千手观音

Thousand-Armed Guanyin

主办：红砖美术馆

Organised by: Red Brick Art Museum

展期：2019年7月19日－ 2019年10月13日

Dates: July 19-October 13, 2019

开幕：2019年7月18日

Opening: July 18, 2019

艺术家：奥拉维尔·埃利亚松，丹·格雷厄姆，何子彦，黄孙权，黄永砅，加藤泉，安德里亚斯·穆埃，劳拉·普罗沃斯特，邱志杰，安德烈斯·塞拉诺，沈远，吴山专&英格-斯瓦拉·托斯朵蒂尔，里克力·提拉瓦尼，温普林中国前卫艺术档案，肖鲁，邢丹文

Artists: Olafur Eliasson, Dan Graham, Ho Tzu Nyen, Huang Sunquan, Huang Yongping, Izumi Kato, Andreas Mühe, Laure Prouvost, Qiu Zhijie, Andres Serrano, Shen Yuan, Inga Svala Thórsdóttir & Wu Shanzhuan, Rirkrit Tiravanija, Wen Pulin Archive of Chinese Avant-Garde Art, Xiao Lu, Xing Danwen

2012年，旅法艺术家黄永砅的《千手观音》有缘成为红砖美术馆首件馆藏，这件高达十八米的作品，将观音的1000只手臂嫁接在马塞尔·杜尚作品《瓶架》的意象之上，佛手或拿或托着各种法器、动物、植物、日用品、废弃物，可谓包罗万象，呈现出对当代世界多元、复杂文化语境的审视及思辨，记录着当代艺术的时空坐标。《千手观音》由此开启了一座当代美术馆关于艺术收藏的思考，并逐渐形塑了红砖美术馆“收藏即传承、共享即教育”的价值取向。

In 2012, *Thousand-Armed Guanyin* by the Chinese-French artist Huang Yongping was the first work that Red Brick Art Museum welcomed into its collection. The work is eighteen meters high, with one thousand Guanyin arms grafted onto the form of Marcel Duchamp’s work *The Bottle Rack*. The bodhisattva’s hands hold or support Buddhist instruments, animals, plants, daily necessities, and waste. The piece is all-encompassing; it is a reflection and examination of the diverse and complex cultural contexts of the contemporary world and a temporal and spatial coordinate for contemporary art. *Thousand-Armed Guanyin* is a starting point for the contemplation of a contemporary museum’s art collection, and as such, it has shaped the values of Red Brick Art Museum. We believe that, to collect is to endow, and to share is to educate.

2014年5月23日，红砖美术馆以开馆展“太平广记（Tales from the Taiping Era）”呈现10位当代艺术家，拉开帷幕；作为美术馆五周年对成长记忆的回望，红砖将于7月18日推出馆藏展“千手观音”，以期通过奥拉维尔·埃利亚松、丹·格雷厄姆、何子彦、黄孙权、黄永砅、加藤泉、安德里亚斯·穆埃、劳拉·普罗沃斯特、邱志杰、安德烈斯·塞拉诺、沈远、里克力·提拉瓦尼、吴山专&英格-斯瓦拉·托斯朵蒂尔、温普林、肖鲁、邢丹文，这17位艺术家的作品进行一次回顾与展望。

On May 23, 2014, the Red Brick Art Museum presented ten contemporary artists in its grand opening exhibition “Tales from the Taiping Era.” Five years later, on July 18, Red Brick Art Museum will look back on its progress and exhibit its collection in “Thousand-Armed Guanyin,” featuring works by seventeen artists: Olafur Eliasson, Dan Graham, Ho Tzu Nyen, Huang Sunquan, Huang Yongping, Izumi Kato, Andreas Mühe, Laure Prouvost, Qiu Zhijie, Andres Serrano, Shen Yuan, Rirkrit Tiravanija, Inga Svala Thórsdóttir & Wu Shanzhuan, Wen Pulin, Xiao Lu, and Xing Danwen.

