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埋藏，无论从历史时期到今天，都是人类非常普遍的一种行为方式。物件被埋藏的原因有很多，有主动因为逃避灾祸战乱、陪葬亡者而埋藏，也有因为地质变迁、时间推移就地被掩埋的被动型。当今天的人们发现过去被埋藏之物时，我们挖掘、收集、甚至研究它们，想通过这些埋藏物去了解埋藏者当时的处境、状态、以及重要的社会经济与文化环境，去认识过往的社会和人类生活，因此诞生了考古学这一门伟大的学科。考古学自诞生至今，其理论与实践方法经历了来自学者们的不同的挑战与论证。然而，回溯过去的考古学史，这门学科还尚未与当代艺术家有着太多深入的羁绊和连接。有幸的是，此次《我的考古学——中田一志个展》向观者呈现了艺术家中田一志先生眼中的“考古学”与艺术，另一种看待世界、认识世界的方式。

在过去的历史时期中，先人们主动埋藏的行为更多的是为了保护 and 珍视这些掩埋的物品。而在中田一志先生 2016 年的经历中，埋藏则是为了“放弃”些什么。中田先生的母亲经历了丈夫离世的悲痛，与中田先生促膝长谈之后，他们决定将父亲曾经留下的工具制作了一只陶瓷小盒，用来盛放这些伴随了父亲大半生的“器物”和“回忆”。随后，他在母亲的见证之下，亲手将这一盒满载太多情感的“器物”埋藏在了自家后院。这份回忆并没有消失，只是静卧在母亲的后院，就如同父亲从未离开一样。但母亲此刻的神情让中田先生有些五味杂陈，她脸上好似伤感、好似释怀、又好似解脱。

佛洛伊德在《精神分析引论》中认为“.....让它（创伤的潜意识）转变为能明确意识到的一些事情，才能有效地消除病症.....必须把他们（创伤者）遗忘的东西召唤回来。”和母亲共同完成的这次看似伤感，却充满治愈能量的行为彻底触动了中田先生，他开始了一个全新的艺术项目：“我的考古学”。不同于传统考古学对宏大叙事和文明变迁的偏爱，在中田先生的艺术项目中，他关注微小又不起眼的个体生命，让个体来讲属于“自己”的故事。这些项目参与者有着截然不同的社会背景，但共同点都是“失去”了些什么，都有着属于自己的伤痛和介怀，离开自己的可能是一条陪伴自己的小狗，一段值得怀念的记忆，一种珍贵的家庭传统，甚至是重要的文化传统和切切实实的生命。中田先生邀请不同年龄不同文化背景

的参与者将私密的故事汇集于玻璃之上，并与参与者一起将代表情感和故事的玻璃物件主动埋藏起来，留下珍贵的影像资料。中田先生和参与者通过这一系列富有仪式感的行为去保存、去流传这些转瞬即逝的情绪，以期引起后来观者的共情，反思或是讨论。

在“我的考古学”中，玻璃是不可忽视的重要材质。它美丽、璀璨、充满魔力，让很多艺术家和设计师为之着迷。中田先生曾说，“玻璃艺术/教育在过去三十年间有着戏剧化的发展。今天我们可以用玻璃做任何创作，从大型装置到非常时尚的服饰。我曾经也为这样的新技术和新材料而着迷，但是当进一步思考我的艺术时候，我突然发现这些（新技术和新材料）都与我无关。”在这个项目中，玻璃并不强调其作为材料技术的难度和视觉表达的意义。中田先生更希望借用的是玻璃本身的“永恒性”和各地出土玻璃遗存这一现象的“历史感”，期待这些人为的遗存能被发现者偶然发现。当这些玻璃物件经过有意地埋藏，未来是否还能被发现，被谁发现，如何被发现，这些都是今天我们未能解答的问题。更令人值得玩味的是，未来的发现者是否还能理解我们当下此刻的想法，是否会出现误读和误解？当一系列行为完成之后，这个项目看似画上了句号，实际可能是一个逗号，一个省略号，甚至是一个大大的问号。

