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我的考古学
My Archaeology

中田一志
KAZUSHI NAKADA



MY ARCHAEOLOGY



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刹那即永恒

阳 昕

上海玻璃博物馆
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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。

弗洛伊德在《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，以及我们的展览展示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。*

ETERNITY IN AN HOUR

CATHYE YANG

ACADEMIC RESEARCH MANAGER,
SHANGHAI MUSEUM OF GLASS

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 narrative 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 humankind. 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.

*All dharmas,
is born,
is destroyed,
come into existence,
and come into voidness.
So also is from ksana to ksana.*

*Everything will eventually vanish,
only sincerity remains forever.*



艺术项目 “我的考古学”

中田一志
RCA / MA

从中国兵马俑和意大利庞贝壁画可以看出，考古学研究的意义在于用现代眼光重现过往文明和生活习惯，同时揭示了人类社会的发展历程。

在藏传佛教中有一部被称为“度亡经”(Burial dictionary)的经典。几个世纪以来，作为修行的一部分，僧侣们一直将这部经典藏在一个隐蔽的地方。传说当世界需要书里的知识时，它总会被发现。这部《中阴得度法》(*Bardo Thodol*)由印度高僧莲花生大师在8世纪所写，而美国人类学家伊文斯-温慈(Walter Evans-Wentz, 1878-1965)发现了它并将其翻译为《西藏度亡经》。它传道的内容关于如何引领死去的灵魂通向解脱之路，以免往复轮回于妄想世界。相传这部经书是在第一次世界大战——一个各国竞相研发武器、生灵涂炭的严峻时刻——在印度被偶然发现的。

这一“人为埋藏——偶然发现”的过程影响了“我的考古学”这个艺术项目。早在2014年初项目就已经有了初稿，第一件作品则于2016年完成。这是一个实验性艺术项目，在项目过程中我与参与者合作创造了多件艺术品。如今该项目已遍及16个国家和19个不同地点。

在创作过程中，通过与参与者的对话，我决定以“情景”为主要概念并创作一组艺术品。在对作品进行记录并拍下参与者的照片后，其中一件作品会被埋在了地下，并刻有项目名称、创作年份和我提出的问题，“在你的时空里，艺术为何物？”。只有我和参与者知道埋藏地点。之后参与者将会与熟人和家人讨论这个项目。

如果1000年后这些作品被发掘出来，人们会产生哪些猜测？如果他们知道这是一件艺术作品(艺术项目)，有意利用考古学将个人的想法和信息传递给未来，那个时代的艺术历史学家和策展人会如何评价这个项目以及我的创作活动。他们会如何谈论刻在艺术品上的诗文？

未来考古学的准备

该项目包括三种数据，埋藏的艺术品、现存艺术品以及摄影，和参与者的“情景记忆”。他们将同时推动各自的时间轴向着未来前进。

数据 1：无类别对象

根据每一情景所创作的系列艺术品中都会有一件被埋藏。这些艺术品或将在地下埋藏上数百年，或可能被偶然发现。在未来它们可能真的会成为考古文物。这些艺术品将在于自然界中静静地度过自己的光阴，一切都与当下无关。

虽然是艺术项目的一部分，但它们在被埋藏阶段是看不见的，其位置也无法被精确把控。所以它们现在是“无类别对象”。那么在现阶段这些作品能被看作是艺术品吗？找到结论的唯一方法就是讨论。在这个项目中，对艺术的谈论和思考本身就是已经是艺术了。日本画家岸田劉生(1891-1929)在《美的本体》一书中写道“美或艺术不一定会让人保持高尚道德，但永远不会让人失去道德”。被埋藏的艺术品是引导人们参与讨论的无形的图像象征。

不过埋藏物品的类别和价值将由它们被发掘时期的艺术概念和认知来定义。这些物品上刻有“你那个时代的艺术是什么样子的？”的字样。那么这些物品应属于艺术类别还是考古学？

数据 2：情景记忆

参与者会记住关于这个项目的很多事情。这就是记忆。

人脑记忆事物的一种方法叫做“情景记忆”。“情景记忆是以连续的形式适时呈现我们对经历和特定事件的记忆，

如此我们可以对生活中任何特定时刻发生的实际事件进行重构。这是可以明确表述的自传式事件记忆(时间、地点以及相关情感和知识)。每个人都倾向于把自己看成是这些事件的参与者，而情感负担和事件的整个背景通常是记忆的一部分，而不仅仅是事件本身的事实。”

参与者会记得我们在确证中交换的对话和想法，这是他们生成记忆的过程，被称为“我的考古学”。换句话说，他/她的记忆本身就是这个项目的艺术品的一部分。

情景记忆会对他们的思维产生强烈的影响，因此他们可能会开始喜欢同类事物，比如那些艺术品或我们相遇的地点。更有甚者，他们可能会促使自己再现和模仿他们在项目中所经历的事情。

50年后所有参与者将不复存在。最终他们的记忆将会变成他们家人和亲密朋友心中的一个简短故事，也可能会世世代代传递下去。

数据 3：物质证据

现有的未被埋藏的艺术品和影像资料用来向观众展示和介绍项目。它们是唯一的有形可见的证据，可以证明艺术项目“我的考古学”的存在。这些物品可以展现被掩埋作品看起来的样子，它们的形状、工艺……和材料，甚至反映出我的手艺……

但同时，这些物质证据——参与者的影像，包括图像和视频，被埋藏的艺术品和地面上的洞穴——它们并没有清楚提及埋藏的位置。我只见过这些参与者一次，仅在现场呆了几个小时。所以随着时间的推移，项目细节变得越来越模糊不清。

如果我们希望别人相信项目如所描述一般，的确存在，

那么唯一的方法就是回看这些数据并相信它们。

埋藏的作品、人们的记忆、现存的影像，这三种数据将同时随着各自的时间轴向未来前进。没有人知道它们身上会发生什么。唯一可以想象到的结果便是它们被发现并成为考古所得。在艺术领域，应该有我主观想表达或呈现的东西。但这个项目似乎完全不同。它就像本我刚刚开始创作的书，尚且不知道故事的走向。我越试着去写，越试着去澄清，它变得越虚假/虚构。该项目包含了来自世界各地的一些情景，人们可以通过它们思考任何事情，可能是我们的生活、社会、文化或未来……总之任何事情。

当项目将来被发现时，我的艺术陈述或概念可能只是作为补充。

若将这一艺术项目视作一本书，那么前言和第一章是艺术品本身，是参与者脑海中所创造的情景记忆和埋葬它们的过程。而我希望所有遇见这个项目的人能在心中书写接下来的故事。

项目备忘录

很久以前，有家教堂委托我制作一件玻璃雕塑。我完成了作品，而且得到了一笔报酬。后来我被邀请参加某种教堂仪式和周日礼拜，但因为我的日程安排而未能前往。后来我收到了通过电子邮件发送的一张做礼拜照片和一条善意的信息。当我看到那张照片时，我的双脚止不住地颤抖。人们正在我制作的雕塑前祈祷。他们双眼紧闭，神情肃穆。当然他们的祈祷对象是宗教象征，而不是我的雕塑。然而我觉得自己似乎瞥见了生动的人心和情感。我在心中呐喊道:“这座雕塑是我塑的，所以没必要那么严肃地祈祷!”此时恐惧、羞愧、内疚、无助和绝望的感觉一齐涌上心头。我不敢相信我的作品会成为某人的祈祷对象，于是我退缩了。从那以后，那些国家的人

民、精神、宗教、文化不时成为我感兴趣的话题。

大约2013年时，有件事让我开始重新思考生命及其终结。这不是悲观或多愁善感，而是含糊地思考我的生活以及我所做的一切事情的终结。当时我有机会从我所在的地区了解日本佛教以及西藏密宗。简单来说，他们对“时间”和“终点”阐释对我产生了影响。这让我想起了祖母在我很小的时候对我说过的话，“一志啊，当我们出生时，每个人都从神那里得到了一定的时间。有些人的时间长，有些人的时间短……时间一过，我们就得走。人类死亡是自然规律……他们不是死于车祸或疾病。他们用完了自己的时间，所以得走了，这才是死亡的原因。我们伤心是因为我们不能和他们说话了，但这并不意味着他们消失了。他们会一直陪在我们身边。”我回答说:“你认为我能活多久?接下来我要去哪里?”

当前事件只是存在于当下，而且将在同一时间内结束。大多数事情、事件是不可能延长存在的。很明显，我的寿命无法再延长45年……但是通过情景记忆、保留计量和玻璃材料，这个项目可以在时间轴上进行100年乃至1000年。我觉得这个项目将会存在于我小时候所好奇的“接下来”之中。

在这个项目中，我总是会有一些无法用语言表达的新发现和经历。

我经常意识到自己想找出对参与者来说非常重要但非常私人的感受和故事。起初他们很困惑，问我想听什么样的故事。我解释了这个项目的要点，然后问“你了解这个项目的理念了吗?” “所以,……是的，这是一个艺术项目。不不!我说的不是博物馆里的那种艺术。我在用你创造艺术。”这是在他们脑海中创造情景记忆的开始。于此时，我开始思考我想创作什么样的物品，以及他们想要什么。

享的一段非常古老的家族故事或记忆。当他们的艺术品被埋葬时，一些参与者流下了眼泪。其中一位说:“也许我只能再活30年。但是承载我的思想和情感的物体可能会在未来1000年内继续存在……我的生命如此短暂。”有人将这个项目作为她人生的转折点。她想把“她的过去”放入艺术品中，将其埋葬，然后开始新的生活。在拍照环节，我们都很忙碌，但也有片刻的沉默。我转向她，注意到她正盯着那个放在洞底的艺术品。这让我想起了“教堂内的玻璃雕塑”，我立刻错开她的目光。我觉得自己看到了一些不该去看的东西。

当我在挖洞时，内心深处涌现出一股无法解释的感觉和情绪。几乎每次看过洞底后，我总是逼迫自己向后看，比如看看远处的风景，好像在确认什么一样。数万年来人类一直在挖洞，可能是为了保存食物、宗教仪式、销毁证据或藏匿赃物。我的基因中可能存在人类长期遗传的“负面情绪”，通过挖洞可能会激起我的这种情绪。

现在你可以用艺术创作任何事物：巨大的雕塑、采用高科技数字化系统的装置，运用于整栋建筑的环境艺术……创意似乎永无止境。我也做过这样的工作，以后可能还会再做。

在我的作品中，我认为艺术创作的过程是“从0到1的过程”。我的艺术创作是从无到有的过程。艺术作品是人类情感和智慧的结合。我觉得这是一个终极人造物品，被赋予了永恒的时间。但是当一件物品被创造并变成“1”时，由于“时间”的定义，回归到“0”的过程立即开始。这意味着物体会被损坏、腐烂并回归土壤(自然)。总有一天，至少我的身体会消失……

然而即使我变成了那个“0”，“我的考古学”这个艺术项目也会存在于自然之中，存在于人们的记忆之中，并不断走向未来。

ART PROJECT "MY ARCHAEOLOGY"

KAZUSHI NAKADA
RCA / MA

Chinese Terracotta Warriors and Italian Pompeii murals as can be seen, archaeological research revives the past civilization and life habits in modern times. Meanwhile, it discloses the process of development of human society.

