

# 神游

WANDERING

与“X”的对话  
CONVERSATION WITH 'X'



李振宁 个展

LI ZHENNING SOLO EXHIBITION





## CONTENT

- 2 阳昕 《我们需要的那一点悸动》
- 6 关东海 《成就于持恒》
- 8 Eva-Maria Fahrner-Tutsek 《李振宁：以雕塑语言来思考》
- 10 李振宁 《回到原点》
- 14 展品目录

- 2 The Long Overdue Exhilaration by Cathye Yang
- 6 Greatness Comes from Persistence by Guan Donghai
- 8 Li Zhenning: Thinking Sculpturally by Eva-Maria Fahrner-Tutsek
- 10 Going Back to The Original Point by Li Zhenning
- 14 Exhibition Content

# 我们都需要的那一点悸动

阳昕

上海玻璃博物馆 展览与创意服务经理

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。

“驾八龙之婉婉兮，载云旗之委蛇。”

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，长手长腿的人像，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谲的饕餮纹。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。

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。

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。

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。

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。

“抑志而弭节兮，神高驰之邈邈。”

控制着满腔的兴奋，我的心如奔马，驰向远方。

## CATHYE YANG

Exhibition & Creative Service Manager,  
Shanghai Museum of Glass

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.

"Like riding on dragons and traveling through wind."

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.

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.

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.

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.

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.

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

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

## 关东海

副教授

清华大学美术学院 工艺美术系副主任

玻璃艺术工作室主任

英国伍尔弗汉普顿大学客座教授

中国工艺美术协会玻璃艺术专业委员会主任

李振宁可谓我学生中之优秀者，优秀者的共性之一即做事肯坚持。玻璃艺术专业的学生在毕业后如何为自己创造条件坚持玻璃艺术创作，是各院校学生毕业后共同面临的问题。即便有从事专业教学那样好的条件，一般也很少在一段时期内能够显露出成绩，他们还需要时间来更好地理解材料，这要持有一种执着的态度。

振宁最早在中央美术学院附中获得扎实的艺术启蒙，并于2003年考入清华大学美术学院工艺美术系，开始正规的学院派玻璃艺术专业训练。他在本科学习阶段即大胆进行创作尝试，创造出有个人艺术面貌的作品系列。2007年他以优异的成绩被推荐为硕士研究生继续他的研究。与此同时，他还创作许多油画作品。这些油画作品与他的玻璃艺术作品相互促动，使他的艺术表达愈加清晰。这些以他同学形象为蓝本的作品戏谑诙谐，展现出一种玩世不恭和富于调侃的灰色浪漫情调。这一阶段的作品在技术上也日臻成熟，作品无论是尺度上还是在烧制难度上逐步增加挑战，对工艺的熟练驾驭使他在形态追求上获得更大的自由。

研究生毕业后，面对工作中的压力，他依然能为自己创造条件，以惊人的毅力创作了为数可观的作品。如此来讲，振宁的作品大体可归结出明显的三个阶段：一是他本科毕业时的作品。这些作品初步显示出他的作品风格，作品《人系列6》被美国著名玻璃收藏家 Merrily Orsini 收藏。第二阶段是他研究生学习的毕业作品，这些作品更加成熟，并体现出复杂的工艺技巧，这些作品

参加了国外许多重要展览，作品《人系列21-24》被德国 Alexander Tutsek-Stiftung 基金会收藏。这之后至今的作品，是他创作的第三阶段。这些作品已步入他个人玻璃艺术创作的自由王国，可谓天马行空富于创造和想象。或人或兽，面目更为多样，动作更加夸张。瑞兽形象、神话形象在他脑海里任意组合。艺术上的思考逐渐深化为哲学思考、生命思考。

振宁是美术学院足球队的“明星”，长期坚持锻炼使他有良好的体力和乐观积极的心态来面对繁重的创作和烧制的失败。创作之外，他还坚持每日做日记，记录日常生活和创作中的点滴感想。这些都丰富了他艺术创作的语言。

