

THUS HAVE I HEARD

如是我聞

郑闻卿个展

ZHENG WENQING
Solo Exhibition



玻璃奏響心之樂章

张琳

上海玻璃博物馆执行总裁

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。

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。

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。

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。

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，但当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。

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

玻璃奏響心之樂章

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。

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她最终展出的地方，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。

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：

“艺术真是一个美好的存在！”

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满呈现；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！

ZHANG LIN

Chairman of the Board, CEO,
Shanghai Museum of Glass

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 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 studio and help arrange the exhibition. At the time, our attention was drawn to an unusual-looking piece in the corner of the room. It seemed like a peculiar musical instrument made of 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 exhibition.

In China, the development of glass art began very late, less than twenty years ago. Restricted by things such as technology, equipment, and tutors, big, heavy cast glass has only 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. Each of them is highly talented and passionate about glass, and sees promoting glass art and helping it

grow in China as their duty. If that wasn't enough, each of them is diligent in seeking to make breakthroughs in their personal creations and teaching careers. Wenqing is one of these role models.

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 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 is accompanied by an inexplicable joy and sorrow,” and “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.

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 to visitors in 2017. At the same time, it is also Wenqing’s first solo exhibition, titled “Thus Have I Heard.” In Wenqing’s words, this exhibition was an epiphany: after experiencing a dialogue with herself within 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.

Epiphany is the burst of inspiration that comes after an electric flash, but it’s not something that is achieved overnight, much less 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 was caring for a newborn, personally driving the truck to deliver these works from Hangzhou to Hebei. The works carried the innocence and hopes of this child – and, like a child, they moved the audience in a way that was both naive, yet struck their hearts. Later, a more mature version of this child was exhibited in Transparent Ethereal Voice II during the Academy’s 10th Anniversary celebrations. It had turned more 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, but Wenqing once more used her own actions to subvert

our acquaintance with them. She deconstructed them, and allowed them to be reborn amid a combination of movement and stasis. These reborn works have been named Transparent Ethereal Voice IV. Her latest collection, Transparent Ethereal Voice III, is the polar opposite that continues the innovation under the same concept. This is a body of work that is 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 abstract 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 do not obscure their gravity, who are introverted but do not hesitate to shine with their own light. They are a more profound mediation and reflection upon life during the artist’s dialogue with her inner emotions.

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, high quality exhibitions have always been the center of importance in our work. In less than six years, in addition to regular updates of permanent exhibitions, we have also held over thirty 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 and the Receding Fire glass interdisciplinary 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 in a beautiful aria.

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 make them resilient, tolerant, graceful – and also, perhaps, a microcosm of the 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 and adjusted many established plans to allow her to bloom in the space that suits her best.

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 something in the hearts of visitors as they step into the exhibition hall.

“Art truly is a wonderful existence!”

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 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. 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, Coordination Asia – thank you for your outstanding graphic design! Let’s all enjoy this beautiful aria that can only be performed by glass. ●

玻璃的拓展：非同尋常的鄭聞卿之作

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郑闻卿女士属于充满活力的新一代中国艺术家群体，将玻璃视为一种极具表现力的创作素材。以她为代表的一批艺术家善于将玻璃作为艺术表达的介质。正是在这样的语境中，玻璃这种材质被延伸到了雕塑和装置艺术领域，超越了传统的艺术联想。她在进行玻璃创作时，积极探索丰富的表现手法及形式，在这一全新领域制造出深刻回响，将玻璃作品变成了动力学与声景装置。她对物质属性不懈探寻，将玻璃的独特之美作为创作的表达元素；她的作品层层分明、繁复细腻，细观却会发现脱胎于最为简单的道理。她所探寻的是观念而非形式，玻璃成了她表达观点的画布。而这也正是她进行玻璃雕塑创作最鲜明的特征之一。

闻卿女士现任教于中国美术学院玻璃艺术专业。我们曾在两个学术项目中有过密切的合作。她在交流的过程中始终热情友好。2011年，闻卿女士曾来到澳大利亚堪培拉，在澳大利亚国立大学美术学院研究访学。很快，她对创作理念的孜孜以求、对素材的熟练驾驭以及对主题展开的得心应手，都给我留下了深刻的印象。在为期4个月的访学期间，闻卿女士通过玻璃雕塑与我院师生积极交流创作理念、创作手法。她的访学使双方得到了一次难得的文化交流机会，让我们对彼此国家的艺术文化有了进一步的了解。这次交流取得了极大的成功，也使我们成为了永远的同事和一生的好朋友。

几年间，我见证了闻卿女士如何通过在工作室的实践，对各种理念进行挖掘和探寻。我常常惊讶于她在创作中竟也可以如此轻松地及时抽离，对玻璃的普遍概念联想提出疑问，再次将其融入与雕塑创作的对话当中去。她总有能力将玻璃同其它材料巧妙叠用，利用各种材料所固有的特点，与自己的理念形成互补或冲突。尤其值得一提的是，她既善于将作品延伸至装置艺术和动态作品，又善于将自己对玻璃创作的理解在视觉表现力上进行不断提升。

她早期的作品、创作于2013年的《依稀》是中国美术学院“‘透器·透气’ 2014杭州国际当代玻璃艺术展”展览的展出作品之一。闻卿女士通过一个很简单的观念，建构了一棵虚拟之树。在这件作品中，她将一段树枝截成很多小块，用负形的雕塑手法表现莫须有的枝杈，铸成玻璃。所有小块通过木头、金属支架支撑组合，塑造了一个刻意的虚拟空间。这件作品充满诗意与虚幻，透露出对环境问题和人造现实的关注。它通过原始粗糙的雕塑力，对观者而言极具视觉冲击力。艺术家刻意为之的、空心的玻璃树杈，冲突意味明显的支架，令这件作品充满矛盾和力量。正是通过对这件作品的观察，我意识到闻卿女士创作理念的巨大潜力，已超越了玻璃领域，而与雕塑艺术完美融合。

而本次参展的作品则是基于闻卿女士此前的成果，并在规模上有所扩大，同时结合了音景维度。例如，“透明的声

音”系列是本次展览的代表作，体现了闻卿女士及其雕塑实践取得了重要进展。这些由玻璃和金属作为材质的作品既有冲突的一面，又有进行了完美融合，利用的却仅仅是这两种材质最为简单的特性。玻璃可以是一块石头，也可以仿若柔软的水生芦苇。闻卿女士独具匠心地将玻璃做拉丝处理，打造了一件由数百条玻璃丝构成、充满韵律的发声装置。金属质地的机械底座上安装有机动装置，可以自动旋转。玻璃丝在摇摆碰撞的同时会发出微弱的振动响声。玻璃和金属这两种对比强烈的材质就这样完美融合、在碰撞中呈现悦耳的音景效果。

这些作品所体现的，在于玻璃同其它材质和谐共存的创作过程是如此妙趣横生、引人入胜。它们代表了回忆、身体、人与自然等多种主题。作品《曼陀罗-I》和《曼陀罗-II》则试图探索自然与人造世界的关系。这些装置艺术作品体现了闻卿女士对多媒介平台的诗意运用，同样糅合了玻璃和其它材质。对玻璃的巧妙处理让观者暂时忘记了其本身的由来，主题又将整个过程升华，我们对玻璃的认识又揭开了新的篇章。

