

请扫描二维码收听“邱志杰：寰宇全图”语音导览。
Scan the QR code to listen to the complete audio guide for “Qiu Zhijie: Mappa Mundi”

1 《世界尽头的思想》
Ism's at the End of the World

2016
石膏、木头、拓片、墨
Plaster, wood, stone rubbing done in ink
尺寸可变
Dimensions variable

2 《地图的地图》
Map of Maps

2016
纸上水墨
Ink on paper
120 x 240 cm (x 16)

3 《记忆总是不可靠的》
Memories Are Always Unreliable

2017
纸上水墨
Ink on paper
327 x 127.5 cm (x 7)

4 《世界地图计划——万物系列》
“Mapping the World Project” — All of the Objects Series

2015 - 2017
纸上水墨 / Ink on paper
245 x 126 cm (x 24)

5 《思维导图动画》
Mind Map Animation

2019
录像
Video
21'04"

6 《京东 AI 生成地图》
JD AI Map Generator

2019
软件
Software

7 《京东 AI 生成地图（现场表演版录像）》
Mind Map Generator of Real-time Presentation

2019
录像
Video
8'00"

8 《当代中国艺术地图——为古根海姆美术馆世界剧场展所制》
Map of “Art and China after 1989: Theater of the World”

2017
水墨喷绘
Ink print
240 x 720 cm

9 《不息之图》
Map of Continuum

2018
纸上水墨
Ink on paper
240 x 120 cm (x 3)

10 《为什么表演》
Why the Performance

2016
纸上水墨
Ink on paper
260 x 360 cm

11 《墙上的项目》
Wall Project Slideshow

2019
录像
Video
5'23"

12 《艺术生态地图》
Map of the Art World

2019
水墨壁画
Ink mural
750 x 1000 cm

邱志杰：
寰宇全图

近 10 年前，邱志杰（1969 年出生于福建漳州）开始在他的展览图录里画出关于自身不同创作之间关系的庞杂地图。“世界地图计划”正是诞生于对这一系列研究、写作、想象与行动的融汇综合之中。在此后创作出的上百幅地图中，邱志杰以水墨风景勾勒出一个浓缩了概念、个人、物体与情境的坐标系，这些元素被编织成一个共同体，为人们提供了从相互关系中理解它们的可能性。

学习版画出身的邱志杰，不仅是概念摄影与影像艺术的早期先锋实践者，也是一位多产的写作者、策展人与教师。他自上个世纪 90 年代初以来的创作核心，以及这十几年以来的教学方法基石，都是关于如何通过创作来完成对生活的介入，改变成见和刻板印象，达到艺术、人生和社会实践统一的议题。通过这些地图，邱志杰向我们展示了他对这一议题所提出的颇具野心的回应：广泛的学习以及他作为教师对于解构与重组概念从而推进思考与讨论的强烈要求。在每幅作品中，邱志杰通过制图学的图像学传统和山水画的技巧，勾勒出糅合了历史与哲学，个人记忆与趣闻轶事的风景。他相信这些地图的创作不是为了生产“理解”，而是为了生产“知道”。地图中的叙事源于生活，诉诸感性，并试图探寻历史与常识之外失落的意义与隐性关联，正如艺术家所言，他的地图“是用概念之间的关系来工作的”。正是通过这些线索，观者得以按图索骥，穿越连通未来与过去的幻想大陆，回归到对世界与自身的再发现中。

