

PULSE OF THE DRAGON

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22 FEBRUARY - 19 APRIL 2020

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Published by Casula Powerhouse Arts Centre,
April 2020

CONTENTS

EXHIBITION STATEMENT FROM CURATORS	2
INTRODUCTION FROM CASULA POWERHOUSE	3
<hr/>	
ARTISTS	
AMY FU	6
CANG XIN	10
GU XIAOPING	14
GUAN WEI	16
JIANG ZHE	18
JIN SHA	22
PALLA JEROFF	24
YANG JINSONG	26
YANG XIFA	28
ZHANG JIN	30
<hr/>	
ACKNOWLEDGEMENTS	32

PULSE OF THE DRAGON

22 FEBRUARY - 19 APRIL 2020

An exhibition featuring Chinese traditions in contemporary art. The participating artists explore themes of religious witchcraft, mythology, folk art and folk culture as methods for opening-up understandings and perspectives of Chinese culture and traditions.

Curated by Guan Wei and Cang Xin.

The exhibition artists include: Amy Fu (AUS/CHN), Cang Xin (CHN), Guan Wei (AUS/CHN), Gu Xiaoping (CHN), Jiang Zhe (CHN), Palla Jeroff (AUS/ CHN), Yang Jinsong (CHN), Yang Xifa (AUS/CHN), Zhang Jin (CHN), Jin Sha (AUS/CHN).

龙脉

2020年2月22日至4月19日

本次展览传承了中国传统的文脉，以宗教巫术、神话、民间艺术、民俗文化作为出发点，以现代的艺术手法和理念展示中国文化和传统。

策展人: 关伟、苍鑫

参展艺术家: 富中清、苍鑫、关伟、顾小平、姜哲、帕拉、杨劲松、杨熹发、张晋、金沙。

We would like to acknowledge the Cabrogal Clan of the Darug Nation who are the traditional custodians of the land that now resides within Liverpool City Council's boundaries. We acknowledge that this land was also accessed by peoples of the Dhurawal and Darug Nations.

EXHIBITION STATEMENT FROM CURATORS

Pulse of the Dragon was opened at Casula Powerhouse Art Centre on 22 February 2020.

The exhibition is envisaged to be different from other exhibitions of Chinese contemporary art. This exhibition features Chinese traditions in contemporary art. Many other exhibitions have focused on the social problems, geopolitical changes, environmental issues and so on, which are part of world and Chinese politics or within Chinese society. These exhibitions often don't encompass the essence or language of Chinese art and the spiritual pursuit the artists have followed in creating works.

Pulse of the Dragon pursues a pluralistic, multi-perspectival and comprehensive exploration of the heritage and soul of Chinese traditional culture. The participating artists explore themes of religious witchcraft, mythology, folk art, folk culture and encompass the spirit of orthodox scholars. The artists use contemporary media as a means to express their inner world. The exhibition artists will seek to create art that is both a metaphysical experience and an expression of reality.

These themes represent the Chinese spirit of integration with nature, a harmonious coexistence, and harmony between man and nature. In this exhibition, ten artists (five Chinese and five Chinese/Australian artists) realise their contemporary artworks through the integration of elements of traditional culture and engaging in dialogue with the world.

– Guan Wei and Cang Xin

INTRODUCTION FROM CASULA POWERHOUSE

Guan Wei is a local artist, having lived between Glenfield (next train station from Casula) and Beijing for many years, he has become internationally recognised and acclaimed. His feature work at his recent solo exhibition *Guan Wei: MCA Collection* at Museum of Contemporary Art Australia in 2019 was created during a period as artist in residence at Casula Powerhouse Arts Centre in 2004. He has participated in many exhibitions at Casula Powerhouse including *Giant Leap* in 2019. We were excited by his proposal, developed with Beijing based co-curator Cang Xin for a large scale, exhibition featuring Chinese contemporary art, designed for Casula Powerhouse.

Featuring five artists from China and five Chinese Australian artists, the exhibition has a focus on the traditions of China and the various ways that can manifest in the works of contemporary artists. The artists aim to share both traditional techniques and aspects of the ancient culture, including of minority cultures and folklore of China.

The ten artists have presented an exhibition well suited to the industrial spaces of Casula Powerhouse. Six of the artists were not able to leave China to travel to Australia and unfortunately the planned exciting public program was not able to go ahead as Corona Virus (now known as COVID-19) pandemic began. As our gallery spaces at Casula became closed to the public, we documented the exhibition and with the artists, Catherine Niu (Coordinator: China) and the curators (Guan Wei and Cang Xin) have created this catalogue, online documentation and videos so that our audience do not miss out on seeing the artwork and the exhibition.

As one of the major gallery spaces in Australia, Casula Powerhouse Arts Centre is well suited to monumental, international exhibitions of this scale. This exhibition will continue to live on through this catalogue. Congratulations to the curators Guan Wei and Cang Xin and to each of the artists.

– Jenny Cheeseman

Head of Curatorial, Casula Powerhouse Arts Centre





AMY FU (ZHONG QING FU) 富中清

The Spine Of The Dragon, 2019-2020

Mirror, Plexiglass, Neon, Colour Pencil,
Fishing Line

This installation symbolises an ancient Chinese book, it shows that Chinese calligraphy has developed with the development of Chinese civilisation and has a long and rich history.