这些作品最令人欣慰之处在于，我们从中得见闻卿女士的创作思路。她的创作从不拘泥于某种形式，而是受到深层次的探索与表达需求的驱使。她是一个雕塑家，一个钟情于玻璃所能表达、所能馈赠的雕塑家。她的重点在于探

寻：这种材料能够为我与雕塑的对话带来什么？无论运用何种媒介，我认为这种感知力正是塑造伟大作品的关键所在。郑闻卿女士是我的同事和朋友，她作为艺术家，其作品和创作实践也是我极为推崇的。我为能够受邀给她的首个博物馆个展作序深感骄傲；为她能够在如此美妙的场地举办个展感到欣慰。

RICHARD WHITELEY

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Zheng Wenqing is part of a dynamic new generation of Chinese artists who are exploring glass as an expressive material. She is part of a critical group of artists who engage with glass as a medium for creative expression. Within this context, her work extends glass within the space of sculptures and installations, allowing us to see glass as a material outside of its traditional associations. Her works make profound statements in this new space as she explores glass in a range of modes and formats, moving from objects to kinetic soundscape installations. Her practice is predicated on an enquiry of materiality, pushing the unique qualities of glass as elements within the vocabulary of the work – works that are layered and sophisticated while drawn from simple principles of observation. Her work explores concepts and not form as a canvas for her ideas and this is one of the defining qualities of her sculptural practice.

Ms. Zheng is also a key faculty member of the Glass Department at the China Academy of Art. Our two academic programs have worked closely together to build an exchange that has been instigated and nurtured by Ms. Zheng. She came to School of Art & Design at the Australian National University in Canberra to undertake a research residency in 2011. I was immediately taken with her rigorous approach to exploring ideas and how she unpacked her themes in negotiation with her materials. During the four-month residency, Ms. Zheng shared her

philosophy and methodologies in her sculptural practice with our staff and students across the school. Her residency realized a rich cultural exchange where the free flow of ideas led to a deep appreciation of the art and culture of our two countries. This exchange was highly successful and has connected us as colleagues for life.

Within her studio practice, I have seen Ms. Zheng unfold and interrogate ideas over several years now. I am often surprised how easily she can step back and question the wider conceptual associations of glass and bring these into an articulate sculptural conversation. She has the ability to layer glass with other materials, using their inherent qualities to balance or contrast her ideas. Significantly, she has been able to extend her practice into installations and kinetic works while also growing the scale the visual resolution of her ideas with glass.

In an earlier work, Blurred Memory, which was part of the Breathing through Transparency exhibition at the China Academy of Art in 2013, Ms. Zheng took a simple premise and transformed this into a constructed tree. Within this work, impressions of a tree branch were delicately sectioned and cast into glass blocks, with the tree limbs being expressed as negative forms cast within the clear cast blocks. These elements were scaffolded with wood and metal armatures, suggesting a constructed virtual world. The work has a poetic, ethereal quality

and suggests environmental concerns and a man-made reconstructed reality. It is the raw sculptural power of the work that strikes the viewer. The delicate and suggested space of the voided glass branches with the contrasting scaffolding give this work its contrast and power. It was through viewing this work I realized the potential of Ms. Zheng's ideas, both beyond glass and within the context of sculpture.

The works within this significant exhibition build on this previous work in scale and in corporate kinetic dimensions. For example, the Transparent Ethereal Voice series are key works that represent a distinctive step for Ms. Zheng and her sculptural practice. These works of glass and metal contrast and simultaneously bind these two distinctive materials. It is simple properties of the material that are harnessed within these works. Glass can be like a stone and as delicate and flexible as a water reed. Ms. Zheng has ingeniously cast threads of glass and harnessed these as hundreds of delicate filaments in this vibrating soundscape. The mechanical metal bases gyrate robotically in time with whirring motors and as the glass flexes, it creates subtle vibrations. The contrasting elements of glass and metal are perfectly blended and form a rhythmic clash.

Through out this body of work, there is a playful and compelling use of glass in harmony with other materials.

These works suggest themes of the memory, the body, and our relationship with nature. Ideas of nature and the built world are also explored in Mandragora-I and Mandragora-II. These installation works extend her mixed media platform with a poetry and integration of glass with other materials. The playful use of glass belies its production; her themes sublimate the processes and we see glass in a new light.

The most satisfying aspect of these works is that they reveal the threads of Ms. Zheng's thinking. Her practice is not built around defining a narrative of form, but by a deep sense of inquiry and expression. She is a sculptor – a sculptor who engages with glass for what it can say and can offer. Her focus is to ask, “what can this material bring to my conversation of sculpture?” In any medium, I feel this sensitivity is essential to making successful work. Zheng Wenqing is my colleague, my friend, and an artist whose work and practice I greatly respect. I am deeply honored to have been asked to write for her first museum exhibition at this most beautiful venue. ●

刘 潇
策展人

在郑闻卿的工作室里，简单的展台上放着过去数件玻璃作品，在玻璃窗外射入的光线下，简单明了的呈现出玻璃本身的净、灵，透，轻。而与这些干净透亮的作品之间形成对比的，则是她最新的创作，一组组电机、一堆枯木、以及吱吱作响的电流，这与台面上的一块块具有体积感的旧作，形成了强烈的对比。而这一转折，来得并不突然。

对于郑闻卿来说，积累转变的压抑蓄谋已久，这一创作并不是从概念出发，而是来自于她对连通了生活细节和玻璃这一材质的观察与感受。在她的艺术里，区别于我们日常所见的玻璃的形状和静默，也去除了模仿现成的玻璃形状与模样，相反，通过一种熟稔的料性把玩，弱化精雕细琢与奇技淫巧，用新的形式改造满足她的敏感，并召唤起观众对这种感受的回应：一声敲打在玻璃上的清脆之声，如同意念的回响，丝丝入扣，声声入心。于是我们即将看到的是一种改造块状玻璃后形成的苍茫之力，光线与随之摇晃、伸展：纤细而强烈的震颤，潜藏在柔美中的张狂，压制在精致之下的偏执，以及对光纯粹的凝练。

我们掏出手机看一个视频只需要1分钟，走马观花观看一个展览只需要20分钟，而完成一系列创作则是三年，玻璃的历史则有六千年，玻璃本身的特性就在那里。玻璃是光的容器【Stanislav Libensky（1921 - 2002）】。光线同时也衬托出熔铸一块玻璃形成的均匀、呼吸、崇高感。在这次展览中，则为闻卿式的琉璃界带人不同的光线，让玻璃这一介质凝固我们所忽略的种种光亮与声响，调整了我们对玻璃与光的感受，在黑暗中寻找最亮的光，这些光线近乎悦耳，但也是一声声危险的脆裂。

郑闻卿不是以旧的铸造方式，塑出所谓的“新”，而是尝试了一种新的方式敲击玻璃的“旧”，让“光”以新的方式呈现出来。

LIU XIAO
Curator

Inside Zheng Wenqing's studio, one can immediately see several pieces of her previous works on her desk, which plainly demonstrate how clear, crystal, transparent, and light glass is in the sunlight. In contrast with these translucent pieces are her latest creations: groups of motors, a pile of dead wood, and the noise of electrical currents – a marked contrast from the more “concrete” compositions of her earlier years.

