village**
From September 22 to October 7, 1990, the Eleventh Asian Games was held in Beijing.
58. **Jingguang Center**
Built in 1990, measuring 209 meters, for over a decade it enjoyed the titled of “the highest peak in Beijing”.
59. **Sino-Japanese Youth Exchange Center**
It has been in operation since 1991, a collaborative project funded by the Chinese government and the Japanese government donation.
60. **Beijing West Station**
In operation since 1996, it was the largest Asian train station built in the 1990s.
61. **China's Center for Tibetan Research**
The Chinese government gives great importance to research on Tibet, in 1986, research institution focusing on Tibetan studies at a national level was found – China's Center for Tibetan Research
62. **Chang'an Theatre**
Found in 1937, and was rebuilt in 1996, it combines traditional and modern architectural styles that primarily shows epic theatrical pieces.

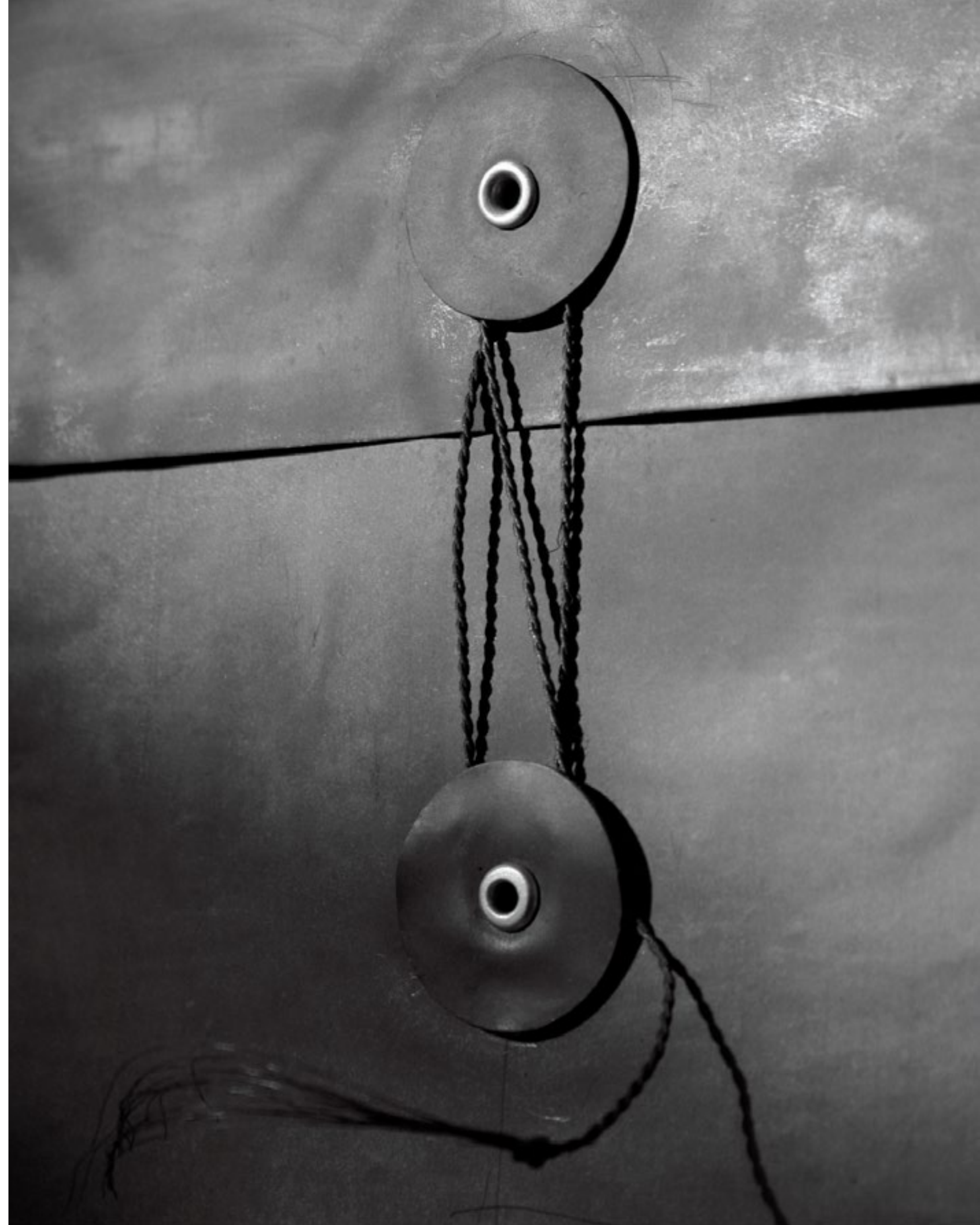
63. **Foreign Ministry of the People's Republic of China**
The executive political body for foreign affairs that implements the general guidelines of principles and policies of China's foreign affairs.
64. **No. 301 Hospital**
On February 19, 1997, Deng Xiaoping passed away in Beijing China People's Liberation Army Hospital (301 Hospital).
65. **International Financial Tower**
Joined by four crossing bridges, the structure is orderly overlapped that is higher on the south and lower in the north, an architectural piece awarded with the “best ten” architectural designs in the capital of the year.
66. **Contemporary Literary Center – new site**
Found in 1999, one of the major project for the national day commemoration, it is also the largest national literary center in the world.
67. **Terminal 2 of the Capital Airport in Beijing**
Found in 1999, was nominated as one of the major architectures in the 1990s in China.
68. **West Gate of Zhongnanhai**
On April 25, 1999, tens of thousands of “Falun” practitioners surrounded Zhongnanhai.
69. **China's Millennium Monument**
China's Millennium Monument was the main venue for the welcoming ceremony of 2000, it is one of emblematic architectures of the nation.
70. **National Theatre**
Built in 2007, the overall structure flows above artificial water surface, since its design to the founding, has been coupled with great criticism.
71. **The U.S. Embassy**
In 1999, the Chinese embassy in the Federal Republic of Yugoslavia was bombed by the Northern Alliance. in 2001, the U.S. “Crashing incidents” caused two major demonstrations in front of the U.S. embassy.
72. **Xidan Book Store**
In 2003, Study Guide to “Three Representatives” Key Thinkings and Talks on the Symposium for “Three Representatives” Key Thinkings were listed as the bestsellers at the book store.
73. **The Ministry of Health of the People's Republic of China**
In March 2003, the SARS epidemic broke out in China, Dr. Jiang Yanyong of the 301 Hospital exposed the severity of the epidemic, in June, the epidemic was contained.
74. **Xiaotangshan SARS Quarantine Base**
On May 1, 2003, After 7 days and nights of construction, Xiaotangshan SARS designated hospital was built and in operation.
75. **The Bird Nest** (National Sports Center)
The main venue for the 2008 Beijing Olympic Games.
76. **Apanese Embassy**
The Japanese government's intervention on the rights of Diaoyu island / Utotsuri Jima; Japanese State Officials visit to the Yasukuni Shrine; the embellishment of Japanese invasion in the textbooks; as these events unfold, the Chinese would come to around the Embassy to protest.
77. **New CCTV Tower**
The architecture is a conjunction of two suspended steel structure, was chosen as one of the miracles of world architectures in 2007.
78. **Peking University Administrative Building**
On April 29, 2005, the chairman of the Republican Party of China visited the mainland and gave a speech here. This state visit was the first meeting of two head of the party over the last 60 years.
79. **Beijing Aerospace Control Center**
In 2003, China's first spaceship carrying human “Shenzhou 5” successfully completed its mission in space; in 2005, “Shenzhou 6” accomplished its flying duty; in 2007, “Chang'e 1” satellite was successfully launched on its mission to explore the moon.
80. **Headquarter of China Industrial and Commercial Bank**
In 2005, China Industrial and Commercial Bank successfully implemented its stock holding reform, it was the largest commercial banking reform of domestic capital in China.
81. **Beijing Center for Disease Control and Prevention**
Since 2005, the avian flu became severe. Beijing Center for Disease Control and Prevention is responsible to monitor the transmission of this epidemic.

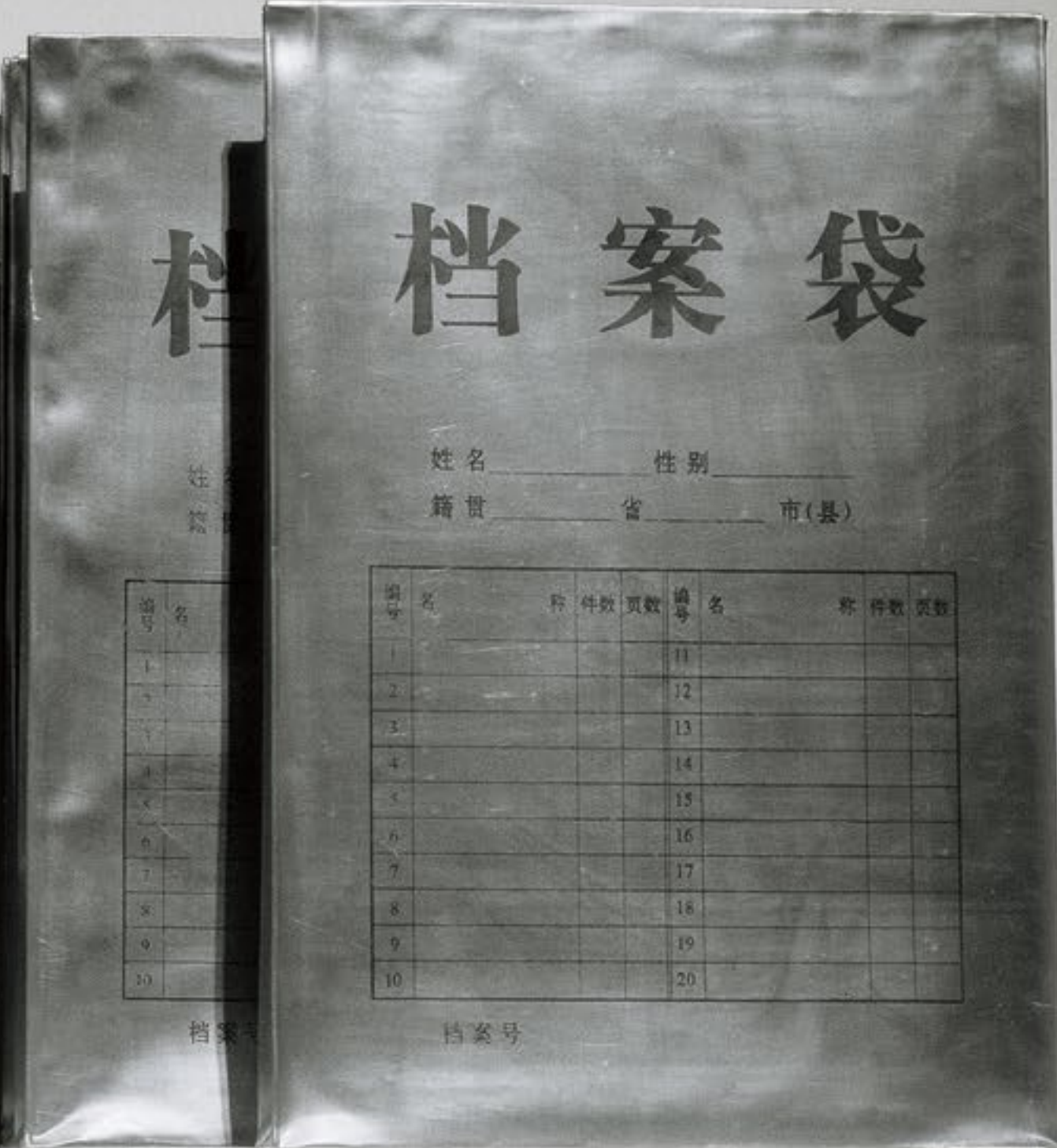
我们一直在努力寻求知识，却很少追求智慧。我们不能用有限的生命去追逐无限的知识。因为人的意识无法涵盖客观现象的边缘，一滴水又怎能滋养干涸的大地？否则，当我们毫耄皓首之时仍会被种种烦恼所困。

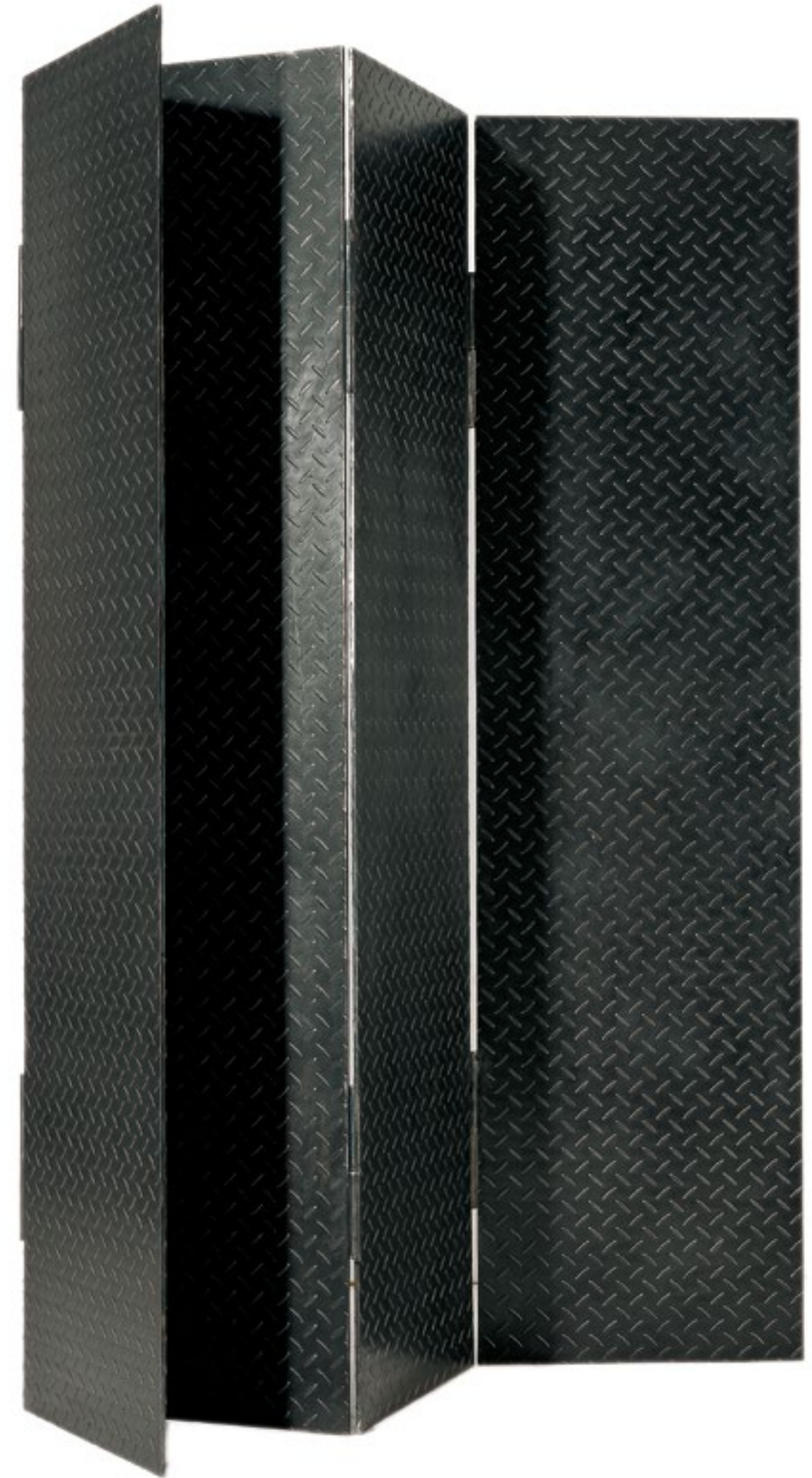
—— 蔡志松《知识论》

We are always striving in our pursuit of knowledge, but we rarely pursue wisdom. We cannot use our limited lives to pursue limitless knowledge. That is because the awareness of the ordinary person cannot encompass the boundaries of objective phenomena. How can a drop of water nourish a great dry land? Otherwise, when we grow old, we will be beset with worry.

By Cai Zhisong, *Theory of Knowledge*



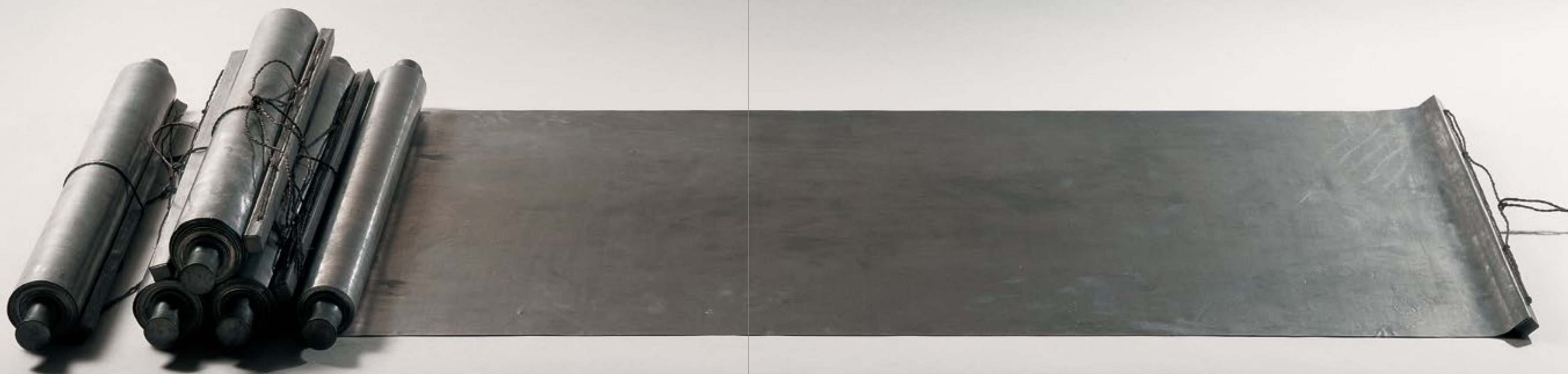












怀疑是前进道路上的障碍，怀疑使我们怯懦，使我们广泛涉猎却又浅尝辄止，奔跑于种种表象之间却一无所获，如一只想努力捉住自己尾巴的猫样原地打转。怀疑能封闭纯真与智慧，会使我们变成精于事故、看似聪明却无实际能力的滑头。

—— 蔡志松《知识论》

Doubt is an obstruction on the path forward. Doubt turns us into cowards, making us try many things, but stop at the first taste, leaping between surface appearances with nothing to show for it, like a cat spinning in circles in pursuit of its tail. Doubt has the power to close off truth and wisdom, turning us into hapless, yet apparently intelligent frauds.

By Cai Zhisong, *Theory of Knowledge*



为了精神的纪念碑

赵航

与蔡志松相识是缘分，那是在多年前的艺术院校考前专业培训班，相互在意、欣赏的眼神成就了我们近二十年的友谊。随著时间跟事件的巧合，友情不断加深，不变的是老蔡每次遇到重要的事，或喜或悲，一定会与我分享。

然而，让我欣慰的是，他强有力的语言属性终就带给他个人以及所有喜爱他艺术的人一些心理答案。在此，我作为好友，并不想过多表达他几年来在国际艺术环境中获得的成功，更想从“语言属性”跟“心理答案”这两个问题谈谈好友带给我的幸福感。

我们生活在社会中，感受并运用著各种语言。而对于艺术家来说，所谓的语言属性就是其在一定时期内思考并要表达的问题本身，当然这一问题的表达一定会通过他必要的语言和智慧才能传达准确。在多种语言属性存在的社会中，每个不同领域的优秀个体都有能力向很多人说出强有力的语言，让别人感受到心灵震撼的快感，同时也可能在某方面开启一个人在心灵上通往彼岸的大门。蔡志松就以他的语言属性做到了，一方面他“有”，另一方面是我们是否“要”或“与我有关”。

关于“有”，我们可以看到，蔡志松的雕塑语言从形式上与几种艺术存在有关：一是秦兵马俑；二是中国古代佛像；三是西方城市雕塑；四是古埃及、古玛雅雕刻；五是现代材料技术跟风格；六是中国传统民间陶艺等。在他的作品中，这些人类文明高度发达的精髓都在他的指尖肆意流淌，他是一个站在人类文明这一巨人的肩膀上说话的艺术师。就像很多在不同领域的优秀人才一样，他们有一种特别的才能，可以汲取人类文明的最高成就。这是一种能力，也是一种过程。结果是以他们的“有”带给另一些人快乐跟释放。

我们进一步从专业语言上分析，先说明明显的秦兵马俑的特征：秦兵马俑在蔡志松的雕塑语言中是一种外化特征，而其后面还有更重要的因素——因为他更在乎人类文明的精神实质，更关注人类文明由浅入深的发展，更渴望人类精神从弱到强的升华，那种竖起来的骨子里的辉煌，而不是沾沾自喜的享受。

在此基础上，我们可以看到：从形体处理上，人物的眼、鼻、耳、手等有明显的中国佛像造型语言，流线的眼睛、舒展的鼻子、归

纳的耳朵、朴拙的手指，都是中国佛像造型语言的神采；在人物形体的表达上，有法国大雕塑家马约尔的厚重朴拙的气质，马约尔的雕塑语言强调“抬高低点”以饱满的形体、强烈的精神朝向为语言特征；在精神传达上，有古埃及、古玛雅雕刻的气质。这两种雕刻语言强调把普通的人或物通过形体语言神圣化，有强烈的精神归宿感；在材料语言上，完美的片状结构跟色彩融合，让我们看到历史上的“金缕玉衣”的精神深处之后，走上了现代的“解构重组”；麻的材质的运用，衣纹表象的特征，可以看出中国语言文化的特征跟民间陶艺的特征。

然而，也就是这一切我们熟悉的物象，在他的指尖却不一样了，为什么？在我的答案中，这是他灵魂的诉求！

在蔡志松的雕塑语言中还有一个专业特征——纪念碑雕塑的特征。从形式表达上，我前面提到过的“中国古代佛像”的雕塑语言、古埃及、古玛雅雕刻的雕塑语言、马约尔的雕塑语言等都有强烈的纪念碑雕塑语言的特征。蔡志松在学习雕塑的过程中，有过长期的关于纪念碑雕塑语言的专业训练跟实际工作经验。在他的学习生活中，有幸跟随中国最优秀的雕塑大家从事创作，从他们身上汲取营养，加之以前辈优秀艺术家的悉心指导与个人潜心研究相结合，最终从精神跟技术上积累了丰富的语言表达能力，在他的创作灵感抑制不住时，一切发生了。

他有强烈的欲望要说，首先完成的是《诗经》中的精神语言：“风、雅、颂”，完成的是对人类精神文明在中华大地上的语言特性。艺术语言中，有些艺术家以提出问题见长，也有些艺术家以解决回答问题见长，而蔡志松的雕塑是后者，他告诉别人“是这样的！”。

在《风》系列作品中，《故国 · 风1#》是他在国际艺术圈中取得话语权的作品，也就是那件获得泰勒大奖的作品。这一系列的作品有浓厚的中国语言特性，以民族的就是国际的为起始特征，提出了新的关于精神、材料、形体表达的方式。更重要的是，蔡志松关注的不仅仅是中华民族在世界这一大家庭中的个例，他更关注人类生存的共有问题。他以民族的特性为语言基础，提出并解决人类共性的问题，

同时具备强烈的专业语言表达能力。以此，他在世界文化领域取得话语权就是必然的了。

在《雅》系列作品中，精神层面被醇化了，他运用了更抽象的“精神”层面的语言属性，那些典型的中国符号——“屏风”、“竹简”、“中国画立轴”、“档案袋”等等，不同历史时期的典型元素被提取出来。精神的“印记”感被启动。他不是要说中国人在如此的语言环境中，也不是说中国人的沉重，而是运用从“钢”到“铅”这些不同的材料。结合上述符号化的物品，在叙述人类历史的沉重和富于变化的历程，同时阐述人类对于社会以及人类自身实施“印记”的事实并加以“纪念”的过程。

在《颂》系列作品中，语言飞了——他剥离可能虚化或幻化主题的成分，采取直接的、猛烈的语言属性表达，直达灵魂深处。表面上更是运用历史上公认的语言模式，尽量去掉中国化的包装。实际上，精神的纪念碑的语言被强化了，在大众容易理解的语言体系内，装饰被剥离、观念被剥离，以一种形式上的写实语言，诉说纯粹的精神之后的灵魂。

真的希望，社会上关于他作品争议的反方精英能够看到，作品中那些“下跪”、“五体投地”、“背躬曲膝”等样式的运用，没有这么简单。人类有多少共性的存在？有多少共性的存在需要表达？有多少共性的存在是朴素的、卑微的，但是带来了无限的存在与发展的可能？有多少人以牺牲自身的存在与尊严甚至生命为代价，给社会带来发展、带来财富？难道只有英雄故事才有必要歌功颂德？只有浪漫情调才可以带来欢乐？难道负重的普通人就不需要一个纪念碑么？

强大的文化力量产生强大的统治结果。儒家思想在千年的中华文化以及政治生活中产生深远的结果。在社会生活中，统治与被统治一直是一种不同群体渴望的现实。就算现今的西方社会也会消费重金迎取一个统治自己的集团。宗教的信仰也是一种渴望被统治、被给予、被庇护的精神需求。统治者永远是少数人群，被统治者永远是大众。而那些实现社会基础财富积累的普通大众也有自己的形态语言；人类精神空虚的、渴望被占有的空间也有自己的形态语言。这些人、这些精神的存在往往虚化于社会存在的海洋中，显得那么微不足道。但这

些是社会存在的现实，难道不应该被纪念么？

于是乎，蔡志松以雕塑的形式大胆地做了、纪念了。他拨开人们神圣的假象做了。他纪念了人类精神的存在。就像他在自己题为《无奈》的短文中写到的那样，我尝试重组他的语言：

“个体生命的力量是有限的，很难抗拒强大的世间外力”然而在这强大的世俗环境的压力下“为了生存，他们不得不逆来顺受，委曲求全，使自己的身躯七扭八歪”。所有的承受的表象在他看来是“生存的压力与生命的尊严相遭遇时的通常结果”；所有的承受的目的在他看来“也许是为了换取些像泡沫般转瞬即灭的笑容”。他自称“凡夫俗子”，仅用一些“雕虫小技”来说话，但他的确渴望“慰藉一下可怜的生灵”。他看到人们在世俗社会的存在中为了所谓的“理想”、“价值”、“名”、“利”拼搏奋斗，在这一过程中以“努力摆脱不喜欢的事物，抓取自己想要的东西”为行动方式，发展成“不自觉地把自己投入到无尽的痛苦折磨之中，仿若飞蛾扑火一般”，以此希望达到“幸福”的彼岸。然而所有这一切的行为以及努力“却不知当死亡不期而至时，会毫不留情地夺走他奋斗一生所换来的一切”……

2009年2月于琴述轩





A MONUMENT TO THE SPIRIT

Zhao Hang

Meeting Cai Zhisong was an act of fate. It was at a training course to prepare for the upcoming art academy entrance examinations, where our mutually aware and appreciative glances marked the beginning of a twenty year friendship. Time and events conspired to make our friendship ever deeper. The one thing that never changed was that whenever old Cai encountered something important, whether it was happy or sad, he would always share it with me.

I am grateful that his powerful linguistic qualities always provided psychological answers to him and those who love his art. Now, as a good friend, it is not my wish to talk so much about his successes in the international art environment. Instead, I would like to express the happiness that this good friend has given me with his ‘linguistic properties’ and his ‘psychological answers’.

Living in society, we perceive and employ many kinds of languages. For the artist, so called linguistic properties form the essence of the issues that the artist considers and wishes to express in a given time. Of course these issues can only be accurately conveyed through the artist’s necessary application of language and wisdom. In a society where multiple linguistic properties exist in parallel, exceptional individuals in every field have the ability to speak with many others using powerful language, allowing others to perceive the sensation of being spiritually moved, and sometimes having the chance to open a path to the other side for certain individuals. Cai Zhisong has accomplished this with his linguistic properties. On the one hand, he’s ‘got it’, but on the other hand, there is the question of whether or not we ‘want it’, or if it is ‘connected to us’.