Calligraphy as a kind of art has deep mystery, but also has a strong personality and can be regarded as the soul of Chinese art. Each neon in the book is a detached stroke of the word 'dragon' symbolising the spine of the dragon. The '?' symbol in the last book is a reminder in today's networked era of how Chinese calligraphy developed. It allows everyone to look in the reflection of the mirror in the book and ponder about where our future should go.

龙脊, 2019-2020

装置作品

这个装置作品是象征着一本本透明的中国线装古书，里面展示出中国书法（从甲骨文、金文到小篆、隶书、楷书、行书、草书）其中，每个变化都随着中华文明的发展而发展，具有悠久的历史。书法作为一种书画同源的艺术，具有很深的奥妙，也有很强的个性。也可视为中国美术之魂。

透明书中的每个霓虹灯是“龙”字的分散笔画象征着龙脊骨。另一含意是散开的龙什么都不是，而联合一起的就是一条龙。最后一本“书”中的“？”号，而是提示在当今网络化的时代，中国的书法如何发展？观者可看着“书”内镜中反射的自我深思我们的未来应走向何方？





AMY FU (ZHONG QING FU) 富中清

The Equation Of The Universe, 2019-2020

Mirror, Buttons, Iron Plate, Fishing Line

The inspiration for this installation is from the Chinese Weiqi ("Go"). It originated from China as a treasure of Chinese art and has a history of more than 4000 years.

"Go" is broad and profound, combining the mystery and philosophy of heaven, earth, people and nature.

"Go" also fully embodies the philosophical thinking of Chinese Confucianism, Taoism and Yijing dialectics. Black and white game pieces indicate that yin and yang represent the stars, the chessboard represents the sky. There are nine stars on the board, the middle is 'Tai Chi' and the other eight stars represent eight diagrams in the universe.

"Go" is a form of combat, but it also strikes a balance between pursuing harmony and moving forward.

The work uses black and white buttons to symbolise the black and white game pieces. The mirrors symbolise the chess board. It allows the black and white game pieces in the sky to be reflected on the ground as well as reflecting the image of the viewer so they are incorporated into the work.

It lets us consider our next step in the universe. We must obey the laws of nature, be accepted by nature and be based between heaven and earth.

宇宙方程, 2019–2020

装置作品

这个装置作品的灵感来自于中国的围棋，它起源于中国，是中华艺术的瑰宝，至今有4000多年的历史，其形制奕法等都饱含着文明母体的基因和特征。围棋博大精深，融合了天地人，自然的奥妙和哲学思想。棋道也充分体现了中国、儒家、道家、易经、辩证法的哲学思想，黑白两色的棋子则表示阴阳也代表星星，棋盘代表星空，棋盘上的九个星，最中间的是太极。其他八个星代表八卦，也用来代表宇宙。黑白棋子是由阴阳点演化的，用来代表宇宙中相互消长的阴阳势力。围棋看似一种竞技游戏，其实是一种争之道。但却无时无刻在追求一种平衡与和谐，形式上是一种动态的和谐。

作品使用黑白纽扣象征星棋。镜子象征棋盘，让星空中的“星棋”反射在地上的镜面上，包括观看者的形象，让我们思考在这大宇宙中该走哪步棋，才能为自然界所接纳，要合乎自然的规律，而立足于天地间。





CANG XIN 苍鑫

My works in the *Pulse of the Dragon* exhibition are divided into three parts. “Energy Symbol” series, “Energy Ritual” series and performance art.

The “Energy Symbol” series uses language and symbols associated with magic power and cosmic energy such as symbols and sacred geometry, alchemy, animals, plants, minerals, and the complicated relations of the human body’s structure, presents a graphic display to the audience.

The “Energy Rituals” series explores various mystical pagan rituals transforming them into visuals for the audience.

My performance art photos reflect the human being’s determination to conquer nature and unity within the universe, as well as the desire to live in harmony with nature. The performance art uses the same symbol to illustrate the unity of humans and nature. Everything is the combination of Yin and Yang, male and female is the ultimate embodiment of Yin and Yang, so the needle and thread connection has become the most basic way to present this connection.



