

顾雄

GU XIONG

1972 - 2017

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前言 / Preface

移途 – 我就是我

倪昆, 策展人

如果我们以一种直接而理性的眼光来看待顾雄和他的艺术，艺术家80年代的激情和躁动，90年代的移民及身份思考，2000年前后基于新的文化身份所展开的比较对话，到近十年来针对国际劳工问题的关注，一条基于生命的移途而展开的视像图景，在“网、垃圾、三文鱼、河流、番茄、纸箱，针”等物件的叙事关联中，娓娓展开。

顾雄在中国最广为颂知的作品是“网”，创作于86-89年间，因绘画、行为表演、装置材料等媒介的综合运用，成为中国前卫艺术历史里最重要的作品之一，然纵观艺术家四十余年的创作历程，“网”，仅为起点，其背后，加拿大班芙艺术中心将之于艺术家更为重要的生命意义。首次遭遇于1986年，它触发和突破了艺术家的前卫艺术创作边界并直接导致了“网”的诞生，1989-1990年，第二次相遇之后，顾雄成为了加拿大人。在随后的近三十年间，顾雄和艺术相携共进，以艺术思考，以艺术追问，并在这场旷日持久的个体的文化重构中，慢慢的由个人、家庭，延伸至身份、历史，乃至文化转型之对话反思，或全球化经济体系里的劳工流动，落居、抵达及追问。这是一场喋喋不休的自我剧场，起于微末，并最终绽放在彼地他乡。岁月的缓进艺术已成为陪伴，渗沁至生命，给自我以力量。

“移途：顾雄”是关于生命迁移的追问，展出的艺术家作品横跨45年，起于“知青速写（1972）”，落脚于“黄色货轮—重庆（2017）”。青涩少年在黑暗时光里的画笔，保护和保留了懵懂少年的自我独立意识，艺术和个人命运的交集，由此潜至生命成为基因，并在其于1978年正式成为四川美院的学生之后，开始了真正的以艺术为生命轴线的游牧书写，在这场充满生命质感的艺术盛会中，它是对谈，亦是馈赠。

而，移途，将继续在路上。

Migrations – I am who I am

Ni Kun , Curator

Let us take a rational and direct perspective to look at artist Gu Xiong and his art: he was passionate and restless in the 1980s; In the 1990s, his thoughts turned to immigration and identity; Around the 2000, he initiated dialogues and made comparisons based on a new cultural identity; In the past decade, his attention has turned to the issue of international migrant workers. A journey of migration unfolds in front of our eyes, with items like “enclosure,” “garbage,” “salmon fish,” “rivers,” “tomatoes” and “cardboard boxes” dotted along the way.

In China, the most widely praised art work of Gu Xiong is “Enclosure,” created between year 1986 and 1989. Combining painting, performance art and installation, “Enclosure” is one of the most important art works in the history of China’s avant-garde art. Nevertheless, if we look back upon the forty plus years dedicated to art in Gu’s life, we would know “Enclosure” is only the starting point in his art creation. Behind the artwork, Gu’s experience at the Banff Centre for Arts and Creativity allows him to touch on an important issue – the meaning of life. Gu first went to Banff Centre in 1986. This experience led to an artistic breakthrough in Gu’s art and the creation of the piece “Enclosure.” When Gu encountered Banff Centre for the second time between 1988 and 1989, Gu Xiong became a Canadian. Since then, for near 30 years, Gu Xiong has walked hand in hand with his art. He uses his art to think and to raise questions. His questions gradually grow from those of individuals and families, to those of identity, to dialogues and reflections on history and cultural transitions, then finally to labour migrations and relocation in the age of globalization. It has been an extended process of cultural reconstruction. Gu’s nonstop pondering starts from minor things, and eventually bears fruit in a foreign country. Art has kept Gu company, permeated his life and empowered him.

“Migrations: Gu Xiong” is an inquiry about migration in life. The art works in exhibition are created over a span of 45 years – starting from the 1972 “Sketches of Sent-down Youths,” and ending with the 2017 “Yellow Cargo – Chongqing.” In the dark era, the sketch pencil picked up by an innocent youth protected his sense of self and independence. Then in 1978, Gu became an university student at the Sichuan Fine Arts Institute, hence starts a nomadic life led by pursuit of art. This gala of art – it is a dialogue, also a gift.

Nevertheless, migration, still goes on in life.

English Translator: Xin Chen

迁徙中的全球化历险——顾雄的艺术及其文化意义

杨小彦，教授/策展人

从整体上看，顾雄的艺术实践是一场彻底的全球化历险。在这场历险当中，关键词是迁徙。

顾雄从西南农村一名知识青年，在四十年前，经过那一场突然恢复的全国高考，迁徙到了重庆，成为四川美术学院一名艺术大学生。然后，在经历了挣脱罗网的个人的象征性反抗之后，他又远渡重洋，横穿太平洋，只身迁徙到了加拿大。当顾雄重新立足在北美这一片土地上时，他又重新开始了另一场迁徙，社会地位与身份的迁徙，从一名普通移民，经过一次又一次的努力，最终成为真正的加拿大的主流艺术家。

这是两场相互重叠的迁徙，既包括了社会地位的改变，也包括了生活世界的更新。所以，当顾雄用“大江大海”为名组织他的展览，试图表达个人从长江跨越大洋来到菲沙河谷的漫长历史时，我意识到他思想深处的那一份立意。我明白，不应该把顾雄的迁徙仅仅看成是他个人的移民，他的人生际遇恰恰就是全球化的一面镜像，一个因子，甚至是全球化进程中的一片波浪。

我一直在想，当顾雄站在维多利亚海滩上，注视着那些来不及运回家乡的华人先祖的遗骨时，当他坚定地走进一家接一家几乎无人问津的加拿大国际劳工简陋的工棚、看着那些艰辛的脸庞时，他内心所翻腾着的，究竟是怎样的一种情感。

2015年年尾，我为湖北美术馆策划“再影像：光的实验场”的展览，邀请顾雄作为海外华人艺术家回来参展。他的作品是“一片维多利亚的海滩”：细沙子平铺在地面上，象征着海滩的存在；墙面屏幕上放映着太平洋岸边喧腾的海浪，还伴随着阵阵拍岸的浪声；另一面墙则是一组照片，顾雄通过拍摄，重组了当年华人清洗先祖遗骨的生动细节。我站在展览现场，站在顾雄的作品当中，不厌其烦地向观众解释着其中非凡的内容。

当我们只是在一个国度的范围内诉说着“叶落归根”的古训时，我们的感觉充其量只是在描述一种传统，一种对家乡的依恋。而在大半个世纪以前，维多利亚海边，华人趁着夜色，仔细清洗先人遗骨，然后包装好，寄回家乡重新安葬，这时，他们内心对于“叶落归根”的固守，就不再是古训，而是一种使命。然后，当顾雄把这一段历史作为艺术母题再次展现在观众面前时，“叶落归根”就从使命上升为永恒的信念，用以见证曾经的历险，那个充满着悲剧色彩的全球化历险。

顾雄只身一人携带全家来到北美，他何尝没有体会到“使命”的残酷含义？我猜想，从他站在北美的那一刻开始，其内心对于艺术的认知，就在一瞬间发生了革命性的变化。对他来说，艺术不再意味着单纯的反抗。当身体通过真实的迁徙插入到异域的土地上时，艺术也在这一与迁徙紧密相随的过程中脱胎换骨，从反抗的象征性符号，转变成了真实的生命，并迅速生长为可以每天触摸得到的活生生的存在。

也就是说，通过这样一种身体的迁徙，顾雄让自己直接嵌入到了全球化的进程当中，用每天的呼吸去释放这一过程所滋生的价值。结果是，顾雄的迁徙就演变成一场货真价实的全球化历险，而他的艺术，也就顺理成章地成为了这一历险当中的真实纪录与文化表达。从另一层面上看，顾雄的艺术成为敏感的个人探针，用以检测在全球化当中，所有以艺术之名进行反抗与颠覆的真伪。

不管结果是真是伪，检测本身无疑具有永恒的真实性，而让每一次的呼喊成为力量。

2017年5月23日凌晨草之

Global Adventure in Migration — on Gu Xiong’s art and its cultural meaning

Yang Xiaoyan, Professor/Curator

Gu Xiong’s art practice is an absolute global adventure if we look at his experiences as a whole. The key word in his adventure is migration.

Forty years ago, the abruptly resumed National College Entrance Examination allows Gu Xiong –back then a sent-down youth in the countryside of Southwestern China – to become a university student at the Sichuan Fine Arts Institute. After an individual and symbolic resistance towards the “enclosures,” Gu crossed the vast Pacific Ocean and migrated to Canada. This is the second time Gu set foot on this land, and with it started another migratory experience – the transformation of social identity and social status. Initially an ordinary immigrant, it is through constant efforts that Gu becomes a real mainstream Canadian artist as he is today.

These are the two overlapping migrations, which include a change in social status, as well as a change of the living environment. Gu uses “Big River and Big Sea” to name his exhibition, trying to describe the extended personal experience of migration to his audience – from Yangtze River, across the Pacific Ocean, and finally to the Fraser River. Through this name, I realize what Gu really means by choosing this name: Gu’s migration is not merely a personal experience; On the contrary, his life experience is one tiny part of today’s globalization, a wave in its ocean and a mirror reflecting its passage.

I have been trying to imagine how Gu must have felt when he was standing by the beach of Vancouver Island, looking at the tomb stones of Chinese ancestors whose remains could not be shipped back home; how he must have felt when he walked into the crude residence of international migrant workers, where barely anyone else would step foot in, and how he must have felt looking at their faces and the hardships written on them.

It was by the end of year 2015, I was curating an exhibition titled “Beyond Image: Laboratory of Light” for Hubei Museum of Art. I invited Gu to join the exhibition as an overseas Chinese artist. The project he presented is “A Stretch of Beach by the Sea of Victoria.” Fine sand is laid flat on the floor, which represents the beach; On one side of the walls is the projector screen, one could see waves of the Pacific Ocean crashing on the shore and hear their sounds; On another side of the wall is a group of photos, in which Gu recreates the scenes of bone washing, a procedure before the remains’ shipment. I remember that I was at the scene, telling the audience over and over again the stories behind these objects.

When we live in our home country, the idiom “a falling leaf should return to the roots” doesn’t mean much to us. At best, we feel that it is a cultural tradition, an emotional attachment the expatriates show towards their hometowns. However, for the Chinese who left for North America over half a century ago, by the sea of Victoria at night, they carefully wrapped up fellow countrymen’s bones to be shipped for burial back home. For these ancestors, this is so much more than ancient teaching – it is a mission that needs to be accomplished.

When Gu immigrated with his family to the unfamiliar land of the North America, did he not experience the cruelty embodied in this sense of “mission”? My guess is, the moment he stepped onto the land of the North America, his understanding of art went through revolutionary changes. At this moment, art starts to mean more than mere resistance. When the body goes through a journey of migration and lands on a foreign land, art goes through a revolutionary change with it. That is, art changes from a symbol of resistance to the reality of life, to the tangible being of everyday life that comes alive.

In other words, through the migration of his physical existence, Gu becomes inserted in the process of globalization, that he breathes in the cultural meaning of this process on a daily basis. The result of this is that Gu's migration becomes a genuine global adventure, and his art naturally becomes a record and an appropriate expression of this adventure. Gu Xiong's art has become a highly sensitive personal probe, which he uses to check the truthfulness of all resistance and subversion made in the name of art.

Regardless if the result comes back as truthful or not, the practice of probing and testing remains truthful perpetually, and every shout becomes strength from the past.

Drafted in the early morning of May 23, 2017

English Translatior : Xin Chen



哈林海角华人墓地
Harling Point Chinese Cemetery
摄影图片
Inkjet Print
120x160cm
2015

顾雄： 迁徙

安德鲁·亨特， 弗雷德里克·史·伊顿加拿大美术馆馆长， 安大略美术馆

她提醒我在梦里思考。

我梦见有一本速写本，里面描画出的有山水和湖泊，也许还有冰山，高低不齐的松树，起伏的花岗岩，辽阔的原野。雪，也许是雪橇，可能是一个乡村教堂，尽管小巧但却细致，铅笔和墨水悦染在灰白色的纸上。我猜这本子的封面是棕色的、厚厚的、未经漂染的画纸，它被翻开，摊在画家的双膝上，每次他展示，整理活页并重塑图象。这速写本被大家传阅，众人方能欣赏它的主人在北京的所见所闻，是这几乎与世隔绝的小山村从未感知过的。我见这人的手，和传阅这本子的手，同样是饱经磨练。

我又在一组大型图卷中见这场景，但这次是以油画，炭笔画，巨幅的画面，通过对片段和细节的复述，讲出一个故事。那人手握画本，一群年青人在他的周围，他指着一幅有高山清晰画面，我即时认出那是劳伦斯·哈利斯作品。我就在那群年青人中，与顾雄手搭着肩在一起，指点着那幅画，中国内陆的山水随着图卷翻到后面去（那山水画仿佛出自富兰克林·卡迈克尔的手笔）。每个人都在微笑；这一刻我们都以不同的眼光看世界，地貌移位，我们的根基震动。这些图卷并不存在。

如果我的记忆正确，那是在文革高潮。一个年青人有幸从他所在的村子到北京，在北京他看了一场震撼人心的国外风景画展览，展出的作品中流露出无比的信心。作品显得那么现代，那么不受约束。年青人将这些作品精准地描绘在他的速写本里，就回去他的村子与同伴们分享，形容这些作品的气派与丰富色彩。“这些作品甚至具有政治意义，”顾雄对我说，“但有关部门没有看出来。”他停顿了一下，向车窗外望去，巴士在一座几乎不见植物的山上行驶，狭窄的道路两侧挤满了建筑物。“他们认为七人画派就是山水画家，想不到我们将这些作品当成是革命性的，是自由的象征。”

我宁愿相信那本不知去向的速写本还在这世上，或许被遗忘，但我希望人们能珍惜并研究它。我想象它与别的笔记本放在一起，每本有八、九英寸大，方形，笔记本都是当年顾雄还是青少年的时候在他当“知青”的山乡用过的。他的父母将它们收藏好，第一次来温哥华探亲的时候交还给顾雄。在一个沉思的自画像的上方，一幅红笔画成的半明半暗的肖像画，在整本以反映文化大革命英雄形象的画作中显得与众不同，顾雄曾被人扣上“太过资产阶级化”的帽子。我和顾雄最终将这些作品整理在美术馆的展厅里，作为我们探索比较中加印象的基础素材。届时有一面墙挂满七人画派的作品，顾雄在周围堆起上百件工人积极分子、英雄战士的明信片，作为对毛式国家主义宣传的对照。在墙的正中央，有一幅卡迈克尔画的加拿大地盾区域油画作为压卷之作，画中有起伏的树木和裸露的花岗岩逐渐消失在地平线外，这场景与下一展室中陈列的山中女孩的炭笔画互相呼应。

在那张绘画里，顾雨总是显得太成熟了。当年，她还很年青，大约十或十二岁，但在画中的她好似二十多岁，如同现在的她，就在洛杉矶餐馆坐在我对面。我不记得自从1997年后我是否见到过她，也许那以后在温哥华的晚餐上见过一两次，虽是如此，也是短暂的见面。“有什么不对劲吗？”当巴士缓慢攀上重庆一条陡峭的山脊时，她这样问我，我此时已大汗淋漓。高温下的潮湿感是如此的强烈。（也许这是1998年？）我记得一条河流，在夜晚，潮汐涨退冲着岸上陆地而来，突然一个怪浪，搅乱了波澜，将河上船只推向一边，倾覆小舟。很显然，这是罕见的现象。有人称之为“龙”。生命，在中国是如此脆弱。不久，我们分道扬镳，我从北京，经温哥华返回甘露市；而他们就一心试图拜访山中的村庄。在一个深夜渡河时，他们的小船被撞，被压在水面以下，打转并且急速下沉，被水吞没，船内空气被水挤出，仿如小艇也在奋力吸气。她被困在船里，几乎丢了性命。我记得他们回加拿大的时候给我打的电话，和看她躺在医院的照片，顾雄试图重组顾雨在温哥华水池一次溺水的经历。他将她险些遇溺的故事去寓意中国的变迁。这组图画巨大，令人难忘，其中之一，她的头几乎占了整个画面，虽然部分脸孔被漩涡遮住，她的口张开，用力吸气。又一转眼，我们在洛杉矶的小东京餐馆，面对面坐着，我想问她记不记得那个晚上，但有谁又愿意重温噩梦呢？我告诉她对我来说，现在这一切的感觉就像是零碎的记忆，所有的移动和迁徙，恒常变化和错位，自从那次旅行之后很多都已改变。

她提醒我在梦里思考。

巴士经过一条条蜿蜒在深山的隧道的入口，工人们在这里工作和起居，他们的机器设备就在入口大门的后面。这些隧道就像为这风景另写新章，是因为当年出于对西方的一种真实而困惑的恐惧，而在深山挖出四通八达的洞穴。洞穴挖出黑漆漆的空间，让人躲避从未发生的攻击，人与机器同在造梦，梦境伴随着烧焦的金属，切削液和煤油，加上肉汤和汗水的气味，裹在带有潮湿的岩石和泥土的洞里。强烈的气味从深处传出，夹杂着动物喷气和金属的气味。你会听到一声汽笛，接着黑马腾空而出，转身直奔下山。“有什么不对劲吗？”她又一次问我，我们的巴士在坑洼的路上艰难行进。车停下来后，就看到一幅粉色纸的手写横幅，写上什么“安德鲁 · 亨特论加拿大艺术”之类的字。我每演讲一句就停下，好让顾雄翻译给四川美术学院的学生，但他的翻译好像很长，也引起学生们的笑声，我不知他讲了什么。那以后一切都变了，「家」从这一刻起看来很不一样。

“那次的展出对中国艺术家影响很大，”顾雄在早餐时告诉我，那是一个有和煦阳光的早晨，在棕榈树下，“所有的人都把那幅马奔向火车的作品挂在墙上，我们全明白他的作品的真意，它影响了我们很多人。”我们多次谈到加拿大的火车、蒸汽火车头、卑诗省山中那些由华工建造的险要山坳路口和隧道，他们随后定居加拿大还被阻挠，家人团聚被课以重税，他们遍布加拿大城乡，聚集在华埠，或者分散在草原和北部的小镇，开餐馆和洗衣店（只有这些是他们能合法涉足的行业）。北美西岸是早期华人移民潮所称为的「金山」，这名词在建铁路前的淘金热时就有的。我能想象他们向山中进发的情形。

顾雨站在山顶上，华工曾在此修建过铁路。在她的碳笔画身影中，幻想有一条铁路就在她下方，穿过河流和峡谷。她曾同父亲来到甘露市，我记得她在大学的讲台上叙述她在中国成长和移居加拿大的经历，在她新公映的纪录片「春天飞蛾」里，她的经历被进一步展现出来。我们谈到在现实与想象的世界之间漂流，随着你所带来的记忆，「他方」如何常在「这方」，就在表象之下。她讲述她与父亲合作的项目，一个探索海外劳工的生活的项目。他们的过去如何活呈现在眼前，他们记忆中的家，还有在这里的梦，在卑诗内陆、在加州、卑诗低陆平原，安省南部。给人的感觉就像真实只存在于梦中，存在于我们讲述的故事里，这种寓意式的激情便是她父亲作品的基础。一条汇集袜子与三文鱼的河流，一条蓝色文化的黄河，成千头的小猪，没有什么只是它表面所呈现，那里总有一个故事去让你发掘真相。我告诉她说：“阿利克斯·柯威尔说过，’作为一名优秀的现实主义艺术家，我要重塑世界。”他称他的作品是“真实的小说”。我看顾雄的作品也具有同样的特点，我明白当年在北京，他和其他很多画家为何会被阿利克斯 · 柯威尔的作品所感染。（1984，一个好年头，让柯威尔在中国。）

我和顾雄沿着路标走到山区小城的郊外，下面是两河的交汇。我们走到大路尽头，看到一个路标，顺着记号我们上了一条窄路，穿过齐腰高枯黄的草丛和灌木来到甘露市华人墓园，那里是一个到处是木制墓碑的荒凉之处。数月后我们在温哥华岛上找到一所同类墓园，于坎伯兰镇的最外边，该镇的华埠1950年代就被夷为平地。我们将这些在加拿大城镇和山水中所作的历史记录汇集，其中的很多地方可能就是七人画派所描绘的同一风景，曾在北京展出，甚至记在那无名画家的速写本里。当年这些画作曾启发他人，但可能还有另一层意义。这些作品出自加拿大，不仅常常出现在艺术书籍中，而且出现在介绍加拿大资源行业如采矿、林木、石油和天然气行业的出版物中。中国政府也许不知道这些画作启发了青年们革命性的思潮，但他们不会不知道加拿大的历史在认同大自然的同时，是和资源开发分不开的。加拿大一直是以开采自然资源之地自居，现在和中国这方面的合作越来越多，并且把中国放在考虑之内。七人画派可能因而替加拿大揭示一个新的金山。

我和同事在看劳伦斯·哈利斯的一件作品，这作品也许是1984年北京展出的其中之一，很可能亦记录在那速写本里。我现在是「负责」保管，带着它去加州参展，设想将哈利斯展示给新一批观众，那里的人们如何评价哈利斯那粗旷的北国视角。很巧，顾雄、葛妮和顾雨这时也在加州的洛杉矶，在一个有和煦阳光的日子里，在棕榈树下，我们又聚在一起。原来大家都想说的一个话题就是迁徙，那种没有固定居所，生活支离破碎的状况。第二天，我和顾雨再次会面。我们无话不谈，将我们相识二十年的记忆罗列在一起。顾雄和顾雨的父女关系，启发和影响了与我女儿们的关系，她们参与了我的工作，是我的合作者。

我独自一人在开往威尔特郡大道方向的巴士上，车程远而且交通拥挤。我在车上昏昏欲睡，不记得停了多少站，一直坐到了终点

站。下车即是海洋大道，我走下台阶，一脚踩到沙滩上，往海浪的方向走去。“有什么不对劲吗？”当我走回车站又好像听到她这么问。“我恍然体会到，”我回答她，“我想回家，但我不知何处是家。这种感觉似曾相识。”在那一时刻我想起从二十年前我认识他们开始，一切都变了。自那时起每当我看到七人画派的作品，我就想到中国；当我想起加拿大，它的过去和未来，我就想起我和他们的谈话。从那时起我对家的感觉发生了变化，变得飘摇不定，虚无模糊，在我的思想里，加拿大不是一个地方，而是一个不固定的理念，一次不断变换主题的对话，一个临时性的、有时具挑衅性的个人与文化群体的对话，这对话不曾落实，也许其实已越过我们而过去了，也许是一个缺乏连贯性、凝聚力，并且已经变得模糊的故事，总之就像一个梦。

“阿利克斯·柯威尔的马奔向迎面开来的火车，”他惊呼，“对我们来说那就是中国！”又一次的意想不到，在和煦阳光的日子里，在棕榈树下，我的知觉被移动，我自以为我所知道的被扰乱，一如既往，我因为这种经历而变得更加丰富。

翻译：王清文



溺水 / Drowning
炭笔画
charcoal on paper
193x259cm
2000

Gu Xiong: Migrations

Andrew Hunter, Fredrik S. Eaton Curator of Canadian Art, Art Gallery of Ontario

She reminded me to think in dreams.

Somewhere there is a sketchbook, a collection of drawings of landscapes and lakes, maybe icebergs, ragged pine trees, undulations of granite, expanses of wilderness. Snow, maybe a sleigh, possibly a church in a rural village, the images are small but detailed, exquisitely executed in pencil and ink on off-white paper. I imagine that the cover of the book is brown, thick unbleached craft paper that has been rolled back as the author holds it in his lap, arranges the pages to rework the images as he moves through the exhibition. It will be passed around so others can see what he has seen in Beijing, beyond the limited confines of the small village in the mountains, cut off from the outside world. The hand that rendered the images, and the hands that receive the book, look weathered, they are tough from manual work.

I see this whole scenario played out in a series of large drawings, but this time on canvas, in charcoal, monumental depictions of an exchange, the retelling of a story through fragments and details. The man holds the book and a group of youth gather around him, he is gesturing at a page, a clear image of a mountain that I instantly recognize as a copy of a Lawren S. Harris painting. I am there in the middle of the group, with Gu Xiong, we are teenagers, arms around each other’s shoulders, and we point at the image on the page as the landscape of central China rolls out behind us (as if rendered by Franklin Carmichael). Everyone is smiling; we are all seeing the world differently in this moment, the terrain has shifted, our foundations shaken. These drawings do not exist.

If I recall correctly, it was at the height of the Cultural Revolution. There was a man from their village who had been lucky enough to go to Beijing, and while he was there he saw a stunning exhibition of paintings of landscapes that exuded a remarkably bold confidence. The paintings seemed so modern, so unconstrained. He filled his sketchbook with precise drawings of these paintings and then returned to share them with his village, to describe their scale and vivid colours. “They were so political” Gu Xiong told me, “but the government did not understand this.” Gu Xiong pauses to look out the window of the bus as it climbs a mountain seemingly bereft of nature, packed with buildings that crowd the narrow road. “They thought of the Group of Seven as simply landscape painters, they didn’t understand that we would see them as revolutionary, as freedom.”

I want to believe that that lost sketchbook is still out there, somewhere, perhaps forgotten, or hopefully cherished and studied. I imagine it with a collection of notebooks, eight or nine inches square, that Gu Xiong completed while he was a teenager living in that tiny village in the mountains. Saved by his parents, they were passed back to him when they first visited him in Vancouver. In red ink, above a drawing of a contemplative self-portrait, a figure alone in semi-darkness that stands out from the heroic iconography of the Cultural Revolution that fill many of the pages, Gu Xiong has been scolded for being “Too Bourgeois!” Gu Xiong and I will eventually spread them all out in cases in a gallery, a foundation for a collaboration exploring our contrasting memories of China and Canada. There will be a wall of Group of Seven paintings that Gu Xiong surrounds with hundreds of iconic images of heroic workers and soldiers, a sea of postcards engulfing paintings positioned as a Canadian counterpart to Mao’s nationalistic propaganda. In the centre of the wall, anchoring the arrangement, there is an oil on canvas of the Canadian Shield by Carmichael, a receding expanse of undulating trees and exposed granite, a scene echoed in the next gallery by a monumental charcoal on canvas of a girl in the mountains.

Gu Yu always looked too old to me in that drawing. She was so young at the time, maybe 10 or 12, but in the drawing she looks to be in her mid-twenties, like she does now, sitting across from me in a Los Angeles restaurant. I can’t recall if I have actually seen her since China (1998?), maybe once or twice since then for dinner in Vancouver, but if so, never for long. “What’s wrong with you,” she asked me as the bus slowly churned its way up the side of one of Chongqing’s many steep hills and I continued to sweat profusely. The heat and humidity were intense. (Maybe it was 1998?) I remember a river, late at night, a tidal surge pushing inland, a single wave that disrupted the flow and pushed aside all

the boats on the river, overturning small craft. Apparently, it was a rare event. Someone called it the “dragon.” Life in China felt precarious. Days later, we parted ways and as I returned to Kamloops via Beijing and Vancouver, they would head off to try and visit that village in the mountains. On a late night river crossing, their little boat would be rammed and pushed under, it would spin over, sinking fast and swallowing water, gulping in volumes as if the boat itself was gasping for air. She was trapped and barely escaped. I remember the phone call when they got back to Canada, the photographs of her in the hospital, Gu Xiong trying to reconstruct her experience of near drowning in a pool in Vancouver. He saw her story of drowning as an allegory for the new China. The drawings are huge, haunting, in one her head nearly takes up the entire image, though part of her face is obscured by the swirl of water, her mouth open, gulping. Now, she sits across from me in Little Tokyo and I want to ask her what she remembers about that night but who would want to relive that nightmare. I tell her it all feels like fragments to me now, how so much has changed since that trip, all the moves and migrations, constant change and displacement.

She reminded me to think in dreams.

The bus passes by the open mouths of tunnels that snake deep into the rock, where people now live and work, laying down to sleep next to their machines behind iron gates. The tunnels are another narrative written in to the landscape, an intense burrowing that wormed its way deep down caused by a genuine obsessive fear of the West. In the darkness carved out as a place to hide from an attack that never came, the man and the machine dream together, their imaginings fueled by the scent of burnt metal, cutting fluid and oil, mixed with broth and sweat, all tinged with damp rock and earth. A powerful odour pushes up from deep within, an intense rank smell of surging animal and metal. You hear the whistle first and then the dark horse emerges into the open air, turns and races down the mountain. “What is wrong with you?” she asks me again as the bus shudders over potholes. At the end of the bus ride, there will be a hand-painted sign on pink tissue paper that says something like Andrew Hunter on Canadian Art. I will speak in short statements so that Gu Xiong can translate for the students at the Sichuan Art Institute, but when he talks he seems to go on forever, there is a lot of laughing. I have no idea what he told them. Everything changed after that, home looked very different from that moment on.

“That exhibition also had a profound impact on Chinese artists,” Gu Xiong tells me over breakfast in the warm sun, under palm trees, “everyone had that picture of the horse and train on their wall, we all understood his work, it inspired many of us.” We have spoken of Canadian trains many times, of iron horse locomotives and the precarious passes and tunnels cut through the mountains of British Columbia by Chinese labourers who were discouraged from staying in Canada and taxed to bring their families along, they spread out across the country to settle together in distinct Chinatowns, or to live alone and isolated in small prairie and northern towns, running restaurants and laundries (so often their only legal employment options). The west coast of North America was Gold Mountain, a name from the earlier wave of Chinese migration that came for the gold rush, before the railroad. I can see them all heading into the mountains.

Gu Yu stands high atop a mountain once carved and cut by Chinese railway workers. I imagine rail lines passing below the charcoal image of her, a river winding through a gorge. Once, she came to Kamloops with her father, I remember her on the stage at the university telling her story of growing up in China and then coming to Canada, and I have just watched that narrative further unfold in her recent film A Moth in Spring. Now, we talk about drifting between the real and the imagined, the memories you carry with you and how there is always here, just below the surface. She is describing her latest project with her father exploring the lives of migrant workers, and she wonders aloud about the presence of their past and home in their memories and dreams here, in California, in the Lower Mainland of BC, in Southern Ontario. It feels like the truth is in dreams, in the stories we tell, the allegorical impulse that is so fundamental to her father’s work. A stream of socks and salmon, a Yellow River of Blue Culture, thousands of little pigs, nothing is just what it appears to be, there is always a story to get you to the truth. I tell her, “Alex Colville said that As a good realist, I have to reinvent the world.” He called his works “authentic fictions.” I see this consistently in Gu Xiong’s work and I get why he and so many others were inspired by Colville’s exhibition in Beijing in 1984. (1984, what a year for Colville to be in China.)

Gu Xiong and I are trying to follow the signs through the suburbs in this small city in the mountains; below us two rivers flow together. At the end of a Cul-De-Sac, we find a sign and then follow a narrow path through the tall yellowing grass and sagebrush to the Kamloops Chinese Cemetery, a desolate area populated by hand-painted wooden markers. A few months later we will locate another such cemetery on Vancouver Island, tucked in to the back and beyond, out on the edge of Cumberland, a town that bulldozed its Chinatown in the 1950s. We’ve been piecing together histories by moving around the country and into the landscape, many of the same landscapes once depicted by the Group of Seven that would have adorned the walls of that Beijing gallery and been translated into that unknown man’s sketchbook. Back then, the images inspired, but they may have also carried another message. Growing up in Canada, those paintings often appeared in more than just art books, they would illustrate books on geography and the histories of resource industries such as mining and logging, oil and gas. Perhaps the Chinese government didn’t understand that these paintings would inspire revolutionary thinking among its youth, but they may not have missed Canada’s history of identifying with, while simultaneously exploiting, the natural world. Canada has consistently identified itself as a land of extraction and these efforts are being undertaken more and more now in collaboration with China and with China in mind. The Group of Seven may have helped to reveal a new Gold Mountain.

I am sitting now with a colleague looking at a painting by Lawren S. Harris that may have been one of the works that hung in Beijing in 1984 and could have made its way into that lost sketchbook. I am “responsible” for this work now and this is what has taken me to California, to imagine exhibiting Harris there to another new audience, and to wonder what they will make of his austere northern visions. By pure coincidence, we all find ourselves in Los Angeles and so we gather together at a table in the warm sun under palm trees, Gu Xiong, Ge Li and their daughter Gu Yu. It turns out that we have all been thinking of migrations, of what it means to be placeless and leading fragmented lives. The next day, Gu Yu and I will meet again and while we wander, we try to piece it all together, all the details of our connections since we met two decades ago. Gu Xiong’s relationship with Gu Yu inspired my relationship with my daughters, they have always been present in my working life, participants who are emerging as collaborators.

On the bus heading up Wiltshire Boulevard I am alone, the ride is long and the traffic is dense. I drift off, losing track of the stops and end up at the end of the line. I step out onto Ocean Drive, descending the steps to the beach and walk out to face the surf. “What’s wrong with you?” she’d asked me again as I headed for the bus. “I have come to realize,” I told her, “that I want to go home, but I don’t really know where that is, and that feels very familiar.” In that moment I realize that everything changed when I met them almost twenty years ago, that since then I have never really looked at a Group of Seven painting without thinking of China, and that I always return to my conversations with them when I think about Canada, its past and its future. My sense of home changed when I met them, became precarious, unstable, ethereal, I came to think of Canada as not a place but more of an unstable idea, a shifting conversation, a tentative, at times provocative, dialogue between individuals and cultural groups that will never settle and may in fact have passed us by, may have just been a story that now lacks coherence and cohesiveness, that has become frayed, like a dream.

“Alex Colville’s horse running towards that oncoming train,” he exclaimed, “that was China to us!” Once again, out of the blue, in the warm sun and under palm trees, my perception is shifted, what I thought I knew is disrupted, and, as always, I am richer for it.

处在文化转型中的思考

顾雄

所有的文化都是复合物，而伴随一个人出生的文化，则赋予个人对其文化的深刻理解。正是这种文化的潜在影响造就了艺术家与生俱来的气质。如果一个人要想进入另外一种文化，他或她必须有意识地进行一种近乎天生的转换，以便能够理解一个陌生的新世界。正是在这个不断转换的时空中，我发现了自己，不同文化的冲突在我的作品中，是一种持续的进化和演变，它就像一道道“艺术的电流”改变了我整个人生和艺术。

通过多年来在海外的生涯和艺术实践，我的研究方向始终围绕着如何创造一种新的文化本性。文化冲突的爆发来自于个人或社会负载着一个时代的变迁。一个新文化本性的产生，来自于个体的不间断的文化实践，我的艺术研究以艺术批评的角度，从视觉艺术出发，涉及到社会学、地理学、人类学、经济学、政治和文学的范畴，我的艺术力图探索全球化、本土化和个体文化本性的变迁，以及相互之间的关连和影响。

文化的转型，不仅是一个单纯的以两种文化的混合来呈现的，而是要创造一个崭新的文化空间。孤独和压抑是这个转换从一开始就必须面对和接纳的现实，而这个新的个人文化本性为其诞生又具有从来没有的开放和自由。有形的和无形的全球文化和社会的同化，影响着我们居住的这个世界。在这个环境中，个人文化空间的独特性更突显其魅力，这也正是我感兴趣的氛围之所在。我的艺术表现了这个文化转型的过程，它与我在加拿大的不同文化背景中的挣扎与重获新生紧紧地连在一起。

2016年冬于加拿大温哥华市

Rethinking Cultural transformation

Gu Xiong

All cultures are complex, but the one into which you are born is the one you come to understand most profoundly. Thus, this influence is what finds its way into the work of an artist and, I believe, is expressed almost instinctively. If a person should move to another culture, he or she must make both a conscious and instinctive adjustment in seeking to understand what at first is a strange new world. It is within this dynamic milieu that I have found myself. This conflict of cultures in my work is in a state of constant evolution. It is a continuous generation of ‘artistic electricity’ that fuels change in both my personal life and my work as a contemporary artist.

Through the years, the direction of my research has centred on the creation of a hybrid cultural identity. Cultural conflict erupts when the individual and society undergo a process of change. A new cultural identity is born as individuals reconstitute themselves through their own cultural practice. My research always draws on the critical angle of visual art as a point of departure, and then encompasses other areas of knowledge such as sociology, geography, economics, politics and literature. I addresses integration and assimilation, histories both collective and personal, and cultural synthesis across boundaries. My art seeks to delve into the dynamics of globalization, local culture and individual shifts in identity, and rethink the space of global culture flows.

Theses shifts do not merely constitute a simple amalgamation of two original subjects, but instead, seek to create an entirely new space. Alone and isolated from its birth, this new individual identity is nevertheless open and free. Visible and invisible global forces of social and cultural homogenization have inherited the world. In this environment, individual spaces embody the seeds of difference and alterity. It is the construction of this new level of being in which I am interested. My art expresses this process through my own life experience of displacement and rebirth in Canada.