他就是这般生活着、创作着和思考着，平淡地忙碌，枯燥地积累。每当他神气活现的出现在我面前，就如同看见他那些嬉笑搞怪的作品，这构成他独有的气质与活力，相信他会一直保持着。

## GUAN DONGHAI

Associate Professor

Vice Dean of Art and Crafts Department and Head of Glass Art Studio,

Academy of Arts &amp; Design, Tsinghua University, China

Visiting Professor of Wolverhampton University, UK

Head of Glass Art Professional Committee, China Arts and Crafts Association

Li Zhenning is one of my most brilliant students, who shares the common personality of perseverance like all great minds. It is a challenge for all graduates in glass art to continue their art creation after leaving the school, and few could achieve something remarkable even in a teaching position with great convenience and facilities—they need to understand the material through the course of time, which requires persistence.

Zhenning laid a solid foundation in art at the Arts School Affiliated to China Central Academy of Fine Arts, and was admitted to the Academy of Arts & Design, Tsinghua University in 2003 for professional academic training in glass art. During college, he made bold artistic attempts, which resulted in a series of works with a distinctive personalized style. In 2007, he was recommended for graduate study due to an excellent academic performance, and in the meantime, he created oil paintings. These oil paintings acted as an interactive catalyst with her glass artworks, which has helped more clearly define his style; these paintings, based on his peer classmates, are lively and full of fun, which demonstrates his cynicism and romanticism in grey hues. Also during this period, he improved his techniques by keep challenging higher standards in boundaries and glassblowing processes, and such a better mastery of techniques has granted him more freedom in forms and expression.

After graduation, even when faced with work pressure, he still persisted in glass art and created a remarkable number of works. Zhenning's works can be interpreted in three stages: the first stage was during his college

education, when his works showed an outline of his style, and his “People 6” works were included in the collection of famous American glass collector Merrily Orsini. The second phase was during his graduate study, when his works were more mature more sophisticated technically, many of which were displayed at major international exhibitions, including “People 21-24”, collected by the Alexander Tutsek-Stiftung Foundation in Germany. The third stage is the time after graduation until present. His works in this stage are like creatures in his grand glass art kingdom, full of creativity and imagination: human figures and animals are in much more diverse forms with more exaggerated gestures. He freely combines and ancient mythical animals and persons, which shows that he has transcribed his reflection on art into higher forms about philosophy and life.

Beyond that, a leading player in the soccer team of our department, his continuous physical exercise has bestowed on him both a good health and an optimistic mind to address the arduous creation work and failures in the furnace. In his spare time, he keeps a diary to record his thoughts in life and art creation, all of which has contributed to the enrichment of his artistic languages.

Such is how he lives, creates and reflect; he persists in accumulation through his hard work. Whenever I see him, lively and motivated, I'm reminded of his cynically hilarious works. This is something unique and vibrant about him and I hope he can carry on with it.

EVA-MARIA FAHRNER-TUTSEK

亚历山大-图特塞特基金会，慕尼黑，德国

“我们都生活在一个变得逐渐复杂的世界中。人必须与社会、冲突有所反应、改变或者是接受。这些矛盾与冲突是我创作形象和源头。我主要聚焦于神话和隐喻的图像之中。他们以符号化的方式象征着个人与大众的生活经历与思维过程，帮助我理解我与世界的关系。这些形象元素如同一个空置的背景或是一张油画布，以此来表达他们成为神秘学的隐征。”

以上是李振宁于2008年写下的关于自己创作理念的一段自述，那时候他还在清华大学学习。尽管如此，他那富有强烈个人主义色彩的作品语言依旧能脱颖而出，并成为亚历山大-图特塞特基金会展览“玻璃·中国”中少数的学生作品呈现。第一眼看到他色彩丰富的作品，不由地让人想起漫画中的形象。这些作品看似玩味儿十足，但是李振宁在背后却将深远的意义隐藏在其中。艺术家以一种幽默的方式展现当今社会在复杂变化世界中的矛盾与冲突。