As far as ‘having it’, we can see that Cai Zhisong’s sculpture language is formally connected to several artistic existences such as the terracotta warriors from the Qin dynasty, ancient Chinese Buddhist sculpture, western urban sculpture, ancient Egyptian and Mayan sculpture, modern material technologies and styles as well as traditional Chinese folk pottery. In his works, these essences of human civilization’s heights flow freely from his fingertips. He is an artist who speaks from atop the shoulders of the giant that is human civilization. Just like many highly talented people from other fields, he has a special skill that allows him to draw from human civilization’s greatest achievements. This is an ability, but it is also a process. The result is that this property of ‘having it’ brings happiness or release to others.

Let us now take our professional linguistic analysis a step further,

beginning with the terracotta warrior traits:

In Cai Zhisong’s sculpture language, the Qin dynasty terracotta soldiers are an externalized trait, but there is a more important factor at work beneath the surface: he is more concerned with the spiritual essence of human civilization and its progression from shallowness to depth. He yearns to see the human spirit elevated from weakness to strength, that upright splendor in the heart, rather than mere self-indulgence.

Atop this foundation, we can see the clear markings of the language of Chinese Buddhist sculpture in the rendering of the eyes, noses, ears and hands of his figures. The flowing lines of the eyes, the stretched noses, the retracted ears and the simple fingers are the essence of Chinese Buddhist sculpture language. His bodies have the simple, weighty qualities of the great French sculptor Aristide Maillol. The language of Maillol emphasized ‘high pedestals and low points’, with plump forms and strong spiritual leanings. Cai’s works also have the spiritual qualities of ancient Egyptian and Mayan stone carving. These two carving languages emphasized the sacred transformation of normal people or objects through the language of form, and have a strong sense of spiritual belonging. The perfect combinations of separate plates and colors show us a move from the spiritual profundity of history to modern deconstruction and reconstruction. The use of fabric texture and the visual traits of the lines in clothing show us Chinese linguistic cultural traits and folk pottery craft.

But these familiar appearances, under his fingertips, are different. Why is that? Part of my answer is that this is his spiritual pursuit.

There is another professional trait in Cai Zhisong’s language of sculpture – the trait of monumental sculpture. The abovementioned sculpting languages, the ancient Chinese Buddhist sculpture, the ancient Egyptian and Mayan sculpture and the sculpture of Maillol all emphasize the linguistic traits of monumental sculpture. In his process of learning sculpture, Cai had a long period of training and work experience in monumental sculpture. During his student life, he had the good fortune of engaging in creation with the best sculptors in China, drawing nourishment from working at their side. Add the careful guidance of his artistic elders and his own dedicated research, and it all accumulated into rich powers of expression which exploded once his creative spirit could no longer be contained.

He had a strong desire to speak, and he began with the spiritual language of the Book of Poetry: ‘airs, festals and odes’, a linguistic trait of

the human spirit manifested in the Chinese land. In artistic languages, some artists excel at raising questions, while others excel at answering questions. Cai Zhisong belongs to the latter. He tells other people, “this is how it is.”

In the *Airs Series*, the work *Air to the Motherland I* gained him a voice of authority in international art circles, and also won him the Taylor Prize. This series bore rich marks of Chinese linguistic traits, traits that were both ethnic and international which proposed a new method for expressing spirit, material and form. More importantly, Cai Zhisong was not merely focused on the Chinese people as an individual case from the global family. Instead he focused on the shared issues of human existence. He used ethnic traits as a linguistic foundation for raising and solving issues shared by mankind, all armed with a powerful professional expressive ability. For this reason, it was inevitable that he would gain a voice of authority in international cultural circles.

The spiritual level was further refined in the *Festals Series*, where Cai employed more abstract linguistic properties from the ‘spiritual’ level, where typical Chinese signs from various historical periods, such as screens, bamboo writing slips, vertical painting scrolls and filing folders were extracted, and a sense of spiritual ‘imprinting’ was activated. He was not making a statement about the Chinese linguistic environment, or talking about the weightiness of the Chinese people, he was just using various materials from ‘steel’ to ‘lead’. Combining the above symbolic objects, he recounts the heavy and dynamic progression of human history, while also interpreting the process in which humans ‘imprint’ society and themselves, often ‘monumentalizing’ them.

In the *Odes Series*, language takes flight. He peeled off the components that might warp or alter the subject, and used direct and forceful language for expression to reach right into the depths of the soul. On the surface, he was applying more historically acceptable language forms while striving to remove any Chinese packaging. In fact, the spiritual monumental language was enhanced; in an easy to understand linguistic system, decoration and concepts were removed, and the work used a formally realistic language to speak of the soul behind the pure spirit.

I truly hope that those elites of society who have come out in opposition against Cai’s works can see that the use of ‘kneeling’, ‘prostrate’ and ‘bent-over’ postures in those works was not that simple. How much commonality exists among mankind? How much of mankind’s commonality needs to be expressed? How much of that commonality is simple and petty, but provides limitless possibilities for existence and development? How many people have sacrificed their existence, dignity or even lives as the price for bringing development and wealth to society? Are heroic stories the

only ones worthy of odes? Can only romantic tunes bring joy? Do those common people who bear heavy burdens not deserve a monument?

Powerful cultural forces produce powerful domination results. For thousands of years, Confucian thought has produced profound results in Chinese culture and politics. In social life, the rulers and the ruled form different groups with different desires for reality. Even today’s western societies will burn money to gain a group that rules them. Religious faith is another form of spiritual desire to be dominated, to be given to, to be sheltered. The rulers are always the minority, and the ruled are always the majority. Those common people who bring about the fundamental accumulation of a society’s wealth have their own formal language; the empty part of the soul that desires to be occupied also has its own formal language. The existence of this spirit is often lost in the sea of society, appearing so small and insignificant. But this is the reality of social existence. Is it truly undeserving of a memorial?

In the form of sculpture, Cai Zhisong has boldly done it, memorialized it. He pushed aside mankind’s sacred illusions and did it. He has memorialized the existence of the human spirit. It is just as he said in his short essay, *Helpless*, which I will attempt to reconstruct here:

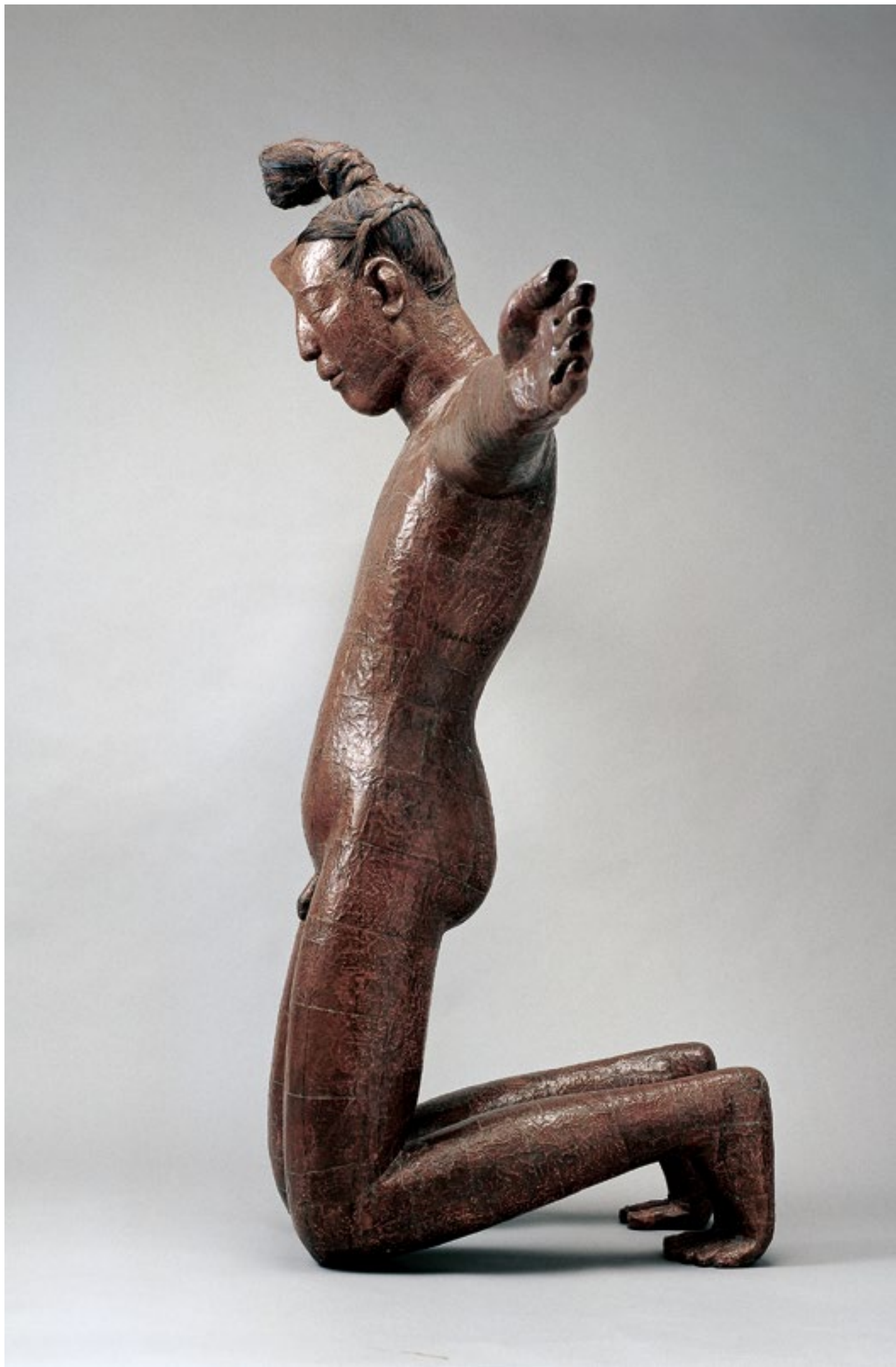
“The power of the individual life is limited, and it has difficulty resisting powerful external forces in the world.” Under the immense pressure of this worldly environment, “they must resign themselves to adversity and accept compromise, letting their bodies become warped and twisted in order to survive.” All of the indicators of enduring this are, in his eyes “the common result of an encounter between pressure on existence and dignity in life.” The goal of this endurance is “perhaps to trade in for a quickly disappearing smile.” He calls himself “a common person” who just uses some “basic talents” to speak, but he truly wishes to “comfort those pitiful souls.” He sees people in society struggling with all their might for “ideals, values, fame and fortune,” and in this process, by “striving to escape things they do not like, and grab onto things they want,” they “unconsciously cast themselves into endless suffering and tribulation, like moths to the flame,” in hopes of finding a happy respite. And through all of these efforts, “they don’t know that when death comes for them, it will unceremoniously strip away all they have struggled for”...

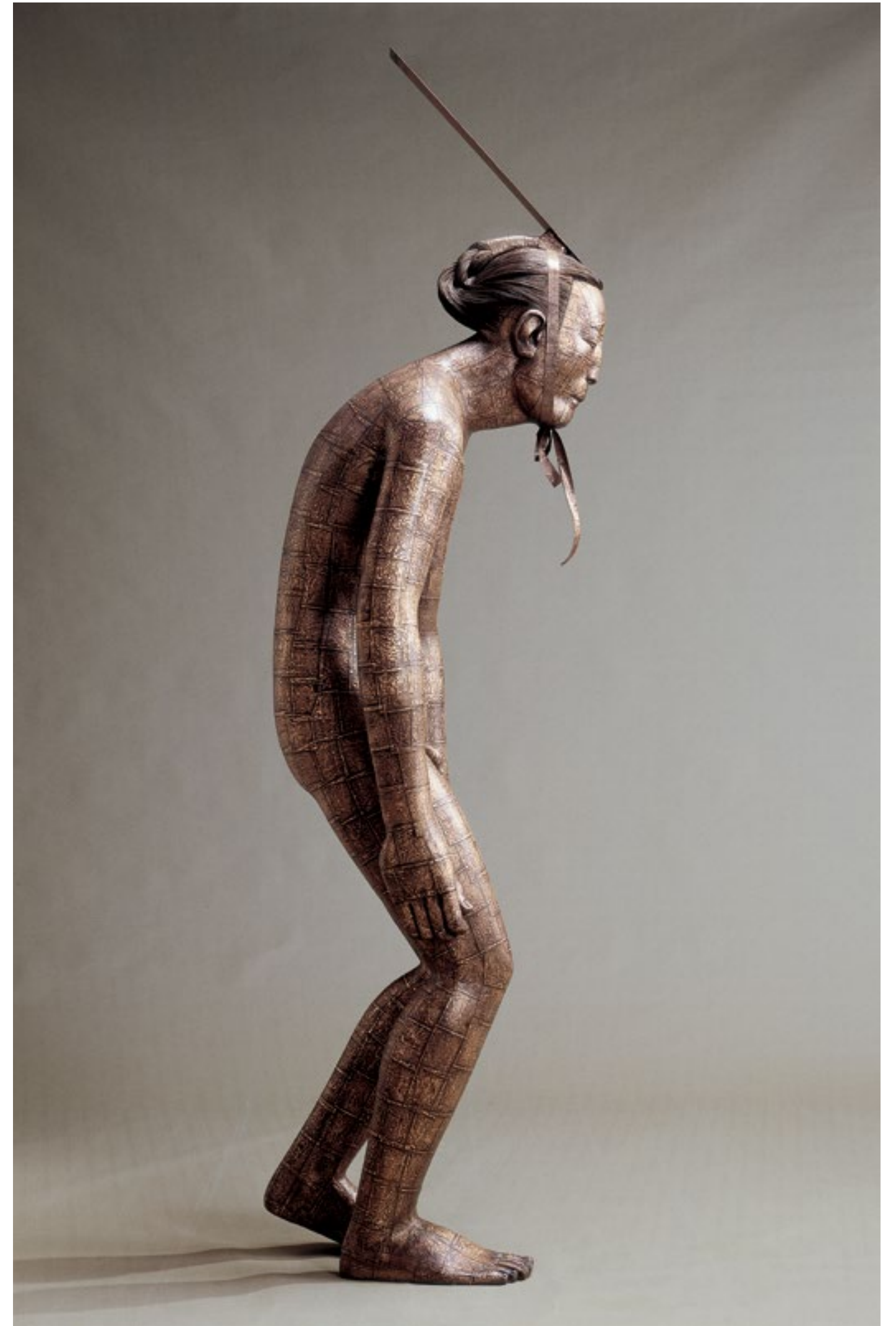
February 2009



(Right): *A Silent Warrior* / Bronze / 17.5×15.5×21cm / 2005



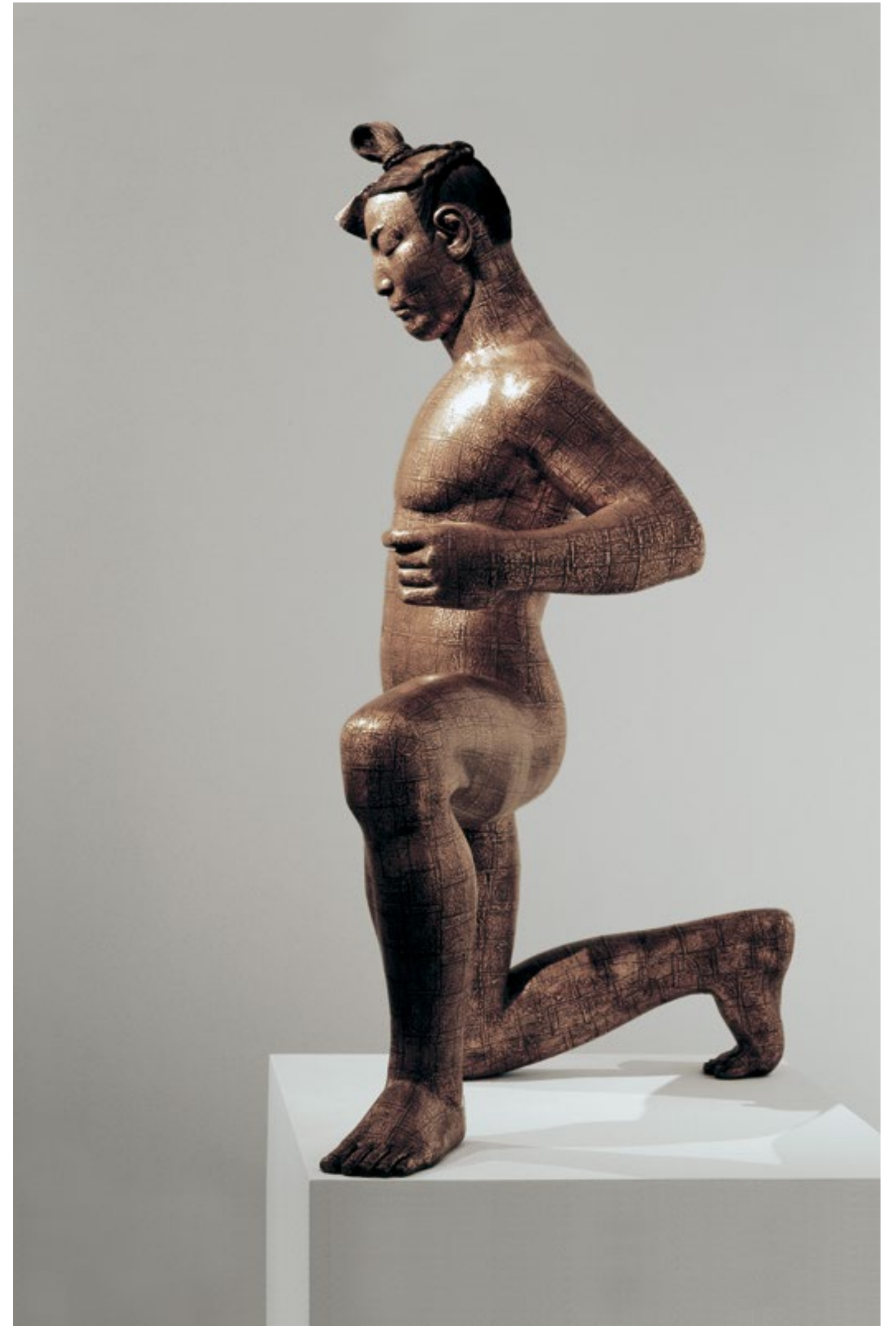


















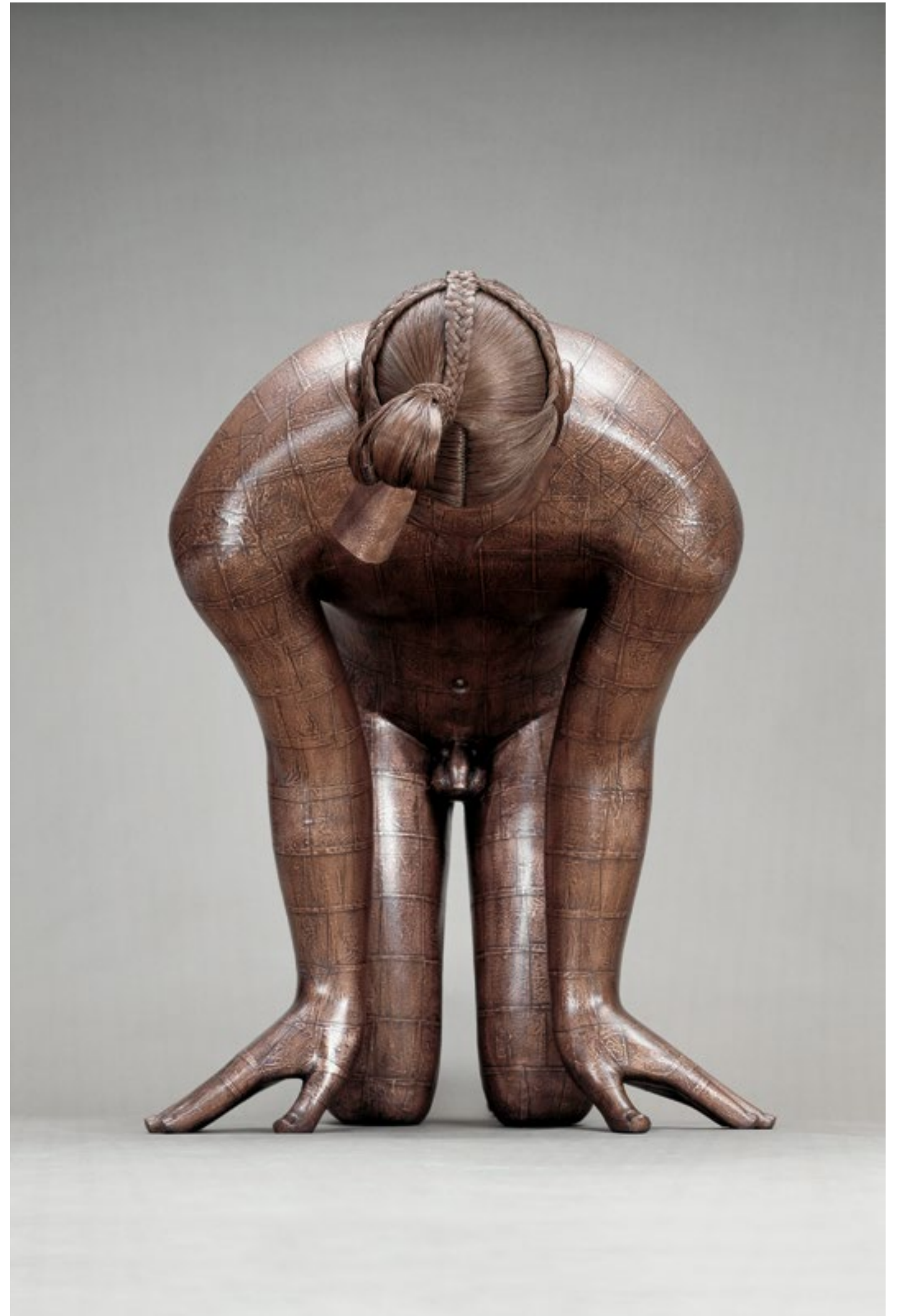
故国·颂 5# / Ode to Motherland No.5 / 铜板、铜线、树脂 / Glass-Fiber Reinforced Resin, Copperplate, Brass Wires / 160×70×95cm, 92×42×60cm / 2003

多疑并不是智慧的体现，而是智慧不足的体现，是判断能力低下与内心怯懦的表现。多疑不等于思辨，我们经常习惯性地追求事物的反面，而一味地持否定态度，列举无数可能性之后再选择对策是没有办法的办法。提高判断力远比增加知识量重要得多，否则我们就象一台拥有庞大计算功能却经常得出错误数据的怪机器。

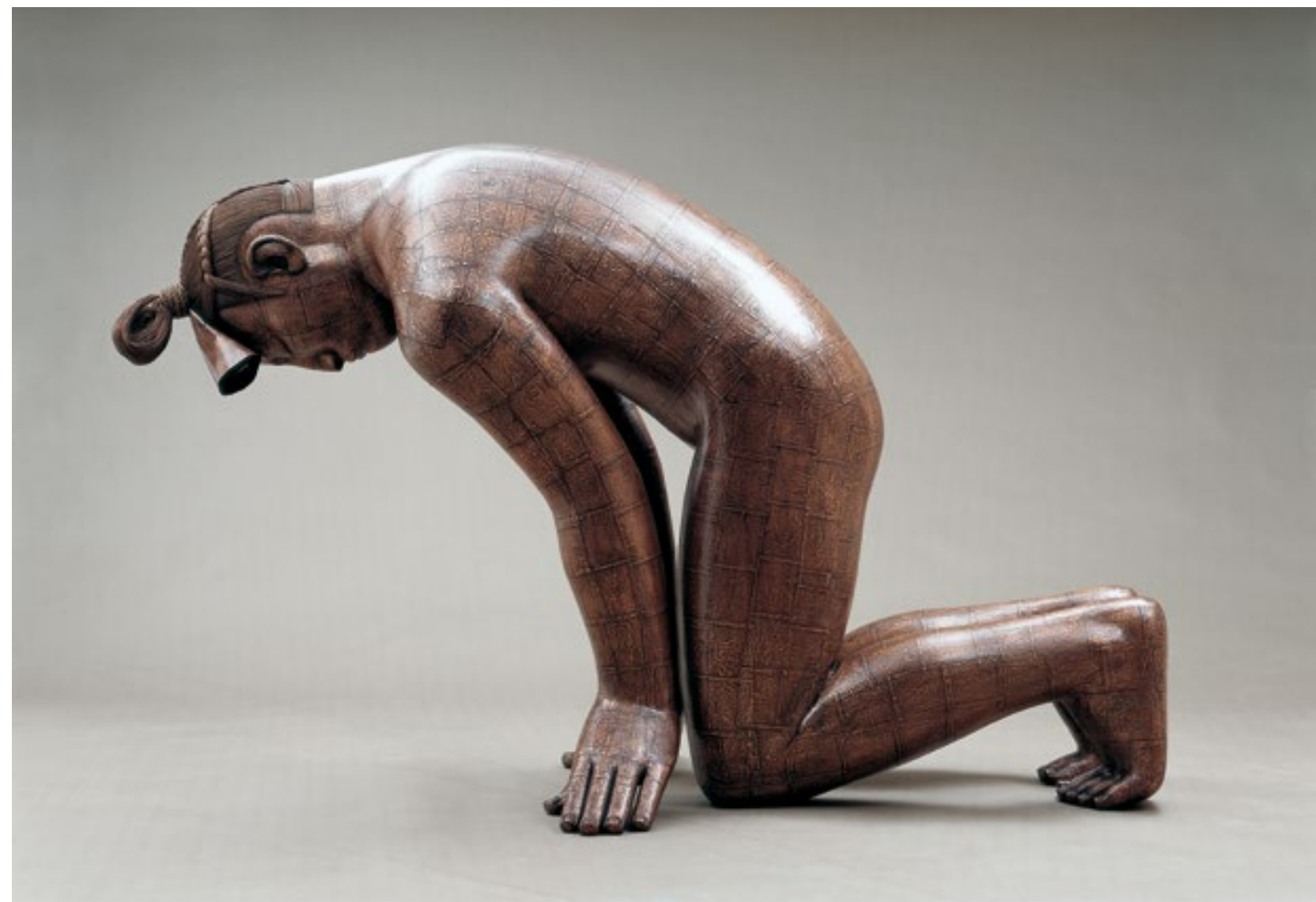
—— 蔡志松《知识论》

Distrustfulness is not a manifestation of wisdom, but of the lack thereof. To consider infinite possibilities before devising a strategy is not a solution. Enhancing our powers of judgment is much more important than increasing our knowledge. Otherwise, we will be like bizarre machines with great computational power that constantly produce erroneous data.