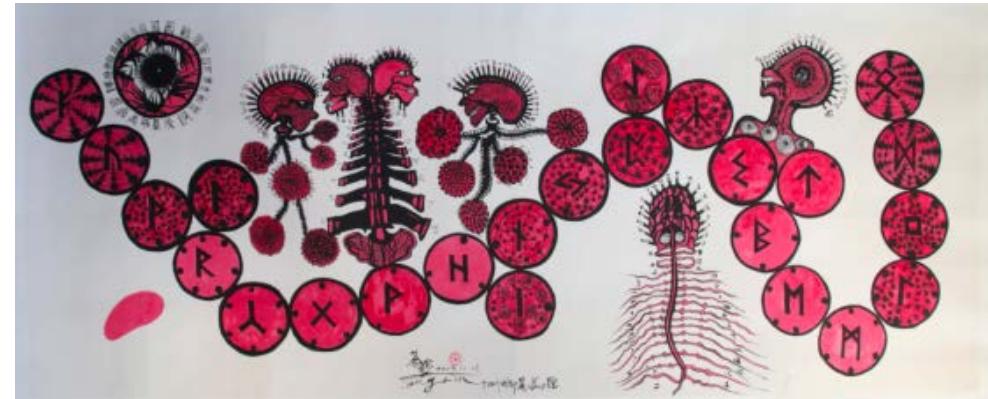
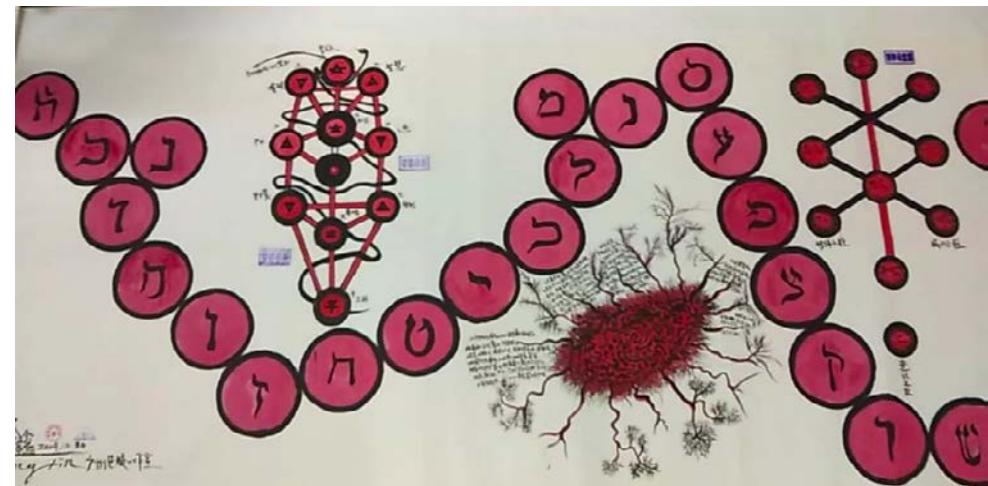
Consubstantiality, 2009
Performance

这次参加龙脉的展览的作品分为三个部分。“能量符号”系列、“能量仪式”系列以及行为图片和现场行为。

能量符号的系列中，运用带有魔法能量的语言，如希伯来语、卢思文字，还有中世纪欧洲的炼金术的象征符号等，企图把这种与宇宙能量共振的符号所隐藏的密码信息，通过自己的知觉分析，直观的把它们表现出来，例如这些符号与神圣几何、动物、植物、矿物与人体结构的复杂关系，用图表的陈列方式呈现给观众。

能量仪式的系列中，运用了各种神秘异教仪式中的图式，转化成现实中视觉的游戏模式，让群众感受到超级奇异的体验。

行为图片和现场行为，行为图片体现了人定胜天和天人合一的思想以及与自然和谐共存的愿望。现场行为用相同的一个符号造型说明天人合一的道理。而万物都是阴阳结合而生，男与女就是阴阳最终极的体现，所以针线连接成为这种联结最基础的呈现方式。



The Power Of Semantic Cryptography 11-No.1-3, 2019
Colour on Rice Paper

语义密码的能量11-No.1-3, 2019
宣纸设色



CANG XIN 苍鑫

Holy Character
Series No.9,
2019
Colour on Rice
Paper

圣符系列 No.9,
2019
宣纸设色





GU XIAOPING 顾小平

The use of the ink bucket and ink line is a traditional and ancient carpentry technique that originated in China. I use it as a drawing and painting technique expanding the stereotypes of painting. The repetition of the elastic, stretched thick or thin, with a layer of ink, creates the image. The presentation is a visual form of painting and non-painting, making and being made. The traditional use was for correction, this use forms abstract images.

墨斗是中国沿袭久远的木工裁切校正工具，我将它作为手的功能来绘画，使校正的作用得以拓展，消解绘画定式的意义。而拉直的墨线松紧、粗细、弹下重复的墨线也显现互为图像，呈现出绘与非绘，制作与被制作的视觉形态，从而使“校正”与“矫正”走向对抽象之象仰或对水墨一种消解和颠覆。