在他的作品中，李振宁用到了类似神、动物、舞者以及龙这样的各类标志性形象。他从神秘学的范畴内汲取各类母本，以期追寻过去。他的作品试图将观者灵魂从今天的每日生活中带入过去，让他们能观者回忆起那些人类历史的方方面面。这些玻璃雕塑是我们人类当代社会所经历的那些蜕变、改变以及混乱的象征比喻。他们如同一面镜子，在纳入历史观念后，折

射心灵与肉体的和谐，同时也提示着为生存而不断发生的挣扎。李振宁的玻璃雕塑作品并不是刻板的，相反他的作品都有着复杂的肢体运动和扭曲运动。这些或根植于过去又或来源于想象的形象似乎彼此有所争斗。但是尽管有这样的矛盾，它们却能维持某种微妙的平衡，表达一种令人确信的称述方式。

李振宁所使用的材料对于他的艺术化表达有着非常重要的意义。如果用另一种材料，他的雕塑作品可能就是另一种面貌了。这些作品都是要模型铸造技艺完成的，一种漫长的、从容的过程。玻璃这种材质在制作过程中经历了饶有趣味的转变。在熔融过程中，玻璃从液态转为一种预先设定的固态，这与人能或必须经历的转变一致。这些作品不仅有宏大的数量和相当可观的重要，也能折射出舞蹈般轻盈的光线。艺术家所采用的颜色也正好为这样的动态感添砖加瓦。李振宁采用了大量艺术感极强的色彩变化，例如深蓝、绿松石色、紫罗兰色、黑色以及红色这些大胆鲜明的色彩。这些强烈的视觉冲击无疑吸引着观众的注意。根据不同色彩的轻盈程度，玻璃在此刻也呈现出透明到半透明的状态。李振宁的作品巧妙地抓住了玻璃与光线的互动状态，为观者呈现出作品由内而外的光芒，以此抓住观众带入作品的脉动之中。

EVA-MARIA FAHRNER-TUTSEK

Alexander Tutsek-Stiftung, Munich, Germany

“We all live in a world which becomes increasingly complex. Man has to react, adapt, and cope with society and its conflicts. These conflicts bring up ideas from which I create characters and situations. I work mainly with mythological and metaphorical images. They symbolize both personal and common life experiences and thought processes that help me to understand my relationship to the world. The figurative elements act like a setting or a canvas, thus making them metaphors for psychological states of being.”

Li Zhenning made this statement in 2008, when he was still studying at Tsinghua University in Beijing. Even then the idiosyncratic language of his works stood out and he was selected as one of the few students to be included in the exhibition Glass.China of the Alexander Tutsek-Stiftung in Munich, Germany. At first glance his colorful figures remind of comic characters. The works may seem playful yet Li Zhenning has profound intentions. In a humorous manner the artist addresses the conflicts of modern society in an increasingly complex world.

In his works, Li Zhenning uses symbolic figures such as deities, animals, dancers, and dragons. He draws on motifs from mythology, evoking the past. His works allow the viewers' souls to rove from everyday life back to the past; they allow people to recall various aspects of human history. The sculptures are metaphors for the transformations, adaptations, and turbulences

that people in our contemporary society go through. They mirror the challenge of keeping body and soul in harmony while taking history into account, and remind of the continual struggle for survival. Li Zhenning's sculptures are not rigid; instead they have complicated movements and distortions. The figures, which spring in part from reality and in part from imagination, seem to fight. In spite of their battle, they nevertheless manage to maintain their balance. A reassuring statement.

The material that Li Zhenning employs has a special significance for his artistic expression. In any other material, his sculptures would speak another language. They are mold-melted—a lengthy, deliberate process. The material glass undergoes a transformation during production. In the firing process it goes from a fluid to a solid state in a prescribed form, similar to the way people can or must change. In spite of their massive volume and considerable weight the objects radiate a dance-like lightness. The luminous shimmering colors the artist employs contribute to the dynamics as well. He creates artful color transitions using bold colors such as dark blue, turquoise, violet, black, and red. Ingenious color accents, such as the red tongue of the fire-spitting dragon, attract attention. Depending on how light the color is, the glass appears transparent. It captures the light so that the objects seem to glow from within. The viewers can think themselves into the pulsating inner life of the figures.