In Tibetan Buddhism, there is a scripture called "Burial dictionary". Monks keep the scripture in a hidden place for centuries as a part of practice. There is a legend that it will always be found when the world needs its knowledge. This scripture, *Bardo Thodol*, was written by the Indian monk Padmasabhava in the 8th century, and then the American anthropologist Walter Evans-Wentz (1878 - 1965) discovered it and translated it as *the Tibetan Book of the Dead*. This written preaching is about leading the dead souls to the road of liberation so as not to stay in *samsara* anymore in the world of delusion. According to a story, it was discovered by accident in India during the First World War, in which an enormous number of casualties was caused and the competition of developing slaughter weapons became a serious problem.

This process of "hide to discover" inspires my art project "My Archaeology" initially. In early 2014, it already had a draft and the first work was completed in 2016. This is an experimental art project in which I produce art objects in collaboration with participants. It has been extended in 16 different countries and 19 different locations already.

In the working process, through dialogues with each participant, I decide to use "episode" as a main concept.

Meanwhile, a body of art objects is made. After documenting the art objects and taking portrait photo of each participant, I buried one of those objects in the ground. The name of project, the year and the message "What is art like in your time?" from me are engraved on the surface of the object. Only the participants and I know the reserve location. Later the participants will talk to their acquaintances and families about this project.

What will the people in future guess if these objects are excavated 1000 years later? And if they understand that this is an art work (art project) intentionally deploying archaeology to send personal thoughts and messages to future, how would art historians and curators evaluate this project and my creative activities in their period. And what will they talk about the written poems on the objects?

Preparation for Future Archaeology

The project consists of three kinds of data, the buried art objects, the existing art objects & photography and the "episodic memory" of participants. And they simultaneously advance their respective time axes toward the future.

Data 1: Unclassified Object

From each episode, one of art objects is buried. They will be there for hundreds of years or they might be discovered by chance. Those might really become archaeological items in future will exist in nature and

spend their own time at all regardless of present.

Although they are a part of the art project, they cannot be seen at the stage of being buried and cannot be located anymore. So, they are "unclassified object" at this moment. Are they art work now? The only way to find a conclusion is discussion. Talking and thinking about art is already art in this project. In *The Ontology of Beauty*, the Japanese painter Ryusei Kishida (1891-1929) argues that "Beauty or art may not necessarily invite people to moral integrity, but it never invites others to immorality". The buried objects are invisible icons to let people to join discussions.

However, category and value of the buried objects will be defined by the concept and perception of art of the period when they are excavated. In view of the engraved text "What is art in your time?" would these objects be art or archaeology at then?

Data 2: Episodic Memory

Participants will remember so many things about the project. It is a memory.

In human brain, there is a specific way to remember things which called "episodic memory". "It represents our memory of experiences and specific events in time in a serial form, that we can reconstruct the actual events that took place at any given point in our lives. It is the memory of autobiographical events (times, places, associated emotions and knowledge)

that can be explicitly stated. Individuals tend to see themselves as actors in these events, and the emotional charge and the entire context surrounding an event is usually part of the memory, not just the bare facts of the event itself. "

Participant remembers dialogues and thoughts that we exchanged in corroboration. It is a process of making their memory which is named "My Archaeology". In other words, his/her memories are part of art objects of the project on their own.

The episodic memory can influence on their mind strongly so that they might start to like the same thing such as those art objects or the place we met. More ever, they may be even urged to reproduce and imitate what they experienced in the project.

In 50 years, all the participants will not be existed. Ultimately their memories will become a short story of their family and close friends. And it may be handed over generations to generations.

Data 3: Physical Evidence

Existing art objects as well as pictures are exhibited to audience and introduce the project. They are the only tangible and visible evidence which proofs that the art project "My Archaeology" exists. The objects can describe how the buried object might look like. It describes shape, techniques...and material. It may even tell my skill...

In addition, there are images of participants, including photography and video, the buried art objects and holes on the ground. But they are anonymous and locations of the object are not mentioned clearly. I had met those people only once and stayed at the location for only a few hours. It is becoming more and more difficult to explain about details of the project when the time goes by.

If we want to trust that the project existed as it is explained, the only way is to have a look at those data and just believe in them.

These three data will simultaneously advance their respective time axes toward future. And nobody knows what is going to happen to them. The only imaginable outcome would be that they are discovered and become archaeological items.

In the field of art, there should be something that I want to express or present. But this project seems to be totally different. It is like a book that I have just started writing and do not know how the story goes. The more I try to write and clarify, the more fake/fictional it gets. There are several episodes from around the world in this project and people can think about anything through them. It could be our life, society, culture or the future... It could be anything.

My art statement or concept can be merely supplemental when the project is discovered in future.

If we regard this project as a book, then the preface and chapter 1 are the art objects per se, the episodic memories in participants' mind and the process of burying the objects. And I hope everyone who encounters this project will spell the following chapters in their hearts.

Project Memo

Long time ago, I had a commission work from a church for making a glass sculpture. I made it and got a payment. Later I was invited to a sort of church ceremony and Sunday worship, but my schedule was not suitable and I did not go there. Later, a picture of worship and a kind message came by email. When I saw the picture, I could not stop trembling my feet. People were praying toward the sculpture I made. They were closing eyes and praying seriously. Of course, rather than my sculpture, they were praying for the religious symbol. However, I felt like I had a glimpse of vivid human heart and emotion. I shouted "Because I just made it, do not pray so seriously!" in my mind. Fear, shame, guilt, helplessness and desperate feeling came up. I could not believe that my creation would be the subject to someone's praying and I atrophied. Since then, people, spirit, religion and culture of those countries became an interesting subject to me time to time.

About 2013, there was something that made me to re-consider about life and its end. It was not pessimistic or sentimental, but vaguely to think about my life and the end of everything that I was doing. At that time, I had an opportunity to learn about Japanese Buddhism from my local region as well as Tibetan Esoteric Buddhism. Simply, I was influenced by the interpretation of "time" and "end". And it reminded me of what my grandmother told me once when I was very small, "Kazushi, when we are born, we are given a certain amount of time from the God. Some get long and some get not so long.....and when time is over, we have to go. People pass away naturally.....they do not die because of car accident or illness. They finished their time that why they go. We are sad because we cannot talk to them. But it does not mean that they disappeared. They are always around." I replied, "How long time do you

think I have? And where do I go next?"

The current event happens in the time of the present age, and it will be completed within the same time. Most of things and events are impossible to extend their existence. Obviously, I am not able extend my life for another 45 years.....However, by using episodic memory, metrology of reserving and glass material, the project can be progressing on the time axis of 100 years and 1000 years. And I feel that the project will exist in the "next" that I was wondering when I was small.

In this project, I always have new discoveries and experiences which cannot be expressed in words.

Often I realize that I am intending to find out the very important yet very personal feelings and stories of my participants. Initially they are confused and ask me what kind of story I want to hear. I explain the main point of the project and ask "Did you understand the project idea?" So...Yes, it is an art project. No, no! I am not talking about art in museums. I am making art from you." It is the beginning of creating an episodic memory in their minds. Simultaneously, I start to think what kind of object I want to make and what they want to have.

Their episode varies. It can be a very old family story or memories that they prefer not to share openly. Some participants were in tears when their art object was buried. One said, "I can live only 30 years perhaps. But the object which carries my thoughts and feeling may exist next 1000 years.....my life is so short". There was a person who took the project as a kind of turning point of her life. She wanted to put "her past" into the art object and bury it in order to start her new life. At the photo session, we were very busy but there was a moment of silence. I turned around to her and noticed that she was staring at the art object which was

placed at the bottom of the hole. It reminded me of the incidence "the glass sculpture for the church" and I missed the eyes from her immediately. I felt of seeing something that I was not supposed to see.

When I am digging a hole, unexplainable feelings and sensations come from my mind. And almost always, after looking at the bottom of the hole, I am urged to look behind, such as distanced landscape, as if I confirm something. The humankind has continued digging a hole for tens of thousands of years. It might have been for food preservation, a religion ceremony, evidence destruction or concealment of stolen goods. Possibly the "negative feelings", which has been rooted in human for long time, is in my gene and it may be stimulated by digging a hole.

You can make anything in art these days. There are huge sculptures, installations with high-tech digitalized system and environmental arts across the whole building. Creativeness seems to be endless. I have also made such work and may make it again in the future.

In my work, I consider the process of making art as the "process of making 0 to 1". I make art from nothing. Art work is an integration of human sensation and intelligence. I feel that it is an ultimate manmade object which is given an eternal time. But once something is created and become 1, a process of going back to 0 starts immediately, due to the definition of "time". It means that objects are doomed to be destroyed, decayed and returned to the soil (nature). At some point, I will disappear physically at least...

However, even if I become 0, the art project "My Archaeology" will exist in nature as well as in memories of people and keep progressing into future.