This turn in style, however, didn't come suddenly. Rather, for Zheng, this shift was a culmination of her years of observations and musings on life's intricacies and the medium of glass itself. In Zheng's world, glass is free from the bounds of “common” shapes and “silent” properties. Creation is no longer an imitation of existing models and shapes; on the contrary, through a complete understanding of the material, Zheng breaks through the confines of excessive focus on technique and detail. Rather, she looks to extend her sensitivity and appeal to observers through an unconventional shaping method. It is a crisp sound of a strike on the glass, invoking memories and deeply penetrating the observer's heart. We see magnificent strength in the reshaping of glass pieces, as well as the light that gleams and glows within.

It is the strong trembling in thin and vulnerable lines, or the fierce expressions underneath the soft and gentle colors, or the extreme obsessions oozing out of the delicate craftsmanship, or the ultimate refinement of diverse light.

What takes only one minute to see in a video on the phone or twenty minutes to see in an exhibition normally takes three years for the artist to create. Glass itself has a 6,000 year history. As Stanislav Libensky (1921 – 2002) once said, “Glass is the container of light.” Light helps bring out the balance, vividness, and elegance of a finished glass piece. This exhibition features different kinds of lighting for Zheng Wenqing's glass world, through which the glass can amplify the light and sound we often ignore; we seek out light amid darkness, which often seeps in through the cracks. It is both destructive and beautiful.

Zheng Wenqing is not creating something new with conventional methods. Instead, she is breaking apart the original shapes, allowing light to shine through in a completely new way. ●

序言
玻璃藝術與光的世界
——作為壹種當代藝術媒介的“玻璃”

杨振宇

中国美术学院教授，博士生导师

对于玻璃艺术，我们还不够熟悉与了解。玻璃是生活世界的一部分，是我们每天都会打交道的东西。我们在建筑中、在光学仪器中、在日常生活中，不断地与玻璃因缘聚合。值得追问的是，今天，“玻璃”如何可能成为一种当代艺术的媒介？

玻璃，因其透光性与人工性，很早就使用为人同世界建立亲密关系的中介与载体。“光的世界”神圣且神秘，至今我们仍未完全了解。而我们将光明与上帝的力量相联系，因为有光，我们得以看见世界万物！在《圣经·创世纪》中，开篇就写道：“神说：‘要有光’，就有了光。神看光是好的，就把光暗分开了。”而玻璃，因其与光明的某种同质，被人用来向光明致敬的中介。在那些巫师与魔法的世界里，可以看见水晶玻璃的灼灼之光。在东方，琉璃被用于宫殿、庙宇、陵寝等建筑以及神像等的装饰，给虔敬者以光之闪烁。

在西方建筑中，开始大量运用玻璃的时代是中世纪的哥特式教堂。依靠光，玻璃镶嵌画熠熠生辉，以其奇妙光色引人入胜。狄俄尼修斯在《天使等级》一书中，把上帝说成是光，光就是宇宙的创造力，而光线是一切视觉美的根源。13世纪，法国主教、芒德的古利艾尔默斯·杜朗托斯在他《献给上帝的瞻礼》一书中，甚至有这样的体验：“教堂的玻璃窗即是圣经，它们驱走了风和雨，即一切有害之

物，但把真正的太阳即上帝的光，透进了虔诚的基督徒的心。”这种观念慢慢有了变化。十九世纪，由园艺师约瑟夫·帕克斯顿（ Joseph Paxton ）设计的首次世博会展厅水晶宫（ The Crystal Palace ），是第一次以钢铁、玻璃为材料的超大型建筑。清朝官员张德彝参观了后写道：“一片晶莹，精彩眩目，高华名贵，璀璨可观。”水晶宫的玻璃，透射出来的已经不再是上帝之光，而是自然之光。1914年的第一届德意志造联盟展览会上，表现主义建筑师布鲁诺·陶（ Bruno Taut ）设计的“玻璃展馆”，运用彩色玻璃和水晶传达一种宗教神秘主义色彩。他借用诗人和小说家保罗-西尔巴特（ Paul Scheerbart ）作品中“玻璃建筑”的理念试图重现中世纪的上帝之光，建造未来大教堂与上帝之屋：“光需要晶体；玻璃带来了新时代……因为玻璃建筑不仅允许阳光，还能让月光和星光进入室内，并且不仅穿过窗户，还最大限度地通过完全是由玻璃——彩色玻璃构成的墙体做到。”

玻璃在二十世纪现代建筑中的使用却已成主流，上帝之光被转化成一种自然之光，透过现代建筑中各种各样的玻璃幕墙，洒落在我们的生活世界。而在当代，玻璃与光之间的关系变得更加错综复杂了。这在让·努维尔（Jean Nouvel）这样的建筑师身上表达得特别强烈。努维尔甚至意识到，电影同建筑一样都依赖光的表现：“传统的建筑是以固定的体量作为基础。这里边没有注意到光的首要

性——是光使得我们能够看到建筑！并且它忽视了光的可能性以及它的多样性。对于我来说，光是实体，是材料，是一个基本的材料……。”这让人想起捷克现代玻璃艺术家斯坦尼斯拉夫·李宾斯基（Stanslav Libensky）的作品：“玻璃是光的容器，充满了想象力……光参与了作品的制作。”1981年，努维尔设计的阿拉伯世界研究院，其南墙上的光镜模仿阿拉伯式网状结构，并能够通过外光电效应随外部光强打开或者关闭，控制建筑内的亮度。在努维尔的建筑中，玻璃与当代的光电子效应的观看体验复杂地结合在了一起。从某种意义上来说，努维尔的很多建筑都可以说是大型的玻璃艺术作品。

建筑，是我们的栖居之所。就此维度而言，建筑“玻璃”作为一种艺术媒介，是对于神圣之光与日常之光，是自然之光与技术之光的结合。因为光，我们才能有所见。在对世界的观看中，玻璃构成了我们视觉系统中的部分。玻璃，不仅是被看的对象，玻璃本身也是构成我们观看世界的一种方式，一种结合着观看材料与视觉形态的存在物。

从文艺复兴开始，玻璃还成为我们眼睛的媒介延伸。各种各样的光学仪器都以玻璃为材料：光学暗箱、望远镜、显微镜……直至照相机、摄影机等，都是玻璃加工而成的。今天，我们视觉形态的形成，我们与世界之间关系的确立，很大部分就是通过与玻璃相关的媒介方式得以发生。“

玻璃”因其同“光的世界”的亲 and 性，建构起我们经验世界里的视觉感知。这种视觉感知，或正是“玻璃”能够作为一种当代艺术媒介最为关键的基点。比利时超现实主义艺术家勒内·马格利特的很多作品，就常以玻璃窗为意象，给观众带来强烈地视觉反省与质疑。他的一些作品，故意打破我们通过玻璃与外界空间保持一致的错觉，提醒我们对于窗玻璃的存在感知。在画中，绿树、草地，或者天空、落日 and 云，连着打碎的玻璃掉落在地上，而玻璃破碎处，外面的世界依然。