Walking Ink Line No. 02, 2019
Linen, Ink Line

行走的墨线No.02, 2019
亚麻布、墨斗线



Walking Ink Line No. 03, 2019
Linen, Ink Line

行走的墨线No.03, 2019
亚麻布、墨斗线





GUAN WEI 关伟

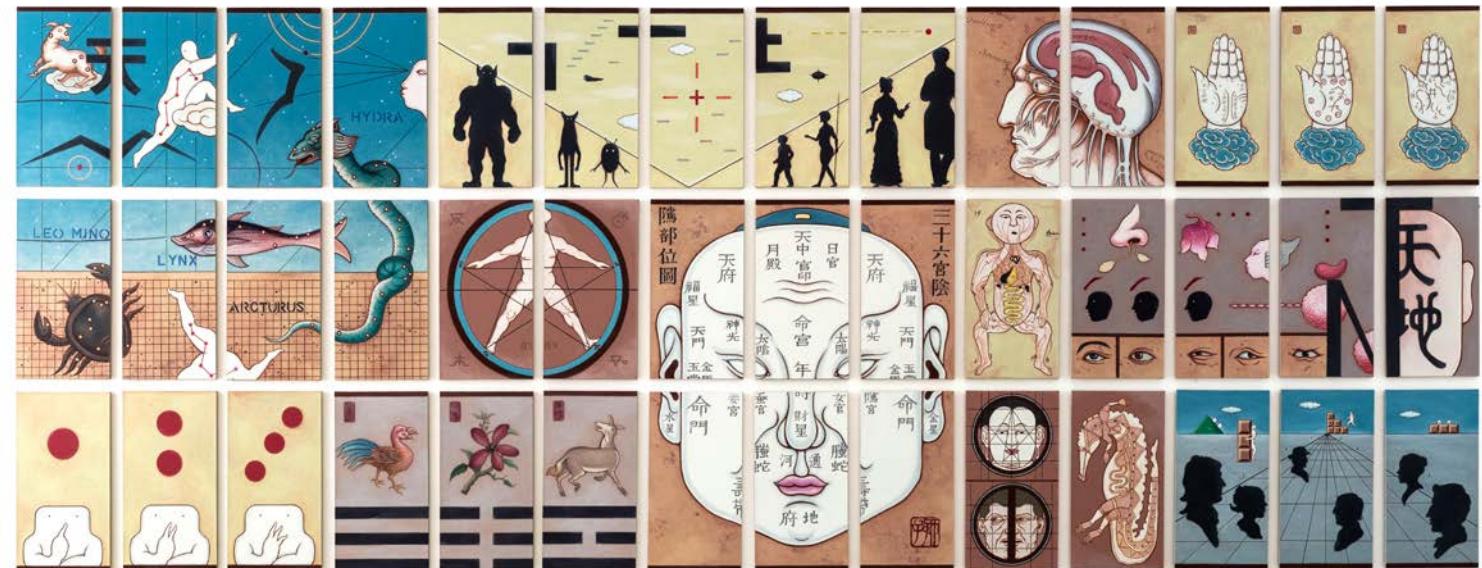
Cosmotheoria, 2017

Acrylic on Linen

Who am I, what am I going to do, what is the meaning of life? Humans have been asking these questions since time began because the known and the unknown are constantly changing and developing.

The work uses a kind of magic collage, with oriental perspective, to confuse the viewing point. The representative images from different cultures are extracted and placed in the same picture. In the middle of the work is a face marked with the symbols used in Chinese medicine physiognomy. He is predicting the fate of a person's life based on facial features. He is finding the meaning of life. On the left side of the screen is a proportion drawing of Da Vinci's body; on the right side is a plan view of people in Muslim culture and in the lower right side are the images in Buddhism and Australian Aboriginal culture.

The bottom left is the essence of Taoism. Tao produced one; one produced two; two produced three; three produced all things. On the right is the ancient "I Ching", the Qian Gua, Kun Gua and Li Gua. Above it is the ancient Greek starry sky. And on the right are cyber beings with artificial intelligence. These virtual people and animals have replaced the mountains and rivers and geographical environment, translating the real world into genetic and electronic code. On the right hand side of the painting is bioengineering. From the Western Renaissance Facial planning diagram, to the traditional Chinese medicine palmistry picture, down to below the DNA strand. The middle right shows the transformation of the human body and facial features forming the new humans!



There's no such thing as a strange world. With the wide application of the Internet and new media technology, visual images have become a very important part of our life. It's not just a reflection of our reality. It has also brought about a profound change in the way humans see and visualize. We are surrounded by more and more images, photos, advertisements, movies, TV, computers, mobile phones, and the Internet. These static or dynamic images constitute the landscape of our lives today. It also becomes a way for us to know, to understand and change the world. The next biotechnology and information technology revolution may require a new vision, one that uses ancient wisdom to shape an up-to-date view of the world.

世界观, 2017
布面丙烯

我是谁, 我要干什么, 人生有什么意义吗? 从远古时期开始, 人类就一直在问这个问题。因为人类的已知和未知在不断的变化和发展。

这件作品采用了一种像是魔术拼贴, 并带有东方散点透视的方法, 混淆观看的视点, 把不同文化中的代表图像, 提取出来, 并置在同一画面中, 画面中间是一个中医相面的图像, 他在预测人的一生之命运, 找出人生存在的意义。画面的左侧是达芬奇的人体比例图, 右面是穆斯林文化中对人的解剖图, 右下还有佛教和澳大利亚土著文化中的形象。

左下表现的是道家的精髓, 道生一、一生二、二生三、三生万物之思想, 右侧是古老的《易经》中的, 乾卦、坤卦和离卦。他的上面是古希腊的星空。他的右侧表现的是人工智能中的一个网络空

间, 这些虚拟的人物、动物取代了山川和地理的环境, 把真实的世界转译成了基因和电子代码。画面的右侧表现的是生物工程, 从西方文艺复兴时期的人脸解剖图, 到边上中医的手相图, 再到下面的DNA链, 和对人体、五官的改造。形成了下面的新新人类!

