

玻璃奏响心之乐章

A Glass Aria

去年的这个时候，我接到了来自郑闻卿的电话，她表示要和我预约一个档期，想要举办自己的首个个展，言语之中不乏兴奋。闻卿是博物馆多年以来的挚友之一，虽然消息有些突然，但我还是非常替她感到高兴。在初春的一个明媚之日，我带上了博物馆的展览团队，就个展事宜第一次拜访了闻卿的工作室。当时，我们的注意力都被一件放置在工作室一隅的“奇异”作品给吸引了：它像是一个有着很多“玻璃琴弦”的奇特乐器，对此，闻卿很神秘地表示，这是她的一个全新实验，而我们虽然感到好奇和有趣，却怎么都没料想到，这真的就是闻卿往后一年多时间的创作重心，并构成了她首场个展的主旋律。

This time last year, I received a phone call from Zheng Wenqing, who said she would like to schedule a time to hold her first solo exhibition. She sounded really excited. Wenqing has been a close friend of the museum for many years, and although this news was somewhat unexpected, I was delighted for her. On a bright day in early spring, I took the museum's exhibition team to pay our first visit to Wenqing's workshop to help arrange the exhibition. At the time, our attention was drawn to an unusual-looking piece in a corner of the workshop. It seemed like a peculiar musical instrument made of many glass strings. Wenqing was very mysterious about the piece: It was, she said, one of her new experiments. More than a little intrigued, we were surprised to discover that this had been Wenqing's creative focus for the last several years and would form the centerpiece of her first solo exhibition.

中国的玻璃艺术发展起步甚晚，至今未满二十载，且限于技术、设备、师资等主客观原因，“大而厚重”的浇铸玻璃一直是国内十多年以来的主流。当然，对于任何一名渴望突破的艺术家而言，这样的现状都是让他们心有不甘的，并促使他们寻求改变。作为国内最具活力和发展潜力的玻璃艺术院校之一，中国美术学院玻璃艺术专业有着一支极其可贵的教师队伍，他们各具天赋，热爱玻璃艺术；他们视推广玻璃艺术，培养其在国内发展的土壤为己任；更难得的是，他们中的每一个人都勤奋上进，在对自己的严格要求中，求索着个人创作和教育事业的突破，闻卿便是其中的榜样之一。

In China, the development of glass art began very late, less than twenty years ago. Restricted by subjective and objective reasons such as technology, equipment, and tutors, big, heavy cast glass has been the mainstream in China for the last ten years. Of course, any artist who yearns for breakthroughs is saddened by such a state of affairs - but this also inspires them to seek change. The China Academy of Art is one of the country's most vibrant and promising art institutes, and its Glass Arts degree boasts an invaluable faculty

of tutors. Each of them is highly talented and passionate about glass, and sees promoting glass art and helping it to grow in China as their duty. If that wasn't special enough, each of them is diligent in looking to make breakthroughs in their personal creations and teaching careers. Wenqing herself is one of these role models.

六年前，在和中国美院合作的第一次展览中，闻卿的两件作品让我印象深刻，而这并非是因为作品本身的所谓颜值，而是植根在作品深处的那种不满足，不甘心，想要改变和超越的精神。在其中一件作品的描述中，她写道：“要将每一步行动化作超越自我的力量”（《空中之城》，2008），而在另一件作品中，她则坦言自己“在时刻准备着的状态下，一种莫名的喜悦和忧伤并存”，更表示要“酝酿一种突破，一种对现实的突破，于是表达的欲望油然而生”（《状态- I 》，2007）。也正是因为这种扎根在内心的倔强和纠结，那时的我们所能看到的闻卿，是矛盾的、刚硬的，由浇铸而成的作品，看似稳健厚重，实则不安而脆弱。

Six years ago, in her first collaborative exhibition with the China Academy of Art, two pieces by Wenqing left a profound impression on me - not because of the pieces themselves, but because of the dissatisfaction, discontent, and desire to change and surpass that was rooted deep within them. In the introduction to one of them, she had written: "I wish for every one of my actions to go beyond my own strength" (City in Space, 2008). In the other, she had stated frankly that "A state of constant preparedness in accompanied by an inexplicable joy and sorrow," and said that "Nurturing a breakthrough, a breakthrough in reality, the emotions that come from this arise spontaneously." (State - I), 2007). And because of resoluteness and complexities in her heart, the Wenqing that we saw at that time was conflicted and determined; her cast works seemed steady and heavy, yet uneasy and fragile.

