

沉静的

响雷

Silent Thunder

2021.3.6 – 2021.5.23

陈丽珠、褚秉超、廖斐、邵一

Chen Lizhu, Chu Bingchao, Liao Fei, Shao Yi

“Manjusri then asked Vimalakirti, “We have each made our own explanations. Sir, you should explain how the bodhisattva enters the Dharma gate of nonduality.” At that time Vimalakirti remained thunderously silent and did not speak a word.”

The title of this exhibition is “Silent Thunder,” a name which comes, indirectly, from the Vimalakirti Sutra, a classic Buddhist text from the fifth century OE. The phrase refers to the famous silence of Vimalakirti in response to a question posed by fellow bodhisattva Manjusri (quoted above from John R. McRae’s 2006 translation). However, Chinese versions of the sutra dating back to the Jin and Tang dynasties describe Vimalakirti’s silent response without any mention of thunder. It was in the eighteenth century, when the sutra was first translated into European languages and disseminated in the West, that the words “thunderous silence” began to be used to illustrate the story. The manner in which this piece of Buddhist literature has traveled across time, space, and cultures, altering its form along the way, reflects the complexity of the situation that this exhibition investigates.

As a major religion in East Asia, Buddhism profoundly influenced cultural production in the region from the fifth to nineteenth centuries. One can detect at least two different creative approaches in the “art” created in this context. The first revolves around temples and the sangha (monastic community) and is predominantly comprised of Buddha statues and religious paintings regarded as sacred objects, rather than objects of aesthetic appreciation. The other is art created by the literati and bureaucratic classes over the centuries, shaped by Buddhism as an ideological system in a more general sense. For example, when Ming painter and calligrapher Dong Qichang expounded his theory of calligraphy, he noted that his own practice had benefited from study of the Surangama Sutra, a classic of Mahayana Buddhism.

As the modern era arrived, political and economic systems changed, and the Buddhist clergy’s influence upon society declined. At the same time, artists working in contemporary art are unconstrained by the dictates of temples, the vinaya (rules for monastic life), or even traditional art forms. Yet Buddhism remains a vibrant lifestyle, system of thought, and pan-cultural tradition, and it continues to influence artists working today.

This exhibition explores an under-examined thread in Chinese contemporary art—namely, the question of what connections exist between the field and Buddhism. What might link today’s art with traditional Buddhist art from around East Asia? Against this backdrop, “Silent Thunder” brings together Chen Lizhu, Chu Bingchao, Liao Fei, and Shao Yi, four artists who each have a different relationship with Buddhism in their personal lives and creative practices. In preparation for the exhibition, the artists selected Tang and Song Chan Buddhist texts to reflect upon as they made their works, forging a clear connection between this ancient writing and contemporary visual culture. The exhibition showcases how Buddhist thought and belief are refined and transformed in the minds of these artists, unearthing new possibilities in the dialogue between Buddhism and contemporary art.

於是文殊師利問維摩詰我等各自說已
仁者當說何等是菩薩入不二法門時維摩詰默然無言

此次展览的名称“沉静的响雷”，取自五世纪佛教经典《维摩诘经》中，维摩诘在回答文殊师利时著名的沉默。晋唐写本《维摩诘经》，只用了“默然无言”四个汉字来表述维摩诘的回应，但从18世纪末，《维摩诘经》第一次被翻译并传播到欧美时，越来越多学者，甚至在流行文化中，都开始用“thunderous silence”（雷鸣般的沉寂）来描述这段故事。一段佛教典故在文字中穿越时间、地理和文化的经历，本身也恰恰反映了我们所身处境况的复杂性。

在东亚，以佛教为首的宗教深刻影响了从5世纪到19世纪的艺术生产。于此，我们至少可以分辨出两种类型的创作方式。第一种创作围绕着寺院和僧团展开，众多的佛造像、宗教绘画作为一种神圣物，而并非是单纯的美学欣赏客体而存在。除此之外，佛教作为一种思想体系亦深刻影响了多年来文人士大夫阶层的艺术创作。例如明代书画大家董其昌在梳理自己的书法理论时，曾说自己的书法领悟得益于大乘佛教经典《楞严经》。

当时间流转至近代，随着政治、经济体系的更迭，僧团对社会的影响力已大不如前。同时，当代艺术无边的开放性，使得艺术家的创作不再受制于寺院、佛教清规，甚至是传统艺术形式。但作为一个依然生机勃勃的生活方式、思想体系、甚至是某种意义上的泛文化传统，佛教依然影响着今时今日的艺术家们。

展览集中探究中国当代艺术中一条未被充分讨论的线索——佛教如何与中国当代艺术发生联系？这种联系又与传统东亚佛教美术存在怎样的共性？在此背景之下，本次展览邀请了陈丽珠、褚秉超、廖斐与邵一——四位在个人生活与艺术创作中与佛教有着不同联结的艺术家，在展览筹备过程中分别选择一段唐宋禅宗的文献，以此为起点展开创作和思考，尝试构建一段清晰的线索，重新展示中古文本与当代视觉文化之间的关系，探索思想与信仰如何在本土艺术家头脑中进行提炼和转化，并由此挖掘佛教和当代艺术之间对话的可能性。