此次馆藏展特设馆藏文献图书区、公众借阅体验区。红砖美术馆艺术文献中心成立于2018年，致力于对艺术家、当代艺术史文献的研究、发掘、整理和传播，馆藏文献主要来自于个人、机构、画廊、艺术媒体捐赠，包括东八时区、余德耀美术馆、泰康空间、天安时间当代艺术中心、《Artforum》杂志、《典藏》杂志，艺术家方力钧、王广义、汪建伟等。

This collection exhibition will include an archive library and a public reading area. Red Brick Art Museum’s Art Archive Center was founded in 2018 and is dedicated to the research, discovery, organization, and dissemination of documentation related to artists and contemporary art history. The collected archives are mostly comprised of donations from individuals, institutions, galleries, and art media outlets, including Time Zone 8, Yuz Museum, Taikang Space, Beijing Center for the Arts, *Artforum*, *Art Collection*, Fang Lijun, Wang Guangyi, and Wang Jianwei.

### 作为国际当代艺术的平台与桥梁，五年来，红砖美术馆始终关注当代艺术的历史与现状，选取具有代表性的切面呈现多场大型展览，如冰岛-丹麦艺术家“奥拉维尔·埃利亚松：道隐无名（Olafur Eliasson: The unspeakable openness of things）”展；观照亚洲文化、哲学、政治与社会现实的“仪礼·兆与易（Rituals of Signs and Metamorphosis）”展览；将享有国际盛誉的法国“杜尚奖”通过“高压 - 杜尚奖·法国当代艺术现场（High Tension: Eight Winners of the Marcel Duchamp Prize）”，全面介绍给中国观众；第一次将中国古家具以“设计”之名与欧洲丹麦家具设计大师的作品对话，举办了“识别区：中国·丹麦家具设计（Identification Zone: Chinese and Danish Furniture Design）”展；黄永砅“蛇杖 II（Huang Yong Ping: Bâton-Serpent II）”大型国际巡展等展览，从不同视角建构起红砖美术馆对当代艺术多维度的思考。

### As an international platform and bridge for contemporary art, Red Brick Art Museum has spent the last five years focusing on the past and present of contemporary art. Red Brick has presented many important large-scale exhibitions, such as “Olafur Eliasson:The Unspeakable Openness of Things” and “Rituals of Signs and Metamorphosis;” introduced the world-renowned “High Tension: Eight Winners of the Marcel Duchamp Prize” to Chinese audiences; initiated the first design-centered dialogue between Chinese classical furniture and Danish furniture masterpieces with the exhibition “Identification Zone: Chinese and Danish Furniture Design;”and organized the major international touring exhibition “Huang Yongping: Bâton-Serpent II.” Together, these exhibitions have informed the museum’s multi-faceted thinking on contemporary art.

红砖美术馆由企业家、收藏家闫士杰与曹梅伉俪所创办，邀请著名建筑师、北京大学副教授董豫赣担纲设计，历时7年的潜心打磨，于2014年5月23日正式开馆。具有东方当代美学意象的建筑、园林采用红砖、青砖手工砌筑而成，在湿地中秉持天然理念，将阳光、空气、湿地生态与艺术对话，构建出一片隐于国际大都市的艺术湿地。

Red Brick Art Museum was founded by entrepreneurs and collectors Yan Shijie and Cao Mei. Dong Yugan, a noted architect and Associate Professor at Peking University, was invited to design the museum. After seven years of preparation, the museum opened to the public on May 23, 2014. The contemporary Eastern aesthetic of the buildings and gardens were shaped from red and grey bricks, and in the wetlands, nature was incorporated to form a dialogue between sun, air, wetland ecosystems and art, thereby creating an artistic wetland hidden in an international metropolis.

相遇在中国当代美术馆时代的起步期，红砖美术馆提出“艺术湿地”这一划时代发展理念，并成为这一理念的践行者——在数字化、人工智能全面浸入人们生活的今天，我们试图走进自然、寻找当代美术馆生存方式变革的密码。

In this early stage of contemporary museums in China, Red Brick Art Museum has proposed and put into practice the landmark development concept of the Art Wetland. In a world of digital technologies and artificial intelligence, we are trying to engage with nature and looking for ways to improve contemporary art museums.