By Cai Zhisong, *Theory of Knowledge*





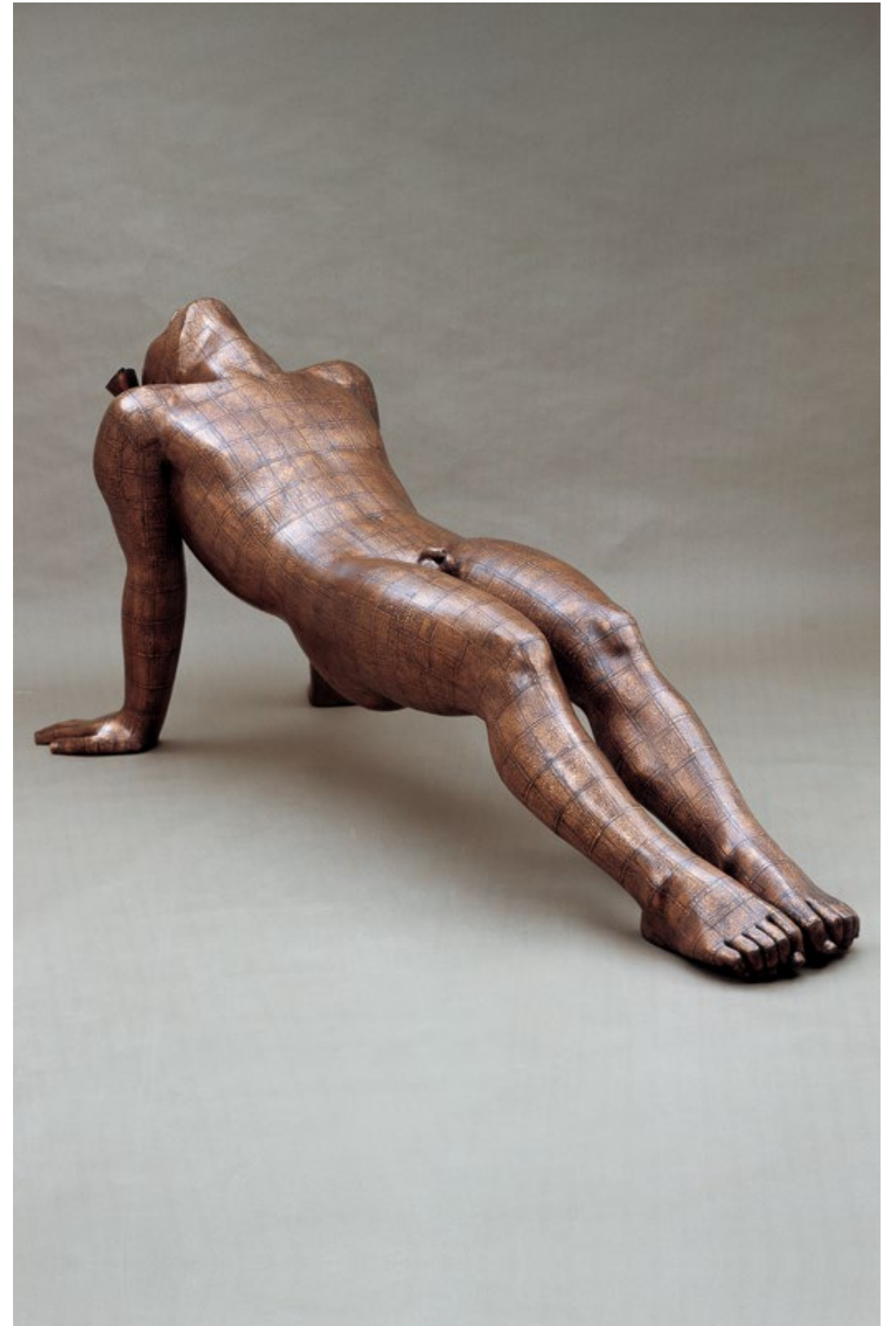












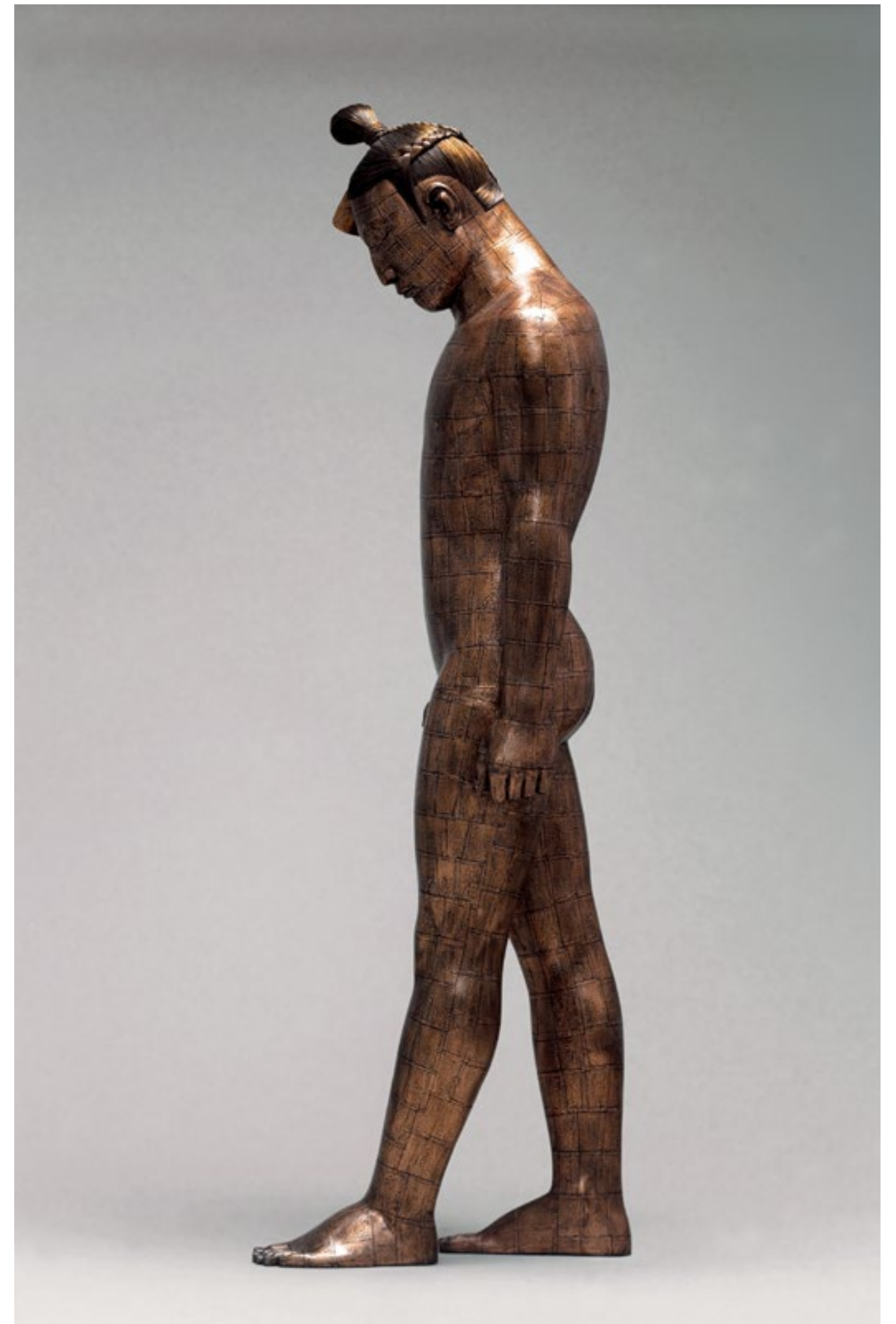






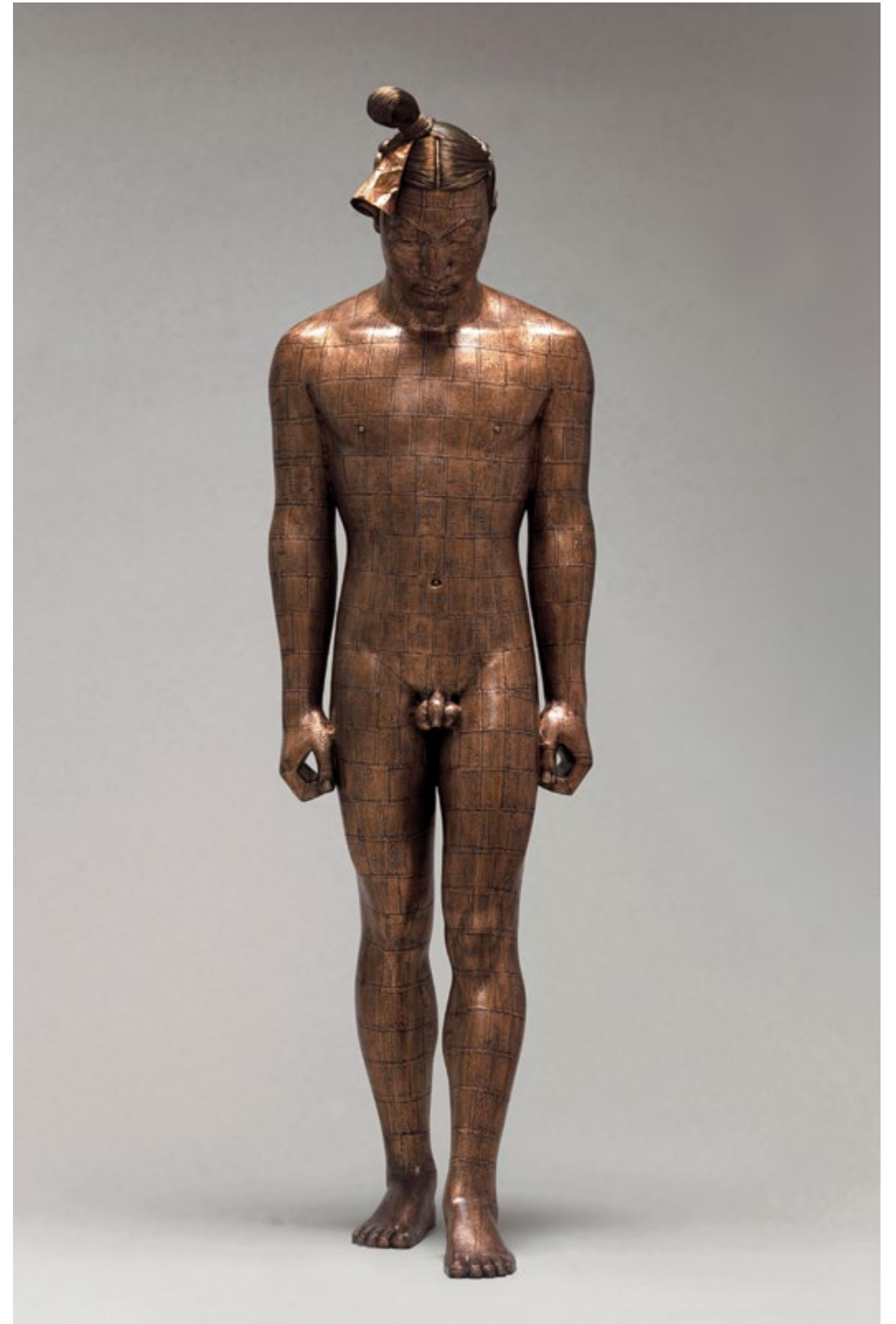
不要放逸自己的心，她会给你带来苦闷，能够接受现实是智慧与修养的体现。

—— 蔡志松《知识论》



Do not be careless with your heart. She will bring you sadness, The ability to
accept reality is a reflection of wisdom and cultivation.

By Cai Zhisong, *Theory of Knowledge*





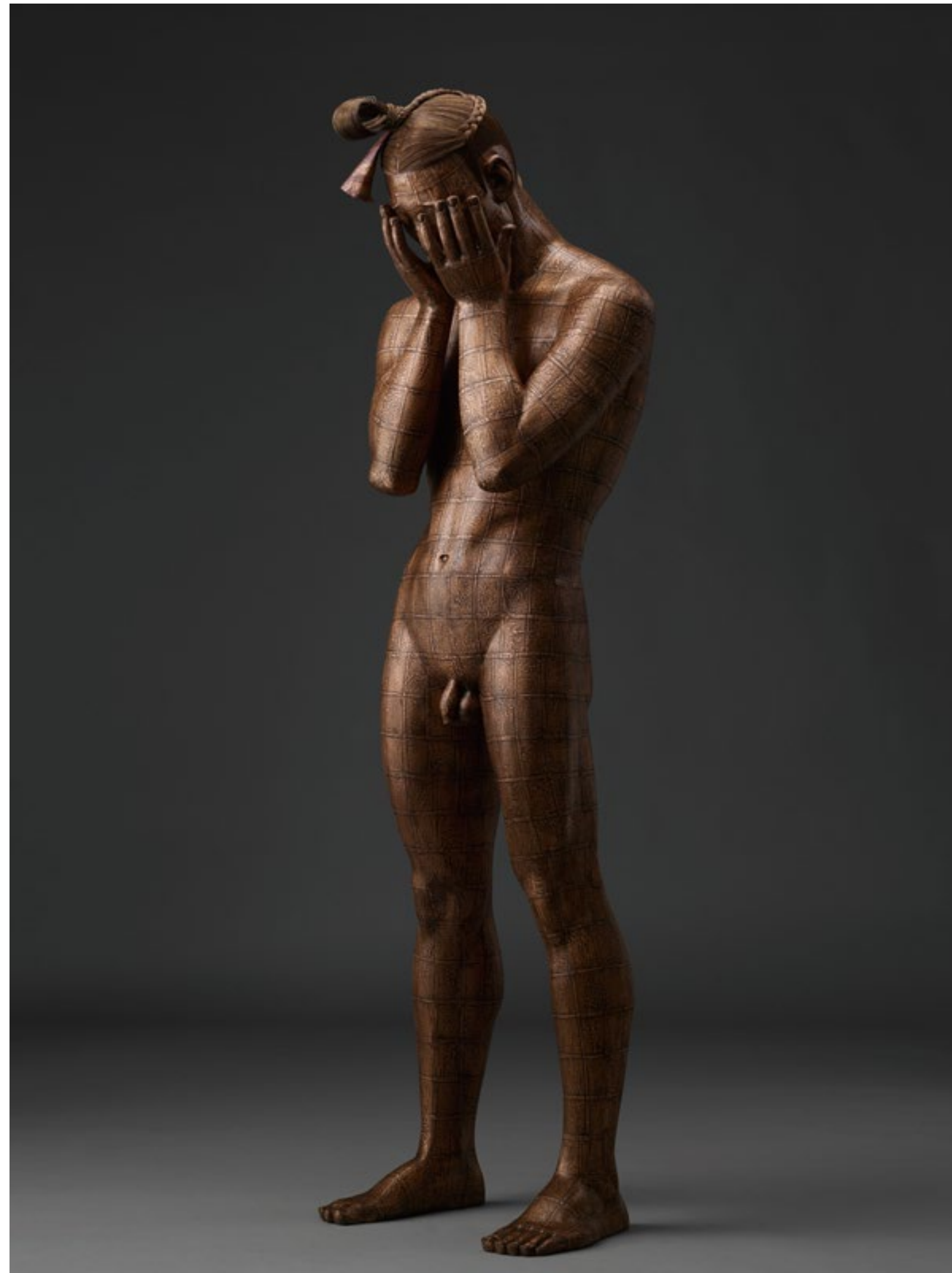
客观世界并不按照逻辑关系而发展，我们却不厌其烦地依着逻辑关系去尝试未来。于是，种种失望如影随形，行为与结果背道而驰。

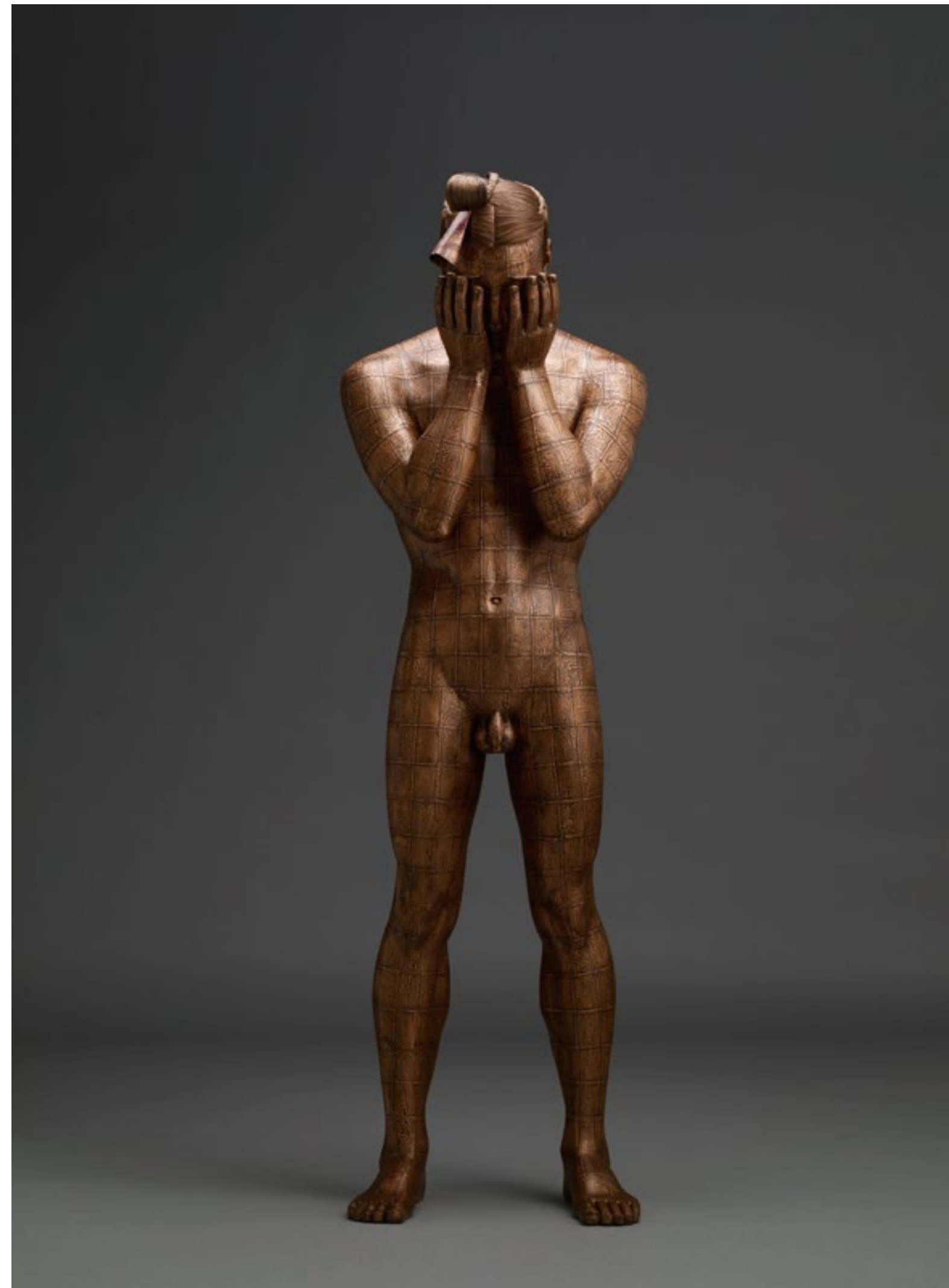
—— 蔡志松《知识论》

The objective world does not develop according to logical relationships, and yet we never tire of trying to predict the future using logical relationships. Thus, disappointment follows us like a shadow, and outcomes always stray from actions. Such absurdity must not continue. Awaken, you seekers of knowledge!

By Cai Zhisong, *Theory of Knowledge*

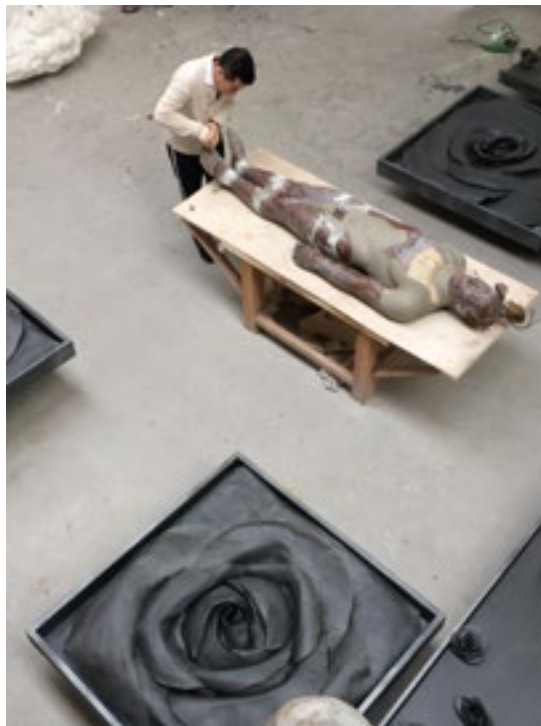














不要把精力耗费在无意义的争论上，对方不会因为我们的口齿伶俐而屈从，只会站在相反的方向。如果想利他就默默地行动，如果想利己应有所惭愧。

—— 蔡志松《知识论》

Do not waste your energy on meaningless arguments. Our opponents will not yield to our sharp tongues alone. If you believe you are correct, then there is no reason to argue. You will only push the opponent in the opposite direction. Never engage in a battle of tongues.

By Cai Zhisong, *Theory of Knowledge*



故国与国故 经典与精神

——解读蔡志松的雕塑《故国》系列

贾方舟

蔡志松的雕塑《故国》系列所引起的反响在中国当代雕塑作品中还不多见。无论是在巴黎秋季艺术沙龙获奖，在全国美展获奖，还是被大众所误读，在网络媒体惹出众多非议，都在说明他的作品的成功。成功的标志不只是获得了奖项，更在于它所引起的多方面关注。盛赞与争议都是由于作品受到关注乃至被震动的结果。如果一件作品摆在那里，观众视而不见、无动于衷，说明这件作品未能提供任何新的和值得关注的因素。

蔡志松的《故国》系列所以能引起这样的反响不是偶然的。蔡志松不仅对东西方雕塑艺术的历史沿革有自己独到的认识，而且对雕塑在当下所处的文化环境也有著清醒的了解。《故国》正是他在历史与当代的经纬在线所做出的个性化选择。在历史这条经线上，他续出了他可以承继的写实这条线索，在当代这条纬线上，他又确认了立足本土文化这一坐标。蔡志松的这一看似保守的选择，实际上是极为明智的和深思熟虑的。因为他清醒地看到，在全球化风潮中，西方强势文化对各种地域文化的兼并以及它们之间不可避免的对抗。然而，这种文化冲突给艺术家带来压力的同时，也给艺术家带来前所未有的机遇。

从积极的方面看，全球化的文化环境应该理解作为一种多元并存又相互渗透的文化环境，而不应是一个以西方为中心的、以强凌弱的文化环境。不同文化之间不仅应该寻求相互沟通和交流的可能，而且应该保持自己对艺术的阐释能力和判断标准。全球化与本土化不应该仅只是一种对抗的关系，还应该是一种互动关系，即全球化为本土文化的发展和多种文化之间的沟通带来新的契机。我们共处于一个多种文化并存的星球上，不同文化之间既存在对峙与冲突，也存在交流与沟通的可能。过多地强调不同文化之间的对抗，不利于不同文化之间的交流。要使自身文化得到世界性的扩散，就必须首先考虑如何实现不同文化之间的交流，而交流的第一要义，就是要接近对方而不是疏离和排斥对方。接近对方的过程，就是一个了解、接纳、兼容同时又向对方渗透的过程。在当代，没有能够孤立于全球化以外的文化实践。如果我们不想攀附在西方强势文化的骖尾，又不打算与全球化风潮取对抗的姿态，那么，我们就既需要对异质文化的“兼容”，又必须坚守自己的文化身份，在我们自身的文化背景中建立精神支点。蔡志松的《故国》系列正是在这样一个

大的文化背景下引人瞩目地浮出水面。

蔡志松在学院所受的专业训练基本是源自于西方雕塑的写实语言，但他的《故国》系列无论在形体结构的设计上，还是造型空间的处理上都与西方雕塑拉开距离。《故国》中的人物既非叙事性的，也非生活化的。蔡志松所塑造的人物，既不属于某个具体的时代，更不是某个具体的历史人物或神话人物。如希腊雕塑均是来自于神话中一个有名有姓的神。蔡志松所塑造的人物是拟人化的、象征性的、共性化的。他的思路不是要表现某个时代、某个历史人物或历史事件，而是在更高的层面把握一个民族的精神特征。因此，我们既可以把《故国》中的人物看作是中华民族群体人格的象征，也可以看作是中国文化精神的象征。我们在《故国》中看到是“国故”，看到的是一个民族既有的历史和文化，看到的是一个民族固有的气质与精神。

蔡志松通过他整整一个系列的创造，把我们带回到中华民族的古老文明之中。《故国》系列由“风”、“雅”、“颂”三部分及外加一个“行为实验”组成。“风”、“雅”、“颂”出自于《诗经》中的三种格体（“雅”又分为“大雅”与“小雅”），但又不能用《诗经》来附会他的雕塑，作者借用这些《诗经》中的概念，只不过是为其更加凸显其作品的历史与文化意涵。“风”、和“颂”两部分均各有一组人物构成。在《风》中，人物的身份（侍者与文臣）显现服饰与动态中。在《颂》中，人物（略去服饰的武士）则是通过人体的动态结构来体现。而衔接前后两组人物的“雅”则是通过对一组具有象征意义的对象（竹筒、卷轴、屏风）的“再现”来完成。加以他通过行为实验制作的一扇红色大门，使这个系列更显得丰富和完整。

蔡志松的《故国》让我感到，他力图在作品中体现的是一个已经逝去的“古中国”形象，如同古希腊、古罗马、古埃及那样的一个文明古国形象。因此，他虽然使用的是纯粹的雕塑语言和材料语言，但却是一种更为宏大的超越历史时空的“文化叙事”与精神性表述，是通过雕塑特有的形体、空间、结构加以阐释的“微言大义”。蕴涵著对生命、人性乃至“族性”的深刻理解。但这种理解无疑是个人的，是“我注六经”而非“六经注我”。因此在对作品的理解上产生的歧义也是正常的。

蔡志松用象征性的雕塑语言所诠释的“故国”也即“古中国”，在我来看是准确的、有分寸的和有深度的。这种整体的关照和立足于内在精神的把握，略去了许多浅表的、虚张声势的东西。网民们对那些所谓“勾胸驼背”和“下跪”的形象提出质疑，是因为他们似乎觉得只有昂首挺胸的英雄形象才能代表我们的民族。其实这是一种肤浅的简单化的理解。中国一向被视为“礼仪之邦”，侵略、好战、扩张、冒险不是中国人的本性。自秦以来一直在修长城即是一个很好的说明。这道大院墙只是为了防御外族的人侵，只是出于一种守卫而非扩张的需要。辜鸿铭在《中国人的精神》（又名《春秋大义》）一书中用“温良”（gentle）来概括中国人的特性或留给人的总体印象：“我所谓的温良，绝不意味著懦弱或是软弱的服从。正如前不久麦嘉温博士所言：中国人的温良，不是精神颓废的、被阉割的驯良。这种温良意味著没有冷酷、过激、粗野和暴力，即没有任何使诸位感到不快的东西。在真正的中国式的人之中，你能发现一种温和平静、庄重老成的神态，正如你在一块冶炼适度的金属制品中所能看到的那样。”辜鸿铭把这种“温良”看作是一种从野蛮人进化而来的文明的象征：他说“在旧式的典型的中国人身上，没有丝毫的蛮横、粗野或残暴。借用一个动物学的术语来说，我们或许可以将中国人称之为被驯化了的动物。我认为一位最下层的中国人与一位同阶层的欧洲人相比，他身上的动物性（即德国人所说的蛮性）也要少得多”。蔡志松在他的《故国》系列中通过人物的造型、形体结构以及发髻服饰的运用所给予我们的总体印象正是如此。他通过这些“古人”所表达的正是一个已逝的“古国”和一种“古风”。

或许，我们很难从纯专业的造型角度来向公众解释清楚何以要采取那些“躬形”（如《故国·风1#》、《故国·颂2#》）以及“跪”、“拜”的姿态（《故国·风2#》、《故国·颂1#》）。但这种身体的“躬曲”姿态确实是谦卑甚至身份卑微的人的一个非常典型的身姿。甚至是上千年来除了皇帝之外所有的臣民都会有一个姿势。它象征著顺从或服从，即古时所谓的“顺民”。至于在《故国·风2#》中的那个五体投地的跪拜者，不能简单地解释为是给谁下跪或屈节。它既是一种礼仪，也是一种心悦诚服的顶礼膜拜。它表示对

被拜者（如父母、祖宗、天子、神佛）的尊重、景仰、崇拜、乃至敬畏之情。《故国·颂1#》中那个武士的跪姿则有完全不同的内涵，它显然不是一个生活中的动作，表情也不是特定情境中的表情。下肢的“曲”和上肢的“张”所产生的空间节奏是独特的，表达出一种庄严感和神圣感。当然，作为艺术家本人的态度我们也不能简单解释为是对“故国”的一味颂扬，我以为，带著一种包括神往在内的复杂的感情对已经逝去的沉重历史与人生的回望与反思，是蔡志松在《故国》中所取的基本文化立场。

蔡志松的《故国》系列成功的另一个重要原因是他在材料语言方面的开拓和创造。没有对这些新材料的借用，就难以保证其“文化叙事”的独特性、新颖性和经典性品格。他对铜板、铜线、铅板、铅皮、铅丝、钢板乃至麻布、麻绳的使用，不仅超越了传统的木料、石料和铸铜，而且充分显示了这些材料的语言特质。蔡志松一方面对人物造型的推敲表现出一种少有的敏感和精准（《故国·颂5#》是唯一的例外，这个过分扭曲的动作与整部作品不协调），同时对材料的选择和处理也是独具慧眼。当他把那些切割好的铜片一块一块粘接到形体上的时候，我们看到的不仅是丰富的肌理，而且看到了秩序、看到了历史与文化的积淀；当他用铅皮、铅板来做卷轴、竹简、用钢板来做屏风时，他让我们感到材料的转换所产生的巨大意义。这些看似具象的对象已经不再是原有的“实存”，而是在材料的转换中被观念化、永恒化为一种文化象征。

2005年11月30日 于北京上苑三径居



MOTHERLAND AND CULTURAL HERITAGE- CLASSICAL AND SPIRITUAL

— A KEY TO UNDERSTAND CAI ZHISONG’S SERIES OF SCULPTURES: “MOTHERLAND”

Jia Fangzhou

Today's China seldom has the chance to witness to an influence as big as the one effected by Cai Zhisong's series of sculptures: “Motherland”. Regardless Cai has been awarded with the highest prize in the Paris Autumn Saloon, his works still continue to be misinterpreted by the masses and criticized by all the media in Internet, which explains the great success of the artist. His triumph derives not only from his prizes, but also from the great interest that he has drawn in many different ways. Approval and criticism all derive from the same shocking feeling that his art is provocative. Wherever his works are displayed, the viewers look at them but they do not see, they remain indifferent, jumping to the conclusion that these works do not bring any new element which is worth paying attention to.