如果一名创作者在遭遇困惑甚至痛苦的时候选择了回避，选择躲入安逸，结果将是不可避免的可悲重复和自我消耗。值得庆幸的是，闻卿既能同玻璃艺术相伴，又能在对自己内心的直面和审视中坚持了下来，在自己所坦言的“莫名的喜悦和忧伤并存”的心情下，她不懈酝酿着“突破”，一酝酿便是整整十年，其中或欣喜或酸楚的无数个瞬间只有她自己知道。无论如何，她实现了，作为一名艺术家，我们祝贺她完成了对一个阶段的自己的彻底超越和突破，而这值得我们庆贺的成果，便是上海玻璃博物馆在 2017 年为大家带来的首个展览，同时也是闻卿自己的首场个展《如是我闻—郑闻卿个展》。用闻卿自己的话来形容，这场展览是一个顿悟——在历经长时间和自己内心的对话之后，她终于从玻璃，这一同她的羁绊越来越紧密的材料中寻得了一种最契合自己的语言，去表达自己的内心世界。

If, when they encounter confusion and even pain, an artist chooses to turn back, to hide amid comfort, then the result is unavoidably sad repetition and self-consumption. What's gladdening is that Wenqing is both

able to keep the company of glass art, and to persevere in facing and scrutinizing her inner emotions. When, as she confessed, she felt "the coexistence of an inexplicable joy and sadness" she was relentless in nurturing "breakthroughs," a process that took a whole decade. How many countless moments of joy and sorrow this contained, only she knows. Whatever the case, she made it a reality. We congratulate her, as an artist, on thoroughly surpassing and outdoing herself during this period. The result, which is worthy of our celebration, is the first solo exhibition that the Shanghai Museum of Glass is bringing you in 2017. At the same time, it is also Wenqing's first solo exhibition. It is called "Thus Have I Heard - Zheng Wenqing Solo Exhibition". In Wenqing's words, this exhibition was an "epiphany": after experiencing time a dialogue with herself, from glass - a material that she was forming a closer and closer bond with - she ultimately found the language that suited her best, and used it to express the world within her heart.

顿悟是电光石火之后的灵感迸发，但它绝非一蹴而就，更非一劳永逸，它需要付出隐忍的艰辛去不断发展、深化和完善，其最直观的体现便是《透明的声音》系列作品的三段式进化。《透明的声音- I》是内心的渴望触碰玻璃之弦后的最初产物，它的首次亮相是在去年的天元玻璃艺术节，而闻卿当时的确就像是护送一个新生儿般，亲自驱车将这件作品从杭州送到了河北。它带着新生的纯粹和希望，如同一个孩子，以一种稚拙但最直击内心的方式让人动容。其后，在美院十周年活动中展出的《透明的声音- II》，则是这个孩子的“成长体”，它开始亭亭玉立，有了自己的表情，还能用灵气满满的声音去讲述故事。应该说，这件作品本是一个安静的孩子，但我们都以为艺术家会在新的展厅继续延续它安静的一面时，闻卿却再次用自己的行动颠覆了这一认识——她重新解构了这组作品，并让作品在动与静的结合中得以新生，而这新生之作，便是重新命名的《透明的声音-IV》。此外，该系列最新作《透明的声音-III》，则是同一理念延续革新之下的“究极体”。这是一组细腻到极致的作品，不过闻卿自己却笑称它为“狂野之作”。的确，这组作品像是一片生命怒放的原野，又像是一条暗流涌动的河流，展现了狂野、不羁、充满能量的一面，它能让人沉浸其中，眼之所见，耳之所闻，心之所及，无一不深受触动。《透明的声音》系列以外，作为一名女性艺术家，闻卿还用另外三组同样首次披露的作品，探讨了两个对人生而言抽象但至关重要的存在：生命和爱情。它们虚幻缥缈，沉浮不定，但又让人耗尽一生去追逐；它们往往残缺一角，甚至乖戾张狂，但是依旧如此美丽。《曼陀罗- I》、《曼陀罗- II》、《芒》，便是如此三件轻盈中不掩饰沉重，内敛但不吝展现光华的作品，也是艺术家在同内心对话的过程中，对人生更深层次思考和映射。