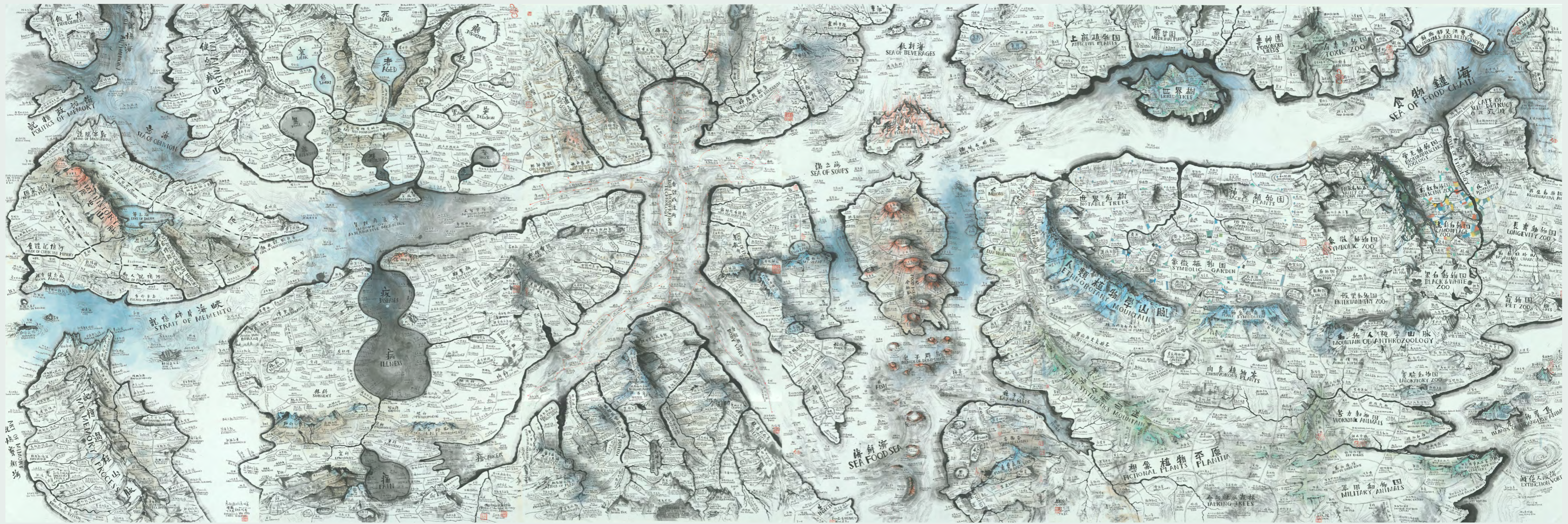
“邱志杰：寰宇全图”是对“世界地图计划”迄今为止最为全面的展示，其中包括 30 幅大尺寸纸本水墨地图，一系列桌面地图，人工智能软件创作的作品以及《艺术生态地图》——艺术家为 UCCA 全新改造的建筑空间专门创作的大型墙绘作品。此次展览并不是对这个项目的回顾性展示，而是对这个不断扩展的开放性实验的呈现。通过对本土多元文化关系的描绘，在当下忧患重重的背景之中，邱志杰为我们提供了一套理解自身思想与创造力的工具。

Qiu Zhijie:
Mappa Mundi

Nearly a decade ago, in the catalogues for his exhibitions, Qiu Zhijie (b. 1969, Zhangzhou, Fujian) began to plot out intricate maps of the relationships among his various artworks. It was from this synthesis of research, writing, imagination, and action that the “Mapping the World Project” was born. In the hundreds of maps that have followed, the ink and brushwork of landscape painting outlines a coordinate system which condenses ideas, individuals, objects, incidents, and situations, weaving them together and offering a possibility for understanding them in relation to each other.

Trained as a printmaker, and an early pioneer of conceptual photography and video, Qiu is a prolific writer, curator, and educator. The central question of his art since the early 1990s, and his pedagogy since the mid-2000s, is how creative work can intervene in daily life, replace received ideas, demolish clichés and stereotypes, and achieve a new union between art, life, and social practice. With these maps, he shows us what drives his ambitious answers to this question: expansive learning, as well as his teacher’s urge to deconstruct and reassemble ideas for further consideration and discussion. In each, he uses the pictorial conventions of cartography and landscape painting to chart geographies that encompass history and philosophy, memory and gossip. He believes that map-making produces “awareness” rather than “understanding.” The narratives in these maps are rooted in life, appealing to the sensorial, exploring lost meanings and hidden connections that lie outside of history and common knowledge—in the artist’s words, his maps “work with the relationships that exist between concepts.” By following these leads, we traverse a fantastical continent that links past and future, returning to rediscover our world and ourselves.

“Qiu Zhijie: Mappa Mundi” marks the most comprehensive presentation of the “Mapping the World Project” to date, including thirty large-scale, ink-on-paper maps alongside freestanding objects, an AI software work, and, notably, *Map of the Art World*, a monumental wall painting made especially for UCCA’s newly renovated space. The exhibition is thus less a collection of finished work than a presentation of a constantly expanding, open experiment. Through the diverse cultural relations found throughout this terrain, Qiu offers us a set of tools to understand our own thinking and creativity against the fraught background of the present.



《世界地图计划——万物系列》，2015 - 2017，纸上水墨，245 x 126 cm (x 24)
 "Mapping the World Project" — All of the Objects Series, 2015 - 2017, Ink on paper, 245 x 126 cm (x 24)

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周二至周日 10:00-19:00
 开放日最晚入场时间 18:30; 周一闭馆

Tuesday to Sunday 10:00-19:00.
 Last entry at 18:30. Closed on Monday

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邱志杰：
 寰宇全图

Qiu Zhijie:
 Mappa Mundi
 2019.1.19 – 2019.5.5