It is therefore not accidental that Cai Zhisong's series of sculptures “Motherland” provoked such a resonance. Cai Zhisong, besides having knowledge of the East and the West sculpture's historical evolution, he has also a sober understanding of the immediate location of sculpture in a cultural environment; “Motherland” represents his choice of individualization in the historical and contemporary latitude. Following a certain line of history, he went ahead pursuing his realistic description, from a contemporary perspective. He has also confirmed the coordinates of the solid cultural bases of his motherland. Despite the fact that this view of Cai Zhisong may look pretty conservative, it comes, as a matter of fact, from an extremely wise and careful consideration, because in times of globalization unrest, he soberly sees the problems of the inevitable resistance of every regional culture to annexation.

Trying to overlook things from a positive point of view, a globalized cultural environment is intended to be a cultural environment where different elements coexist and interact and not necessarily where the west plays the central role and the strong bullies the weak. Among different cultures, we should not only seek the chance of linking up and exchange but also, should stick to our artistic explaining ability and the judging standard. The attitude toward globalization should not be only of resistance but also as a way to create mutual relations. Globalization should be seen as a development of local culture and as a turning point in the communication between different cultures. We coexist on a star where many different cultures intersect at the same time. Conflicts can be between different

cultures, and even in such situation, there are possibilities of exchanges and links. To excessively emphasize the conflict between different cultures is counterproductive towards cultural exchanges themselves. If we want to help our own culture to be worldwide spread we first have to ponder on how to effectively create cultural exchanges, the first step to achieve this is definitely not to fight off the opposite party but, on the contrary, to find a good way to approach it. And this process actually translates into understanding and incorporating and at the same time permeating with the opposite party. Nowadays, nobody has been able to isolate the cultural practice outside of the globalization. If we decide to neither follow the trail of the mighty western culture and neither have we wanted take up the anti-globalization kind of attitude, we need in order to stay within the heterogeneous culture compatibility to preserve our own cultural status, and establish the spiritual pivot in our own cultural context. Cai Zhisong's series “Motherland” comes out to the surface in a cultural background and that is where he tries drawing people's focus.

The type of professional training that Cai Zhisong received at the academy was basically to outsource from western sculpture practical language but his series “Motherland”, regardless of whether it is in physical structure design or modeling space processing, it all spreads out with the western culture. The characters within “Motherland” have no narration, and no adaptation, they do not belong to any specific time, neither are they some concrete historical personage or mythological characters like Greek sculpture where characters derive from mythological gods, the characters modeled by Cai Zhisong are humanized, emblematic, generalized. His idea does not display some specific time some historical characters or facts, but it is to assure some ethnical group's distinctive spiritual features to a higher level. Therefore, we can look at “Motherland” as an attempt to symbolize the personality of the Chinese nation as a community and as a symbol of the spirit of Chinese culture. What we see in “Motherland” is “cultural heritage”, a nation's history and culture, a nation intrinsic temperament and vitality.

Cai Zhisong, through his entire series, bring us back to Chinese nation's ancient civilization. “Motherland” consists of three parts “Custom”, “Refinement”, “Ode” and an external part called “behavior experiment”. These three parts derive from the “Book of Songs”'s three major parts



(Right): Ode to Motherland No.2 / Silk Screen / 106×70cm / 2009



(“Refinement” is divided into “Small Refinement” and “Big Refinement”).

The two parts “Refinement” and “Ode” are composed respectively by a group of characters. In “Refinement” the identity of the characters' social status (servants and literates) appears in the adornments and in the dynamic. In “Ode” (where no reference is made to the warrior's costumes), the characters are manifested through the human body dynamic structure. And before and after linking up the two groups of characters in “Refinement”, through some symbolic objects, bamboo slips, reels, screen, completes his work. His passing through a red gate has been added to experiment his behavior and makes this series appear full in richness and integrity.

The feeling that “Motherland” transmits to me is that of an attempt of depicting an image of Ancient China that has something in common with Ancient Greece, Ancient Rome and Ancient Egypt, the fascination of history. For this reason, although he employs the pure sculpture and material language, it is by employing a kind of “cultural narration” and spiritual indication that he attempts transcending the concept of time and space in history. It is through sculpture's distinctive form, space and structure that he tries to elucidate these “sublime words with profound meaning”, containing the profound understanding of life, humanity and “race”. This kind of understanding is undoubtedly individualistic as he said: “I entered the six Confucian classics and not the six Confucian classics entered me”. Therefore, as far as it concerns the understanding of the works, ambiguity in significance is also a normal component.

Cai Zhisong's symbolism in “Motherland” could also lead to an interpretation as “ancient China” and in my opinion it is accurate, discreet and deep. This overall look based in the intrinsic spiritual assurance, has left out many shallow points and bluffs. What people in the network define as “humpback without thorax” and “kneels down” has raised a lot of questions because they seemingly look at it like someone who throws away his chest to be able to represent our nationality. As a matter of fact, this seems to me like a very simplistic and superficial way to see things. China has always been regarded at as a “country of etiquette” and “aggressive”, “militant”, expansionistic and risky are not part of the Chinese natural disposition. The Great Wall, since the Qin dynasty, has always been under restoration and this could be seen as a proof of this attitude. This big courtyard wall exists only for protecting the country from aggression and is not a symbol of expansion. Gu Hong Ming in his book “The Spirit of China” or “The Principle of Righteousness of Spring and Autumn” uses the term “gentle” to describe Chinese people's main characteristics and for leaving space for overall impressions: “What I called gentle, does not mean spiritless or weak obedience”. Mai Jiawen expressed a similar concept a while ago: The gentleness of Chinese does not mean a lack of spirit or

being docile because castrated. Cai Zhisong in his Motherland series, through characters modeling, physical structure and the hairstyle gives us this kind of model. Through these “ancient people” he describes a sort of antiquity and an “ancient country” which definitely belong to the past.

And probably, we hardly could ever explain from a specific modeling point of view how to adopt these body shapes, (like “Motherland No.1” and “Motherland No.2”) and the posture of “kneeling” and “worship”, “Refinement to Motherland No. 2”, and “Motherland No. 1”. But these body postures like “bow” are typical of the humble. And it is even the kind of posture that all high ranked could have, besides of course the emperor. They symbolize submission or obeisance, what in ancient times we would refer to as “docile people”. We cannot possibly know to whom these postures that we see in “Refinement to Motherland No. 2” like that of kneeling down or forfeiting his honor is addressed to. It is just a kind of etiquette, and it is also a prostration to show admiration. It is an act whose aim is to show the counterpart the due respect, admiration (like to a father, ancestor, emperor, or to the gods), worship, and even awe. The warrior kneeling position in “Motherland No.1” has therefore a completely different connotation. It is obviously not a movement in life, and the expression does not fit that specific situation. The spatial rhythm produced by bending the lower limb and the opening of the upper limb is unique and expresses one kind of dignified feeling as well as the sacred feeling.

Another reason for Cai Zhisong's Motherland series success is the development and the creation of his own language of materials. Not in the borrowing of new materials and one can hardly guarantee his moral character's uniqueness, novelty and classical “cultural narration”. Copperplate, copper wire, lead plate, lead sheath, lead wire, steel plate cloth and hemp, not only have surpassed the traditional lumber, the stone material and the cast copper, but it has moreover fully demonstrated these materials language's special characteristics. When he sticks those sheets of copper one by one, we not only notice it is rich skin texture, but also the order and the cultural and historical accumulation. When he uses the lead sheath, the lead plate to produce a reel, the bamboo slips, the steel plate to make the screen, he transmits us the great significance of the transformation produced by the use of these materials. These resembling embodied objects no longer possess their original “sense of reality”; but it incorporates also the material transformation of the ideal in a cultural symbol.

Beijing, 30th November 2005

“历史”的晦义——评蔡志松的作品

吴鸿

蔡志松的成名作是一组人体雕塑作品，2001年曾经在法国获过大奖，后来这些作品在中国美术馆展出时引起过不小的争议。当时比较有代表性的反对意见是认为在他的作品中丑化了中国人的形象。而这些，实际上都是仅仅从作品的表象着眼而得到的一种民族主义标准的价值判断。

无庸讳言，在蔡志松的那些人体雕塑作品中，我们可以看到其中借鉴到了一些中国传统雕塑的元素，而在中国雕塑界，这种在西方团块式造型体系的框架中融合本民族传统雕塑元素的努力，自上个世纪初西方学院派的雕塑技法引进中国以来一直没有停止过，这种努力与“油画民族化”的努力是同步的。但是，仅仅从造型样式、或者某些造型元素出发的这种“融贯中西”的努力，必然只能在一种“样式主义”的逻辑中找到一些表面的、偶发性的“图式的巧合”。比如，一些乍看起来很“机巧”的中西样式的组合，因为其仅仅是从表面图式中简单采取一种“贴片式”的加工，使其无法在更深入的层面上得到研究性的推进。这实际上是可以用来解释为什么有些雕塑家在靠几个作品出名后，反而江郎才尽了的原因。而另一些情况是，按照主流价值观构建的视觉上的宏大叙事，并不能在表面上的民族元素形式下掩盖其内容上的苍白无力。而蔡志松的作品并没有落入上述两种雕塑界的“时髦”俗套。

在蔡志松的作品中，我们可以发现，他实际上试图要去把握的是一种隐藏在传统造型表象下的中国历史文化的“晦义”。我们知道，西方雕塑从古希腊开始，着力表现的是自由、自信的“人性”。而在中国传统雕塑中，隐藏着的是“神性”和与之对应的“奴性”。正是这种历史文化的特性决定了在视觉的造型层面上的“审美”特征。

那么，在蔡志松的作品中，他正是通过对于中国人的民族性的“历史性”的把握，而选择了能够体现这种历史性的特定的造型元素。在这种神权、君权，以及由此而体现出的某种“制度性”的力量对于个体的压制中，个体所表现出来的是一种顺从和忍耐的精神状态。而“忍耐”体现出来的是两种“心力”的对抗，无数的心力之间所汇聚而成的强大的张力，正是蔡志松的作品通过雕塑语言所表现出来的特殊艺术魅力。即在一种表面静止的外形轮廓中，在量感强烈而概括的形体背后所内涵的巨大的心理张力。这可以看作理解蔡志松作品的一条主要线索。

而与这条心理主线相符合的是对于材料的选择。我们可以发现，在蔡志松的作品中，他比较喜欢采用青铜和铅来作为作品塑造的材料，这些材料的物理特征是“柔性”和“韧性”的结合体。而这也正好和我们上述所阐释的中国历史文化的“晦义”所符合，这样，材料便被赋予了一种精神性和文化性的特征。

图像作品《历史的延续》是我们理解蔡志松作品的一个桥梁，这个作品在他本人的作品序列中也是起到承上启下的作用。在这个作品中，我们可以看到，虽然历史在不断“进步”，但在其形式上仍然保持着某种“制度化”的统一性。在这种体现着“历史”的宏大叙事的背景下，我们反观他的人体雕塑作品，便能更好地在那些静默、顺从、忍耐的外表下去发现其中所蕴涵的巨大的心理张力。

而实际上，在他的不同的作品中，都能体现出这种文化内涵上的“互文性”。

装置作品《档案袋》既是他的作品在形态上向多样化发展的过渡，也是他的作品在精神内涵上由“历史性”向“现实性”过渡的关



键性阶段。在早先作品中所表现出来的神权、君权已经被一种“制度性”的符号说代替。也正是在这个作品中，蔡志松所要阐释的中国历史文化的“晦义”得到了提升和扩展。从某种相对具体的精神指向发展为更为普遍和一般性的文化关怀。同时，作品的文化内涵的表达也不再仅仅是通过形象来传达，更为重要的是，材料、以及符号本身的“文化性”和“观念性”的属性得到了加强。

装置作品《印》正是依照这个逻辑发展而来的，在这个作品中，代表着某种“制度化”权利的橡皮图章的底面被掏空，镶嵌进去的是一面凹镜，通过光学成像的原理，凹镜所反射出来的是一个颠倒的图像，同时，由于它的光学焦距的原理，所呈现出来的也是一个虚像，但是如果你睁一只眼闭一只眼看时，图像便会转化为实像。在这里，蔡志松已经进而质疑这种“制度化”的权力符号自身的“合法性”。——也就是，当你发现了“历史”背面的荒诞性的时候，它表面的权力化所必须的庄严性便被解构的一干二净了。至此，蔡志松的作品似乎从悲剧性的“正剧”走向了嘲讽的“喜剧”，用笑声颠覆了“历史”和“制度”的庄严性。

而在作品《玫瑰》里，他的这种历史感又从宏大叙事走向了个人心灵史，铅质的“玫瑰”传达给我们的是一种悲剧性的心理感受。它相当于是一种“夫子自道”，更为直接地向观众表达艺术家自身的一种内心情结。这种沉重的、悲剧性的心理意识实际上也是蔡志松将个人的情感意象与历史文化关怀结合起来的一种心理象征。我们可以再结合他以前的作品，一卷巨大的、铅质的无字立轴，便更能理解他内心的悲怆的历史情怀。

综上所述，我们可以看到，在蔡志松的作品中，不同作品之间的“互文性”是理解他的作品的关键。而悲剧性的历史价值观，又是体现在他的作品造型元素和材料的“文化性”和“观念性”之中的一种人性关怀方式。

2008年9月16日 于北京通州





THE OBSCURITY OF “HISTORY”

- A LOOK AT CAI ZHISONG’S WORK

Wu Hong

Cai Zhisong’s acclaimed figure sculptures, that won an award in France in 2001, provoked discussions when it was later shown at the National Gallery of Art in China. At the time, the most poignant debate was centered on whether the artist had demonized the Chinese people represented in his work. But in fact, this was a superficial evaluation determined on a standard patriotic Chinese type.

Frankly, we find Chinese traditional sculptural elements among Cai Zhisong’s figurative sculptures. In the field of Chinese sculptural arts, since the beginning of the last century with the introduction of western sculptural learning techniques, there has been an unceasing effort to combine Chinese traditional sculptural elements within the framework of western composition system. Sculptural development parallels the effort of “sinification” of oil painting. However, the effort of simply “merging the east with the west” on elements or models of composition would only yield certain superficial or coincidental “compositional overlaps” at the level of “formalistic” logic. For instance, certain seemingly “witty” works combining eastern and western models were, on a compositional level, simple processes of “collage”, and were unable to push further on an experimental level. This in fact explains why certain artists fade out once they have become famous with a few representative works. In other cases, artists often use a visual grand narrative by relying on mainstream values to conceal, with superficial nationalistic elements, the lack of content. In contrast, Cai Zhisong’s works did not fall victim to the two aforementioned “trends” in the world of sculpture.

In Cai Zhisong’s work, we realize what the artist is attempting to do is to grab hold of the “obscurity” of Chinese historical culture that hidden under the surface of traditional composition. Western sculpture, since ancient Greece, emphasized representing freedom and confidence of “human nature,” whereas, in traditional China, sculpture embodied the “sacred” and the “obedience” contrasting to it. It is precisely these historical and cultural characteristics that determined the “aesthetic” visual and compositional qualities. Accordingly, Cai Zhisong’s command of the “historicity” of Chinese nationalism allowed him to choose specific compositional elements that embodied such historicity. Under

the oppression of sacred, monarchical, and “institutional” power on the individual, the individual has acquired a docile and subordinate appearance. Although “docility” embodies the antagonism of two internal struggles, the tremendous tension gathered from endless struggles is precisely the unique artistic quality Cai Zhisong expresses through the language of sculpture. In other words, Cai’s work embodies the psychological tension imbued behind intense mass volume and generalization.

Coherent to this psychological axis is the artist’s selection of material. We notice that he prefers to use bronze and lead as his main materials. Materials with the physical qualities that combine “softness” and “durability”. Moreover, they also correspond to the “obscurity” of Chinese history and culture, thus, the material are also given a spiritual and cultural quality.

His work, The extension of History, bridges our understanding to Cai Zhisong’s work, moreover this work also serves as a conjunction in his artistic practice. In this work, we notice the sustained “regimented” formalistic uniformity against the “progression” of history. With a representation of the grand narrative of “history”, in examining his sculptures of the body we can discover the tremendous psychological tension beneath the tranquil docile and subordinate surface.

In fact, among the artist’s various works, we find the embodiment of “commonality” of cultural implications.

The installation Dossier is both a diversifying shift of form, as well as a key transitional phase from focusing on “history” to “reality”. The earlier sacred and monarchical power has been replaced with the symbols of “regimentation”. It is among these works that the obscurity of Chinese history and culture, which Cai Zhisong’s is interested in demonstrating, was elevated and expanded, as they developed from specific spiritual tendencies to a more common and quotidian cultural concern. Meanwhile, the cultural implication of his work is no longer only conveyed through form, but, more importantly, the “cultural” and “conceptual” qualities of the material and symbols themselves are enhanced.

The installation work Stamp developed following this logic. In this work, the carving on the rubber stamp – symbolic of a particular

“regimented” power, has been effaced and replaced with an inlaid concave mirror. Using the physical qualities of light, the concave mirror reflected an upside down image, which was an obscure image due to the focus of the light. However, if one squinted, the image became clear. Here, Cai Zhisong further scrutinizes the power of such “regimentation” and the “legitimacy” of the symbols. In other words, when you come to realize the absurdity of “history”, its stateliness completely dissolves. Thus, Cai Zhisong’s work is like derailing a tragic “play” and turning it into a satirical “comedy”, and uses laughter to subvert the solemnity of “history” and “regimentation”.

Though in the work *Rose*, his sense of the grand narrative of history shifted towards the history of the soul--the lead “rose” conveyed a tragic impression to our psyche. It is comparable to the “monologue of the master” that revealed the inner sentiments of the artist directly to the audience. Such solemn and tragic conscience is in fact a psychological embodiment of Cai Zhisong’s personal insights and concerns toward history and culture. In relation to his previous work, a massive scroll made of lead without any writing allow us to grasp the artist’s internal trauma of historical sentiments.

In sum, we discover in Cai Zhisong’s work that the “commonality” in different works is the key to understanding his work as a whole. Moreover, his tragic view of history is an approach of human nature embodied in the “cultural” and “conceptual” qualities of his composition and material applied.

Beijing Tongzhou, September 16, 2008



如果把自己看得无比重要那么痛苦也就无比巨大，一切痛苦都来源于希求个人快乐，一切快乐都来源于使别人快乐。

—— 蔡志松《知识论》

If we see ourselves as incomparably important, our suffering will also be insufferably great. All suffering comes from the pursuit of individual happiness, while all happiness stems from making others happy.

By Cai Zhisong, *Theory of Knowledge*

CHAPTER II
ROSE

玫瑰



玫 瑰

蔡志松

爱情的魅力是无限的，从翩翩少年到耄耋老人，爱情一直是人们心中闪耀的光芒。它能使暗淡的世界异彩纷呈，也能使濒死者焕发活力。在无数次的主观渲染之后，它是诗人笔下的圣物；小说家情节中的波澜；幻想的世界无不美好；爱情是人们永远追求的幸福。

当理想的热烈与现实的冰冷撞击时，绚丽的世界灰飞烟灭，活力熄灭，留下无尽的失落……其实这是未遂者的幸运。一些人拥有了爱情，不幸却堕入痛苦的深渊，无意间将自己置身于进退两难的境地，长期领受心灵的折磨。……因为幸福只存在于想象之中。

人们总是习惯于断章取义地看人生、努力重复别人的生活，并不考虑究竟，稍有不符便会心生痛惜。身临其境则是无法言喻的煎熬，然而忍耐痛苦的人竟成了他人羡慕的偶像。要知道，爱情无不以痛苦为结局。

当梦想与现实相违时，各种戏论随之成为指导行为的依据，使我们从一个痛苦奔向另一个痛苦，流转无穷。许多人有能力克服生活中的种种艰难，却无法摆脱情感的困惑，孤独与贪著使我们在温柔与美艳面前束手就擒，成为事业的巨人情感的侏儒。一面在风雨中屹立，一面却在沼泽中爬行，一次次尝试寻找栖身之所，这种尝试无异于轮椅与拐杖的交替。它们都不能使我们最终独立！

爱情只是一种自我满足。一切付出都以自我的感受为标准，很少考虑对方是否需要。最纯真的爱情无非是最真诚的索取，不要认为追求爱情比追求物质更高贵。贪婪使人们永不满足。最艳丽的花朵也会失去色彩。由于有了贪婪，爱情犹如这绽放的铅玫瑰，是掺了毒的美味，没有必要用珍贵的生命之唇去反复亲吻。由于认知的片面，人们对于爱情只有一味追求的信心，却不具备承担后果的勇气与能力，不要放浪形骸！

爱情像大自然中的花朵，无时无刻不上演著盛开与凋零，永不停息；就像我们的身体，从一出生就开始奔向死亡，犹如这铅玫瑰，总有一天会因保存不善而损毁，变成沉重的垃圾。维护的成本远远大于自身的价值。

爱情的自性并非永恒。片刻的欢愉也需要众多因缘的聚合，不要为刹那的闪烁而付出一生的努力！因为爱情并非生命的全部。

渴望爱情的人们三思！

2010年11月22日于北京

闲聊无非是贪爱与嗔恨的表达，是浪费生命的无上方便，是蒙蔽心智的黑色绷带。不要追求口头的快感，它只会给自己和别人带来麻烦。

——蔡志松《知识论》

Idle chatter is the expression of avarice and disdain. It is the most convenient way to waste life, a black bandage that covers the wisdom of the heart. Do not seek the joy of gossip. It only brings trouble to ourselves and others.

By Cai Zhisong, *Theory of Knowledge*



玫瑰象征爱情。而铅既柔软又沉重；既可塑又易损毁；既沉静又绚丽；既稳定又具毒性，虽是金属却很脆弱。用铅的材料属性和玫瑰的自然造型结合描述爱情，观点应该是明确的。爱情和其它事物一样，其真实面貌并非与自己看到的和想象的一致，犹如这绽放的铅玫瑰，品者自知。



Rose symbolizes love. Lead is soft and heavy, malleable and flimsy, calm and gorgeous, as well as stable and toxic. Though lead is a kind of metal, it is very fragile. The idea of combining the material property of lead with the natural shape of rose to describe love is very explicit. Love is like all the other things. Its true picture is not the same as the imaginary, which is similar to the blossoming lead rose. Only people with self-knowledge can truly understand the meaning behind the lead rose.



ROSE

Cai Zhisong

The fascination with Love is infinite, it shines through the whole life of a person. Love can brighten the darkness as well as rejuvenate a dying person. Being subjectively described, love becomes the sacrament in poems, the climax in novels, and the pure land in fantasies. People aspire to love all the time.

Some witness their love slip, but luckily experience the loss of dreams and realize the cruel reality. While some others enjoy love, in the mean time they indulge in the painful dilemma and psychological torment. They can only imagine the happiness of love.

People are accustomed to copy others' lives and never comprehensively appreciate the significance of life. They cannot take any suffering in their lives; however, the ones with extreme endurance are idolized. Love usually ends in pain.

When dreams and reality are rather different, many theories become a guide for us to follow, leading us from one pain to another. Many people have the ability to overcome various difficulties in life, but are reluctant to get rid of the strange bewilderment of love. Loneliness and greed want to put us into a trap. As a career giant and a love dwarf, one time and again tries to find a shelter. However, neither a wheelchair nor a crutch could

make this person finally independent.

Love is like a complacent satisfaction, and people love in vain narcissistic so shallow, neglecting others' need. Pure love is nothing but sincere request. Don't you think that the pursuit of love is nobler than the pursuit of materials, as greed always fades the colour of love. Love is all very well in its way, but life is much higher. Due to one-sided understanding, people only have the confidence to pursue love, but have no courage to bear the consequences, so please don't behave irrationally or uncontrollably.

Love is like soft and tender flowers that bloom and die all the time; love is like our bodies, striding from birth toward death; love is like a lead rose, which will go to rack and ruin and become heavy garbage. The costs of maintenance are much higher than the value of itself.

Love is not eternal and a moment of joy also needs a number of predestined relations. Don't pay a lifetime for a moment of delusory pleasure, because love is not life at all.

Please think carefully when you are searching for love.

22, November 2010 in Beijing



不要焦急，我们所期待的其实无非是从一个痛苦奔向另一个痛苦。

——蔡志松《知识论》

Do not be anxious. In fact, we are merely leaping from one form of suffering to another.

By Cai Zhisong, *Theory of Knowledge*









与其奢望明天不如珍惜今天,假若明天来临也许今天是幸福的。

—— 蔡志松《知识论》

It is better to cherish the day than to dream lavishly about the future. Though there may be many things about today that do not meet our wishes, they may become our cherished memories tomorrow. Perhaps when tomorrow comes, today will be a day of happiness.

By Cai Zhisong, *Theory of Knowledge*













美丽的暴力

王岩

如果说，艺术家蔡志松的成名之作《故国》系列，是他用敏感的心体察生命的气息，低声歌咏纷繁汹涌的世相之下，凝结在时空中永恒的人性主题；是他用唯美的雕塑技艺，编织内心中最激烈的冲突，叹息著“无奈”的叹息。那么，蔡志松的最新作品《玫瑰》，第一眼看上去的感觉非常陌生——它轻松简单概括，朵朵浓烈香艳时刻准备怒放的巨型玫瑰，似乎在取悦著每一围观者的内心，诉说著每个人的渴望，它是“爱”。

也许，这就是欲望的形状吧——它饱满的花瓣甜美润泽，重叠隐密的花蕊令人浮想联翩。延续了《故国》雕塑中的对材料运用的大胆尝试，蔡志松将铅皮的特性发挥得淋漓尽致，他用金属的语言出人意料地表达柔软，塑造出花朵娇嫩欲滴的质感……

然而，蔡志松说，这些全都是假象。

灰玩笑

作为观者，阅读《玫瑰》是一次独特的体验。蔡志松利用了作者的“特权”——他不仅用“铅”浇注出美丽的花朵，把如此沉重冰冷的物质变成性感撩人的艺术品，同时，又在化腐朽为神奇的瞬间令花容失色，让玫瑰之美永远定格在寂静沉穆的铅灰光泽之中，让一切有关爱欲的想象在升起之时，即刻还原成金属的冰冷。

蔡志松还特意作为作品撰写前言强化这个过程。他说，爱情犹如这绽放的铅玫瑰，是掺了毒的美味，没有必要用珍贵的生命之唇去反复亲吻。他又说，爱情像大自然中的花朵，无时无刻不上演著盛开与凋零，永不停息；就像我们的身体，从一出生就开始奔向死亡，犹如这铅玫瑰，总有一天会因为保存不善而损毁，变成沉重的垃圾。维护的成本远远大于自身的价值。

兴致勃勃欣赏玫瑰之美的时候，偶遇蔡志松这几句言说，就足以打消人愉悦的心情，继而又平添几分懊恼。蔡志松用《玫瑰》抛给人们一个灰色的玩笑。在他看来，美丽只是一种装饰品，它扮靓了原本虚无的幸福感，遮盖了生命的流逝。他喜欢用雕塑告诫人们，或者说喜欢以这种看似柔和的方式提醒人们思考，究竟什么才是生命永恒的主题。

无聊之美

“要知道，爱情无不以痛苦为结局。”

对那些向往爱情的观者而言，蔡志松自己对作品的解读，使欣赏《玫瑰》的过程变成一个欣赏痛苦的过程。原本与艺术品对视，希望让平素的紧张在那时放松，希望已经被打造得很坚硬的心在那一瞬间被抚慰，但是，《玫瑰》含蓄地剥夺了观者渴望的小小的快感。或者说，这些从来就不是作为艺术家的蔡志松所认可的，“艺术”从一开始就被天然赋予的某种定义和功用。他关心“美”，但“美”只是一种工具而已。他更著迷于对生命本质的表达，于是，“美”，感官之美，情色之美，在经由“玫瑰”的述说中，却因为美的本身显得无聊甚至荒唐。

原来，艺术可以如此冷酷。

离开

看著雕塑《玫瑰》，忽然有些怀念《故国》的旧作了。透过那些坚实的人物造型，那铜皮和铅皮打造的杰作，我们可以与艺术家怜惜生命的目光相遇。他们深邃动人，因为，作为艺术家的个体就鲜活在被雕塑的人群中。但是在今天，透过玫瑰，我们却已经看不到那个熟悉的蔡志松了。尽管他通过洋洋洒洒的“前言”（当然也是其“爱情宣言”）的铺陈，仍旧延续了那种对个体生命的关注；通过“玫瑰”的视觉张力，也强调了这些年来作者精神世界的“提纯”，但是，艺术家本人却仿佛因了悟了生命的诸多真相，愈发离云云众生远去，愈发抽象成为一个名叫“蔡志松”的符号。

也许只有时间可以证明，作为作品的《玫瑰》，它蕴藏了多么巨大的能量。蔡志松用铅之玫瑰，制造了所有关于幸福的想象，与其说以其魅惑的造型绽放在每个人的眼前，不如说以它触之娇弱的身体，释放出销蚀魂魄的毒素。

因此，蔡志松的玫瑰，应该是最暴力的一朵。



ROSE: BEAUTIFUL VIOLENCE

Wang Yan

If Cai Zhisong’s famous series of “Motherland” indicates that he is experiencing life with his sensitivity – crooning the eternal theme of human nature in this fickle and noisy world, making use of his fascinating sculpture skills to express the fiercest conflicts inside, sighing for the “helplessness” – then Cai Zhisong’s latest work “Rose” would seem to be quite strange at the first sight. It is relaxed, simple and succinct. The giant roses are glamorous, fragrant, and ready to bloom at any time. They set to please every audience, expressing everyone’s desire, which is “Love”.