这次展览中的作品是我这三年多来玻璃雕塑的部分作品，有新的作品，当然也包含部分旧的作品，作品制作实践花费很多时间，一次又一次地重复。而如今，我又重新回到原点……

时间消磨得太快以至于平时似乎都没有发现，但却又时常念起。对于创作而言，三年时间是很短暂的，而对自己来说又是挺漫长的，中间会经历很多事情并意识到一些问题，并深入地与这些问题交集，进而去探讨和思考。其实在平时的思考和创作中，过程就像宇宙一样，总在不停的建构，毁灭再重构，所有的星辰都要毁灭，又有新星诞生，一向如此。这一切怎么开始的我们不得而知，我们为何置身此地，也不知道去往何方，这挺让人痛苦的。因为人们总想用智慧去试图解释它，但似乎是不行的。我很沉醉于这种反复的发展过程，虽然我不清楚它最终的结果是怎样。但是没有办法，艺术不是能计划的事，不是一个课题，在我们自身的处境在变化的时候，也将是会面临新的状态。

而在这种反复的变化过程中，我喜欢回到过去，回到童年。因为从小做的事情，如今回想起来它一定是有强烈的愿望去做的，事情的起点就是其中无知的那一部分，也可以说是天真的部分。其实在创作的过程中发现最大的资本

就是自己在童年时所学所看的东西。因为那时候是不带任何有色眼镜去认识事物，所有的灵感都在那里，相信一种单纯的想象。我写过很多关于自己作品的文字描述，希望牵引观众进入到我的线索里去解读作品，但之后再读，我决定把它们都删除。这并不是我不满意这些文字，我是更希望观众能根据自身的经验和知识来与作品发生关系并展开问题探讨进而去充分开展想象，而不是被我的文字牵引从而偏离他们字节的天然解读。艺术不是是非题，如果每位观众能意识并珍视自己单纯的独立理解和欣赏作品的权利，这将是一个很美好的事情。

我的作品基本就是对社会某一阶段的历史关注，在作品中隐隐地流露,那些抽象化的人和物有着模糊的身份、模糊的性别，加上流动变幻的色彩，将戏剧的情节性含蓄地融入玻璃雕塑之中去。而对古老文明的回应,也是对当今状况的提问。“为何我在这里，为了什么”，这个问题人们仍然是不断探索和思考。对于自己作品的陈述我想就此简述，更多想展开说的是在创作中的一些思考和工作方式。

而玻璃雕塑至今为止是我创作的主要方式，我似乎真的没有什么特别绝对的理由，也许仅仅就是一种感觉和选择而已。我想说我很享受用玻璃来创作的过程，这其中包含两

个概念：时间和意外。

如今，自己对时间问题的关注是越发明显，而“地质时间”是世界上最古老的时间，可以延伸到几百万年前，在这段时间里，人类／万物／一切，都是那么的渺小。此时作品便是自己在另一个时间的投射物，在地质时间的映射。生命很短，所以可以和（地质时间／历史）相对应联系起来，这样能有更广阔的空间和时间。而在过程中，无论是思考还是创作过程中，不断地与历史，社会背景，美学及自身发生关系并产生指向对话。在这个过程中或者结束之后，会产生很多意外的提示，这不仅是指玻璃雕塑作品的技巧和效果出现了偶然的的效果，更重要的是这里面有许多隐藏的假设和联系，这能使创作中的一些问题能不断地推进。在作品和文字中保留种种与时间对应的痕迹，这也更像一种工作方式过程的保留，并最终呈现出一种面貌。但我更希望它是一个整体，其真正的魅力不在于视觉本身，而在于能在这一种不寻常的构成程度上诱发的想象。当然，我想这也是需要经验和知识去进行判断和选择，而这种与时间的进行不断对应的思考在现阶段能使我不断的去发现新问题。我并不确信这种对应以后是否会反复去进行，我只是在自身的经验和知识基础上去做我觉得值得去做的事，并以此为起点展开创作，这对于我而言便是最根本的意义。

This exhibition displays my glass sculpture works in the past three years, some of which are new, some older. It takes considerable time to practice and create the works because it involves a great deal of repeating. And now, with this exhibition, I am back to the start again...