突破艺术项目的新高度——中田一志先生的工作

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序言

本次中田先生的项目——“我的考古学 - My Archaeology”发足于2014年。距离上次的项目“Wall X”，已过去了7年之久。我是在去年夏天才获悉了该项目的相关情况，而彼时，已是项目启动后的第三个年头了。项目伊始，首先要和项目参与者们展开对话，这些参与者来自世界各国，并且与中田先生素未相识。通过对话，提取出参与者感触最深的事物或事件，以玻璃为主体，赋予其形态。然后在地里挖一个洞，与本人一同将艺术品埋藏于地下。至于埋藏于何处，这是只有当事者两人才知道的秘密。被中田先生赋予了具体形态的这种感情，时而是幸福的见证，时而也可能是悲伤的象征。有时，甚至是对世间不平发出的呐喊。听到越多关于项目的信息，我愈发感觉到这个项目已经超越了普通艺术的范畴，而成为了一种具有更高精神性的“仪式”。被埋藏的情感，既想要留存后世的宝贵财富，同时也具有不放下执念就无法前行的这层意义。中田先生通过“收纳情感的仪式”，似乎发挥了协助者的作用。其创作的物品虽然是艺术客体，但是并不在展览会上公布，而是深埋于地下；并非装置艺术，仅以文字和照片的形式保留记录。我的脑海

里逐渐激荡起这样的想法——这难道不也是一种新的艺术形式吗？

此前，我便隐隐地从中田先生的工作中，发觉他性格里存在着不拘泥于传统教条的一面。虽然他主要从事玻璃艺术创作活动，但却不是通常意义上的玻璃造型艺术家。虽然致力于空间造型，但是并不一定以装置艺术为目的。我虽在艺术项目的框架下理解中田先生的工作，但是心中总是缺乏底气。中田先生作品的“核心”到底是什么呢？在本次项目临近完成的时候，我终于得到和中田先生交流的机会，能够一窥其创作思想。我有一种感觉，这次，我一定能够寻找到找到解开中田先生作品意义的钥匙。

1. 对“玻璃”的感情

中田先生出生于烧瓷世家，从祖父一代起便和陶瓷制品结下了不解之缘。他的父亲——中田明守先生，是一位彩绘瓷器领域的陶艺家，在位于日本三大灵山之一的白山山麓，石川县白山比咩神社的近旁建有烧瓷窑。中田先生的老家位于登山口附近，在前方只有雄壮的白山静

静地耸立着。据中田先生本人说，他尚在孩提时，心中便藏着一个愿望，想着“一定要去其他地方历练，留在这里并不能得到收获和成长”。很自然地，他的视线开始投向外面的世界，并且养成了他好奇心旺盛的性格。

“看着完成了的玻璃制品，就好像看到了未来一样”——在被问到为何选择玻璃作为媒介时，中田先生如是回答。其实，先生的作品并不完全限于玻璃的范畴。只是由于他曾经有过在东京玻璃工艺研究所进修的经历，我才有此一问。的确，先生从设计系高等学校毕业的时候，恰逢玻璃艺术在日本社会因新颖独特的意趣而大放异彩之际。19世纪中期以后，在欧美国家中，玻璃被认为是近代化的象征。工业制品虽然获得了蓬勃的发展，但是通过1960年代中期以后在美国兴起的艺术工作室运动，就像画家在个人工作室的画布上挥毫泼墨那样，玻璃也成为了个人艺术家在自己的工作室中表现自我的一种媒介形式。这股风潮也逐渐影响到了日本。1971年，玻璃艺术家们组建了日本玻璃工艺协会，并开始活动。它便是1975年研究者们建立的日本玻璃工艺学会的前身。此外，多摩美术大学在1976年首次开办了玻璃专业课程，1981年，日本设立了首个玻璃专业教育机构，即东京玻璃工艺研究所。除此之外，1984年，在日本金泽市举办了国际玻璃展，1987年举办了世界现代玻璃展（在北海道立近代美术馆等地巡回办展）等。通过这些活动，绚烂的当代国际玻璃艺术的魅力被传递到了日本各地。并且，在这段时期里，恰逢当前活跃在日本玻璃艺术界的权威人士纷纷结束了国外的玻璃艺术教育，陆续归

国。作为传统工艺首屈一指的烧瓷家族第三代传人，中田先生的人生最终目标在冥冥之中早已注定。对于他来说，玻璃正是这样一种承载着未来的梦想，能够跨越茫茫大海，引领他体验外面精彩世界的素材吧。先生曾说过，“看到碎裂的玻璃，感觉就好像看见了决不能看的东西一样”。从他的话语中，我们不难体会到当时中田先生对玻璃艺术的向往和憧憬。虽然和陶瓷是同类材料，但是玻璃却拥有着陶瓷所不具备的透明性，以及容易碎裂的危险性，这些特质都深深地吸引着中田先生。

2. 现实与错觉的夹缝

中田先生在其玻璃艺术创作的初期，作品都是以层压式玻璃作为材料的。从1987年开始，他在东京玻璃工艺研究所学习各种玻璃相关的技术，周末则参观许多绘画陈列馆，收集关于美术的信息。在进修的第二年，他接触到了用平板玻璃进行创作的机会。但是，他并非前往具备玻璃熔炉的工作室，而是将一整块平板玻璃通过粘合、切削进行创作。放置有粘合以及砂带抛光装置的房间，就是他最初的工作场所。听中田先生讲述他的经历，我的眼前不禁浮现出和自身平心静气地默默对话，埋头持续创作的先生的身影。使用光学玻璃进行创作之际，中田先生发现，多层膜过滤器能够有效地控制作品的光泽。或许就是此为契机，他才发现了给玻璃镀膜这一创作手法的吧。“为何中田先生的作品会让人觉得超脱了传统？”我试着说出了心中的疑问。“这大概是由于作品兼具了二维和三维印象的缘故吧”他如此答道。中田先生

在玻璃创作中，逐渐对倒映在玻璃里的自身周围的景象产生了兴趣，1994年为了将周边景象更加具体化，开始采用镜面膜作为创作手段。作品本身处于三维空间中，但是由于镜面的倒映，其二维形象仿佛放灯片一样不断被呈现出来。鉴赏者不仅能够观赏到作品，同时也能看到自己所置身的环境。作品仿佛倒映出了当时的情境，但是那本身其实并不是真实的。中田先生将自己存在的世界和不存在世界一起展示给了世人。而这一切，又瞬间逝去，成为曾经。如此不断往复。不仅如此，若能收集无数贴有镜面膜的玻璃，便能够使人产生无限大的错觉。中田先生在2008年以前持续创作的项目——“Wall X”系列，就是呈现了现实与错觉边界线的伟大尝试。其发布之后，带给许多人迷幻的体验。

但是据中田本人说，他创作这一系列的目的，并非要迷惑鉴赏者，而是希望创造出能够更深层次思考艺术的契机。和令人目眩神迷的错觉相遇之际，他便发出了“这就是艺术吗。艺术到底是什么。”这样的疑问，并希望每个人都能够被触动，去思考这个问题。再进一步，他期盼“如果每个人都能够通过自己对于艺术的感受，深深地思考如今的社会和世界就好了…”——这才是他寄托在“Wall X”项目中的美好愿景。这便是中田先生呈现给世人的巨大奥秘。

3. 确实活在当下的证明——“我的考古学”

据中田先生所说，本次公布的“我的考古学”，是将前个项

目中所蕴含的问题延展开来，细化到个人层次，且内容更加深化的一个项目。如果说“Wall X”系列是针对非特定多数观众所抛出的问题，那么本次的项目就是从与每一位参与者的对话出发，开始进行艺术创作活动的。被中田先生制定的参与者，决定着在地里埋藏何种物品。要做出这样的决定，恐怕绝非易事。“埋藏”这一行为，不管愿意或不愿意，都容易让人联想到“埋葬”。幼时，我们满怀着对未来的美好憧憬，在地里埋下时间胶囊的时候，体味到的是无法预知的兴奋与激动。然而对于走过一段人生路的人们而言，“埋藏”这个词，大概伴随着许多沉重的感情吧。为了决定要“埋藏”的物品，需要先真诚地面对自己过去的人生、社会以及所有的关系。有欣喜的时候，自然也有沉浸于悲伤中不得自拔的时候。然后最终决定应该埋藏的“自我的碎片”。中田先生用无色透明的玻璃赋予了这些“自我的碎片”具体的形态，并涂上金色进行加工。前者尽量将创作者的感情抹去，以中立的态度为目的，后者则是通过上色象征着作品的重要性。参加者在埋藏之际，首次正视“自我的碎片”。虽然大多数人都是惊讶之余享受着作品的美感，然而甫一见到这件作品，应该都会有一个瞬间将自身投影到作品中吧。这件作品并不会对任何人公开，而是在地上挖一个洞，深埋于其中。或许今后也不会被其他人发现。但是，这确实确实证明着当下，生活在这个世界上的自我人生。而继续生存着的我们，俯视着埋藏了一部分碎片的自己。中田先生通过这个项目对世人提出了“对于你而言，艺术是什么”这一疑问，但是这何尝又不是提出了“对于你而言，人生是什么”这一更大的课题。

REACHING NEW HEIGHTS OF ART PROJECT-MR. KAZUSHI NAKADA’S WORK

RURIKO TSUCHIDA
CURATOR IN CHIEF, SUNTORY MUSEUM OF ART

Preface

Mr. Nakada’s new project-“My Archaeology” was launched in 2014, 7 years after his previous project-“Wall X”. I learned about the project last summer, in the third year after its launch. At the very beginning of the project, Mr. Nakada talks with the project participants from all over the world, who have never met him. Through dialogue, the participants can extract their most impressive things or events, take the glass as the subject and give it a particular shape. Then the participants can dig a hole in the ground and bury the artwork with the artist. As for where the artwork is buried, it is a secret only between them. This feeling, to which Mr. Nakada gives a specific form, is a proof for happiness and may sometimes become a symbol of sadness, or even an outcry against injustice in the world. The more I know about the project, the more deeply I feel that the project is beyond ordinary art and has become a “ceremony” with spiritual connotation. Buried emotions are treasures for future generations, with profound significance in loosening all attachments to the past and moving on. It seems that Mr. Nakada plays the role of a facilitator through the “ceremony

of accommodating emotions”. Although the works he created are art objects, they will not be displayed at the exhibition, but buried deeply underground. It is not installation art, as its records are kept in the form of text and photos. I come up with the question, “Is it a new art form?”

Before that, I have noticed from time to time that Mr. Nakada’s personality is beyond the traditional forms of dogma. Although he is mainly engaged in creative activities of glass, he is not a so called glass sculptor. He is committed to space modeling, but it is not necessary for him to aim at installation art. Although I understand Mr. Nakada’s work within the framework of art project, I always lack confidence deeply inside my heart. What is the “core” of Mr. Nakada’s work? At the end of the project, I finally have the opportunity to communicate with Mr. Nakada and get a glimpse of his creative ideas. I have a feeling that I will be able to find the key to decode his work.

1. Feelings for “Glass”

Mr. Nakada was born in a family committed to ceramic

art since his grandfather. His father was a ceramic artist of painted china, who built a kiln near Shirayama Hime Jinja in Ishikawa County at the foot of Hakusan, one of the Three Spiritual Mountains in Japan. Mr. Nakada’s hometown is near the entrance of Hakusan, where the magnificent mountain stands quietly ahead. According to Mr. Nakada, when he was a child, he buried a wish deeply in his heart that “he must travel to experience, as he cannot learn and grow at home”. Naturally, he started to open up his mind to the outside world, and developed a personality with strong curiosity.