UCCA 尤伦斯当代艺术中心
北京市朝阳区酒仙桥路4号798艺术区
邮编 100015

UCCA Center for Contemporary Art
798 Art District, No. 4 Jiuxianqiao Lu
Chaoyang District, Beijing, China 100015

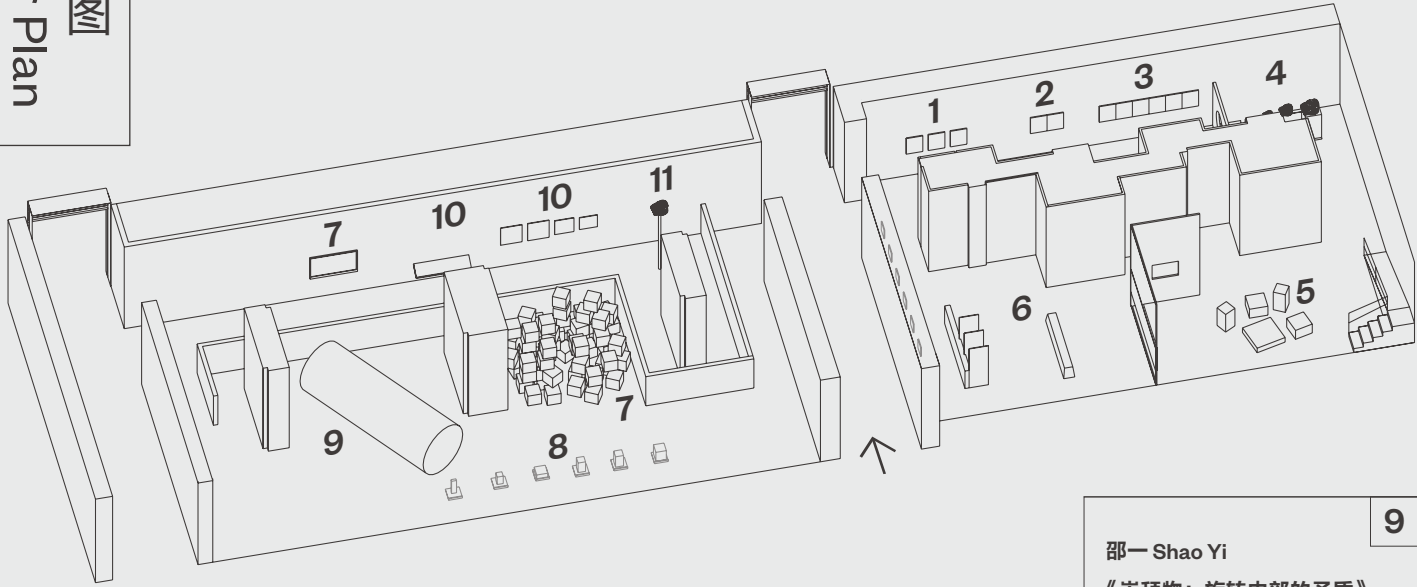
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褚秉超，《造像》，2021，石膏模型，尺寸可变。Chu Bingchao, Image-making, 2021, plaster models, dimensions variable.



平面图
Floor Plan





请扫描二维码收听语音导览。
Scan the QR code to listen to the complete audio guide.

陈丽珠 Chen Lizhu

《冥想空间 20180825》
Meditation Space 20180825

2018
布面油画
Oil on canvas

陈丽珠 Chen Lizhu

《冥想空间 20191206》
Meditation Space 20191206

2019
布面油画
Oil on canvas

陈丽珠 Chen Lizhu

《冥想空间大组画》
A Group of Meditation Spaces

2018-2019
布面油画
Oil on canvas

廖斐 Liao Fei

《延长的直线》
A Straight Line Extended

2021
岩石、钢板、水泥基座
Stone, steel plate, concrete base

邵一 Shao Yi

《无相》
Ānimitta

2011
钢板
Steel plate

陈丽珠 Chen Lizhu

《冥想空间 2019-2020》
Meditation Space 2019-2020

2019、2020
布面油画
Oil on canvas

褚秉超 Chu Bingchao

《造像》
Image-making

2021
石膏模型、单频影像
Plaster molds, single-channel video

邵一 Shao Yi

《木模系列》
“Wooden Mold Series”

2010
木模
Wooden molds

邵一 Shao Yi

《崇拜物：旋转内部的矛盾》
*Object of Worship:
Contradictions Inside
the Rotation*

2014-2015
螺旋钢
Deformed steel bar

褚秉超 Chu Bingchao

《新佛说造像量度经》
*New Buddha's Utterances on
Image-making and Iconometry*

2020
纸本水墨
Ink on paper

廖斐 Liao Fei

《重力雕塑 No.3》
Gravity Sculpture No. 3

2016
岩石、木方、钢丝
Stone, wooden block, steel wire

陈丽珠

1979 出生于福建，目前生活和 works 于苏州。2004 年毕业于上海师范大学美术学院，2007 年获得荷兰汉斯大学美术学院（Hanzehogeschool Groningen, Frank mohr Institute）硕士学位。其作品多为抽象油画，围绕“空间”主题展开，通过不断地实践探究，发掘并活用色彩、笔触和画布空间在绘画中的多样可能性。此外，她对中西方文学、哲学和艺术史理论有着浓厚的兴趣和研 究，并对这些个人研究以化繁为简、兼收并蓄的方式融入创作中。她曾作为驻地艺术家参与意大利 Laforet 避暑艺术驻留项目和国家艺术基金“敦煌的传承与创新”项目。