Time runs too fast for us to notice, but we are reminded of that from time to time. Three years is a short time for art creation, but it seems much longer for me, as I have experienced different things that promoted to realize, interact with, and ponder over certain issues. How I think and create is quite like how the universe operates: stars are generated, destroyed, and then new stars are born, so on and so forth. We never know how everything began, why we are where we are now, and where are we to go. It's bitter, as human beings tend to understand and interpret everything with their intelligence, which is far from enough in this case. Personally, I enjoy such processes in circles though I have the slightest idea where things are headed, because I understand that art and creation are never to be scheduled and made plans for. Art is not a subject and it is always changing as our world keeps changing.

In these circles of changes, I like travelling back to the past, to childhood, because the things we now remember we did in childhood are the most appealing in our heart: everything begins from the part where we have no knowledge of, or the part of innocence. In my own experience of art creation, I've found that the most valuable inspiration derives from what I saw or learnt in

childhood, for in childhood, we get to know things and gain inspirations in an innocent state, without any bias. I have written a lot to explain my works, hoping to lead the audience with my clues to understand them, but when I gave a second read, I deleted them all. It was not that I wasn't satisfied with the text, but that I hoped the audience can interact with, ponder over and imagine over my works based on their own experience and knowledge, instead of being led by my captions out of their intuition. There is no right or wrong in interpreting art, and I do believe it will be bliss if people can identify and then cherish their rights to independently understand and interpret the works in an innocent state.

My works center on a certain period in history, which is put very implicitly. The identity and gender of the abstract figures and objects are intentionally muddled; with the flow and changes of colors, I've infused stories into the glass works, to prepare a response to the ancient civilization and raise a question for the current time: "Why am I here, and for what?" Such questions keep people exploring and thinking. This is a brief description about my works, and I would like to emphasize more on how I thought and worked during my creation.

There is no definite reason behind my creating art mainly through glass sculptures so far: perhaps it's just an intuitive choice. I so enjoy the process of working with glass, which involves two concepts: time and the unintended.

I am increasingly focusing on "time". The "geologic time" is the most ancient time scale that extends to millions of years ago when human, creatures and everything were trivial. In this sense, my works are my own projections in the geologic time. Our life is short, but when it is connected to the geological time or history, it can be extended in space-time. During this process, my thinking or creating constantly interacts with history, social background, aesthetics, and themselves, and then generate pointed dialogues. During or after this process, I was blessed with unintended hints, which were not only reflected in my skills or the effect of the sculptures, but rather in revealing the hidden hypotheses and relationships that helped me solving problems in my creation. Therefore, I've left marks that correspond with the time in my works and texts, so I can also keep track of my work methods and procedures while contributing to a style. On the other hand, I hope my works are comprehended as a whole, as their true beauty lies not in the visual effects but in the imagination it is capable of inspire based on such a composition. No doubt, this is subject to the judgement and choice of the audience according to their own experience and knowledge. It is such thinking that corresponds the course of time that keeps me discover new problems. I am not certain whether I will continue with such corresponds, and I am only creating and doing what I believe are worth based on my experience and knowledge, which is, to me, the fundamental meaning.