“I look into the future through the finished glasswork”, answered Mr. Nakada when asked why he chose glass as his material. In fact, his works are not completely confined to the category of glasswork. I asked him this question only because he had studied at Tokyo Glass Art Institute. Indeed, when he graduated from the Design College, it was a time when the glass art swept around Japan for its novel and unique charm. After the mid-19th century, glass was regarded as a symbol of modernization in western countries. Although industrial products flourished, glass also became a media for individual artists to express themselves in their studios,

just like painters splash ink on canvas, through the studio art glass movement sprung up in the United States since the mid-1960s. This trend gradually spread to Japan. In 1971, glass artists established the Japan Glass Art Association and launched their activities. It was the predecessor of the Japan Glass Art Society established by researchers in 1975. In addition, Tama Art University set up its first professional glass program in 1976, and Japan established its first professional glass education institution, Tokyo Glass Art Institute, in 1981. In addition, the International Glass Exhibition was held in Kanazawa, Japan in 1984, and the World Modern Glass Exhibition was held (with an exhibition tour to Hokkaido Modern Art Museum and so forth) in 1987. Through these activities, the glamour of gorgeous contemporary international glass art spread around Japan. Moreover, it was a time when the leading experts of glass art in Japan today finished their studies abroad and returned home. As the third generation of a ceramic art family with the best traditional craftsmanship, Mr. Nakada’s ultimate goal in life has long been destined. For him, glass is the material that bears the dream of the future, crosses the boundless sea and leads him to the wonderful outside world. He

once said, “The broken glass is something one must not see.” From his words, it is not difficult to see Mr. Nakada’s yearning and longing for glass art at that time. Although glass is the same material as ceramic, it is transparent and easy to be broken, which appeal strongly to Mr. Nakada.

2. Gap between Reality and Illusion

In the early days of his glass art creation, Mr. Nakada’s works were made of laminated glass. Since 1987, he studied various glass-related technologies at the Tokyo Glass Art Institute. On weekends, he visited painting galleries to collect information about art. In the second year, he got the opportunity for art creation with flat glass. However, he did not visit the studios with glass furnaces, but created by gluing and cutting with a whole piece of flat glass. The room where the adhesive and abrasive belt polishing devices were stored was his original work place. When listening to Mr. Nakada about his story, a scene emerged in my mind that Mr. Nakada talked quietly to himself and immersed himself in continuous creation. When using optical glass for creation, Mr. Nakada found that the multi-layer membrane filter can effectively control the gloss of the glasswork. Perhaps he took the opportunity to discover the creative technique of coating glass. “Why does your glasswork make people feel that it is beyond tradition?” I asked the question in my mind. “This is probably

because my work has both 2D and 3D impressions,” he replied. In his glass creation, Mr. Nakada gradually became interested in scenes surrounding his own image reflected in the glass. In 1994, in order to make the surrounding scenes more concrete, he began to use the mirror film as a creative means. The work itself is 3D, but due to the reflection of mirror, its 2D images are presented like slides. The appreciator can not only appreciate the work, but also see clearly the environment in which he is exposed. The work seems to reflect the scenario at that time, but it is not true in itself. Mr. Nakada showed people the world where he exists and the world where he does not exist. And all these passed away in an instant and became the past, coming again and again. Moreover, countless glasses with mirror film will create an infinite illusion. The “Wall X” series, on which Mr. Nakada continued to work until 2008, was a great attempt to present the boundary between reality and illusion. After its release, it has brought many people psychedelic experiences.


However, according to Nakada himself, he created this series not to confuse appreciators, but to create opportunities for look deeper into the art. When he met with a dazzling illusion, he asked himself, “Is it art and what art is?” and hoped that everyone could be touched to think about this question. Moreover, he expects that “if everyone can think deeply about the society and the world today through their own feelings

for art...” It is his beautiful vision embedded in the “Wall X” project. It is a great mystery that Mr. Nakada presented to the world.

3. Proof for Living in the Present-“My Archaeology”

According to Mr. Nakada, the newly released “My Archaeology” project extends the questions in the previous project to the individual level and looks deeper into their contents. If the “Wall X” series aims at the questions raised by the non-specific majority of viewers, this project starts with dialogue with each participant and then conducts artistic creation activities. It is the participant designated by Mr. Nakada who decides what kind of object will be buried in the ground. I’m afraid that it will not be easy to make such a decision. The act of “burying” is easily associated with “burial” whether you like it or not. When we are young, we expect a promising future. When we bury a time capsule in the ground, we will be unpredictably delighted and thrilled. However, the word “burial” is probably accompanied by a heavy heart for people who have walked through a tortuous journey in their life. In order to decide what to “bury”, we need to face our past life, society and all relations in good faith. Sometime we are happy and sometimes we are unable to extricate ourselves from our grief. And then we can finally decide what “fragments of self” shall be buried. Mr. Nakada gave these “fragments of self” concrete

forms with colorless transparent glass and painted them with gold for processing. The former tries to erase the creator’s feelings with a neutral attitude, while the latter symbolizes the importance of the work through coloring. Participants will face “fragments of self” for the first time when they bury them. Although most people are surprised and enjoy the beauty of the work, there should be a moment when they want to project themselves into the work once they see it. The work will not be released to anyone, but buried deeply in a hole dug in the ground. Perhaps it will not be discovered by others in the future. However, it is a true proof for one’s life in the world at present. While our life moves on, we will look down at ourselves with some fragments buried. Through this project, Mr. Nakada raised the question to the world, “what art means to you”, and the bigger issue, “what life means to you”.



零到一/一到零

迈克尔·罗杰斯
艺术家

我认识中田一志许多年了。虽然我们背景和思想各异，但也有颇多共同之处。这并不奇怪，一志来自日本，我来自美国，他的大部分时间都在欧洲度过，而我在日本已经呆了十年。我们都是常年在外的旅人。讽刺的是，我们的前几次会面并不是在日本或美国，而是在拉脱维亚的里加，随后是乌克兰，其间还在芬兰见过面。我们都扮演着外国人的角色，因此多多少少带有旁观者的视角。或许，只有当我们站在旁观者的角度时，才能摆脱自身文化的惯例和限制。当一个人站在旁观者的角度时，他往往能更全面客观地理解自己的文化，即使他吸收了另一个国家的语言和文化。对于艺术家来说，旁观者视角是一种解放。我之所以提到一志的外国人身份，是因为这的确对他的作品产生了影响。我将在本文中探讨一志作品的本质。

一志出生于日本金泽市。他的父亲是一位杰出的陶瓷艺术家和创新者，是创立过成功企业的克己之人。一志在一个充满精致美学和传统的环境中长大。他的祖父也对他有一定的影响。一志的祖父来自金泽附近的一个小村庄，在那里他学习了陶瓷，但很快就离开了家乡。他在东京和横滨找到了从事陶瓷的工作，并最终成为京都清水区的一名陶工。在一志的印象中，祖父是一个有魅力的人，他曾经一度惊呼：“看看这世界！我们必须热爱人们，为社会而努力！”这句话一志始终铭记于心，这在他当前的作品中也有迹可循。数千年的日本传统和家族历史是灵感的不竭源泉。然而，对于一个有创造力并且渴望发现新事物的艺术家来说，这样的历史也可能成为一种负担。一志没有子承父业，直接追随他父亲和祖父的

脚步，这并不常见。他选择研究玻璃而非陶瓷，选择在英国留学，走这条路的人也屈指可数。毕业后，一志长期在芬兰生活，以教书为生。他逐渐从日本迁往芬兰，这标志着他以外国人的身份，慢慢获得了旁观者的视角。经验是一志内心思想和情感的客体化，也是其关键的方面。由此，一志得以发展他的思想哲学，更为自由地超越他最初的文化束缚。最终，他不断地塑造着自己的人生经历。

然而，人们真的可以摆脱自身的文化身份和家族历史吗？一志的有些作品基于日本美学。当我回想起一志艺术作品的早期阶段，在他借助玻璃这一材料表达自己的心声后，一个基本概念浮出水面。追根溯源，这一切都从一志试图使短暂和无形的东西客观化开始。他之所以选择玻璃，背后有一个重要的原因。他的主要目的是精心安排与玻璃相关的现象，捕捉流动性，物化光线，研究反射，探索幻觉，并陶醉于透明性和半透性。用他自己的话来说，他是从无到有，用零创造出一。举例而言，在一志早期的作品“Garden X”中，他在沙滩上用岩石围成一个圈以诠释从无至有。之后艺术家将这个概念雕塑化，转化为玻璃装置。这一圆圈的形态来自于日本书法中的“円相”，一种用笔墨一笔构成的圆形图案，是日本的一种禅宗符号。一志在制作有着“円相”的圆的玻璃艺术品时那动作的流动，与墨水在纸上的流动动向相呼应。其形式与动向和冥想的思维流动有一种相似性。标题“Garden X”指的是传统日本花园的美学。值得一提的是，一志的家乡金泽就有着日本三大名园之一的兼六园。一志的作品令人赞叹之处在于是他对日本传统美学

的当代演绎。虽然根植于日本传统美学，但只有当一志去国离乡，更能充分地展开对运用玻璃这种雕塑媒介来创造当代装置的探索时，这件作品的创造才成为可能。我把圆，或者“円相”整体视为一志创作实践的主要隐喻。中田一志的另一面是他作为进步创新者的能力。以他的作品“Wall X”为例，它探索了无限的概念。“Garden X”和“Wall X”在概念上相似，但外观上却截然不同。一志目前的项目展现了他对事物存在的持续无止尽一面的思考。虽然他早期的作品和当前的作品在实践和外观上可能相去甚远，但我认为从概念上讲，它们比看起来要接近得多。

考虑到一志目前的项目，我们从他创作中“由零到一”的部分转向“由一到零”的作品。他早期的作品涉及对他内在思想过程的客体化，使不可见的东西变得可见。他目前的作品则更像是一种创造仪式的行为，用于实现代表与他人交往的目标，以揭示一个人的内在存在状态。这些物品是一种雕塑化的日本俳句，象征并代表着一种体验。之后，一志将物体埋葬，只让体验留在参与者的心中。一志以各种方式将这些仪式展现给更广泛的公众，但核心仍在于作品非物质的仪式部分。这些仪式可与千利休对日本茶道和侘茶传统的影响相媲美。一志敏锐地意识到这种影响，并再次以当代手法演绎这一日本传统美学。一志那些和个体合作的仪式作品涉及不同的国家和文化并将持续下去，这一点很重要。这些仪式旨在呈现人性本质，而非参与者之间人文和地域的区别。一志和参与者的对话让人们内心的本我浮出水面，呈现出一种我们所共享的人性的菁华。我们都希望自己的生活有意义，我们都经历着爱与失去。当我提到菁华和人性