2013年威尼斯艺术双年展中，莫斯科艺术家安纳托里·舒拉勒夫（ Anatoly Shuravlev ）作品《虚拟视觉》，就采用了棱镜元素，营造出一个虚拟的视觉空间。透明的棱镜和四周环境相互渗透和折射，而光在棱镜中穿梭，建构起神秘而奇幻的不确定空间。

玻璃既是一种古老的神奇之物，又是我们当代日常生活与艺术世界的特殊媒介，它既是可见的，也是不可见的，如此结合而成的形态，如同人的视觉本身，既在人体之外，又在人体之内。当代玻璃艺术，因此也拥有了无限可能性，值得有创造力的艺术家去实验与探索！

our eyes. Different kinds of optical instruments are made from glass: camera obscura, telescopes, microscopes. Today, our visual form and our connection with the world happens largely through glass-related media. With its closeness to “the world of light,” glass builds the visual conception of our experiential world, which in turn becomes the most critical base point for glass to be a medium of contemporary art. Belgian surrealist René Magritte always used glass windows as a strong visual reflection and question, deliberately breaking our illusion so that we remain aware of the outside world. The trees, grass, sky, sunset, and clouds in the picture drop onto the ground with broken glass, while the world beyond remains as before.

During the Venice Biennale 2013, Russian artist Anatoly Shuravlev presented his work Virtual Vision using prisms to build a virtual visual space. There is mutual penetration and refraction between the prism and its surroundings, and light flies through the prism to build up an uncertain space.

Glass is now a special medium of our daily life and the art world in its comprehensive form; ancient and miraculous, visible or invisible, inside and outside the human body. Contemporary glass art has infinite possibilities, attracting creative artists to experiment and explore. ●

relationship between glass and light is getting more and more complicated in the contemporary world, which is shown through architects such as Jean Nouvel, who realized that architecture depends on light: “Traditional buildings are based on fixed volume. The primacy of light has been ignored – it is exactly light that make us able to see buildings! Possibilities and diversity of light have been overlooked as well. For me, light is substance, light is material, a fundamental material...” This reminds one of Stanslav Libensky, a Czech contemporary glass artist: “Glass is the container of light, full of imagination... light takes part in producing.” In 1981, Nouvel designed the Institut du Monde Arabe, whose south wall has mirrors of Arabic mesh structure that can be turned on and off along with external light intensity so that indoor lightness can be controlled. Nouvel combined glass with the experience of electrical effects in his work. To some extent, many examples of his architecture are large glass art pieces.

Architecture is where we live. In this way, glass architecture as an art medium is a composition of sacred light and daily light; light of nature and light of technique. Only with light can we see. When looking at the world, glass has been part of our visual system. When being observed itself, glass is also a way for us to observe the world – it is an existence uniting viewed material and visual form.

Since the Renaissance, glass has become an extension of

expressed in his book Rationale Divinorum Officiorum, “the glass windows in church are the Bible itself. They drive away wind and rain, that is, all the harmful things, and they allow in the sunshine which is none other than the light of God penetrating into the heart of devout Christians.” Gradually, the concept changed. The Crystal Palace designed by Joseph Paxton for London’s Great Exhibition in the nineteenth century marked the first mass manufacturing of both glass and iron. The Qing official Zhang Deyi recorded after his visit it was “a unity of crystal clarity, sparkling and glittering, noble and luxurious, bright to see.” The glass of the Crystal Palace reflected more of nature’s light than the light of God. On the first Werkbund Exhibition in 1914, expressionist architect Bruno Taut created the Glass Pavilion using stained glass and crystal to show a trace of religious mysticism. He borrowed poet and novelist Paul Scheerbart’s ideas in “Glasarchitektur”(Architecture in Glass) in an attempt to reproduce the light of the Middle Ages and build a futuristic church as home to God: “Light needs crystal; glass has brought a new era...because glass architecture lets sunshine and moonlight and starlight in, not only through windows but also utmost through walls purely made of colored glass.”

It cannot be denied that glass had already become the mainstream of modern architecture in the twentieth century when the light of God was replaced by the light of nature, and the light of nature fell into our life through glass walls in modern architecture. The

YANG ZHENYU

Professor and Ph.D. supervisor
China Academy of Art

Many people are not acquainted with glass art, although glass is an important component of our world that we deal with every day. We come to meet glass constantly in architecture, optical instruments, and daily life. The question is, how can glass become a medium of contemporary art?

In its transparent and artificial nature, glass has long since been an intermediary to establish intimacy between humans and the world. “The world of light” is so sacred and mysterious that we are not able to fully understand it so far. We have connected light with the power of God because we cannot see the world without light. The Book of Genesis begins with the verse, “God said let there be light, and there was light. And God saw the light that it was good, and God divided the light from the darkness.” Thus, due to their homogeneity, glass has been seen and used as an intermediary to salute light. You can see the bright light of crystal glass in the world of wizards and magic. You can see stained glass adorning buildings like palaces, temples, mausoleums, and holy statues to shine on devout believers.

In western architecture, it was medieval Gothic churches that began the widespread use of glass. Mosaics glittered cathedrals with light and enchanted people with fantasy. In De Coelesti Hierarchia, Dionysius called God light, now that light was the creativity of the universe and the source of all visual beauty. In the thirteenth century, Guillaume Durand, Bishop of Mende,