在“我的考古学”项目中，不仅参与者瞬间的情感被凝固记录，对于艺术家而言，这也是一个持之以恒的项目，可以证明自我在未来存在的意义。当我在今年2月前往中田先生在芬兰的工作室时，他曾经戏言，“无论我是活着还是死了，艺术存在还是不存在，博物馆开门还是关门……我的艺术作品会与这个星球共存亡。我能在这种永恒性中感到简单的快乐和满足。就如同山脉中的树木，沙漠中的砂砾，流向海洋的河流，以及‘在地下的中田的艺术’”。一切人工制品，包括艺术品最终都将被分解、溶化，并回归到自然中去，而艺术家自身和其创作活动最终也会在某个时间点消失，回归到“零”。可是，如果艺术家创作的作品能够永远的流传下去呢？

对于上海玻璃博物馆而言，我们始终赞赏艺术家的创造力，鼓励他们看待世界和人生不同的思辨方式。在此刻，玻璃不再坚硬，而是汇聚起了炽热而流动的情感，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。正如上海玻璃博物馆建馆七年走过的历程，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，为玻璃艺术的发展创造更多的可能。从支持国内外玻璃艺术家富有创新力的个展到每年如火如荼的当代艺术跨界项目“退火”，上海玻璃博物馆和艺术家们都在着力打破业界和观众对于玻璃艺术的固有印象，去探索玻璃艺术的未来，扩展这种神奇材质的边界和无限可能。正如此次《我的考古学——中田一志》个展中呈现的艺术家对于无限、对于时间、对于人生的思考，观者或许可以在此次展览中思考究竟何为永恒，而未来又将去向何方。

最后，我谨代表上海玻璃博物馆感谢艺术家中田一志先生在寒冷的冬天带来了如此充满温情，值得反复嚼味的艺术项目，也感谢上海玻璃博物馆展览与传播部、营运发展部、物业部等各位同事为此次展览顺利开幕和营运付出的辛勤劳动，以及我们的展览展陈与平面设计公司协调亚洲，感谢你们出色的设计工作。

是诸法等，即生即灭，即有即空，刹那刹那，亦复如是。

一切终会消散，留存永恒的唯有真挚。

阳昕

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Eternity in an Hour

Since ancient times, burial is a very common human behavior. There are many reasons for burying objects, including active burial for escaping disaster, war and burying the dead, and passive burial due to geological changes and the passage of time. When people today find buried objects in the past, we excavate, collect, and even study them. We want to understand the situation, state, and significant socio-economic and cultural environment of the buried objects to understand the past society and human life. Therefore, archaeology came into being, as a great discipline. Archaeology has been facing different challenges and arguments from scholars in terms of its theories and practices since its birth. However, looking back on the archaeological history, this discipline has not had much in-depth ties with contemporary artists yet. Fortunately, “My Archaeology-Individual Exhibition of Kazushi Nakada” presents the viewers with “archaeology” and art in the eyes of the artist, looking at and understanding the world in a different perspective.

In the historical periods, our ancestors actively buried the objects mainly for protection and cherishing. According to Mr. Nakada's experience in 2016, the burial was for “giving up” something. Mr. Nakada's mother experienced the grief of losing her husband. After a long conversation with Mr. Nakada, they decided to make a small ceramic box with the tools his father had left to hold these “artifacts” and “memories” that accompanied his father for the most of his life. Later, in the presence of his mother, he buried the ceramic box of “artifacts” full of emotions in his backyard. The memories did not vanish, but lay still in his mother's backyard, just as his father has never left. However, Mr. Nakada had mixed feelings when seeing his mother's expression at that moment, and it seems that she is sad, relieved and freed.