本质时，我并不是妄断某一种品质可以代表人类真实本质，而是承认我们本性的复杂。一志的作品认知到了人类本性的复杂，与此同时将其以一种可以理解的方式呈现出来。到头来，最重要的或许是识别人性的复杂，以便找到一种有意义的生活原则和一种创造性面对生活挑战的方式。人性一词指的是那些使我们之所以被称为人类的品质。人性一词起源于拉丁文“humanitas”，代表人性、文明和善良。如果再往前追溯，拉丁文“humanitas”对应的是希腊语中philanthrôpía（爱使我们成为人类）和paideia（教育）的概念。这些定义和基本人性的起源在一志的作品中得到了回应。

在这个分裂的时代里，一志的作品中蕴藏了重要的关于统一和宽慰人心的信息。通过埋葬来实现对雕塑俳句的否定这一过程考虑到了体验的再生，使其更充分地融入想象力并再次存活在人们的记忆中。记忆的力量在于它能积极地激发我们的想象力。通过记忆，我们开始以个人独有的方式重新创造我们所看到的東西。记忆允许一种结合过去、现在和未来的时空之旅。电影导演和编剧黑泽明曾经说过，“记忆的力量带来了想象力。”

通过自己的作品，中田一志探索了他自己复杂的核心人性与他人的关系。他慷慨地与他人分享这种经历。在欣赏一志的作品时，我们可以了解作为人类的意义所在。从零到一、一到零，从过去使不可见的可见，到现在使可见的不可见。中田从而达到了圆满。一志将这些与他人共建的具有仪式感的艺术项目视为自己最重要的作品。我深以为然。

ZERO TO ONE / ONE TO ZERO

MICHAEL ROGERS
ARTIST

I have known Kazushi Nakada for many years. We have much in common although our backgrounds and thinking are different. This is not surprising, Kazushi came from Japan, I came from the United States, he has spent much of his life based in Europe and I was a decade in Japan. We both are constant travelers. Ironic that our first meetings were not in Japan or the United States, but rather in Riga, Latvia, then in Ukraine, and sometime between those meetings, in Finland. We share the aspect of being foreigners and therefore always a bit on the outside. Perhaps from the outside one can escape the conventions and restrictions of their own culture. From the outside one objectively understands their own culture more fully even as one assimilates the language and culture of another country. For artists, being on the outside is liberating. I mention the condition of being a foreigner as certainly it has an effect on Kazushi’s work. The nature of Kazushi’s work is what I will explore in this article.

Kazushi was born in Kanazawa, Japan. His father was a prominent ceramics artist and innovator, a stoic person who built a successful business. Kazushi was raised in an environment steeped in refined aesthetics and tradition. His grandfather was also an influence. Kazushi’s grandfather came from a small village near Kanazawa where he learned ceramics but soon left home. He found ceramics work in Tokyo and Yokohama

and ended up as a potter in the Kiyomizu area of Kyoto. Kazushi remembers him as a strong charismatic person who once exclaimed, “Look at the world! We have to love people and work for our society!” This is a statement Kazushi has taken to heart and there is evidence of this in his current projects. Thousands of years of Japanese tradition and family history is a lot to draw upon for inspiration. For an artist who is innovative, who wants to discover something new, such history could also be a burden. The fact that Kazushi did not follow directly in his father’s and grandfather’s footsteps is unusual. That Kazushi chose to study glass and not ceramics as well as study in England is also a path less taken. After his education, Kazushi has been living and teaching in Finland. His gradual move away from Japan to Finland represents his step to the outside condition of being a foreigner. With regards to experience this is an essential aspect and objectification of Kazushi’s inner thoughts and emotions. From here Kazushi could develop his philosophy of thinking and making more freely beyond restraints of his initial culture. Ultimately, he has been continually in the process of sculpting his life experience.

However, can one ever really escape one’s cultural identity and family history? There are aspects of Kazushi’s work that are based on Japanese aesthetics. When I think back to the early stages of Kazushi’s

art work, after he had found his voice with glass as a material, a fundamental concept comes to light. It all begins with Kazushi trying to objectify the ephemeral and invisible. He has chosen glass but for an important reason. His main goal was to orchestrate the phenomena associated with glass, to capture fluidity and materialize light, to work with reflection, to explore illusion, and to revel in transparency and translucency. In his own words he was taking zero and creating one. An example is his work titled “Garden X” which relates to an early realization Kazushi had upon making a circle of rocks on a beach. He then figured out how to create this idea as an installation in glass. Sculpturally this was a form of *Enso*, the Japanese calligraphy of a circle made by a brush with ink on paper, a sacred Zen symbol. The fluidity of movement Kazushi employed in dynamically making the glass objects that comprised the circle echo the same fluid gestures of ink on paper. There is a parallel of meditative practice with regards to form and gesture. The title “Garden X” refers to the aesthetics of traditional Japanese gardens. Worth noting is that Kenrokuen, one of Japan’s three most sublime gardens, is situated in Kazushi’s home town of Kanazawa. The astonishing accomplishment here is Kazushi’s ability to contemporize traditional Japanese aesthetic. While based in traditional Japanese aesthetic this work was only possible from a distance away from Japan where Kazushi could more fully explore glass as

a sculptural media to create contemporary installations. I see the circle or *Enso* as being a major metaphor for Kazushi’s practice as a whole. Another aspect of Kazushi Nakada is his ability as a progressive innovator. An example is his work titled “Wall X”, which explored the concept of infinity. Like “Garden X”, “Wall X” shares content and is similar in concept but is very different in appearance. Kazushi’s current projects share this aspect of being ongoing, of having no end. While the distance in practice and appearance between his early work and current work might appear considerable, I contend that conceptually they are much closer than they seem.

Considering Kazushi’s current projects, we move from his statement of creating zero to one to that of creating one to zero. His early work involved objectification of his inner thought process, an act of making the invisible, visible. With his current projects it is more an act of creating rituals for realizing objects that represent interfacing with others to reveal a person’s inner state of being. The objects are a form of sculptural *Haiku* or type of Japanese poem that signifies and embodies an experience. Kazushi then buries the objects so that the experience lives on only in the minds of the participants. Kazushi has developed various ways to expose these rituals to a broader public but the emphasis lies on the immaterial. These rituals could be compared with the effect *Sen no Rikyu* had on the

chanoyu tea ceremony in Japan and the tradition of *Wabi-cha*. Kazushi is acutely aware of this influence and here again he contemporizes traditional Japanese aesthetic. It is important that Kazushi’s ritualistic projects involving individuals are ongoing and happen in various different countries and cultures. Rather than point out differences between people and places these rituals tend to bring out our essential humanity. What is brought to the surface from a person’s inner being through Kazushi’s conversational process is a distillation of something profoundly human that we all share. We all want our lives to have meaning, we all experience love and loss. When I refer to the distillation and essential humanity I do not mean latching onto one primary quality that represents humanity’s true nature but rather recognizing the complexity of our nature. Kazushi’s projects recognize the complexity of our nature yet presents it in a way that is understandable. Perhaps what is ultimately at work here is identifying complexities of human nature in order to find a meaningful principle by which to live and a way to creatively face challenges in life. Humanity is a word for the qualities that make us human. The etymological origin of the word humanity is from the Latin *humanitas* meaning, human nature, civilization, and kindness. If one goes back further the Latin word *humanitas* corresponds to the Greek concepts of *philanthrôpía* (loving what makes us human) and *paideia* (education).

These definitions and origins of essential humanity are echoed in Kazushi’s projects.

In Kazushi’s work lies an important unifying and reassuring message in these divisive times. The negation of the sculptural Haiku through burial allows for a reincarnation of the experience so that it more fully engages the imagination and lives again in people’s memories. The power of memory is that it actively engages our imagination. Through memory we begin to recreate what we have seen in a way unique to the individual. Memory allows for a type of time travel combining the past, present, and future. Film director and screenwriter Akira Kurosawa once said, “It is the power of memory that gives rise to the power of imagination.”

Kazushi Nakada explores his own complex core humanity in relationship to others through his work. He generously shares this experience with others. In experiencing Kazushi’s projects, we can learn something about what it means to be a human being. From zero to one, one to zero, from making the invisible visible in the past, to now making the visible invisible. In this way Nakada comes full circle. Kazushi considers these ritualist projects with others his most important work. I agree.

DARIA'S PLATE

达莉亚的盘子

2016

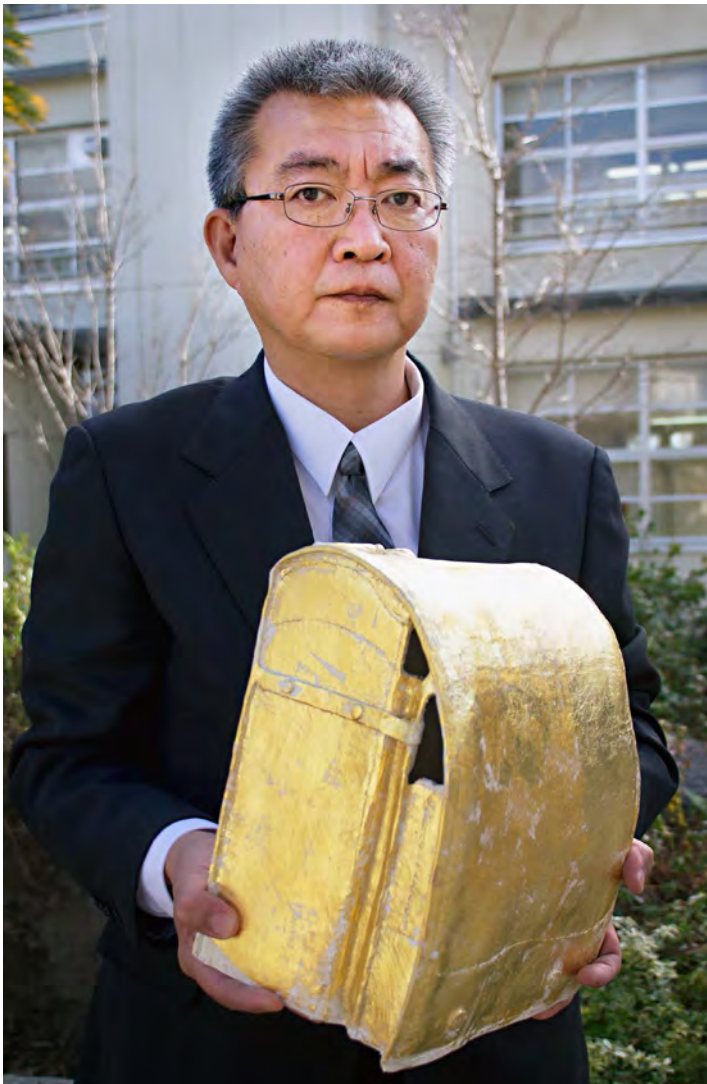
乌克兰 / Ukraine



“饮食是生活的一部分，
也是让我们维持生命的一个过程。
当我们在享用美味的同时，或许在这个星球的另一处，正有人因饥饿而死亡。但下厨既是我们的日常工作，也是一门艺术，它是无止境的。我们总在谈论食物，食物链的问题似乎永远无法得到解决。我们需要的食物永远比能提供得多。”

“Eating is a part of life. It is a process that maintain us to live. When we eat something delicious, someone might be passing away because of starvation on the other side of planet. But cooking is an art as well as a daily work... It will continue... Food, Food and Food...We always tall about food. Food chain problem seems to be unsolvable... We need more food than what we can supply...”