我的移途——从长江到菲莎河

顾雄

我移民到加拿大菲莎河畔的温哥华已经快三十年了。明天我又要坐飞机回故乡重庆做我的展览“顾雄：移途”。这个展览是关于我在移民之后，怎样重建自己文化身份的经历与思考。

机场，是我每一年都要进进出出的地方。它是一个大门，分隔开非公民和公民。当我走出飞机舱门，进入候机室，就到了另外一个国度。国与国的界限可以这么短，仅一步之遥。但这个分界线，却隔不断我的思考和记忆，后两者都是延续的。一个人的经历，就是在不断跨越各种边界，穿梭于不同文化和地域中，慢慢构建起了自己的文化身份，然后这个身份不断地在充实、丰满。

我第一次来加拿大，随身带的就是一个背包、两口箱子。这就是当时我的所有。这些东西浓缩了我在中国三十年曾经拥有的一切，是我能带来展开自己生活的依据。

然而我的第一次移途，是在中国开始的。那是在文革当中，1972年初，刚刚中学毕业的我，跟成千上万的城市知识青年一起，被下放到农村，接受贫下中农的再教育。“滚一身泥巴，炼一颗红心。”而现实中，我们所有关于革命的梦想和热情，在农村——这个现实的边缘——化为乌有。每个知识青年面对的，是如何生存，如何通过劳动养活自己的问题。我和我弟弟，被下放到四川东北与陕西交界的大巴山地区。大巴山当时又偏僻、又贫穷，不通公路，没有电，甚至在山里连电台都收听不到。我们被下放到宣汉县清坪公社二郎沟生产队。这个村里只有两百多口人，散居在山腰各处。我们被安置在一个四合院里，与几家农户同住。对从未离家生活过的我俩，要学习的很多，比如烧麦秆做饭。附近的山已经光秃秃了，要走几十里远的山路去背柴。除燃料稀缺之外，劳动很艰苦。每天天亮出工，天黑才收工。生产队副队长每天吆喝着大家上工、收工。他手拿一个锣，每日在梯田间敲锣：“出工咯”，“收工咯”。然而生活的艰难、劳动的艰辛都可以忍耐，唯独思想的空虚和对前途的渺茫始终萦绕在我心中。就是在这个无助的时候我开始画速写。白天在田间休息时画农民，晚上在煤油灯下凭着记忆，纪录自己的思考，寻找自己内在的自我。慢慢地，从这些速写中，我找到了希望，渐渐接近了内在的、真实的自我。对未来的担心和无望，慢慢被对周围环境和人事的关注、对自我内在的成长取代了。这是第一次，艺术带着我走出我人生的最低谷。

在农村当知青的四年里，我画了二十多本速写。今天，当我翻阅这些速写本的时候，那些画面，又把我带回了那段离我远去的岁月。我的青春都被纪录在这些速写本里面。

我第一次出国，是作为中国—加拿大交换艺术家的身份，由班芙艺术中心学院选中，在班芙做了一年的访问艺术家。没想到，这会是我人生转折的开始。彼时我对加拿大的印象，局限在七人画派和白求恩。后者还是因为文革中被要求背诵“老三篇”，其中一篇是《纪念白求恩》。1975年，加拿大的“七人画派”来到中国，先后在北京和上海展出。当我第一次看到报纸上这个展览的介绍和图片，对我的影响是很大的。我还记得第一次看到劳伦·哈里斯的画，画里的蓝天、雪山给我留下深刻印象。七人中每个画家的风格完全不同，这和文革中千篇一律的“红光亮”、“高大全”创作截然相反，对我的视觉是全新的冲击。我觉得应该做那样的艺术家，画自己的画。

我在班芙从1986年9月待到1987年10月。班芙是加拿大的国家公园，坐落在雄伟的落矶山脉中，那是一个很美丽的地方。但是对我而言，生活在班芙却像是生活在隔离区里。语言不通导致我把自已束缚在工作室里，每天埋头做作品。当时班芙艺术学院艺术家工作室的系主任，澳文·鮑肯劝我，应该学习英文并和其他艺术家多交流。他每天花一个小时教我英文。我记得第一次见到澳文，我用蹩脚的英文对他讲：“My English is poor.”（我英文不好。）他听了后哈哈大笑，说：“My Chinese is poor, too.”（我中文也不好。）我一下子觉得和他拉近了距离，有一种亲近感。当时在班芙，有45名来自世界各地的青年艺术家生活

和工作在一起。后来我们一起去纽约参观博物馆和美术馆。我的眼界一下开阔了。在中国只能看到印刷品的时候，能看到真品对我是一种视觉冲击。以上种种，让我悟到了我应该在艺术上走自己的路。在班芙这个既美丽、又隔离的环境中，我关于“网”的艺术观念形成了，并围绕它做了一系列作品。从小型的架上画，慢慢突破为大型的壁画、装置作品和行为艺术。这一年是我在艺术上突变的一年，我带着自己的收获启程回国。我是一种视觉冲击。以上种种，让我悟到了我应该在艺术上走自己的路。在班芙这个既美丽、又隔离的环境中，我关于“网”的艺术观念形成了，并围绕它做了一系列作品。从小型的架上画，慢慢突破为大型的壁画、装置作品和行为艺术。这一年是我在艺术上突变的一年，我带着自己的收获启程回国。

1987年回国后，我在自己的文化里竟然再次经历了“文化冲击”。我这才意识到，在加拿大的一年带给了我多么大的变化。我一方面在四川美院的教学里引进了装置和行为艺术。我的课程从静物、人体开始，然后以装置、行为艺术结束，让学生体验和参与当代艺术的新形式。学生们共同创作的装置作品进入了四川美院陈列馆，作为教学成果展出，并开展了几次教学研讨会，得到了师生的正面评价。与此同时，我也参与了中国的当代艺术运动，特别是参加了1988年在成都举办的西南艺术展，1988年11月在黄山举行的“中国现代艺术研讨会”，我的装置和行为艺术作品“网”参加了1989年2月在北京中国美术馆举办的“中国现代艺术展”，并被中国日报英文版介绍。

1989年班芙艺术中心第二次邀请我作为驻留艺术家重回班芙。尽管当时我并没有意识到，但是我的加拿大移民之路由此开启。飞机从上海起飞，我望着窗外，飞机飞离长江入海口，进入太平洋上空，这时我的眼泪夺眶而出——我的父母、妻儿、姐弟都留在了身后，不知再见何时。

移民的世界并非想象中的浪漫。语言的阻隔，思维方式的隔膜，现实极其严酷。没有运用艺术技能谋生，我选择通过洗车、做披萨、在大学食堂做清洁工来谋生。我挣扎在社会底层，也体验着社会的文化和经历。在生存的同时，我坚持做自己的艺术，来表达自己生活在两种文化碰撞之下的经历，去寻找和创作碰撞之后所形成的新的空间和思考。文化身份的重建是通过面对每一天琐碎日常生活中的挑战，不断地改变自己，学习新文化，反思固有文化而达到的。而这个过程是长期的，甚至是终生不停的。

我的艺术纪录了移民加拿大的经历，这是第二次，艺术带我走出人生的低谷，重塑了自我。我感觉这段经历使我真正成为了一个具有独立生存能力、独立思考能力的人。作为一个当代艺术家在加拿大生活是艰难的，必须有对艺术的付出和对艺术追求的纯粹，才能走出自己的路。

回顾我的移民经历，首先，一个人须要有破釜沉舟的勇气，不要给自己留后路，不要怀旧，因为过去的一切都不再与现实有关，必须从零开始，去获得你的追求和目标。其次，还要有开放的心态，主动去学习自己陌生的东西，增进理解。若非如此，对新文化的排斥心理会让人寸步难行。而这种开放心态也是双向的，是移民必须有的，也是本地居民必须有的，否则无法进入交融的状态。最后，就是在任何情况下不要放弃自己的追求，特别是第一代移民，因为语言的障碍，很容易放弃自己原有的专业。第一代移民其实蕴含着最深的文化价值，最有潜力去交融两种文化。第一代移民若能融入主流社会，对子女就是最好的榜样力量。文化的传承和创新，是要通过一代一代的付出。文化身份不是空谈出来的，它是一个人多年在逆境中不懈的坚持与付出，在两种或多种不同文化的冲突、碰撞、碾压中，在肉体与灵魂的挣扎中，被反复锻造成型的。它不是原有文化的延伸，也不是陌生文化的复制，而是死而后生的炼狱。它是一个复合体，更是一个纯粹的结晶。

明天启程回重庆，我随身带着的是自己的作品和近三十年在加拿大的人生体悟，它们不再是当初我的两口行李箱所能承载的，它们也不是国界和飞机舱门所能阻隔的。对一个心中充满自由的人来讲，所有去过、生存过的地方，都能成为新的家。家的观念由此变得更加复杂和丰满——四海为家，注定是我的命运和归宿。

2017. 5. 11

My Migrations – from Yangtze River to Fraser River

Gu Xiong

It has been 30 years since my immigration to Vancouver in Canada, a city by the Fraser River. Tomorrow, I will take a flight back to my hometown Chongqing, for my solo exhibition “Gu Xiong: Migrations,” which is about how I build up my cultural identity through my experience of migrations.

Airport is the place I keep entering and leaving each year. It has a gate that separates citizens from “the other.” After I walk out of the cabin and into the waiting area, I enter a new nation. The boundary between nations could be as narrow as a few steps. Yet this boundary, it could not cut off my thinking and memories, both of which expand beyond boundaries of nations and other sorts. As individuals cross all sorts of boundaries, all sorts of cultures and zones, they gradually build up and enrich their personal cultural identity.

On my first trip to Canada, all I had were a backpack and two suitcases. What I carried in the luggage was everything I owned in China from my first three decades of life, everything I relied upon to build a new life in Canada.

Nevertheless, my journey of migration doesn’t start in Canada. It started within China during the Cultural Revolution. After I graduated from junior middle school in 1971, I was sent down to countryside with millions of other urban youths in 1972, to receive re-education from the poor and lower-middle class peasants. “Roll in the mud, and practice a red heart.” Yet in reality, our passion and dreams of revolution were crushed in the countryside – the margin of reality. Every sent-down youth had to learn how to survive through labouring. My younger brother and I were sent down to Daba Mountain area in northeastern Sichuan, bordering on Shanxi province. Back then, Daba Mountain was a poor and desolate place. There was no roads or electricity. There wasn’t even radio reception in the mountains. We served at the Erlang Gully production team, under the Qingping People’s Commune in Xuan Han County. The village we lived at had a small population of around 200 and the households scattered on the mountains. We were assigned to live in a Chinese-style courtyard house with a few peasant families. It was the first time for the two of us to live away from home, so there was much to learn. Among others, we needed to learn how to burn barley straws to cook food. The mountain had already gone bare by the time we lived there, so fuels were scarce. We had to walk twenty or thirty kilometers of mountain roads to fetch firewood. Besides, farming was hard work. Everyday, we worked from sunrise to dusk. The deputy leader of our production team had a gong. He would beat the gong every day on the terraced fields, and shout either “time for work” or “end of work.” Among all, it was not the difficult living circumstances or the farming that I couldn’t bear; it was the empty mind and the bleak future. At the same time, I started to do sketches. During the day, I did sketches of the peasants. In the evening, I did sketches under the kerosene lamp, recording my memories and thoughts. Gradually, through the sketches, I found hope, and a genuine inner self. The worries and hopelessness towards the future was replaced by observation towards the environments, the people and things, as well as the growth of the self. This was the first time that art lifts me up from a low point in life.

During the four years of my countryside life, I filled more than twenty sketchbooks. Today, when I leaf through them, it feels as if they could bring me back to the old days, to my youthful days.

My first trip abroad was to Canada as an exchange artist. The Banff Centre for the Art selected me as an artist-in-residence for a year. I didn’t expect it, but it later proved to be a turning point in my life. Before the trip, my impression of Canada was limited to the Group of Seven and Norman Bethune. The latter I learned only through Mao’s essay “In Memory of Norman Bethune.” In 1975, the works of Group of Seven were on exhibition in Beijing and Shanghai. When I first read about the exhibition and saw photos of the paintings in newspaper, I came under their influence. I still remember the first time I saw the paintings of Lawren Harris. The blue sky and snowy mountains left a deep impression on me. Besides, the seven artists all have unique styles, which is something unseen in the art during the Cultural Revolution. At the time, the artistic standard was “Red, Bright and Shining”, “Tall, Big and Perfect.” I felt that I should become an artist like Lawren Harris, an artist with personal style.

I lived in Banff from September 1986 to October 1987. Banff National Park is a beautiful place. Yet for me back then, to live in Banff was like living in isolation. The language barrier led to me working in the studio all day long, focusing solely on my art works. Alvin Balkind, the chair of the Art Studio Department at Banff Centre gave me some advice. He said I should learn English and communicate more with other artists. In addition, he spent one hour teaching me English every day. The first time I saw Alvin, I said in broken English: “My English is poor.” He laughed and replied:

“My Chinese is poor, too.” It immediately drew me closer to him, made him feel like a friend. During my stay in Banff, there were 45 young artists from all over the world living and working there. Later, all of us went to New York to visit the museums and art galleries. My vision was broadened by the trip. Getting to see genuine works by the masters made an impact on me. All of these made me realize even more that I should do my own art. In the beautiful and isolating Banff, my idea of “enclosure” formed and I made a series of art works based on this concept. My art gradually grew from small-scale paintings to large murals, installation works and performance art. My year in Banff is the way to breakthrough in my art and life. By the end of it, I decided to return to China with what I had learned. Upon returning to China in 1987, unexpectedly, I went through cultural shock again in my own culture. That’s when I realized how much my trip to Banff had changed me. As an instructor at Sichuan Fine Art Institute, I decided to introduce installation and performance art into my classroom, expanding from the still life drawing and life model drawing. Students got to experience and participate in these contemporary art forms in my classes. The installation made by my students was put on display in the Museum of Sichuan Fine Art Institute. I also participated in contemporary art movements at the same time. Among others, I took part in the 1988 Southwest Art exhibition held in Chengdu, the November 1989 Chinese Modern Art Conference in Huang Shan, and the February 1989 China Avant-Garde Art exhibition held at the China National Museum of Fine Art in Beijing. My installation and performance art “Enclosure” – part of the group exhibition China Avant-Garde Art – was introduced in the English version of China Daily.

In 1989, Banff Centre for the Art invited me to be an artist-in-residence the second time. My journey of immigration thus started without my realization. When I was on board the plane, I looked outside the window; I saw how the plane took off and left the Yangtze River delta behind. My tears swarmed out, as it was also my parents, my wife, my daughter and my siblings who were left behind. I didn’t know when I would see them again.

The experience of immigration was far from romantic. The barriers of language and thinking patterns mean that I was confronted with a harsh reality. I decided not to use my art skills for a living. On the contrary, I worked low-paying jobs: car washing, making pizza and busing tables at a university cafeteria. I was struggling at the bottom of society, yet meanwhile I was experiencing life and culture of a different society. While striving to make a living, I persisted in making art. I used my art to portray my experience living in between two cultures, to search for a new space arising from the clash of these two cultures. The construction of cultural identity is made possible through the challenges of every day life, through changing myself, through learning about a new culture and reflecting on my own culture. It is a long process, a life-long process.

My art is record of my immigration. For the second time, it lifts me up from a low point in life, and allows me to rebuild myself. I feel that I finally become an independent person after the experience of immigration – with an ability to survive on my own and to think for myself. Being a contemporary artist in Canada is hard; one has to possess a genuine love for art and put much work into it. Only then, would it be possible to create original art works.

Looking back upon my experiences, I made a summary of what it takes to immigrate: Firstly, you must be courageous, don’t be nostalgic or hang onto the past. The past is irrelevant, and you have to start from scratch. Find your goals. Secondly, be open-minded, learn new things and promote understandings. If you reject the new culture, you are tying yourself down. The need for open-mindedness applies both to the immigrants and the local residents. Without it, there would be no merging of cultures. Lastly, do not give up on your ambitions. This is especially true for the first generation of immigrants, as they are most likely to give up on the career they had in the country they came from. In fact, the first generation of immigrants has the most to offer, as they bring with them values and culture of their home country. If the first generation of immigrants could merge into the new society, it would be the biggest encouragement their children could use. The inheritance and innovation of culture are achieved through the contributions of many generations. Cultural identity does not come out of idle talk. It comes out of unremitting persistence and the constant efforts made by an individual throughout years of adversity. It is forged by the conflicts, the clashes and crashes of two or more cultures; it is forged by the struggles of a person’s body and mind. It is not the extension of the original culture, nor a repetition of the strange new culture. It is what happens when a person is confronted put in purgatory but fights for a rebirth. It is a hybrid complex, yet it is more like a crystalline existence.

When I depart for Chongqing tomorrow, I carry with me my art works and thirty years of experience as an immigrant. The weight of these could no longer be born by my two suitcases, nor would the borders or gates I will be crossing cut them off. For a person with a free mind, any place they’ve been to or lived in becomes a new home to them. The definition of home enriches and expands in their journey – the Four Seas are destined to be my home.

May 11, 2017

视而不见

遍布于加拿大的农场中，
有成千上万名来自墨西哥，牙买加
以及其他中美洲国家的临时劳工，
他们每年来到这里工作八至十个月，
长年往返于加拿大与自己的祖国之间，
这里，却很少有人意识到他们的存在。

加拿大的外籍劳工历史，
可以追溯到二十世纪六十年代，
而他们对加拿大的贡献却常常被忽视。

让劳工们在果实中得到承认，
让那些承载在完美形态之下的沉默，
全部从在被压抑的沮丧和忧伤中得以释放，
并强调其不可被忽视的存在。

我们没有无视他们的理由，
他们必须被看到。
在虚构的障碍以外，
他们都是真实的人类，
有着自己的希望和热情；
和我们所有的人一样，
也有自己的家人需要照顾。

顾雄
2017年

Invisible in the Light

Spread all over the Canadian farms,
There are tens of thousands of temporary migrant workers
From Mexico, Jamaica
And other Central American countries,
They come here to work for eight to ten months every year,
Then travel back home and wait to return next year.
Here, few people are aware of their presence.

Canada's history of foreign labor,
Can be traced back to the Sixties of the twentieth century,
And their contribution to Canada is often overlooked.

Let the workers be recognized for the fruits produced,
The silence hidden under a perfect façade,
Let all be released, from the pent-up frustration and sadness,
And stressed that their presence cannot be ignored.

We have no reason to ignore them,
They must be seen.
If we look past the imagined barriers,
They are real human beings,
Have their own hope and enthusiasm;
Like all of us,
Have their own family to take care of.

Gu Xiong
2017

视而不见
Invisible in the Light

“黄色货轮”装置是特别为重庆市和重庆人制作的。作品使用来自本地企业的1500个出口产品盒子，建造了一只“远洋货轮”。重庆是我的家乡，它塑造了我的一部分。自从我移居温哥华，十九年来，我往返于这两个城市之间。我见证了重庆这些年的变化。重庆力争成为国际都市的同时，我也力争在国外锻造一个属于自己的文化身份。这种奋斗的历史让我觉得和自己的家乡更加贴近。

Yellow Cargo is for the people and city of Chongqing. The boxes from local industry build into a cargo ship. Chongqing is my hometown. It creates part of me. Since my relocation in Vancouver, it's been 19 years since I traveled back and forth between the two cities. I have witnessed the changes happened to the city over the two decades. As Chongqing strives to rise as an international metropolis, I strive to build up a new cultural identity overseas. The struggles we went through pull me even closer to this city.

黄色货轮 / Yellow Cargo

多媒介装置

multi media installation

重庆星汇当代美术馆展览现场

The Galaxy Museum of Contemporary Art, Chongqing, China

2017

黄色货轮 / Yellow Cargo

多媒介装置

multi media installation

2016 - 2017



“黄色货轮”是一个多媒介装置。它包含了1500个贴有重庆本地公司出口产品标签的纸箱。货轮船尾装有一个单频道录像投影。单频道录像放映的是长江与嘉陵江交汇口。长江最终汇入太平洋，通过海运把重庆制造输往世界各地。

“Yellow Cargo” is a site-specific installation with 1,500 export merchandize boxes. The boxes have stickers of local Chongqing companies on them. The installation comes with a single-channel projection on the back of the “cargo ship,” screening the confluence of Yangtze River and Jialing River. The Yangtze River eventually merges into the Pacific Ocean, carrying the made-in-Chongqing merchandize to the world.

黄色货轮 / Yellow Cargo

多媒介装置

multi media installation

重庆星汇当代美术馆展览现场

The Galaxy Museum of Contemporary Art, Chongqing, China

2017





黄色货轮/Yellow Cargo
多媒介装置
multi media installation
重庆星汇当代美术馆展览现场
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黄色货轮 / Yellow Cargo
多媒介装置
multi media installation
马查拉市文化中心，厄瓜多尔
Art and Culture Centre Machala, Ecuador
2016



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黄色货轮 / Yellow Cargo
多媒介装置
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马查拉市文化中心，厄瓜多尔
Art and Culture Centre Machala,Ecuador
2016

“闪光的尼亚加拉瀑布”是一个多媒体装置。装置作品“闪光的尼亚加拉瀑布”，由4000张外籍农场季节工人照片，5瓶尼亚加拉瀑布纪念品店出售的彩光水和4个安大略省农场的果篮组成。尼亚加拉瀑布是加拿大的象征，在尼亚加拉瀑布背后有成千上万的外籍农场工人在果园和农场劳作，却很少有人意识到他们的存在。这个区域的外籍劳工历史可以追溯到二十世纪六十年代，他们对加拿大的贡献却常常被忽视。真正让尼亚加拉瀑布闪光的是这些默默无闻，辛勤耕耘的外籍农场季节工人，而不是夜晚投射在瀑布上的彩色光柱和礼品店里的瀑布彩光水。

“Illuminated Niagara Falls” is a mixed-media installation. It consists of 4000 photos of foreign migrant workers, five bottles of “illuminated” water from Niagara Falls souvenir shop, and four fruit baskets from Ontario farms. The Niagara Falls is a Canadian icon, yet few realize that behind the Niagara Falls, there are tens of thousands of foreign farm workers laboring in the orchards. The history of foreign workers in the region goes back to the 1960s, yet their contributions to the country are often overlooked. The hardworking migrant workers remain unknown and anonymous; yet it is them who bring color and illumination to our Niagara Falls, not the spotlights that are thrown on at night, nor the colored water in the souvenir shops.

尼亚加拉大瀑布 / Illuminated Niagara Falls
多媒介装置
multi media installation
不列颠哥伦比亚大学艺术系美术馆，加拿大
The AHVA Gallery, University of British Columbia Vancouver, Canada
2016

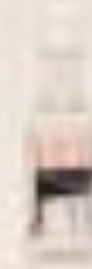


闪光的尼亚加拉大瀑布 / Illuminated Niagara Falls
多媒介装置
multi media installation
2016



尼亚加拉大瀑布 / Illuminated Niagara Falls
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滨湖尼亚加拉之旅

顾雄

加拿大的滨湖尼亚加拉地区有长达五十年的雇佣国际移民劳工的历史, 很多劳工从牙买加和墨西哥来到这个区域的果园农场工作。纪录片作为我的“移途记忆”研究项目很重要的一部分, 顾雨、斯考特和我已经来过滨湖尼亚加拉两次进行纪录片拍摄。这一次我们再来是为了拍摄劳工们每天的劳作和生活。

8月22日, 我们分别从温哥华和洛杉矶坐凌晨6点的飞机出发, 抵达多伦多的时候已是下午两点。我们在机场租了一辆福特SUV, 前往滨湖尼亚加拉。 三小时后才抵达苹果木家庭旅馆 (B&B)。这次旅程我们将一直住在这里。旅馆是完全被果园地环绕着的。旅馆的主人是简·安德鲁。在长达三十年的时间里, 简始终在帮助这个区域的国际移民劳工。通过简和她的组织, 我们认识了十二位我们可以单独采访的人。去年我们的滨湖尼亚加拉之行结束后, 我们曾前往牙买加, 在其中三位劳工的家乡采访了他们。

我们这次行程的目的是拍摄纪录劳工们每天从日出到日落的生活。之所以特地选择在8月份前往, 是因为8月份是水果生产季节的尾声, 是果园最忙的时候, 也是劳工们准备返回家乡的时期。为了拿到采访的许可, 我们首先要获得果场主的同意。简把我们介绍给了三位果场主, 以下用A, B, C指代他们。A来自瑞士, 1970年代移民加拿大。他是一位独立果场主, 不是文兰种植合作企业的一部分。他对自己果园的生产运营有科学的、有效的思考, 并建立了自己的经销网络。这个经销网络已经存在有将近50年。A努力地避免浪费, 并研究出很多方法来确保自己的产品从种植环节起就获得成功。A也是一个思想开放的人, 他完全不介意我们拍摄他果园里的工人。一般来说, 获取果园主拍摄许可是一个漫长而痛苦的过程, 但是在A这里, 没有这样的问题。

B是我们接触的第二个农场主。从上世纪80年代起, 他就拥有这个地区最大的果园, 并把这个果园建得越来越大。当我问他, 他的果园究竟有多大时, 他只用简单的一个字回复了我, “大”。去年我们访问了他的果园, 并和他的儿媳D交流, 她同意我们采访农场工人和在他们的土地上拍摄。今年, B的兄弟E允许我们拍摄了水果的包装流程。当我们终于通过E见到B时, B问我们到底来他的果园是要做什么。我告诉B, 我们在做一个艺术课题, 这个艺术课题是关于国际移民劳工, 以及他们长期与家人分居情况下的家庭记忆。

我们接触到的第三个农场主是C。C是一个华裔加拿大人, 18年前移民到加拿大。C和他的太太住在北京的时候是大学教授。3年前, 他们从一个想要退休的农场主手中买入了这个果园。C签署购买合同后, 为了在管理果园前先了解果园的运行流程, 他在果园里和采摘工一起工作了三个月。他的土地有30英亩大。B的工人也住在C的果场内。C也支持我们的拍摄工作。

在加拿大的农场上, 国际移民劳工一天的工资抵得上他们在自己家乡辛勤工作两周的薪水。

8月24日, 破晓之前, 我们开始跟随劳工们的活动。此时, 劳工们在做早晨的工作准备, 以开启随后长达12到14小时的一天的工作。我们从他们在C农场的房子内开始跟随。早餐后, 他们穿上工作服、工作靴, 爬进一些改装得极简的车。这些车没有门, 有一些甚至连车顶也没有。15分钟后, 他们抵达B的农场。当我们拍摄了劳工们早晨出发的场景后, 简帮我们联系上E, 这样我们可以前往水果包装的厂房拍摄, 并看到水果包装以供出售的流程。E五十岁出头, 很有幽默感。他允许我们进入水果包装车间拍摄, 并带领我们参观。

他向我们展示了制作箱子的机器; 这种机器把二维的纸板变成三维的纸箱。他还向我们展示了审核水果的流程; 比如说, 如果一个桃子上有一点瑕疵, 这个桃子就不能要了; 或者如果一个桃子个头太小, 它也没用了, 所有的桃子都得是差不多的大小和形状。那些没有通过审核的桃子会被送到别处的工厂去, 用来制造果酱和果脯。而前些年, 这些不完美的水果是会直接被丢掉的; 这种做法在不久前被改变了。当我看到一整墙一整墙高的、重叠起来的尼亚加拉水果箱子时, 我想象出一个由果箱组成的尼亚加拉大瀑布。之后E带我们去见了B和水果包装房内的其他工人。这是我头一次见到B。B看起来很健康, 让人觉得他只有50多岁; 实际上他已经超过60岁了。B有三个孩子, 但是只有一个孩子继承家业, 继续从事果场的工作。

我们在楼与楼之间走动, 拍摄劳工们的情况。一半的工人是墨西哥的女性, 另一半是本地人或者做暑假工的学生。我们在水果包装房内待了三小时。这是我第一次目击商业水果从果场到餐桌的包装过程。水果是很脆弱的, 所以它们不能被长期储存, 需要尽快地被送到市场上去。 当水果被采摘后, 它们被卡车运到包装房这边。包装的头一个工序是清洗。水果被放在传送带上, 花二十分钟通过一个清洗通道。然后, 这些水果被送到包装房内, 放到一个大的托盘上; 通过在托盘上的晃动程序, 小的水果会被筛下来, 大的水果被留在盘内。这些够大的水果随后被放到另外一个传送带上供工人们检查; 工人们把其中没有瑕疵的放到箱子里。每一个箱子被装满后, 就会被放到另一条传送带上, 直接送去发货的卡车处。水果进入市场的效率是非常重要的。它们进入市场的速度越快, 价值就越高, 同时损耗就越少。

包装房里的所有国际移民劳工都是从墨西哥来的。他们自己人之间用西班牙语交流, 也总是一起吃午饭。他们的午饭都是墨西哥菜。其中一个女性劳工把她的墨西哥煎玉米卷分了我一半, 煎玉米卷味道很好, 很辣。因为语言障碍, 我和劳工不能非常好地交流。此时, 我真正开始思考, 语言对于国际移民劳工在果场和本地社区（的生活）都是一个真实的障碍。大部分女性劳工年纪都是35岁到50岁之间, 她们中绝大部分已经建立自己的家庭, 工作的目的就是供养自己的家人; 她们怎能在空闲时间里学习英语呢? 她们的处境让我想起了刚来加拿大时我自己的处境——那时我也不会说英文, 并且有好些年一直生活在文化冲击之中。后来, 我学的英语越多, 我就越能自在地表达自己的想法和感受; 人们因为我表达能力的增强, 也更加注意到我和我的艺术作品。年复一年, 我逐渐融入了主流文化。这是一个终身的实践, 没有捷径可走; 虽然过程无比艰辛, 但是通过日复一日的学习可以慢慢做到。

我更多地思考自己刚来加拿大的那段时光, 因为不能说英语, 讲不出自己的观点, 也不能理解别人的意思, 有一种挥之不去的、处于社会底层的感觉。那时候我完全依赖本能来尝试做对的事。有时候, 我知道想要说什么, 但是我找不到对正确的词或者句子来表达。我依然记得, 人们尝试教我发T, H和L这三个音的时候, 我花了好长的时间才让自己的嘴适应这些发音。我回想着, 在一个陌生的外国环境里工作, 尽管你知道你的工作是什么、也知道你需要做什么, 但是这不是你的全部, 因为你是一个人, 不是一个机器的一部分。适应的过程是艰难的, 也需要花上很长的时间。有的国际移民劳工在B的农场上已经工作了超过三十年, 他们已经变成了当地社区的一个组成部分。

接下来几天，我们继续从天亮跟随劳工们直到他们晚上睡觉。我们想要真正地了解他们的日常生活，所以我们每天花超过12个小时一直跟着他们。从厨房开始，我们先看他们吃早饭，然后着装准备去果场；穿上袜子和靴子，他们爬上车，被送往桃树林。早晨准备出门劳作整天时，工人们总是匆匆忙忙的，但是他们工作从不迟到。在桃树林间，他们系上一种特殊的、可穿戴的桶——这个桶是金属框的，里面镶着一层棉布，用来装水果。因为清晨露水的关系，他们在果园里穿的是透明的雨衣；虽然如此，他们的汗水最后一定会浸透他们的衣服，不论什么雨衣都不能在这方面帮到他们。他们采摘桃子的速度非常快；一棵树上一般有两个工人同时作业，工人们采摘完了一棵树，就继续采摘同一列的下一棵树。随着他们在行列间的移动，他们的车子也渐渐装满了水果。Keng是采摘工里速度最快的；同一批开始工作的工人中，他的进度总是领先于其他人。工作的时候，工人们也会互相聊天和开玩笑。另外一个采摘工，Rooster，他话总是很多；可惜他的口音很重，我听不明白他在说什么，只能猜测他是在讲故事。

早晨10点钟的时候，劳工们有10分钟的休息时间；很多人就会休息一下，喝点水，然后给家人打个电话。每一个人都有手机，这是他们和家人、亲朋联系的唯一工具。10分钟的休息时间很快就到了，劳工们就继续开始工作。午饭时间定在12点，工人们就会回到房间用餐，他们把汗湿的衣服短裤、靴子和袜子都脱下来，这样衣服可以在重新出去工作前晒干一点。视不同的日期和季节而定，他们的午餐时常介于半小时和一小时之间。当他们吃完午饭回去工作时，正好是一天之内最热的时候。在果园里，空气的热度让你非常不舒服，也让呼吸变得困难。在密集种植的果树间找方向并且采摘是一项让人精疲力尽的辛苦工作。下午4点的时候，工人们会再次有10分钟的休息时间。此时，他们看起来都非常疲惫，很多人坐在梯子上小憩。休息时间结束后，他们继续工作到晚上7点，然后才回家。这是非常漫长的一天。

有几个劳工年纪已经超过60岁，其他年轻一些的劳工会关照这些年老的工人，如让年老的工人负责把在果园上装满水果的车开到水果包装房。我认识了Derek，他62岁了，已经在这个区域工作了15年；他想再继续工作3年，这样他就有资格拿到加拿大的养老金；Derek有三个孩子要照看。我注意到他的眼睛都是红的，他告诉我桃子的绒毛常年进到他的眼睛里，对眼睛造成了伤害。我问他用哪一种眼药水，因为我想买一些送他。Derek是一个很善良的人。休息的时候，他给我们每个人一个桃子吃，并先用他的饮用水清洗了这些桃子。清洗桃子虽然是个小的举动，但是这显示出Derek照顾他人的情感。当一天的工作结束之后，工人们换下衣服，冲一个澡，然后开始做晚饭。住在这幢房子里的18个人全部一起吃饭。全部人的晚饭是用一个只有四个炉头的电炉做的。晚饭他们做了豆子、丝兰根薯、牙买加风味烤鸡，而且做了足够的份量以供第二天早饭和午餐吃。

因为现在是生产季节的尾声，他们会自己做4英尺见方的木板箱，用来装带回家的东西。他们一起去采购的东西包括米、烹饪油、面粉、咖啡伴侣和卫生纸。他们说，同样的东西在这边买再运回家会比在家那边买便宜很多，我觉得这让人简直难以置信。当我看着他们把东西整理好收在木板箱里的时候，我眼前构成了这样一副完整的画面：他们在农场上辛勤的劳动就等同于这些物资，他们的劳动转变为供给家庭的物资；随着每一周的过去，他们劳动得越来越多，物资也越积越多，最终，他们带着物资回家去了。我醒悟过来，原来他们来此辛勤工作的原因就是在这个——供养他们的家庭，让他们的家庭在家乡有更好的生活。这个认识让我想到中国文革期间，我在中国农村做知青的经历。我们在农村时，会买上鸡、猪肉、鸡蛋和烹饪油，然后把这些物资带回城市，因为当时城市里面面临着物资短缺。那会儿中国家庭买不到保障生存所需的食物。每个月，每个家庭分配到的物资限额是0.5磅左右的猪肉，0.5升油和20磅大米。尽管处在不同的时空之中，我和这些移民劳工经历的都是生命中挣扎和艰难的时代。存在的只有现在，此刻。

每隔两周一次的周四的晚上，果场主会派一辆黄色的校车，把劳工们从居住的地方送到圣凯瑟琳斯的超市Fresh Co.，让他们一次买够两周用的物品。校车会先把劳工们送到银行，让他们取钱，因为劳工们都不能有信用卡。超市里面有牙买加食品卖，比如芋头(Dasheen)、丝兰根薯和芋根(Cocoyam)。我们跟着工人看他们会选择哪种食物。总体来说，他们总是选择最便宜的种类和牙买加食物。购物完成以后，所有人都帮忙从校车窗口把食物递到车内，堆放好。

周六中午，安德鲁·亨特，安大略省美术馆的加拿大艺术策展人，来探访我们并看我们研究的进度如何。我非常高兴他能来，他正在策划一个明年将在安大略省美术馆举办的加拿大150周年纪念展，他对我的这个研究很感兴趣。

我想把安德鲁和玛吉介绍给A。我们穿过他的农场时，看到他正在把新树枝嫁接到老树上。安德鲁问A，当下在加拿大做一个农场主是一种什么样的感受。A告诉了安德鲁文兰种植合作企业的做法是什么样的，还告诉了安德鲁，他本人的侧重点和文兰种植合作企业不同，他本人关注的是果树，以及如何能把自己的产品变得越来越好。A也提及了大多数加拿大农场主现在已经超过60岁的现状。再过10年，将会有翻天覆地的变化，因为大部分农场主的下一代不会再继续从事父辈的行业，现在所有的果场工人都是国际移民劳工。A也提到，如果没有这些劳工，果园将无法运作。临走前，安德鲁邀请我和顾雨参加安大略美术馆的加拿大150周年纪念展。

劳工们在星期六工作了一整天，直到下午六点。晚上，本地教堂的慈善联盟组织了一次旅行，带他们去看尼亚加拉大瀑布。六点半的时候，我们前往劳工们居住的房子接上了巴里和乌同。当我们停好车时，开往瀑布的船都要开了。我们一路跑去去船舶停泊处才没误船，是上船的最后几个人。在船上，每个人都穿着红色的塑料雨衣，总共有大概200多个国际移民劳工和活动组织者。在顶层的甲板上，人们站成一排，都在拍摄瀑布；大家挤在扶手的旁边，想拍到最好的照片。红色的雨衣点缀着瀑布喷薄而下的白色浪花，看起来就像加拿大的国旗的颜色。此刻，加拿大地标尼亚加拉大瀑布，形成了一个奇怪的视觉并置——加拿大的荣耀、壮丽与一个被大部分加拿大人忽略的群体的组合。今天，当劳工们站在船上的时候，他们走入了人们的视野——隐形的群体走到了台前，没人能够继续忽略他们。瀑布奔流而下，猛烈地冲击下方的河流，让我们身边的空气变得潮湿。当天空暗下来，灯光秀开启了；明亮的彩色光柱投射在瀑布上，五彩斑斓地、从一头投射到另一头。这是一个浪漫的、梦幻得不真实的场景。当劳工们站在被照亮的瀑布前时，虽然他们看起来几乎是在一个虚拟的空间内，但是他们眼中却饱含着对现实的热情和真实。

星期天晚上，恩典联合教会(the Grace United Church)筹划了一个音乐会。恩典联合教会不同于近果场的伯大尼·门诺派教堂，是另外一个组织。但这二个教会联合起来，一起在伯大尼·门诺派教堂举办了这个音乐会。从劳工们居住的房子可以步行到达教堂，所以我们与所有的人一起走着去。教会聘请了一个从多伦多来的三人乐队来表演。教堂里满是人、音乐和声响，我感到自己血管砰砰地跳着。音乐家走到台上去演唱。音乐会中间，一个劳工走上台说：“我刚刚得知我的妈妈去世了，我想为她唱一首歌，告诉她我就要回家去埋葬她了。”他饱含着感情的歌声，打动了在场的每一个人。我听他唱歌时眼里也含着泪，屋内满溢着同情的心。

8月29日，我们完成了在滨湖尼日加拉的拍摄，告别了劳工们和果场主。简在她的房子前做了一个横幅，上面写着“谢谢”，还在横幅边上挂上了五个国家的国旗。我们要感谢所有的国际移民劳工、果场主和本地劳工的组织，感谢他们允许我们探访和拍摄。我们来年再见。

通过我们的纪录片拍摄，我希望人们能更多地关注到国际移民劳工，并且能用正面的态度去接纳他们。我们必须得承认他们，我们没有无视他们的理由，他们必须被看到。在虚构的障碍以外，他们都是真实的人类，都有自己的希望和热情；和我们所有的人一样，他们也有自己的家人需要照顾。

2016年8月

Journey to Niagara-on-the-Lake

Gu Xiong

The history of Migrant workers in the Niagara-on-the-Lake region spans over fifty years. As it is right now, many people come from Jamaica and Mexico to work on various fruit farms in the area. Document film as a major component of my Interior Migrations project, Yu, Scott and I have been to Niagara twice now to film the daily lives and interview people on various farms. When we were there last summer we mostly conducted interviews and with this most recent trip we returned to document the daily lives and routines on the farm.