Epiphany is the burst of inspiration that comes after an electric flash, but it's not something that is achieved overnight, much less is it set in stone. It requires the tolerance of hardship to constantly progress, deepen, and perfect. It is most directly manifested in the three-stage evolution of the works in Transparent Ethereal Voice. Transparent Ethereal Voice I is the earliest product of the collision between inner emotions and glass

strings. It was first unveiled during the Tianyuan Glass Festival last year. At the time, it was as if Wenqing were delivering a newborn child, personally driving the truck to deliver these works from Hangzhou to Hebei. The works carried the innocence and hopes of this newborn child - and like a child, they moved the audience in a way that was both naive and yet struck directly at their hearts. Later, an older version of this child was exhibited in Transparent Ethereal Voice II during the Academy's 10th Anniversary celebrations. It had begun to be slim and graceful, it had its own expressions, and it was able to tell its own story in a voice that was full of spirit. It is fair to say that these works are a quiet and peaceful child. We presumed that Wenqing's new exhibition would be a continuation of this peacefulness side of them, but Wenqing once more used her own actions to subvert our acquaintance with them. She once more deconstructed them, and allowed them to be reborn amid a combination of movement and stasis. These re-born works have been renamed Transparent Ethereal Voice IV. In addition, her latest collection, Transparent Ethereal Voice III, is a polar opposite that continues the innovation under the same concept. This is a body of works that are delicate in the extreme, yet Wenqing jokingly refers to them as her "wild works". Indeed, they resemble both a wilderness in full bloom, as well as a river with a strong undercurrent. They present a side that is wild, uninhibited, and full of energy. They are immersive, and in what you see, hear, and feel, there is nothing that does not touch you deeply. In addition to Transparent Ethereal Voice, as a female artist, Wenqing also uses three other collections of works being unveiled for the first time to explore two existences that are both and abstract and yet of the utmost importance to us: life and love. They are elusive and capricious, but they are also things that people never stop pursuing. They are often fragmentary - and even flippant - but still just as beautiful. Mandala I, Mandala II, and Mang are three pieces whose lightness doesn't obscure their gravity, who are introverted but do not hesitate to shine their own light. They are a more profound mediation and reflection upon life during the artist's dialogue with her inner emotions.

不同于传统博物馆疏离、冰冷的固化面貌，秉持“分享玻璃的无限可能”的理念，上海玻璃博物馆始终致力于拉近博物馆与城市居民的距离，以互动体验型社区化博物馆的方式，多方位呈现玻璃的美学和艺术，在这其中，纷呈而优质的展览项目始终是我们工作的重中之重。在不到六年的时间里，除定期更新的常设展之外，我们还累计举办了 30 余场不同类别的玻璃艺术特展，使玻璃尚未被广大公众所认识的，多变、精彩、美丽的一面得以呈现在更多的人面前。这一切不仅仅得到了来自社会的极大认可，也吸引着越来越多的玻璃爱好者们投入这个舞台，共同推动玻璃艺术事业的前进。但就如同艺术家不能故步自封，作为博物馆，我们同样非常迫切地需要超越和突破自己，以焕然一新的、更加能够深入人心的方式，为玻璃艺术在国内的发展创造更多的可能。从国际创意玻璃设计展，到天才玻璃梦想家，乃至玻璃跨界当代艺术的“退火”

项目，这几年来，我们尝试了不少超前的探索，而这次同闻卿的合作，更是同一理念和愿景之下的典范呈现，玻璃，在此时此刻无疑成为了新的乐符，奏响了新的乐章。

Unlike the immutable, isolated, and cold face of traditional museums, and upholding its philosophy of "sharing the limitless possibilities of glass", the Shanghai Museum of Glass has always been devoted to bringing the museum closer to city residents, using a community-oriented approach that offers an interactive experience to present the aesthetics and art of glass from a variety of perspectives. In this, the colorful and high-quality exhibitions have always been the most important thing in our work. In less than six years, in addition to regular updates of the permanent exhibitions, we have also held over 30 different kinds of special exhibitions, allowing the ever-changing, brilliant, and beautiful side of glass - the side that has yet to reach the public - to be presented to greater numbers of people. This has not only been met with tremendous approval from the public, but has also attracted input from increasing numbers of glass lovers who are collectively helping to drive glass art forward. But, just like artists, we can't be complacent: there is also an urgent need for us, as museums, to surpass and outdo ourselves, creating more possibilities for the growth of glass art in China through renewal and going deeper into people's hearts. From the International Creative Glass Design Exhibition, to Kids Design Glass, to the Receding Fire glass inter-disciplinary contemporary art project, for the last few years, we have embarked upon many avant-garde endeavors - and this collaboration with Wenqing is presented in the very same vision and philosophy. At this moment, glass has undeniably become a new musical note, ringing out a new aria.