SCHOOL BACKPACK OF KOBE

神戸的学生书包

2016

日本 / Japan



“我是一名小学校长。

1995年1月15日，凌晨5:46。日本神户发生了地震。当时的我正死命抵住一个衣柜，保护我的家人。随后我前往了一处避难所，在那里看到了学校的孩子们。令我惊讶的是，他们竟然在微笑。但那并不是发自内心的笑，而仅是一种心理反应和自我保护，表示他们在思想上还并没有接受如此可怕的经历。

我记得自己曾诅咒上帝，却又被孩子们鼓舞……但事实上，真正需要帮助的其实是孩子们。”

“ I am a primary school director.

5:46 AM, 15th January in 1995... There was an earthquake in Kobe, Japan... I was holding a wardrobe and protecting my family desperately. Later I went to a shelter and saw school children. Surprisingly, they were smiling... It was not real a smile but a psychological reaction and self-defense that their mind do not accept too horrified experience.

I remember of cursing a god... I was encouraged by children... but the one who really needs help was children.... ”

MY CASTLE

我的城堡

2017
爱沙尼亚 / Estonia



“我是一座沙堡，
就是你会在炎热的夏日里堆砌的那种。
水和泥混合堆砌的城堡会很美。这样有着数个高
塔的城堡会很美。但却没有设计，不过是些沙子
做的软沙墙罢了，并不是真正的城堡。漂亮的城
堡应该有着坚不可摧的城墙。可爱的沙堡啊，再
多存在一会儿吧。我要怎么做才能使你在某个温
煦的夏日结束后，任然如城堡般屹立不倒？正如
你一样，漂亮的城堡是永恒的。”

“ I’m a sandcastle. Something you would build on
a hot summer day.
The castle which made by water and cast will
be beautiful. The castle can be really beautiful
with several towers. But no design. There are
only sandy walls. Soft sandy walls. There are not
really castles. Pretty castles have walls that last.
Stay longer than you stay, sweet sandstone. How
can I keep you staying for more than one warm
summer day? Just like you are, pretty castles are
permanent.”





HER FAMILY DIARY

她的家庭日记

2017

中国 / China

“由于父亲工作变动，我们举家搬到了大陆。来这里以后，我们租了一间公寓，并且时常搬家。每搬到一处新的公寓，一切就又变得崭新而陌生。但无论发生什么，我们都一直在一起。有时候我甚至会这样想：如果当初我们没有一起过来，现在会是怎样呢？或许一切都会有所不同，但这样的思索也并不会改变什么。我们永远无法知晓另一条路将通往何处。几年前，我的父母提前退休，回了台湾。我也长大了，开始了自己的生活。和他们一样，我也离家漂泊，不断冒险。我非常感激我的父母。他们深爱着彼此，将自己大部分生命都奉献给了家庭，让我们一家团结紧密、越来越好。我希望每个人都能被爱包围。当谈起家庭时，每个人都会想到爱，心中也会充满感激。”

“ Due to the change of my father’s job, my families moved to mainland. After arriving here, we rented apartment and moved a lot. Every time we moved into a new apartment, everything was brand-new and unfamiliar. But no matter what happened, we stayed together all the time.Sometimes I even ponder over this: what would happen if we didn’t come along? Everything would be different, but it is useless thinking like that. We would never know where the other road would lead us. A couple of years ago my parents retired earlier and went back to Taiwan.I grew up and started our own life. Just like them, I drift and take adventures outside home. I am really grateful for my parents. They love each other and spent most of their life on this family to make it whole and better. I hope that everyone could be emerged in love. When talking about families, everyone thinks of love and are full of gratitude.



HER FAMILY DIARY
她的家庭日记

ROCKET LAUNCHER "A"

火箭发射器 "A"

2017

芬兰 / Finland



“我是个石膏师傅，曾在赫尔辛基的一间阿拉伯陶器厂工作了很长时间，我的工作内容主要是做模型和模具的。

我曾参与过很多项目，你可以在日本买到那些产品。但我现在退休了，工厂也要关了。听起来可能有点怪，但我很认同你的故事。全球经济？人们制造武器，正在杀死更多的人。到底怎么了呢？你要用陶瓷做武器？好吧，我可以帮你。你可以用工厂遗留下来的注浆成型模具，反正也不会有人用了。”

“I was a plaster master and used to make models & molds in Arabia ceramics factory in Helsinki for long time... I was involved with many projects... You can buy those products in Japan... But I am retired and the factory will be closed down... You know, it sounds strange but I agree with your story... Global economy? People makes weapons and is killing - more people....What is go on? Are you a making a weapon in ceramics? OK... I can help you. You can use left over slip casting from the factory. Nobody is going to use here anyway. ”





CONVERSATION IN DESERT

沙漠里的对话

2017

摩洛哥 / Morocco

“一志，你不觉得我们一起来到摩洛哥完全是个巧合吗！但这是个很棒的机会，我们可以看到新事物，一起讨论创造性的概念。在墨西哥，我们有许多古老的创意文化。‘在墨西哥的本土文化里，人们相信自己生活在一个多感知的世界。事物可以超越时空自在停留或移动，将生活的物质和精神层面完全融合起来。光的精神和创造性力量在这里备受推崇，因为光象征着他们的神话和身份认知。’下次我们可以在墨西哥开展你的项目。”

“Kazushi, do not you think it is a total coincidence to come to Morocco together! But it is a great opportunity to see something new and discuss about creative concept. In Mexico, we have a lot of old creative culture...‘Indigenous cultures in Mexico believed we live in a multisensory place where objects dwell and move comfortably across space and time integrating the physical and spiritual aspects of life. The spiritual and creative power of light was cherished, because it embodied their myths and identity.’ We can do your project in Mexico next time.”



CONVERSATION IN DESERT
沙漠里的对话

EQUALITY TO MY DAUGHTER

和我女儿谈平等

2017

卢森堡 / Luxembourg

马蒂娜：我们刚刚正好在讨论女权和公平。

露伊兹：是的，正如之前所说，我希望你的女儿能作为女性体会到比我们更多的公平。

马蒂娜：是的，我也这样希望。

露伊兹：尽管你可能觉得这里的一切都很完美，但其实……

马蒂娜：离完美还远着呢。

露伊兹：是啊。

马蒂娜：卢森堡的情况已经比其他国家好太多了，但仍然还是有許多不足。

露伊兹：确实啊。

马蒂娜：正如现在一样，这个话题我们已经讨论太多次了！

Martine: So, we were just talking about women rights and about justice.

Luize: Yes, and as said... I hope your daughter will, as a women, experience much more justice than us now.

Martine: Yes, I hope so too.

Luize: Although as you said, you'd think, here everything is perfect, but ...

Martine: It's far from being perfect.

Luize: Noo...

Martine: Even here in Luxembourg where it's much better than in other countries, there's still a lot missing.

Luize: Yeah, right?

Martine: How often have we already talked about it, like now!





EQUALITY TO MY DAUGHTER

和我女儿谈平等

SECRET

秘密

2017

波兰 / Poland



“我父亲的母亲，也就是我的祖母，她的大多数家人都被土匪杀害了，只有她侥幸逃脱。那是一段悲惨的记忆，但她活了下来，生下了我的父亲。我母亲的父母参与了二战期间的法国抵抗运动。那时，他们还不认识彼此，在回到波兰后才相遇，之后就有了我的母亲。我还记得，有时候大家都不愿意在家里谈论过去的事，我的祖父母有着太多的秘密。当我还是个孩子，我常会去挖洞，然后把五颜六色的花瓣、玻璃碎片藏在里面，再用一片窗户玻璃盖上它们。我这样做是为了露出里面的玻璃片，看看经过大自然晕染下的玻璃窗以及藏在地下的花瓣颜色。这就像是属于我的秘密一样。”

“ My father's mother, (grandmother of mine). Most of her family was murdered by bandits. She managed to escape. It was a tragic incidence but she survived and my father was born. My mother's parents, they were involved active resistance movement in France during WW2. At that time, they did not each other... They came back to Poland and met... And my mother was born. I remember that they were occasions that nobody wanted to talk about the past at home. Too many secrets in my grandparent's life... As a child, I dig holes and hide in them colorful flower petals, fragments of glass, covering it with a piece of windowpane, I was digging in order to reveal the fragment and look at the natural stained glass window, the colors of the petals hidden underground... like a secret.”





MY LIFE, MY ISLAND

我的生活，我的岛

2017

意大利 / Italy



“我的父亲曾为玻璃吹制制作手工工具。

有一次他带我去到一家玻璃厂，在一片昏暗中，我看到了一样非常闪耀的东西。那是融化了的玻璃，完全融化了，而且闪闪发光。它是一块玻璃板！玻璃制作师傅们用的是我父亲的工具。我从很小就开始给父亲帮忙。几十年过去了，我还在制作那些工具。在这座岛上完成工作让我非常快乐。它代表的是激情、爱和传统，是一切。是的，‘一切’！玻璃、慕拉诺岛、父亲和我的家。我希望更多人能喜欢这座岛。”

“ My father was running business of making hand tools for glass blowing.