# 精神转换

2013

W54 x D31 x H28 cm



SPIRIT TRANSFORMATION  
2013



保护

2013

W56 x D25 x H16 cm



在路上

2014

W55 x D30 x H38 cm



ON THE ROAD  
2014



梦想之王

2014

W52 x D44 x H52 cm



KING OF THE DREAM  
2014

涅槃

2014

W77 x D60 x H20 cm



NIRVANA  
2014

征服者

2015

W55 x D60 x H45 cm



望想

2015

W48 x D38 x H45 cm



CYCLING IMAGINATION  
2015





永恒逝去

2015

W70 x D24 x H62 cm



# 幻想延伸

2015

W70 x D30 x H62 cm



THE ELONGATION OF  
FANTASY  
2015





## 超能力

2015

W60 x D30 x H61 cm



M.O.H 2

2015

W38 x D18 x H25 cm





**M.O.H 3**

2015

W25 x D20 x H24 cm



彩虹节奏

2015

W44 x D26 x H30 cm



RAINBOW RHYTHM  
2015





## 南方精灵 1

2015

W63 x D21 x H18 cm



潜伏

2016

W47 x D27 x H34 cm



LURK  
2016



远古的呼唤

2016

W44 x D35 x H71 cm



ANCIENT CALLING  
2016

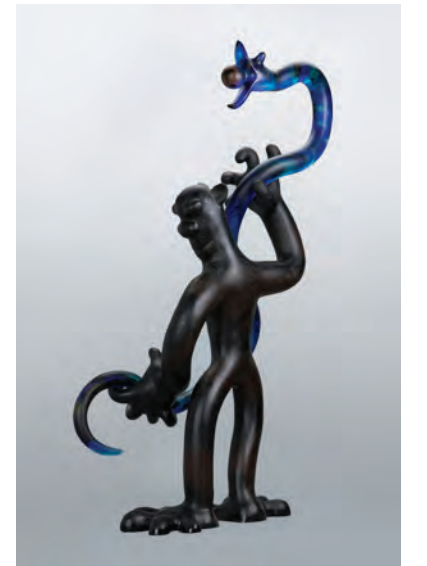
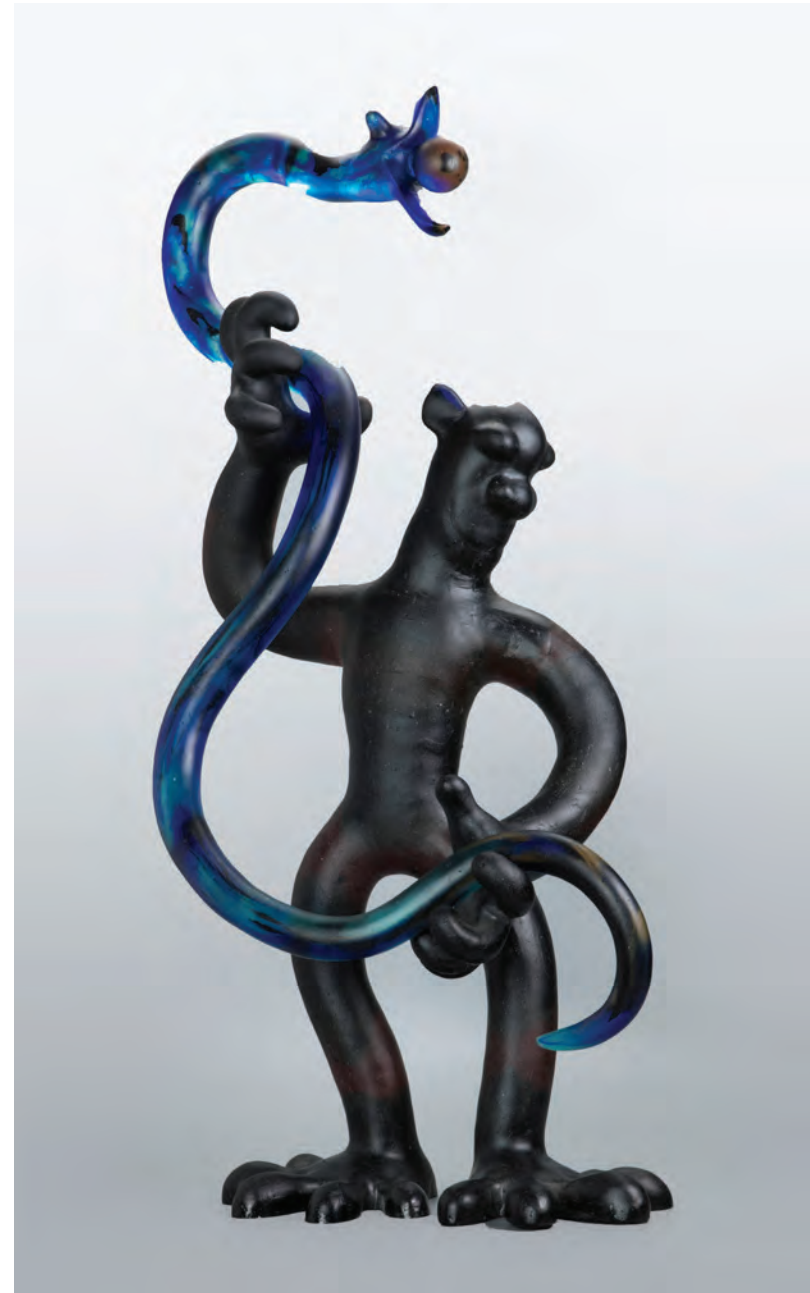
欲望互动