On August 22nd we departed from Vancouver and LA on 6:00am flights and arrived in Toronto at 2:00pm. We rented a Ford SUV at the airport and started the next leg of our journey to Niagara. It took us three hours to get there. We arrived at the Applewood Bed and Breakfast where we stayed of the duration for our trip. As we drove in I noticed there was farmland completely surrounding us. The owner of the establishment was Jane Andrews, she has been helping the community of migrant workers in the area for over 30s years. Through her and her organization we met 12 people to conduct individual interviews with. After our trip last year, we went to Jamaica to film interviews with three of the 12 workers in their homes.

The purpose of this trip was to document worker’s daily life, from daybreak to nightfall. We chose to go in August specifically because it was the end of the production season, a very busy time on the farm and for the migrant workers who are preparing to head back to their homes. In order to get approval for interviews, we had to first go through farm owners, Jane introduced us to three farm owners, hereafter referred to as A, B and C. A, originally from Switzerland, immigrated to Canada in the 1970s. He is an independent farmer and is not part of the corporation of Vineland Growers Co-operative farms. He thinks scientifically and effectively about his farming, and has built up a network of people to buy directly from his farm, relationships he has kept for 50 years. He works hard to avoid waste and has developed many ways to make sure his products are successful right from growth. A was a very open-minded person; he had no problem at all with our filming migrant workers on his farm. Usually the approval process from the farm owner was a long painful process, but not with A.

B has owned the largest farm in the region since the 80’s, each year making it bigger and bigger. When I asked him exactly how big his farm was he simply said “big.” Last year when we visited his farm we spoke to his daughter-in-law, D, who allowed us to interview farm workers and shoot footage on his land. This year, E (B’s brother) let us film the fruit packaging process. We finally met B through E, and B asked us what we were doing here? I told B, we are working on an art project about migrant workers and their memories of family while apart from them for long amounts of time.

The third farm owner we met, C, is a Chinese Canadian who immigrated to Canada 18 years ago. C and his wife were university professors in Beijing China and three years ago they bought this farmland, from a man who wished to retire. After C signed the contract, he worked on the land with his pickers for three months; he wanted to know the whole process before he started to run the farm. I found this interesting, not all people would choose to do this hard work. His farm is 30 acres. B’s workers live on C’s Farm because C has an extra house on his property. C was supportive of our documentation.

The salary migrant workers made on Canadian farm from 1 day was equal to what a lot of jobs would pay for 2 weeks in their homeland.

On the 24th, before daybreak we started to shadow the workers morning preparation for their 12 to 14 hour workday. We began at their house on C’s farm. After breakfast they dressed in their work clothes and boots and climbed into several stripped down cars without doors or even roofs on some. It took them around 15 minutes to drive to B’s farm. After we shot their morning departure to work, Jane connected us with E so

we could film in the packinghouse and see the packaging of fruit for sale. E, a young 50 with a sense of humour, allowed us to come in to film, and showed us around. He showed us the machine that formed the boxes—it punched a two-dimensional planar object into a container. He showed us the process of approving fruit, if there was one blemish on a peach it was unusable, if the size was too small, it was unusable—everything had to be uniform. They would give the peaches that didn’t pass the test to another factory to be made into jams and other preserves. In years past, they would just throw out the fruit that was imperfect, but that has recently changed. When I saw the walls and walls of piled fruit boxes I imagined a replica of Niagara Falls made out of these fruit boxes. Then E brought us to meet B and the other workers in the packinghouse. This was my first time meeting B, he looked around 50, being fit and healthy, but he was over 60. He had three kids and only one was continuing the family farming work.

We then moved around the building documenting workers. Half of them are women from Mexico and the other half are local people from the region or students working a summer job. We were in the packinghouse for three hours. It was my first time witnessing the journey of commercial consumable fruit from farm to table. Because the fruit are so fragile they cannot be stored for a long time but have to be at the market as soon as possible. After being picked, the fruit arrives at the house via truck; the first stage of packaging is washing. The fruit is put on a conveyer belt and sent through the washing water tunnel for 20 minutes. Then they are brought into the house on a large tray where they are agitated a certain way so the smaller pieces fall down and the larger ones remain. Then the fruit that passed the size test is moved along another conveyer belt where workers examine them and put the unblemished ones in boxes. Once a box is full it is sent on another belt and put directly into a truck for shipment. The speed the fruit gets to a market is very important. The shorter the time it takes to get the fruit to the market the more valuable it is and less waste occurs.

All of the migrant workers in the packinghouse are from Mexico, they all speak Spanish to each other and they all eat lunch together. Their lunch is all Mexican food. One woman shared a taco with me; it was very good and spicy. Because of the language barrier, I couldn’t communicate very well with them. At this time, I really thought about how language is a real barrier for migrant workers on the farms and in local communities.

Most women were around 35 – 50, most of them already have families and are working to support them, how can they learn English in their spare time? Their situation reminded me of the first time I came to Canada, when I didn’t speak the language and I lived in culture shock for years. As I learned more English I became more and more comfortable when I could express my thinking and feelings. People paid more attention to me and my art work though my ability to converse with them. Year by year I fit more and more into mainstream culture. This is a lifetime practice, there is no short cut or easy route, it is extremely hard but is learnt slow when done everyday.

I think more about when I first came to Canada, that feeling you possess when you don’t speak the language because you cannot speak out, you cannot understand and you cannot get rid of the feeling as if you are on the bottom of society. You are totally dependant on your intuition to try to do the right thing. Sometimes you know what you want to say, but you cannot speak with the right words or form the right sentence. I remember when people tried to teach me to pronounce the T, H and L sound, it took so long to feel right in my mouth. I think about working in an environment that is foreign, you know what your work is and what needs to be done, but that is not all you are, you are a human and not part of a machine. The adjustment is hard; it is a big struggle and takes a long time. Some workers on B’s farm have worked for 30 years in the region and have become a huge part of the local community.

The following days we followed the workers from day break until they went to sleep. We wanted to really understand their daily routine and we followed them for over 12 hours straight one day. We started in the kitchen where they were eating breakfast. The following days we followed the workers from day break until they went to sleep. We wanted to really understand their daily routine and we followed them for over 12 hours straight one day. We started in the kitchen where they were eating breakfast and saw them get dressed for the farm, putting their socks and boots on then they all climbed into the cars and drove to the peach field. The morning was a hustle getting ready for their long day and they are

never late for work. At the peach field they strapped on a special wearable bucket—a metal frame with a cotton insert inside. In the morning because of the dew they wore transparent rain gear in the orchard. Though their sweat would eventually soak through their clothes anyway and no rain gear could help that. They picked the peaches very quickly, with two people on each tree moving down the orchard in a line. Their cart fills up as they go. Keng was the fastest picker; he was always ahead of people around him. While they worked they are talking and joking with each other. Rooster, another picker, would talk the most, but I couldn't understand his accent, I imagine he was telling stories.

At 10am they had a ten-minute break, many people just have a rest, drink water and call their families. Everyone has a cell phone, this is their mode of communication to their families and communities back home. The break is so quick, then back to work again. Lunchtime is at noon and they return to their house for food and to dry clothes. They take their shorts, boots and socks off to let them dry a bit until they have to go out again. Depending on the day and season their lunch might be half an hour to one hour long, today they had an hour break. It is the hottest time of day when they return from lunch. In the orchard, the heat makes you extremely uncomfortable and it is hard to breath. The navigation around closely planted trees couple with the labour of picking is hard exhausting work. At 4pm they take an afternoon break for another ten minutes. People looked very tired, many of them sit on their ladders and for a short nap. After the break they work until 7pm and then return home. It's an extremely long day.

There are several workers over 60 and the others take care of these older workers, they have the job of driving the car to the packinghouse. I met Derek, he was 62 years old and had worked for 15 years in the region and wants to work 3 more years so he can be eligible for Canadian pension plan. He has three kids to look after. I noticed his eyes were all red, he said the peach fuzz has been going into his eyes for years and causing damage. I asked him what kind of eye drops he used, because I wished to buy some for him. He was a very passionate person, during the break he gave us all a peach to eat and washed it with his bottle of water. The washing of the peach was a small gesture but indicated his passion of caring for others. After the job was finished for the day, they changed clothes, showered then started to cook dinner. The 18 people in the house all ate together. They use their 4-element stove to cook food for everyone. They made beans, roots, jerk chicken, making sure to cook extra for breakfast and lunch the next day. It was the end of the season, so after dinner they would build 4 x 4 x 4 feet crates to fill with supplies to send home. They buy the materials together, things like rice, cooking oil, flour, coffee mate, and toilet paper. I couldn't believe how much cheaper they said it was to buy here and ship it home then to buy there.

When I looked at them compiling things to pack in crates, I had a complete vision: their hard work on the farm equals these materials, this is the connection between work transforming to the supplies for their family. Each week more and more work, so more and more supplies, then finally they both go home. It was awakening for me, this is why they come to work so hard—to support their families and to have a better life in their country. Confronting this notion reminded me on my time as a worker on the countryside during the Cultural Revolution. We had to buy, chicken, pork, eggs, cooking oil, and bring them back to the city because people there were shorted food. Families couldn't buy enough of what then needed to survive. Each family was allotted, ½ lb. of pork, ½ liter of oil and 20 lbs. of rice per month. Our time—though in different spaces and different regions—both are instances of life, the struggle and discomfort but what exists is now, the present.

Every second Thursday night the farm owner sends a school bus to the workers house to take them to St. Catherines to go to the super market Fresh Co. to buy two weeks of supplies. The school bus first took them to a bank to get cash from a bank machine because they don't have credit cards. In the superstores they have Jamaican foods for sale, like Dasheen, Yucca root and Cocoa yams. We followed them to see what types of food they chose. Mostly they always selected the cheapest option and the Jamaican foods. After shopping was done, everyone helped pile the food on to the bus, loaded through the windows.

On Saturday, Andrew Hunter, the Canadian art curator for AGO, came to visit us to see how our research was coming along. I was very pleased that he came because he is creating a show called Canada 150 years at the AGO next summer and is very interested in the project.

I wanted to introduce Andrew and Maggie to A. We walked through his farm and found him grafting new leaves onto older trees. Andrew asked A what it was like to be a farmer today on Canadian farmland? A told him all about the corporation of Vineland Growers Co-operative farms, and how his focus—unlike theirs—was on the fruit trees and how he could make his product better and better. A talked about how most Canadian farmers are over 60 years old now and in 10 years there will be tremendous change as most farmer's children have not pursued a career in farming. Now, all the farm workers were migrant workers, and he told Andrew, without them the farm couldn't run. Andrew had a great conversation with A. Before Andrew left, he invited us to participate in the Canada 150 years' exhibition.

The migrant workers worked all day Saturday and finished at 6pm. That evening the local church charity association organized a trip to take them to Niagara Falls. At 6:30 we went to their house to pick them up to go. We picked up Barrie and Uton because we had two extra seats in our car. After we parked the car it was very close to 7:30 the time the boat to the falls was going to leave. We had to run to the marina to make sure we didn't miss it—we were the last people on. Everyone wore red plastic raincoats on the boat. There were about 200 migrant workers along with the people who organized the trip. On the top deck of the boat people were lined up taking photos of the falls all crowding the railing to get the best picture. The red jackets and the crashing whitecaps of the falls looked like a Canadian flag. It was a weird visual juxtaposition at this iconic Canada destination, a glory of Canada coupled with a population most Canadians ignore. Today when the workers stood on the boat they were brought into view, the invisible to the front stage, no one could ignore them. The waterfall cascaded and it hit the river aggressively making the air around us wet with mist. When the sky was rid of sunlight, strong light projections turned on and danced coloured light across the water. It was a romantic, dreamy and unreal sight. When the workers stood in front of the illuminated falls, it looked as if they were in a virtual space, but their eyes held the passion and truth of their reality.

Sunday evening, the Grace United Church had planned a music concert. This church is a separate organization from the Bethany Mennonite Church close to the farmlands, but they organized with them to hold the concert there. The Bethany Mennonite Church was walking distance from where the workers lived so we walked all together to the concert. They hired a three-person band from Toronto to preform. The church was full with people, music and sound, it made my blood pump. The musicians walked on the stage to sing. At one point there was a man who came up onto the stage, took the microphone and said "I just got a message that my mother passed away, and I would like to sing a song for her to let her know that I am coming home to bury her." He was very passionate, he moved everyone in the room. I had tears in my eye when I heard him sing. I thought about the wealth of passion in the room when the man was singing.

On the 29th, we finished our shooting at Niagara-on-the-Lake farmland and said goodbye to the workers and the farm owners. Jane made a banner outside her house it read "Thank You" and had 5 flags from different countries hanging from it. We want to thank the migrant workers, farm owner and the local migrant workers organisation for letting us visit and film here; we will see each other again next year.

August, 2016

■ 视而不见 / Invisible in the Light
多媒介装置
multi media installation
2012 - 2017



遍布于加拿大卑诗省和安省的农场中，有成千上万名来自墨西哥，牙买加以及其他中美洲国家的临时工人，他们每年来到这里进行长达八个月的工作。他们之中有许多人一直这样往返于加拿大与自己的祖国之间，年复一年。

在对卑诗省和安大略省南部做多次和广泛的研究考察之后，顾雄创作了装置作品“视而不见”。透过访问和纪实拍摄在加拿大农场临时外籍劳工，他发现许多不为人知的事情。例如，一包西红柿，被贴上“加拿大产”的标签，但毫不提及这包西红柿实际上是来自很多不同国家的临时工人所种植和采摘。工人们为食物的生产和包装所付出的汗水和劳动被一笔勾销。在这件装置作品中，顾雄展示了被遗忘的工人劳动历史。除了反映参与我们的食物生产链的全球社区，顾雄的作品也折射了他记忆中文革时期自己在中国农村的劳动的经历。

顾雄第一次注意到蕃茄是当它被一位墨西哥临时工拿在手里的时候。那个工人的注意力集中在自己手中的番茄，将它若无其事的转来转去，最后他将番茄捏烂在手心。

尽管蕃茄是那些在无尽的沉默与挣扎中被视而不见的工人们所种植培养，但是它们吃起来并不苦涩。工人们与当地社会隔离的压抑并未将果实变得不圆润，也没有让它们丝毫的逊色。顾雄所展示的并非蕃茄的物体本身，而是将碾压的举动作为象征，让在孤独中生存的人们在果实中得到承认，让那些承载在完美形态之下的沉默全部在被压抑的愤怒，沮丧和忧伤中得以释放。

蕃茄象征着临时工人对抗内心挣扎的心理历程，而蕃茄的碾碎也象征着从沉默到自由，从在隔离中勉强存活着的状态转换为一种悲壮的美丽。果实所残留下的残骸，飞溅的汁液，都继续在破损中强调着其不可被忽视的存在。

顾雄



视而不见 / Invisible in the Light
多媒体装置
multi media installation
戈登·史密斯美术馆
Goder Smith Gallery Of Canadian Art,Canada
2014

In British Columbia and Ontario, there are hundreds of thousands of international temporary migrant workers who labour on farmlands and in greenhouses. They come from Mexico, Jamaica and other Central American countries to work for eight months out of a year. Most of them return each year for many years.

Gu Xiong made Invisible in the Light after conducting extensive research trips in British Columbia and Southern Ontario in Canada. He interviewed and photographed several temporary migrant workers across Canada. He found it intriguing and disconcerting that a package of tomatoes, for example, would be labelled “Product of Canada” without mention of, or reference to, how many countries were actually involved in the production of the tomatoes picked by people from the international community. The workers’ presence and involvement in the food production and packaging had been erased—made invisible. Through this installation, Gu Xiong remembers the workers’ forgotten histories and makes it visible. In addition to recognizing the global community involved in our food practices. Gu Xiong’s piece also remembers his own history working in the Chinese countryside during the Cultural Revolution.

The tomato first came to Gu’s attention in the hands of a Mexican migrant worker. The worker was staring intently at the tomato, turning it this way and that. Then he crushed it in his hand.

The tomatoes do not taste dark and bitter, even though they are produced from the silent and strained existence of people who are not represented on the labels. The pressure of isolation does not make them any less round, or diminish their brightness. But to crush these tomatoes is not to crush their artificially bright and happy existence—to crush these tomatoes is to transform that lonely existence into something acknowledged by the body of the tomato—the silence contained in the perfect forms let out in an explosion of pent-up anger, frustration and melancholy.

The tomatoes function as a symbol of the struggles that the workers go through in overcoming their intense psychological journey. The crushing of the tomatoes symbolizes freedom from the silence, isolation and barely endured existence to something solemn and stirringly beautiful. Their remains assert their presence—the smell, the wetness, and the splattering.

Gu Xiong



视而不见 / Invisible in the Light
多媒介装置
multi media installation
戈登·史密斯美术馆
Goder Smith Gallery Of Canadian Art,Canada
2014



视而不见 / Invisible in the Light
多媒介装置
multi media installation
戈登·史密斯美术馆
Goder Smith Gallery Of Canadian Art, Canada
2014



视而不见 / Invisible in the Light
多媒介装置
multi media installation
西安美术馆
Xi'An Art Museum, China
2015

黄金之水 / A Water of Gold
多媒介装置
multi media installation
2016



黄金之水
A Water of Gold
Una agua de oro

苦难之水
A Water of Suffering
Una agua de sufrimiento

力量之水
A Water of Strength
Una agua de fuerza

身份之水
A Water of Identity
Una agua de identidad

转换之水
A Water of Transformation
Una agua de transformación

希望之水
A Water of Hope
Una agua de esperanza

顾雄
Gu Xiong
2016



黄金之水 / A Water of Gold
多媒介装置
multi media installation
昆卡现代艺术博物馆, 厄瓜多尔
Monta Museo Municipal de Arte Moderno, Cuenca, Ecuador
2016



黄金之水 / A Water of Gold
多媒介装置
multi media installation
基多现代艺术中心，厄瓜多尔
The Centre For Contemporary Art, Quito, Ecuador
2016



黄金之水 / A Water of Gold
多媒介装置
multi media installation
基多现代艺术中心，厄瓜多尔
The Centre For Contemporary Art, Quito, Ecuador
2016



骨屋 / **A Bone House**
多媒介装置
multi media installation
2015



“A Bone House,” a mixed-media installation.

There was a bone house at Harling Point in Victoria, Canada in 1903, where the remains of deceased Chinese immigrants were cleaned and prepared for burial. After being buried for seven years, the remains of early Chinese immigrants were re-excavated, cleaned and dried, wrapped in a white cloth and shipped back to their hometown in China for burial. This tradition was practiced by Chinese immigrants in Canada until 1937, when Sino-Japanese war sparked in China. Following the closure of this bone house, around 900 stored remains were buried at a cemetery, which replaced the bone house. Their tombstones face towards the Pacific, their homeland on the other end of the ocean.

Reverence for ancestors buried to rest.

Gu Xiong
2015

“骨屋”，多媒体装置 2015

从1903年起，在加拿大维多利亚的哈林海岸，建有一座骨屋，那是当时清洗并埋葬中国移民劳工遗骨的地方。当那些遗体被埋葬七年之后，会被重新挖掘出来，送到哈林海岸的骨屋来，清洁并干燥，然后用白布包裹好，放进木箱，海运回他们的家乡中国，在那里最后安葬。加拿大的中国移民劳工一直实行这个传统，直至1937年，中日战争爆发后才终止。

在骨屋关闭后，大约900具存于此的遗骨就被埋到了取代骨屋的墓地里。他们的墓碑朝向太平洋，朝向他们大洋彼岸的家园——中国。

入土为安。

顾雄
2015



骨屋 / A Bone House
多媒介装置
multi media installation
湖北美术馆，武汉，中国
Hubei Museum of Art, WuHan,China
2015



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骨屋 / A Bone House
多媒介装置
multi media installation
湖北美术馆，武汉，中国
Hubei Museum of Art, WuHan,China
2015

一个移民劳工的木箱 / **A Migrant Worker's Crate**
多媒介装置
multi media installation
2015

每年都有超过30万的国际移民劳工来到加拿大的农场工作。其中大多数劳工将终其一生在加拿大为“季节性农业工作者项目”工作。这些移民劳工的存在非常低调，许多加拿大人都没有意识到他们对加拿大经济有多大的贡献。而他们的辛勤劳作的果实并不属于他们，都被标记为“加拿大制造”——这些国际移民劳工所付出的时间、他们从加拿大以外带来的技术，都未被标明在最后的產品上。

加拿大“季节性农业工作者项目”的好处是给了国际季节劳工获得比他们所在国更高收入的机会，然而这是要付出代价的——他们不得不面临与家人、朋友、家园的长期分离——这是一个非常沉重的代价。他们会把在加拿大辛勤工作所获得的工资都送回自己家里，而他们自己却留在加拿大，几乎没有机会见到家人。每个季节末，这些移民劳工都会自己制作木箱，并在木箱里装满食品、玩具、服装和其他必需品，然后寄回家。他们寄出去的，不止是这些物品，还有他们的梦想、希望和爱。

Every year over 300,000 international migrant workers travel to Canada to work on Canadian farms. Many workers will spend most of their lives working within the Seasonal Agriculture Workers Program in Canada. These workers live under the radar, as many Canadians are unaware of the impact that migrant workers have on the Canadian economy. The products that migrant workers produce do not reflect their work, since the fruits of their labor are labeled as “Made in Canada” although the workers themselves are brought in from foreign countries to give their skill and time.

The benefits of the program allow for temporary workers to gain a higher income than they would be able to in their home country. However, this comes at a cost. The separation which workers face from their families, their loved ones, and their homes takes a heavy toll. All of the work they do and the earnings are sent back to their families, but because they are in Canada, the workers hardly see their families. Every season, the workers build and fill wooden crates full of food items, toys, clothing and other essentials to ship back to their families. They are also filled with individual hopes, dreams and love. The crates are a symbol of the struggle for individual identity within the confines of globalization. The crate, with many crates exactly like it, can be made unique by placing individual objects within it. Therefore, each worker cannot be labeled as a generic tool of globalization. By placing their personal belongings into the crate the workers retain their individual autonomy in a global system that treats them as tools rather than individuals.



一个移民劳工的木箱 / A Migrant Worker's Crate
多媒介装置
multi media installation
不列颠哥伦比亚大学艺术系美术馆，加拿大
The AHVA Gallery, University of British Columbia Vancouver, Canada
2015

这个箱子可以说是这些移民劳工在全球化过程中努力挣脱个人身份束缚的象征。每一个箱子，看起来与其它许许多多木箱没有差别，可是当劳工们往里放入不同的东西，每一个箱子都成了独一无二的。同样的，每个移民劳工也是不同的，他们不能在全球化中被当成无生命的普通工具。

在全球化进程中，移民劳工在很容易被当作无生命的普通工具，他们通过将自己的私人物品放入箱子，从而保留了自己独立的个人身份特征。

同时，这些移民劳工会根据不同农业季节的需要被送往加拿大不同的地方工作，这就像那些木箱一样，在被需要的时候，被寄送到不同国家的不同地方。每个箱子装载着移民劳工的物品被来回运送，就像每个移民劳工在心中装载情感磨难，来回迁移工作地一样。虽然箱子本身仅仅是物品，而移民劳工携带的，远远比这单纯的物品要多得多。当他们带着自己的行李行远走它乡时，当他们从一个地方搬到另一个地方时，跟着他们走遍加拿大的，更是他们对家乡和亲人的记忆。

顾雄

2015



As well, workers are constantly moved throughout Canada depending on agricultural seasons. Crates are shipped in a similar manner, moving throughout the country where they are needed. The crates carry the belongings of each migrant worker just as each migrant worker carries the emotional hardships of constant movement. Although the crates are merely objects, the migrant workers carry much more than mere belongings and take the baggage of being far from home wherever they go. The memories of their families travel throughout Canada as migrant workers shift from one place to another.

Gu Xiong

2015

一个移民劳工的木箱 / A Migrant Worker's Crate

多媒介装置

multi media installation

不列颠哥伦比亚大学艺术系美术馆，加拿大

The AHVA Gallery, University of British Columbia Vancouver, Canada

2015



You and I

You are born in a small stream
You grow up in the river
And you gather strength in the ocean

When you return
You become red
And give birth to your children
Finally you lie down on the bottom of the stream
Waiting until next spring comes
You watch as those red eggs
Turn into baby salmon

A smile appears on your face
The current that takes your new born salmon
To the river and then the ocean

I see you in the small stream
I see you in the river
I see you in the ocean

I see you everywhere
I follow you
I become you

Gu Xiong
1998

你和我

你出生在一条小溪里
你在河里长大
你在海洋中聚集力量

当你游回小溪的时候
你的身体变红了
并产下红色的鱼卵

你躺在小溪流的底部
静待到明年春天的来临
你看到那些红色的鱼蛋
变成无数小小的三文鱼

你的脸上露出了微笑
看着你的新出生的三文鱼随着溪流
游到大河游向海洋

我在小溪里看到你
我在江河里见到你
我在海洋里又看到你

我看到你无处不在
我跟着你
我成为你

顾雄
1998

交融的河

Intertwined Rivers

冲击新的边界

佩特拉·沃森

2008

我们对于场所、历史、时间、身份和记忆的理解在经济和文化全球化的浪潮冲击下不断地改变。地区性的文化空间景观被经济、政治和科技的快速变化所席卷，也随之变化。全球化不仅仅是前所未有的跨国界贸易流通、商品消费所带来的资本和商品的流动，它也带来了网络、情景、表现方式、交流沟通、理解、感官印象和情感的改变，这一切构成了一种意识，这种在社会政治和文化过程中产生的新的意识被人们称作多样化。多样化是现在全球经济交流的一个核心特征。多样化表现为众多国家、社会、惯例和文化元素促进下的混合、缠绕和扩散，也是一个和电子空间、新科技发展紧密相关的过程。

顾雄在“红河”里展出的四个频道的投影装置和照片，描绘了三条融汇到一起的河流。这些融汇的河流是全球化的一个空间隐喻；在这个变幻的景观内，流动这个概念否定了绝对的边界的存在，不论是物理上的边界还是心理上的边界都被否定了。这些河流被用来代表场所，并从空间上对全球流动性所带来的、在跨国界流动世界中经济、政治、社会和文化的变化做注解。

河流交汇的方式一直是不固定的。在这里，流动性否定了稳定性；河流不再局限于自然的不变的持续性；河流和文化相缠绕并相关联。主题中的流动性被表达成一个旅程以及河流的景观。主题中的流动性是展览中的核心的体验和经历。

全景式的照片描述了三条河流：温尼伯的红河，中国四川东北部的清溪河，以及流经德国科布伦茨、瑞士巴塞尔、最终从荷兰港口城市鹿特丹流入北海的莱茵河。这些河流将地域的和全球化的概念具象化，从空间上展现了一个多元化的评论的场所。这三条河流携带着自有的和延展性的隐喻，形成移动的景观和偶然的历史记录。其中的隐喻包括：媒体和数字的信息，移民、工人和旅游者这些人群，机器的、程序的和电子的科技，贸易和投资市场，迷人的、美学的休闲以及高、低级的文化交流。

走过这些跨国界的景观，观众能走上一条错综复杂的后现代的交流通道，感受流动的场所并寻找到它的表现方式。多种类的环境逐渐带来了融合、艺术的拼凑混合物；之前由于物理上的隔绝、文化原形以及政治信条而被迫产生的预期被绕过了。多样性隶属于富有潜力的、想象中的全球环境，它被理解为跨大陆之间的流通和对固定意义的放弃。然而这不是说权力和剥削的中心和边缘不存在了；而是说，社会和文化，以及它们的风格和表达，进而引申到以前对它们的约束和局限，都在新的世界经济中消失了；通过转变、汇合和混合，它们变得在空间上可互换了。两条河流汇合的时候可以看作多样化兼容并蓄的一个时刻；或者说，从艺术作品范围内解读，这条河流是一个世界的隐喻，在这个世界中三条河流被视为一条河流。

河流内在的流动赋予了旅途、旅行的中心意义，这个中心意义贯穿了整个展览。这里的旅途、旅行代表以下这些：艺术家顾雄为了拍摄这些录像和照片进行的旅行；中国卡拉OK VCD所代表的休闲活动；移民经历，包括艺术家自己从中国移居温哥华的经历；当然，也包括这些河流从源头，经历乡村、城镇和城市，最终流到广阔海域的旅途。这三条河流的空间景观变成了一个吸收了文化符号的世界构造。一种文化的浸透感和注入感，这种逐渐渗透，带来了对于多元形式的探索；这种探索本身就是多样性的实践和经历。

空间、场所和景观成为了探索多样性的核心元素，探索方式是将地域和全球聚集到一起，与此同时，地域和全球双方又各自都是在移动和被改变。空间是一个更抽象的地理发现；而河流代表着场所，这些场所是通过它们偶然的历史、脆弱的稳定性和无法返回的流动，由不断变更的、日益国际化的世界图像所构成的。艺术家在这里的功能就相当于一个制作地图者，人种志学家、游牧者、旅行者和移民，他在河流景象所组成的旅行记录影像中穿梭；现在的世界经济愈发被认为是没有边界的；而这些河流景象回答了在这个空间障碍已经崩塌的世界经济里，场所的概念是什么。当东方在广告、音乐、食物、国际展览、电视、娱乐产业、奥

林匹克运动会和其他政治的、运动的国际盛事上遇见西方，多样化就是启程的起点。但是这个象征多元更新、协调和转变的旅途，发生在早期权力核心和思想体系曾经牢牢占据和控制的地方；这个旅途不能被看做是完全独立于现行的“文明化”信条或者政治思想意识争论的。今天，中国在全球占据着核心地位，但这之前，中国却与世界相隔离。古代的丝绸之路和跨欧亚大陆的蒙古帝国是商业穿越国界的历史例证。在远早于欧洲人出海寻找原材料和货品前，中国就已经有了宏伟的航海船队。中国舰队在十五世纪早期就航行到欧洲和东非，展现自己的国力，征集贡品，并回报以丰厚礼品。欧洲舰队通过愈演愈烈地寻找资源、劳力和新市场而牢固树立殖民主义，并以此来支撑自己的工业化；但是中国依然在内部寻找生产力，依赖着农业和内部贸易。毛泽东的文化大革命进一步确立了农业的正统地位，而非加快现代化进展；这一点加剧了中国和工业化的西方的距离。社会主义的变革政策要求生产的国家化，废除私有财产，并在日常生活各方面加强了控制。

自从1980年代开始，中国的资本和贸易框架进入了一个后社会主义的阶段；这个阶段包括广阔的社会经济改革，资本主义的经济区域，私有制和商业项目，同时主要的合作农场和公社解体了。到1990年代，新的工业化模式和发达的科技引进了现代化，给社会主义带来了重大的转变。这个思想和物质上的转变使生产方式现代化了，增加了国际贸易和投资的层次，也增加了收入。对许多中国人来讲，这个很大意义上资本主义性质的市场经济和消费者社会对他们的生活带来了巨大的改变。邓小平的改革开放政策把对资本的引进描述为逐渐的、温和的改革，说中国必须“摸着石头过河”。但是资本主义的变化是更流动灵活的，它带来了快速的经济的发展，引进了全球化时代的现代科技。这不是说要无视中国的政治遗留元素，这些元素对于国际上所认为的民主进程带来了后果。但是因为多元化的环境正在通过改变文化给中国带来身份的变更，一个核心因素是中国从专注于政治思想形态转向了休闲生活方式。在现代化中的市场经济里，中国对不同娱乐形式的前所未有的参与度，正在国际层面上被建构着。

对中国的近期历史的回顾是勾勒分化的、不定的国际未来形势的一种方式。这个时空变化的主题贯穿整个展览，并在对“红河谷”的卡拉OK定位中表现出了批评的深度。在展览中，过去是通过顾雄的文革速写本的摄像图片展现的。毛泽东在文化大革命期间的政治方案，“上山下乡”，把住在城市里的学生放逐到偏远的中国乡村。这样可以避免政治异议的出现。多达一千七百万的年轻男性、女性被迫和城市里的家人、朋友分离。他们的职责是教授读写，同时通过在田地里和农民一起工作而接受社会主义再教育。顾雄是众多被迫离开城市的知青之一；他从1972年到1976年一直待在一个只能步行到达的偏远地区——大巴山，它位于陕西省和四川省的交界处。顾雄把他的速写本描述成“沉默的证人”，“外部世界和内在自我的交流媒介”。那个时候，娱乐活动基本上不存在。同时，艺术和文化的兴趣在文化大革命期间被严格控制。

表演艺术的“红河谷”将过去带入现在，并且介绍卡拉OK为一种依赖于多元的音乐融合和依赖于观众的娱乐形式。顾雄和其他青年一起，在被隔绝于乡村的时候唱着“红河谷”：“人们说你就要离开村庄……”这是一首加拿大民歌。在中国文化大革命期间，这首歌被禁唱，它被认为是代表浪漫主义和资产阶级情调的。结果，年轻的知青们无视了官僚文化，用他们自己的想象替代了这些限制。他们用这首歌来表达旅途中丧失的东西，通过自然景观元素表达了人性的爱和同情；同时，通过对个体身份的寻找，叙事者赋予了一个想象中的世界生机，它远离文革中的空洞政治，也不与世隔绝。这里的反讽在于峡谷中的农业生活的持续的孤独，以及目的地的所在，尽管目的地始终作为一个想象中的、不被提及的地方，和现实中的农村对立着。对于放逐中的知青，这首歌象征着回到城市，还有回归城市生活方式。

为展览树立概念框架的是卡拉OK里用的VCD机，播放着中文版本的“红河谷”，配有中文字幕。图像上展现的是国际游客坐船游览象征欧洲遗产和文化的莱茵河。休闲经济展现出如画的景色和游客市场，为多种类的全球对话提供对立解读的可能：对话的表现形式既是熟悉的又是外国的，既是浪漫的又是解放的，既是符合大众口味、俗气的又是民间故事，既带着反讽的姿势又带着个体的身份；但是不论如何，都不是被隔绝的、孤立的。以电子娱乐为背景，“红河谷”现在被定位为一种国际文化形式下的混合形式的表演；它变成了参与全球化环境及其市场经济的起点。

现代化给中国带来休闲娱乐活动。时至今日，卡拉OK是中国娱乐的核心特征之一，也是全球其他地区酒吧和私人住所里的娱乐方式。卡拉OK音乐带来了一股有多元联系的浪潮。它的起源可以追溯到日本，但是不能完全说清楚；总的来说，里面的音乐是跨国界的。现在还不清楚歌曲“红河谷”是如何来到中国的，或者它如何建立自己作为加拿大民歌的身份和流行度，并且在卡拉OK开始被传唱。在日本1930年代侵略中国以后，一位加拿大医生白求恩，在他本人去世后，曾被毛泽东在文章中称赞为英雄；在文革期间，毛泽东的文章是所有青年都必须背诵的。这里不是想说白求恩和“红河谷”的传颂有什么直接关系，而是说将交流和沟通作为进一步发展的基础，可以将国际的神话、英雄和寓言故事用作将多元概念实体化的行为。

现在卡拉OK成为了地域市场和流行文化的一部分，世界地理不仅参与到歌曲和图像的空间分配，也参与到其他知识产权的分布、分配。在中国，有大概100,000家卡拉OK — 每一家有10间左右卡拉OK房间 — 年产值在10亿元左右。在2007年，中国政府引入了产权使用费，为地域性的卡拉OK展开了国际的电子空间，这个市场也引起了国际的兴趣；现在中国音响与数字出版协会负责为中国唱片总公司、EMI和华纳音乐公司收集专利使用费。

以上这些参考资料是我们了解这项展览的国际矩阵的起点，了解它是如何通过三个大陆上的三条河流的空间存在而建立的。流通和流动性，也包括让人混淆自然景观和人造景观的视界，是解读这个空间的核心所在。不稳定性是这三条河流景观的特征。这种不稳定性体现在：红河的河岸被年复一年的洪水损坏；清溪河因为水坝修建水位而变高；莱茵河两岸似乎没有洪水侵蚀的痕迹。地理上的流动性和它的空间的结构 — 既包括真实的也包括幻想中的 — 用大篇幅绘制出了地理位置和居住的流动感。

这些全景的、按顺序的图像代表着流动的、不固定的空间叙事；这种叙事延展开了中国、北美和欧洲的全景画卷。这些图像是艺术家顾雄沿着河岸走动时用手里的相机拍摄的。这些在中国拍摄的景观图片展现了清溪河；清溪河是亚洲最长的河流长江的一条支流；长江快速向东，在上海流入中国东海。长江以它的美丽和历史意义而闻名；这条河流因为有争议的三峡大坝的修建被永远地改变了。清溪河通过它被日益盛行的现代化进程搅得泥泞的河水，为更广阔的、全面的景观做了准备。莱茵河的全景随着它向北的河道流入北海，通过在休闲空间的流动展现了历史城镇科布伦茨和巴塞尔：游客在河边的车辆和拖车里露营；然后莱茵河来到了鹿特丹，欧洲最大的港口城市，也曾一度是世界上最繁忙的港口，直到扩建后的上海港在2004年替代它为止。

鹿特丹建立在莱茵河以及马士河三角洲上的一条河道的岸边。在十五世纪的时候，洪水给港口带来重大的改变。1872年，通过大量的河道疏浚和填充工程，鹿特丹才成为一个核心的港口。随后，因为集装箱货轮在1960年代的引入，河流景观再度被改建；城市 and 河道景观的人造程度日益提高，以适应国际贸易的扩展。在建筑环境被广泛改变后，1940年5月14日，纳粹德国空军对这座城市进行了轰炸，几乎摧毁了整座城市。战后，城市被缓慢地重建了。伴随着1980年代新的建筑政策的设定，鹿特丹修建了新的后

现代建筑；这些建筑因为它们多样化的形态而在国际上受到赞誉；它们是商业中心的典型，也形成了鹿特丹崭新的、独特的天际线。

温尼伯，我们另一个全景展现的停靠港，位于红河和阿西尼博因河的交叉处。在这里，河流的汇合带来了网状的水道，所以早期在这里的毛皮贸易得到发展。温尼伯早期作为一个欧洲殖民地，建立在一个历史悠久的贸易站所在处；这里，克里族、欧及布威族、阿西尼博因族的原住民历史可以追溯到8000年以前。在十九世纪晚期、二十世纪早期的时候，这个城市在红河沿岸发展起来，随后它成为一条主要的贸易通道，建立起铁路系统和金融中心。在1881年到1918年之间，温尼伯是北美发展最快的城市之一。温尼伯交易区的现代建筑成为了重要的全球经济活动的所在地，这里的经济活动重要性曾和伦敦、芝加哥和纽约不相上下。但是后来，随着巴拿马运河的修建，全球经济的分配和投资开始越过温尼伯。顾雄在红河沿岸拍摄的全景照片展现出了远离城市中心人口稀疏的城区。

小幅的照片填补上了全景图片所展示的有顺序的旅途中的细节。它们指向了现代性转换的空间和社会经济的变化，具体包括：一个农民变老的棚屋、一口平静的井、一幢新修建的摩登房子、纪念雕像的基地、坟地的标记、后现代的公司建筑还有现在唐人街的历史遗迹名称。

让我们回到艺术家沿着河岸走过时拍摄的照片和投影录像里河流上船只的图像。它们是资本和商业，是国家文化和旅游业，是国际的关联和个人的记忆；它们建立了穿越空间或者说完成一个旅程的全景的语言。不论是作为一个阅读地图的体验，或者是沿着资本、商业贸易路线的体验，河流的制图者想要达成的任务不止是一个。全球化带来的认知之一是世界本身也是一个坐标、一个单独的场所，它因为新的科技和全球范围的移动性而变得日益紧密。河流作为一个隐喻也探索了文化意义上的归属感，探索了如何在多元的文化里找到自己的位置。在这些意义上的世界既通过贸易的网络和信息所扩展，也因由它而缩小。通过这些对全球化的图像创作的索引，作为展现身份、文化的一个隐喻—在自然经历着无法逆转的变化的同时—河流作为一个流动的景观，通过如画的风景地和它日益混杂着工业、城市的河岸，书写了它的进程。



Toward the New Frontier
A catalog essay by Petra Watson(2008).