玻璃丝线本是纤细而微弱的存在，它们弱不禁风，颤颤巍巍，让人视而不见。但闻卿却用这些平凡的存在奏响了全新的乐章，让它们变得坚韧、从容、风度翩翩，并且充满了力量感，这或许也是当下闻卿自己内心世界的缩影。看着闻卿的作品，能让人在不经意间觉得自己的内心也开始变得柔韧，而那份柔韧同时又会转化为一种力量，一种能够让我们迈出的步伐更加坚毅的力量。作为一直致力于分享玻璃无限可能的我们，上海玻璃博物馆很高兴能有机会同如此优秀的艺术家合作，将这些让人耳目一新的作品呈现给大家。其实这里还有一个小插曲，事实上，我们最初为展览设定的场地并非是它最终展出的地方，但为了响应艺术家的需求，也为了展览更完美的呈现，我们克服了很多困难，调整了很多既定的计划，让它绽放在最适合自己的空间。

Glass threads have always had a delicate and fragile existence, brittle, trembling, looked at but not seen. But Wenqing has used this ordinary existence to ring out a new aria, to make them resilient, tolerant, graceful - and also, perhaps, a microcosm of the inner world within her. Looking at her works makes people unexpectedly feel that their heart is softening, a softness which will also become a kind of strength, a strength

that makes the steps we take more determined. Being dedicated to sharing the limitless possibilities of glass, the Shanghai Museum of Glass is delighted to have the chance to work with such an outstanding artist, showcasing such a refreshing series of works. I'd also like to add that, in fact, the original venue that we had earmarked isn't the one that ended up housing the exhibition. But in response to the needs of the artist, and in order to present the works in a more beautiful way, we have overcome a host of difficulties, adjusted many established plans, to allow her to bloom in the space that suits her best.

这是一场直面内心的展览，相信每一位观众都能拥有不一样的解读，并收获只属于自己的感动。艺术是非凡的，是高于生活的，有时甚至是难以理解的，但它同时也是艺术家从自己内心世界中所汲取的，赠予这个世界的最棒礼物。我们希望能够通过这个展览，让步入展厅的观众由衷心生一种感慨：

This is an exhibition that faces inner emotions head on; we trust that each visitor will have their own interpretation of it, and will leave with their own feelings. Art is extraordinary, it is higher than life, and sometimes it's hard to understand, but at the same time, it is drawn from within the hearts of artists, and is the greatest gift that is given to this world. We hope that the exhibition will provoke an emotion in the hearts of visitors as they step into the exhibition hall.

“艺术真是一个美好的存在！”

"Art truly is a wonderful existence!"

最后，我发自内心地感谢闻卿给我们带来了如此的惊喜；感谢闻卿的丈夫，郑靖先生在展览筹备期间对闻卿的鼓励、帮助和陪伴；感谢学术支持杨振宇先生，策展人刘潇女士对这个展览的鼎力支持；还有闻卿最得力的助手们，清镜工作室的孩子们日日夜夜的刻苦工作。我也感谢上海玻璃博物馆展览、工程和物业团队，感谢你们在极其紧张的时间中，在事无巨细中让展览得以完美呈现；还有我们的设计公司协调亚洲，谢谢你们出色的平面设计工作！让我们共同聆听这玻璃奏响的心之乐章！

Finally, I'd like to thank Wenqing from the bottom of my heart for bringing us such delight. And I'd also like to thank her husband, Mr Zheng Jing, for his encouragement, assistance, and company to Wenqing during the preparation period for the exhibition. Thanks are also in order for the exhibition's curator, Ms Liu Xiao, for her support. There are also Wenqing's incredible helpers - the kids from the Qingjing Workshop who worked hard day and night. I'd also like to thank the Exhibition, Construction, and Property teams from the Shanghai Museum of Glass: Thank you for putting all the pieces of the exhibition together under extremely pressing time restraints. There's also our design company, Coordiantion Asia - thank you for your



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outstanding graphic design! Let's all listen to the aria ringing out from the heart of glass!

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Shanghai Museum of Glass