

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