透明的声音 - I
2016

材质：玻璃 钢 装置
颜色：海蓝 发黑金属色
尺寸：90 x 60 x 85 cm
数量：三个单体

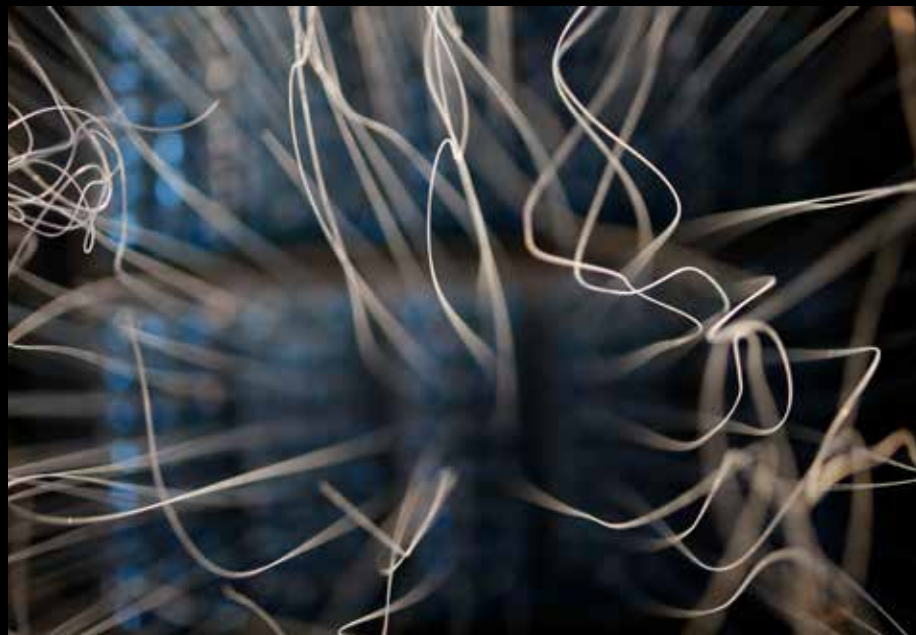
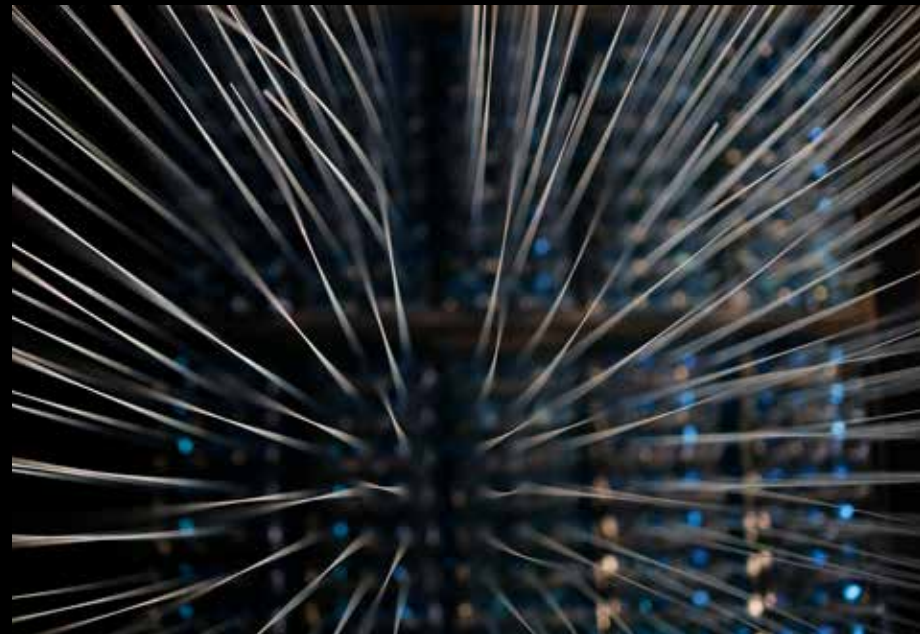
Transparent Ethereal Voice - I
2016

Materials: Glass, Steel, Installation
Colors: Deep blue, Metallic
Dimensions: 90 x 60 x 85 cm
Quantity: 3 units

线性的虚实是呼吸的节奏，摇曳的细丝碰撞出儿时的忆响，当透明的声音有节奏地响起，是否撩拨了你的心弦？

Reality is measured in the rhythm of breathing; the sound of childhood memories collided with the present. Is the sound hollow or full?





透明的声音 - III
2017

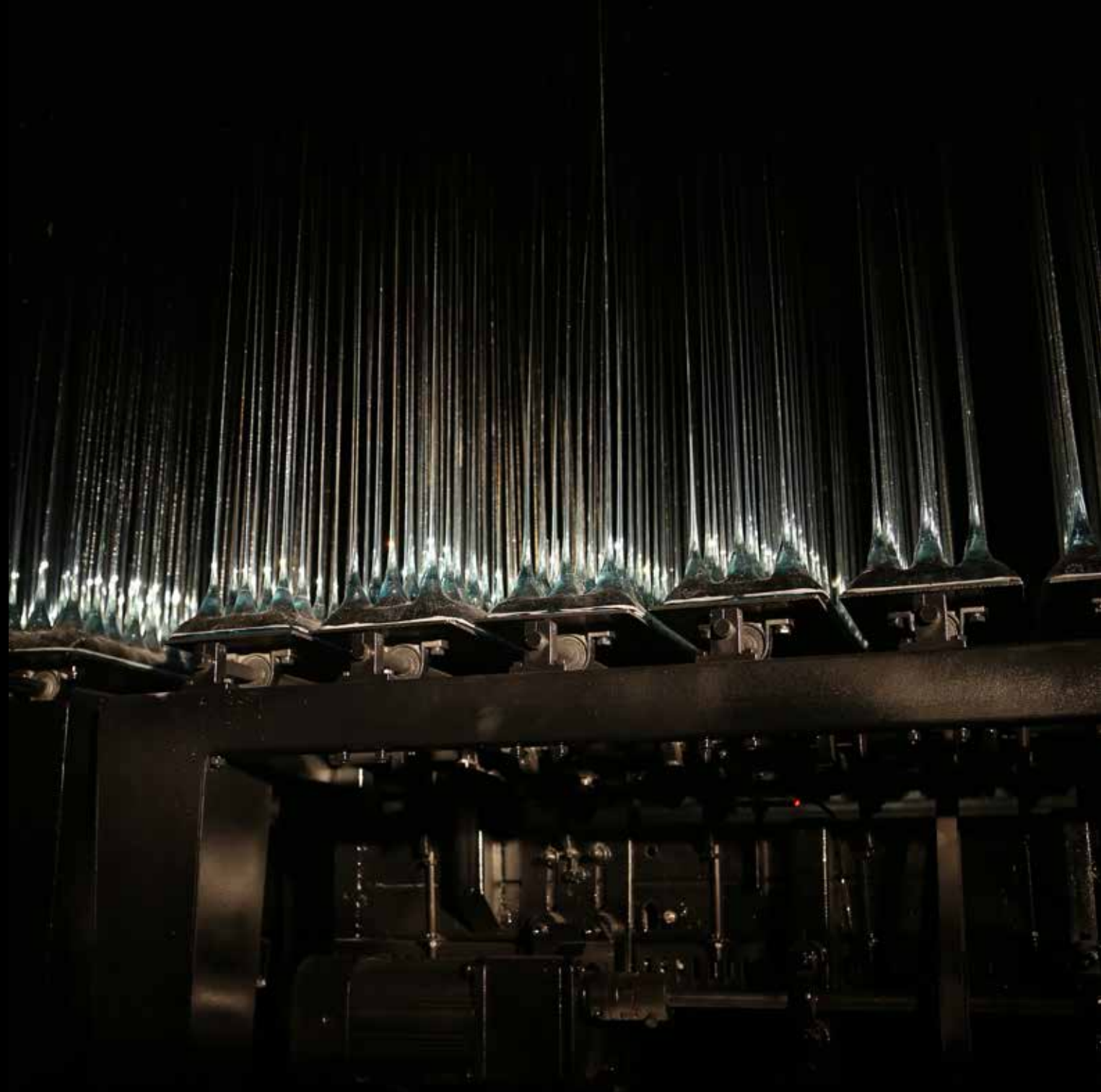
材质：玻璃 钢 装置
颜色：海蓝 银色
尺寸：850 x 145 x 180 cm
数量：十个单体