Maybe that is the shape of desire. Its plump petals are luscious and glossy, while serried and concealed pistil makes people fall into a reverie. Continuing with the attempt to adopt unexpected material in “Motherland”, Cai Zhisong made the best use of the characteristics of lead sheath. He astonishingly utilized metal to express softness, and successfully created the delicate and tender texture of flower.

However, Cai Zhisong states that, these are all illusions.

Grey joke

As an audience, watching “Rose” is a unique experience. Cai Zhisong has utilized the “privilege” of being the creator, not only using “Lead” to produce the beautiful flowers, but also transformed the heavy and cold material into sexy and attractive artwork. At the same time, when he turned the mundane into mysterious work, he discolored the flower simultaneously, locking the beauty of rose into silent and dreary grey lead, which immediately cools off all rising desires and imaginations.

What is more, Cai Zhisong specifically wrote a preface to reinforce this process. He said, love is just as this blooming lead rose, a toxic delicacy. There’s no need to kiss it repeatedly with your precious lip. He also stated that, love, just like flower in nature, experiences blooming and withering all the time, never stops. It is like our body, rushing to death from birth, like the lead rose, which will eventually be damaged some day in the future due to lack of preservation, and turn into heavy rubbish. The cost for maintenance will be far greater than its own value.

Reading Cai Zhisong’s words when you are appreciating the beauty of rose enthusiastically would be enough to destroy your delighted mood and make you annoyed. Cai Zhisong plays a grey joke with people using the “Rose”. In his view, beauty is only a decoration. It beautifies the empty happiness, and conceals the passage of life. He likes to warn people with sculpture, or rather he likes to use this seemingly gentle way to remind people to think of what is the theme of eternal life.

The Beauty of Boredom

“One thing you should know is all love ends with pain without an exception”

To those audiences who yearn for love, the way Cai Zhisong interprets his own work makes the process of enjoying “Rose” turns into a process of enjoying pain. Originally, people who connect with artwork were hoping to release the tension and comfort the hard heart at that moment. However, “Rose” implicitly deprived the teeny-weeny delight the audiences aspire. Or I should say being an artist, Cai Zhisong never appreciates these. “Art” has been given some certain definition and utility by nature. What he cares is “Beauty”, yet “beauty” is only a tool. He is more fascinated with expressing the essence of life. Thus, “beauty”, beauty of senses, beauty of erotica, in the narration of “Rose”, appears to be boring, or even absurd because of the beauty itself.

So, art could be so callous.

Leave

Looking at the sculpture “Rose”, I suddenly think of the old work, “Motherland”. Through the masterpieces, solidly molded from copper sheet and lead sheath, we can connect with the artist, whose eyes are full of sympathy for life. They are deep and attractive, because artist himself is living actively in the crowd who are sculptured. However, today, we are not able to find the once familiar Cai Zhisong any more. Even though from his expansive “preface”, he continues concentrating on the life of individual, and emphasizes the “purification” of creator’s spiritual world during these past years via the visual impact of “Rose”, the artist himself seems to leave far from the mortal beings and has been abstracted to a symbol named “Cai Zhisong”.

Perhaps only time will tell how tremendous power “Rose” possesses as an artwork. Cai Zhisong used the lead rose to create all the imaginations about happiness. The rose is more like to use its delicate body to release toxin, than to blossom in front of everyone with an alluring pose.

Therefore, Cai Zhisong’s rose should be the most violent one in the world.



如果我们不能从痛苦中自省,那么就只能使痛苦继续;如果我们无力前行,
那么就只能迷惑于表象。

—— 蔡志松《知识论》

There is no inevitable link between suffering and success, nor is there any
inherent conflict between splendor and depth. If, in our suffering, we do not engage
in introspection, then we can only continue in this suffering. If we are unable
to move towards depth, then we will always remain enchanted with the surface
appearance.

By Cai Zhisong, *Theory of Knowledge*













现象与本质共同构成了事物，同等重要。二者之间的联系并非想象的简单与必然，偏重任何一方都会影响我们的判断。我们不能只专注于统计现象，概率不等于真理，现象不等于真实。

—— 蔡志松《知识论》

Phenomenon and essence together construct a thing, and are of equal importance. But the connection between the two is not as simple and inevitable as we imagine. Any bias in favor of one over the other will influence our judgment. We must not focus only on the cataloging of phenomena. Instances do not equate with the truth.

By Cai Zhisong, *Theory of Knowledge*

CHAPTER III
CLOUD

淨
塵
之

每个人都有有成就的可能，关键看自己。阳光普照，但只有透过放大镜才能把柴草点燃；同是一座房子，门窗朝南与朝北却有完全不同的效果。千万不要把过错归罪于别人。

—— 蔡志松《知识论》

Everyone has the potential to achieve. The key is how we behave. Sunlight illuminates, but it can only ignite the grass when it passes through a lens. Even in the same house, windows facing north and south have completely different effects. Thus, we must avoid blaming others for our own mistakes.

By Cai Zhisong, *Theory of Knowledge*

浮 云

蔡志松

我们从出生的那一刻起就开始奔向死亡。在浩瀚的时空中，生命虽只是刹那一瞬也会留下各自的痕迹。

生命的意义不仅是过程，更重要的在于结果。如果生命的意义只在于过程，那么我们可以在结冰的湖面上建造华美的大厦，并会得到众人的喝彩。

如果生命的意义只有过程，我们就不会在面对种种难以下咽的苦果时因怯懦而表现出无谓的挣扎。

如果只追求过程的快感而不考虑结果的严重，我们终究有一天会象意外染上绝症的不羁少年那样追悔莫及。

由于不重视结果，我们才无所顾忌地任意行事，才会将有限而珍贵的生命耗损在各种无意义的尝试之中，奔波于现象之间最终却一无所获，饱受种种挫折、不幸与内心的煎熬。

由于不重视结果，即使生命延长十万倍也只相当于改为明日行刑的罪犯，只是延长了死前的礼遇与内心的恐惧。

偶然闯进房间的苍蝇，无论如何嗡嗡飞撞，最终能否出去才是关键。蜡烛燃尽换来的是光明，但生命燃尽也许换来的是黑暗。不要被蛊惑的言论蒙蔽而一味攫取，并寻找所谓的自我，因为那只是一幕只有技巧却无真实的魔术，幻想的虚构永远不堪现实的重负。

不要不敢直面因果关系的严厉而不加思索地相信生命只有过程，自欺欺人地走过剩余的时光。我们并不是为了愚昧而生，如果渴望快乐就请种下相应的种子。

谷雨春耕，浮云朵朵，如何漂浮无人问津，雷雨交加却令人瞩目。

2011年10月5号于四川甘孜

FLOATING CLOUDS

Cai Zhisong

From the moment we are born, we rush towards death. In the vastness of time and space, a life is just a fleeting moment, yet it leaves behind its traces.

The meaning of life is not just the process. What matters more are the results. If the meaning of life was just in the process, then we could trace out a magnificent skyscraper on the ice of a frozen lake, and drink in the praise from the public.

If the meaning of life was just in the process, then we would not doggedly struggle in the face of bitterness and hardship.

If we only pursue the stimulation of the process, with no concern for the severity of the outcomes, then we will one day end up like a restless youth suddenly and inexplicably stricken with a terminal illness, our hearts filled with longing and regret.

It is because we do not place importance on outcomes that we do so many things without care, that so much precious life is wasted on meaningless experiments, bounding through the phenomena of the world with nothing to show for it, filling our lives with difficulties, travesties and anxieties.

It is because we do not place importance on outcomes that even if we

were to extend our lifespans by thousands of times, it would only be a one-day stay of execution, an extension of the rituals and fears that precede death.

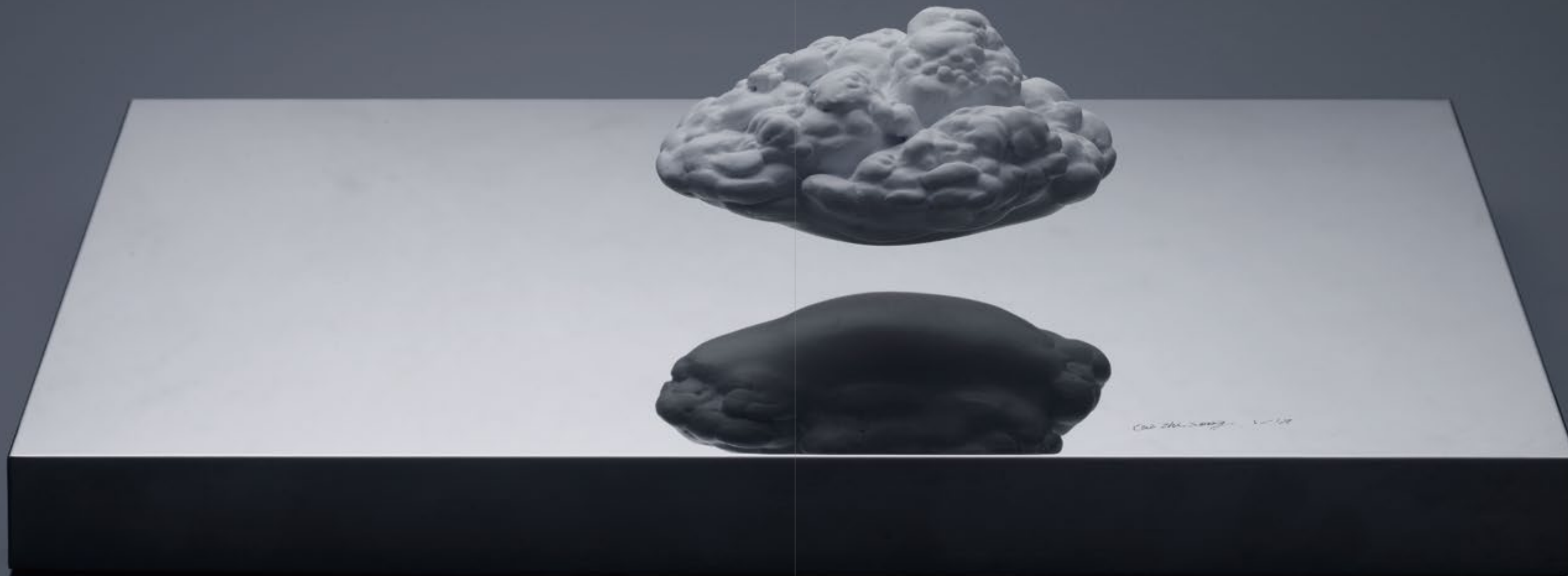
When a fly randomly buzzes into a room, it doesn't matter how you chase it or swat at it. What matters is whether it can leave. A candle is burned to its end in exchange for light, but when a life is burned to the end, all it brings is darkness. Do not grasp at seductive words, thinking you will find yourself, because it is nothing but trickery. Illusion can never bear the heavy burden of reality.

Do not, out of fear of karmic action and reaction, only believe in the process of life, passing your way through the last remaining light of life in self-deception. We were not born to be ignorant. If you wish for joy, then plant the corresponding seeds.

The spring rains come and the clouds float by. No one cares to ask how they fly, but they are astonished by the rain and thunder.

Written on October 5, 2011, in Garze, Sichuan Province















如果只重视过程, 我们就会将有限而珍贵的生命浪费在无为的尝试之中, 并使我们饱受种种挫折、不幸与内心的煎熬。对于生命来说, 重要的是结果而不是过程。

—— 蔡志松《知识论》

If we place importance on process, then we will waste limited, precious life on attempts at useless action. The various setbacks, unfortunate events and inner anxieties we encounter are the result of placing insufficient importance on results. For life, what matters is the result, not the process. It is like when a fly randomly buzzes into a room. It doesn't matter how you chase it or swat at it. What matters is whether it can leave.

By Cai Zhisong, *Theory of Knowledge*



《浮云》方案一

空灵与禅意

主体云朵材质：表层为白牡丹干花，里层为丝网、胶。

在表面喷胶，共贴两层牡丹花瓣。第一层贴完后喷透明胶，之后贴第二层。第二层贴完后喷哑光透明航空漆，既保证白牡丹干花的质感光泽又防雨水等腐蚀。

厚度：3mm。

作品数量：10 朵。

外形尺寸：最大朵 700×400×300cm（依次缩小）。

安放地点：草坪上空 2-5 米处 5-7 朵，内充氦气，房檐上空 1 朵，中国馆房顶 1-2 朵，中国馆及草坪上空 20-50 米处 4 朵。

关于“浮云”的流动性：天空与屋顶、墙壁的云朵不会离开展示地点，因为已有连接点。草坪上空 3 朵因为离地面不高，周围有建筑物与树木遮挡，所以起风时也不会流动太远。当风力过大时有可能离开展场，因为内部气体是与空气比重相当的氦气，所以不会升空远去，只会水平移动、四处飘浮，云朵可随温度、日照、晴、雨等天气变化自动升降。

CLOUD PROGRAM I

Main Cloud Materials: surface consisting of dried peony flowers, with wire mesh, rubber, resin and plastic film underneath.

The surface will be sprayed with rubber, with two layers of peony petals pasted over the surface. After attaching the first layer of petals, it will be coated with clear rubber before applying the second layer. The second layer will be coated with transparent aeronautic epoxy, protecting the flower petals from deterioration while adding a glossy finish.

Thickness: 3mm.

Quantity: 10

External Dimensions:

Largest Cloud: 700×400×300cm (subsequent clouds will be smaller).

Installation:

5-7 clouds will be suspended over the grass at a height of 2-5 meters and filled with helium. One cloud will be attached to the outer wall of the China pavilion, fastened by its side, negating the need for helium. Another cloud will be attached to the eaves of the building, also not requiring helium. Another cloud will be anchored to the roof of the pavilion with a transparent The clouds will rise and fall due to changes in the temperature, sunlight and weather conditions.

Regarding the movement of the "clouds":

The clouds on the roof and walls of the building will not stray from the exhibition grounds because they will all be anchored to their positions. Since the three clouds over the lawn will float at low positions, and the area is surrounded by buildings and trees, they will not be carried far by any winds. They may leave the exhibition area if the wind becomes too strong, they will not go far, because they are filled with helium. The buoyancy level will allow for horizontal movement, but not for vertical flight. This will create a mysterious atmosphere.



《浮云》方案二

作品由置于地面的主体云朵和飘浮云朵两部分共同组成。

主体云朵尺寸：700×680×350cm。

主体云朵材质：不锈钢喷白漆，有隐形防雨孔洞。内部悬挂风铃，风铃下端悬挂钢球，下半部分装中国龙井茶叶。以磁力悬浮于地面，风来云动，风铃摇摆，钢球搅动茶叶，茶香与风铃声一并传出。

飘浮云朵尺寸：220×200×120cm。2-10 朵，依次缩小。（具体数量根据现场效果而定）

飘浮云朵材质：用中国龙井茶薰香后的棉花塑型于白色气囊表面。内充氦气，外顶部喷少许白漆，增加层次感并提高亮度，同时保证香气的散发。由于氦气和空气比重基本相等，所以云朵只会随风飘浮，却不会升降。将云朵置于 2-4 米空中，仍可保证人在下面穿行。

在中国馆门前制造一种空灵与禅意。

CLOUD PROGRAM II

The artwork consists of one main cloud on the ground and suspended clouds above.

Main cloud dimensions: 700×680×350cm

Main cloud materials: white-painted stainless steel with hidden waterproof holes. A wind-chime is suspended inside, and Chinese longjing tea leaves will fill the bottom half. The structure will be weighted in the bottom as magnetic suspension, so it will be able to sway with the wind. As the wind rocks the cloud, it will emit the sounds of the wind chime and the fragrance of the tea.

Suspended cloud dimensions:

2 to 10 clouds from 220×200×120cm. (specific quantity will be determined according to the visual effect of the site)

Suspended cloud materials:

cotton infused with longjing tea fragrance attached to the surface of white balloons. The balloons will be filled with helium and lightly coated in white paint to add to a visual sense of depth and layering. The balloons will be set to neutral buoyancy, so that the clouds will be suspended in the air, without rising or sinking. The clouds will be suspended at heights of two to four meters, so as not to impede the flow of visitors.

The aim is to create a dreamy, Zen-like atmosphere at the entrance to the China pavilion.







没必要执着于愿望,它只能使我们忽略现在的幸福而去迎接未来的痛苦。
梦想只是一种想法,生活并不会因为失去它而黯淡,反而会成为滋养身心的
静谧庄园。

—— 蔡志松《知识论》

There is no need to chase dreams with an anxious heart, as they will only lead
us to overlook the happiness of the present in exchange for future suffering. Dreams
are just a type of idea. Our lives will not become dull for lack of them. Instead, it
will form a tranquil garden for nourishing body and soul.

By Cai Zhisong, *Theory of Knowledge*



















我们不能用过往的事物做为自身的行为标准或模板，也不要参考别人来过自己的生活，那样只会度过庸俗而乏味的一生。

—— 蔡志松《知识论》

We must not use situations that have already happened as the standard or model for our actions. That would lead to a tasteless, boring life.

By Cai Zhisong, *Theory of Knowledge*



艺术家焦点：中国的蔡志松

杰森·爱德华·考曼夫

当中国的当代艺术大约在10年前开始获得全世界的关注的时候，批判的声音也随之而来，批判者认为大多数这些作品似乎是西方二战后风格的衍生物。把象征“中国”的毛泽东社会主义现实主义的主旨与象征“当代艺术”的流行，概念主义以及后现代美学方法结合起来是有公式和计算方法可循的。

最杰出的当代艺术家们开辟了当代艺术的先河，融合了中国文化和西方文化。他们使用中国艺术的主旨和中国元素的媒介，比如水墨画、毛笔字，但同时会转化并应用到油画，摄影，装置和行为艺术，象征主义雕塑。但是当在西方发展起来的当代艺术的国际语言仍然是这一领域的通用语言时，一些看起来与中世纪或者更早时候的艺术在情感的表达上更为接近。

来自北京的艺术家庄志松，曾在中央美术学院学习雕塑，之后在那里任教。他最著名的作品是像真人一般大小的秦朝的士官以及宫女的雕塑，这些雕塑弥漫着一股历史肃穆的气息。最近在台北当代艺术馆举办的一个回顾展，让参观者更全面地理解了他自1999年创作的精彩作品。

这些被安放于展台上的雕塑分布在展览馆的各个地方，像真人一般大小的士官、宫女以及被卸下的头颅显得活灵活现。这些穿着衣服的雕塑是由铸好的青铜、铅皮制作而成的，而裸体的雕塑则是先由粘土制成模型，然后用树脂翻制，再贴铜片。他们的头发由铜线编成。他们匀称的体型以及双边对称让人回想起希腊和罗马雕塑的完美，但呈现出来效果却是更多让人静默怀想。

蔡志松创作的雕塑不像给予他们灵感的公元前三世纪诞生的兵马俑战士，他们更加倾向于象征的意义而不是还原一个真实的历史场景。这些雕塑呈现出在残酷命运前一种内省，敬拜，遭受苦难时谦卑

的态度。虽然他雕塑以中国人为原型，他们低眉顺眼以及曲背的姿势很明显是为了表现这种情况。

蔡志松对中国文化传统的尊重体现在他的其中一个系列的雕塑，命名为《故国·颂》，这弥漫着一丝多愁善感，以及淡淡的乡愁。他的代表雕塑也许是为了满足大众对识别中国人肖像研究的渴望。尽管这些雕塑的特征古朴，却代表了新时代的宁静，但是他们表现的却是一种诚挚、敬畏、受难的基调。

蔡志松的作品并不都是人物雕像。还有《浮云》和《玫瑰》系列，玫瑰是铅做的，是表达爱情的作品，悲伤让花显得更加美丽。他还用铅制作了立轴和手卷，这不仅显示了这种书轴的耐用性，而且还揭示隐喻的力量，尽管人们追求通过学习知识变得超凡，但仍然免不了讲究世俗利益。这似乎也是他另一作品，钢制成的云朵的主题，其中一个在2011年威尼斯双年展中展出，后被置于这个博物馆前面的广场上，博物馆的外墙由红砖砌成，墙壁的白云使博物馆的外观增色不少。更多的云朵悬挂于两层高的展馆内，还有一小朵，用磁悬浮技术，神秘地盘旋在展台的上空。

蔡志松的作品在国内外都曾被广泛地收藏，并且价格不菲，其中包括这样一件《威尼斯浮云》，以100多万美元的雕塑类最高价在2012年春季的北京保利拍卖会成交。同时，他也是一个慈善家，为了支持医疗以及修复西藏的一个历史圣地，他在三月份捐赠了以360,000美元拍卖成功的九件小幅作品。

他的作品有跨越文化的吸引力，大概我们很快也能在欧洲以及美洲的展馆看到蔡志松精彩的作品。



ARTIST SPOTLIGHT : CHINA'S CAI ZHISONG

Jason Edward Kaufman

When Chinese contemporary art started gaining international attention about a decade ago, one criticism was that much of the work seemed derivative of Western postwar styles. There was something formulaic and calculated about combining Maoist Socialist Realist motifs that screamed “China!” with Pop, Conceptualist and Postmodern aesthetic approaches that screamed “Contemporary Art!”

Prominent figures developed original bodies of work that merge aspects of both Chinese and Western culture. They work with Chinese motifs and media such as ink landscape painting and calligraphy, but transposed into oil paint, photography, performance, installation and appropriated imagery and objects. But while the international language of contemporary art developed in the West remains their lingua franca, some seem closer in sensibility to medieval and ancient art.

One is Cai Zhisong. The Beijing-based artist, studied and taught sculpture at that city’s Central Academy of Fine Arts. He is best known for life size statues of Qin dynasty warriors and court ladies, figures suffused with a reverence for the past. A retrospective recently on view at the Museum of Contemporary Art Taipei provided a comprehensive overview of his meticulously crafted works created since 1999.

Distributed on plinths throughout the galleries, the full-length warriors, ladies, and a number of disembodied heads are rendered with realist precision. Clothed figures are made of cast bronze with lead drapery, and nudes are modeled in clay then cast in fiberglass sheathed in squares of sheet copper with a golden patina. Hair is braided copper wire. Their well-proportioned physiques and bilateral symmetry recall the idealization of Greek and Roman sculpture, but the effect is less of grandeur than of a silence reminiscent of Buddhist sculpture.

Unlike the third century-BC Xian terracotta warriors that inspired them, Cai’s figures are less working individuals than symbolic types. They exude an attitude of introspection, obeisance and suffering that reflects humility

before the inexorability of fate. Although his figures are archetypal Chinese characters, their bowed heads, lowered eyes and stooped postures are clearly intended to represent this universal condition.

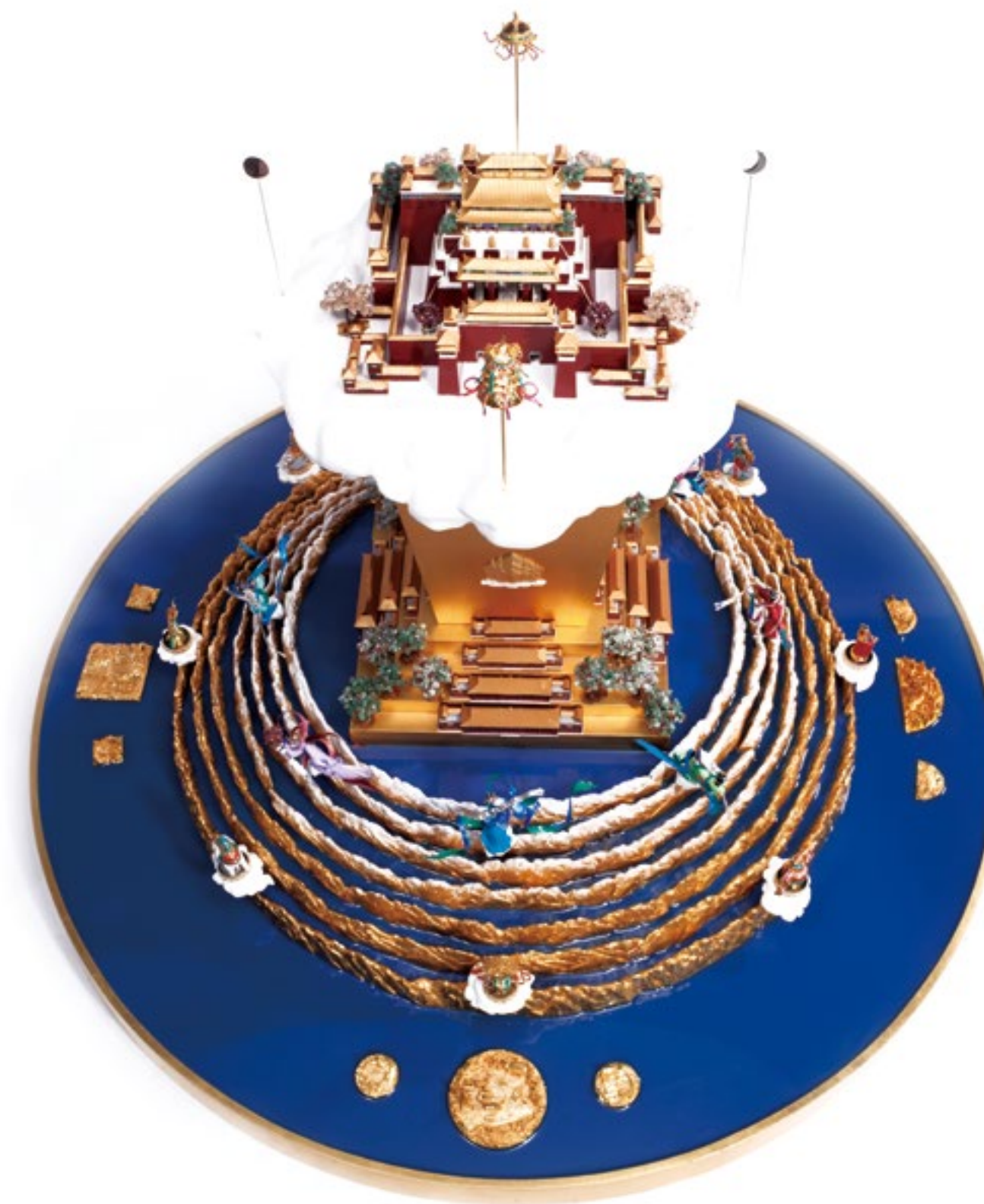
Cai’s homage to Chinese cultural tradition — he titles one of his series “Ode to the Motherland” — has a tinge of sentimentality and nostalgia. His stereotypical characters could be intended to satisfy collectors’ desire for recognizable Chinese iconography. But despite their clichéd features and the New Age serenity of their representation, what emerges is a tone of sincerity, reverence and pathos.

