

## 我们都需要的那一点悸动

### The Long Overdue Exhilaration

自上海玻璃博物馆建馆以来,我们始终鼎力支持国内“玻璃工作室”运动,与各大院校保持密切的合作关系,每年都为观众奉献高质量的国内玻璃院系专业展览。中国的工作室玻璃艺术发展起步虽然较晚,至今未满二十载,但也涌现了一批渴望突破、追求创新的年轻玻璃艺术家,李振宁就是其中一位活跃且勤勉的代表人物。

Since the establishment of Shanghai Museum of Glass, we have always been a supporter of China's "glass studio" movement, and have been maintaining a strong relationship with China's colleges and university to present to the public high-quality and professional exhibitions annually. Although China was a newcomer to the glass studio movement that started less than 20 years ago, we still have seen a number of young glass artists that aspire for breakthroughs and innovation, among whom Li Zhenning is considered an outstanding representative for his activeness and diligence.

“驾八龙之婉婉兮,载云旗之委蛇。”

"Like riding on dragons and traveling through wind."

第一眼看到李振宁的作品,无疑给观者强烈而鲜明的观感。夸张变形的肢体与神秘变幻颜色,很容易让人联想到中国传统历史或传说中的神秘隐喻或符号。带翼的羽人,怒吼的神兽,长手长脚的人像,就好像良渚时期玉琮上的威严形象,或是青铜器中经常出现的波云诡譎的饕餮纹。这些好似来自泛黄帙卷中的形象第一次跃然纸上,掷地有声地出现在观者面前。

At first glance of Li Zhenning's works, viewers will no doubt be impressed by the strong and distinct style. Deformed limbs and mysteriously changing colors easily remind the audience of certain metaphors or symbols in the China's history or myths; winged figures, roaring beasts, portrait of long-limp people are either like the majestic images on jade vessels in the Liangzhu period or the peculiar Taotie patterns on ritual bronzes. These images and patterns, which look like they've come from historical scripts, are vividly presented to the audience for the first time.

在如今充满挑战和高速发展的世界中,人们可以探索宇宙的边际却可能抵达不了彼此的内心,人们可以冲击金融数字的一个个高峰却不想弯下腰去关注身边的种种。面对这些困境和疑惑,艺术家选择了颇具有浪

漫主义精神的方式进行应对。玻璃，在李振宁的作品中不仅是一种主要的材料，也是他思想表达的重要渠道。这种介于透明与不透明的质感，让这些诡秘形象或是隐喻符号也影影绰绰起来。李振宁所创造出来的种种清晰却又模糊“超人”形象，却并未给每件作品留下过多的文字解说。正如艺术家所言，他希望观者可以拿出孩童般的诚挚目光和纯真心态，真正用心去“看”这些作品，借以投射自身的经验与感情。观者会疑问：“这是谁？”也许，这是你，是他，也是她。这些“超人”是否能解答你心中的疑问，是否能帮助你的困境，李振宁也期待着每个人不一样的回答。

In today's challenging and rapidly evolving world, human beings may explore the margins of the universe but may not reach each other's heart; they may climb to peaks of figures in finance but may not care what's really happening in their lives. Confronting such dilemmas and puzzles, the artist has responded in a romantic approach. Glass, in Li's works, is not only a major material, but also an important medium for him to express. The texture of this material, which lies between total transparency and opaqueness, enables Li to express the images and symbols dimly without clear cuts. Li Zhenning has created a variety of such clear and dim images of the "super human" without offering too much explanation. As he put it, he hopes that viewers can truly "observe" these works with sincerity and innocence like children and project their own experiences and feelings into them. The viewers may ask about the works, "Who is this?" The works could be you, or anyone. Li Zhenning also looks forward to different answers whether these "super human" can answer the questions in your heart or help you out.