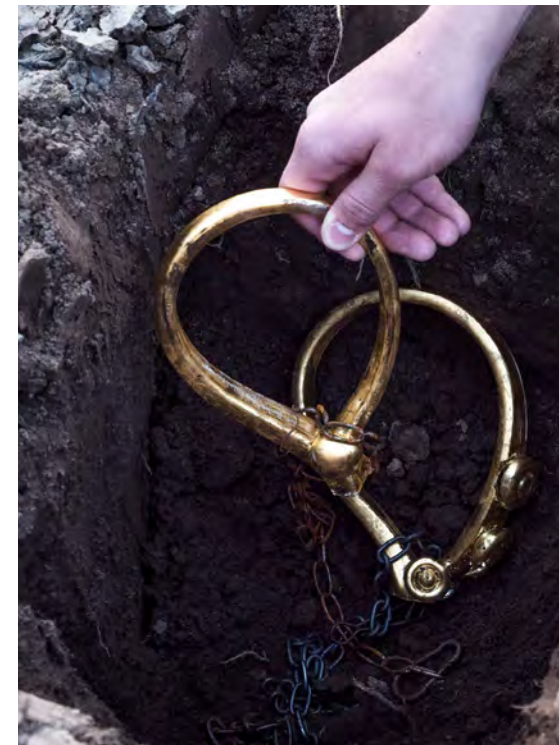
When he took me to a glass factory, I saw very shiny object in a dim space. It was molten glass... It was really molten and shiny. It was a glass plate! And glass masters were using my father's tools. I started helping him when I was young. It has been already many decades and I still make the tools...I am really happy to do it on this island. It is a passion, love, tradition... everything. I mean 'EVERY-THING!' Glass, Murano, my father...and family... I hope more people like the island.”

WILD DOG, CSOKA BOLHAS

野狗西索卡·博尔哈斯

2017

匈牙利 / Hungary



“在我还小的时候博尔哈斯来到了我家，他是祖父从农场带来的。

他一直对我很忠诚，曾经差点在我家花园抓到一只狐狸！他又快又强壮，就像个打磨机一样。有一天他突然不见了，我大哭一场，找了他好久。牵他的狗带和项圈被丢在地上，也许他是想一个人待着吧。我至今仍记得他回来的那天，他似乎很高兴能回来。日子一天天过去，博尔哈斯已经去世，我也长大了。

他教会了我如何像爱护家人一样爱护动物。我们一家至今以他为例。”

“ Bolhas came to my family when I was small. My grandfather brought him from the farm.

He was always faithful to me. He was almost catching a fox in my garden! He was quick and strong like a sander! Once he disappeared suddenly. I was crying and looked for him for long time. His lead and a ring were left on the ground. Maybe he wanted to be alone... I still remember the day he came back. He looked happy to come home. The time has passed, he passed away and I grew up.

He taught me how to love animals as a family member. My family and I are still proud of him very much. ”

PELMENI RHAPSODY

俄国饺子狂想曲

2017
拉脱维亚 /Latvia



“有一次，我祖母提着个购物袋从杂货店回来，里面装着灰白色的饼。这些饼包着肉馅，被称作俄国饺子。祖母说这是一道俄罗斯传统菜肴，我们可一定要尝尝。一家人全都围到家里最大的锅子边，等待美味的饺子煮熟。我们没等多久，只用了5到7分钟饺子就熟了，然后一家人就坐在桌上吃了起来。饺子味道不错，不过有那么一刻味道似乎有些古怪。在我家，饺子是就着酸奶油吃的。有100种等待就有100种不同的故事和回忆，而每一种都是独一无二的，我至今仍记得和祖母一起等待的时光。如今，我们拥有充足的食物，有时还会浪费。但我还是会像祖母那样小心翼翼地对待食物。”

“ My grandmother once came back from groceries shop with package of pale, white patties in her shopping bag. Those patties were filled with meet and were called – Pelmeni. Grandmother said – this is a Russian traditional dish, but we must definitely try it. We all gathered near our biggest pot and were waiting for these wonder- Pelmeni to be boiled. We didn't have to wait long – just 5 to 7 minutes. Then the whole family sat at the table to eat. It was very tasty but at a time seemed kind of odd. In my home Pelmeni were served with sour cream.If there are 100 type of wait-ing.... There are 100 different stories and memories. Nothing is the same. I still remember the moment that I was making it with my grand mother...Today, we have full of food and it is wasted sometimes... I would to take care of my food as much as my grandmother used to do.”





VINEYARD

葡萄园

2017

德国 / Germany

“下面可能会谈到对我们家最重要的东西是什么，谈到我们的住处和工作地点，谈到我们希望每年都有好收成，并且都能合家健康。另外还会阐述“圣安娜”和“双十字架”的象征意义。生活、爱人、工作、种植葡萄和制造葡萄酒，我们所有的生存要素都集中在圣安娜花园和周围的葡萄园。拜尔施泰因镇沃特伯格山的南部山脚通向大片运作中的葡萄园，而我们就在波特沃特的山顶。这里有着独特的环境，使人和自然都充溢着一种完整感，已经有四代人在此生活了，我们的葡萄园已经交到第四代威登曼斯人手中。我们敬重这交到我们手中的遗产并引以为荣，这也是我们生存的基础。我们深信要和自然保持共生关系。”

“ The following may say something about what is really important for our family. It is about where we live and work and hope each year for a good harvest and healthy family. The symbolic Importance of ‘Sankt Anna’ and ‘Double Cross’ may described as well. Living, loving, working, wine growing and wine making – the elements of our existence are all concentrated in the Sankt Annagarten and the vineyards around. At the southern foot of the Beilsteiner Wartberg is the entrance to a living-and lived-in – sea of vine yards. We are located at the top of the Bottwartal, which boasts a unique environment that is imbued with a sense of completeness for man and nature alike: Four generations have lived here. Our vineyard is in the hands of the fourth generation of Wiedenmanns. Honoring and respecting the legacy that has been handed down to us is the foundation of our existence. It is our deeply held conviction that we need to maintain a symbiotic relationship with nature. ”



HIS HAIKU

他的俳句

2018

日本 / Japan



“我已在千住町工作了数年。

这里只是荒川与隅田川之间的一块小地方，但必需的东西样样都有。我觉得这是一片令人舒适的郊区。我的工作与玻璃有关，制作试管之类的实验室玻璃器具。这工作很简单，但你必须付出心力才能保证产品的高质量。技能很重要！“松尾芭蕉”（日本诗人）？我对他和“俳句”（日本诗歌）都不怎么熟悉。不过我知道他生活在深川地区，就在这条河下游。他来到千住町，开启他的旅程，并开始创作为“奥之细道”（通往深处的小路）的俳句作品。我非常喜欢这个地方。东京是座大城市，不过我可以说千住町才是“我的归属”。我可以创作俳句并写在试管上，就像松尾芭蕉一样。”

“ I have worked in Senjyu area for several years.

This is a small area between Arakawa river and Sumida river however there is everything necessary here. I say this is very comfortable “Shita machi” neighbourhood. I work with glass, well... I make glass laboratory products such as test tubes. It is very simple work, but yet! You must pay a tension to keep it high quality. Skill matters! “Matsuo Basho” (Japanese poet)? I am not familiar with him as well as ‘Haiku’(Japanese poem). But I know that he lived Fukagawa area which is down the river. And he came Senjyu and started his trip & making ‘Haiku’, named ‘Okuno Hosomichi’ (The Narrow Road to the Interior). I like this neighbourhood very much. Tokyo is a big city... but I can say that Senjyu is ‘my place’. I can make Haiku and write to test tubes... like Matsuo Basho.”





中田一志

出生于1967年，日本石川县
www.kazushinakada.com

教育背景

1987-1991年
日本川崎东京玻璃艺术学院攻读研究生课程

1992-1994年
英国伦敦英国皇家艺术学院的陶瓷和玻璃系硕士

工作经历

1997年至今
芬兰阿尔托大学的赫尔辛基艺术设计大学，艺术与设计学院

2010-2011年
匈牙利布达佩斯的莫霍利-纳吉艺术与设计大学，特邀教授

2013年9月
美国纽约罗切斯特理工大学，影像科学与技术学院，特邀艺术家和讲师

2017年10月
波兰弗罗茨瓦夫美术学院玻璃设计系，特邀教授

精选展览

1996年	群展《TAKE OFF》，Forsblom画廊，芬兰赫尔辛基 个展《ECHO OF UNDERSTANDING AND MISUNDERSTANDING》，英国伦敦	葡萄牙大马里尼亚，以及Franz Mayer博物馆，墨西哥 赫尔辛基灯光节《Wall X》装置，芬兰赫尔辛基
1997年	青年玻璃展，丹麦玻璃博物馆，丹麦埃贝尔托夫特 展览《来自芬兰的玻璃》，当代艺术中心，荷兰乌得勒支	2003年 群展《风景，来自芬兰和西班牙的玻璃》Espaividre画廊，西班牙巴塞罗那 展览《芬兰玻璃艺术与设计》，Ellenshus画廊，德国柏林
1998年	群展，ETT画廊，瑞典斯德哥尔摩	2004年 金泽玻璃国际比赛，入围艺术家，日本金泽 展览《在Bardibukk工作2004》，匈牙利卡波斯巴尔
1999年	群展，ETT画廊，瑞典斯德哥尔摩	个展《无限》，芬兰玻璃博物馆，芬兰里希迈基 《玻璃在当代》，佛朗克堤宫，意大利威尼斯
2000年	个展《现实的碎片》，芬兰玻璃博物馆，芬兰里希迈基 展览《芬兰玻璃生活4》，芬兰玻璃博物馆，芬兰里希迈基 展览《对话》，丹麦玻璃博物馆，丹麦埃贝尔托夫特 巡回展《北欧玻璃2000》，丹麦哥本哈根和其他5个北欧国家	2005年 全球艺术玻璃三年展，瑞典博里霍尔姆 芬兰玻璃生活展，芬兰里希迈基
2001年	巡回展《芬兰颂-玻璃前沿》，国家玻璃中心基金会，西班牙塞哥维亚圣伊尔德 金泽玻璃国际展览，入围艺术家，日本金泽	2006年 芬兰玻璃艺术展，法国南锡 科堡大赛，入围艺术家，德国科堡 个展，拉脱维亚玻璃中心，拉脱维亚里加 国际玻璃研讨会《RONA》和展览《未知形式》，斯洛伐克莱德尼茨凯罗夫内 展览《玻璃声音》，拉脱维亚应用艺术博物馆，拉脱维亚里加
2002年	展览《Liiketila》，阿拉伯陶瓷厂展览中心，芬兰赫尔辛基 展览《欧洲的新兴艺术家》，玻璃艺术学会，2002年国际会议，荷兰阿姆斯特丹 巡回展览《芬兰颂-玻璃前沿》，玻璃博物馆，	2007年 展览《Kolme = San》，Jarvenpää房子，Jarvenpää，芬兰 伊斯坦布尔土耳其和伊斯兰艺术博物馆，伊斯坦布尔，土耳其 利沃夫国际玻璃研讨会，乌克兰利沃夫 芬兰玻璃艺术展，波兰国家博物馆，波兰弗罗茨瓦夫