Not all of Cai’s works are figures. He makes reliefs and freestanding sculptures of roses cast in lead, expressing an elegiac take on beauty. He creates hanging and hand scrolls out of lead — a Chinese variation on Anselm Kiefer’s lead tomes — which suggest both durability and metaphorical weight, earthbound despite striving for transcendence through knowledge. That seems to be also the theme of his painted-steel clouds, one of which — shown at the 2011 Venice Biennale — rests on the plaza in front of the museum, whose brick façade is adorned with a mural of white clouds. More clouds are suspended in a double-height gallery, and a small one hovers mysteriously above a pedestal, held in place by magnets.

Cai’s works are well collected in China and abroad and sell for substantial sums, including one work — “Venice Cloud” — that topped \$1 million at Beijing’s Poly auction house in Spring 2012. A philanthropist as well, in March, he donated nine works that were auctioned at \$360,000 to support medical care and the restoration of a historic shrine in Tibet. Considering the cross-cultural appeal of his work, it seems likely that we will soon find Cai’s finely crafted sculptures in European and American institutions, as well.

13 May 2014









我们实际上在为一种错误的概念而奋斗。“我”把本来平等的事物贴上了亲疏远近的标签，“我”给自己带来了愤怒、贪婪与愿望无法实现的悲伤，“我”使自己的内心片刻不得安宁，“我”使自己变得孤独冷漠，“我”害了自己也害了别人。

—— 蔡志松《知识论》

We are actually struggling for a false notion. “I” takes things that were once equal, and applies markers of closeness and distance. “I” gives us anger, greed, and the pain of being unable to realize our hopes. “I” brings constant turmoil to our hearts. “I” makes us lonely. It hurts us and others.

By Cai Zhisong, *Theory of Knowledge*











基础好讲不好修，高层次好修不好讲。不要执着于各种名词概念，不要急功近利，方向正确，缓步向前很快就会到达终点。

—— 蔡志松《知识论》

The foundation is easy to understand, but difficult to lay. The higher levels are easy to achieve but difficult to understand. Do not get mired in verbal concepts. Do not chase after fame or fortune. If your direction is correct, even a slow pace will take you to the destination soon.

By Cai Zhisong, *Theory of Knowledge*



传统作为活的文化资源

——关于蔡志松的雕塑

殷双喜

新华网巴黎4月4日电：

在刚刚结束的法国巴黎秋季沙龙作品展中，中央美术学院雕塑系教师蔡志松获得最高奖——泰勒大奖。在巴黎秋季沙龙近百年的历史中，中国艺术家首次获此殊荣。这一奖项是由法国画家、雕塑家、建筑师协会和泰勒基金会联合授予的。法国秋季沙龙在罗丹、雷诺阿和建筑师弗朗兹·儒尔丹等人的倡导下，创建于1903年，它最初是一批落选法国官方展览的艺术家为展示自己的作品而成立的，在20世纪初成为推动法国现代艺术的重要组织，如著名的“野兽派”（1905年）和“立体派”（1912年）就诞生于秋季沙龙展。近百年来，有上千位艺术家在这里展出过作品，其中包括高更、塞尚、雷诺阿、马蒂斯、毕加索、博纳尔、马约尔、罗丹、布朗库西等世界级大师。本届沙龙有来自世界各国的409位艺术家的千余件作品参展，其中包括6位中国艺术家的作品。

蔡志松毕业于中央美术学院雕塑系并在那里任教。虽然自1998年以来，他已参加过多次国内的雕塑展，但作为一位青年教师，他不是中国雕塑界的风云人物。2002年4月4日新华社的消息，使人们注意到这个不善言辞的青年，他获得巴黎秋季沙龙的最高奖，再一次让我们反思，在全球化思潮与民族文化冲突的今天，中国雕塑如何参与世界文化的对话交流？这个问题转化为蔡志松的个案，可以理解为应该如何认识获奖雕塑《故国》系列在当前文化环境中的价值？

我想这里有两个问题可以讨论。第一个问题是，在当代雕塑越来越强调公共性的时候，我们如何认识公共性的内涵。也就是说，作为公共艺术的雕塑艺术，其艺术价值来自何处？在意识形态强大的社会文化制度中，雕塑家作为精神生活的个体，如何保持个人的独立的精神探索并将这种精神的创造与当代社会的文化取向进行融合？

纵观中外雕塑史，雕塑艺术与陵墓、石窟等建筑艺术的关系始终密切难分。作为一种巨大的社会经济投入，雕塑艺术被赋予了重要的社会政治、文化、宗教等各种功能，这使得雕塑家的个性化表达受到很大的制约，二者之间的冲突与调合，成为不同时代雕塑艺术潮流的发展因素。90年代后期，出于对群体意识的逆反和确立自我的需要，艺术家的个人价值观正日益成为当代艺术创作的出发点，特别是青年

艺术家对个人经验与感受的重视，超越了对于普遍性理想与社会群体价值观的关注。而当代雕塑面临的却是日益迅猛的城市化发展对其价值公共性的普遍要求。如何处理这一普遍化要求与当代生活对雕塑家个人表达的独特性与深度化的要求，就成为当代艺术公共性的基本问题。而这一问题的解决，首先要关注的是雕塑艺术家个体的精神状态与文化素质，特别是他们在传统意义上的架上雕塑领域里的纯艺术探索。概括地说，我认为，当代公共艺术（包括城市雕塑）的发展，应该建立在当代架上雕塑的艺术探索的基础上，后者的发展状况直接影响到前者的艺术水准。没有高水平的雕塑家的个性化的自由表现，就谈不上真正意义的公共艺术的发展。许多地方的城市雕塑在抽象化、模式化、概念化的样式复制的泥沼中越陷越深，成为闪闪发亮的不锈钢垃圾，就在于城市雕塑在一些“菜雕”生产者那里已成为通用产品的样式设计与模块组合，失去了与传统文化与当代城市文化的精神内涵的联系。

第二个问题是，在现代信息社会条件下，当市场经济中的强大的流行文化成为当代人的文化快餐时，当代艺术能否满足现代人自我表达与交流的需要？它能否通过对传统文化资源的挪用和重组，来呈现当代人的精神状态？

关于中国的文化资源问题，艺术家许江有一句话讲的很好——“我们不能把传统仅仅作为遗产来保护，因为遗产是一种不动产，应该将传统作为一种有效的活的资源”。【1】与中国画不同，以20世纪从西方引入的学院雕塑为主体的中国雕塑对于传统文化资源的转换只是刚刚开始，中国传统文化与艺术意境正在成为中青年雕塑家的重要创作资源。

早在高中时期，蔡志松就对中国古典文化产生了浓厚的兴趣。大学五年，他有许多时间是在观摩雕塑系的藏品与教具中度过的，“看雕塑教具学雕塑”实际上是一种从艺术史学习艺术的方法，比之以往学生听共同课老师讲一些美术通史，放幻灯片的学习模式，蔡志松运用的是一种在博物馆里观察与临摹的自学方法。

1995年蔡志松创作的雕塑《面庞》，就已经尝试将石材与铜材结合，以思想者冲破顽石束缚的象征性形象，表达工业文明与原始文

明的冲突、物质与精神的冲突。1996年他的毕业作品《夏日》与《季风》（获冈松家族基金奖，中央美院美术馆收藏）不仅显示了扎实的造型能力，而且展现了他以人物的体态表达人物内在精神的艺术追求。1997年创作的《黄河二月》也许是受到著名雕塑家刘士铭的影响，在陶塑的横卧农民的形体中，以极度夸张的大手与石窟佛像的头部造型，表现一种博大沉雄的民族气质。1999年创作的青铜雕塑《果实》（入选第9届全国美展），虽然人体的造型具有马约尔式的概括与凝重，但人物的头部造型，具有典型的中国古代佛像石刻的韵味，这反映出他对于中国雕塑传统的自觉眼光，正是这种眼光推动他尝试对中国传统雕塑的现代转换。

蔡志松认为：“在现代艺术领域里，一直在提倡艺术多元化发展，其实这种多元化是以西方文明为主导的多元化，其本质是一元化。一个民族如果文化精神消亡了，那么民族精神也将被动摇，艺术家是社会最敏感的神经，艺术家有责任将本民族的文化继承并光大。但是由于政治经济发展水平的不同，使我们遗憾地看到当下许多地域的文化被西方强势文化解构或边缘化。我们现在多数人都在追随西方的潮流，我要做的就是打破这种一元化，开创另外一种现代艺术样式，一种能体现我们东方民族气质，能包涵我们中国几千年文化底蕴的现代艺术语言，在宏观的文化领域里真正和国际平等对话。”

1999年对于蔡志松的艺术是一个关键时期，他以树脂、铜皮、铜线、麻布等材料的综合运用，创作了一位古代的武士头像，取名为《故国·颂》，这件作品不仅确立了他的《故国》系列的基本创作程序，也确立了他后来日渐明确的《故国》系列的创作思路，那就是以古代中国人物形象表达一种亘古常新的民族精神，一种凝神结想、内敛而富有张力的人物精神状态。“大雅久不陈，吾道谁与言”，在追求速度与利益的当代社会，那种凝思冥想、天人合一的古典人文精神已经成为日渐稀有的珍贵遗产。作品题为“风”、“颂”，也许正是蔡志松对金戈铁马、百家争鸣的先秦风范的遥想与追忆。

《故国》系列表达了蔡志松对于失落的中华文明的追想，虽然借用了秦俑的人物模式，但不是流行的类似题材作品的简单摹拟。他的人物造型，看似写实，但具有很强的主观概括性。他以现代人物的动

态表达古代先民的强悍精神，这些人物一反静立的常态，像罗丹作品中的人物，具有特别的动态与内在精神张力。麻布的运用，不仅增强了形式上的视觉对比，也具有返朴归真的感觉。

蔡志松的《故国》系列对秦汉雕塑的雄强博大作了现代性的阐释，他赋予凝固的秦俑形象以生动的姿势神态，将人物的坚毅与中华民族的气质相联系，使我们感受到古代文明的强烈召唤。这不是秦汉雕塑造型的重复，而是对中国人文精神的再理解，在蔡志松的作品中，先秦人物的形象以现代主义的风格出现，精到的处理手段中，不仅焕发出材料的美感，也传递了一种静穆的古典意境。通过朴素的造型与精到的材料处理，达到一种理性的严谨所带来的秩序与平衡。

毕加索认为：“一个艺术家了解他以前或是同时代的所有艺术形式是有益的，如果说这是为了寻求一种动力，或是认识他必须避免的错误的话，那么这就是一种力量的标志。不过，他必须注意别去寻求模型。一个艺术家一旦把别人当作自己的模型，那他就完了。真实是唯一的出发点。”^{【2】}蔡志松对于中国传统文化资源的利用，在很大程度上是借用了传统艺术的程序化表现形式，他的《故国》系列无论从形式感还是材料的运用上，都有很强的视觉美感。就像秦始皇兵马俑在整体的统一中仍然具有肖像式的人物个性的表达，是一种对古代人物的现代性理解与重构。

开发传统艺术中的形式语言，使之为表达现代人的精神状态服务，是当代中国雕塑的一个重要课题。早在60年代，中央美院雕塑系与浙江美院雕塑系的雕塑家如刘开渠、周轻鼎、滑田友、王临乙、曾竹韶等就已经注意到对中国传统雕塑学习的重要性。作为后来者，蔡志松迈出了坚实的一步，并且证明了这是当代中国雕塑一个深具潜力的探索方向。

现代雕塑对于中国雕塑来说仍然是一个有待展开的历史性课题，需要有一个较长时段的创作实践。在目前的状态下，我们看到学院传统的写实雕塑仍然占有重要位置，这是因为雕塑家所受的教育背景制约著他们的思维，他们在人们习以为常的雕塑形象中，力图拓展不同的组合结构所具有的新的文化内涵，以及意义理解与阐释的多样性。处在现代化进程中的中国当代雕塑具有广泛的发展的可能性，但这种



可能性如果只是一种形式与细节的丰富，缺乏某种明确有力的原创性的思考，则有可能在含糊、琐碎的拼凑之中丧失对自然与人类的信心。我希望在多样化的雕塑实践中看到更为坚定的方向性的探索，从而使当代雕塑具有更为鲜明的个性化面貌。在利用雕塑语言特性的基础上，力求使作品与当代中国人的生存现状、生存感觉和当代文化情境相呼应，运用多样化的历史资源与当代思想，深化雕塑艺术的文化内涵，提升雕塑艺术在中华民族先进文化建设中的精神价值。

在当代世界的全球化过程中，每一个处于现代化发展中的国家，都不得不面对文化价值的冲突——既要对一切有益于自身发展的西方政治、经济、法律、文化的思想与制度开放与借鉴，也要注意保存和发扬本民族的优秀文化与价值理想。对于中国艺术家而言，根本性的问题不在对西方文化的态度，而在对自身文化传统的态度。要了解中国文化和历史发展的内在逻辑，用文化连续性观点辩证地了解历史，寻找中国传统文化在现代性进程中的活力。在一个国家的现代化进程中，对民族文化与价值观进行反思，并且以新的艺术语言加以表达，恰恰是艺术中的现代性的体现，尽管这一表达的题材和方式可能具有很大的差异。

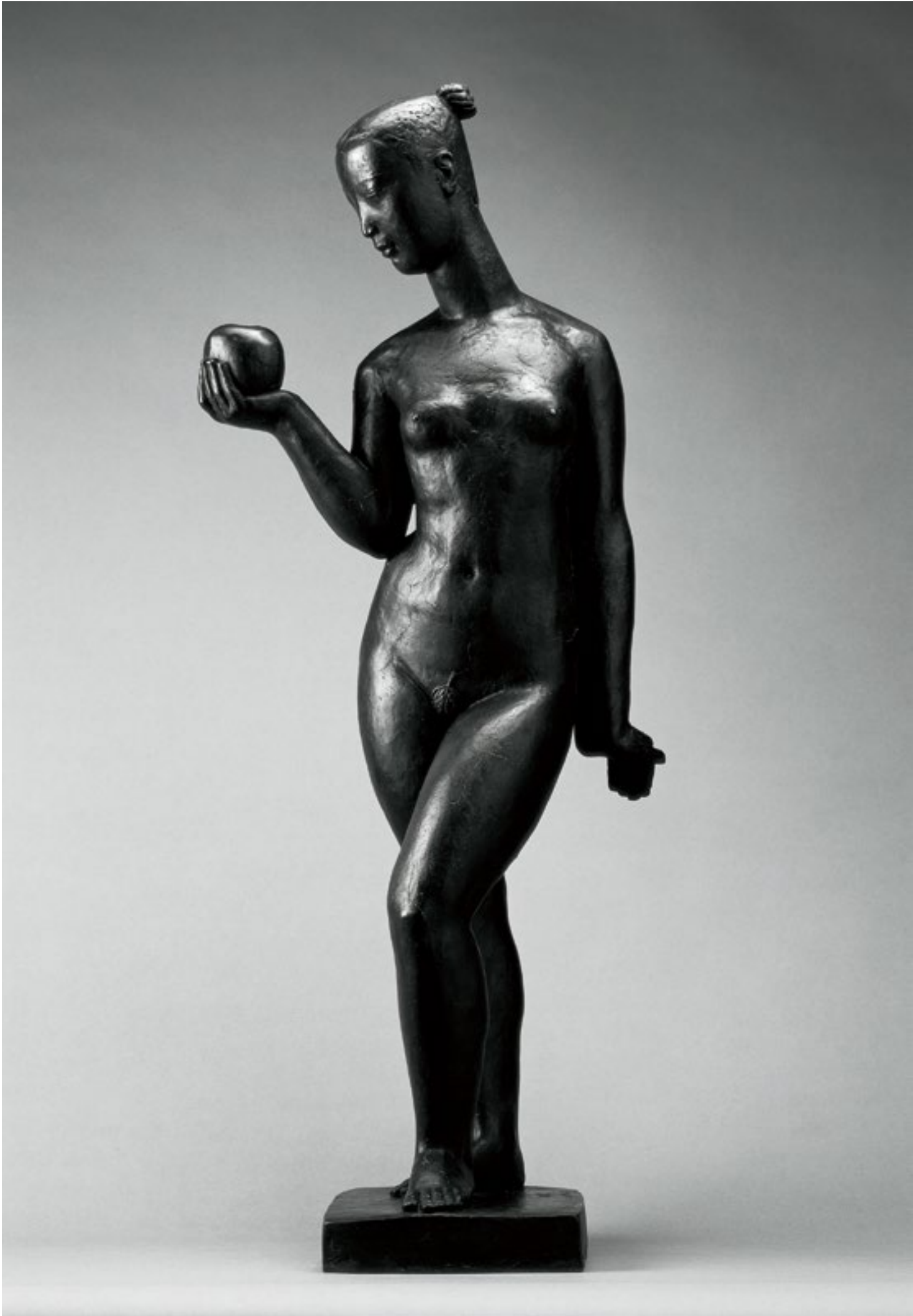
纽约艺评家罗伯特·莫根（Robert.C.Morgan）在其《艺术界的末日》一书中指出，当代艺术作品的意趣，特别是那种恰如其分而又极具感染力的艺术表现，来自于艺术家本人而非大部头的批判理论，我们要关注那些以高度提升的直觉与想象表达个人视野的艺术家。在一个时尚与大众文化流行、充满速度和信息并且孤注一掷的时代，对于艺术家来说，最大的挑战莫过于避免种种诱惑，沉静下来并专注于创作，真正对自己所从事的艺术抱有兴趣。蔡志松对于雕塑艺术的学习与创作已有十余年，在巴黎秋季沙龙的获奖，对他来说只是人生中的一个驿站，艺术之路已在他的眼前展开，他所要做的，只是更多的努力。在西方文化处于强势的今天，蔡志松认为具有丰厚底蕴的中华民族应该形成自己的现代文化面貌，这或许会成为他今后艺术创作的重心所在，值得我们加以期待。

注：

【1】许江《架上绘画与文化资源》，载广州美术学院《美术学报》，2003年第1期，第58页。

【2】〔美〕多尔·阿西顿编著《20世纪艺术家论艺术》，上海书画出版社，1989年12月第1版，第1页。





REGARD TRADITION AS THE LIVING CULTURE RESOURCE - ON CAI ZHISONG’S SCULPTURE

Yin Shuangxi

Mr. Cai Zhisong, a teacher in the Sculpture Department of Central Academy of Fine Arts in China, has been awarded the top prize, the Taylor Prize, at the 2002 Paris Autumn Saloon. It is the first time that a Chinese artist has won this honor during its nearly one hundred years history. This prize was conferred by French Artists, Sculptors, Architects Associations and The Taylor Foundation. The Paris Autumn Saloon was founded in 1903 under the proposition of Rodin, Renoir, Sculptor Franz Rurdin and others. It was originally created to display the artwork of a group of artists who had been rejected from the official French exhibition. However, at the beginning of the twentieth century, it became an important organization in promoting French modern arts. For instance, the famous Fauvism and Cubism emerged from this exhibition. For nearly a hundred years, there have been over a thousand artists who have showcased their artworks here, including Gauguin, Cézanne, Renoir, Matisse, Picasso, Bonnard, Maillol, Rodin, Brancusi and many more world-famous masters. The 2002 Paris Autumn Saloon featured 409 artists from various countries with thousands of artworks in display, including the works of six Chinese artists.

Cai Zhisong graduated in 1997 from the Sculpture Department of the Central Academy of Fine Arts, and joined its teaching staff at the same year. On April 4, 2002, a press release from XinHua News made this taciturn youth well known. His winning of the Taylor Prize in the Paris Autumn Saloon forces us to reconsider the role hat Chinese sculptures should play in the world cultural exchanges, when there is a conflict between globalization and preserving the national culture. In Cai Zhisong’s case, this question can be transformed into how to recognize the value of the prize-winning works “Series of Motherland” in the current cultural environment.

I think there are two questions to be discussed. The first one is: with more and more emphasis on the “public sculpture” of the contemporary sculpture, how do we define the connotation of “public”? In other words, as a public artistic sculpture, where does its art value come from? In a social culture system with formidable ideology, being an individual with his own spiritual life, how does a sculptor preserve his independent spiritual exploration and balance it with the influence from the contemporary society?

Throughout the history of Chinese and foreign sculpture, the relationship between sculpture and other architectural arts such as mausoleum and grotto are closely related. As a big social and economical

investment, sculpture has been endowed with all kinds of functions of social politics, culture and religion, etc. This put a great restriction on the sculptor’s individual expression. The conflicts and reconciliations of those two factors have become the driving force of the development of sculpture styles in different eras. In the late 1990’s, due to the opposition to group consciousness and the need of self-establishment, artists’ individual value system was increasingly becoming the starting point of the contemporary art creation. In particular, young artists’ emphasis on individual experience and feeling had surpassed the attention on universal ideal and social group value. However, what contemporary sculpture faces is the generalized request of public value resulted from the fast urbanization. How to deal with this generalized request and the request for the individual sculptor to be unique? This becomes the essential question regarding modern art’s public value. The key to this question is: above all, we need to pay attention to sculptors’ individual spiritual world and educational backgrounds, especially their pure artistic exploration in traditional easel sculpture field. In summary, I believe, the development of contemporary public art (including city sculpture) should be based on the artistic exploration of contemporary easel sculpture. The latter will directly affect the artistic standard for the former. Without the free expression of individual sculptor with high standards, the development of true public art will not exist. Many city sculptures have sunk deeper and deeper in the swamp of style duplication in terms of abstraction, formularization, and generalization. These sculptures become sparkling, shining stainless steel trash. It is because in the hands of "commodity sculpture" producers, it becomes a practice of general product design and modular integration.

The second question is that, in the modern information society, when the prevalent popular culture becomes people’s cultural fast food, can contemporary art fulfill people’s need for self-expression and communication? Can it present the spiritual state of contemporary people by transforming and recognizing the elements in the traditional cultural resources?

Regarding Chinese cultural resources, artist Jiang Xu has a fine speech, “We should not protect the tradition as an heritage, but use it as an effective living resource.” Unlike the traditional Chinese painting, Chinese sculpture is mainly based on the academic sculpture introduced from the West in the twentieth century. Its development based on the traditional culture

resources is an on-going effort: the traditional Chinese culture and artistic concept are becoming the essential inspiration of middle aged and young Chinese sculptors.

Cai Zhisong has developed a strong interest in classic Chinese culture since high school. At college, he had spent a great deal of his time on observing the sculpture collections of the department. Learning to sculpt by observing the modeling sculptures is, in fact, a method of studying art from the art history. In contrast to listening to lectures about the general art history and watching slide shows, Cai Zhisong adopted a self-studying method of observing and copying in the museum.

With his sculpture work “Face” created in 1995, Cai Zhisong experimented to combine stone and copper materials. By the symbolic image of a thinker smashing the rock fetter, he expressed the conflict between industrial and primitive civilizations as well as between the material and the spiritual worlds. In 1996, his graduation works “Summer Day” and “Monsoon” (awarded GangSong Family Foundation prize and collected by the Central Fine Art Museum) not only demonstrated his solid modeling skills, but also unfolded his artistic pursuit of using postures to express the character’s intrinsic spirits. In the work of “Yellow River in February,” created in 1997, he portrayed a lying farmer with a pair of oversized hands and a grotto Buddha style head, which showed a national spirit of being calm and confident. His bronze sculpture “Fruit”, created in 1999 (selected for the Ninth National Art Exhibition) was clearly influenced by Maillol: the body figure was abstract and with dignity, but the model of the head was with the charm of an ancient Chinese stone-carved Buddha. His works reflect his conscious rediscovery of the Chinese sculptural tradition, which motivated him to explore the possibility of the modern transformation of the traditional Chinese sculptures.

Cai Zhisong thought, “The field of contemporary art, in which people believe in the promotion of diversity, is essentially dominated by the society, having the responsibility to inherit native culture and carry it forward. Unfortunately, we have seen many regional cultures being disintegrated or marginalized by the prevailing western culture due to the different levels of the political and the economical development. Most of us are following the western trends right now; what I need to do is to break this monopoly and create another style of contemporary art. With this new modern cultural language that comes from an ancient culture of thousands of years and manifests the oriental national temperament, we can have an equal international dialogues in the macroscopic cultural field.”

The year 1999 was a key period in Cai Zhisong’s art carrier. He created an ancient warrior’s head sculpture using resin, copper plate, brass wires, sackcloth and other materials, and named it “Motherland”. This work not only established the creation procedure of his “Series Motherland”, but also laid the foundation of his ideas of creating the “Series of Motherland”

– using ancient Chinese images to express the innovative national spirit, a mental state of being modest but confident. An ancient Chinese poem says, “The most exquisite ancient expressions are long forgotten, the ones who vaguely remembered them are very lonely”. Today when people are pursuing efficiencies and profits, the classic humanistic spirits that emphasizes on the meditation, the unification of the human and the nature becomes a rare and precious heritage. The reason that Cai Zhisong named his works “Motherland”, “Refinement to Motherland” and “Motherland” may be from his admiration and his recall to the magnificent times before Qin Dynasty when hundreds of different schools of art, philosophy and literature co-existed.

“Series of Motherland” expresses Cai Zhisong’s recall of the lost Chinese civilization. Although it is modeled from the characters of Qin Terra-cotta Warriors, it is not just a simple copy like other popular works with similar theme. Cai Zhisong’s models of characters look realistic, but are with a strong abstraction. He uses modern people’s movement to demonstrate ancient people’s intrepid spirit. Contrary to the standing-still figures, these figures possess a special movement style and an intrinsic spiritual intensity just like in Rodin’s works. The use of sackcloth not only accentuates the visual contrast in style, but also promotes a feeling of returning to plain and original natural condition.

Cai Zhisong’s “Series of Motherland” has given a modern explanation to the great strength and large scale of Qin and Han Dynasty’s sculpture. He imbues the still Qin Terra-Cotta warrior figure with vivid posture and countenance; he connects the figure’s firm will with Chinese national spirit. These made us feel the great summons from ancient civilization. It is not the repetition of the sculpture model of Qin and Han dynasty, but is the re-understanding of Chinese humane spirit. In Cai Zhisong’s works, the images of the Pre-Qin dynasty figures are presented in a modernistic style. The fine processing method not only irradiates the material’s aesthetic sense, but also depicts the peaceful and solemn classic artistic concept. A sense of order and balance, brought by rational rigor, has been achieved through simple modeling and precise material processing.

Picasso believed, “It is beneficial for an artist to understand all art styles in his time or before his time. No matter it is for the purpose of seeking for the motivation, or discovering the mistakes to avoid, it is a symbol of strength. However, he must never set out to look for the examples. It would be fatal for an artist if he starts to follow other people’s examples. Being true to oneself is the only starting point of creation.” Cai Zhisong’s utilization of the Chinese traditional cultural resources, to a great extent, has borrowed traditional art’s formularized expressional style. His “Series of Motherland” has a very strong visual aesthetic sense, both in terms of the format and the use of material, just like the Qin Terra-Cotta Warriors, which have the portrait-like individual character expression within a great





uniformity, is a modern interpretation and reconstruction of the ancient characters.

Exploring the language of forms and shapes in the traditional art and using it to express people’s current ideas and mentality is an important research topic in contemporary Chinese sculpture. As early as in the 60’s, the sculptors from the Sculpture Department of Central Academy of Fine Arts and Academy of Fine Arts in ZheJiang, including Kaiqu Liu, Qingding Zhou, Tianyou Hua, Linyi Wang and Zhushao Zeng, had already noticed the importance to learn from Chinese traditional sculpture. As a successor, Cai Zhisong has made a solid step and proven that this integration is a promising direction for contemporary Chinese sculpture.