论及艺术的魔力，在于它可以像二氧化硅一样，把平凡灰色的现实变成晶莹剔透的玻璃，透过不同的形状和颜色让我们记住人类的欢乐、兴奋甚至是迷惘。玻璃不再坚硬，而是汇聚起了炽热而流动的情感。正如上海玻璃博物馆建馆六年走过的历程，不同于冷冰冰一成不变的传统文化机构，我们以跨界、交融为姿态，为玻璃艺术在国内的发展创造更多的可能。从惊喜连连的“Keep it Glassy 国际创意玻璃设计展”，到创意不输成年人的儿童项目“天才玻璃梦想家”，以及近年来如火如荼的玻璃跨界当代艺术的“退火”项目，上海玻璃博物馆始终以探索未来，追寻更多可能性为己任。国际玻璃工作室运动近六十年风云匆匆走过，在今天，我们将全力身体力行地探索玻璃的未来所在，着力让古老的材质折射出全新的光芒。传统需要维系，历史需要尊重，但面对不可阻挡的挑战和变化，更需要的是突破和创新。李振宁此次以具象形式为主呈现的玻璃雕塑作品从制作难度和品质在国内应该并不常见，艺术家试图通过玻璃这样一种工艺材料来与当代艺术发生关系，并与历史和现实的内容产生呼应，从而赋予当代寓言般的梦幻场景以生命和无限的想象。

The magic of art in glass lies in that it turns the common sense, gray-colored reality into crystal clear glass like silicon dioxide, reminding us of all the joy, excitement and confusion as a human through different shapes and colors. The glass thus becomes less hard and full of flowing emotions. Unlike conventional and

stubborn art institutes, SHMOG, after 6 years of its great course, always looks to creating more possibilities for the development of glass art in China through cross-border efforts. From the astounding series of "Keep it Glassy" exhibitions to the "Kids Design Glass" campaign that features great creativity, and to the heated cross-border "Annealing" project, SHMOG is dedicated to pursuing the future and exploring more possibilities. 60 years has passed since the famous glass studio movement; today, we are trying our best to look for the future of glass and revitalize this ancient material. Traditions may be maintained, and history may be respected; while in the face of irresistible challenges and changes, breakthroughs and innovation are more welcomed. Li Zhenning's glass sculptures, which are presented in very specific figures, are not uncommon in China in terms of the difficulty and quality of his production. The artist tries to build connection between glass and contemporary art, and echo the real life and history, so as to bestow life and infinite imagination on these modern fables.

今天的博物馆，不可能仅仅再是高高在上的古物收藏所，扮演着一幅说教者的面目。上海玻璃博物馆始终希望拉近与观众的距离，提供一种博物馆生活方式，探索未来的无限可能。面对充满困惑与桎梏的现实，博物馆，虽然不能成为理想中的桃花源与庇护所，但是却能用艺术充盈心灵，给予力量，再回头去反思我们所遇到的困境。上海玻璃博物馆也希望李振宁的作品和此次展览回到艺术的本源，为大家带来一次叩问内在的机会，尝试去寻找那一份遗失已久的悸动。

Today's museums are far beyond a mere condescending collecting house that preaches the public. SHMOG looks to getting close with the audience to provide a museum lifestyle and explore the possibilities of the future. In the face of the perplexity and confusion, the museum may still not be an ideal shelter or sanctuary, but it can fulfill us with art and strength so we can have the courage to look back on the plight we once encountered. By holding this exhibition, it is also the hope of SHMOG to go back to the origin of art, and offer the audience a chance of reflecting and looking for the long-lost exhilaration in their heart.

最后，我谨代表上海玻璃博物馆感谢艺术家李振宁给我们带了此次生机勃勃的作品，也感谢上海玻璃博物馆创意研发部、工程部、物业部、营运发展部等各部门同事们的辛勤工作，以及我们的设计公司协调亚洲，谢谢你们出色的平面设计和展陈设计工作。

Finally, on behalf of SHMOG, I would like to thank artist Li Zhenning for bringing us his vibrant works, to our Creative Service Dept, Engineering and Property Management teams for their hard work, and to our design agency, Coordination Asia, for their excellent job in graphic and exhibition design.

“抑志而弭节兮，神高驰之邈邈。”

“Suppressing my emotions, I can't help but think afar.”

控制着满腔的兴奋，我的心如奔马，驰向远方。

Restraining my excitement as I may have to, I can still see a far brighter future.

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