2016

W35 x D30 x H85 cm



INTERACTION OF DESIRE  
2016





变异之时

2016

W46 x D17 x H66 cm



THE TIME OF SUBLIMATION  
2016



# 宇宙之舟

2017

W117 x D16 x H24 cm



THE UNIVERSE OF THE BOAT  
2017



54

## 多面体

2017

W31 x D42 x H62 cm



POLYHEDRON  
2017



# 原始分离

2017



W60 x D32 x H32 cm



W74 x D18 x H20 cm



ORIGINAL SEPARATION  
2017



人系列之6

2007

PEOPLE SERIES 6

2007

W35 x D25 x H20 cm



人系列之17

2009

PEOPLE SERIES 17

2009

W32 x D26 x H55 cm



人系列之20

2010

PEOPLE SERIES 20

2010

W39 x D20 x H72 cm



人系列之21

2010

PEOPLE SERIES 21

2010

W36 x D38 x H43 cm



## 李振宁 LI ZHENNING

1983年生于广西南宁  
现工作生活在北京  
Born in 1983 in Nanning, China  
Currently living in Beijing, China

### 个人经历

2003年-2007年  
清华大学美术学院工艺美术系(本科)  
2007年-2010年  
清华大学美术学院工艺美术系(研究生)  
2010年至今  
北京建筑大学建筑学院 教师  
中国工艺美术协会玻璃艺术委员会委员  
中国国家画院玻璃艺术研究所学术秘书

### EXPERIENCE

2003-2007  
Bachelor of Art in Glass, Academy of Arts & Design,  
Tsinghua University, Beijing, China  
2007-2010  
Master of Art in Glass, Academy of Arts & Design,  
Tsinghua University, Beijing, China  
2010-Now  
Lecturer at Beijing University of Civil Engineering  
and Architecture  
Member at China Arts & Crafts Association Glass  
Art Committee  
Academic Secretary at China National Academy of  
Art Institute of Glass Art

### 作品收藏

德国 Alexander Tutsek-Stiftung 博物馆  
美国 CORE 3 协会  
韩国 Soeul Skol 艺术基金会  
秦皇岛玻璃博物馆

### SELECTED PUBLIC COLLECTIONS

Alexander Tutsek-Stiftung, Munich, Germany  
CORE 3 Association Foundation, Louisville, USA  
Sklo Art Foundation, Seoul, Korea  
Qinhuangdao Glass Museum