大千世界无奇不有。随着互联网与新媒体技术的广泛应用, 图像已成为我们生活中非常重要的组成部分。他不仅是我们现实生活中的反映, 更是带来了人类视觉方式的深刻变革, 我们被越来越多的图像所包围、照片、广告、电影、电视、电脑、手机、互联网等等。这些静态或动态的图像, 构成了我们今日生活的景观。也成为我们认识世界, 了解和改变世界的一种途径。接下来的生物技术和信息技术革命可能需要一个新的愿景, 这里运用古老的智慧来塑造一个最新的世界观。



JIANG ZHE 姜哲

The Scriptures That Guide The Way, 2019

Paper-Cut, Acrylic

What is the destiny of the soul after one dies? And how can it get there? Wizards amidst the pre-religious era in China worked on this constantly to find the answer. "The scriptures" were recorded, then were transformed into a long scroll of paintings. Nowadays, there are very few scrolls in existence and they are kept with the minority groups who live in mountain villages in South-western China. For instance, some scriptures were found in groups named Yi, Naxi and Miao, located in the Yunnan Province. Local wizards still chant "The Scriptures" in front of departed saints so as to guide their spirits to paradise where all the ancestors reside.

"The Scriptures That Guide The Way" is influenced by the structure from "The Scriptures" and by the shape of "paper men" created by the local wizards (which represents the soul). By combining these "paper men" with modern paper replication techniques, the work constructs a contemporary version of "The Scriptures" used within contemporary Chinese culture.

The work flows from bottom to top, it is divided into four sections: Guiding, The Nether World, Paradise and Place where Ancestors Reside.