This essay is an excerpt from the catalog for Red River, an exhibition at the Winnipeg Art Gallery.

Our understanding of place, history, time, identity, and memory is increasingly undergoing transformation within the new economy and culture of globalization. This landscape of shifting spaces of local cultures is caught up within rapid economic, political, and technological change. Globalization is not just the physical circulation of capital and commodities aligned with trade circuits and the consumption of goods moving across unprecedented transnational boundaries. Globalization brings networks, situations, representations, communications, perceptions, impressions, and emotions to a form of consciousness that has recently become understood as taking place through the sociopolitical and cultural process called hybridization. As a central feature of current global economic exchange, hybridization is a commingling, entwining, and diffusion of representation facilitated by elements from diverse nation-states, societies, practices, and cultures, a process closely tied to the introduction of new technologies and electronic space.

Gu Xiong's four-channel video installation and photographs exhibited in Red River depict three rivers coming together as a spatial metaphor for globalization; the concept of flow within this transformative landscape defies any absolute boundaries, either physical or psychological. The river is brought forward to represent place and to give spatial interpretation to global fluidity addressing economic, political, social, and cultural change in a transnational mobile world. Rivers communicate in ways that are constantly indeterminate. Fluidity defies stability, and the river no longer draws from any immutable continuity with nature; the river is now entangled with culture. This thematic of mobility encountered as a journey and taken up by river views is the central encounter or passage through the exhibition.

Panoramic photographs depict three rivers: Winnipeg's Red River; the Qingxi River near Chongqing, China; and the Rhine River as it runs through Koblenz in Germany, Basel in Switzerland, and finally the port city of Rotterdam in the Netherlands, where it empties into the North Sea. The rivers conceptualize a local and global reach, enacting a form of critical engagement that spatially plots conceptualize a forum where hybridization occurs. The three rivers in their direct and expansionary metaphorical flow of information

(media and digital), people (immigrants, workers, and tourists), technology (machinery, programs, and electronics), markets (trade, investment), leisure (picturesque aesthetics) and cultural exchange (high and low) are mobile landscapes and contingent histories.

To pass through this transnational landscape is to encounter a complex postmodern route of exchange, mobilizing place and seeking out representation. Hybrid conditions instil fusion and pastiche, bypassing many expectations earlier enforced by physical isolation, cultural archetypes and political doctrines. Hybridization is affiliated with potential and imaginary global settings and aspirations appropriated as a transcontinental flow or a letting go of fixed meanings. This does not mean that there no longer exists a centre and periphery of power and exploitation; rather that society and culture, their representation and styles—and by extension former restrictions and limitations—dissolve within the new world economy to become spatially interchangeable through mutation, confluence, and commingling. Consider this eclectic moment of hybridization as when two rivers flow together, or asinterpreted within the artwork, the river as metaphor for the global world is where three rivers are taken as one.

The rivers' inherent flow initiates the centralized concept of journey, or travel that runs throughout the exhibition. This includes the journey taken by the artist in order to shoot the video and photographs; the leisure activities represented on a Chinese karaoke VCD; immigration, including the

artist's own move from China to Vancouver; and, as well, the flow or journey that starts from the river's source, moving through the countryside, towns, and cities, finally to reach the open sea. Now the spatial landscape of three rivers becomes a world geography absorbed by or saturated with cultural signs. A sense of cultural infusion or saturation, as being soaked through, leads into exploring the multiplicity of diverse forms that are the very practice and experience of hybridization.

Space, place, and landscape become central elements of inquiry into hybridization by bringing together the local and the global, and each are set in motion and reworked. While space is a more abstract geography of discovery, the rivers represent place as formed by shifting images of our increasingly global world through their contingent histories, fragile stability, and irreversible flow. The artist functions as mapmaker, ethnographer, nomad, tourist, and immigrant within a travelogue framed by river views addressing concepts of place within the collapse of the spatial barriers of a world economy that is increasingly understood as without boundaries. When East meets West in advertising, music, food, global exhibitions, television, entertainment, the Olympics, and other international spectacles of sports and politics, hybridization is the point of departure. But this journey introducing hybrid renewal, reconciliation, and transformation, where historical legacies of control by earlier powers and ideologies once stood firm, can not be considered entirely

separate from current doctrines of “civilizing” wars or political ideological disputes. China today plays a central role in the global world, but this follows a history of isolation. The ancient Silk Road and the cross-continental Eurasian Mongol Empire are historical examples of commerce extending beyond immediate borders. China had a magnificent seagoing fleet well before the Europeans set sail seeking raw materials and goods throughout the world. The Chinese fleet of the early fifteenth century journeyed throughout Asia and East Africa displaying power, gathering tributes, and lavishing gifts in return. But unlike the European fleets that entrenched colonialism by increasingly seeking resources, labour, and new markets throughout the world to support industrialization, China looked within its own internal base of productivity, relying on agriculture and internal trade. Mao's programs for the Cultural Revolution expanded on this position of orthodoxy dependent on agriculture rather than advanced systems of modernization, and this sharply enforced China's separation from the industrialized West. Socialism's revolutionary policies demanded nationalization for production, abolishment of private property and enforced control of many aspects of everyday life.

Since the 1980s China's framework of capital and trade has entered a post-socialist phase of broad socioeconomic reforms, capitalist economic zones, private ownership and business ventures, and the disbanding of major collective farms and communes. By the 1990s new forms of industrialization and advanced technologies introduced a modernity initiating significant revisions of socialism. This ideological and material transition modernized modes of production, increased levels of international trade and investments, and brought rising incomes. For many Chinese the introduction of a largely capitalist market economy and consumer society brought extensive changes to their lives. Deng Xiaoping's policy of Reform and Openness phrased this introduction of capital as a gradual and moderate transformation, where one must “cross the river by feeling the stones.” But capitalist change was more fluid, bringing rapid economic development and introducing modern technologies of globalization. This is not to disregard elements of political legacies that are still associated with the severity brought to the democracy movement associated globally. But as conditions of hybridization are bringing shifting identities through cultural change, a central factor is the move away from political ideologies to formations of leisure activities. Within the modernizing market economy unprecedented levels of participation in forms of entertainment are globally constructed.

A review of China's recent past is a way to map a divisive and uncertain global future. This temporal and spatial thematic of change runs through the exhibition, and is given critical insight by the karaoke positioning of “Red River Valley.” In the exhibition the past is represented by Gu's sketchbooks, which are viewed as video images. Mao's political program during the Cultural Revolution, “Up to the Mountains, Down to the Villages,” exiled students living in cities to remote areas of China to avoid any kind of possible political dissent. Up to seventeen million young men and women were separated from families and friends in urban areas. Their role was to teach literacy and receive in return a socialist

education by working in the fields alongside the peasants. Gu was one of the many students forced to leave urban areas, and remained in exile from 1972 to 1976 in a remote area accessible only on foot, the Daba Mountain region at the borders of Shaanxi and Sichuan provinces. Gu describes the sketchbooks as “silent witnesses,” and “a medium of communication between the outer world and the inner self.” Leisure activity was largely unaccounted for, while artistic and cultural interests were severely controlled during the Cultural Revolution.

The performative experience of “Red River Valley” brings the past up to the present, and introduces karaoke as entertainment dependent on a hybrid melding of music and audiences. Gu, with other youth, sang “Red River Valley” during their seclusion in the country: “From this valley they say you are going.” Known as a Canadian folk song, during the Chinese Cultural Revolution communist officials and peasants denigrated the song as romantic or bourgeois. Consequently the young students bypassed official culture, replacing these restrictions with their own private fantasy. Taking the song as expressing loss through journey, feelings expressed through the natural landscape elements that give rise to human love and compassion, and through a search for identity, the narrative voice revitalizes an imaginary world away from the political emptiness and isolation of the Cultural Revolution. The irony is not remote, but persistently locates agricultural solitude in the valley, and the destination, although it remains unspoken and an imaginary location, contrasts with the countryside. For the students in exile the song symbolized a return to the cities and lifestyles from which they had come.

Contributing to the conceptual framework of the exhibition is a VCD for karaoke that features “Red River Valley” sung in Chinese and scripted with Chinese characters. The images show international tourists travelling on a riverboat up the Rhine, symbolizing European heritage and culture. A leisure economy of picturesque scenes and tourist markers provides for a polyphonic reading of multiple global discourse that perform as a familiar and foreign, romantic and liberating, as mass market kitsch and folklore, ironic gesture and personal identity; yet, none in isolation. Contextualized by this electronic entertainment, “Red River Valley” is now positioned as a hybrid performance in global culture, to become the starting point to engage an environment of globalization inclusive of the economies of the marketplace.

Modernization brought leisure activities to China. Today karaoke is a central feature of Chinese entertainment, which can also be found in bars and private homes throughout the world. Karaoke music drives a rush of hybrid associations. Origins of karaoke can be traced to Japan, but remain obscure; overall the music is transnational. It is not known how the song “Red River Valley” arrived in China or how it found its present identification and popularity as a Canadian folk song and now unfolds on karaoke. Following the Japanese invasion of China in the late 1930s, Dr. Norman Bethune, a Canadian, was elevated after his death to heroic status by Mao’s essay, which was required memorization for all students during the Cultural Revolution. Which is not to suggest any direct link, but rather building on communication and exchange, and taking international myths, heroes, and parables to conceptualize the hybrid concept in motion.

Now that karaoke is ingrained in local markets and popular cultures, this global geography participates in a spatial distribution not only of song and images, but also of global intellectual property rights. In China it is estimated that nearly 100,000 karaoke establishments—each usually with ten karaoke rooms—generate almost one billion yuan yearly. The introduction of copyright royalties by the Chinese government in 2007 brought localized karaoke within global electronic space and international interests of the marketplace; now the China Audio and Video Association has the task of collecting royalties for the China Record Corporation, EMI, and Warner Music Corporation.

These references are entry points to the exhibition’s global matrix formed by the spatial presence of three rivers on three continents. Circulation and mobility, as well as views confounding natural and artificial landscapes, are central to this spatial reading. As instability characterizes the landscapes of the three rivers, this is expressed in the decay of the riverbank from past floods (Red River), and expected high water in accordance with dam construction (Qingxi River), as well as historical localities of secure flood controls (Rhine River). Geographical mobility and its spatial configurations—both real and illusionary—map out this fluid sense of location and inhabitation in the large drawing.

The narrative sense of flow or fluid space represented in the wide-view sequential images embraces the expansive unfolding of a Chinese scroll or European panorama. These images were taken as the artist walked along the opposite riverbank with camera in hand. These landscape images taken in China show the Qingxi River, a tributary of the Yangtze River, the longest river in Asia, which flows swiftly eastward to enter the East China Sea at Shanghai. Known for its beauty and historical significance, the river will be forever altered by the building of the controversial Three Gorges Dam. The Qingxi River provides for broad sweeping views with its muddy water increasingly stirred up by prevailing modernization. The panoramic views of the Rhine River follow its northern passage to the sea, showing the historic towns of Koblenz and Basel through leisure spaces of mobility—the car and trailer characterize the journeys of the tourists camping along the riverbank—and then Rotterdam, the largest port city in Europe, and the world’s busiest until replaced by the expansion of the port city of Shanghai in 2004.

Rotterdam is situated on the banks of one of the channels in the Rhine delta formed by the Rhine and the Meuse Rivers. During the fifteenth century, floods caused serious changes to the harbour, and only in 1872, with extensive programs of dredging and filling, did the city become a central port. Then, with the introduction of container ships in the 1960s, the riverscape was again reconstructed, becoming an increasingly artificial landscape accommodating the expansion of global trade. Extensive changes to the architectural built environment followed by the German Luftwaffe bombing of the city on May 14, 1940, nearly destroying the whole city. The city was slowly rebuilt after the war, but with the introduction of a new architectural policy in the 1980s, new postmodern buildings—recognized globally for their hybrid form—characterized the business centre, contributing to a new and remarkable skyline.

Winnipeg, our other port of call through panoramic views, is located at the fork of the Red and Assiniboine Rivers. Here the rivers meet to bring together a vast network of waterways that enabled an earlier fur trade economy. Winnipeg as a European settlement was located on the site of a well-established trading post, with the Cree, Ojibwa, and Assiniboine aboriginal groups forming a presence for at least 8000 years. During the late nineteenth and early twentieth centuries, a city developed along the banks of the Red River that would become a major trade route, railway system, and financial hub. Between 1881 and 1918, Winnipeg was one of the fastest growing cities in North America. The fine modern architecture of Winnipeg’s Exchange District became the infrastructure for global economic activity equal to that of London, Chicago, and New York. But with the construction of the Panama Canal, global economic distribution and investment began to bypass Winnipeg. The panoramic photographs taken by Gu along the banks of the Red River depict the outlying city districts as sparsely settled.

The smaller format images contribute as details, filling in the travel sequences shown in the panoramas. They point to shifting spaces of modernity and sociocultural change, including an aging peasant hut, a placid well, a newly constructed modern home, a memorial plinth, graveyard markers, postmodern corporate architecture and the present-day heritage designation of Chinatown.

To return to the photographs taken as the artist walked along the riverbank and the projected video images of views taken from riverboats; it is capital and commerce, national cultures and tourism, global connections and personal memory that construct the panoramic language of traversing space or fulfilling a journey. Whether as an experience gained from reading maps or following trade routes of capital and commodities, the river’s cartography never pursues a solitary task. Globalization brings the awareness that the world itself is a location, a singular place, increasingly brought together through new technologies and global mobility. The river as metaphor also explores cultural terms of belonging, of how to locate oneself in hybrid culture. The global world in these terms is both expanding and diminishing through information and networks of trade. Through these image-making references to globalization and as a metaphor to represent identity and culture—with nature undergoing irreversible change—the river as mobile landscape charts its course through views both of picturesque sites and the increasing clutter of the industrial, urban riverbank.

迁徙的河流 / A River of Migration

多媒介装置
multi media installation
2016

“迁徙的河流”，是一个多媒体装置，包括150条石膏模型铸就的三文鱼，还有150双白袜子。“迁徙的河流”于2016年夏天在美国华盛顿州富莱德港的圣胡安岛当代艺术博物馆举办。

“迁徙的河流”讨论的是移民迁徙的历史以及现今围绕移民迁徙的问题。这里的河流是多元混合的文化以及多样性身份的隐喻。三文鱼在山里的小溪流里长大，然后穿越河流游向海洋；最终，三文鱼在自己的身体和对世界的感知都发生改变后，又回到自己出生的地方。我走过长江，穿越太平洋，最终来到了菲沙河边。我发现自己被一种不同的文化所包围，就像三文鱼被迫适应从溪流淡水的生态环境到海洋咸水的生态环境的骤变。三文鱼和我都慢慢地学会了适应，最终发展起来。我的迁徙旅途和许许多多的人一样，不仅仅是离开故土，更重要的是在全球范围内的、在新的土壤上扎根的每一天的生活。移民的迁徙就像是三文鱼的回流，它承载的不仅仅是河流和个体的力量—更是文化和变迁的力量。

顾雄

2016年7月

“A River of Migration” addresses migrant histories, as well as contemporary issues revolving around them today. The river is a metaphor for the mixing of cultures and diverse identities. Salmon grow up in small mountain-streams, navigating larger rivers to the ocean; until eventually returning to these small streams, their minds and bodies transformed. I traveled through the Yangtze River, over the Pacific Ocean, and eventually reached the Fraser River. I found myself engulfed by a different culture, like the salmon forced to adapt to changes in water salinity. We both learned to survive and thrive. My journey is like many others, not just emigrating from China but relocating globally every day. Migration flows like a salmon run; there is a tie between migrants who carry the strength of the river, not of fresh water but of culture and change.

Gu Xiong

July 2016





GU XIONG
顾雄

A RIVER OF MIGRATION
迁徙的河流

EXHIBITION BY
CHINA RIVER MUSEUM
WANG & WANG DESIGN
WANG & WANG



迁徙的河流 / A River of Migration

多媒介装置

multi media installation

美国华盛顿州圣胡安岛当代艺术博物馆

The San Juan Islands Museum of Art, Friday Harbor, Washington, USA

2016



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Coquitlam Waterscapes

An artist's statement by Gu Xiong

As a significant waterway in British Columbia, Coquitlam Lake is a watershed that serves as a source of drinking water for the Greater Vancouver Regional District. It is also the source of the Coquitlam River. The river, along with the Fraser River, is also significant as a path of many immigrants. In Coquitlam now, there are many immigrants, mainly from Iran, China, Korea and Japan. Along the Yangzi River in China many people migrate for new economic opportunities and in response to the economic and political developments in the region.

I conceived of this project as a way to develop the metaphorical meanings of waterways and to rethink the spaces of contemporary global migration flows. I choose to focus on two regions: the Upper Yangzi River and Three Gorges Dam areas in China; and the Coquitlam Lake, Coquitlam River and Fraser River areas in British Columbia, Canada.

The Coquitlam watershed and waterway are especially significant to the Kwikwetlem First Nations people. Their traditional lands are here, and their unceded rights are the subject of an on-going land claim. In addition, other First Nations peoples are trying to return to this region to live and work, to come back to their ancestral lands from which they were relocated. I see a connection between these social issues and ongoing upheavals associated with the Three Gorges Dam project, which has forced many to relocate.

The damming of the lake is significant as it stops the original path of water. However, despite the damning, water continues to flow, albeit in different paths. Since the Coquitlam Lake Dam was built, it has stopped salmon from returning to the lake as before by disturbing migration and spawning patterns. As a result, the fishing industry and the traditional ways of life for First Nations people who resided there have been deeply affected. The Three Gorges Dam, similarly, has also greatly disturbed local ecology and fish migration patterns. Because of the dam landslides and mudslides are common, even disturbing local weather systems.

As waterways, these different locales also function as metaphors for these issues of movement and migration. They show us how things move ahead: water, people, and time itself flows on, and cannot return to their original points. People have to face issues in society and with the environment to make it possible for life to flow on as well.

2012

水的屏障 / Coquitlam Waterscapes
多媒介装置
multi media installation
2012

阻隔与迁徙

顾雄

高贵林湖是卑诗省的重要水路，也是大温哥华地区的引用水源。它还是高贵林河的源头。与菲沙河一样，高贵林河对许多移民来说具有特殊意义。现在的高贵林市生活着很多来自伊朗，中国，韩国和日本的移民。而远在中国的长江沿岸，许多人为了寻找新的经济机会和应对区域政治经济发展而迁移。

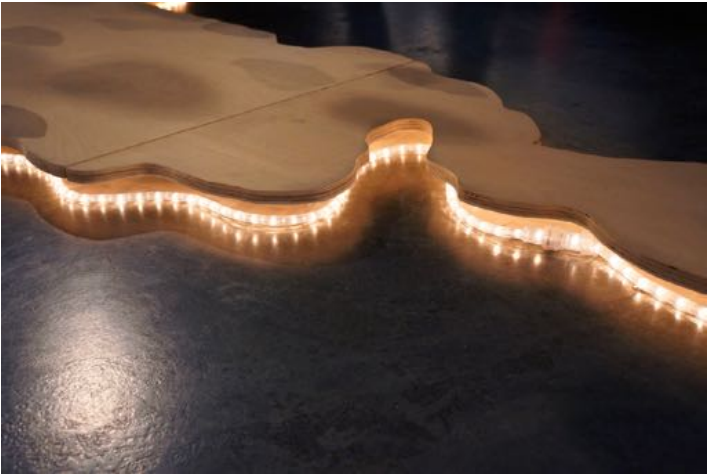
在构思本项目时，我将水路系统处理为一种具有启示意义的暗喻，以此重新思考当代全球范围内不同空间所发生的迁移流动。我决定聚焦在两个区域：中国的长江上游、三峡大坝地区和加拿大卑诗省的高贵林湖、高贵林河与菲沙河地区。

高贵林水域和水道对Kwikwetlem第一民族来说意义尤其显著。这里是他们祖辈居住的地方，他们拥有不可剥夺之权利并不断进行土地所有权抗争。除此之外，其它一些第一民族的人们正在试图返回本地区生活和工作，他们想回到从前被迫迁离的祖先故土。这些社会问题使我联想到三峡大坝工程所引起的持续动荡，那项工程也造成许多人被迫迁移。

琥珀中的水坝影响深远，因为它阻挡了水流的原始流径。尽管存在谴责声浪，而水照样继续流动，只是路径已改变。自从高贵林湖水坝建成后，由于迁徙和产卵模式被打乱，鲑鱼已不再像从前一样回到高贵林湖来，捕鱼业和第一民族居民的传统生活方式因此而受到深刻影响。同样，三峡大坝也极大地扰乱了当地的生态环境和鱼类洄游模式。大坝的建立使山体滑坡和泥石流变得更加常见，甚至区域性气候系统也受到干扰。

和水路系统一样，从这些不同的视角我们也可获得有关流动和迁移的启示。这些事件向我们展示了事物如何前进：水、人、以及时间本身都在不停流动，永远无法再回到原来的起点。同样，人类只有勇敢面对社会与环境问题的挑战，才能使生命之河也滚滚向前奔流不息。

2012年



水的屏障
Coquitlam Waterscapes
多媒介装置
multi media installation
高贵林美术馆
Coquitlam
加拿大
2012



水的屏障
Coquitlam Waterscapes
多媒介装置
multi media installation
高贵林美术馆
Coquitlam
加拿大
2012



猪的河流 / A Pigs River
多媒介装置
multi media installation
班芙艺术中心
Banff Centre for the Arts, Banff, AB, Canada
班芙，阿尔伯塔省，加拿大
2013



猪的河流 / A Pigs River
多媒介装置
multi media installation
2013 - 2014



猪的河流 / A Pigs River
多媒介装置
multi media installation
戈登·史密斯美术馆
GODER SMITH GALLERY OF CANADIAN
ART
加拿大
Canada
2014



猪的河流 / A Pigs River
多媒介装置
multi media installation
班芙艺术中心
Banff Centre for the Arts, Banff, AB, Canada
班芙, 阿尔伯塔省, 加拿大
2013



猪的河流 / A Pigs River
多媒介装置
multi media installation
戈登·史密斯美术馆
GODER SMITH GALLERY OF CANADIAN ART
加拿大
Canada
2014

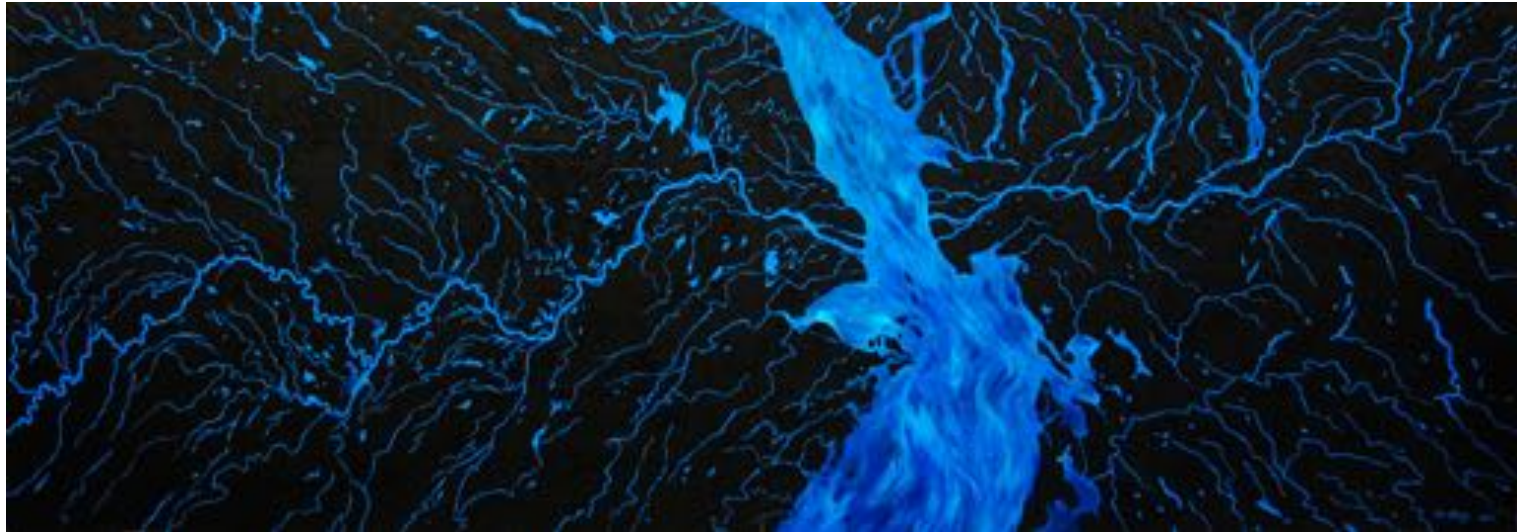




滴水成河 / Becoming Rivers
多媒介装置
multi media installation
2010



滴水成河 / Becoming Rivers
多媒介装置
multi media installation
不列颠哥伦比亚大学人类学博物馆，温哥华，加拿大
Museum of Anthropology, The University of British Columbia, Vancouver, Canada
2010



滴水成河 / Becoming Rivers
 丙烯画
 acrylic on canvas
 488x152cm
 2010



滴水成河 / Becoming Rivers
 多媒体装置
 multi media installation
 不列颠哥伦比亚大学人类学博物馆，温哥华，加拿大
 Museum of Anthropology, The University of British Columbia, Vancouver, Canada
 2010

全景摄影描绘了三条河流：温尼伯格的红河，重庆附近的清溪河以及流经德国科布伦茨、瑞士巴塞尔、最终经荷兰港口城市鹿特丹汇入北海的莱茵河。河流将本地与全球范围概念化，在空间上提供了“复合化”进程发生的关键场所。三条河流在明确或引申的意义中成为各种“流动”的载体：信息（媒体与数字）、人口（移民、务工人员与游客）、技术（机械、项目与电子设备）、市场（贸易与投资）、休闲（景观美学）和文化交流（雅文化与俗文化）。河流成为流动的景观，充满偶然的历史。

河流本身的流动性引发了贯穿展览始终的旅行或旅途的概念。这包括艺术家拍摄录像及摄影作品的旅行，中国卡拉OK碟片中配播的休闲旅游场景，移民（包括艺术家本人从中国移民温哥华）的经历，同时也指河流从源头流经乡村、城镇和都市，最终汇入大海的全程。三条河流经的景观成为饱含文化符号的世界地理图景。这种文化渗透或饱和，进而导向对于“复合化“经验与实践的多重形式的探索。

——策展人，佩特拉·沃森

Panoramic photographs depict three rivers: Winnipeg's Red River; the Qingxi River near Chongqing, China; and the Rhine River as it runs through Koblenz in Germany, Basel in Switzerland, and finally the port city of Rotterdam in the Netherlands, where it empties into the North Sea. The rivers conceptualize a local and global reach, enacting a form of critical engagement that spatially plots to conceptualize a forum where hybridization occurs. The three rivers in their direct and expansionary metaphorical flow of information (media and digital), people (immigrants, workers, and tourists), technology (machinery, programs, and electronics), markets (trade, investment), leisure (picturesque aesthetics) and cultural exchange (high and low) are mobile landscapes and contingent histories.

The rivers' inherent flow initiates the centralized concept of journey, or travel that runs throughout the exhibition. This includes the journey taken by the artist in order to shoot the video and photographs; the leisure activities represented on a Chinese karaoke VCD; immigration, including the artist's own move from China to Vancouver; and, as well, the flow or journey that starts from the river's source, moving through the countryside, towns and cities, finally to reach the open sea. Now the spatial landscape of three rivers becomes a world geography absorbed by or saturated with cultural signs. A sense of cultural infusion or saturation, as being soaked through, leads into exploring the multiplicity of diverse forms that are the very practice and experience of hybridization.

– Petra Watson

交融的河流 / Intertwined Rivers
多媒介装置
multi media installation
2008



2000年夏天去重庆，朋友邀请我到他家参加卡拉OK聚会。一首久违了二十五年的《红河谷》勾起我对往昔的回忆。一切仿佛又回到了文化大革命，乡下生活的岁月。碟片中的英文歌伴随着中文字幕，有意思的是，歌词里唱的是温尼伯格的红河，在屏幕画面上出现的却是莱茵河。我为这样的文化错位惊讶不已，同时也体会到了我们所处在到全球化时代讽刺也幽默的一面，灵感随之迸发。作品中的河流象征着多元的历史、地理、经济与文化。如同我们走向未知与不确定性，河流蜿蜒勾勒出的，是世界范围内文化转换、偏移和误读的过程。

——顾雄

Visiting Chongqing in the summer of 2000, a friend invited me to a karaoke party at his home. The song “Red River Valley” caught my attention; this was my first time hearing it in twenty-five years. Through this song, the period of the Cultural Revolution re-emerged, bringing back memories of my life in the countryside. While the song was presented with Chinese subtitles, the images did not show the Red River in Winnipeg, but instead the Rhine River. I was shocked by the twisted cultural meanings, and the situations of irony and humour that relate to our present time of globalization. My inspiration sparked. From these memories, and the song and images of this Chinese karaoke VCD, began the ideas that developed into the exhibition Red River. In the works, rivers are used to represent various histories, geographies, economies, and cultures, and as we move towards global uncertainty, the rivers map out a process whereby cultural clues serve only as mutations, aberrations, and misquotations within the global world.

– Gu Xiong





交融的河流 / **Intertwined Rivers**

多媒体装置

multi media installation

温尼伯美术馆，加拿大

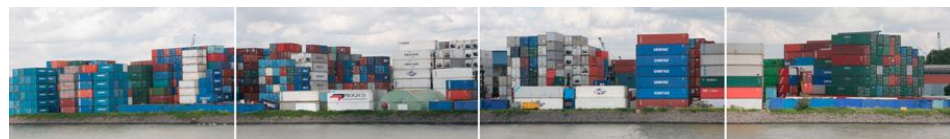
The Winnipeg Art Gellery, Canada

2008





交融的河流 / **Intertwined Rivers**
多媒介装置
multi media installation
2008



交融的河流 / **Intertwined Rivers**
多媒介装置
multi media installation
2008

我就是我 / I am who I am

顾雄

Gu Xiong

我修筑过铁路。

I built the railway.

J'ai bâti le chemin de fer.

我开过洗衣店和餐馆。

I opened a laundry and a restaurant.

J'ai ouvert une blanchisserie et un restaurant.

我开设了教堂和学校。

I built a church and a school.

J'ai bâti une église et une école.

我养育了我的家。

I raised a family.

J'ai élevé une famille.

我建设了唐人街。

I built Chinatown.

J'ai bâti le Chinatown.

我付过人头税。

I paid the head tax.

J'ai payé mon droit d'entrée.

我不能投票选举。

I couldn't vote.

Je n'ai pas pu voter.

我参加过二次世界大战。

I fought in the Second World War.

Je me suis battu pendant la Deuxième Guerre.

我挣扎过。

I struggled.

J'ai lutté.

这里就是我的家。

This is my home.

Je suis chez moi ici.

我不再受排斥 ？

Am I no longer excluded?

Ne suis-je plus exclu?

我奋争立足。

I work hard and try to fit in.

Je travaille beaucoup et essaye de m'intégrer.

一个少数民族的榜样？

A model minority?

Une minorité modèle?

我是个社会活动家。

I am an activist.

Je suis un activiste.

我是社会的一分子。

I am part of society.

Je fais partie de la société.

我来自中国。

I am from China.

Je viens de la Chine.

我出生在这里。

I was born here.

Je suis né ici.

我是混血儿。

I have mixed blood.

J'ai du sang mêlé.

表面的我并非我。

I am more than my face.

Je suis plus que mon visage.

我的希望在这里。

My hope is here.

Mon espoir est ici.

我说汉语，法语和英语。

I speak Chinese, French and English.

Je parle le chinois, français et l'anglais.

我再也不会沉默。

I am no longer silent.

Je ne suis plus muet.

我是华裔—魁北克—加拿大人。

I am Chinese-Quebecer-Canadian.

Je suis Chinoise-Québécoise-Canadienne.

我是一个普通的人。

I am like anyone in this land.

Je suis comme tout le monde dans ce pays.

我就是我。

I am who I am.

Je suis qui je suis.

2001

我就是我

I am who I am



针 / Pins
多媒介装置
multi media installation
2017

针

龙邃洋（策展人）

顾雄工作和生活在加拿大已经近30年，他的创作也是围绕个人身份的探讨展开的—— 一个具有中国文化背景的个体在西方主流价值观的社会生活中，各种误会、碰撞、摩擦、文化差异、语言障碍等因素错中复杂地交织在一起。顾雄并没有把这些不为人道的境遇埋藏心底，而是通过个人的积极态度和坦然面对现实的心态把个人经历转化成艺术的创作。

顾雄本次以摄影、录像、装置、现成品作为创作的媒介，利用“针”这一具有尖锐刺激性的物件作为创作素材来探讨移民身份转换过程中难以用语言表达的际遇。用他的话说说，“‘针’就像在加拿大生活中时时刻刻碰到的各种尴尬、无奈、委屈、甚至无助的处境一样刺痛着我的心，但它不会扎出血来，时间过了似乎也没什么大不了。但却时刻警醒我不能退缩，要迎难而上，不要惧怕。” 在为本次展览写的一首诗里，顾雄提到：

“针和疼痛融为一体
变成了
我的力量”

2017

Pins

Stephen Dragon, Curator

Gu Xiong has been living and working in Canada for almost 30 years. His works evolve around immigrant identity, as well as the misunderstandings, tensions, conflicts, cultural differences and the linguistic barriers resulting from his Chinese cultural background and his daily life in a western society. Gu Xiong did not keep his experiences to himself; instead, he adopted a positive life attitude, and turned these experiences into artworks. That's why Gu Xiong's works are exemplary in portraying the cultural conflicts between the west and the east, and have received recognition from the Canadian art community.