2008年	《芬兰玻璃艺术与设计展》，工业博物馆，德国多特蒙德 亨特里希玻璃博物馆，Kunstpalast博物馆，德国杜塞尔多夫	2018年	群展《Knowing,Seeing,Painting》，Medium画廊，斯洛伐克布拉迪斯拉发		《新玻璃：艺术与建筑》，访谈和文章，由丹·克莱恩发表，德国，2007年秋季 《芬兰货运航空》杂志，访谈和文章，芬兰，2009年9月 《现代生活》杂志，访谈和文章，日本，2010年秋季 《匈牙利国家报》匈牙利的主流报纸，访谈，匈牙利，2010年9月 《玻璃季刊》，Urban Glass，访谈和文章，美国纽约，2013年秋季 《鲁伊耶纳报》，报纸，拉脱维亚鲁伊耶纳，2014年夏季 《上海日报》，报纸，2014年冬季
2009年	芬兰玻璃艺术展，卢森堡现代艺术博物馆，卢森堡 玻璃艺术示范和展览学会会议，康宁玻璃博物馆，美国纽约	获奖情况			
2010年	《芬兰玻璃生活展》，芬兰里希迈基	荣誉奖，箱根玻璃之森，日本箱根，1991年 OSARCA奖，英国伦敦皇家艺术学院，英国伦敦，1994年 芬兰文化学会奖，赫尔辛基项目，芬兰，2003年 荣誉学位，乌克兰教育部			
2011年	展览《玻璃声音》，拉脱维亚艺术学院，拉脱维亚里加 25周年展览，埃贝尔托夫特玻璃博物馆，丹麦埃贝尔托夫特	永久馆藏			
2012年	国际玻璃研讨会，捷克新博尔 欧洲玻璃展，弗罗茨瓦夫火车站画廊，波兰弗罗茨瓦夫	芬兰玻璃博物馆，芬兰里希迈基 丹麦玻璃博物馆，丹麦埃贝尔托夫 苏珊和马丁·古尔德，费城，私人收藏，美国 亚洲、欧洲和美国的私人收藏 大卡伊·弗兰克广场，公共装置，芬兰赫尔辛基阿拉伯角 利沃夫国家艺术博物馆，乌克兰利沃夫 装饰艺术博物馆，捷克布拉格			
2013年	第11届国际玻璃研讨会，布拉格装饰艺术博物馆，捷克布拉格	出版物			
2014年	展览《被遗弃的房子》，Maksias Banka画廊，拉脱维亚里加 展览《玻璃艺术》，阆风艺术，中国上海	《赫尔辛基新闻》，文章《北欧玻璃》2000年 《新玻璃：艺术与建筑》，文章《芬兰玻璃设计的新趋势》，德国，2003年秋季 《荷兰新闻》，文章《个人展》，2004秋季 《Form》杂志，文章，瑞典，2005年夏季 《玻璃评论》，访谈和文章，捷克共和国，2005年秋季 斯洛伐克2电台，斯洛伐克，玻璃研讨会，访谈，2006年夏季			
2015年	艺术北京2015展，艺术博览会，中国北京				
2016年	国际玻璃研讨会，乌克兰利沃夫				
2017年	宁波国家玻璃艺术会议，中国宁波				

KAZUSHI NAKADA

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Education

1987-1991
Tokyo Glass Art Institute, postgraduate program,
Kawasaki, Japan

1992-1994
Royal College of Art, Ceramics and Glass Dept. MA,
London, England

Working Experience

1997~ 2018
University of Art and Design Helsinki / Aalto University,
School of Art and Design, Faculty

2010-2011
Invited Professor, Moholy Nagy University of Art and
Design, Budapest, Hungary

2013 September
Invited artist & lecturer, Rochester Institute of
Technology, College of Image science and Technology,
NY, USA

2017 October
Invited Professor, Wroclaw Academy of Arts, Glass
dept, Wroclaw, Poland

Several short-term workshops and lecturing at Art &
design Universities in Europe, Asia and US

Selected Exhibition

1996	Group exhibition “TAKE OFF”, Gallery Forsblom, Helsinki, Finland Solo exhibition “ECHO OF UNDERSTANDING AND MISUNDERSTANDING”, London, England		Glass art society, International conference 2002, Amsterdam, Netherlands Tour exhibition “Finlandia - VanguardiaenVidrio”, Museu do vidro, Marinha Grande, Portugal, Franz Mayer Museum, Mexico
1997	The Young Glass Exhibition, Glasmuseet Ebeltoft, Ebeltoft, Denmark Exhibition “GLASS FROM FINLAN”, Contemporary Art Centre, Utrecht, Netherlands	2003	Helsinki light festival “Wall X” installation, Helsinki, Finland Group exhibition “LANDSCAPE, GLASS FROM FINLAND AND SPAIN”, Espaividre Gallery, Barcelona, Spain Exhibition “Finnish glass art and design”, Ellenshus gallery, Berlin, Germany
1998	Group Exhibition, Gallery ETT, Stockholm, Sweden		
1999	Group Exhibition, Gallery ETT, Stockholm, Sweden	2004	International competition of glass Kanazawa selected artist, Kanazawa, Japan Exhibition “Works in Bardibukk 2004”, Kaposvar, Hungary
2000	Solo exhibition, “Fragments of reality”, The Finnish Glass Museum, Riihimäki, Finland Exhibition “Finnish Glass Lives 4”, The Finnish Glass Museum, Riihimäki, Finland Exhibition “Dialogue”, Glasmuseet Ebeltoft, Ebeltoft, Denmark Tour exhibition “Nordic glass 2000”, Copenhagen, Denmark and 5 other Nordic countries	2005	Solo exhibition “Infinity”, Finnish Glass Museum, Riihimäki, Finland Exhibition “Vetri nel mondo oggi”, Palazzo Franchetti, Venice, Italy Global art glass triennial, Borgholm, Sweden Exhibition “Finnish glass lives” Riihimäki, Finland
2001	Tour exhibition “Finlandia - Vanguardia en Vidrio” Fundación Centro Nacional del Vidrio, San Ildefonso Segovia, Spain The international exhibition of glass Kanazawa, selected artist, Kanazawa, Japan	2006	Exhibiton, “L’art du verre Finlandais”, Nancy, France Coburg Glass Prize, selected artist, Coburg, Germany Solo exhibition, Latvian Glass Centre, Riga, Latvia
2002	Exhibition “Liiketila”, Arabia Ceramics Factory Centre, Helsinki, Finland Exhibition “Emerging Artists from Europe”		International glass symposium “RONA” & Exhibition “Unknown forms”, Lednické Rovne, Slovakia

	Exhibition Glass voice, Latvian Applied Art Museum, Riga, Latvia		Makslas Banka, Riga, Latvia Exhibition “glass art”, Gallery Levant Art, Shanghai, China
2007	Exhibition “Kolme= San”, Jarvenpää Talo, Jarvenpää, Finland Museum of Turkish and Islamic Art, Istanbul, Turkey International glass symposium, Lviv, Ukraine Exhibition “Finnish glass”, National Museum, Wroclaw, Poland	2015	Art Beijing 2015, art fair, Beijing, China
		2016	International glass symposium, Lviv, Ukraine
		2017	Ningbo international glass art conference, Ningbo, China
2008	Exhibition “Finnish glass art & design”, Industrial Museum, Dortmund, Germany Glasmuseum Hentrich, Museum Kunstpalast, Düsseldorf Germany	2018	Group exhibition “Knowing, Seeing, Painting”, Gallery Medium, Bratislava, Slovakia
2009	Exhibition “Finnish glass art”, MUDAM, Luxembourg Demonstration and exhibition glass art society conference, Corning Museum of Glass, New York, USA	Awards Honourable mention, Hakone Art Forest, Hakone, Japan 1991 The OSARCA-PRIZE, Royal College of Art, London, England 1994 Suomen kulttuurirahasto, Project Helsinki, Finland 2003 Honourable academic degree, Ukrainian education ministry	
2010	Exhibition “Finnish glass lives”, Riihimäki, Finland		
2011	Exhibition “Glass voice” Latvian Academy of Arts, Riga, Latvia Exhibition “25 years anniversary”, Glasmuseet Ebeltoft, Ebeltoft, Denmark		
2012	International Glass Symposium, Nobý Bor, Czech Republic European glass exhibition, Wroclaw railway station gallery, Wroclow, Poland	Permanent Collection The Finnish Glass Museum, Riihimäki, Finland Glasmuseet Glasmuseet Ebeltoft, Ebeltoft, Danmark Susan and Martin Gould, Philadelphia, private collections in US Private collections in Asian, Europe and USA Kaj Franck square, Arabianranta, public installation, Helsinki, Finland National Museum of Art Lviv, Lviv, Ukraine Museum of Decorative Arts in Prague, Prague, Czech Republic	
2013	Exhibition “11th International Glass Symposium IGS”, Museum of Decorative Arts in Prague, Prague, Czech Republic		
2014	Exhibition “Abandoned house”, Gallery		

Publication

Helsingin Sanomat, article “Nordic glass”, Finland, 2000
Neues Glas-New Glass: art & architecture, “New Trend in Finnish Glass Design and Glass art”, Germany, fall 2003
Hämeen Sanomat, “Solo exhibition”, Finland, fall 2004
Form: magazine for Nordic Architecture and Design, article, Sweden, summer 2005
Glass review, interview and article, Czech Republic, fall 2005
Slovak 2 TV, glass symposium, interview, Slovakia, summer 2006
Neues Glas-New Glass: art & architecture, interview & article/written by Dan Kline, Germany, fall 2007
Finnair Cargo magazine, interview & article, Finland, Sept 2009
MODERNLIVING, interview & article, Japan, fall 2010
Magyar Nemzet, interview, Hungary, September 2010
Glass Quarterly, Urban glass, interview & article, USA, fall 2013
Rūjienas Vēstnesis, Lujiena Latvia, summer 2014
Shanghai Daily, winter 2014