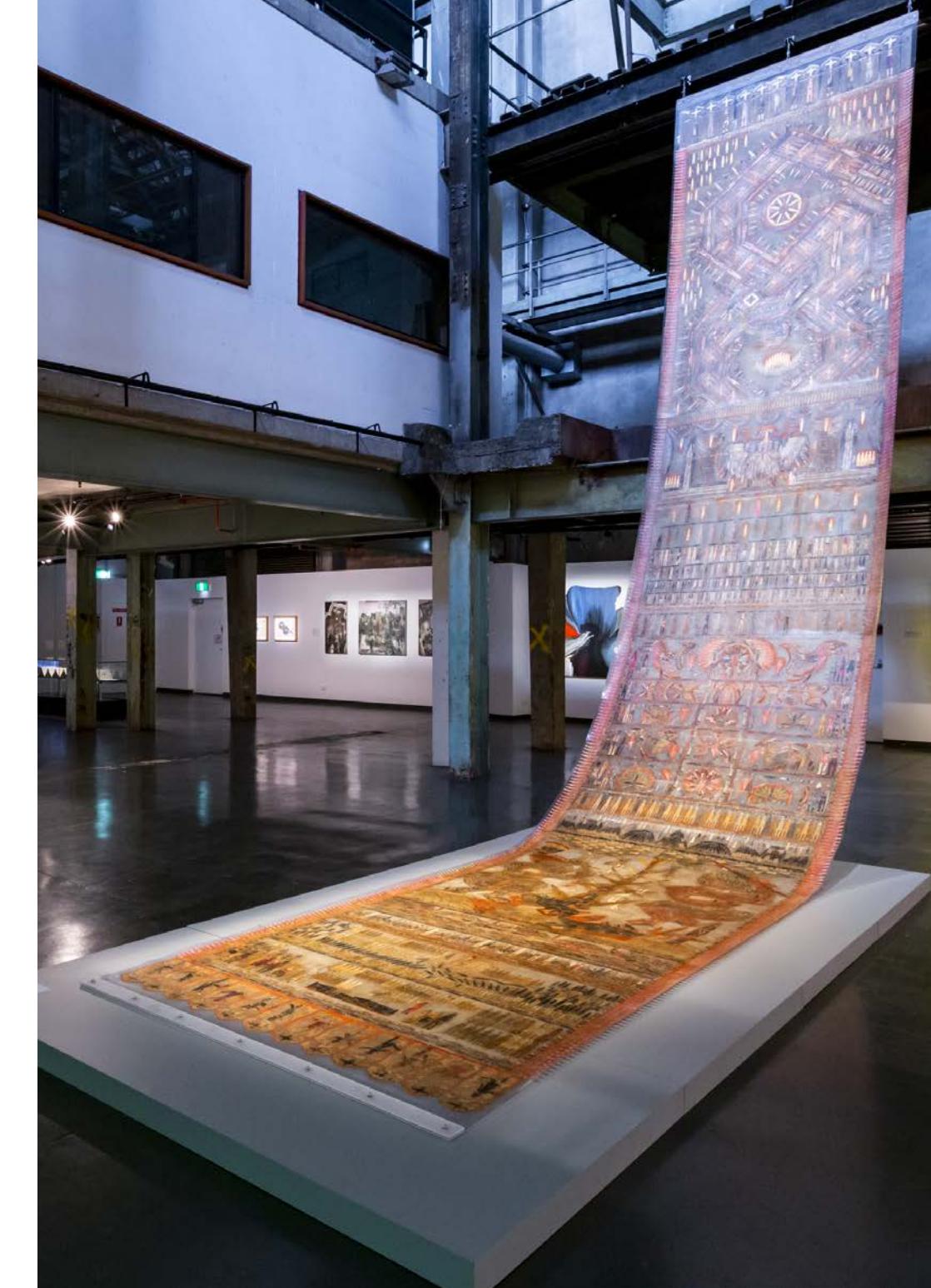


指路经, 2019

剪纸、亚克力

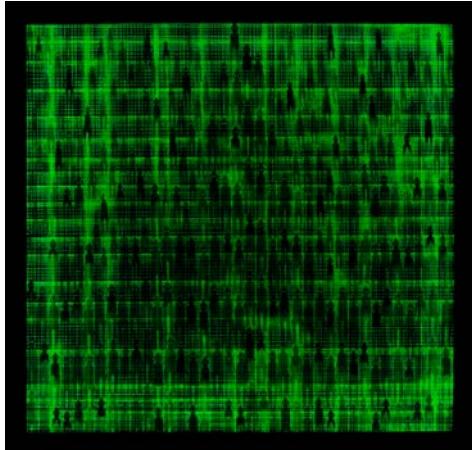
人死之后，灵魂去向何方？如何去？这是前宗教时代巫师需要处理的问题，也是他们的主业之一。“指路经”首先是一部结构完整的经文，后又形成绘画长卷，目前主要遗存在中国西南少数聚居的偏远山区，如云南省的彝族、纳西族、苗族等地。由当地的巫师们在逝者的灵柩前吟诵，以导引亡灵踏上祖先亡灵聚居的乐土。

《指路经》作品以此类古老的文化遗产为叙事结构，以当地巫师剪纸中的“纸人”造型（代表灵魂）为载体，通过“纸人”与当代纸媒的复制和它们的碎片化聚合重组，重构了一部当代版的中国文化指路经。作品从下而上可分为：引路、地府、乐土、祖灵天界等四部分。





JIANG ZHE 姜哲



Spiritual Mirror No.1-2, 2016

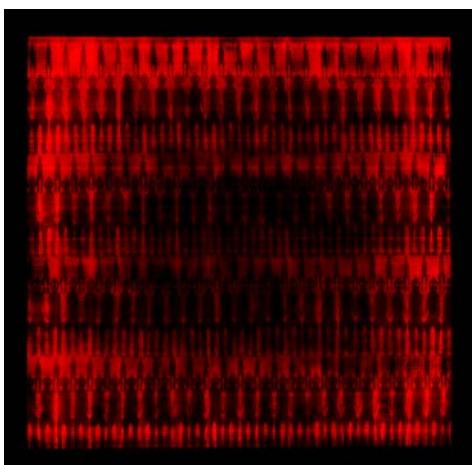
Paper-Cut, Acrylic, Led Lights, Wood Frame

These works are influenced by my field investigations in South-eastern Guizhou Province. The works are based on the witchcraft and paper cut documents of local wizards. My work combines the complex relationship between the contemporary online world and the human spiritual world. The work is a metaphor for the chaos and nihilism of ancient beliefs conveyed by combining paper-cut and light to create visual obscurity. This series of work gives context to modern urban life, where ancient beliefs and souls are lost or alienated. It responds to ancient and long term dislocation of geographical and cultural heritage and places these images in an infinite cyberspace.

精神镜像No.1-2, 2016

剪纸、亚克力、LED灯、木质边框

作品源于贵州省东南部的实地调查，以当地巫师的巫术剪纸为原型，结合当代网络世界与人类精神世界相关、错位的复杂关系，通过光的投射和默默无闻的视觉冲突，隐喻人们的精神世界的混乱和虚无。在现代都市生活背景下，古老的信仰和灵魂迷失在彼此的亲近和无限异化中，正是当今人们精神世界的镜像。剪纸与光的结合，由此带来的长期和无限扩展的视觉错位感和地理文化遗产的结合放置在无限的网络空间，是这一系列作品的视觉体验试图传达。



Video Life Extension, 2016

Video

“Prolonging Life” is a kind of witchcraft activity that once prevailed in the Chinese countryside. It was mainly aimed at the elderly, or for people with long-term illness. The use of bribery or deception of Ghosts was common to achieve a prolonged life, usually by the local wizard who presided over the ceremony or chanted. This practice is one of the oldest relics of traditional witchcraft and still exists in some of China's remote villages and ethnic minority areas.

The video, filmed in 2012 in a remote Hmong community in South-western China's Guizhou province, documents the whole process of the local wizard performing “extended lives” witch rituals.

Like the elderly and seriously ill individuals, the traditional farming life in the Chinese countryside has an irreversible structural aging crisis. Attached to what was once a splendid cultural heritage, it has had to face the fate of rapid decline. At the same time, within China's once strong, bloated, pervasive “modern” development model a collapse and crisis has also appeared and like the elderly, there is no medicine. These incurable people all appear together in the Chinese countryside, interwoven and confused. It seems that their last resort is to turn to ancient witchcraft, “Prolonging Life”.

The music section of the video is collected in the folk “Caigu” dance in the Hmong community of Guizhou. The quick drumbeat is like a rush to the beat, showing the anxiety, confusion and despair of the local Chinese reality.