In China, modern sculpture is a relatively new subject, which needs a long period of adoption. The traditional realistic sculptures in the academic world still hold an important position because the educational background of sculptors restricts their ideas. Through the sculpture figures that people are already used to, they tried to explore a new cultural connotation from different combinations of structures, as well as the diversity of understanding and explanation of the significance. Being in the modernization process, the contemporary Chinese sculpture can explore many possible courses. However, if this possibility is merely the enrichment of forms and details without any original ideas, it will lose faith in nature and humanity, becoming the ambiguous and trivial collages. I hope to see a future exploration in the direction of diverse sculpture practices, which will make the contemporary sculpture with a more distinctive presence. I also hope to see that the sculptors, using sculptural language, try to relate their work with contemporary Chinese people’s living conditions, feelings, and cultural situation, and enrich the cultural connotation of sculpture using various historical resources and contemporary ideas, and increase the spiritual value of sculpture in the construction of an excellent Chinese national culture.

In the process of globalization, each of the developing countries has to face the cultural value conflict – at one hand, they need to be open-minded and borrow the western ideas and systems in politics, economy, law and culture that are beneficial for their own development. On the other hand, they must pay attention to preserve and carry on their own culture and values. To Chinese artists, the fundamental problem is not about the attitude toward western culture, but toward their own cultural tradition. They need to understand the intrinsic logic of Chinese culture and historical from the viewpoint of the continuity of a culture, and rediscover the traditional Chinese culture in the process of modernization. In a country’s modernization process, re-examining of the national culture and values and expressing them in a new art language is exactly the modernity in the art, even if the topics and the styles of this expression might be very different.

Robert. C Morgan, an artistic critic from New York, pointed out in the book “The End of Art World” that the most interesting things in the contemporary art works, especially the kind of expressions that are both appropriate and with penetrating power, come from the artist, but never from the lengthy critical theories. We need to pay attention to those artists who highly promote the use of intuitions and imaginations to express their individual visions. In the time when fashion and pop cultures dominate, daily life is fast-paced and filled with information, and people are willing to gamble with high stakes, the biggest challenge for the artists is to resist the temptations, focus on their own work with the passion for the art they are engaged in. Cai Zhisong has studied sculpture for more than ten years. The award he won in Paris is only another start point in his journey. The path of art has already unfolded in front of his eyes; all he needs to do is to make greater efforts. As western culture prevails today, Cai Zhisong thinks that the Chinese nation with rich heritage should sculpt its own modern cultural appearance. Perhaps this will be the focus of his future art creations, which I think, is worth a wait.

不好的事情来临的时候正是你展现才能的时刻，不要抱怨，不要厌烦，
不要退却。

—— 蔡志松《知识论》

When bad things come, this is the moment for you to put your talents on display.
Do not be annoyed, do not complain, do not retreat.

By Cai Zhisong, "*Theory of Knowledge*"



17 岁生日时拍的照片。
早年的生活动荡使蔡志松几乎没能保存下来 18 岁之前的任何物品，甚至照片，这张幸存的是他十七岁生日那天，特意去照相馆拍的，想要为自己留个纪念。但照片拿到学校却被同学要走了，十几年后这位同学得知情况又将照片还给了他。

Photo took on the 17th birthday.
Due to the unstable and hard life in his early youth, Cai barely saved any belongings of himself before the age of 18, even no photos. The only picture survived was taken on his 17th birthday as a way of commemoration. However, his friend took it away, and a dozen years later, after learning the situation of Cai, the friend gave the picture back to him.



高中时开始学画，每天晚上九点从画班回来第一件事就是将当天的作业展开，用图钉钉在门板上，一边吃饭一边看，边吃边修改。十几年后，已经八十多岁的绘画启蒙老师、鲁迅美术学院教授竹翔飞仍然念念不忘当年的那位学画少年——经常因为专注于画画而忘记书包里的面包（没来得及吃又拎回家的晚饭）。这位老师建议本来想学油画的蔡志松改学雕塑，她认为人的一生学习专业时间只有几年，雕塑在造型领域里难度最大，专业性强，必须进行专业训练，学了雕塑仍然可以画画，但画了画再做雕塑顶多是个业余水平；并把蔡志松推荐给了鲁美雕塑系主任——毛主席纪念堂主席肖像的主创人员之一，著名雕塑家孙家彬老师。1990 年冬至 1992 年蔡志松开始跟随雕塑启蒙老师孙家彬先生学习，一开始就打下了很好的基础，之后考入中央美院，先后师从隋建国、司徒兆光、段海康、李象群等中国最优秀的雕塑家，他们使蔡志松在专业上几乎没走过任何弯路，之后他也成了中央美术学院雕塑系的老师。

Cai started learning painting from senior high school. Every day, after the painting class at 9:00 p.m., the first thing he would do was to unfold his homework and thumbtacked it on the door. He observed it while he was eating, and at the same time, made some modification. After 15 years, his art teacher, a professor of CAFA in the eighties, still missed those days when Cai was learning painting. The boy who often had no time to eat the bread and brought it back home has now become a famous professor of CAFA. Professor Zhu Xiangfei from Luxun Academy of Fine Arts was his first art teacher. Zhu suggested that Cai should choose sculpture study in stead of oil painting. She thought that men can only receive professional education for a few years and that sculpture was so difficult to learn in the field of modeling and was so professional. Men must take professional training of sculpture. After the study of sculpture, one can still learn paining, but doing sculpture after learning painting for years could only make a man an amateur sculptor. So she recommended Cai Zhisong to the Dean of Sculpture Department, who was the chief creator of Chairman' s portrait at the Chairman Mao Memorial Hall. Sun Jiabin, a famous sculptor. From the winter of 1990 to 1992, Cai began to study sculpture with his first sculpture teacher Sun Jiabin. From the winter of 1990 to 1992, Cai began to learn sculpture with his first sculpture teacher, which laid a very good foundation. Later, he entered Central Academy of Fine Arts and began to study with famous sculptors like Sui Jianguo, Situ Zhaoguang, Duan Haikang and Li Xiangqun. They taught Cai the right way that he seldom made detours in his major. After Several years, Cai himself also became a teacher in the field of sculpture in CAFA.

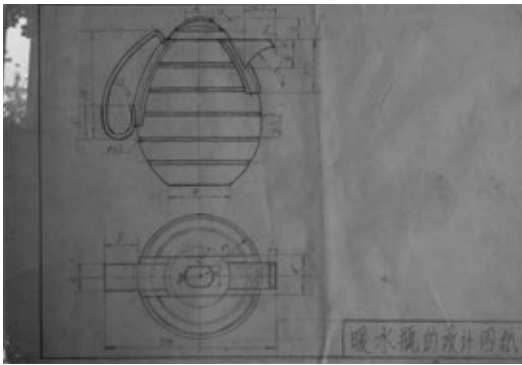


15 岁时开始学画，至考学前一直使用的画夹子，上面有母亲生前写的“志松有画，注意保存”等字，是居无定所的少年时期能保留下来的少数物品之一。这个画夹是母亲离世三年以后，在以前住过的房子里发现的，已经被装修工人钉在了阳台橱柜的最深处。

Cai started learning painting at the age of 15. This was the painting clip he always used before taking the entrance examination. Some words written by his mother were left on it, saying that "Zhisong' s painting, please save it carefully". The clip was one of the few objects that had been preserved in his homeless boyhood. Three years later after his mother's death, his portfolio was found in an house he used to live in, which was pinned in the deep cabinet of the balcony during the house decoration.

画夹里保存下来的素描临摹作品。
Imitation works preserved in paint clips.





考学前画的工业设计稿，两年落榜之后想改考招生数量较多的设计系，那时电脑设计软件还没诞生，只有手绘。

The industrial design draft painted before taking the entrance examination. After failing to pass the exams for two years, Cai decided to take the test of Design studies which recruited more students. There was no computer design software at the time, so he could only draw by hand.



十九岁时为纪念父亲去世 13 周年创作的油画，画中人物为艺术家本人。
The picture was painted at the age of 19 in memory of his father's death for 13 years.



连续考了三年，终于以优异的成绩考上了中央美术学院 92 级雕塑系，当时雕塑系只面向全国招收四名学生，1992 年 9 月考上中央美术学院的第一课——军训，在北京房山防化部队军训期间参观云居寺。

Cai took the entrance examination for three years consecutively and finally entered the 1992 Department of Sculpture of Central Academy of Fine Arts. This major only enrolled four students all over China at that time. In September 1992, Cai received the first class---military training, after entering Central Academy of Fine Arts (CAFA). Cai took the antichemical military training in Fangshan, Beijing and visited Yunju Temple during that period.



左图：1995 年夏，老美院搬迁前在教室收拾杂物，远处是自己的素描作业。
In the summer of 1995, Cai was putting his stuff away before the old academy was relocated. Cai's sketch homework from the distance.



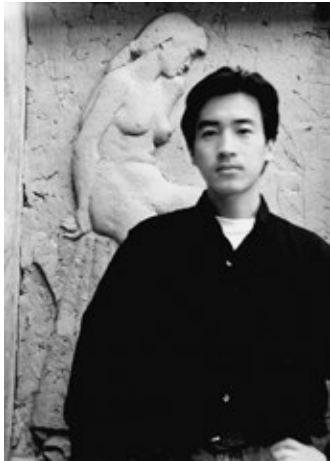
1993 年春，在老美院教室。从左至右：张栋、党震、妮莎、琴嘎、杨若
In the spring of 1993, Cai was at the classroom of the old CAFA. From left to right: Zhang Dong, Dang Zhen, Ni Sha, Qin Ga, Yang Ru.



1994 年考人体泥塑课，司徒兆光先生为蔡志松做课堂指导。
The human body clay sculpture class in 1994. Mr. Situ Zhaoguang was providing guidance for Cai Zhisong.

下左一：大学二年级下学期在自己的浮雕前。左二：大学二年级夏天期末。
右二：1994 年春去西南考察途中，峨眉山。右一：1995 年冬大学三年级。

1. In the second semester of his sophomore year, Cai was in front of his relief.;
2. At the end of summer semester in his sophomore year;
3. In Mount Emei, in the spring of 1994, Cai was on the way to conduct an investigation in Southwest China.
4. In the winter of 1995, he was in his senior year.





2000 年制作《面庞》
Face made in 2000.



在山西大同雲崗石窟考察。
Investigation in Datong Yungang Grottoes.



2000 年秋带学生去西北考察，途径黄河壶口瀑布。从前至后：陈刚、黄彦、蔡志松、李晖、曹毅、米杰

In the autumn of 2000, Cai conducted an investigation with his students in Northwest region and passed by the Hukou Waterfall of the Yellow river. From front to back: Chen Gang, Huang Yan, Cai Zhisong, Li Hui, Cao Yi and Mi Jie.



1999 年，为中国十大将军王树生制作的肖像
In 1999, Cai made the portrait for Wang Shusheng, one of the China's Ten Generals.

2001 年于法国卢浮宫。
At the Louvre, France, 2001



《故国·风 1# 》于法国巴黎秋季沙龙获最高奖——“泰勒大奖”，成为 103 年历史中首次获此殊荣的中国艺术家。《故国·风 1# 》等大青铜铸造第 9 件在 2005 年香港苏富比秋拍以 66 万港币成交，创当时大陆雕塑家在国际市场的最高拍卖记录。

Custom to Motherland No.1 has won the first prize "Taylor Prize" of the Autumn Salon in Paris, and Cai Zhisong has become the first Chinese artist who got the reward during its 103 years history. The 9th bronze edition of the Custom to Motherland No.1 has been clinched a deal at the price of HKD 660,000, which became the highest auction record of Chinese sculptors in the international art market at that time.

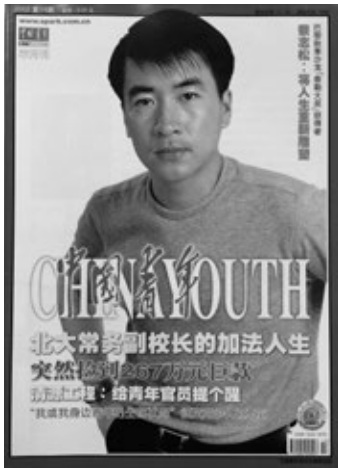


上左：与中国驻法大使吴建民在 2001 巴黎秋季沙龙。 上右：2001 年巴黎秋季沙龙现场。
下左：在巴黎与秋季沙龙组委会小聚 前排左一：田园，左三：萧力，右一：向京，左二：文英，后排左一：蔡志松，左三：李象群，左五：朱利安，左六：田世信，左七：泰勒基金会主席，时任秋季沙龙主席的让·拉里奥，左八：法国艺评家，左九：瞿广慈
下右：《故国·风 1# 》于法国巴黎秋季沙龙获最高奖——“泰勒大奖”，成为 103 年历史中首次获此殊荣的中国艺术家。获奖证书，由法国画家、雕塑家、建筑师协会和泰勒基金会联合授予。

(Above on the left) At the Paris Salon d'Autome with Wu Jianmin, the Chinese Ambassador to France, 2001.
(Above on the right) On the scene of Autumn Salon in Paris in 2001.
(Below on the left) Getting together with friends of Autumn Salon Committee in Paris. First on the left in the front row: Tian Yuan Third on the left: Xiao Li First on the right: Xiang Jing Second on the left: Wen Ying First on the left in the back row: Cai Zhisong Third one on the left: Li Xiangqun Sixth on the left: Tian Shixin Seventh on the left: Jean Lario, Chairman of Taylor Foundation and Autumn Salon Eighth on the left: French art critic Ninth on the left: Qu Guangci
(Below on the right). Custom to Motherland No.1 has owned the first prize "Taylor Prize" of the Autumn Salon in Paris, and Cai Zhisong has become the first Chinese artist who got the reward during its 103-years history.
Certificate of Award, jointly awarded by the French painter, sculptor, architect association and Taylor foundation.



2001 年秋《颂》系列作品于西湖美术馆首次参加校外联展，引起业内关注。
Ode to Motherland series were on extramural exhibition at West Lake Art Museum for the first time, which has drawn attention in artistic circles.



2002 年 9 月《中国青年》封面，当时发行量 55 万册。
China Youth cover in September 2002. This magazine issued up to 550,000 at that time.



2002 年冬，第一个个展在中央美术学院通道画廊举办。
In the winter of 2002, the first personal exhibition was held at the Passage Gallery in the Central Academy of Fine Art, Beijing.



2002 年带学生在阳关考察，后面是茫茫大漠。右一：牟柏岩，右五：杜永卫，左二：梁彬彬，左四：安然，左一：李宏伟，左五：李金国
左六：刁伟，后排右四：冯澍
In 2002, Cai conducted an investigation with his students in Northwest China. First on the right: Mou Baiyan Fifth on the right: Du Yongwei
Second on the left: Liang Binbin Fourth on the left: An Ran First on the left: Li Hongwei Fifth on the left: Li Jinguo Sixth on the left: Diao Wei
Fourth on the right in the back row: Feng Shu.



考察天水汉唐麦积山艺术陶瓷有限公司的陶瓷车间
右：段一鸣 左：方天平
Cai was visiting a workshop of the Pottery Replication Center in Mount Maiji. Right: Duan Yiming Left: Fang Tianping



2002 年带学生去西北考察，于阳关拜访敦煌院长樊锦诗、杜永卫。
In 2002, Cai conducted an investigation with his students in Northwest China, and they paid a visit to Fan Jingshi in Yangguan, President of Dunhuang Academy.



2002 年秋，带领学生在麦积山实地现场临摹古代雕塑。
2002, Cai led students to imitate in Mount Maiji.



2003 年比利时驻华大使馆个展现场
Personal exhibition scene in the Embassy of Belgium, 2003



2003 年与比利时驻华大使万德斯在个展前共同接受采访
Receiving an interview with Veronique Van den Abbeel, the Belgian Ambassador to China, at his personal exhibition, 2003



在 2003 年秋首届北京双年展上,《风 2#》、《风 3#》陈列在中国美术馆正厅中央,不时引来认真的观众。
At the first Beijing Biennale in 2003, Custom to Motherland No.2 and No.3 were displayed at the center of the main hall in the National Art Museum of China, which attracted serious visitors.



2004 年秋温榆河畔。
On the riverside of Wenyu in the autumn of 2004.



2005 年在戛纳。
In 2005 in Cannes.



2005 年瑞典皇储维多利亚公主到访工作室, 中为大使夫人。
Princess Victoria of Sweden in the artist's studio, 2005





2004 年,《故国·颂 4#》获第 10 届全国美展获铜奖。
2006 年,《颂 4#》第 8/8 件在香港苏富比春拍以 90 万港币成交价再创大陆雕塑家历史记录。

Ode to Motherland No.4 won the bronze prize at the 10th National Art Exhibition in 2004.
In 2006, Ode to Motherland No.4(edition:8/8) has refreshed the historical record of Chinese sculptors at 900,000 HKD at the spring Sotheby's auction in Hong Kong.



2005 年个展开幕式,突尼斯驻华大使萨赫比到场祝贺。
At the opening of personal exhibition with the Ambassador of Tunisia, 2005.



上海多伦路,《内山完造像》,2005。
Uchiyama Kanzo portrait, Duolun Rd. Shanghai, 2005.



2005 年春为上海多伦路制作《内山完造像》,冬天肖像落成揭幕。
Making Uchiyama Kanzo portrait for Duolun Rd. in Shanghai, in the spring of 2005. The portrait was accomplished in the winter.



卢浮宫花园的《故国·雅 2#》与《故国·风 3#》
Refinement to Motherland No.2 and Custom to Motherland No.3 in the garden of the Louvre Museum. 2004



美国肯尼迪艺术中心门前的《颂》系列作品
Ode to Motherland series at the gate of Kennedy Art Center in the United States



2008 年春，在天水麦积山石窟的石壁栈道上，
为学生实地讲解北朝雕塑艺术。
In the spring of 2008, Cai was introducing
the sculptural art of Northern Dynasties to his
students on the cliff plank road of Maijishan
Grottoes in Tianshui County.



2008 年带队考察西安古城墙
Investigation of the old circumvallation in Xi'an



2008 年西北考察在敦煌三危山
In 2008, he went to Northwest China to
conduct investigation in Mount Sanwei,
Dunhuang.



在临潼考察秦始皇陵
Investigation at Qin Tomb in Lintong, Xi'an.



2008 年带学生从刘家峡渡船去炳灵寺考察
北魏朝雕塑
In 2008, Cai went from Liujiaxia to Bingling
Temple to investigate sculptures of the
Northern Wei Dynasty with his students.



2008 年夏为“人头马 1898”代言，于北京饭店出席晚宴。
In 2008, Cai endorsed for “Remy Martin 1898” and attended the dinner in Beijing Hotel.

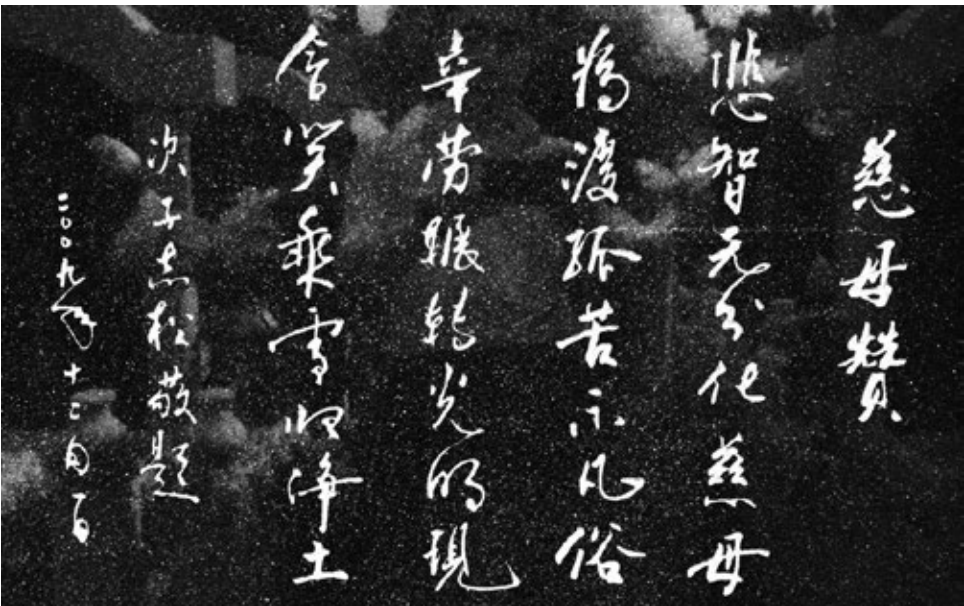


2009 年北京个展现场
Personal exhibition scene in Beijing, 2009

左上：2009 年在“传统的复活”展览上，柳斌杰署长到场祝贺。
The director-general Liu Binjie was appreciating Cai Zhisong' s work at the Revival of Tradition exhibition, 2009.

左下：2009 年纽约个展现场
Personal exhibition scene in New York, 2009.

中国驻法兰克福总领事温振顺到场祝贺。左：海涛，右：徐娟。
Chinese Consulate-General in Frankfurt was looking on Cai Zhisong' s work at Frankfurt Book Fair, 2009.
Left: Haitao, Right: Xu Juan.



为母亲题写的墓碑。
The tombstone inscribed for his mother

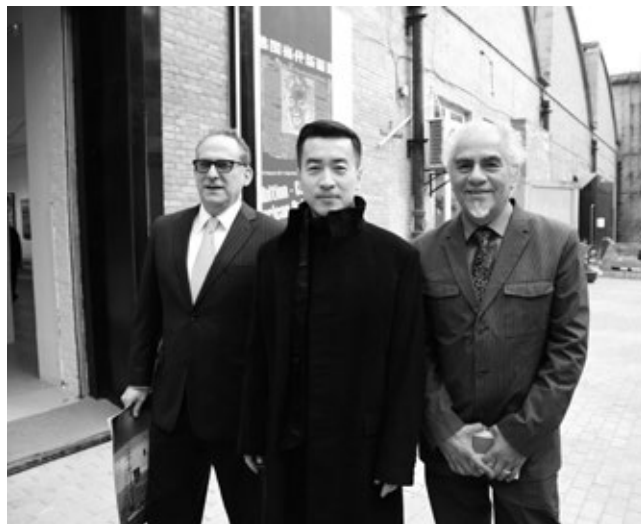


2009 年底寒冷的冬季，送走母亲后子然一身、孤单返京的途中。
之后几年迎来的则是生活的压力、感情的波折和剩下几位亲人的重病和相继离去，再次使他一无所有，到了人生的又一次低谷，这些都对艺术家本人的创作产生了深刻影响。

In the cold winter at the end of 2009, Cai was on his way back to Beijing after sending his mother away.
In the next several years, he had to bear the misery of life, like the setback of love and the departure of beloved remaining family members. All these factors had a deep impact on the creation of Cai himself.



2010 年“故国与玫瑰”个展现场，右：李象群。
Solo Exhibition Motherland and Rose scene, 2010 Right: Li Xiangqun



2011 年 3 月于 798 艺术区，右：美国版画家协会主席 Richard Duardo
左：美国 David Lawrence Gallery 画廊总监 David Lawrence
Dashanzi Art District, in March 2011. Right: Richard Duardo Left: David Lawrence, Director of David Lawrence Gallery



2011 年应邀参加第 54 届威尼斯双年展，布展现场
In 2011, Invited to participate in the 54th La Biennale di Venezia, The layout of the exhibition.



2011 年 6 月于威尼斯。右：国际策展人桑复
Venice, in June 2011. Right: Sang Fu, International Curator



2011 年于 54 届威尼斯双年展上接受外媒采访
In 2011, Cai was giving an interview to foreign media at 54th La Biennale di Venezia.





2011 印尼国家博物馆个展
Indonesia, in 2011, Cai's Solo Exhibition in the National Museum



2011 年于印尼国家博物馆开幕。左一：王世隆，左三：Linda，左四：余记生，
右一：阿里，右二：前经济与金融部长利沙尔蓝里，右三：林运强

Indonesia, in 2011 The National Museum was opened. First on the left: Wang Shilong Third on the left: Linda Fourth on the left: Yu Jisheng First on the right: Ali Second on the right: former Minister of Economy and Finance Third on the right: Lin Yunqiang





2012 年秋指导纪录片拍摄
In the autumn of 2012, Cai directed the filming of a documentary.



2011 年 12 月个展于新加坡 ODE 画廊开幕
In December 2011, Cai's personal exhibition opened at OED Gallery in Singapore.



左：墨西哥驻新大使及夫人。右：张静芳
Left: Mexican ambassador to Singapore and his wife. Right: Zhang Jingfang



左二：新加坡国家美术馆馆长张文辉
Second on the left: Zhang Wenhui, Curator of Singapore Art Museum



2012 年出席芭莎明星慈善夜
In 2012, Cai attended Bazaar Star Charity Night.



出席品牌庆典
In the end of 2012, Cai attended the activity of branding.



展览开幕式上。右：邓小平长女邓林
Exhibition opening ceremony Right: Deng Lin, firstborn daughter of Deng Xiaoping



2012 年 12 月个展“玫瑰·浮云”于北京艺美术馆开幕
In December 2012, Cai's personal exhibition "Flowers Floating clouds" opened at ARTMIA Gallery in Beijing.





2012 年 12 月个展“三部曲”于新加坡当代艺术馆开幕
左一：Linda，左二：新加坡国家美术馆馆长郭建超。
In December 2012, Cai's personal exhibition "Trilogy" opened at the Museum of Contemporary Arts, Singapore. First on the left: Linda. Second on the left: Guo Jianchao, Curator of Singapore National Art Museum



2013 年春为美国《国家地理》摄影展中国赛区获奖者颁奖。
In the spring of 2013, Cai was presenting awards to winners of China's photographic exhibition of National Geographic.



2013 年夏于美国驻华大使骆家辉官邸
In the summer of 2013, Cai was invited at the residence of Gary Locke, US Ambassador to China.



2013 年夏出席个人创意的“云中宴”。
In the summer of 2013, Cai attended "the feast in the cloud" designed by himself.



2013 年春获“2012 中国风度人物”。
In the spring of 2013, Cai was awarded the "Top 10 charming men in China in 2012".



2013 年 1 月入选法国《Art Actuel》杂志一年一度评选的“全球 100 位杰出艺术领袖”，作品荣登封面。
In January 2013, Cai was selected as one of the "top 100 leading artists" by Art Actuel, a French magazine, and his work was on the front cover.



出席2013年芭莎成功男士年度庆典。
Cai attended the annual celebration
of Bazaar Successful Men in 2013.

2013年12月于青藏高原考察慈善项目
并作为路虎揽胜形象大使拍摄宣传片。
In December 2013, Cai performed in
the advertising video of Land Rover
at Tibetan Plateau.



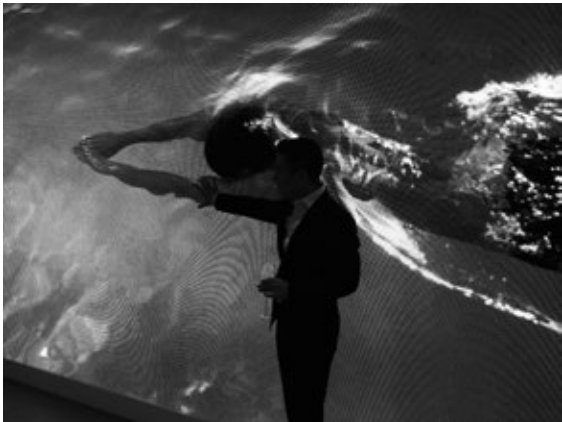
在刚印好的《玫瑰》铜版画上签名。
Cai was signing his name on the printed copperplate etching "Rose".



出席丹麦大使斐德盛官邸晚宴
Cai attended the party held at the residence of Danish
Ambassador Friis Arne Petersen.



作为艺术家代表出席首届北京国际电影节。左：梁家辉
Cai attended the first Beijing International Film Festival as
the representative of China artists. Left: Liang Jiahui



出席品牌活动
In the end of 2012, Cai attended the activity of branding.



左：2013年底，获评“2013年度华人时尚领袖”。
中：发表获奖感言，左：许戈辉
Left: In the end of 2013, Cai won the title of "2013 China Fashion Leader".
Middle: Cai was delivering the acceptance speech. Left: Xu Gehui

右一：谭盾，右二：Dior公关与传媒总监 Charlotte Kwok，右三：毛继鸿
First on the right: Tan Dun Second on the right: Charlotte Kwok, Director
of Public Relations and Media of Dior Third on the right: Mao Jihong



2014 台北个展。
In 2014, Cai' s solo exhibition in Taipei.