### 群展

2007 798艺术区“突围”新锐艺术展，北京  
2008 上海新工艺美术联展，上海  
2008 新加坡艺术博览会，吉隆坡  
2008 捷克Karlovy Vary第八届国际玻璃艺术节，捷克卡罗维瓦利  
2008 英国Bilston Craft Gallery, Glass Routes: From Wolverhampton  
to China展览，英国胡弗汉顿  
2008 Skol画廊第五届玻璃新锐艺术家展，韩国首尔  
2009 玻璃艺术画廊Glass Routes展览，英国伦敦  
2009 上海艺术博览会，上海  
2009 中国现代手工艺学院展，杭州  
2010 “Glass China”德国Alexander Tutsek-Stiftung博物馆，  
德国慕尼黑  
2011 “This side of Africa”当代艺术展，德国Alexander Tutsek-  
Stiftung博物馆，德国慕尼黑  
2012 秦皇岛玻璃艺术博物馆开幕展，秦皇岛  
2012 “In the name of love”当代玻璃艺术收藏展 Alexander Tutsek-  
Stiftung博物馆，德国慕尼黑  
2013 “In the name of love”当代玻璃艺术展，慕尼黑博物馆，  
德国慕尼黑  
2014 1895中国当代玻璃艺术展，南通  
2015 杭州国际艺术博览会，杭州  
2015 丹麦Hempel当代玻璃艺术博物馆“Colours”当代玻璃  
艺术展，丹麦  
2015 Koru画廊“Colours”当代玻璃艺术展，香港  
2015 首届“薪技艺”国际青年工艺美术展，北京/上海  
2016 中国当代工艺美术展，国家博物馆，北京  
2016 天元国际玻璃艺术节，张家口  
2016 “动相”当代工艺五项展，深圳  
2017 “危险与美丽”当代艺术与玻璃展，艺栈画廊798，北京  
2017 “国际当代玻璃艺术”醴陵陶瓷博物馆，醴陵  
2017 中国当代工艺展，炎黄艺术馆，北京  
2017 杭州国际当代玻璃艺术展，杭州

### EXHIBITIONS

2007 Breakthrough (group), Beijing  
2008 Shanghai New Arts and Crafts Exhibition, Shanghai  
2008 Singapore Art Fair, Kuala Lumpur  
2008 The Eighth International Glass Art Festival, Karlovy Vary,  
Czech  
2008 Glass Routes: From Wolverhampton to China, Bilston Craft  
Gallery, UK  
2008 Emerging Contemporary Glass Artists, Skol Gallery, Seoul,  
Korea  
2009 Glass Routes, Glass Art Gallery, London, UK  
2009 Shanghai Art Fair, Shanghai  
2009 China Modern Crafts Exhibition, Hangzhou  
2010 Glass China, Alexander Tutsek-Stiftung, Munich, Germany  
2011 This Side of Africa, Alexander Tutsek-Stiftung, Munich,  
Germany  
2012 Opening Show at Qinhuangdao Glass Museum, China  
2012 In the Name of Love, Alexander Tutsek-Stiftung, Munich,  
Germany  
2014 1895: China Contemporary Glass Art, Nantong  
2015 Hangzhou International Arts Expo, Hangzhou  
2015 Colours, Hempel Contemporary Glass Museum, Denmark  
2015 Colours, Koru Gallery, Hongkong  
2015 Flaming: The 1st International Crafts Exhibition, Beijing/  
Shanghai  
2016 China Contemporary Arts & Crafts Biennale, National  
Museum of China, Beijing  
2016 Tianyuan International Glass Art Festival, Zhangjiakou, China  
2016 “Dongxiang” Contemporary Craft Exhibition, Shenzhen,  
China  
2017 Danger and Beauty: Contemporary Art and Glass, ICI-  
LABAS, Beijing  
2017 International Contemporary Glass Art, Liling Ceramics  
Museum, China  
2017 China Contemporary Crafts, Yanhuang Art Museum, Beijing  
2017 Hangzhou International Contemporary Glass Art, Hangzhou

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主办单位：上海玻璃博物馆  
Organiser: Shanghai Museum of Glass

平面&展陈设计：协调亚洲  
Graphic & Exhibition Design: COORDINATION ASIA Ltd.

2017年12月17日 - 2018年3月18日  
DECEMBER 17, 2017 - MARCH 18, 2018

上海玻璃博物馆临展厅  
Temporary Exhibition Hall,  
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