视频—延命, 2016

视频

“延命”，是中国乡村曾经普遍存在过的一种巫俗活动。它主要针对老年人个体出现病患、或者久病不治时，通过贿赂或欺骗鬼魅放过老人从而延长寿命的巫术，通常由当地的巫师主持仪式或诵经来实现。目前在中国的偏远乡村及少数民族地区依然存在，是中国最古老的巫俗信仰遗存之一。视频拍摄2012年，地点在中国西南的贵州省边远苗族社区，真实记录了当地巫师实施“延命”巫俗仪式的全过程。

如同生命个体的衰老、病患一样，在中国乡村里传统的农耕生活也同样出现了不可逆转的结构性衰老和危机。依附其上的诸多曾经灿烂的文化遗产，不得不面对快速衰亡的宿命。与此同时，在中国曾经强大、膨胀、无孔不入的“现代性”发展模式也同样出现了崩溃的危机，它的诸多反噬，如同久病不治的老人一样，无药可医。它们都共同出现在中国乡村，相互交织、混乱重叠，似乎只能求助于古老而荒诞的巫术来“延命”了。

视频的音乐部分，来自于贵州苗族社区的民间“踩鼓”舞蹈。急促鼓点如同催命的脚步一般，呈现出乡土中国现实的焦虑、混乱与绝望。



JIN SHA 金沙

**Salute To Leonardo Da Vinci:
The Annunciation No.01, 2017**
Silk Screen Digital Printing + Acrylic

致敬达芬奇2017 No.01
绢本数码打印+丙烯



Art is a language, a special way of communication between people.

My creations are inspired by my feelings about the current era. In "The Message" series, I tried to focus on the topic of IVF. The new technological means of human reproduction today is in-vitro fertilization and embryo transfer technology. The technique allows infertile families to obtain new offspring through artificial insemination.

In-vitro fertilization makes asexual reproduction possible and based on that I think maybe Jesus was the first "test-tube baby" in human history. I chose "The Annunciation", the classic work of Da Vinci and Botticelli, as the prototype to disassemble, transplant, and conceal the genetic code related to life reproduction in the original scene. Chinese painting tradition pays attention to "white space", which means to guide the audience so they are not restricted by familiar images in the picture, so that they can fully appreciate and participate in the topic. Therefore, I removed the original classical characters and only kept the delicate clothes, hoping that the audience could put their own experience into the picture in the familiar

and unfamiliar environment and think together...What does this new technology bring to us and the study of human life? Is it perfect? What will the future hold?

The reproduction of life is realised by the mutual love and intercourse between parents in a natural state. It is the crystallization of emotion and love.

Like every scientific and technological achievement ever invented by mankind, it has brought many negative effects as well as benefits. In addition to the possible defects of the technology itself, many uncontrollable factors make me worry about the future prospects of IVF.

Will future generations of humans all have to rely on artificial technology for their selection combinations? The interference of some factors, perhaps driven by commercial interests, or perhaps small mistakes in the operation process could result in mutations in gene combinations...Or maybe...Is the result a blessing? Or a curse?

I look forward to discussing this with the audience through these works...



**Salute To Leonardo Da Vinci:
The Annunciation No.02, 2017**
Ink and Colour Pigment on Silk

致敬达芬奇2017 No.02
绢本设色

艺术是一门语言，是人与人之间交流的一种特殊方式。

我的创作灵感源自于我对当今所处时代的感受，在The Message系列作品，我尝试将话题聚焦到“试管婴儿”—当人类繁殖的新科技手段——体外受精，胚胎移植技术。这项技术通过人工受精的方式，给众多的不孕家庭得以孕育新的生命后代。

体外受精、无性行为繁殖成为这项技术的特征，以此为据，我想也许耶稣应该是人类历史上的第一例“试管婴儿”。我选取了众所周知的文艺复兴大师达芬奇、波提切利的经典作品The Annunciation为母本，进行拆解和移植，并在原有的空间场景之中隐埋了与生命繁殖有关的基因代码。中国的绘画传统讲究“留白”，意思是引导观众不被画面中熟悉的图像所限制，进而能够参与到话题中；所以，我剔除了原有的经典人物形象，仅仅保留了精致的衣物，希望让观者在既熟悉又陌生的图境中，可以将自己的经历置入进来，共同思考.....这项作为人类

生命基因研究的新技术，给我们带来了什么？是否完美？未来会怎样？

生命繁殖本是在自然状态下由父母相互体爱和交合得以实现的，是情感和爱的结晶。

如同人类曾经发明的每一项科学技术成果，为人类造福的同时，也带来的诸多的负面影响一样。

“试管婴儿”除去技术自身可能存在的缺陷外，其诸多的不可控制因素使我对这项技术的未来前景充满了担忧。

未来，人类的后代是否都必须依赖人为的技术进行筛选组合而成？或许由于某些因素的干扰，或许出于商业利益的驱使，又或许在操作过程中出现了微小的纰漏.....导致了基因组合发生变异.....更或许.....其结果带给人类的是福？还是祸？

我期待通过作品和观众一起探讨.....



PALLA JEROFF 帕拉

By emphasizing the diversity of texture and the accumulation of colours, I consciously counteract fluidity. I aim to create a tension between the two dimensional and three dimensional boundaries, thus shaping the material and spirit of the art language showing.

"Art is a constant discovery. A great artwork is not controlled by the artist, it grows from within itself and takes on a life of its own, it figures out what it is. That journey has always excited me."



Untitled #128220, 2017
Oil on Linen

具有中国画大写意的精神，作品强调肌理的多变和色彩堆积，有意识地以某种针对流动性的反制来做出限制。对结构性的努力形成了具有张力的视觉传达，同时又在一定程度上打破了平面和立体的既有界限，从而形塑出物质和精神交相辉映的艺术语言。



Untitled #228220, 2017
Oil on Linen

无题#228220, 2017
布面油画



Untitled #328220, 2017
Oil on Linen

无题#328220, 2017
布面油画



YANG JINSONG 杨劲松

At the beginning of 2005, I started the creation of a new series entitled 'Fish' in the big warehouse of Feijia village. The 'slit open belly' fish is a metaphor and also a reflection of the cruelty of human nature. The series also led me to explore the traditions and processes in the traditions of painting.