This exhibition at R Space presents video, photos, installation and existing work. The sharp and stimulating “pins” are adopted as the primary object in the exploration of the identity transitions that immigrants go through, which is difficult to express with language. In Gu Xiong's own words: “‘pins’ represent all sorts of embarrassment, reluctance, unfairness, or even helplessness immigrants could experience living in Canada. These things make my heart ache. They prick on my heart like pins, yet not to the extent that my heart bleeds; as time passes, they appear even less important. However, these pains keep reminding me that I could not draw back out of fear; on the contrary, I have to advance against hardship”. Also in a poem that he wrote for this exhibition he mentions:

“Pins and pain melt into one
Becoming
My strength”

2017



针

一根小针
一点疼痛
无论我走到哪里
它们总是伴随而来

一天
一月
一年
从一个地方到另一个地方
无论我喜欢还是不喜欢
它们总是在藏我心里

当我不能发音时
我的舌头像针刺般的痛
当我听不懂别人对我说什么
我的耳朵像针刺般的痛
当我不明白周围发生的一切
我的心像针刺般的痛

无形的刺痛
常常使我在黑暗中惊醒
我挣扎和奋斗
突破了
内在和外在的迷茫
迎来光明

一年又一年
我经历了无数的痛苦
它们来了又退了
消失了又重来
终于
针和疼痛融为一体
变成了
我的力量

顾雄
2017年

Pins

A little pin
A little pain
It always follows me
Wherever I go

One day
One month
One year
From one place to another
It does not matter if I like it or not
It is always there inside of me

When I cannot pronounce a word
Pain fills my tongue
When I cannot understand what people say to me
Pain fills my ears
When I do not understand the world around me
Pain fills my heart

It stings
Waking me in the dark
I struggle and fight
Breaking through
From inside and outside
I strive to reach the light

Year after year
I push through all the pain
It comes and goes
Disappears and returns
At last
Pins and pain melt into one
Becoming
My strength

Gu Xiong
2017



针/Pins
多媒介装置
multi media installation
2017



针/Pins
多媒介装置
multi media installation
2017



针/Pins
多媒介装置
multi media installation
2017



针/Pins
多媒介装置
multi media installation
2017

自我与确认——读顾雄图像装置

陈丹青

“文化身份”，现在成了时髦的辞令。英文原文是常听说的，译成中文，读来总觉得夹生，无端联想到身份证：在当知青的岁月里，我虽贵为光荣的“公社社员”，但即无户口本，更没有后来通行全国的身份证。好吧，此后出国“洋插队”，我索性称自己“国际盲流”，至今不改口。

不错，我知道我自己的名姓、年龄、性别。靠什么吃饭呢？画画谋生。对了，凭着最后一条，我的“身份”大约便是有“文化”的意思吧，可是每在海关关口进出国门，验关官员只是瞧一眼我的脸，再看看护照上的方寸照片，“验明正身”，挥手放行，毫不在意我的行当，只要行李中没有炸弹，没有毒品。

所以我还是对“文化身份”这句话不甚了然。我猜，或许是如今许多中国境内的艺术家能够去“国际”上露露脸，不料萌生了所谓“身份感”吧——难说舒服还是别扭——总之，我们打好领带，原打算出去看看“国际”的模样，结果倒仿佛撞上一面镜子，冷不丁在“国际”间瞧见了自己。我就听好几位国中美术界的腕儿在纽约抱怨道：文化交流嘛，怎么也不安排美国的美术界见面？言下之意，他们在“接待规格”上忽然失落了。这大概就是“文化身份”的意思吧？

在北京的饭店、酒吧、私人聚会中，我常遇见外国人，也即“鬼佬”。一瞬间，我又回到二十年前，好像不曾出过国：那时，外国人很稀奇，谁都不免多看两眼，尊为贵宾。如今，我发现中国人不太与洋人刻意周旋了，大家说笑着，简直不在乎是否冷落了人家，我就眼见有位美国姑娘在北京的一次派对上端杯酒默坐着，想要插话，不会中文，别人哄笑了，她听不懂，终于等到又来一位“鬼佬”，她于是面露活色，有人说说话了。在“家乐福”之类超市，我也瞅见排队付款的鬼佬，神色落寞，连身姿都显得抱歉而孤单，北京居民却是看也不看他一眼。

此时我就忽而想起自己：在美国多少年，我不就是这样的“鬼佬”，孤魂野鬼似地。顾雄的一连串并置大肖像全是中国人，可是，这一张张中国脸针对着两种人：在外国的外国人，还有，在中国的中国人。不消说，我们一眼就认出他（她）们是华侨，搁在二十年前的中国，华侨也是稀有动物，谁嫁个华侨，街坊邻居且得议论几个月呢，可谁能明白世代华侨在异乡做人的真滋味吗？

顾雄明白，他和我一样，是二十年来大量涌到国外，定居国外的家伙之一。在异邦，我们的共同视觉经验是：中国人的脸被无数外国人淹没了，又因此凸现出来：啊，原来那就是“我们”。我们也有共同的心理经验：一位留学伦敦的中国女生写她某日看电影散场，猛听得有人说北京话，她于是窜过去问道：北京人？得到肯定的回答后，眼泪就“涮的流下来”。我的另一位发了大财的师兄，却经常狠狠地叹口气：“没劲！出国后最没劲的，就是我们忽然变成了少数民族！”

其实，华侨即便回到祖国的怀抱，仍是“少数”。虽则我也算是一名“华侨”吧，而且祖籍广东台山，那十九世纪第一代北美侨工就是我的祖上，但我从不碰华侨主题。为什么呢？因其为“少数民族”，凭那点有限的群体经验，除了华侨，谁愿分享，谁又能感同身受？

顾雄的大肖像系列使我头一遭正视华侨主题：他并未渲染侨民的委屈和失落——那早已是同类作品的陈腔滥调——他以直接而感性的方式让我们端详他（她）们的脸，在世代华侨的肖像中，他呈现了此一素材鲜少触及，而又很难把握的主题，这主题，就是人的自尊。

这是一批介于摄影、广告、宣传画之间的大幅“挂图”，每一肖像配置一句话，有如标语：那是后现代图像文化惯用的伎俩：看图，同时解读。从第一副肖像开始，所有人依次陈述，有如报名：

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“我交过人头税”
“我不能投票选举”
“我挣扎过”……
辛酸的话语！一部华侨史、移民史、人权史。但以下的词句坦然而自豪：

“我建设了唐人街”
“我参加过二次大战”
“我奋争立足”。
但顾雄显然无意创作海外华侨奋斗史的图解说明，除了开头几幅取自早期华工的档案照片，他的人物全是当地的当代侨民，请继续倾听他（她）们平静的表白：

“我养育了我的家”
“这里就是我的家”
“我是个混血儿”
“我是一个普通人”
“我就是我”。

这些话是照片中的人物说的吗？那是顾雄分配给每位角色的“台词”。可是所有肖像的神情似乎全都欣然同意图像上的“解说”：他（她）们微笑着，或极认真地瞧着我们，仿佛在回应那句话：“是的，正是这样”。

在我所见过的同类作品中，这群准华侨的脸超越了华侨主题的悲剧套路。坦然正视，语气简捷，顾雄的文字脚本分明是严肃的“正剧”，而这些脸却在构成一出亲切的“喜剧”。面对作品，我们的观看与解读获得“共时”效果：我们先看见人物的脸，随即阅读文字，然后，当我们再看同一位人物，那张脸于是回应了文字——脸、文字，在顾雄的作品中各自“发言”，互为“主题”，我们瞧着他（她）们，他（她）们也瞧着我们，这彼此交遇的凝视，神奇地，又自然而然地，使每一幅大肖像从华侨身份中渐渐蜕变，还原为一张张即普通，又具体的脸，并构成“标语”背后的“潜台词”：我们就是你们，你们也就是我们。

作为肖像系列的终篇与句号，在最后一幅大肖像中，作者特意将主角的目光移开，抬眼向上，神情自在而安详，与作者虚拟的文字相对应，表示自尊，虽然带几分戏谑，反而是庄严的。我们从一幅幅肖像顺序读到这里，会心一笑，蓦然感动了：这最后一张脸，使我们的目光与思绪在度越了海外华侨的百年历史之后，反观自身，回到我们每一个人。顾雄的作品根植并超越了移民的经历，也超越了图象与文字：我们看见了异域的父兄、姐妹、儿孙，读到他们的心声，但经由二者的并置，我们看见的是“人”与“自己”——“人”的观念，“我”的观念，其实来自西方。顾雄的作品没有出现一位“鬼佬”，但移民生活的甘苦，使他如几代华侨那样逐渐接受了西方文化的洗礼，从一个陌生国度的陌生人，过渡到再简单不过的自我确认。

他所摄取的二十五张脸并不意味着“人数”，他的“人物”其实并非仅在言说自己，而是邀请我们作出自我确认，因此，他的肖像系列并未完成：当他（她）们在中国本土与中国同胞相对凝视时，这件作品的意义才获得完满的“实现”，并超越了“炎黄子孙”这样的大话与空话——当这些脸与我们彼此端详之际，我们可能头一次获得这样的角度来认识华侨，并不再将他们仅仅看作是华侨，因为所有肖像的人性目光仿佛都在说着同一个意思：“我就是我”，此外，世上并没有“华侨”这样一种人。

2001



顾雄“我就是我”摄影装置草图
Gu Xiong's "I am who I am"sketches
2001

The Self and Confirmation—Reading of the image installation by Gu Xiong

Chen Danqing

2001

“Cultural Identity” has become a catchphrase nowadays. In English, the phrase is often heard of. When translated into Chinese, however, it becomes foreign and strange. It reminded me of the Chinese citizenship ID card for no apparent reason. When I was an “educated youth”, even though I was a proud “communard”, I didn’t have a residence certificate, let alone the prevailing national ID cards that came later. After leaving the Chinese rural community and go live in a foreign community, I simply started to refer to myself as an “international migrant”[Guoji mangliu (国际盲流), mangliu here refers rural migrants into the city without definite prospect.] until this day.

I do know my own name, age and gender. What do I do for a living? I draw. Based on the latter, my “identity” probably has some sense of “culture” in it. Yet every time when I cross the customs at Chinese national borders, the officials take a brief look at my face, then move their eyes to the one-inch photograph of me on the passport, “verifying my identity”. Then they would wave to let me pass, not caring what my profession is, as long as there are no bombs or drugs in my luggage.

That is why the idea of “cultural identity” still remains obscure to me. Perhaps it is due to the fact that many artists in China are able to show their face on the “international stage,” which gives rise to a so called “sense of identity.” It is hard to say whether it makes us comfortable or uneasy. Regardless, we put on our ties and prepare ourselves to see what the “international” looks like. Yet it seems as if we ran into a mirror, when we rather abruptly saw ourselves among the “international.” I have heard quite a few of big names in the Chinese art scene complaining in New York: how come they are not arranging some meetings with the American art circles for cultural exchange? It seems that they were unsatisfied with the poor “reception standards”.

Presumably, this is the meaning of a “cultural identity.”

I often see foreigners, or the so-called “Gui lao” in the hotels, restaurants and private parties in Beijing. For a moment, the scene brings me back to twenty years ago, as if I had never been abroad: back then, foreigners were rare; everybody would give extra attention on them and they were treated as honored guests. Nowadays, I realize that Chinese people stopped dealing with the foreigners deliberately. People would talk and laugh, not caring if they have ignored the foreigners. I have seen an American girl who quietly sat with a glass of liquor in hand at a party in Beijing. She seemed to want to join the conversation, yet she didn’t know how to speak Chinese. People would suddenly burst into laughter, yet she doesn’t understand a word of it. Finally, when another “Gui lao[Foreigner.]” arrived, she became lively as there’s finally someone she could talk to. At supermarkets such as Carrefour, I would see foreigners in the line ups in a lonely posture, and the Beijing residents don’t even look at him.

At this point it made me recall of myself: in the many years I spent in America, wasn't I like a lonely foreign ghost too, just like the foreigner in queue at Carrefour?

There are only Chinese faces on Gu Xiong's series of large, juxtaposing portraits, but every one of these Chinese faces targets two types of people: foreigners abroad, and Chinese in China. Needless to say, we could recognize their identity as oversea Chinese at the first glance. Twenty years ago, oversea Chinese were also a rare species; anyone who marries an overseas Chinese, the neighbors would be chitchatting about it for months. However, who could really understand the true feelings of the generations of oversea Chinese and their lives on foreign land?

Gu Xiong certainly does. He is just like me, being one of the flows of people who went abroad in the past two decades and settled down in a foreign place. On the foreign land, our communal visual experience is: the faces of the Chinese is lost when surrounded by countless foreigners, yet also for this reason, they actually stands out: oh, it turns out that that is who "we" are. We also share the communal psychological experience: one Chinese female student studying in London writes in her diary of an experience at a movie theatre -- after the movie ended, suddenly she heard people speaking Beijing dialect, she ran towards the source of voice and asked: "Beijinger?" When she got an affirmative answer, tears rolled down her cheeks. Another senior classmate of mine made a fortune always, yet he often sighs: "Boring! The most boring thing of coming abroad is that we suddenly become the minority!"

As a matter of fact, even though some overseas Chinese do return to the motherland, but they are still of a "minority". Myself counts an overseas Chinese. My roots go back to Taishan in Guangdong, so that the first generation of North American Chinese workers were my ancestors. Yet I never touch on the theme of overseas Chinese. Why? Exactly for the reason that we are a "minority" and rely on the limited communal experience we have; except for people who are also oversea Chinese, who would want to partake in this experience, and who would actually be able to sympathize with this experience?

Gu Xiong's large portrait series made me, for the first time, confront the theme of the overseas: he did not indulge in the grievances and losses of the Chinese immigrants--that has already become a cliché among similar works. Instead he used the most direct yet emotional way to let us observe the faces Chinese immigrants. In the portraits of different generations of oversea Chinese, Gu presented a subject matter that is both rarely touched upon and difficult to grasp at the same time. That subject matter being the pride of the self.

This is a series of hanged images that lie between photography, advertisement, and propaganda imagery. Every portrait is assigned a phrase, almost a slogan, which is a habitual trick used in postmodern image cultures: you interpret them while observing at the images. Starting from the first portrait, everyone in portraits gives a statement, almost like reporting the names in a row:
"I have paid the head tax"
"I cannot vote"
"I struggled"
.....

Sour and bitter words! These words write a history of the Chinese immigrants, a history of immigration as well as that of the human rights.

But the following phrases seemed unperturbed and full of pride:

"I built the Chinatown"
"I joined the second world war"
"I stood on my own feet".

But Gu Xiong obviously had no intention of creating an illustration of the history of struggling. Except for a few photographs of the early Chinese laborers, the rest of his portraits feature local contemporary immigrants. Let's continue listening to their calm soliloquies:

"I raised my family"
"This is my home"
"I am mixed"
"I am an ordinary person"
"I am who I am."

Are these said by the individuals in the portraits? No, these are the lines that Gu assigned to each character. However, the expressions on their faces seem to willingly agree with the "explanations" in the image: they are either smiling or looking seriously at us, almost replying: "Yes, that's exactly how it is".

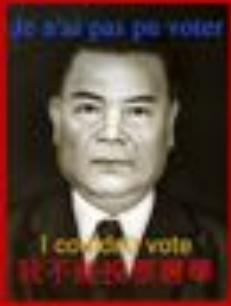
I've seen works dealing with similar theme in the past. Gu's faces of the overseas Chinese surpasses the usual tragic pattern in the theme. Calmly face up, short and bold statements, Gu Xiong's texts are clearly of a "bourgeois tragedy," whereas the faces construct a friendly "comedy". What we see and what we read create a "synchronic" effect: The portraits of the characters first grasp our attention, and then we move on to the texts in the image; afterwards, when we look at the same individual again, the face then responds to the text --faces and texts, they are speaking individually, yet they become the subject of each other; we look at the portraits, and the people in portraits look back at us, this mutual gazing, miraculously and naturally, making every portrait gradually transform from their identity as overseas Chinese and becoming restored to their ordinary yet concrete faces, constituting a "subtext" behind the slogans: we are who you are, and you are who we are.

As the ending of the portrait series and the period to the texts, in the last portrait, the artist intentionally make the character move his gaze away, looking upwards, the emotions comfortable and serene, reacting towards the virtual texts from the artist, creating a sense of self pride, although with a bit of ridicule, yet it is still solemn. When we arrive at this final portrait from reading the series in sequence, we would smile knowingly and suddenly be touched: this last face has taken our vision and train of thought away from the hundreds years of history of the oversea Chinese; instead we reflect back upon ourselves, back to each and every one of us.

Gu Xiong's work is rooted in the immigration experience, but surpasses it. It has also surpassed its imagery and texts: we saw our brothers and sisters on foreign lands, and we read their minds. With the juxtaposition of the two, what we see is actually the "human" and the "self"—the concept of "man" and "self" actually originate in the West. There is not one foreigner in Gu's work, but the bitterness and happiness of the immigrant life gradually introduces the western culture to him, just like the generations of Chinese immigrants before him. He evolves from a stranger in a strange country to the simplest confirmation of the self. The twenty five portraits he shot does not represent the "number of population", and his "characters" were not only speaking of themselves, but inviting us as viewers to face our own self confirmation. Because of this, his portrait series are not finished: the purpose of the work will only be realized when the portraits gaze towards their Chinese brothers and sisters in China. This will surpass the boast and empty sayings of the "descendants of the Yan and Huang". When these faces communicate with us through their gazes, we will then be able to, for the first time, understand the oversea Chinese from a whole new perspective: to see them not only as oversea Chinese, but as something that all the people in the portraits seemed to be saying:

"I am who I am". Other than that, there are no such people as "overseas Chinese" in this world.

Translations lator:Xin Chen



■ 我就是我 / I am who I am

摄影装置作品

photo installation.

2001

该摄影装置作品用25张数码照片展现了曾经的加拿大华人移民的奋斗经历，及其在不同的文化背景下定位自己的社会身份的过程。该作品旨在发起一场个人与族群，当下与过去的时空对话。与此同时，作者也希望借此发掘出几代华人的情感历史：从掘金潮到修建铁路，再移民至加拿大各地，他们过去的苦难，以及当下的坚持和信仰，都由作品中的一幅幅图片用中文，法语和英语分别展示出来（加拿大是英法双语国家）。而对作者而言，在移民潮和全球化的大背景下，发掘人性和文化背景的联系，也是自身觉醒的重要一步。

在历史上，加拿大华裔修筑了铁路，参加了二战，在促进加拿大经济发展、维护加拿大价值观念的同时，促使加拿大政府废除了排华法案，获得了公民权益。今天，每一位华裔和海外华人，在适应新的社会环境的同时，也在文化的碰撞之中反思自我，创建新的文化身份和空间。

顾雄

"I Am Who I Am," is a photograph installation made in year 2001. It uses 25 digital photos to tell the history of Chinese Canadian immigrants, of their hard work and their effort to build a social identity in a different cultural background. This installation aims to initiate dialogues between individuals and ethnic groups, between the past and the present. Meanwhile, Gu also tries to reveal the emotional history of generations of Chinese immigrants. From the time of gold rush to the construction of railways, Chinese immigrants have spread out across Canada. The photos expose the hardship Chinese immigrants endured, their persistence and beliefs. This installation taps into the connection between humanity and cultural backgrounds in the age of globalization and world migration. To Gu, it also serves as bring out self-awareness.

Canadian Chinese in history made contributions to the country, for example, building the railways and participating in the Second World War. Their contributions boost the economic development in Canada and uphold the Canadian values. In return, it also propelled the Canadian government to repeal the Chinese Immigration Act and to grant Chinese immigrants suffrage. Today, every Chinese immigrant or immigrant descendent, while adapting to a new social environment, is also reflecting upon the culture and self in between the clashes of two cultures. In the process, new cultural identity and space are created.

Gu Xiong



我就是我/ I am who I am
摄影装置作品
photo installation.
蒙特利尔国际摄影展, 蒙特利尔, 加拿大
Le Mois de la Photo, Montreal, QC, Canada
2001



我就是我/ I am who I am
摄影装置作品
photo installation.
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Le Mois de la Photo, Montreal, QC, Canada
2001





我是加拿大人 / I Am Who I Am

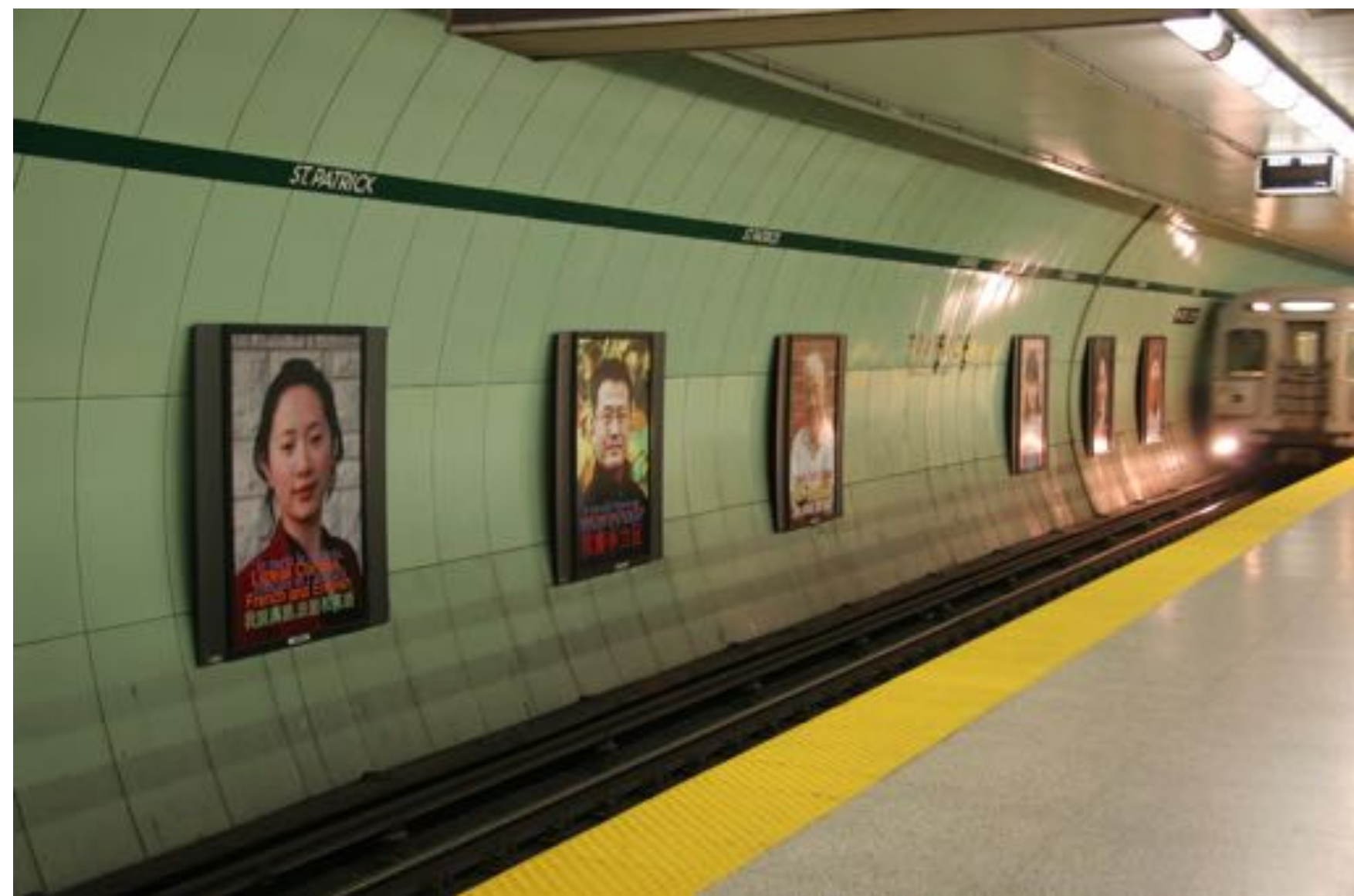
摄影装置

Photo Installation

多伦多, 加拿大

Toronto, Canada

2006





My hope is here
我的希望在这里
mon espoir est ici

我是加拿大人 / I Am Who I Am
摄影装置
Photo Installation
多伦多，加拿大
Toronto, Canada
2006



Une vie heureuse
est dans mes mains
美好生活在我手中
A good life is in my hands

我是加拿大人 / I Am Who I Am
摄影装置
Photo Installation
多伦多，加拿大
Toronto, Canada
2006



我是混血兒
J'ai du sang mêlé
I have mixed blood

四个移民故事录相 / **Four Video on Immigrant Family Stories**

葛妮和顾雄
Ge Ni & Gu Xiong

在一次采访中，顾雄和葛妮简短地谈了谈他们个人的移民经历。顾雄1989年移居加拿大。他的妻子葛妮和女儿顾雨在1990年早期也移居加拿大。在这次采访中，他们解释了自己如何适应文化冲击、并建立起新的文化身份和生活。

Gu Xiong and Ge Ni during an interview briefly talk about their personal experience of immigration. Gu moved to Canada in 1989 and his wife, Ge, and their daughter, Yu joined Gu later in early 1990s. During this interview they explain how they dealt with cultural shock and build up their new identity and lives.





我到了这里需要找到一个住的地方，一份工作
I came here and I had to find a place to stay, find a job,



依然会觉得家还在中国，而不在这里。
but you still feel your home is in China, not here.

刘景活
Liu Jinghuo

被采访人讲述自己从小城镇搬到一个人口超过3000万的大都市后的经历。刘景活讲述了他对于书籍的热爱、以及他如何开设了一个书店以推广艺术和阅读文化。

An interview about a man in China explaining his experience after moving from a small town to a mega city in with population of over 30 million people. Ling Jing Huo talks about his love for books and how he started a bookstore as a small business where his primary goal is to promote art and reading culture.



因为我很勤劳，他们很喜欢我。
Because I work very hard, they like me,



她非常烦恼，因此开始想给自己取一个英文名字。
She was very upset. She started to want to have an English name.

葛妮和顾雄
Ge Ni & Gu Xiong
视频截图
Video Capture



而不像重庆那里是贴在电杆上。
Unlike the smaller posters on Chongqing telephone poles.



学生在这儿可以看到很好的艺术家，
Here, students can see great artists,



这时候就想到能不能自己做一个书店。
At that time, I thought about opening my own bookstore.



那就是最牛的书店。
That's the best kind of bookstoe.

李文岳&郑玉真
Li Wenyue & Zheng Yuzhen

李文岳和郑玉真1970年代从中国移民到加拿大，在采访中，他们描述了自己找到一个新家——加拿大——的故事。

A couple sharing their story of immigration from east to west. Li Wenyue and Zheng Yuzhen moved to Canada from China in 1970s. The couple in an interview describe their story of finding themselves a new place to call home, Canada.



陈英英
Chen Yingying

这个视频是采访陈英英博士的一个纪录短片。陈英英博士是一位考古学家，也是一位中国移民。这个纪录片展示了大淘金时期，早期中国移民移居加拿大卑诗省北部的故事。陈博士也介绍了卑诗省巴克维尔中国城的起源。

A short documentary narrated by Dr. Ying Ying Chen, an archaeologist, who is also an immigrant from China. This documentary unveils the story of migration of Chinese immigrants to North British Columbia during the gold rush. Dr. Chen explains the origin of China Town in Barkerville, BC.



SMILE

I smile when I don't understand
the words that people say to me.
My smile is like an innocent baby's.

I smile when people yell at me.
I don't understand why they do this.
My smile is like a baby's cry.

I smile when I serve people.
Sometimes it is the only way
for me to communicate with others.
I smile to give warmth to people and
hope they will return it.

I smile when people help me.
I understand how important it is
to take my first step,
and then walk independently.

I smile when I am tired.
I see what I have earned
from the hard work that I have done.

I smile when I can finally listen and speak.
The more I smile,
the more people treat me
like a real person in this society.

I smile no matter how hard a life I have had.
I smile to the past, I smile to the present,
I smile to the future. I smile to all.

Gu Xiong
1996

微笑

我微笑，当我听不懂英语的时候；
我的微笑就像孩童天真的脸。

我微笑，当有人呵斥我的时候；
我的微笑就像孩童哭泣的脸。

我微笑，当我服务于人们的时候；
我的微笑是沟通相互的唯一途径。

我微笑，当朋友帮助我的时候
我慢慢地懂得成为一个独立的人是何等重要。

我微笑，当我疲惫不堪的时候；
在辛勤劳动的背后，我开始拥有自己的一切。

我微笑，当我终于能够听说英语的时候；
我的微笑越多，人们待我就像一个真正的本地人。

我微笑，不管生活是怎样的艰难；

我对着昨天微笑，我对着今天微笑，
我对着明天微笑，我对着全部微笑。

顾雄
1996

家
Home

家 / Home
摄影图片
Inkjet Print
300x180cm
1999

My family
Under the clouds
Moves from one land to another
Struggling between cultures
Not knowing to which we belong

Even though the flowers are falling
The fruits will appear later
When the maple leaves rest
On the ground
My family finally settles down

We are like seeds
In the depths of this land
Absorbing fresh water and light
Straining to put down roots
But blossoming will soon follow
And then at last bearing fruit

A flower
A leaf
A cloud
A deep breath
Bringing with it
A new life



我的家。
在雲的下面。
從一塊國土遷移到另一塊。
掙扎在兩種文化之間。
不知自己屬於哪一種。

儘管花已凋謝。
但果實將會結出。
當楓葉躺在地上。
我的家終於安定下來。

像種子一樣深埋在這塊土地上。
盡情地吮吸著空氣與水分。
把根深深地扎下。
在春暖花開之後碩果纍纍。

一枝花。
一片葉。
一朵雲。
一個深深的呼吸。
帶來了一個新生活。

家

我的家，
在云的下面，
从一块国土迁移到另一块。
挣扎在两种文化之间，
不知自己属于哪一种。

尽管花已凋谢，
但果实将会结出，
当枫叶躺在地上，
我的家终于安定下来。

像种子一样深埋在这块土地上，
尽情地吮吸着空气与水分，
把根深深地扎下，
在春暖花开之后，
硕果累累。

一枝花，
一片叶，
一朵云，
一个深深的呼吸，
带来了一个新生活。

顾雄
1999年

Home

My family
Under the clouds
Moves from one land to another
Struggling between cultures
Not knowing to which we belong

Even though the flowers are falling
The fruits will appear later
When the maple leaves rest
On the ground
My family finally settles down

We are like seeds
In the depths of this land
Absorbing fresh water and light
Straining to put down roots
But blossoming will soon follow
And then at last bearing fruit

A flower
A leaf
A cloud
A deep breath
Bringing with it
A new life

Gu Xiong
1999

Me And You

Each time I see you,
I see myself;
I see the past and the present.

We both came from China,
You stayed inside the grand institution,
I stayed in a dark basement.

People came to admire you,
But can you hear their praise?
Or speak your gratitude?
I could hear, but I couldn't speak.
I guess then, you are the same as me.

You came here before me,
You found your home here and made it bright.
This, is my new home,
I will make it bright as you did to yours.

At last,
I have learned about your visitors,
Their culture and society,
And I became one part of them.
It was painful but the joy came after.

I will come back to see you often,
And share my experience with you.
From your mouth I hear silence,
But I can feel your spiritual voice,
You said to me,
The four seas are our home.

Gu Xiong
1999

我和你

每当我看到你，
我仿佛看到自己；
我看到了过去和现在。

我们都来自中国，
你住在光亮的博物馆里面，
我住在一个黑暗的地下室。

人们来到这里仰慕你，
你是否可以听到他们的赞美？
是否可以说出你的感激之情？
我能听到，但我说不出来。
我想，你也许曾经和我一样。

你很早的时候来到这里，
你安下了家，并使其光亮。
这里，也是我的新家，
我将使它光亮如同你一样。

终于，
我理解了你的访客，
他们的文化与社会，
我成了其中的一分子。
这过程是痛苦的，但喜悦随之而来。

我会常回来看你，
与你分享我的经历。
我听到你的沉默，
我能感觉到你精神的声音，
你对我说，
四海为家。

顾雄
1999年



我和你 / Me And You
摄影图片
Inkjet Print
300x200cm
1999

葛妮，一个加拿大人...

我们知道这很难
但却永远不知道有多难
它到底有多难
对一个有着如此美的微笑的女人？
在加拿大，当两车相撞
我们叫车里面的人为
车祸的受害者。
在加拿大，当两种文化相碰撞
我们称这样的人为
移民。
都是沉重的损失。
就好像
当你从梦中醒来
却发现世界的图案
已被拆散，又重新组合，
熟悉的纹理和生活方式
消失了。
就如同车祸发生之后，
必需重新学习所有的一切。
作为一个孩子学习是很自然的
与生具来
但作为一个移民去学习
钻心的刺痛。
舒适的生活方式
就像夜间逃逸的汽车，
瞬间消失在黑暗里。
在这里，所有的事都得重新训练
而在那里，却没有必要，
每个字，都太容易了，
而在这里却要付出艰苦的劳动。
不想讲错话
也不确定何为正确
知道你在那里侃侃而谈
而在这里却害怕说错了。
希望被听到，
也希望能明白，
但最重要的是
希望能再次成为你自己。

我们不能感受到你的感觉
但我们可以看到你看不见的东西。
我们看到你。
你的双手，在桌上来回擦抹
在光里闪烁着优雅
露出你的微笑，
好像最好的朋友出来相聚
如此温馨
远处
冰川正在融化。
终于懂得了：
我们在这里出生
而不是在那里
它就像河流
涌进了我们的血脉
像山一样耸立在我们的骨骼上
像森林在我们手中舞动着
像海洋洗涤着我们的梦想，
今天，知道这是一个更美好的国家
因为你。

詹姆斯 · 兰姆和家人
1995年12月5日

For Ge Ni, the Canadian...

We know it was hard
but we can never know how hard
for how hard could it be
for a woman with such a smile?

In Canada, when two cars collide
we call the people inside
accident victims.

In Canada, when two cultures collide
we call the people in them
immigrants.

Both are heavy with loss.

It is as if
you went to sleep
and awoke to find the weave of the world
unraveled, rewoven,
the familiar textures and patterns of living
vanished.

Then, as in an accident,
having to re-learn everything.

Learning as a child was easy
we knew nothing else
but learning as an immigrant
stings.

The comfortable ways
fled, vanished
like a car in the night.

Having to practice here
what needed no practice there,
each word, so easy there,
a labor here.

Not wanting to say the wrong thing
unsure of the right thing
knowing you could say it there
afraid to say it here.
Wishing to be heard,
to understand,
but above all
wishing to be yourself again.

We can not feel what you feel
but we can see what you can not see.

We see you.

Your hands, moving across a table
in grace and light
your smile, coming out
like a best friend coming out to play
so warm
somewhere
glaciers are melting.

And know this:
we who are born here
not there
who feels its rivers
coursing in our veins
its mountains in our bones
its forests waving in our hands
its oceans washing our dreams,
know this is a better country today
because of you.

James Lamb and family
December 5, 1995



葛妮，一个加拿大人… / For Ge Ni, the Canadian...
摄影图片
Inkjet Print
300x200cm
1999

一个来自中国的女孩 / A Girl From China

行为艺术

Performance Art

1997-1998

导演：顾雄

表演者：顾雨 / 大卫·卡利斯勒 / 道格拉斯·施密特

写作：顾雨

背景视频：克兰西·丹内利

纯音乐：道格拉斯·施密特制作/大卫·卡利斯勒编曲

含文本音乐：卡利斯勒&施密特

制作摄像：朱迪·拉杜尔

音效工程师：彼得·库尔特芒什

视音频编辑：艾琳·卡格

特别感谢：葛妮/埃里克·梅特卡夫/彼得·库尔特芒什/汉克·布尔/杰米·兰姆以及家庭

Director: Gu Xiong

Performers: Gu Yu / David Carlisle / Douglas Schmidt

Writer: Gu Yu

Background Video: Clancy Dennehy

Music Without Text: Composed by Douglas Schmidt / arranged by David Carlisle

Music With Text: Composed by Carlisle & SchmidtCamera: Judy Radul

Sound Engineer: Peter Courtemanche

Video & Sound Editor: Eileen Kage

Special Thanks to: Ge Ni / Eric Metcalfe / Peter Courtemanche / Hank Bull / Jamie Lamb and family

“一个来自中国的女孩”是一个行为艺术表演作品。它通过一个从中国来的小女孩的视角，运用视频、音乐和故事讲述了三代人的情感经历。从文革时期的中国，到加拿大的移民生活，他们所经历过的苦难和正在经历的困难通过顾雨的视角被讲述。顾雨希望自己不会在新文化中变成一个复制品，而是成为一个独特的个体。

“A Girl From China” is a multi-media performance piece, using Video, music and storytelling to unravel the emotional story of three generations. From the Cultural Revolution in China, to life as immigrants in Canada, their past sufferings, present hardships and triumphs are retold through the eyes of Gu Yu, a girl who doesn’t want to be a copy or a reproduction in a new culture, but an original.





一个来自中国的女孩 / **A Girl From China**
行为艺术
Performance Art
西岸前沿艺术中心
Western Front
温哥华，加拿大
Vancouver, Canada



一个来自中国的女孩 / **A Girl From China**
行为艺术
Performance Art
西岸前沿艺术中心
Western Front
温哥华，加拿大
Vancouver, Canada

网 / ENCLOSURE

顾雄
Gu Xiong

1989

当我从网的束缚中冲破出来，
我发现我仍然在网中。
因为生存的困扰，
人们为自己修建了许许多多的网。
并成为他们文化的符号，
也是孤独和压抑的象征。
面对长城，巴黎巴士底狱墙和柏林墙：
我们理解了人与自然，
民族与个人，
人与自我之间的隔离：
人试图冲破网的束缚付出了怎样的代价。
我们能看到一些网，但我们无法看到全部；
它们无所不在，却隐匿在无形之中。
即使我们能够突破我们所能看到的网，
我们仍然没有完全的自由，
因为很多束缚都来自我们内在的自己。
这困惑是源于人的心灵和身体。
我希望有一天人们可以丢弃这些“网”
- 内部和外部的 -
更好地理解 and 唤醒
人性和自然，一个人和另一个人，
人和他或她的内在自我之间的联系。

When I break through the enclosures,
I find that I am still in the enclosure.
Because disturbance exists for humans,
they make many enclosures for themselves.
It becomes an emblem of their culture
and an emblem of isolation and oppression.
Facing the Great wall, the Paris Bastille Wall and the Berlin Wall:
we understand the isolation between humanity and nature,
individual and an ethnic group, individual and the self:
The price people pay for trying to breakdown the isolation.
We see some of these enclosures but we can not see most of them;
they are so common that they become invisible.
Even if we can break though the enclosures that we see,
we are still not altogether free,
because many enclosures are within our selves.
The confusion resides in the human mind and body.
I hope that one day people can discard these “Enclosures”
– the ones that are inside and outside –
to better comprehend and to awaken the links between
humanity and nature, one person and another,
the person and his or her self.