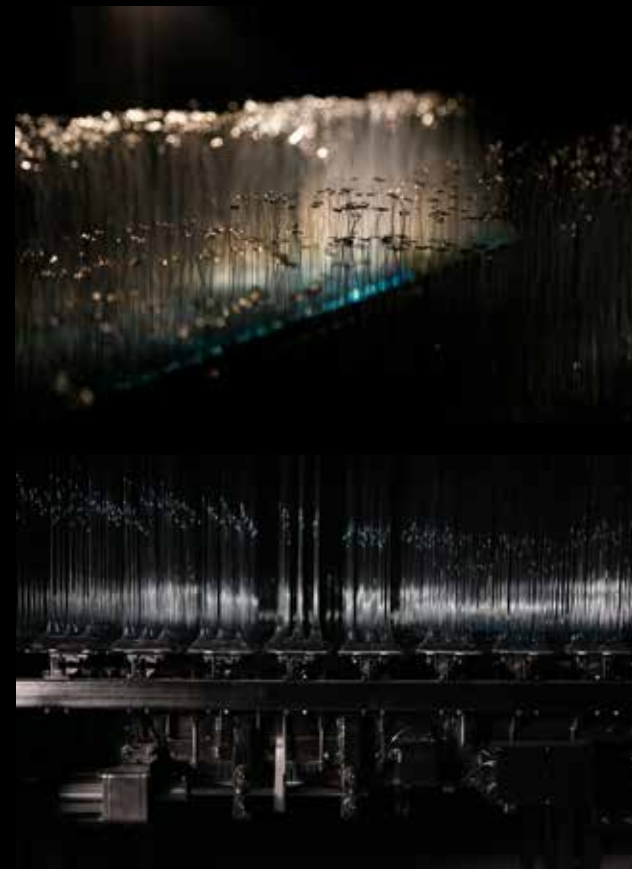
记忆总是那么若隐若现，
但是却又实实在在的存在。
这种不确定性为记忆
中的景物赋予了一种透明的
属性，就像风吹过的那
片记忆中的河畔。

Transparent Ethereal Voice - III
2017

Materials: Glass, Steel, Installation
Colors: Deep blue, Silver
Dimensions: 850 x 145 x 180 cm
Quantity: 10 units

One can never seem to recall
a memory clearly enough,
despite its existence in our
mind. This uncertainty adds a
transparency to the scenes in
our memory.





透明的声音 - IV
2017

材质：玻璃 木箱 装置
颜色：海蓝 发黑金属色
尺寸：500 x 400 x 300 cm
数量：十个单体

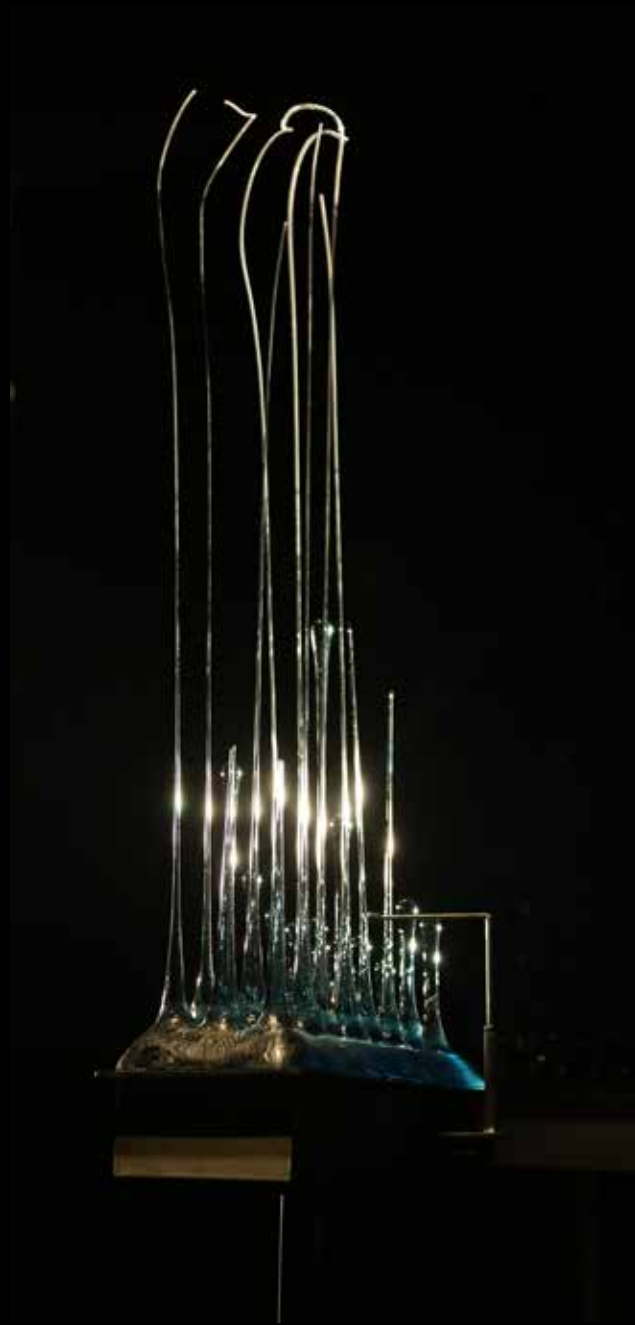
Transparent Ethereal Voice - IV
2017

Materials: Glass, Wooden crate, Installation
Colors: Deep blue, Metallic
Dimensions: 500 x 400 x 300 cm
Quantity: 10 units

媒材的物质性不单单是视觉的，也有声音的。听觉的表现亦是多样的，它具有表情的特征。透明是玻璃独特的视觉语言，而玻璃的声音也是那样的通透，似乎为我们打开了一扇心的感知之窗。

The material of the media is not only visual but also aural. Shown in a variety of forms, the audio is similar to the sounds of humans. Transparency is a unique, yet common feature for glass both visually and aurally. It opens a new door of perception for us.