In A General Introduction to Psychoanalysis, Freud stated that “... the disease could be effectively eliminated only by turning it (post-traumatic subconscious memories) into something that can be clearly sensed...something that they (trauma victims) have forgotten must be called back. “Seemingly sad but filled with healing energy, the act finished together with his mother deeply touched Mr. Nakada, and therefore he started a new art project-“My Archaeology”. Different from the preference for grand narration and civilization change traditionally in archaeology, in the art project of Mr. Nakada, he pays attention to the small but insignificant individual life and lets the individual tell his own story. The project participants have varying social backgrounds, but they have common ground that they have “lost” something with their wounds and feelings. What they have lost may be a puppy that accompanies them, memorable memory, the precious family tradition, even an important cultural tradition and a real life. Mr. Nakada invited participants of different ages and varying cultural backgrounds to

integrate their own stories into the glass, and actively bury glass objects representing their emotions and stories with the participants, and retain the precious image data. Mr. Nakada and the participants intended to preserve and hand down these transient emotions through a series of ritual acts, so as to arouse sympathy, reflection or discussion among viewers in the future.

In “My Archaeology”, glass is an important material that cannot be ignored. It is beautiful, bright and full of magic, and fascinating for many artists and designers. Mr. Nakada once said, “Glass art/education has undergone dramatic development in the past 30 years. Today we can create freely with glass, from large installations to very fashionable costumes. I used to immerse myself in such new technologies and materials, but when I further thought about my art, I suddenly found that these (new technologies and materials) had nothing to do with me.” This project does not focus on the difficulty in material technology utilization and the significance of visual expression of the glass. What Mr. Nakada wants to borrow is the “permanence” of the glass itself and the “sense of history” of the unearthed glass remains in various places, expecting that these artificial remains could be discovered by people by chance. When these glass artifacts are actively buried, whether and how they can be discovered in the future are questions with no answers today. What is more interesting is whether the future discoverers can understand our thoughts, whether there will be misinterpretation and misunderstanding. After a series of actions have been completed, it seems that the project has been finished. However, in fact it may be a comma, an ellipsis, or even a big question mark.

In the project of “My Archaeology”, the emotions of participants at one moment are frozen and recorded, and moreover it is also a project which requires perseverance of artists and can prove the significance of self-existence in the future. When I visited Mr. Nakada's studio in Finland in February this year, he once joked, “Whether I am alive or dead, whether art exists or not, whether the museum opens or closes...My art works will survive with the planet. I can feel simple happiness and satisfaction in the eternity, just like the trees in the mountains, the gravels in the desert, the rivers flowing to the sea, and “Nakada’s art buried under the ground.” All artifacts, including artwork, will eventually be decomposed, melted and returned to nature, while the artists themselves and their creative activities will eventually disappear at a certain point of time and return to “zero”. However, what if the works created by artists can survive forever?

For the Shanghai Museum of Glass, we always appreciate the creativity of artists and encourage them to look at the world and life in different perspectives. At this moment, the glass is no longer hard but mixed with hot and flowing emotions. Through different shapes and colors, we can remember the joy, excitement and even confusion of mankind. As the Shanghai Museum of Glass marks its 7th anniversary, unlike the cold and

unchanging traditional cultural institutions, we have taken a cross-border and fusion attitude to create more possibilities for the development of glass art. From supporting the creative individual exhibitions of glass artists at home and abroad to the “cooling down” of contemporary cross-border art projects in full swing every year, the Shanghai Museum of Glass and its artists are trying their best to change the stereotype image of glass art of the industry and audience, explore the future of glass art, and expand the boundaries and possibilities of this magical material. Just like the artist's thoughts on infinity, time and life presented in “My Archaeology-Individual Exhibition of Kazushi Nakada”, viewers may be able to think about what eternity is and where it will go in the future.

Finally, on behalf of the Shanghai Museum of Glass, I would like to thank Mr. Kazushi Nakada for bringing such a warm and thought-provoking art project in the cold winter. I would also like to thank the Exhibition and Communication Department, Operation Development Department, Property Department and other colleagues of the Shanghai Museum of Glass, as well as Coordination Asia, our exhibition and graphic design supplier, for their hard work for smooth opening and operation of the exhibition, and thank you all for your excellent design work.

是诸法等，即生即灭，即有即空，刹那刹那，亦复如是。

Everything will eventually vanish, only sincerity remains forever.

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