ENCLOSURE

压扁的红色可乐罐 / Crushed Coca Cola Cans

多媒介装置
multi media installation
2014

顾雄的“压扁的红色可乐罐”装置作品体现出他的中国文化传统与移民加拿大后所经历的文化转变之间的碰撞。作品里的“红色可乐罐”——这个全球辨识度极高的形象上——既有英文也有中文。这个装置作品对话的是处于集体、社区中的个体。这里的重复、图案和可乐罐作为艺术作品的地位，促使我们来想象这些被遗弃的物件和个人经验之间的联系。压扁的红色可乐罐展示出，顾雄作为加拿大移民的早期生活经历是如何与消费者的消费行为相联系起来的。

用艺术家顾雄本人的话来说：

“压扁的红色可乐罐给我留下了很深的印象。一个没有生命的物件，在被摧毁的过程中，重获新生。没有两个压扁的可乐罐会长得一模一样，它们每一个都是独特的。我的过去被我所不能控制的现实碾碎，我的新生诞生于这片废墟之上。普通、相似的物件在被扼杀的同时变成独特的个体。”

Gu Xiong's Crushed red Coca Cola Cans embodies the contrast of his Chinese heritage and the cultural transformation he experienced after moving to Canada, with the universally recognizable cola cans showing both English and Chinese text. This installation speaks to the individual as part of a group or community. The use of repetition, pattern and context as artworks forces us to imagine the personal connection between waste and the human experience. The crushed red Coca Cola cans show how Gu's early experiences as a Chinese Canadian are intimately tied to the litter of consumer consumption.

In Gu's own words:

“Crushed red Coca-Cola cans have made a deep impression on me. A lifeless object, in the process of being destroyed, finds a new life. No two crushed cans are the same, each one is unique. My past was crushed by realities beyond my control, but my new life was born from this devastation. Common objects made alike come to life when they are killed.”



压扁的红色可乐罐 / Crushed Coca Cola
多媒介装置
multi media installation
戈登·史密斯美术馆
Goder Smith Gallery Of Canadian Art
加拿大
2014



顾雄，1991：碾压者

澳文 • 鲍坎德

顾雄在筹划一个以被压扁的罐头为主题的系列画。当他展示这个系列画作的草图/素描时，他说寻常的事物看起来是没有生命的，只有当它们被“杀死”的时候，它们才被赋予了生命。这是一个很棒的讽刺，可以从多个方向引申开来。

被丢弃的易拉罐，食堂的餐盘，脏的厨房用具是顾雄的生活现状，因为他目前在不列颠哥伦比亚大学食堂做打杂工。但这些东西却被顾雄用来创作他的艺术，就像一次性的刀叉，象征的符号改变了，并在未来多年内持续发出回响。可乐汽水罐经常被学生捏扁，顾雄并不明白学生们这么做的原因。但当这些可乐罐被运用在艺术创作中时，它们需要从另外一种视角来被看待。 约翰•切伯伦的被碾压的汽车保险杠想表现的是一种抽象的波普艺术雕塑的原理。而顾雄通过他创作的废弃品想通往另一个艺术方向，这是另一种引人注目的执着。

顾雄为他在戴安•法里斯美术馆的个展着手创作这个系列画作时。艺术家常常声称他们脑海里除了审美的目标，别无其他目标。但是这样的想法一定是流于表层的。

尽管顾雄本人不常提起，但是他肯定会偶尔感受到被碾压般的压力。这种压力来源于尝试在加拿大，一个远离他出生地中国的国度，继续作一个艺术家，并尝试着在经济上、社会上和语言上求生。甚至在一些我们认为理所当然的层面上，比如在遇到紧急情况时如何打911报警，比如如何在黄页上寻找信息，又或者说如果才能处理好微妙的人际关系来避免冒犯他人，顾雄和很多像他一样的人都会发现他们会感到非常困惑，甚至有的时候将自己置于危险之中。

我们在观察这些画作的时候，很难不联想到安迪•沃霍尔的标志性的画像和系列作品。但是因为沃霍尔的作品看起来是中性的，他的作品在感情上是平面的。顾雄的被碾压的罐子是不同的，它们带有我们常常在人群中看到的多样性特征。甚至可以说，这些被捏扁的罐子能显示出捏扁它们的人的人物性格。因此，这些画作变得独特，彼此互不相同。这一点赋予这些画作更强的生命力和趣味性，使得我们可以将这些画作互相比较的同时还能感受到整个展览的整体冲击力。

顾雄在画作中的技巧源自于他早期对于画画和木版画的专研。这也能解释顾雄作品中的直率性、清晰性、图像的线条性以及明暗之间的对比所形成的极简的意象和风格。但是，就像中国古代哲学家老子一样，这些正面的、“现实主义的”画像也可以“简洁到了甚至是晦涩的程度。”

顾雄是跨越两种文化的艺术家的典型代表。两种文化都带来了实质和苦痛，也都渗透到他包含了早期中国思想影响和西方冒险、扩张精神的作品中。两者一起带来了他作品体验上的丰富性。两者缺一不可，任何单一的文化似乎都不能给顾雄这样充满张力的启发。

澳文 • 鲍坎德是加拿大最著名的艺术批评家之一，他曾任班芙艺术中心学院艺术系主任以及温哥华美术馆的策展人。

Gu-Xiong, 1991: The Crusher

Alvin Balkind(1991)

While revealing his sketches for a proposed series of paintings based on crushed cans, Gu Xiong said that common objects look dead, and are only made to come to life when they are “Killed.” A neat irony, one that can take off in many directions.

Discarded cans of pop, cafeteria trays, dirty kitchen utensils (his present reality where he works as a busboy at the U.B.C. cafeteria) were manufactured to serve a purpose. But once used (and the Coke cans often crushed by the students for reasons unknown to Gu Xiong) they must be seen in a different light. Like knives and forks, the symbols have changed, and can continue to reverberate for years to come. John Chamberlain’s crushed automobile bumpers aimed to express a principle of abstract and pop art sculpture. Gu Xiong takes his discards in another direction, towards a compelling obsession of a different kind.

Gu Xiong set out to make a group of painting for his current one-man show at the Diane Farris Gallery (artists often insist they have only an aesthetic purpose in mind); but such thoughts must have been lying just below the surface.

Although he may not often speak of it, he must also feel occasionally crushed by the burden of enduring as an artist while trying to survive economically, socially and linguistically in a country remote from Cultural China, where he was born. Even on the simplest levels which we born on this content, take for granted, such as how to dial 911 in an emergency, how to look up something in the yellow pages, and the nuances of behavior in order not to offend others, Gu Xiong and others like him may find themselves at least perplexed, even sometimes in danger.

We cannot observe these paintings without thinking of the iconic portraits and series work by Andy Warhol. But because Warhol’s art seems neutral, there is a certain emotional flatness about them. Gu Xiong’s crushed cans are varied, and take on the same diverse character that we see in people, even, in fact, the personality in the crusher. Thus they become individual portraits, each different from the other. This lends them much vitality and interest, enabling us to contrast them with each other, but also to witness their total impact at this exhibition.

His technique in paint has emerged out of his earlier concentration on drawing and woodcuts. This helps to explain the directness, the clarity, the linearity of these images, as well as their string contrast of light and dark. But, as with Lao-Tse, these frontal, “realistic” portraits may be “succinct to the point of obscurity.”

Gu Xiong is a classic example of an artist straddling two cultures, both of which provide substance and pain, and which find their way into his work in an amalgamation of early Chinese influences and Western expansion and daring. Together, they provide a richness of experience and an electrical charge that neither culture alone might have been able to inspire in him.

A leading art critic in Canada, Alvin Balkind has served as the director of Fine Arts Department, Banff Center and curator



压扁的红色可乐罐 / Crushed Coca Cola
多媒介装置
multi media installation
戈登·史密斯美术馆
Goder Smith Gallery Of Canadian Art
加拿大
2014



压扁的红色可乐罐 / Crushed Coca Cola
多媒介装置
multi media installation
戈登·史密斯美术馆
Goder Smith Gallery Of Canadian Art
加拿大
2014

压扁的饮料罐 / Crushed Cans

炳烯画

acrylic on canvas

2014



压扁的可乐罐 / Crushed Coca

Cola Cans

炳烯画

acrylic on canvas

152x244cm

2014





压扁的可乐罐 / Crushed Coca Cola Cans
 丙烯画
 acrylic on canvas
 152x244cm
 1991



压扁的饮料罐 / Crushed Cans
 丙烯画
 acrylic on canvas
 41x71cm
 1991







压扁的饮料罐 / Crushed Cans

炔烯画

acrylic on canvas

152x244cm

1991



文化冲击 / Shock Culture

行为艺术

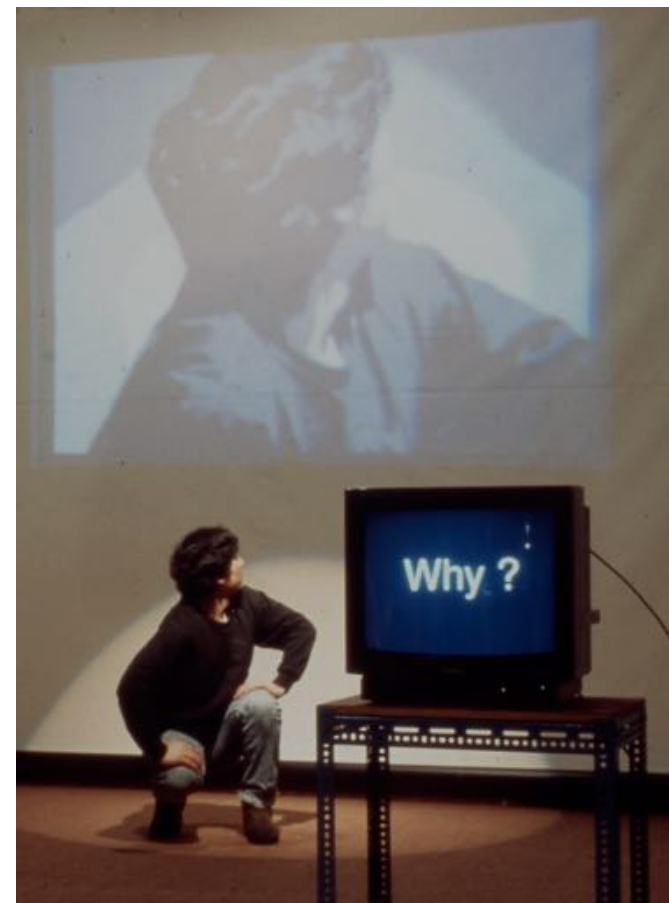
Performance Art

1992

“文化冲击”是1992年顾雄与曾庆伟一起在温哥华西岸前沿艺术中心表演的一次行为艺术。它的主题是顾雄在移民加拿大早期所经历的文化冲击，表现的是他处于两种的文化夹层中、不知归属哪一方的经历。该行为艺术包括2台电视机，1台摄像机，1台投影机以及顾雄的个人表演。其中，一台电视机播放的是移民官问题的字幕，另一台电视机播放的是顾雄的回答的字幕。投影机把摄像机正在录制的顾雄表演投影到大屏幕上。表演中，顾雄被移民官的一个个问题逐渐压倒在地上。

A performance art with Henry Tsang at Western Front, Vancouver, British Columbia, Canada, 1992. It deals with Gu's story of migration to Canada at early stage of his cultural shock. It focuses on his experience being placed between two cultures, determining which one he belongs to.

Here, the first of the six episodes from the original performance is played – the episode at the immigration office. This episode contains questions and answers between the immigration officer and Gu. There were two TV monitors, one video camera and one projector. One TV monitor displays the questions from the officer, and the other displays Gu's answers. The projector was used to project Gu's performance onto the big screen, from the video camera. Gu's performance shows how he was gradually pressed down to the ground by those questions.





文化冲击 / Shock Culture
行为艺术
Performance Art
西岸前沿艺术中心
Western Front
温哥华，加拿大
Vancouver, Canada
1992



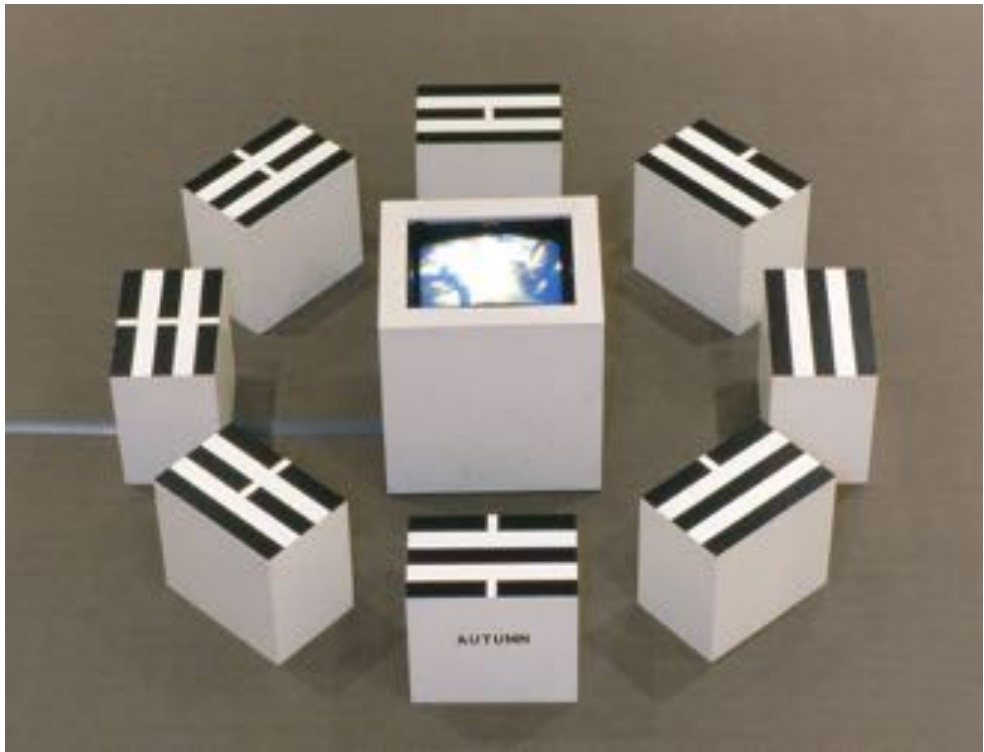
文化冲击 / Shock Culture
行为艺术
Performance Art
西岸前沿艺术中心
Western Front
温哥华，加拿大
Vancouver, Canada
1992

篝火 / **Camp Fire**
多媒介装置
multi media installation
1995



这个视频的主题是关于我们一家在文化冲击中的经历；因为置身于完全陌生的文化，我们经历了很多困难。它放大了我们关于哪里是家和归属感的概念。对于顾雄本人和他的家庭，当时他们的家刚从中国转移到了加拿大。移民到加拿大五年之后，顾雄头一次和家人去露营，这次露营也是他来加拿大之后第一次可以放松的时间。顾雄点起一堆篝火，在温暖的火堆边听着木柴噼啪炸裂的声音，但同时他的脑海中显现出一些他来到加拿大后所产生的想法。这个视频就展示了当时顾雄的思考，并在后来他的装置展览“这里，那里，无论哪里”中播放。“这里，那里，无论哪里”是温哥华美术馆大型群体展览“这里，不是那里”的一部分。该视频也在95年光州双年展“信息—艺术”中展出。

This video is dealing with experiences of Gu's family through culture shock caused by facing the hardship of being placed in a completely different culture. This magnifies the concept of where we call home and where we belong. At the time for Gu and his family, home had just changed from China to Canada. Gu and his family had their first experience of camping in Canada after 5 years of moving. This experience was one his first leisure moments in Canada. He set a up campfire, and while he was finally experiencing a relaxing moment by feeling the warmth of the fire and listening to the cracking log fire sound, his mind was at work going through common thoughts and words he dealt with after moving to Canada. This video illustrates some of the thoughts going through Gu's mind. This video was featured in Gu's installation, "Here, There, Everywhere", in a large group show, "Here Not There", which took place in Vancouver Art Gallery in 1995. It was also featured in InfoART, the'95 Kwangju Biennale.

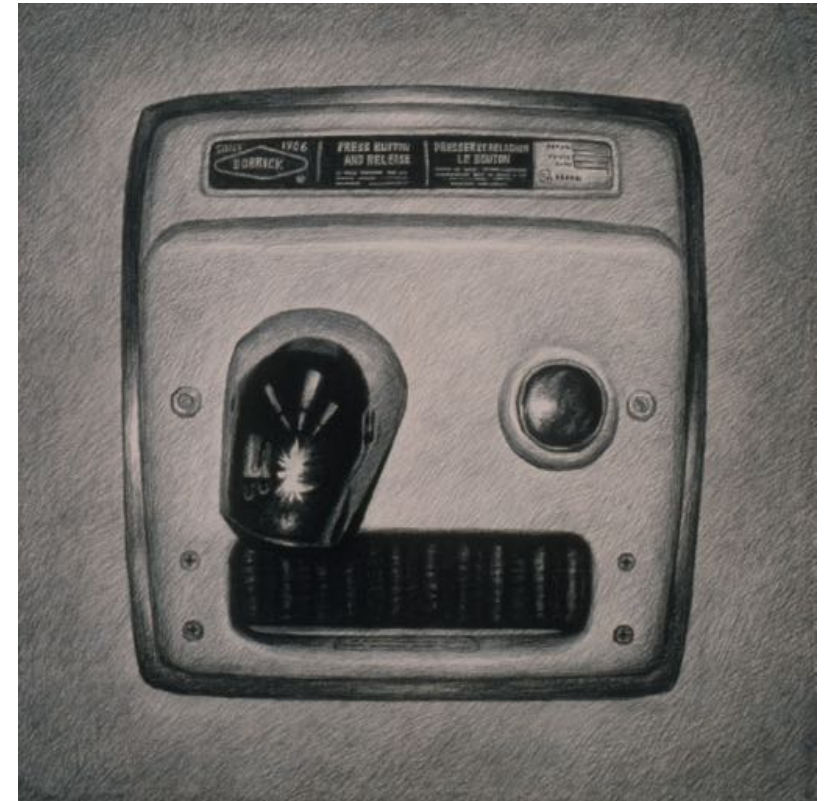


篝火
顾雄作品
这里，那里，无论哪里
温哥华市美术馆群体展览
不列颠哥伦比亚省
加拿大
1995

Campfire
Gu Xiong
Here, There, Everywhere
A group exhibition held at Vancouver Art
Gallery
Vancouver, BC, Canada
1995



活着 / To belong
画布素描
charcoal drawing on canvas
472x168cm
1995



厕所吹手机 / washroom hand dryer
画布素描
charcoal drawing on canvas
92x92cm
1995



垃圾袋 / Garbage bag
画布素描
charcoal drawing on canvas
92x92cm
1995

篝火

顾雄
1995

当你生活在一种文化中，你总是向往着另一种比你现有的更理想的文化。但是，当你经历过这种不同的文化，你关于它的梦想被这个陌生的新的现实所打碎。失去了你既有文化的舒适，你彷徨于两种文化之间，不知你属于哪一种，两者中都扎不下根。你被抛下，孤独、被隔绝，因为你自己无法去适应任何一方。怀旧之情打败人们，它摧毁成就，还让人们看不见一个更好的未来。追溯往昔是容易的，但是奋力迈步向未来是痛苦的。痛苦是一个通行的仪式，是每个人必须经历的，不论你想要成就什么。我来这里寻找自由，但是在这个过程中我反而失去了它。终于，我明白了自由的含义。它不是一种赐予，它的代价是经历痛苦和苦难。当自由被给予，你不能理解如何来使用它。自由只能通过个人的经历被理解。对一个想要改变他或她自己的人来说，生活是艰难的。他或她没有选择，必须直面生活。通过痛苦和苦难你成为一个更好的而且更坚强的人。文化的和语言的差异曾为我带来很多问题，将我置于社会的底层。我必须拼搏来成为更好的自己方法就是去理解两种文化而非仅仅一种。文化进化源于它们逐渐理解了其它的文化。当人们经历另一种文化时，他们能够更好地理解原有的文化。为了能真正理解自己的文化，个人必须首先认清自己的文化，藉此接纳其它文化。每一种文化都是非常封闭的。

为了让一种文化能被另一种文化接纳，它必须证明自己是善意的，甚至是有益的。每一个社会都应该有它自己的当代文化。通过这种方式，文化能够在现代意义上互相联系起来。如果一个社会缺少一种当代文化，它不能进化。我的族裔对我而言是不重要的。是中国人还是加拿大人对我而言也是不重要的。我只知道我是一个生活在这个世界上的独立个体。作为一名艺术家我不相信国籍。我力争成为一个国际的人，在一个国际和多元的世界里。作为一名艺术家，你必须冲破所有国界的障碍。那些不能接受不同观点的艺术家常常把自己局限在他们自己的文化里。多元文化源自个人实践。在这里，很多不同的人经历文化冲击。他们产生新的想法，做出不同的决定，两者都是以他们在这片土地上的自己的经历为基础。这确定了加拿大多元文化特质的真实性。生活提供经历给我，艺术是一种方式，让我来找到我内在的自己。用我的经验来创造一些基于我对内在自我了解的作品。所有文化都是复合的。你出生地拥有的文化是你后来理解最深刻的那种文化。

就是它能进入艺术家的艺术作品里面，而且它被直觉地表达。如果那位艺术家决定转移去另一个文化环境，他或她必须改变以同样的直觉来开始理解这个陌生的新世界，并在这个世界里找到他或她自己。就是这个动态、这个突然迸发的艺术火花，它点燃艺术和生活中的改变。就是这个文化冲突，它在我来加拿大后进入了我的作品，并且它还处于一种持续的演变之中。在这个演变的过程中我的观念得以诞生。然而，除非艺术家拥有技艺，否则他的想法将不能以艺术方式表达。这些技艺必须源自学习、练习、以及长期的实践经验。它创造一种新的个体文化。它不是一个原有文化的进化，也不是另一个文化的复制品，它是一个新的复合体。

Camp Fire

Gu Xiong

1995

When living in one culture, you always dream of another, more ideal one than your own. However, after you have experienced this other culture, your dreams of it are broken by a strange, new-found reality.

Losing the comforts of your inherent culture, you wander back and forth between the two, not knowing which you belong to, unable to establish roots in either. You are left alone, isolated by your own inability to adapt.

Nostalgia defeats people. It destroys achievement and makes people lose sight of a better future. To recall the past is easy, but to strive toward the future is painful. Pain is a rite of passage that everyone must go through in order to accomplish anything.

I came here for freedom, but in the process I lost it. Now, finally, I understand the real meaning of freedom. It is not something given; it is paid for through pain and suffering.

If you want to change your life in some way, the path can be a difficult one. But you have no choice but to face such difficulty directly. By doing so, you will become a better person.

Here in Canada, differences in culture and language have created many problems for me, placing me at the bottom of society. I must struggle to become something better by understanding not just this one culture but two--my past and present.

Cultures evolve as they come to understand other cultures. And people are better able to understand their own culture by experiencing another. Most cultures are very closed-minded, and in order for one to accept another, it must understand that it is not only benign, but beneficial.

My ethnicity does not matter to me. Being Chinese or Canadian is irrelevant. I only know that I am an individual living in this world. As an artist, I do not believe in nationality. I strive to be an international person in an international, multicultural world. Artists must break through national barriers. Those who are unable to accept different ideas often restrict themselves within their own culture.

An appreciation of multiculturalism comes through practice. Here in Canada, people from other lands often experience culture shock. They develop new ideas and make different choices based on their own experiences living here. This determines the true multicultural character of Canada.

Life provides me with experience; art provides me with a way to find my inner self. I use my experience to create something based on what I understand about my inner self.

All cultures are complex. The culture into which you are born is the one you come to understand most profoundly. It is that which finds its way into an artist's work, and it is expressed instinctively. If you, as an artist, should relocate, and experience life in a different culture, you must move just as instinctively to begin to understand the strange new world in which you find yourself. It is this dynamic, this sudden generation of artistic electricity, that fuels change in both art and life.

This conflict of cultures that has entered my work since coming to Canada is in a state of constant evolution. In this process, my ideas are born. None of this, however, can be expressed artistically unless the artist has developed technique. This must come through study and practice, and from a lot of experience. It helps to create a different culture that is neither an evolution of one's original culture, or a copy of one's adopted culture--it is simply my own.

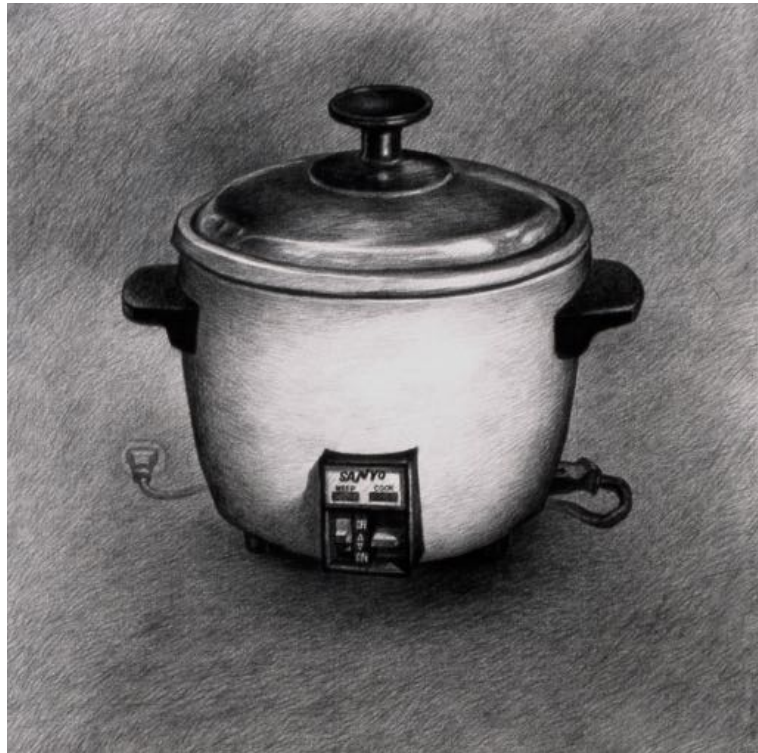


穿越孤独 / Enduring The Isolation
画布素描
charcoal drawing on canvas
152x244cm
1995



黄梨树 / The Yellow Pear tree
画布素描
charcoal drawing on canvas
152x244cm
1995

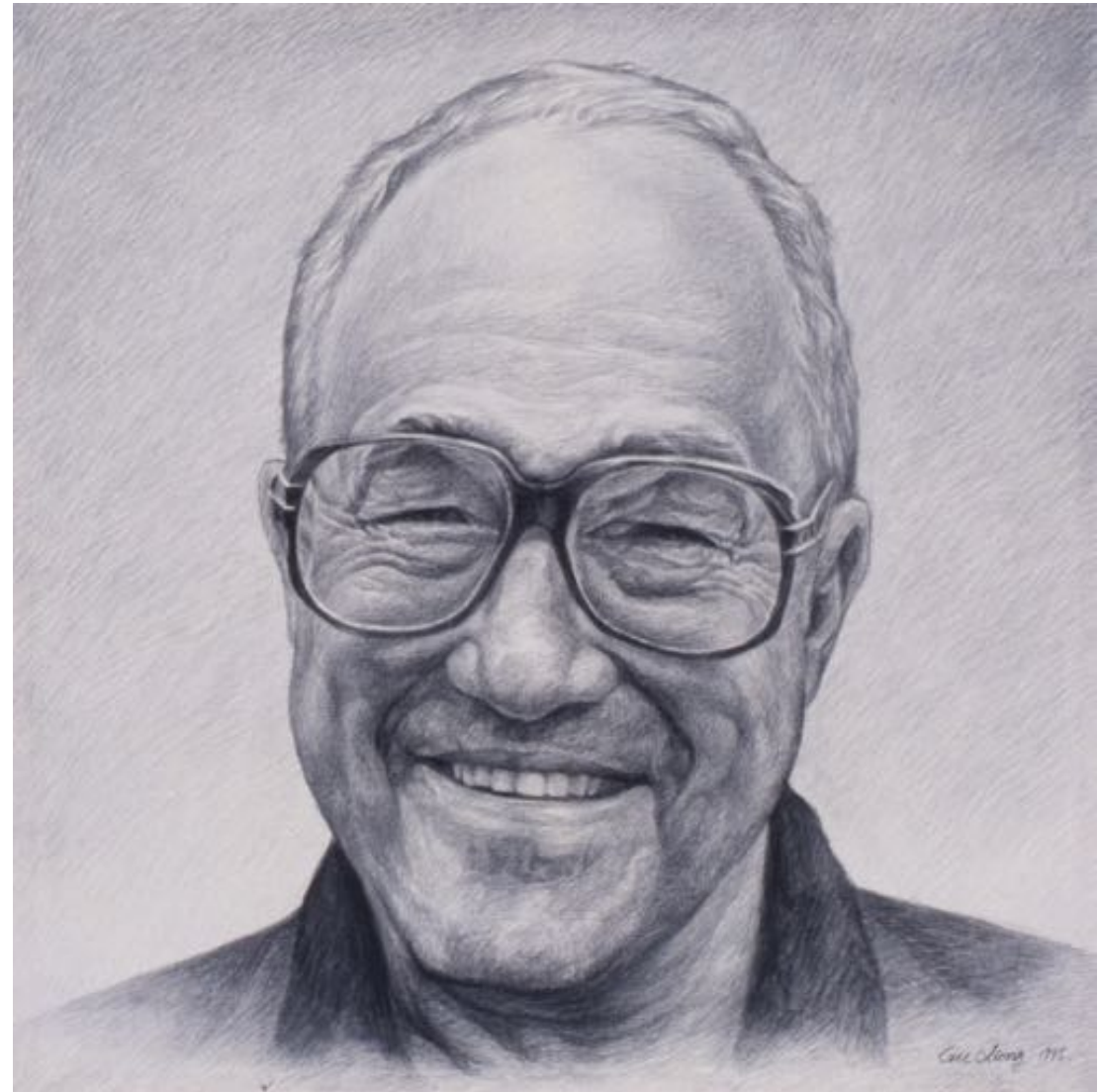
电饭煲 / rice cooker
画布素描
charcoal drawing on canvas
92x92cm
1995



饮水器 / water fountain
画布素描
charcoal drawing on canvas
92x92cm
1995



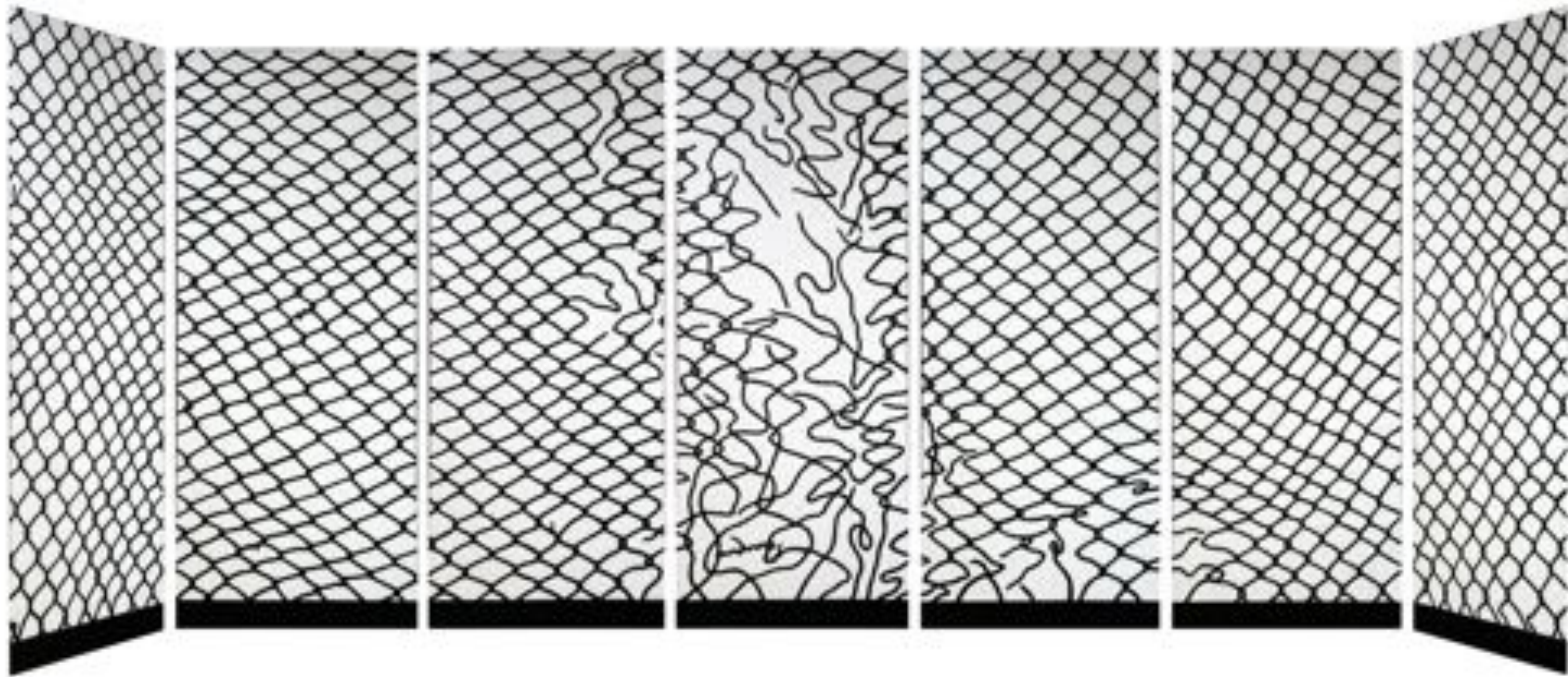
一位永远的朋友 / A friend forever
画布素描
charcoal drawing on canvas
92x92cm
1995





网 / Enclosures
装置
multi media installation
1989

网 / Enclosures
绘画，行为艺术，装置
multi media installation
1986-1989





顾雄一家在《1989中国现代艺术展》，中国美术馆，北京
Gu Xiong's family at the China Avant-grade
Exhibition, The China National Museum of Fine Arts,
Beijing, China
1989



《网》行为艺术照片和录像

"Enclosures" performance photos and video

《1989中国现代艺术展》,中国美术馆,北京

China Avant-grade Exhibition, The China National Museum of Fine Arts, Beijing, China
1989





顾雄在《1989中国现代艺术展》,中国美术馆,北京
Gu Xiong at the China Avant-grade Exhibition, The China National Museum of Fine Arts, Beijing, China
1989





《网》行为艺术照片
"Enclosures" performance photos
1989



《网》行为艺术照片
"Enclosures" performance photos
1989



历史照片 / Historical Photos

顾雄
Gu Xiong

Cultural revolution 1972-1977 文革后期



Cultural revolution 1972-1977 文革后期

我72年下乡当知青，劳动4年，然后进入纺织厂，做了2年半工人。这阶段是艺术赋予我生命意义的开始。艺术帮助我找到了内在的自我和信念，所以我才能走过这段黑暗，迎来后面的曙光。



I was a sent down youth in the countryside and later a worker in fabric factory. This was the time when art started to carry meanings in my life. It helped me to search for inner self, to hold onto myself, so that I could get past the darkness and eventually reach the light.

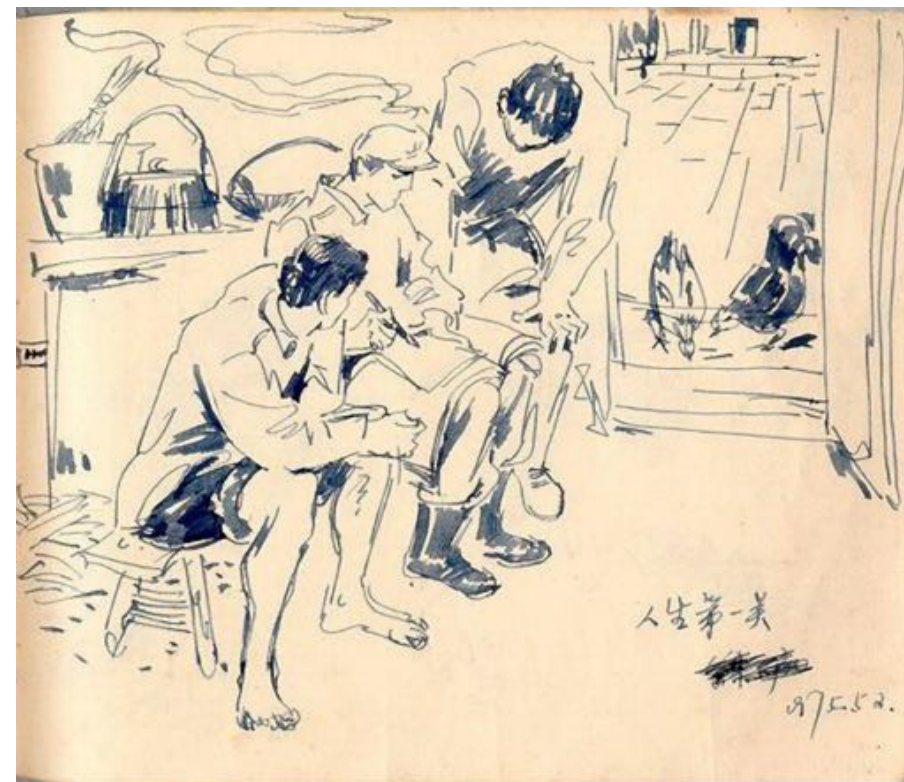


知青速写 / Zhiqing Sketches
1974

1972到1976年，作为千万知青中的一员，我被派放到边远的四川大巴山区。当时我生活在对前途命运的迷茫中，好像每天重复繁重的农活就是我未来的宿命。在那段最黑暗的时光里，是在煤油灯下完成的这些速写让我找到了真切的自己。四年的时间，我没能被劳动“再教育”成一颗革命的螺丝钉，却基于当时自己的所见所想，完成了这二十五本速写：我不是一部机器的零件，而是一个有自己声音和灵魂的人。感谢艺术的引领，让我在文革的十年浩劫中得以守护内在的自我。

“Re-educated Youth in the Countryside,” sketchbooks from the Cultural Revolution, 1972-1976

I was one of the millions of youth who were sent to the countryside from 1972-1976. There was no hope for our future, only hard work. Under Kerosene light, I found my inner identity through these sketches in my darkest time. For four years, I completed 25 sketchbooks that display my personal feelings and thoughts during a time when labour was the only way for re-education to become a cog in the revolutionary machine. I did not want to be just another part of a machine, I wanted to be my own person who has an independent voice and has original thoughts. Through art, I was able to hold my inner-self to survive 10 years of the Cultural Revolution.