曼陀罗 - I
2017

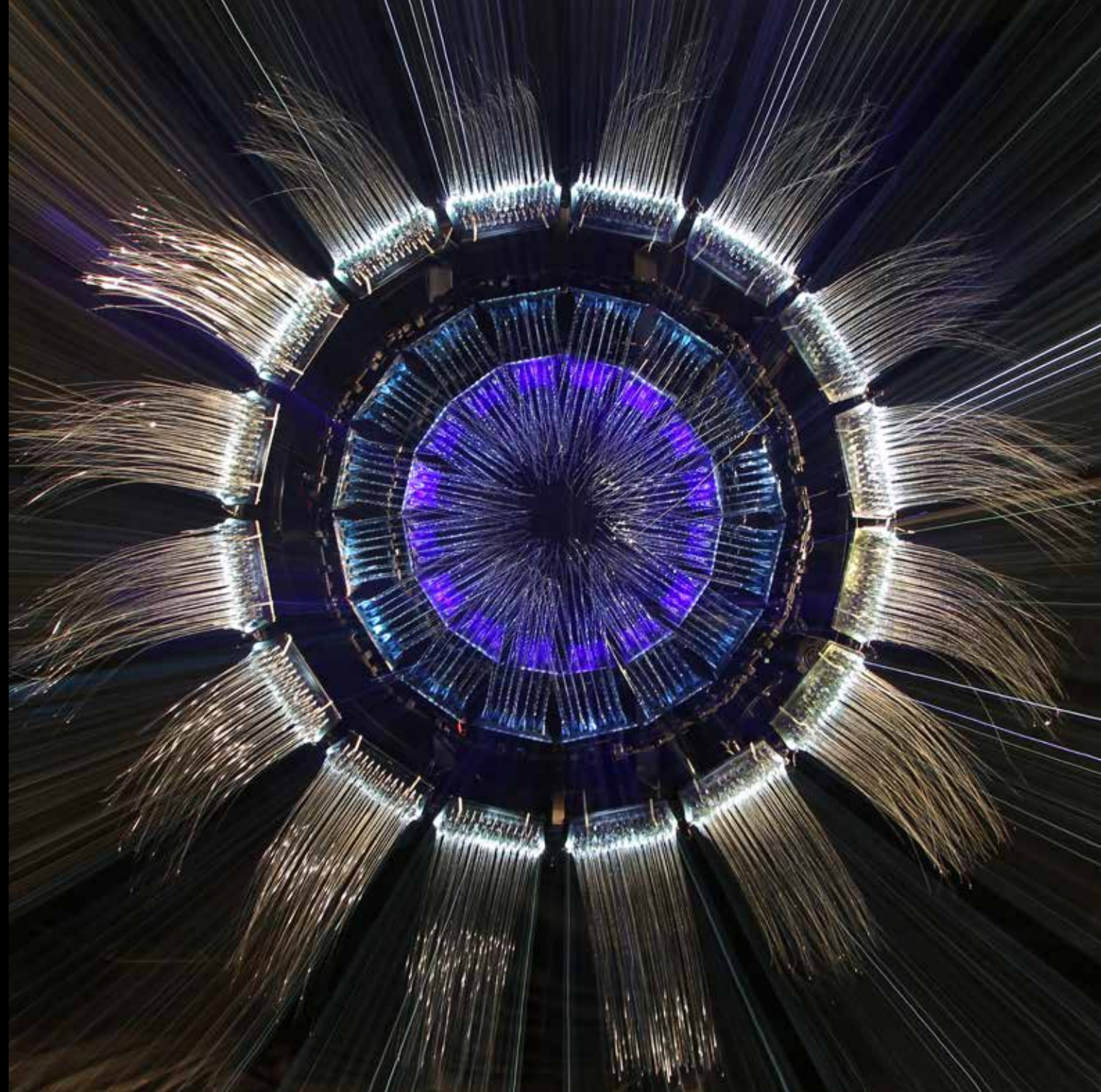
材质: 玻璃 钢 装置 LED
颜色: 多彩
尺寸: Φ 210 cm
数量: 一件

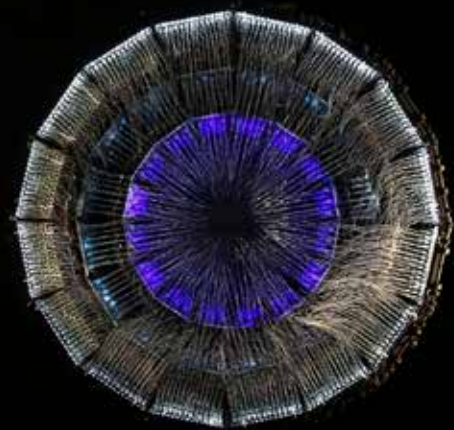
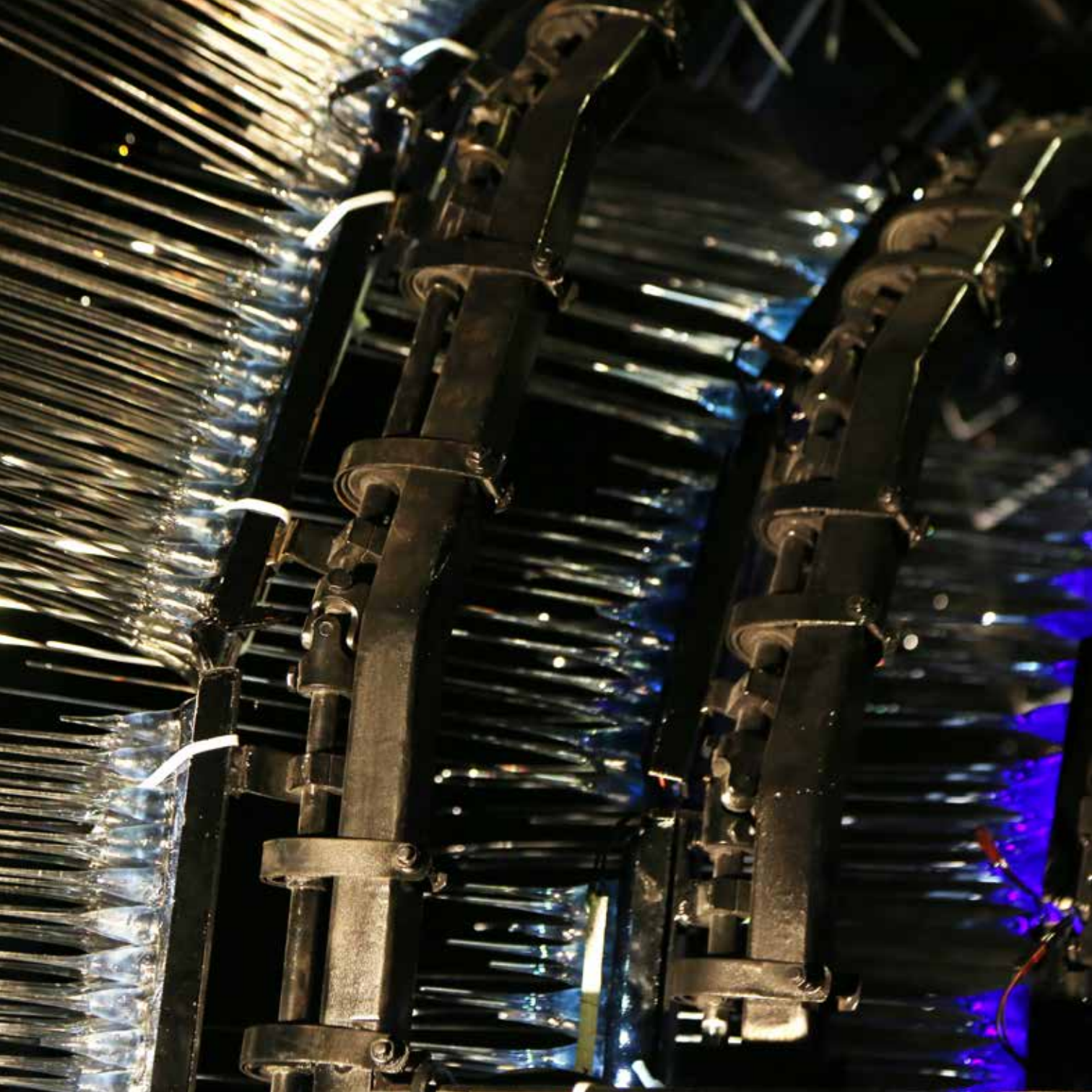
生命是一个复杂的话题，
蕴含了太多的切入点。人们用一种植物“曼陀罗”来象征生命，又赋予不同颜色的曼陀罗以相应的花语。但是，我认为这是片面的，所以我制造了一朵并非单色的曼陀罗，这样的曼陀罗才是对生命相对完整的表述。

Datura Stramonium - I
2017

Materials: Glass, Steel, Installation, LED
Colors: Multiple
Dimensions: Φ 210 cm
Quantity: 1 piece

Life is an exhaustive, complex subject. Some cultures view the flower Datura stramonium, also known as Devil's snare, as a symbol of life. The artist created Datura stramonium with multiple colors to represent life in a more complete and diversified manner.