台北个展布展中，室外动用了很大型设备。
Lots of large equipment was used outside during the arrangement of Cai' s personal exhibition in Taipei.



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1. “再会历史·蔡志松”个展开幕式现场，云集了从世界各地赶来的重要嘉宾。
2. 接受众媒体采访。
4. 右：马来西亚总督陈书礼。
6. 右一：新加坡星展银行营业总裁张顺吉，右二：新加坡收藏家沈丽云
7. 左：Leo 右：包陪丽
8. 左一：周大为；右一：方惠霞；右二：日本收藏家 Kaori Zage
10. 左一：郭龙；左二：罗丽莎；右一：曹华
11. 与廖敬威先生及夫人
12. 右一：泰勒基金会主席 - 让·阿里奥，右二：简秀枝

1. Many important guests around the world appeared on the site of the opening ceremony of Cai' s personal exhibition "Farewell history · Cai Zhisong".
2. Cai was giving an interview to media.
4. Right: Chen Shuli, General Governor of Malaysia.
6. First on the right: Zhang Shunji, director of business department of Singapore's DBS bank; Second on the right: Shen Liyun, collector from Singapore.
7. Left: Leo Right: Bao Peili
8. First on the left: Zhou Dawei; First on the right: Fang Huixia; Second on the right: Japanese collector Kaori Zage.
10. First on the left: Guo Long; Second on the left: Luo Lisha; First on the right: Cao Hua.
11. Cai with Mr. Liao Jingwei and his wife
12. First on the right: Jean-François Larrieu, President of the Taylor Foundation Second on the right: Jian Xiuzhi



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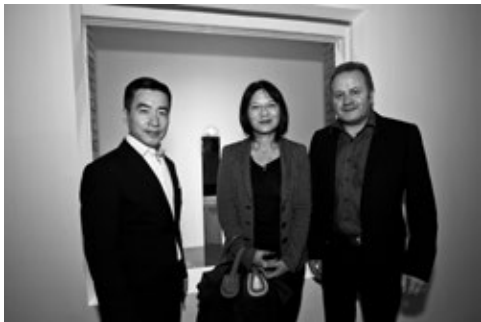
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1. 美国著名艺评家: Jason Edward Kaufman
2. 开幕晚宴 左: 展览出资人史金生与夫人张福苓 右: 郑好与夫人金安然
3. 左: 耿桂英 右: 邓传馨及夫人
5. 左一: 王旺; 左二: 温和

1. Jason Edward Kaufman, famous American art critic2.
2.At the opening banquet Left: Shi Jinsheng and his wife Zhang Fuling Right: Zheng Hao and his wife Jin Anran
3.Left: Geng Guiying Right: Deng Chuanjin and his wife
5.Left one: Wang Wang; Left two: Wen He

12. 左: 阿里
13. 瑞士藏家 Dr.Erich Hunziker 致词
14. 展览赞助人: 璞永建设集团董事长杨岳虎致词
15. 美国纽瓦克博物馆董事 Sophia 致词
16. 洛克菲勒艺术基金会罗斯洛克文化艺术集团中国区总裁熊峰致词
17. 泰勒基金会主席 Mr.Jean-François Larrieu 致词
18. 与赞助方代表, 左: Dior 公关与传媒总监 charlottekwok, 路虎中国公关部高心心
19. 义拍得到了来宾的大力支持, 场上竞拍踊跃, 右一: 林树生, 右三: 杨岳虎, 左一: 唐萍
20. 开幕晚宴, 慈善义拍, 到场嘉宾踊跃竞拍
22. 台北个展开幕晚宴, 嘉宾们亲切交谈 左: 史金生 右: 包陪丽

- 12.Left: Ali
13.Swiss collector Dr. Erich Hunziker was delivering a speech.
14.Exhibition sponsor Yang Yuehu, President of Puyong Construction and Development Company, was delivering a speech.
15.Sophia, Director of American Newark Museum, was delivering a speech.
16.Xiong Feng, President of Roserockca Culture&Arts Group China, Rockefeller Art Foundation, was delivering a speech.
17.Mr.Jean-François Larrieu, President of Taylor Foundation, was delivering a speech.
18.With the representatives of exhibition party Left: Charlotte Kwok, Director of Public Relations and Media of Dior, and Gao Xinxin, Manager of Department of Public Relations of Land Rover China
19.The charitable auction got great support from guests. Guests present all actively participated in the auction. First on the right: Lin Shusheng Third on the left: Yang Yuehu First on the left: Tang Ping
20.At the opening banquet, Guests present actively participated in the Charity auction.
22.At the opening banquet of personal exhibition in Taipei, Cai was having a cordial talk with guests. Left: Shi Jinsheng Right: Bao Peili



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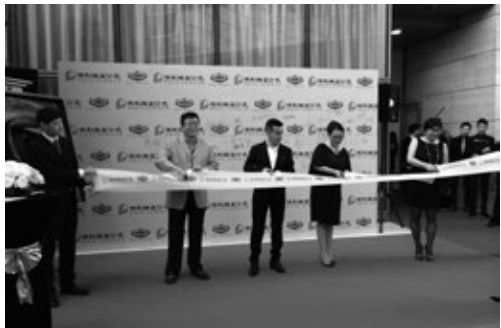
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1&2. 出席迪奥小姐艺术展开幕式；与 Dior 全球总裁 Claude Martinez
3. 2014 年夏，再次驾车去高原考察
4. 2014 年 9 月，左：Tiffany & Co. 全球设计 Amfitheatrof 女士
5.2014 年 10 月为保利珠宝沙龙开业剪彩
6. 徐锦燕女士到访工作室

1&2. Cai attended the opening ceremony of Miss Dior Art Exhibition with Claude Martinez, CEO of Dior.
3.In the summer of 2014, Cai drove again to plateau to conduct an investigation.
4.In September 2014 Left: Amfitheatrof, Global Designer of Tiffany & Co.
5.Cutting the ribbon at the opening ceremony of Poly Jewelry Salon in October 2014
6. Ms. Xu Jinxi visited the studio



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左：出席路虎发现 25 周年庆典。
右上：出席 2014 芭莎艺术校园行启动仪式 从右至左：孙国胜、苏芒、周迅、刘雪梅、蔡志松、丁刚、余晖
右中 & 右下：于启动仪式上做学术演讲

Left: Participating in the 25th anniversary of Land Rover Discovery
Right: Cai attended the launch ceremony of 2014 Bazaar Art in Campus-
Right: Su Mang, Zhou Xun, Liu Xuemei Left: Quan Hui, Ding Gang
Cai was delivering an academic speech at the launch ceremony.





上：韩国昌原国际雕塑双年展，布展中
下左 & 下中：为 2014 中国马球公开赛胜出者颁奖
下右：于深圳出席“真爱梦想”慈善晚宴，与 4 位主席。左二：刘蔓，右二：陈心如



Above: During the installation of Sculpture Bienale held in Changwon, South Korea.
Left: Cai was giving prizes to winners of 2014 China Open Polo Tournament.
Right: Cai and four presidents attended the "Sharing · Love" charity dinner.
Second on the left: Liu Man Second on the right: Chen Xinru



2013 年秋，德国媒体为蔡志松拍摄纪录片
In the autumn of 2013, a media group from Germany was making documentary film for Cai.

2013 年夏，日本著名雕塑家三宅一树率媒体团访问蔡志松工作室，刘祖贵先生作陪。
In the summer of 2013, Japanese outstanding sculptor Ikki Miyake led a media team to visit Cai' s studio, accompanied by Liu Zugui.



杨国际艺术中心总监杨桐女士到访工作室
Yang Tong, director of Yang gallery, came to visit Cai' s studio.



2014 年 11 月，获“非凡历程”2014 年度影响力·特别艺术家奖。
In November 2014, Cai received "Extraordinary Journey" 2014 Annual Influence Special Award for Artist.





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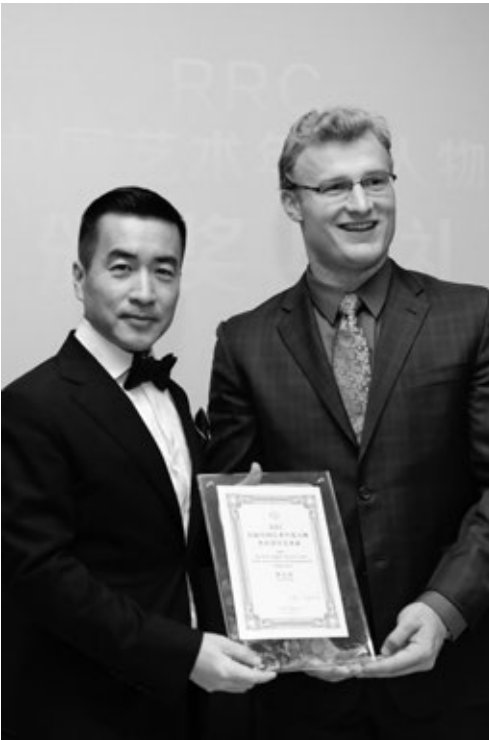
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“云水之间·蔡志松艺术展”在洛克菲勒·罗斯洛克艺术俱乐部开幕
1. 开幕式上，与科里思逊·洛克菲勒一起上台进行理事授仪
4. 与大家分享艺术创作理念
5. 科里思逊·洛克菲勒为蔡志松颁发“2014 洛克菲勒中国杰出青年艺术家大奖”
6. 为开幕式剪彩
8. 从左至右：龙瑞，杨飞云，何家英，吴为山

"Between Cloud and Water-Cai Zhisong Art Exhibition" announced a grand opening in Rockefeller Roserockca Art Club.
1. At the opening ceremony, Cai was presented award of the council by Christian Rockefeller.
4. Cai shared his creative ideas of arts with others.
5. Christian-Rockefeller awarded Cai Zhisong "2014 Rockefeller Chinese Outstanding Young Artist Prize".
6. Cutting ribbon at the opening ceremony
8. From left to right: Long Rui, Yang Feiyun, He Jiaying, Wu Weishan



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11. 颁奖晚宴，与洛克菲勒家族主要成员
13 & 14. 与嘉宾亲切交谈 右：吴为山，中国美协副主席、中国美术馆馆长
15. 左：龚娜娜 右：罗丽莎
17. 右：李宝钢
21. 与全国工商联前副主席沈建国
22. 从右至左：李培勤，网利金融执行合伙人；何家英，中国美协副主席、中国工笔画院院长



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我活了四十多年最大的收获就是没被困难打倒，不是因为自己比困难强大，而是困难无法永恒。等等，任何看似强大坚固的东西都会转瞬即逝，痛苦与失落和愉快与满足一样，都不会长久。等待往往胜于奋斗。

—— 蔡志松《知识论》

In over forty years of living, my greatest triumph is that I have not been defeated by difficulty. It is not because I am stronger than those difficulties, but that difficulties cannot persist forever. All things, whether they appear great or small, are ephemeral. Anger, dejection, hope and joy, satisfaction and disappointment are all the same. They will not last forever. We only need to wait.

By Cai Zhisong, *Theory of Knowledge*

蔡志松

1972 生于沈阳
1997 毕业于中央美术学院雕塑系，获学士学位
2001 毕业于中央美术学院雕塑系硕士研究生同等学力班
1998–2008 任教于中央美术学院雕塑系
现工作、生活于北京。

个展

- 2002 故国·蔡志松2002作品展，通道画廊，北京，中国
- 2003 故国·蔡志松2003作品展，比利时驻华大使馆，北京，中国
- 2004 故国·蔡志松2004作品展，艺术景仓库，上海，中国
- 2005 故国·蔡志松2005作品展，拉克尔国际艺术中心，北京，中国
- 2006 故国·蔡志松2006作品展，升艺术空间，上海，中国
- 2009 故国·蔡志松个人作品展，纽约中国广场，纽约，美国
- 2009 蔡志松作品展，See+画廊，北京，中国
- 2010 故国·蔡志松个人作品展，昱谷画廊，台湾
- 2010 故国与玫瑰·蔡志松个展，艺凯旋艺术空间，北京，中国
- 2011 蔡志松个人艺术展，印尼国家博物馆，雅加达，印度尼西亚
- 2011 蔡志松个人作品展，Ode To Art Contemporary，新加坡
- 2012 玫瑰·浮云蔡志松作品展，ARTMIA艺美画廊，北京，中国
- 2012 三部曲·蔡志松作品展，新加坡当代艺术馆，新加坡
- 2014 “再会历史·蔡志松艺术展”，台北当代艺术馆，台北，台湾
- 2014 “云水之间·蔡志松艺术展”，洛克菲勒罗斯洛克北京俱乐部，北京，中国
- 2014 “云端·蔡志松作品展”，香港艺术中心、Ora–ora画廊、Leo画廊、北京杨国际艺术中心，京港四地同时展览

群展

- 1998 首届北京青年雕塑家作品联展，中央美术学院美术馆，北京，中国
- 1999 青年雕塑家八人展，当代美术馆，北京，中国
- 1999 九届全国美展，中国美术馆，北京，中国
- 2000 中国长春国际雕刻作品邀请展，长春，中国
- 2000 纪念抗日战争胜利五十五周年美术作品展，中央美术学院美术馆，北京，中国
- 2001 中国当代艺术欧洲巡回展，欧洲各国
- 2001 国际美术校长论坛雕塑特展，中央美术学院，北京，中国
- 2001 2001年西湖国际雕塑邀请展，西湖美术馆，杭州，中国
- 2001 法国巴黎秋季沙龙（Eiffel — Branly），巴黎，法国
- 2002 中央美术学院雕塑系教师作品展，中央美术学院，北京，中国
- 2003 今日中国美术展，中华世纪坛，北京，中国
- 2003 中国雕塑精品展，北京，中国

- 2003 国际环境艺术雕塑展，上海，中国
- 2003 首届北京国际美术双年展，中国美术馆，北京，中国
- 2003 转向——首届当代美术家年度邀请展，重庆美术馆，重庆，中国
- 2003 多元视点——当代艺术邀请展，艺术景仓库，上海，中国
- 2004 中央美术学院青年教师作品展，中央美术学院美术馆，北京，中国
- 2004 无间——当代艺术邀请展，重庆，中国
- 2004 60X—70X中国当代杰出青年艺术家邀请展，今日美术馆，北京，中国
- 2004 中国 想像——中国当代雕塑展，卢浮宫花园，巴黎，法国
- 2004 庆祝建国五十五周年美术作品展，中国美术馆，北京，中国
- 2004 十届全国美展，中国美术馆，北京，中国
- 2004 觉醒·中法艺术的碰撞与融合，香港、上海，中国；巴黎，法国
- 2004 科隆艺术展2004，科隆，德国
- 2004 亚洲艺术邀请展，Frey Norris画廊，旧金山，美国
- 2004 中国当代雕塑展，布鲁塞尔，比利时
- 2005 移植的风景——当代雕塑与装置邀请展，肯尼迪中心，华盛顿，美国
- 2005 开放空间 雕塑作品展，望京LOFTEL，北京，中国
- 2005 蔡志松·冯峰二人展，艺术景画廊，上海，中国
- 2005 中国艺术家联展，Reed Savage画廊，迈阿密/佛罗里达，美国
- 2006 首届中国当代艺术年鉴展，中华世纪坛美术馆，北京，中国
- 2006 中韩艺术交流展，3818库画廊，北京，中国
- 2006 红旗飘飘，798零工厂，北京，中国
- 2007 溯本求源——当代雕塑邀请展，798工厂，北京，中国
- 2008 重现的想象，See+画廊，北京，中国
- 2008 流动的艺术，红风汇当代艺术空间，北京，中国
- 2008 易，DR画廊，北京，中国
- 2009 萌动·当代艺术邀请展，星光天地，北京，中国
- 2009 中国动力——2009中国国际雕塑年鉴展，北京，中国
- 2009 首届重庆青年美术双年展，重庆，中国
- 2009 传统的复活——山河 文本 记忆，法兰克福图书展，法兰克福，德国
- 2009 当代锋芒——中国当代艺术名家版画联展，重庆江山美术馆，重庆，中国
- 2009 我们的爱——“延”画廊开幕展，延画廊，上海，中国
- 2009 东北火锅——2009ACEA首展，798艺术区，北京，中国
- 2010 共享经典——现代雕塑版画展，新光天地，北京，中国
- 2010 逾越的版图——中外名家版画精品展，798，北京，中国
- 2011 第51届威尼斯艺术双年展，威尼斯，意大利
- 2011 黑白展，零·艺术馆，798艺术区，北京，中国
- 2011 如是——中国当代雕塑即景，宋庄，北京，中国
- 2011 弥漫·北京——2011威尼斯双年展中国馆再现，798悦-美术馆，北京，中国
- 2011 空眸——中国雕塑实力22人展，798艺术区 大河画廊，北京，中国
- 2011 品藏东方——中国经典艺术展，昊美术馆，上海，中国
- 2012 精神的容器——蔡志松、王兴刚雕塑作品联展，西门子艺术空间，北京，中国
- 2012 浮云上的色块——蔡志松、郭峰作品联展，颐和悦馆，北京，中国
- 2012 雕塑中国，中央美术学院美术馆，北京，中国
- 2012 中国表现，上海美术馆，上海、北京，中国
- 2013 中国美术馆建馆五十周年馆藏精品展，中国美术馆，北京，中国

- 2013 中国雕塑年鉴展，国家大剧院，北京，中国
- 2014 创意·北京中青年雕塑家作品展，朝阳规划艺术馆，北京，中国
- 2014 第七届深圳文博会“意象坪山·中外艺术家雕塑邀请展”，深圳，中国
- 2014 韩国昌原雕塑双年展，文信美术馆，昌原，韩国

获奖纪录

- 1997 获岗松家族基金奖
- 2000 纪念抗日战争胜利五十五周年美术作品展金奖
- 2001 获法国巴黎秋季沙龙最高奖——“泰勒大奖”，成为该活动103年历史中首次获此殊荣的中国艺术家
- 2001 获中国河北国际雕塑邀请展优秀作品奖
- 2003 获中国福州国际雕塑邀请展优秀作品奖
- 2004 获第十届全国美展铜奖
- 2004 获中央美术学院院长奖
- 2012 入选法国《Art Actuel》评出的全球“100名艺术领袖”，并荣登封面
- 2012 入选《时装LOFFICIEL》男士“权力榜”，获评“艺术权力人物”
- 2013 获评“2013中国风度人物”
- 2013 获评“全球华人时尚领袖”
- 2014 获首届洛克菲勒中国杰出青年艺术家大奖
- 2014 获“非凡历程”2014年度影响力·特别艺术家奖

公共收藏（部分）

- 美国纽瓦克美术馆
- 希腊美术馆
- 德国雷根斯堡美术馆
- 印尼国家博物馆
- 新加坡国家美术馆
- 德意志银行（中国）有限公司
- 比利时驻华大使馆
- 中国国家博物馆
- 中国美术馆
- 中央美术学院美术馆
- 中国雕塑博物馆
- 何香凝美术馆
- 浙江美术馆
- 今日美术馆
- 重庆美术馆
- 青岛美术馆
- 北京大学美学研究中心
- 长春雕塑艺术馆
- 长春市政府
- 石家庄市政府
- 烟台市政府
- 焦作市政府
- 洛克菲勒艺术基金会



CAI ZHISONG

1972 Born in Shenyang, Liaoning, China
1997 Graduated from Central Academy of Fine Arts, Sculpture Department
2001 Obtained Post-graduate diploma from Central Academy of Fine Arts
1998-2008 As a teacher of Central Academy of Fine Arts, Sculpture Department
Now he lives and works in Beijing.

SOLO EXHIBITIONS

- 2003 Motherland-Cai Zhisong Solo Exhibition, Belgium Embassy, Beijing, China
- 2004 Motherland-Cai Zhisong Solo Exhibition, Art Scene Warehouse, Shanghai, China
- 2005 Motherland-Cai Zhisong Solo Exhibition, La Ke'er Art Center, Beijing, China
Motherland-Cai Zhisong Solo Exhibition, Highland Gallery, Beijing, China
- 2006 Motherland-Cai Zhisong Solo Exhibition, SHiNE Art Space, Shanghai, China
- 2009 Motherland-Cai Zhisong Solo Exhibition, China Square NY, New York, USA
Cai Zhisong Solo Exhibition, See+ Gallery, Beijing, China
- 2010 Motherland-Cai Zhisong Solo Exhibition, Ming Art, Taiwan
Motherland and Rose- Cai Zhisong Solo Exhibition, Triumph Art Space, Beijing, China
- 2011 Cai Zhisong Solo Exhibition, National Museum of Indonesia, Jakarta, Indonesia
Cai Zhisong Solo Exhibition, Ode To Art Contemporary, Singapore
Chinese Pavilion at the 54rd Venice International Biennial, Venice, Italy Black white, Zero Art M
- 2012 Rose&Clouds-Cai Zhisong Solo Exhibition , ARTMIA Gallery, Beijing, China
Cai Zhisong Solo Exhibition, MOCA, Singapore
Spirit-Cai Zhisong &Wang Xinggang Art Exhibition , Siemens ArtSpace, Beijing,China
Cloud . Color-Cai Zhisong &Guo Feng Art Exhibition , Joy Place, Beijing, China
- 2013 "Ming to Modern" Newark Museum New Jersey , American
- 2014 Review of History · Cai Zhisong Museum of Contemporary Art, Taipei, Taiwan
- 2014 "Between Cloud and Water, Cai Zhisong Art Exhibition" , Rockefeller Roserockca Art Club (Beijing), Beijing, China
- 2014 Beyond the Cloud--Cai Zhisong Art Exhibition Hongkong Art Centre, Galerie Ora-Ora,Leo Gallery, Yang Gallery (Beijing)
Exhibition at these four places at the same time.

GROUP EXHIBITIONS

- 1998 The 1st Group Exhibition of Young Sculptors in Beijing,
Central Academy of Fine Arts, Beijing, China
- 1999 Sculpture Exhibition of Eight Young Artists, Contemporary Art Gallery, Beijing, China
The 9th National Art Exhibition, National Art Museum of China, Beijing, China
- 2000 Invitational Sculpture Exhibition, Changchun, China
55th Anniversary of Victory Against the Japanese, Central Academy of Fine Arts, Beijing, China
- 2001 Chinese Contemporary Art Touring Exhibition, Europe
Exceptional Sculpture Exhibition of International Fine Arts Presidents
Forum, Central Academy of Fine Arts, Beijing, China
2001 Westlake Invitational Exhibition, The Westlake Art Museum, Hangzhou, China
Paris Autumn Salon, Eiffel-Branly, Paris, France
- 2002 Professor's Sculpture Show, Central Academy of Fine Arts, Beijing, China
- 2003 Today's Chinese Art Exhibition, China World Art Museum, Beijing, China
Sculpture Exhibition, Beijing, China

International Environmental Art and Sculpture Exhibition, Shanghai, China
The 1st Beijing Biennale, National Art Museum of China, Beijing, China
Changing Directions The 1st Invitational Exhibition of Contemporary Art, Chongqing Art Museum, Chongqing, China
Multi-Focus, Art Scene Warehouse, Shanghai, China

2004

Young Professors Show, Central Academy of Fine Arts, Beijing, China
Middle Space Between the World and Paradise, Chongqing, China
60s to 70s Group Exhibition of Outstanding Young Chinese Artists, Today Art, Beijing, China
China, Imagination China Contemporary Sculpture Exhibition, Palaise Du Louvre Square, Paris, France
Celebrating the 55th Anniversary of the People’s Republic of China, National Art Museum of China, Beijing, China
The 10th Annual Art Exhibition, National Art Museum of China, Beijing, China
La France Mandarine, Hong Kong, Shanghai, China. Paris, France
Art Cologne 2004, Cologne, Germany
Invitational Exhibition Asian Art Exhibition, Frey Norris Gallery, San Francisco, USA
Chinese Contemporary Sculpture Exhibition, Brussels, Belgium

2005

Installation & Sculpture Exhibition, Kennedy Art Center, Washington D.C., USA
Open Spaces Sculpture Exhibition, Beijing LOFTEL, Beijing, China
Cai Zhisong, Feng Feng Duo Exhibition, Art Scene China, Shanghai. China
Group Exhibition Chinese Artists, Reed Savage Gallery, Miami, Florida, USA
Open Spaces, CBD Art Space, Beijing, China
Passion and Force Group Exhibition, Yan Club Art Center, Beijing, China

2006

1st China Document, China World Art Museum, Beijing, China
China-Korea Art Exchange Show, 3818 Cool Galley, Beijing, China
Chinese Contemporary Sketches Exhibition, Beijing / Hangzhou / Guangzhou/Shenyang, China
The Red Flag, 798 Factory, Beijing, China

2007

Invitational Exhibition of Contemporary Sculpture, 798 Factory, Beijing, China

2008

The Return Imagination, See+ Gallery, Beijing, China
The Floating Art, Beijing, China
Changes, DR Gallery, Beijing, China

2009

CISAE 2009, Beijing, China
The 1st Youth Art Biennale in Chongqing, Chongqing, China
Revival of Tradition-Mountain and River/ Text/ Memory Frankfurt Book Fair, Frankfurt, Germany
Print Exhibition of Chinese Contemporary Artists, Chongqing, China
Our Love-Opening Show of Yan Gallery, Shanghai, China
Northeast Hotpot-1st Show of ACEA 2009, La Ke’er Art Center, Beijing, China

2010

Sharing with Classic, Beijing China
Passing Territory-Chinese And Foreign Masters Fine Print Exhibition
798 Art Bridge Gallery, SanBan Studio, Beijing, China

2011

Chinese Pavilion at the 54rd Venice International Biennial, Venice, Italy
Black white, 0 Zero Art Museum, 798 Factory, Beijing, China
Ru shi —— Chinese Contemporary Scene, Songzhuang, Beijing, China
Mi man . Beijing —— Reproduce Chinese Pavilion at the 2011 Venice International Biennial 798 Yue-Museum, Beijing, China

2012

Spirit —— Cai Zhisong &Wang Xinggang Art Exhibition , Siemens Art Space, Beijing,China
Cloud . Color —— Cai Zhisong &Guo Feng Art Exhibition, Joy Place, Beijing, China
Sculpture China , Museum of the China Centra Academy of Fine Arts, Beijing, China

2013

The Fiftieth Anniversary of the Collection Exhibition, National Art Museum Of China, Beijing, China
Sculpture Almanac Exhibition 2013, China National Grand Theater Beijing, China

2014

Ideas: Art Exhibition of Young and Middle-aged Sculptors
The Seventh Shenzhen Cultural Fair: The image of Pingshan--Invitation exhibition of Chinese and foreign artists in the field of sculpture.
Changwon Sculpture biennale Moonshin Art Museum Changwon, Korea

HONOR & PRIZE

1997

Obtained Gangsong Family Fund Award

2000

Obtained Gold Prize at the 55th Anniversary Exhibition of the Victory Against the Japanese

2001

Obtained the Taylor Prize at the Paris Autumn Salon
Obtained Outstanding Work Prize at the Hebei International Invitational Sculpture Exhibition

2003

Obtained Outstanding Work Prize at the Fuzhou International Invitational Sculpture Exhibition

2004

Obtained the President’s Prize at Central Academy of Fine Arts
Obtained Bronze Prize at the 10th National Art Exhibition

2012

Awarded as one of Global “100 Art Leaders”, “Art Actuel” in France.

2012

Honored as “Art Authority Figure” and ranked in global men’s power list, Fashion L’officiel

2013

Rated as China Mr 2013 in “Esquire”

2013

Rated as “Global Chinese Fashion Leader”

2014

Obtained The First Rockefeller Outstanding Chinese Young Artist Award

2014

Obtained “Extraordinary Journey” 2014 Annual Influence Special Award for Artist

PUBLIC COLLECTIONS (PARTIAL)

Newark Museum (U.S.A)
Greek Museum
Regensburg Museum, Germany
National Museum of Singapore
National Museum of Indonesia
Deutsche Bank-China
National Museum of China
China National Museum of Fine Arts
Museum of the China Centra Academy of Fine Arts
China Sculpture Museum
He Xiangning Art Museum,
Zhejiang Art Museum
Chongqing Art Museum
Changchun Sculpture Art Museum
Peking University research center of aesthetics
People’s Government of Changchun Municipality
People’s Government of Shijiazhuang Municipality
People’s Government of Yantai Municipality
People’s Government of Jiaozuo Municipality

《蔡志松》

CAI ZHISONG

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