知青速写 / Zhiqing Sketches
1975



知青速写/Zhiqing Sketches
1975



知青速写/hiqing Sketches
1974

1978 - 1980s 大学、研究生和讲师时期



顾雄1982在敦煌
Gu Xiong at Dunhuang, Ganshu
1982

我成为文革后前两届大学生之一。当时，思潮风起云涌，文艺形态开放。大学学习的同时，我开始进行艺术创作，参与当时的艺术新思潮。我完成研究生学习后，留校任教，并有机会前往班芙，以驻留艺术家的身份在班芙艺术中心学习了一年。

我从1986年9月到1987年10月在班芙艺术中心的驻留经历对我后来的艺术和人生都产生了巨大的影响。最开始，虽然生活在风景如画的落基山景区，因为语言障碍和文化冲击，我感觉自己是被隔绝的。当时在班芙艺术中心，包括我自己在内，共有45位来自世界各地的年轻驻留艺术家。我们集体去参观了纽约的美术馆和艺术博物馆。我所经历的文化冲击、班芙中心集体工作的模式，以及亲眼参观艺术大师珍品的经历，促使我的创作由小型作品转向大型装置作品和行为艺术。当时，在国内还很少有这样的艺术尝试。

去班芙之前，我已经参与了国内的当代艺术运动。在返回四川美院后，我继续充满热情地制作装置作品、做行为艺术。我参与了88年的黄山会议，以及后来的1989年在北京中国美术馆举办的中国现代艺术展——这个展览在当时的中国是一个首创。我参展的装置行为艺术作品“网”，被刊登在当时的英文版《中国日报》上。

同期，我开始进行教学上的探索，引介了西方当代艺术的实践方式和概念，包括装置和行为艺术。举例来说，素描课上，我从教授静物、人体画转为教授装置和行为艺术。印象中，我应该是最早进行这类教学探索的艺术老师之一。学生和学校对我的探索都给予了好评。美院当时举行了几场讨论会，讨论我的教学方法，也给了我正面的反馈。我的学生在课上所做的绘画装置，也在美院的陈列馆展出了，作为教学实验的成果。我的一些学生，后来成为了当代艺术重要的艺术家。

1978-1980's

I was one of the first two years of college students enrolled after the Cultural Revolution. At the time, many new thoughts swarmed into China, and there was open-mindedness in every sort of art and literary forms. During my college years, I was taking courses meanwhile creating my own art, taking part in new art movements. After completion of my Master's degree, I became an instructor at my university and had the opportunity to study as Artist-in-residence at Banff Centre for the Arts.

The year I spent in Banff from September 1986 to October 1987 had significant influence on my art and me. Initially, I was in the beautiful Rocky Mountains, but meanwhile isolated because of language barrier and I was in cultural shock. There were 45 young artists including myself from all around the world living in Banff Center for the Arts at the time. Together we went to New York visiting art museums and galleries. The cultural shock, a group working environment and seeing the original art works, jointly enable me to move from small scale works to large works and installation, performance art, which were still very rare in China at the time.

I had already become involved in contemporary art movement in 1980s before Banff. After my turn to Sichuan Fine Arts Institute, I continued to work on installation and performance art with enthusiasm. I participated in the Yellow Mountain Chinese Contemporary Art Conference, and also the ground breaking China Avant-garde Exhibition at the National Fine Art Museum in Beijing, the first of its kind. My installation-performance work “Enclosures” was featured in the English China Daily newspaper.

I also started to reform my educational practices, introducing western contemporary art practice and concept to installation and performance art formats to my art classes. For example, for my drawing class, I departed from still life and life model drawing, moving into installation and performance art. I believe I was probably among the first instructors to teach these newer art formats in art academy in China. It was well received by both students and faculty. The Institute organized several meetings to discuss my teaching, and I received positive feedbacks. The drawing installation project done my class was exhibited at the art museum of our Institute – an example of experimental pedagogy. Some of these students later on followed this direction of contemporary art practice and became important figures in China's art scenes.



顾雄与友人及参与《网》行为艺术的学生在一起
四川美院
Gu Xiong with friends and his students who
participated in Gu's performance "Enclosures"
1989



顾雄与康宁、刘世同合影
Gu Xiong and Kang Ni, Liu Shitong
1981



顾雄和他的学生们在装置和行为艺术课程中
Gu Xiong and his students in the installation and performance classes
1989



1989年夏，顾雄与家人及友人张晓刚、何力平离渝前合影于重庆九龙坡火车南站
Gu Xiong with his family and friends Zhang Xiaogang and He Liping at Chongqing South Train Station in 1989.

顾雄和导师澳文·鲍坎德在班芙艺术中心
Gu Xiong and Alvin Balkind at Banff Centre for the Art, Banff, Canada
1986



网 / Enclosures
丙烯画
acrylic on canvas
班芙艺术中心, 加拿大
Banff Centre for the Art, Canada
8000x300cm
1987

顾雄与他的作品在班芙艺术中心
Gu Xiong and his art work at Banff Centre for the Art, Banff, Canada
1986



顾雄与杨述、曾浩在《网》前合影
《1989中国现代艺术展》，中国美术馆，北京
Gu Xiong, Yang Shu and Zeng Hao at the China Avant-grade Exhibition, The China National Museum of Fine Arts, Beijing,
China

1990s My early experiences in Vancouver 移民早期生活



In the first few years after my immigration, I was not using my skill as an artist to survive but instead I chose to work in restaurants, pizza restaurants, and eventually began to bus tables at UBC Cafeteria. It was in 1992 that I finally got a sessional position teaching evening classes at Emily Carr University, a local art institute.

The reason that I didn't use my art skills for commercial production is that, I came here trying to make contemporary art, not just to make a living. If I were to make commercial art, I fear that I would not come into contact with the rest of the world, the real world. If I were to make commercial art, I fear that I would only see the price of my art, not the meaning and value, I would be ignored by mainstream culture. There is nothing wrong with commercial art, but that has never been my main focus. That's why I started to do low-paying jobs, a pathway for me to fit into a new society, a new culture.



我移民的头几年，我没有用自己的艺术技能谋生。相反，我在餐馆、披萨店工作，后来在不列颠哥伦比亚大学的学生食堂做勤杂工。直到1992年，我才终于在艾米莉·卡大学找到一份临时合同制老师的工作。艾米莉·卡是温哥华本地一所艺术院校。

我之所以没有用我的艺术技能谋生，是因为我来加拿大的目的是做当代艺术，不是来找工作糊口。如果我用艺术技能谋生，我担心我会与外界隔绝，与真实的社会隔绝。如果我用艺术技能谋生，我担心我只能看到自己作品的价格，而看不到它的价值和意义，并随之被主流社会所忽略。做商业艺术没什么不好，但是我一直没想过把商业艺术作为我创作的核心。因此，我最开始做的都是低收入的工作，这些工作带我接触了一个新的社会、一种新的文化。



In the new millennium, I gradually became established, both as an artist and as a professor in the academia. The themes I work with in art keep expanding. The experience I have had as an immigrant provides me with constant inspirations, guiding me to raise questions about cultural identities, Chinese ethnic group's immigration histories, and migrations in general. I want to look into what happens after the clash of two or more cultures. In my belief, it is a new cultural space that arises from the clash. It is a space that contains possibilities, accept and appreciate differences.

2000年后，我的艺术越来越被主流文化接受，我也成了不列颠哥伦比亚大学艺术系的教授。我艺术的主题仍然在扩展。移民的身份不断给予我灵感，让我不断提出新的问题：从文化身份，华人移民史到人类迁徙的整体。我想要了解，两种或者更多种文化碰撞后，会发生什么。在我看来，碰撞之后的产物是一个新的文化空间。这个空间里有多种可能性；它接纳差异，也欣赏不同。



Short Biography of Gu Xiong

Gu Xiong, a multimedia artist from China now lives in Canada. He works with painting, drawing, printmaking, sculpture, photography, video, digital imagery, text, performance art, and installation. He has exhibited nationally and internationally including more than forty solo exhibitions and three public art commissions. He has participated in over one hundred prominent national and international group exhibitions including Every. Now. Then: Reframing Nationhood (Art Gallery of Ontario, Toronto, 2017); Rip It Up, The 2nd Changjiang International Photography and Video Biennale (Chongqing Museum of Contemporary Art, China); Beyond Image (Hubei Museum of Art, Wuhan, China, 2015); the 55 Venice Biennale Parallel Exhibition Voice of the Unseen, Chinese Independent Art 1979–Today (Venice, 2013); Border Zones: New Art Across Cultures (Museum of Anthropology, Vancouver, 2010); Art Is Nothing – 798 Art Festival (Beijing, China, 2007); Post Avant-Garde Chinese Contemporary Art – Four Directions of the New Era (Hong Kong, 2007); Starting from Southwest (Guangzhou Art Museum, China, 2007); the Shanghai Biennale Techniques of the Visible (2004), where he was one of four Canadian representatives; MultipleCity (Panama, 2003); Le Mois de la Photo (Montreal, 2001); the Montréal Biennale (2000), the '95 Kwangju Biennale InfoART (Korea, 1995) and the ground-breaking exhibition China Avant-Garde at the China National Museum of Fine Arts (Beijing, 1989). His work is represented in the collections of the National Gallery of Canada, the China National Museum of Fine Arts, and the Vancouver Art Gallery, among many other museums and private collections.

Gu Xiong has done three large public art projects in Canada and the United States: The Crowd at the Safeco Field, Washington State Major League Baseball Stadium (Seattle, WA, USA, 1999); A Place Called Home at the Seattle Public Library Columbia City Branch (Seattle, WA, USA, 2004); The Sickie and Cell-phone at the Macdonald Stewart Art Centre Donald Forster Sculpture Park, University of Guelph (Guelph, ON, Canada, 2002).

Gu Xiong has published two books, ten solo exhibitions catalogues and eleven book covers. His writing and art works are published in art catalogues, magazines, and newspapers. His artwork has received significant critical recognition including reviews in the New York Times and the international art magazines Flash Art and Art in America. In addition, Gu Xiong's poem and artwork is taught in a grade 7 text book (Nelson Literacy 7c) in the province of Ontario, Canada. The documentary The Yellow Pear: The Story of Gu Xiong from the series “A Scattering of Seeds: The Creation of Canada” was broadcast on the History Channel in March 2001. In the capacity of curator, Gu Xiong has organized critically acclaimed exhibitions of work by emerging artists in Canada and China.

Gu Xiong's practice centres on the creation of a hybrid identity arising from the integration of different cultural origins and migrations. Through the critical angle of visual art, his work encompasses sociology, geography, economics, politics, and literature, as well as the dynamics of globalization, local culture and identity politics, through which he constitutes an amalgamation of multiple cultural histories and seeks to create an entirely new identity. The construction of a new level of being is Gu Xiong's primary interest.

Gu Xiong received his BFA and MFA degrees from the Sichuan Fine Arts Institute in Chongqing, China. In Canada, he twice attended the Banff Centre for the Arts as artist-in-residence, in addition to many other colleges and universities in Canada, the United States, Ecuador and China. He has served on the Canada Council Governor General's Awards Jury for Visual Arts, Media Art and Architecture; the Canada Council Visual Art Grant Jury; the Seattle Arts Commission Jury; the BC Arts Council Jury; and the Vancouver Foundation Culture and Art Jury. As Professor in the Department of Art History, Visual Art and Theory at the University of British Columbia, Gu Xiong is engaged in the disciplines of installation, painting, drawing, photography, and contemporary art theory.



顾雄简历

顾雄是一位加拿大的华裔多媒体艺术家。作为加拿大英属哥伦比亚大学艺术系的终身教授，顾雄的创作涉及广泛，包括架上画、素描、版画、装置、行为艺术、数码、录像、摄影、文字和雕塑。迄今为止，顾雄已经举办了四十多次个人画展，创作了四件公众艺术作品，并参与了超过一百次国内与国际知名的群体展览。群展包括：2017加拿大安大略美术馆“每时每刻·现在·过去：重塑加拿大”；2017中国重庆长江当代美术馆“万丈高楼平地起”第二届长江国际影像双年展参展；2015中国湖北省美术馆“再影像”；2013第55届威尼斯双年展平行展“未曾呈现的声音”；2010加拿大温哥华人类学博物馆“文化跨越”艺术展；2007香港后先锋中国当代艺术展；2004上海双年展；2003巴拿马多元城市展；2000加拿大蒙特利尔国际双年展；1995南朝鲜光洲国际双年展和开创性的“1989中国现代艺术展”。他的作品被加拿大国家美术馆、中国美术馆、温哥华美术馆以及许多其它博物馆和个人收藏。他受美国和加拿大委托，设计和制作了多件公共艺术品，其中包括美国西雅图市棒球联盟体育馆的大型壁画，西雅图市公共图书馆哥伦比亚分馆的摄影装置，以及加拿大圭尔夫大学多纳德·福斯特雕塑公园的铸铜雕塑。

顾雄出版了两本艺术专著，十本个人画册和十一本书籍封面。他的文字和艺术创作发表于多家报纸、杂志和艺术刊物。顾雄的作品获得了多家国际著名媒体的关注，其中包括：《闪光》艺术杂志（Flash Art）、《美国艺术》杂志（Art in America）、《纽约时报》（New York Times）和《加拿大艺术》杂志（Canadian Art）。此外，顾雄的诗和艺术作品被收集在加拿大安大略省的7年级教材《纳尔逊读写7c》（Nelson Literacy 7c）中被教授。作为一位活跃的策展人，顾雄在加拿大和中国多次为当地的新晋艺术家们策展，并获得广泛好评。

顾雄的创作致力于探索全球文化的交融、移民对人们多元身份认同的影响。从视觉艺术的角度切入，他的作品通过对社会、地理、经济、政治、文学、当地文化和全球化进程的解读，揭示了多元文化的融合，以及因此催生出全新身份认同的可能性。发掘个人、大众与社会的全新存在形式是顾雄创作的核心追求。

顾雄在中国重庆的四川美术学院获得了艺术学士学位和艺术硕士学位。他两次受邀作为访问艺术家来到加拿大班芙艺术中心学院交流，此后也受邀访问多所加拿大，美国和中国大学。他曾担任多家北美艺术评审委员会的评委，其中包括：加拿大总督奖视觉、多媒体和建筑艺术委员会，美国西雅图市艺术委员会，加拿大艺术基金委员会，卑诗省艺术基金委员会，温哥华市文化艺术基金会。

顾雄

艺术家 / 终身教授

不列颠哥伦比亚大学艺术系（UBC，世界大学排名前30位，加拿大前2位）
温哥华，卑诗省，加拿大

主要研究和创作领域： 移民，文化身份， 全球化进程中的个人位置

网址：www.guxiong.ca www.interiormigrations.com

学历

1982年获四川美术学院学士学位。
1985年获四川美术学院硕士学位。
1986年至1987年，艺术家工作室，加拿大班英国际艺术中心学院。
1989年至1990年，艺术家工作室，加拿大班英国际艺术中心学院。

个人艺术经历

1995 评委 加拿大“B”视觉艺术基金委员会和艺术家交流基金委员会，加拿大国家艺术委员会，渥太华，安大略省，加拿大
1998 评委 第11界VIVA年度奖，温哥华视觉艺术委员会，温哥华，加拿大
2000 评委 西雅图市艺术收藏，西雅图市艺术委员会，西雅图，美国
2002 评委 第八届加拿大版画评委会，“恩斯特”和“杨”，加拿大艺术基金委员会，多伦多，加拿大
2003 评委 视觉艺术发展奖，温哥华市基金会，温哥华，加拿大
2005 评委 视觉艺术基金评委会，卑诗省省艺术基金委员会，维多利亚，加拿大
2005-12成员 加拿大卑诗省温哥华基金会，艺术与文化指导委员会成员
2006 评委 多样性创新基金评委会，文化工作室，温哥华市，加拿大
2006 评委 长期艺术基金，视觉艺术部，加拿大国家艺术委员会，渥太华，安大略省，加拿大
2008 评委 加拿大总督奖（视觉艺术，多媒体和建筑艺术评委会），视觉艺术部，加拿大国家艺术委员会，渥太华，加拿大
2009 评委 残障人艺术节，残障人艺术和文化委员会，温哥华，卑诗省，加拿大
2010 评委 公共艺术评委会，列治文市，卑诗省，加拿大
2012 评委 长期艺术基金，视觉艺术部，加拿大国家艺术委员会，渥太华，安大略省，加拿大
2013 评委 边缘绘画国际艺术展，加拿大艺术家联合会，温哥华，卑诗省，加拿大
2017 评委 加拿大国家艺术委员会视觉艺术项目基金，加拿大国家艺术委员会，渥太华，安大略省，加拿大

访问艺术家 / 客座教授

1987 约克大学视觉艺术学院，多伦多，加拿大
1988 中国西南大学艺术学院，重庆，中国
1990 红鹿大学艺术系，红鹿，阿尔伯塔省，加拿大
1994 维多利亚大学艺术系，维多利亚，卑诗省，加拿大
1995 康默森大学视觉艺术系，维多利亚，卑诗省，加拿大
1996 俄勒冈大学艺术博物馆，俄勒冈，尤金州，美国

1996 西蒙菲莎大学当代艺术学院，本拿比，卑诗省，加拿大
1996 艾米丽卡艺术与设计大学，温哥华，卑诗省，加拿大
1997 萨利娜艺术中心，萨利娜，堪萨斯州，美国
1997 西安大略省大学艺术学院，伦敦，安大略省，加拿大
1998 四川美术学院，重庆，中国
2000 麦克尔加拿大艺术收藏美术馆，克莱因伯格，安大略省，加拿大
2000 圭尔夫大学艺术学院，圭尔夫，安大略省，加拿大
2000 莱斯布里奇大学艺术学院，莱斯布里奇，阿尔伯塔省，加拿大
2001 维多利亚大学历史系，维多利亚，卑诗省，加拿大
2002 俄勒冈大学亚洲环太平洋研究中心，俄勒冈，尤金州，美国
2003 拉玛尔多德艺术学院，乔治亚大学，雅典，乔治亚州，美国
2003 肯高迪亚大学艺术学院，蒙特利尔省，加拿大
2004 四川美术学院，重庆，中国
2004 中国美术学院动漫学院，杭州，中国
2005 不列颠哥伦比亚大学澳肯纳根分校艺术学院，基落纳，卑诗省，加拿大
2005 中国西南大学艺术学院，重庆，中国
2005 陕西师范大学，西安，陕西省，中国
2005 北京师范大学，北京，中国
2005 鲁迅艺术学院，沈阳，辽宁省，中国
2005 中央美术学院，北京，中国
2006 西南民族大学艺术学院，成都，四川省，中国
2007 阿尔伯塔艺术与设计学院，卡尔加里，阿尔伯塔省，加拿大
2007 滑铁卢大学艺术与建筑学院，安大略省，加拿大
2008 温哥华岛大学艺术系，娜奈默，卑诗省，加拿大
2009 康默森大学视觉艺术系，维多利亚，卑诗省，加拿大
2011 维多利亚艺术学校，俄德蒙顿，阿尔伯塔省，加拿大
2012 中山大学传媒与设计学院，广州，广东省，中国
2012 华中师范大学艺术学院，武汉，湖北省，中国
2013 三峡大学艺术学院，宜昌，湖北省，中国
2013 华中师范大学艺术学院，武汉，湖北省，中国
2013 班芙艺术中心学院，班芙，阿尔伯塔省，加拿大
2013 杜塞尔多夫文化局，杜塞尔多夫，德国
2015 昆卡大学艺术系，厄瓜多尔
2015 厄瓜多尔艺术科技高等学院，瓜亚基尔，厄瓜多尔
2016 西安大略大学艺术系，伦敦，安大略省，加拿大

所获奖项和基金

1995 个人艺术奖，卑诗省艺术委员会，维多利亚，卑诗省，加拿大
1995 短期创作基金，加拿大国家艺术委员会，渥太华，安大略省，加拿大
1997 个人艺术奖，卑诗省艺术委员会，维多利亚，卑诗省，加拿大
1997 创作与制作艺术基金，加拿大国家艺术委员会，渥太华，安大略省，加拿大
1998 个人艺术奖，卑诗省艺术委员会，维多利亚，卑诗省，加拿大

1998	艺术家旅行基金， 加拿大国家艺术委员会，渥太华，安大略省，加拿大
1999	个人艺术奖，卑诗省艺术委员会，维多利亚，卑诗省，加拿大
1999	创作与制作基金，加拿大国家艺术委员会，渥太华，安大略省，加拿大
2000	个人艺术奖，卑诗省艺术委员会，维多利亚，卑诗省，加拿大
2000	创作与制作基金，加拿大国家艺术委员会，渥太华，安大略省，加拿大
2001	个人艺术奖，卑诗省艺术委员会，维多利亚，卑诗省，加拿大
2001	艺术家旅行基金，加拿大国家艺术委员会，渥太华，安大略省，加拿大
2002	艺术基金，不列颠哥伦比亚大学，温哥华，卑诗省，加拿大
2002	个人艺术奖，卑诗省艺术委员会，维多利亚，卑诗省，加拿大
2003	艺术基金，不列颠哥伦比亚大学，温哥华，卑诗省，加拿大
2003	创作与制作艺术基金（资深艺术家）， 加拿大国家艺术委员会，渥太华，安大略省，加拿大
2004	个人艺术奖，卑诗省艺术委员会，维多利亚，卑诗省，加拿大
2004	研究和美术创作基金，社会科学和人文研究委员会，渥太华，安大略省，加拿大
2005	创作与制作艺术基金（资深艺术家）， 加拿大国家艺术委员会，渥太华，安大略省，加拿大
2006	个人艺术奖，卑诗省艺术委员会，维多利亚，卑诗省，加拿大
2006	艺术基金，不列颠哥伦比亚大学，温哥华，卑诗省，加拿大
2008	人文社会和人文艺术研究基金，不列颠哥伦比亚大学，温哥华，卑诗省，加拿大
2009	创作与制作艺术基金（资深艺术家）， 加拿大国家艺术委员会，渥太华，安大略省，加拿大
2009	个人艺术奖，卑诗省艺术委员会，维多利亚，卑诗省，加拿大
2009	研究和美术创作基金，社会科学和人文研究委员会，渥太华，安大略省，加拿大
2011	研究和美术创作基金，社会科学和人文研究委员会，渥太华，安大略省，加拿大
2012	汉普顿人文社会科学研究基金，不列颠哥伦比亚大学，温哥华，卑诗省，加拿大
2014	研究和美术创作基金，社会科学和人文研究委员会，渥太华，安大略省，加拿大

个展

1990	“网”－行为艺术班英国际艺术中心学院，班芙，加拿大
1991	“碾碎的自行车”开放空间，维多尔亚，加拿大
1991	“顾雄的世界”代安·瑞丝画廊，温哥华，加拿大
1992	“国家领导人”菲莎大学美术馆，温哥华，加拿大
1992–93	“压碎的饮料罐”博瑞达·瓦列丝画廊，温哥华，加拿大
1994	“地下室”列治文市美术馆，列治文，加拿大
1996	“沉默的背后”黛安·法里斯美术馆，温哥华，加拿大
1997	“一个来自中国的女孩”－行为艺术 西方前线艺术中心，温哥华， 加拿大
1997	“红土” 多伦多市A空间美术中心，加拿大
1998	“黄梨子”黛安·法里斯美术馆，温哥华，加拿大
1998	“你和我”艺术之声美术馆， 温哥华，加拿大
1998	“微笑”阿提克美术馆，蒙特利尔，加拿大
1998	“河流”维多利亚市美术馆，维多利亚，加拿大
1999	“山”温哥华市华人历史博物馆，温哥华，加拿大
1999	“镜”育空省美术馆，白马市，加拿大
2000	“顶好·七人画派”加拿大七人画派博物馆，多伦多，加拿大
2000	“淹没”列治文市美术馆，列治文，加拿大

2001	“中国日记”黛安·法里斯美术馆，温哥华，加拿大
2001	“黄水·蓝流”坎木鲁朴市美术馆，加拿大
2002	“流动”成都现代艺术展厅，成都，中国
2002	“我就是我”海莱画廊， 上海，中国
2002	“镰刀·手机”光芙大学美术馆，光芙，加拿大
2003	“流动”麦克季斯特大学美术馆，汉明顿，加拿大
2003	“小、中、大、特大”阿波诺美术馆，蒙特利尔，加拿大
2004	“顾雄·徐冰”伦敦市博物馆，伦敦，加拿大
2004	“在视线后面”重庆市美术馆，重庆，中国
2005	“转换”，黛安·法里斯美术馆，温哥华，加拿大
2006	“我是加拿大人”装置作品，大学地铁站，多伦多，加拿大
2008	“红色的河流”温尼泊市美术馆，温尼泊，加拿大
2008	“顾雄·杨述”北京当代艺术中心，北京，中国
2010	“江海横流“列治文市美术馆，列治文，加拿大
2011	“森：移民的河流”莱奈墨市美术馆， 莱奈墨，加拿大
2012	“交融的河流：重构”阿巴斯福特市美术馆，阿巴斯福特，加拿大
2012	“水的屏障”高贵林美术馆，高贵林，加拿大
2012–13	“视而不见”博雅美术馆，华中师范大学，武汉，中国
2013	“图像叙事的企图”（顾雄，肖丰）博雅美术馆，华中师范大学，武汉，中国
2013	“充满记忆的房间”杜塞尔多夫，德国
2014	“曝光之旅”歌登·史密斯美术馆，北温哥华，卑诗省，加拿大
2015	“迁徙的河流”圣胡安岛当代艺术博物馆，弗莱德港，华盛顿州，美国
2017	“针”融空间，温哥华，卑诗省，加拿大
2017	“顾雄：移途”星汇当代美术馆，重庆，中国

群展

1986	“中国青年艺术展”中国美术馆，北京，中国
1987	“厚重的物质”班英国际艺术中心学院美术馆，班芙，加拿大
1988	“西南艺术展” 四川省美术馆，成都，中国
1989	“中国前卫艺术展”中国美术馆，北京，中国
1991	“高雅道北京”温哥华市美术馆，温哥华，加拿大
1993	“圈里 / 圈外－当代中国艺术”艺术空间，彼得伯勒，加拿大
1994	“艺术实质”素里美术馆，素里，加拿大
1995	“这里不是那里” 温哥华市美术馆，温哥华，加拿大
1995	“信息－艺术·光州双年展”光州市美术馆，韩国
1996	“美的评判”维多利亚市开放空间，维多利亚，加拿大
1997	“文化的迁徙和差异”本拿比美术馆，本拿比，加拿大
1998–99	“永久藏品展” 加拿大国家美术馆，渥太华，加拿大
1999	“艺术家在棒球场”海之初美术馆，西雅图，美国
1999	“战地－见证者”摄影美术馆，北温哥华，加拿大
1999	“当代亚洲文字艺术展”光州市美术馆，韩国
2000	“时间：加拿大蒙特利尔双年展”蒙特利尔，加拿大

2001	“蒙特利尔摄影双年展” 蒙特利尔，加拿大
2001	“原型” 艺术博物馆和当代设计，圣何塞，哥斯达黎加
2002	“路上的尘埃” 火车头当代艺术中心，温哥华，加拿大
2002	“文化大革命的艺术” 不列颠哥伦比亚大学美术馆，温哥华，加拿大
2002	“这个地方” 温哥华美术馆，温哥华，加拿大
2002	“77•78” 四川美术学院美术馆，重庆，中国
2003	“非随意的暴力行动” 亚特兰大市东美术馆，亚特兰大，美国
2003	“多元城市•艺术巴拿马 2003” 巴拿马市，巴拿马
2003	“地图上没有的地方” 当代美术馆 ，柯可地加，塞尔维亚
2003	“河流” 素里美术馆，素里，加拿大
2003	“特洛伊木马—国际当代艺术展” 南京圣划美术馆，南京，中国
2004	“思想交织” 列治文美术馆，列治文，加拿大
2004	“突破” 基洛纳美术馆，基洛纳，加拿大
2004	“水的墓穴” 联邦中心美术馆，夏洛特敦，加拿大
2004	“上海第五届双年展” 上海美术馆，上海，中国
2005	“变换的空间” 四川美院美术馆，重庆，中国
2005	“金山门” 西南大学美术馆，北京师范大学，重庆 / 北京，中国
2005	“艺术崛起，多伦多艺术” 大多伦多会展中心，多伦多，加拿大
2006	“地球：世界都市节” 大诺斯韦校区，温哥华，加拿大
2006	“美与恶” 当代艺术交流美术馆，基洛纳，加拿大
2006	“水的墓穴” 多伦多大学艺术中心，多伦多，加拿大
2006	“联系——多伦多国际摄影年展” 城市公共空间，多伦多，加拿大
2006–07	“艺术都市：百强” 加拿大国家美术馆，渥太华，加拿大
2006–07	“书：当代中国艺术中的再创造” 中国研究中心美术馆，纽约市，美国
2007	“重申表现” 温哥华国际当代亚洲艺术中心，温哥华，加拿大
2007	“贵州三界双年展” 贵阳美术馆，贵阳，中国
2007	“后先锋中国当代艺术展” 安亨公司，香港
2007	“富丽门” 布里斯托尔大学，布里斯托尔，英国
2007	“从西南出发” 广州美术馆，广州，中国
2008	“革命化的文化身份” 澳克兰大学美术馆，罗切斯特，美国
2008	“艺术不是什么” 798艺术节，北京，中国
2009	“大不列颠哥伦比亚的景象” 渥太华，中国
2009	“中国现代艺术文献展” 墙美术馆，北京，中国
2010	“加拿大制造” 申克曼艺术中心，奥尔良，加拿大
2010	“你懂我是什么意思吗？” 加拿大艺术委员会摄影作品收藏展，渥太华，加拿大
2010	“边界：跨越文化的新艺术” 不列颠哥伦比亚大学人类学博物馆，温哥华，加拿大
2010	“三种声音” 器艺术空间，重庆，中国
2011	“移动的阴影” 艺术系画廊，不列颠哥伦比亚大学，温哥华，加拿大
2011	“文化认知的革命：移民印象之变” 加拿大移民博物馆，哈利法克斯，加拿大
2012	“下游：对水的重新认知” 艾米丽•卡艺术与设计大学开放空间美术馆，温哥华，加拿大
2012	“加拿大人的身份认知和土地” 密西沙加美术馆，密西沙加，安大略省，加拿大
2013	“未曾呈现的声音：中国独立艺术1979至今” 威尼斯双年展平行展，威尼斯，意大利

2013	“河流，湖泊与海洋” 湖北国际当代艺术展，湖北图书馆美术馆，武汉，中国
2013	“无常之常” 体验东欧当代艺术博物馆，博洛尼亚，意大利
2014	“重看水之源” 布鲁克大学罗马厅艺术中心，圣凯瑟琳，安大略，加拿大
2014	“无常之常” 体验东方当代艺术馆，波恩，德国；元典美术馆，北京，中国
2014	“亚历克斯•科尔维尔” 安大略省美术馆，多伦多，安大略，加拿大
2014–15	“景观之变：加拿大艺术中人与风景的改造” 西安美术馆，西安，北京今日美术馆，北京，中国
2015	“最时光” LP艺术空间，重庆，中国
2015	“IMPACT国际板画会议” 中国美术学院，杭州，中国
2015	“家园”，多媒介装置“滴水成河II” 印刷及媒体艺术馆，汉密尔顿，安大略，加拿大
2015	“未来材料：赫尔佐格和德梅隆的建筑以及温哥华市美术馆”，温哥华市美术馆，温哥华，加拿大
2015	“流动”，多媒介装置“一个移民劳工的木箱”，不列颠哥伦比亚大学艺术系美术馆，温哥华，加拿大
2015–16	“再影像：光的试验场”，影像装置“骨屋” 湖北美术馆，武汉，中国
2016	“无名”，多媒介装置“闪光的尼亚加拉瀑布” 不列颠哥伦比亚大学艺术系美术馆，温哥华，加拿大
2016	“山河”，多媒介装置“黄金之水” 基多现代艺术中心，基多，厄瓜多尔
2016	“山河”，多媒介装置“黄金之水” 昆卡现代艺术博物馆，昆卡，厄瓜多尔
2016	“黄色货轮”，多媒介装置马查拉市文化艺术中心，马查拉，厄瓜多尔
2016	“美术馆新收藏品展” 本拿比市美术馆，本拿比，加拿大
2016	“山河无尽” 西安大略大学视觉艺术系美术馆，伦敦，加拿大
2017	“万丈高楼平地起” 第二届长江国际影像双年展参展，重庆长江当代美术馆，重庆，中国
2017	“每时每刻•现在•过去：重塑加拿大” 安大略美术馆，多伦多，加拿大

公共艺术

1999	“拥挤的人群”（钢板搪瓷壁画）华盛顿州棒球运动馆，西雅图，华盛顿州，美国
2002	“镰刀和手机”（铸铜雕塑）光美大学雕塑公园，光美市，安大略省，加拿大
2004	“一个被称为家的地方”（摄影装置）哥伦比亚市图书馆，华盛顿州，美国
2013	“交融的河流：约翰人之旅” 圣约翰学院，不列颠哥伦比亚大学，卑诗省，加拿大

电影首映式

2001	大型纪录片《播种 ：加拿大的创造 — 黄梨子：顾雄的故事》， 导演：奥黛丽. 马勒，国家档案博物馆，渥太华，安大略省，加拿大
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永久收藏

加拿大国家美术馆，渥太华，安大略省，加拿大
中国美术馆，北京，中国
艺术银行，加拿大国家艺术委员会，渥太华，安大略省，加拿大
成都现代艺术展览中心，成都，四川省，中国
现代艺术博物馆，卢布尔雅拉，南斯拉夫
华盛顿洲艺术基金会，奥林匹亚，华盛顿洲，美国
华盛顿大学，西雅图，美国
约克大学，多伦多，加拿大
不列颠哥伦比亚大学美术馆，温哥华，加拿大
加拿大菲莎大学美术馆，本那比，加拿大

艾丽斯瓦奇收藏，海法，以色列

素里市美术馆，素里，加拿大

列治文美术馆，列治文，加拿大

不列颠哥伦比亚收藏委员会，卑诗省，加拿大

温哥华美术馆，温哥华，卑诗省，加拿大

班芙艺术中心学院，班芙，阿尔伯塔省，加拿大

格林堡博物馆，卡尔加里，阿尔伯塔省，加拿大

里士满博物馆，里士满，温哥华，卑诗省，加拿大

莫里斯和海伦贝尔美术馆，不列颠哥伦比亚大学，卑诗省，加拿大

西安美术馆，西安，中国

彼得·沃尔学院，不列颠哥伦比亚大学，卑诗省，加拿大

四川美术学院美术馆，重庆，中国

卡莫森学院，维多利亚，卑诗省，加拿大

卑诗燃气公司，温哥华，卑诗省，加拿大

西摩收藏，温哥华，卑诗省，加拿大

书籍出版

1997 《黄梨子》阿塞纳尔出版社，温哥华，卑诗省，加拿大

1998 《阁楼里的男孩》道格拉斯出版社，多伦多，安大略省，加拿大

文章发表

1995 “黄梨子”，《棱镜国际》，温哥华，加拿大

2006 “艺 / 术 / 绘图法的多样多向关系”（合著），《艺术教育研究》，雷斯顿，维吉尼亚，美国

2007 “金山门：通过社区参与艺术转变公共空间”（合著），《美亚期刊》，加州大学洛杉矶分校亚裔美国研究中心出版社，洛杉矶，美国

2007 “顶好 / 七人画派”（合著），《荒野之上：七人画派，加拿大人身份与当代艺术》，麦吉尔大学出版社，蒙特利尔，加拿大

2007 “顾雄”《升起的声音—活跃的加拿大亚裔文化》，不列颠哥伦比亚大学出版社，温哥华，加拿大

2008 “艺 / 术 / 绘图法的多样多向性关系”，《与艺 / 术 / 绘图法一起》，鹿特丹，荷兰

2008 “一位艺术家来到加拿大”，《纳尔逊读写》，多伦多，加拿大

2008 “自述”《创作的表现和创作的教育》，丹特斯林出版社，卡尔加里，加拿大

2008 “作为审美政治学教育性艺术研究”（合著），《艺术设计领域的工作文件》第五期，赫特福德郡大学，英国

2009 “金山门之城：作为公众教育的艺 / 术 / 绘图法”（合著），《艺术与设计教育国际期刊》

2009 “我们那时正年轻”《浩劫中的艺术：中国文化大革命，1966—1976》，不列颠哥伦比亚大学出版社，温哥华，加拿大

2010 “研究和创新：在金山门之城项目中的社会参与艺术”（合著），《艺术艺术与设计教育国际期刊》

2010 “金山门之城——解构中心的公共教学法”（合著），《公共教学法手册——校外教育与学习》，伦敦，英国

2010 “解读杂语空间”（合著），《艺术与社区期刊》，格拉摩根大学，卡迪夫，英国

2011 “金山城之门：艺 / 术 / 绘图法，自然、文化与公共教育中的运动多样性”，《社区和文化转变研究下的创新艺术》，卡尔加里，加拿大

2012 “江海横流：关于全球化的研究笔记”（合著），《卡普兰诺评论》，卡普兰诺大学出版社，温哥华，加拿大

2012 “网”，《中国现代艺术》，加州大学洛杉矶分校出版社，洛杉矶，美国

2014 “在荣耀的背后”，《观念与文献：当代艺术创作与理论研究国际学术会议论文集》，华中师范大学出版社，武汉，中国

2015 “道德审美下的抵抗和干预：顾雄的艺术”（合著），《视觉探究艺术学习与教学》，布里斯托，英国

个人画册

1997 “顾雄—红土地”，展览画册：空间画廊，多伦多，安大略省，加拿大

1999 “顾雄—河流”，展览画册：维多利亚艺术画廊，维多利亚，卑诗省，加拿大

2000 “顶好 / 七人画派”书出版：麦克迈克尔加拿大艺术收藏，克兰堡，安大略省，加拿大

2000 “顾雄—溺水”画册出版：列治文美术馆，列治文，卑诗省，加拿大

2002 “黄水 / 蓝流”，画册出版：坎卢普斯美术馆，坎卢普斯，卑诗省，加拿大

2004 “顾雄和徐冰：这里就是我的意义”，展览画册：伦敦市博物馆，伦敦市，安大略省，加拿大

2006 “镰刀和手机”，书出版：麦克唐纳.斯图尔特艺术中心，圭尔夫大学，圭尔夫，安大略省

2008 “红河”，展览画册：温尼伯湖美术馆，温尼伯格，缅省，加拿大

2008 “顾雄 / 杨述”，展览画册：北京当代艺术中心，北京，中国

2010 “江海横流”，展览画册：列治文美术馆，列治文，卑诗省，加拿大

2012 “视而不见”，展览画册：博雅美术馆，华中师范大学，武汉，中国

2013 “图像叙事的企图”（顾雄，肖丰）展览画册：博雅美术馆，华中师范大学，武汉，中国

2014 “阻隔与迁徙”展览画册：常青文化中心，高贵林，卑诗省，加拿大

2014 “曝光之旅”，展览画册：歌登·史密斯美术馆，北温哥华，卑诗省，加拿大

群展画册

1991 “我不想打扑克牌”，展览画册：太平洋亚洲博物馆，帕萨迪娜，洛杉矶，美国

1993 “中国先锋艺术”，展览画册：世界文化宫，柏林，德国

1994 “中国当代艺术”，书：加利福尼亚大学出版社，伯克利，洛杉矶，美国

1995 “黑皮书”，当代装置和行为艺术画册，北京，中国

1995 “这里不是那里”，展览画册：温哥华美术馆，温哥华，卑诗省，加拿大

1995 “信息-艺术”，1995年光州国际双年展画册：光州双年展基金会和赛姆新卡克出版社，首尔，韩国

1996 “20世纪中国艺术和艺术家”，书作者：迈克尔.沙利文，出版：加利福尼亚大学出版社，伯克利，洛杉矶，美国

1999 “江南：来自长江南部的现代和当代艺术”，展览画册：西线和安妮.王艺术基金会，温哥华，卑诗省，加拿大

1999 “当代东亚字体艺术”，展览画册：首尔艺术中心，首尔，韩国

2001 “无论何时”，画册出版：蒙特利尔国际当代艺术中心，蒙特利尔，魁北克，加拿大

2001 “摄影节—影像的魅力”，画册出版：VOX，摄影传播中心，蒙特利尔，魁北克，加拿大

2002 “文化大革命艺术”，动力装置当代美术馆和莫里斯&海伦.贝尔金美术馆，温哥华，多伦多，加拿大

2003 “地图上没有的地方”，画册出版：柯可地加当代美术馆，柯可地加，塞尔维亚

2004 “上海双年展一看得到的技术”，展览画册：上海美术出版社，上海，中国

2005 “多元城市/艺术巴拿马2003”，城市美术和世界城：经验。展览画册：KIT出版社，阿姆斯特丹和巴拿马基金会，巴拿马城，巴拿马。

2006 “行为艺术在中国”，书作者：汤伟峰，出版：时区，北京，中国

2007 “升起地声音-亚洲加拿大文化激进主义”，书作者：李晓平，出版：大不列颠哥伦比亚大学，温哥华，卑诗省，加拿大

2007 “从西南出发”，画册出版：广州博物馆，广州，广东省，中国

2007 “20世纪的中国艺术史”，书作者：陆鹏，出版：北京大学出版社，北京，中国

2007 “中国先锋艺术”，书作者：陆虹，出版：河北美术出版社，河北，中国

2007 “中国当代后先锋艺术—全方位诠释新时代”，展览画册，安婷公司，香港

2013 “未曾呈现的声音：中国独立艺术1979至今”，画册出版：阿尔特布鲁克出版社，海德堡，德国

2014 “景观之变：加拿大艺术中人与风景的改造”，画册出版：西安美术馆，西安，中国

2015 “再影像”，展览画册，湖北美术博物馆出版，武汉，中国

2016 “山河”，展览画册，现代艺术博物馆，昆卡，厄瓜多尔

Gu Xiong

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403-6333 Memorial Road, Vancouver, BC, Canada V6T 1Z2
Website: www.guxiong.ca www.interiormigrations.com