曼陀罗 - II
2017

材质：玻璃光纤 亚克力镜面
颜色：透明发光
尺寸：650 x 140 x 280 cm
数量：一件

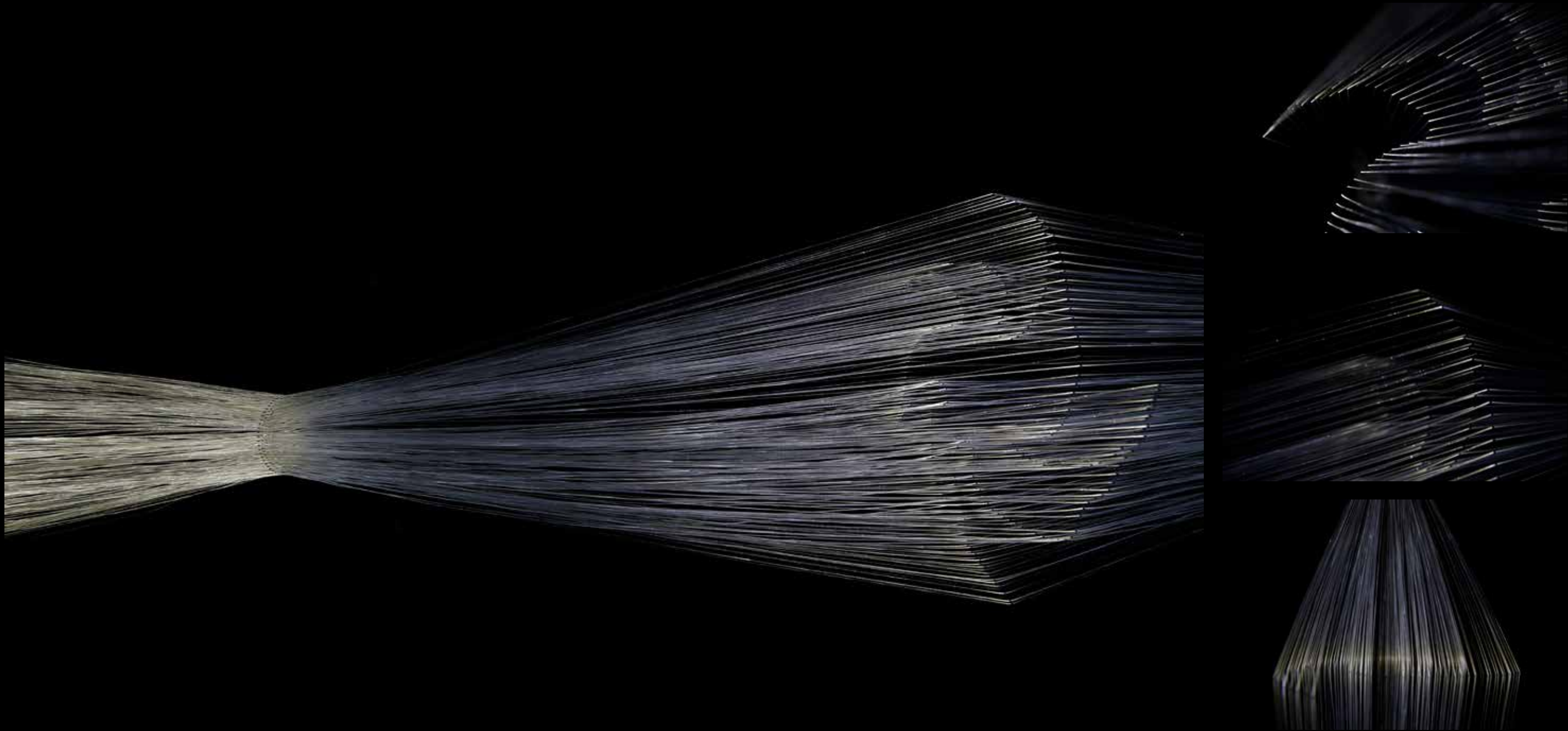
爱情是永恒的，超越时间维度，消失了“始”与“终”。她是在空间中的反复映射，是透明的线状，是那么的的不确定性，又蕴藏着无限的可能性。

Transparent Ethereal Voice - II
2017

Materials: Glass fiber, Acrylic mirror
Colors: Transparent
Dimensions: 650 x 140 x 280 cm
Quantity: 1 piece

Love is eternal, transcending time and blurring the boundaries of the beginning and the end. It is transparent, linear, and reflected repeatedly in space; it is so uncertain that it creates infinite possibilities.





芒

2017

材质：玻璃 木 LED

颜色：海蓝 木色

尺寸：300 x 400 x 155 cm

数量：一组

Miscanthus sinensis

2017

Materials: Glass, Wood, LED

Colors: Deep blue, Foresty

Dimensions: 300 x 400 x 155 cm

Quantity: 1 set

与生死无关，也没那么沉重，
有的只是若干次的邂逅，
抑或仅仅是在梦里。

It's not about life or death,
or anything similarly solemn.
It's about encounters
That may have happened in a dream.







郑闻卿

中国美术学院 副教授 硕士生导师
中国雕塑学会会员

2001年毕业于中国美术学院，获学士学位
2009年毕业于中国美术学院，获硕士学位
2005年访学上海大学美术学院
2011年访学澳大利亚国立大学
2014年访学美国PILCHUCK玻璃艺术学校

艺术创作感言

我陶醉于对“物”的感知过程，探索它们并努力触及那些隐藏在表面之下独有的东西，从而不断激发自己表达的冲动。

我认为在艺术创作中，有不可控因素，我迷恋艺术创作中这种不可控因素引发的“不确定性”，让我在艺术创作中不断享受“探索”、“期待”、“惊喜”。

我对物质化的玻璃料性与非物质化的表情及语言有了越来越深的感悟，尝试利用这些语言结合相应的形式，探索更多的可能性，并试图把它呈现出来。

ZHENG WENQING

Associate Professor, Master Tutor at China Academy of Art
Member of Chinese Sculpture Society

2001 Graduated with Bachelor's degree from the China Academy of Art
2009 Graduated with Master's degree from the China Academy of Art
2005 Visited Fine Art College of Shanghai University
2011 Visited the Australian National University
2014 Visited the Pilchuck Glass School

ABOUT ART CREATION

I am fascinated with perceiving “object”, probing into them and striving for whatever unique hiding beneath the surface, which will constantly stimulate my impulse to express.

I believe there are uncontrollable factors under art creation that trigger “uncertainty”, which obsesses me and allows me to always enjoy “exploring”, “expecting”, “experiencing surprise”.

The deeper understanding I have of material characters of glass and immaterial expression and language, the harder I try to utilize the combined modes of these languages, uncover much more possibilities and present them all.

2017年3月26日 – 2017年5月6日

March. 26, 2017 – May. 6, 2017

上海玻璃博物馆23号楼一楼

Building 23, F1,

Shanghai Museum of Glass

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Academic Director: Yang Zhenyu

策展人：刘潇

Curator: Liu Xiao

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