褚秉超

1986 年出生于甘肃平凉，现工作和生活在北京。2010 年毕业于湖北美术学院雕塑系。他的创作涉及雕塑、绘画、装置、影像等。通过一系列长期的艺术实践，他持续关注社会性问题，并积极地开展介入。从佛像修复，到探访武术门派，再到改造山体，他用身体力行的方式探索个体与社会、艺术与现实的共生关系。

廖斐

1981 年出生于江西景德镇市，2006 年毕业于上海师范大学，现生活和 works 于上海。他的艺术创作始于对客体的观察与反思。不同物质所蕴含的，介于无序与几何之间，主体认知与神秘主义之间，二元性与绝对性之间的张力和关系构成了廖斐艺术实践的支点。在将注意力引向这些较为宏观和抽象概念的本身，并希望通过基础实验和观测接近物质的本身，并揭示出其所蕴含的形而上的气质。

邵一

1967 年出生于杭州，现生活和 works 于杭州。他的艺术创作涉及装置、雕塑，摄影及行为艺术等多种媒介。作为在青年时期经历了改革浪潮的艺术家，他见证了上世纪八九十年代活跃于中国南方的当代艺术运动，并于 2000 年展开自己的艺术实践。受佛教信仰的影响，邵一在创作中持续探索物体本身及其所蕴含的灵性之间的关系。通过将工业材料打造成人为图腾，或是将其与自然材质并置，邵一展现了他对人造与自然，宗教崇拜与工业社会，内在精神与外在物质连结关系的思考。另外，对于社会边缘人群的关注则构成了邵一另一条创作线索，通过大量的民间走访和介入，以一种直观的方式揭露特殊人群长期被忽视的原始生命力。同时，他于 2006 年起持续致力于推进多项杭州本地的艺术活动，为在地年轻艺术家提供参与的平台。

Chen Lizhu

Chen Lizhu (b. 1979, Fujian province) currently lives and works in Suzhou. In 2004 she graduated from the Fine Arts College of Shanghai Normal University, and in 2007 obtained a master's degree from Hanzehogeschool Groningen, Frank mohr Institute. She primarily creates abstract oil paintings, which revolve around space as their central theme. Through continual practice, she investigates the myriad possibilities to be found in the interaction between colors, brushstrokes, and the spatial field of the canvas. She is also interested in Chinese and Western literature, philosophy, and art history and theory, bringing insights from her personal studies in these areas into her artistic practice and attempting to simplify complex concepts into a succinct vision. Chen Lizhu has participated in programs including the Laforet Summer Vacation Project artist residency, Italy, and the China National Art Fund's Inheritance and Innovation of Dunhuang Project.

Chu Bingchao

Chu Bingchao (b. 1986, Pingliang, Gansu province) currently lives in works in Beijing. He graduated from Hubei Institute of Fine Arts in 2010 and works across media including sculpture, painting, installation, video, and more. Throughout the course of his artistic career, he has consistently focused on social issues, personally placing himself within the symbiotic relationships between individual and society, and art and reality. To this aim, he has restored Buddha statues, made research trips to martial arts schools, and altered the shape of mountains.

Liao Fei

Liao Fei (b. 1981, Jingdezhen, Jiangxi province) graduated from Shanghai Normal University in 2006, and currently lives and works in Shanghai. His art emerges out of close observation on and reflection upon objects. The connections and tensions between materials and their associated meanings, disorder and geometry, subjective consciousness and mysticism, and binaries and the absolute lie at the core of his practice. While drawing attention to these large-scale abstract concepts, he also seeks to explore and experiment with the innate nature of materials on a microscopic scale, revealing the inner metaphysical qualities of matter.

Shao Yi

Shao Yi (b. 1967, Hangzhou) lives and works in Hangzhou. As an artist, he works in media including installation, sculpture, photography, performance, and more. Growing up during the first wave of China's Reform and Opening Up, in the 1980s and 1990s he experienced the vibrant artistic movements then active in southern China. Later, around 2000, he began creating his own art. Inspired by Buddhist beliefs, in his art Shao Yi explores the relationship between objects in and of themselves and the spiritual significance contained within them. By positioning industrial materials as totemic objects, or juxtaposing them with natural materials, he presents his thinking on connections between the artificial and the natural, religious worship and industrial society, and inner spirit and outer materiality. In another aspect of his practice, he investigates and stages interventions into issues related to marginalized social groups, attempting to restore voice and a sense of power to forgotten people in a hands-on manner. He has been an active participant in Hangzhou's art community since 2006. In the same year, he established a platform for the city's young artists.