Research Interests: Migration, Identity, Individual’s position in the dynamics of globalization
Discipline: Installation, Painting, Drawing, Photography, Print media, video, Performance Art

EDUCATION

1982-1985 M.F.A. Dept. of Visual Arts, Sichuan Fine Arts Institute, Chongqing, China
1978-1982 B.F.A. Dept. of Visual Arts, Sichuan Fine Arts Institute, Chongqing, China
1989-1990 Visual Arts Advanced Studio, The Banff Centre for the Arts, Banff, AB, Canada
1986-1987 Visual Arts Advanced Studio, The Banff Centre for the Arts, Banff, AB, Canada

PROFESSIONAL EXPERIENCE

2011-present Professor, Dept. of Art History, Visual Art and Theory, University of British Columbia,Vancouver, BC, Canada
2005-2011 Associate Professor, Dept. of Art History, Visual Art and Theory, University of British Columbia, Vancouver, BC, Canada
2000-2005 Assistant Professor, Dept. of Art History, Visual Art and Theory, University of British Columbia, Vancouver, BC, Canada
1992-2000 Instructor, School of Visual Arts, Emily Carr University of Art and Design, Vancouver, BC, Canada
1985-1989 Instructor, Sichuan Fine Arts Institute, Chongqing, China
2007-Present Senior Faculty Fellow, St. John's College, UBC, Canada
2003-Present Faculty Associate, The Peter Wall Institute for Advanced Studies, University Centre, UBC, Canada
2017 Juror, Canada Council Project Grants for Visual Artists Jury, Canada Council for the Arts, Ottawa, ON, Canada
2012 Juror, Long Terms Grants, The Visual Arts Section, Canada Council for the Arts, Ottawa, ON, Canada
2010 Juror, Public Art Jury (Working River), City of Richmond, Richmond, BC, Canada
2005-2012 Member of the Arts and Culture Advisory Committee, Vancouver Foundation, Vancouver, BC, Canada
2009 Juror, Kickstart Festival 2010, Kickstart of Disability Arts and Culture, Vancouver, BC, Canada
2008 Juror, The Governor General Awards Jury for Visual Arts, Media Art and Architecture, The Visual Arts Section, Canada Council for the Arts, Ottawa, ON, Canada
2006 Juror (Long Term Grants), The Visual Arts Section, Canada Council for the Arts, Ottawa, ON, Canada
2006 Juror (Diversity Initiatives Grants Jury), Office of Cultural Affairs, City of Vancouver, Vancouver, BC, Canada
2005 Juror (Visual Arts Grant Jury (, BC Arts Council, Victoria, BC, Canada
2003 Juror (Visual Arts Development Award), Vancouver Foundation, Vancouver, BC, Canada
2002 Juror (The Eighth Annual “Great Canadian Printmaking Competition” Jury)
Ernst & Young, The Canadian Art Foundation, Toronto, ON, Canada
1999-2000 Juror (Seattle Collects, Visual Arts), Seattle Arts Commission, Seattle, WA, U.S.A.
1998 Juror (The 11th annual VIVA Awards Jury) Vancouver Institute for the Visual Arts, Vancouver, BC, Canada
1995 Ju ror (Canada Council “B” Grant and Travel Grant Jury), Canada Council, Ottawa, ON, Canada
1985-1989 Instructor, Visual Arts Department, Sichuan Fine Arts Institute, Chongqing, China

VISITING PROFESSOR/ARTIST

2016 Department of Visual Arts, Western University, London, Canada
2015 Instituto Superior Tecnologico De Artes Del Ecuador, Guayaquil, Ecuador

2015 Department of Arts, University of Cuenca, Ecuador
2013 Einem Aufenthalt in der Landeshauptstadt Düsseldorf, Düsseldorf, Germany
2013 School of Fine Art, Central China Normal University, Wuhan, China
2013 Visual Arts, The Banff Centre, Banff, AB, Canada
2013 Fine Art School, Three Georges University, Yichang, China
2012 Fine Art School, Central China Normal University, Wuhan, China
2012 School of Communication and Design, Sun Yan-Sen University, Guangzhou, China
2011 Victoria School of Arts, Edmonton, AB, Canada
2009 Dept. of Visual Arts, Camosun College, Victoria, BC, Canada
2008 Dept. of Visual Arts, Malaspina University College, Nanaimo, BC, Canada
2008 Sichuan Fine Arts Institute, Chongqing, China.
2007 Fine Arts Department and School of Architecture, University of Waterloo, ON, Canada
2007 Alberta College of Art and Design, Calgary, AB, Canada
2006 Institute of Fine Arts, Southwest Minority University, Chengdu, China
2006 Dept. of Visual Arts, Camosun College, Victoria, BC, Canada
2005 Central Academy of Fine Arts, Beijing, China
2005 Luxun Academy of Fine Arts, Shenyang, China
2005 Beijing Normal University, Beijing, China
2005 Shanxi Normal University, Xian, Shanxi, China
2005 Southwest China University, Chongqing, China
2005 Fine Arts Department, University of British Columbia - Okanagan Campus, Kelowna, BC, Canada
2004 School of Animation, China Fine Arts Academy, Hangzhou, China
2004 Sichuan Fine Arts Institute, Chongqing, China
2003 Dept. of Visual Art, Concordia University, Montreal, QC, Canada
2003 Dept. of Visual Art, Camosun College, Victoria, BC, Canada
2002 Lamar Dodd School of Art, University of Georgia, Athens, GA, USA
2002 Centre for Asian & Pacific Studies, University of Oregon, Eugene, OR, USA
2002 Sichuan Fine Arts institute, Chongqing, China
2002 Institute of Fine Arts, Southwest China University, Chongqing, China
2001 Dept. of History, University of Victoria, BC, Canada
2000 School of Fine Arts, University of Lethbridge, Lethbridge, AB, Canada
2000 School of Fine Arts, University of Guelph, Guelph, ON, Canada
2000 McMichael Canadian Art Collection, Kleinburg, ON, Canada
1998 Sichuan Fine Arts Institute, Chongqing, China
1997 Dept. of Fine Arts, Western Ontario University, London, ON, Canada
1997 Dept. of Visual Art, Camosun College, Victoria, BC, Canada
1997 Salina Art Centre, Salina, KS, USA
1996 Emily Carr Institute of Art & Design, Vancouver, BC, Canada
1996 Museum of Art, University of Oregon, Eugene, OR, USA
1996 School For the Contemporary Arts, Simon Fraser University Burnaby, BC, Canada
1995 Dept. of Visual Art, Camosun College, Victoria, BC, Canada
1994 Dept. of Fine Arts, University of Victoria, Victoria, BC, Canada
1990 Dept. of Fine Arts, Red Deer College, Red Deer, AB, Canada
1990 Great Falls Public School, Great Falls, Montana, USA
1989 Chongqing Social Sciences University, Chongqing, China
1988 Dept. of Fine Arts, Southwest China University, Chongqing, China
1987 Dept. of Visual Arts, York University, Toronto, ON, Canada

SELECTED AWARDS & GRANTS

2014	SSHRC Research-creation Strategic Grant In Fine Arts, Ottawa, ON, Canada
2012	Hampton Humanities & Social Sciences Grant, UBC, Vancouver, BC, Canada
2011	SSHRC Research-creation Strategic Grant In Fine Arts, Ottawa, ON, Canada
2010	HSSR Grant, University of British Columbia, Vancouver, BC, Canada
2009	SSHRC Research-creation Strategic Grant In Fine Arts, Ottawa, ON, Canada
2009	Individual Award, British Columbia Arts Council, Victoria, BC, Canada
2009	Creation / Production Grants (Established Artists), Canada Council, Ottawa, ON, Canada
2008	HSSR Grant, University of British Columbia, Vancouver, BC, Canada
2006	HSSR Grant, University of British Columbia, Vancouver, BC, Canada
2006	Individual Award, British Columbia Arts Council, Victoria, BC, Canada
2005	Creation / Production Grants (Established Artists), Canada Council, Ottawa, ON, Canada
2005	Individual Award, British Columbia Arts Council, Victoria, BC, Canada
2004	SSHRC Research-creation Strategic Grant In Fine Arts, Ottawa, ON, Canada
2004	Individual Award, British Columbia Arts Council, Victoria, BC, Canada
2003	Creation / Production Grants (Established Artists), Canada Council, Ottawa, ON, Canada
2003	Individual Award, British Columbia Arts Council, Victoria, BC, Canada
2003	HSSR Large Grant, University of British Columbia, Vancouver, BC, Canada
2002	Individual Award, British Columbia Arts Council, Victoria, BC, Canada
2002	HSSR Small Grant, University of British Columbia, Vancouver, BC, Canada
2001	Individual Award, British Columbia Arts Council, Victoria, BC, Canada
2000	Creation / Production Grant (mid-career), Canada Council, Ottawa, ON, Canada
2000	Individual Award, British Columbia Arts Council, Victoria, BC, Canada
1999	Creation / Production Grant (mid-career), Canada Council, Ottawa, ON, Canada
1999	Individual Award, British Columbia Arts Council, Victoria, BC, Canada
1998	Individual Award, British Columbia Arts Council, Victoria, BC, Canada
1997	Creation/Production Grant (mid-career), Canada Council, Ottawa, ON, Canada
1997	Individual Award, British Columbia Arts Council, Victoria, BC, Canada
1995	Short-Term Grant, Canada Council, Ottawa, ON, Canada
1995	Individual Award, British Columbia Arts Council, Victoria, BC, Canada

SELECTED EXHIBITIONS

Solo & Two Person Exhibitions

2017	Gu Xiong: Migrations, The Galaxy Museum of Contemporary Art, Chongqing, China
2017	Pins, R Space, Vancouver, BC. Canada
2016	A River of Migration, a mixed-media installation, at the San Juan Islands Museum of Art, Friday Harbor, Washington, USA.
2014	Gu Xiong: a journey exposed, Gordon Smith Gallery of Canadian Art, North Vancouver, BC, Canada
2013	Chongqing 5 - A Room Filled with Memories, (Gu Xiong/Sheng Hua), ATELIER AM ECK, Düsseldorf, Germany.
2013	Attempt of Image Narration, (Gu Xiong/ Xiao Feng), Boya Art Museum, Central China Nomal University, Wuhan, China.
2012-13	Invisible in the Light, Boya Art Museum, Central China Normal University, Wuhan, China.
2012	Coquitlam Waterscapes, Evergreen Art Gallery, Coquitlam, BC. Canada
2012	Reframing Waterscapes, The Lobby Gallery, Liu Institute for Global Issues, UBC, Vancouver, BC. Canada
2012	Waterscapes: Reframed, the Reach Gallery Museum Abbotsford, Abbotsford, BC, Canada
2011	Waterscapes: Migration along the Vancouver Island, Fraser and Yangzi Rivers, Nanaimo Art Gallery, Nanaimo, BC, Canada.
2010	Waterscapes, solo exhibition at the Richmond Art Gallery, Richmond, BC, Canada
2008	Gu Xiong/Yang Shu, Beijing Center for the Arts at Legation Quarter, Beijing, China.

2008	Red River, Winnipeg Art Gallery, Winnipeg, MB, Canada.
2006	Toronto: I Am Who I Am, a photo instillation at the St. Patrick Subway Station, Toronto, ON, Canada.
2005	Shifting, Diane Farris Gallery, Vancouver, BC, Canada.
2004	Beyond Vision, Chongqing Art Museum, Chongqing, China.
2004	Here Is What I Mean – Gu Xiong and Xu Bing, Museum London, London, Ontario, Canada
2003	Small, medium, large and Extra large, OBORO Gallery, Montreal, Que., Canada
2003	The Cycle of Strength - a multi media music video concert, collaborate with Howard Bashaw and Gu Yu, Vancouver Playhouse, Vancouver.
2003	Flow – installation, McMaster Museum of Art, McMaster University, Hamilton, ON, Canada
2002	Sickle and Cell-phone, Macdonald Stewart Art Centre, Guelph, ON, Canada
2002	I Am Who I Am, Highlight Gallery, Shanghai, China
2002	Flow, Chengdu Modern Art Exhibition Hall, Chengdu, Sichuan, China
2001	Yellow River/Blue Culture – installation, Kamloops Art Gallery, Kamloops, BC, Canada
2001	China Diary, Diane Farris Gallery, Vancouver, BC, Canada
2000	Drowning – an installation, Richmond Art Gallery, Richmond, BC, Canada
2000	Ding Ho/Group of Seven - a mixed media installation, collaborate with Andrew Hunter McMichael Canadian Art Collection, Kleinburg, ON;
1999	The Mirror - A Return to China - a photography installation, Yukon Art Centre Gallery,Whitehorse, Yukon, Canada
1999	The Mountains - a multi-media installation, Chinese Culture Centre Museum & Archives,Vancouver, BC, Canada
1998	The River - a mixed media installation, Art Gallery of Greater Victoria, Victoria, BC, Canada
1998	Smile - a mixed media installation, Articule Gallery, Montreal, Que., Canada
1998	You and I - a mixed media installation, Artspeak Gallery, Vancouver, BC, Canada
1998	The Yellow Pear, Diane Ferris Gallery, Vancouver, BC, Canada
1997	Red Lands - a mixed media installation, A Space, Toronto, Ontario, Canada
1997	A Girl From China - a multi-media performance art, Western Front, Vancouver, BC, Canada
1996	Behold The Silence, Diane Farris Gallery, Vancouver, BC, Canada
1994	The Basement - a mixed media installation, Richmond Art Gallery, Richmond, BC, Canada
1992-93	Crushed Cans - a mixed media installation, Brenda Wallace Gallery, Montreal, Quebec, Canada
1992	Heads of State - a mixed media installation, Diane Farris Gallery, Vancouver, BC, Canada
1991	Gu's World - a mixed media installation, Diane Farris Gallery, Vancouver, BC, Canada
1991	Enclosure III - a multi-media installation, Open Space Gallery, Victoria, BC, Canada
1990	Enclosure - a performance art, The Banff Centre For The Arts, Banff, AB, Canada
1987	Solo Exhibition at the Yangtze Art Gallery, Toronto; York University, Toronto, ON, Canada
1987	A Distant Place, University of Calgary Theatre, Calgary, AB; Asian Centre, University of British Columbia, Vancouver, BC Canada
1985	A Distant Place, Sichuan Institute of Fine Arts Gallery, Chongqing, China

Group Exhibitions

2017	Every. Now. Then: Reframing Nationhood, Art Gallery of Ontario, Toronto, Ontario, Canada
2017	Rip It Up, The 2nd Changjiang International Photography and Video Biennale, Chongqing Museum of Contemporary Art, Chongqing, China.
2016	Mountains and Rivers Without End, Artlab Gallery, Western University, London, Ontario, Canada
2016	Mountains and Rivers, Centre for Contemporary Art, Quito and Cuenca Modern Art Museum, Cuenca, Ecuador
2015-16	Beyond Image, Hubei Art Museum of Art, Wuhan, China
2015	Top Time, LP Art Space, Chongqing, China
2015	Material Future: The Architecture of Herzog & De Meuron and the Vancouver Art Gallery, Vancouver Art Gallery, Vancouver, BC, Canada
2015	- Home (Hyphenated Home), Centre 3 for Print and Media Arts, Hamilton, ON, Canada
2014-15	The Transformation of Canadian Landscape Art: Inside & Outside of being, Xi'an Art Museum, Xi'an and Today's Art Museum, Beijing, China
2014 -15	Alex Colville, Art gallery of Ontario, Toronto; The National Gallery of Canada, Ottawa, ON, Canada

2014	The Source: Rethinking Water Through Contemporary Art, Roman Hall Art Centre, Brock University, St. Catharine's, ON, Canada
2013	Permanere Nell'impermanenza – Esperienza orientale e art contemporanea, Museo MAGI'900, Via Rusticana A/1, Bologna, Italy
2013	Rivers, Lakes and Seas – Hubei International Contemporary Art Exhibition, Hubei Library Gallery, Wuhan, China
2013	Voice of the Unseen: Chinese Independent art 1979 – Today, The Venice Biennale Parallel Exhibition, The Fondazione la Biennale di Venezia 55th International Art Exhibition, Arsenale Nord, Venice, Italy
2012	Canadian Identity and Landscape, the Art Gallery of Mississauga, Mississauga, ON, Canada
2012	Downstream: Reimagining Water, Concourse Gallery, Emily Carr University of Art & Design, Vancouver, BC, Canada
2011	Only when the Shades of Night Begin to Gather, AHVA Library Gallery, UBC, Vancouver, BC, Canada
2011	Revolutionizing Cultural Identity: Photography and the Changing Face of Immigration, Canadian Museum of Immigration at Pier 21, Halifax, NS, Canada
2010	Three Voices, OrganHaus Art Space, Chongqing, China
2010	Border Zones: New Art Across Cultures, Museum of Anthropology, Vancouver, BC, Canada
2010	Do You See What I Mean? Council Art Bank conceived to coincide with X Ottawa, Ottawa, ON, Canada
2010	Made in Canada, Shenkman Arts Centre, Ottawa School of Art, Orleans, ON, Canada
2009	Documents of China/Avant-Garde Exhibition, Wall Gallery, Beijing, China
2009	BC Scene, National Arts Centre, Ottawa, ON, Canada
2008	Art Is Nothing - 798 Art Festival, 798 Art District, Beijing, China
2008	Revolutionizing Cultural Identity, Oakland University Art Gallery, Rochester, MI, USA
2007	Post Avant-grade Chinese Contemporary Art – Four Directions of the New Era, Anting House, Hong Kong, China
2007	Gui Zhou 3rd Biennale, Gui Yang Art Museum, Gui Yang, China
2007	Starting from Southwest, Guang Zhou Art Museum, Guang Zhou, China
2007	Redress Express, Vancouver International Centre for Contemporary Asian Art, Vancouver, BC, Canada
2007	Richgate, a public art installation at the Richmond City Hall, the Richmond Cultural centre and bus shelters in the city, Richmond, BC, Canada
2006-07	Shu: Reinventing Books in Contemporary Chinese Art, China Institute Gallery, New York, NY; Seattle Asian Art Museum, Seattle, WA, USA
2006-07	Art Metropole: The Top 100, The national gallery of Canada, Ottawa, ON, Canada
2006	Contemporary Painting From Chongqing, Macdonald Stewart Art Centre, University of Guelph, Guelph, ON, Canada
2006	Contact - Toronto Photography Festival, Toronto, ON, Canada
2006	To a Water Grave, University of Toronto Art Centre, Toronto, ON, Saint Mary's University Art Gallery, Halifax, Canada
2006	Beauty & the Beast, Alternator Gallery for Contemporary Art, Kelowna, BC, Canada
2006	Earth: The World Urban Festival, the Great Northway Campus, Vancouver, BC, Canada
2005	Art Rising, Art Toronto, Metro Toronto Convention centre, Toronto, ON, Canada
2005	Shifting Space, Museum of Sichuan Fine Arts Institute, Chongqing, China
2005	The City of Rich Gate, Fine Art Gallery, Southwest China university, Chongqing and Beijing Normal University, Beijing, China
2004	Techniques of the Visible, Shanghai 5th Biennale, Shanghai, China
2004	The Watery Grave, Confederation Centre Art Gallery, Charlottetown, PEI, Canada
2004	Break Away, Kelowna Art Gallery, Kelowna, BC, Canada
2003-04	Thinking Textile, Richmond Art Gallery, Richmond, BC, Canada
2003	Trojan Horse - An international Contemporary Art exhibition, Nanjing Shenghua Arts Centre, Nanjing, China
2003	River, Surrey Art gallery, Surrey, BC, Canada
2003	A Place Not Visible On The Map, Center for Contemporary Culture Konkordija, Vrsac, Serbia
2003	Multiple City. Arte Panama 2003 - an international urban Art project, Arpa Foundation, Panama City, Panama
2003	Un-Random Acts of Violence, City Gallery East, Atlanta, GA, USA
2003	River, Surrey Art gallery, Surrey, BC, Canada
2002	77,78, Museum of Sichuan Fine Arts Institute, Chongqing, China Fine Arts Museum of Sichuan, Chengdu, Sichuan, China
2002	This Place, Vancouver Art Gallery, Vancouver, BC, Canada
2002	Art of The Great Proletarian Cultural Revolution, Morris and Helen Belkin Art Gallery, University of British Columbia.
2002	Dust on the Road: Canadian Artists in dialogue with SAHMAT, Roundhouse Community Centre, Vancouver, BC, Canada

2001	Le Mois de la Photo(Power and Social Bond), Montreal, QC, Canada
2001	Arquetipos, Museo de arte y disenio contemporaneo, San Jose, Costa Rica
2000	La Biennale de Montreal 2000(Every Time/Tout le temps), Montreal, QC, Canada
1999	Contemporary East Asian Letter Arts, Seoul Arts Center Calligraphy Hall, Seoul, Korea
1999	War Zone - Bearing Witness, Presentation House Gallery, North Vancouver, BC, Canada
1999	A Good Eye: Artists at the Ballpark, Seafirst Gallery, Seattle, Washington, USA
1998-99	Permanent Collection Show, The National Gallery of Canada, Ottawa, Ont., Canada
1997	Tracing Cultures IV: Cultural Migrations and Difference, Burnaby Art Gallery, Burnaby, BC, Canada
1996	A Critical Beauty, Open Space Gallery, Victoria, BC, Canada
1995	INFO-ART - Kwangju International Biennale '95, Kwangju Municipal Museum of Art, Korea
1995	Here Not There, Vancouver Art Gallery, Vancouver, BC, Canada
1994	Art Matters, Surrey Art Gallery, Surrey, BC, Canada
1993	Outsider/Insider - Contemporary Chinese Art, Artspace Gallery, Peterborough, Ontario, Canada
1989	China / Avant - Garde Art, The China National Museum of Fine Arts, Beijing, China
1988	Southwest Art, Sichuan Fine Arts Museum, Chengdu, China
1988	Contemporary Chinese Art, Moderna Galerija, Ljubljana, Yugoslavia
1987	Thickness of Matter, Walter Philips Gallery, Banff Centre for the Arts, Banff, AB, Canada
1985	National Youth Exhibition of Fine Arts, The National Fine Arts Gallery of China, Beijing, China

PUBLIC ART COMMISSIONS

2013	Waterscapes: Johannean Journeys, a Permanent installation at the St. John's College, University of British Columbia, Vancouver, BC, Canada
2004	A Place Called Home, a public art installation work at the Seattle Public Library Columbia City Branch, Seattle, Arts Commission, Seattle, WA, USA
2002	The Sickle and Cell-phone a bronze sculpture, 4'x6', at the Macdonald Stewart Art Centre Donald Forster Sculpture Park. Guelph, ON, Canada
1999	The Crowd, a porcelain enamel mural, 6.5'x24', at the Safeco Field, Seattle, Washington State, USA

FILM SCREENING

March 27, 2001 The Yellow Pear: The Story of Gu Xiong a documentary film directed by Audrey Mehler, part of the series A Scattering of Seeds: The Creation of Canada, at the National Archives Museum, Ottawa, ON, Canada.

WORKS IN PERMANENT COLLECTION

The National Gallery of Canada, Ottawa, Canada.

The China National Museum of Fine Arts, Beijing, China.

Art Bank, Canada Council for the Arts, Ottawa, ON, Canada.

Vancouver Art Gallery, Vancouver, British Columbia, Canada.

The Museum of Modern Art, Ljubljana, Yugoslavia.

Museum of Sichuan Institute of Fine Arts, Chongqing, China.

Chengdu Modern Art Exhibition Hall, Chengdu, Sichuan, China.

Washington State Arts Commission, Olympia, WA, USA.

University of Washington, Seattle, WA, USA.

York University, Toronto, Ontario, Canada.

The Banff Centre for the Arts, Banff, Alberta, Canada.

The Glenbow Museum, Calgary, Alberta, Canada.

Morris and Helen Belkin Art Gallery, University of British Columbia, Vancouver, BC, Canada.

Xi'an Art Museum, Xi'an, China.

The Peter Wall Institute, University of British Columbia, Vancouver, BC, Canada.

Simon Fraser University Art Gallery, Burnaby, BC, Canada.

British Columbia Art Collection, Vancouver, BC, Canada.

Surrey Art Gallery, Surrey, BC, Canada.

Richmond Art Gallery, Richmond, BC, Canada.

Kamloops Art Gallery, Kamloops, BC, Canada.

Comosun College, Victoria, BC, Canada.

BC Gas, Vancouver, BC, Canada.

Seymour Collection, Vancouver BC, Canada.

PUBLICATIONS

Books

Gu, X. & Paul Yee, 1998. The Boy In The Attic, a book published by Groundwood / Douglas &

McIntyre, Toronto / Vancouver / Buffalo, Canada & U.S.A.

Gu, X., 1997. The Yellow Pear, a book published by Arsenal Pulp Press / Burnaby Art Gallery, Vancouver / Burnaby, BC, Canada.

Journals

Barbara Bickel, Gu Xiong, with Irwin, R., Grauer, K., &Beer R. (2015)"Resistance and intervention through a radical ethical aesthetic: The art of Gu Xiong." Visual Inquiry Learning & Teaching Art, Volume 4 number 2, 97-109. Intellect Journals, Bristol, UK.

Jennifer Chun, Gu Xiong and Chris Lee. (2012). "Waterscapes: Working Notes on Globalization," The Capilano Review, Capilano University Press, Vancouver, BC, Canada. 3.16/Winter 2012, 36-48.

Sameshima, P., Irwin, R. Gu, X, L., Beer, R., Grauer, K., Bickel, B., & Ricketts, K. (2010). "Rendering embodied heteroglossic spaces." Journal of Arts and Communities, Volume 2(1), 129-146. University of Glamorgan, Cardiff, UK.

Beer, Ruth, Irwin, Rita L., Xiong, Gu, Grauer, Kit. (2010). Research and Creation: Socially-engaged art in the city of richgate project. International Journal of Art and Design Education, 28(1), ETA 6 (2), 213-227.

Irwin, Rita L., Bickel, Barbara, Xiong, Gu, Triggs, Valerie, Springgay, Stephanie, Beer, Ruth, Grauer, Kit, & Sameshima, Pauline. (2009). The City of Richgate: A/r/ tographic cartography as public pedagogy. International Journal of Art and Design Education, 28(1), 61-70.

Triggs, Valerie & Irwin, Rita L. with Xiong, Gu, Beers, Ruth, Grauer, Kit, Springgay, Stephanie & Bickel, Barbara.

(2008). Educational arts research as aesthetic politics. Working Papers in Art & Design 5. Retrieved July 1, 2009 from http://sitem.herts.ac.uk/artdes_research/papers/wpades/vol5/vtriabs.html ISSN 1466-4917

Bickel, Barbara, Gu, Xiong, Valerie Triggs, Irwin, Rita L., Springgay, Stephanie, Grauer, Kit, Beer, Ruth &Pauline Sameshima. (2007). "Richgate: Transforming Public Spaces Through Community-Engaged Art." Amerasia Journal, UCLA Asian American Studies Center Press, Los Angeles, CA, USA. volume 33(2), 115-124.

Irwin, Rita L., Gu, Xiong, Springgay, Stephanie, Grauer, Kit, Beer, Ruth & Bickel, Barbara. (2006). "The

Rhizomatic relations of a/r/tography." Studies in Art Education, Reston, Virginia, USA. 48(1), 70-88.

Gu, X.iong. (1995). "The Yellow Pear." PRISM International, Vancouver, BC. 34.1 (Fall 1995): 44-53.

Book Chapters

Gu, X., (2014). "Behind Glory," Concept and Document: Contemporary Art-Making and Theory Research

(pp.39-48), edited by Feng Xiao and Yu Lo, Wuhan, China: Central China Normal University Press.

Gu, X., (2012) "Enclosure." In Art of Modern China (all editions), A book by Julia F. Andrews and Kuiyi Shen, Los Angeles: University of California Press. 2012

Valerie Triggs, Rita L. Irwin, Gu Xiong, Ruth Beer, Stephanie Springgay and Kit Grauer., (2011). "The City of Richgate: A/r/tography, Multiplicity of Movement in Nature, Culture and Public Pedagogy," Creative Arts In Research for Community and Cultural Change (pp. 213-236). Edited by Cheryl Mclean and Robert Kelly, Calgary: Detselig Enterprise Ltd.

Valerie, T., Rita Irwin., Gu. X., Ruth B., Kit G., and Stephanie, S., (2010). "The City of Richgate – Decentered Public Pedagogy," Handbook of Public Pedagogy – Education and Learning Beyond Schooling (pp.299-312). In Jennifer A. Sandlin, Brian D. Schultz & Jake Burdick, London, UK: Routledge.

Gu, X., (2009). "When We Were Yang," Art in Turmoil – The Chinese Cultural Revolution, 1966-76 (pp. 107-118). Edited by Richard King with Ralph Croizier, Shengtian Zheng and Scott Watson, Vancouver: UBC Press.

Gu, X., (2008). "In My Own Words," In Creative Expression Creative Eduation (pp. 65-75) Edited by Robert Kelly and Carl Leggo, Calgary: Detselig Enterprise Ltd.

Gu, X., (2008). "An Artist Comes to Canada." In Nelson Literacy (pp. 114-116). Toronto: Nelson Education Ltd.

Irwin, R., Gu, X., Beer, R., Springgay, S., Grauer, K., & Bickel, B., (2008). "The Rhizomatic Relations of A/R/Tography." In Being with A/r/tography (pp. 205-218). Rotterdam, The Netherlands: Sense Publishers.

Gu, X., Hunter, A., (2007). "Ding Ho/Group of Seven." In Beyond Wilderness: The Group of Seven, Canadian Identity, and Contemporary Art (pp. 207-209) Edited by O'Brian, John and Peter White, Montreal: McGill University Press.

The book looks at the history of art and visual culture in Canada through the prism of landscape ideology.

Gu, X., (2007). "Gu Xiong." In Voices Rising - Asian Canadian Cultural Activism (pp.195-203), a book by Xiaoping Li, Vancouver: University of British Columbia Press.

SOLO & TWO PERSON CATALOGUES

Gu Xiong: a journey exposed, an exhibition catalogue published by Gordon Smith Gallery of Canadian Art, North Vancouver, BC. 2014. 91 pages.

Coquitlam Waterscapes, an exhibition catalogue published by Evergreen Cultural Centre, Coquitlam, BC. 2014, 63 pages.

Attempt Image Narration, Gu Xiong/Xiao Feng, a book published by Central China Normal University Boya Art Museum and School of Fine Arts, Wuhan, China. 2013. 229 pages.

The Invisible in the light, Boya Art Museum, Central China Normal University, Wuhan, China, 2012. 24pages.

Waterscapes, an exhibition catalogue published by the Richmond Art gallery, Richmond, BC, 2010. 24 pages.

Gu Xiong/Yang Shu, an exhibition catalogue published by the Beijing Center for the Arts, Beijing, China. 2008.151pages.

Red River, an exhibition catalogue published by the Winnipeg Art Gallery, Winnipeg, MB, 2008. 15 pages.

The Sickle And The Cell Phone, an exhibition art book published by the Macdonald Stewart Art centre, University of Guelph, Guelph, ON, 2006. 48 pages.

Gu Xiong and Xu Bing: Here is What I Mean, an exhibition catalogue published by the Museum London, London, ON, 2004. 15 pages.

Yellow River / Blue Culture, an exhibition art book published by the Kamloops Art Gallery, Kamloops, BC, 2002. 27 pages.

Ding Ho / Group of Seven, an exhibition art book published by the McMichael Canadian Art Collection, Kleinburg, ON, 2000. 60 pages.

Drowning, an exhibition catalogue published by the Richmond Art Gallery, Richmond, BC, 2000. 17 pages.

The River, an exhibition catalogue published by the Art Gallery of Greater Victoria, Victoria, BC, 1999. 12 pages.

Red Lands, an exhibition catalogue published by A Space Gallery, Toronto, ON, 1997. 36 pages.

SELECTED GROUP CATALOGUES & BOOKS ON MY ARTISTIC WORKS

Mountains and Rivers, an exhibition catalogue published by Museum of Modern Art, Cuenca, Ecuador. 2016, (p.8-9) 27 pages.

Beyond Image, an exhibition catalogue published by Hubei Art Museum of Art, Wuhan, China. 2015, (p.168-177) 227 pages.

The Transformation of Canadian Landscape Art: Inside & Outside of being, an exhibition catalogue published by Xi'an Art Museum, Xi'an, China. 2014, (p. 127-140) 201pages.

Voice of Unseen- Chinese Independent Art 1979 / Today, an exhibition catalogue published by Alte Brucke Verlag, Heidelberg, Germany, 2013. (p. 430-431, 521) 522pages

China Avant-Grade Art 1978-2008, A book by Lu Hong, Artist Press, Taipei, China. 2011. (p. 123) 461pages.

Return migration and identity: A global phenomenon, A Hong Kong case. A book is entitled by Sussman Nan, Hong Kong: Hong Kong University Press. 2010. (pp. 41-42)

Canadian Art Teacher, Canadian Society for Education through Art, volume 7, number 2, Victoria, BC. 2009 Popular Culture, a book by Susie O'Brien, published by Cengage learning, Inc./Nelson Education Ltd, Toronto, ON. 2009 2008 Beijing 798 Art Festival, an exhibition catalogue published by the Beijing 798 Art Zone, Beijing, China. 2008. 377 pages.

Revolutionizing Cultural Identity – Photography and the Changing Face of Immigration, an exhibition catalogue published by Oakland university Art Gallery, Rochester, Michigan, USA. 2008. 32 pages.

Post Avant-garde Chinese Contemporary Art – Four Directions of the New Era, an exhibition catalogue published by Anting House Limited, Hong Kong, 2007. 255 pages.

I Am Who I Am Amerasia Journal, UCLAAsian American Studies Center Press, volume 33:2, (2007): 125. Los Angeles, CA, USA.

Word of Mouth From Four Corners, 3rd Guiyang Art Biennale Exhibition catalogue published by Guiyang Art Museum,Guiyang, China. 2007. 300 pages.

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