In 2016, I began to create without a specific subject in mind. For my 'cloud, water, willow' series, I gathered ink into dots, dots into a line. I became unconscious of the boundary between oneself and the external world. I used a lot of repetition, similar to meditation, until I forgot about the image and it disappeared completely, as I the artist also disappeared. Like in meditation, I am gradually seeking a balance in between points and lines. Beyond the visual it is more of an inner balance, a process of healing myself, letting myself into a state of meditation to experience the power of the quiet, to find 'Zen'.

This recent work goes back to the 'Fish' and 'Watermelon' series that I made more than a decade ago. This series re-examines narrative, emphasises the process of painting and focusses on the overall atmosphere of the work.

"Go back and look inside" is a statement that can sum up my current exploration in painting.

2005年初，在费家村的大库房里我开始新系列“鱼”的创作，从鱼系列开始逐渐打开自己和中国传统气息相通的通道。“开膛破肚”的鱼，更具现实隐喻，也是当时对人性残酷的投射，在绘画语言上开始强化书写的快感和过程感。

2016年，我便开始将题材转向更无具体形象即随

意性更强的“云、水、柳”系列，此时，自己体会积墨点成、结点成线、物我双忘的境界，我在绘画语言上用了大量重复、类似于禅修中的观照一法，直到忘记图式、图像本身，逐渐呈现。最后画在停笔时，它便完全消失了，它对于艺术家的我的意义也随之消失，而在过程当中，我一直处于和它对话和观照中，这过程也类似于一个禅修里渐修的过程，一直在点线之间寻求平衡，这种平衡其实已经不止于视觉上的平衡，更多的是一种内心化的平衡，通过这种新的方式，我也在治愈自己，让自己进入某种禅定的状态（或境界）中去体验安静的力量，到结束的一刹那便是一个“顿”的结果。



Home Journal
Pages, 1999
Rice Paper



家居日志册页, 1999
宣纸



Fish No.2, 2019
Oil on Canvas



西瓜, 2019
布面油画



YANG XIFA 杨熹发

The "Das Kapital" series reflects on "COINS".

Throughout the history of mankind, among all the civilizations created by human beings, only money transcends the differences in people, such as differences in culture, religion, politics, military and economic models.

"COINS" have become the common love of mankind. It has become the basis of happiness and the source of evil in people's lives. In a world full of contradictions, conflicts and confrontations, the common attitude of mankind towards "COINS" deserves attention. Money has to do not only with the material things necessary for survival, but also with the spiritual. Through revealing the inner depth of the coin, we hope that people can get rid of the shackles of material and move towards the freedom of the soul.

《资本论系列作品》是有关“钱币”的思考。纵观人类史，当今世界人类所创造的一切文明，唯有“钱币”可以超越种族、文化、宗教、政治、军事、经济模式的差异与不同而成为人类共同的挚爱。更成为当今人们生活，幸福的基础与邪恶的源泉。在这个充满矛盾、冲突、对抗的世界中，人类对“钱币”的共同态度值得关注。

“钱币”不仅与生存所必须的物质有关，更与精神相关连。通过对“钱币”内在深层的揭示，祈望人类借以摆脱物质的束缚而走向心灵的自由。

1. Capital Theory Series Works – 1, 2019

Rice Paper, Canvas, Ink
资本论-1, 2019, 宣纸水墨



1.

2. Capital Theory Series Works – 2, 2015

Rice Paper, Canvas, Ink
资本论-2, 2015, 宣纸水墨



3.

3. Capital Theory Series Works – 3, 2015

Rice Paper, Canvas, Ink
资本论-3, 2015, 宣纸水墨



2.

4. Capital Theory Series Works – 4, 2018

Rice Paper, Canvas, Ink
资本论-4, 2018, 宣纸水墨



4.



ZHANG JIN 张晋

Lotus-Curtain No. 1-4, 2012

Ink on Rice Paper

"Lotus" in Chinese is a homophone of the word "peace." Thus, the lotus is often seen as a symbol of harmony in Chinese traditions. This correspondence between lotus and harmony is also the essence of Chinese culture. The so-called concept of "universe and humanity as one" is indeed a search for an ideal state of living, in which one seeks to transform from unity to harmony. Therefore, the aesthetic characteristics and the tranquil spirit that the lotus bears make it the most suitable means to express one's yearning for a harmonious union with the universe.

*Homophone - words that sound the same but have different meanings.

荷·幕之1-4, 2012

纸本水墨

"荷"在中国传统文化中所呼应的“和”当时是整个中国文明的精髓，所谓“天人合一”，就是从总体上去寻求“由合至和”的生存状态。而“荷”本身从景观意义上所散发的“逸气”，大概最能表达“天地谐和”的价值追求。



ACKNOWLEDGEMENTS

Curators - Guan Wei and Cang Xin

Coordination (China) - Catherine Niu

Exhibition producer - Casula Powerhouse Arts Centre

Artists - Amy Fu (AUS/CHN), Cang Xin (CHN), Guan Wei (AUS/CHN), Gu Xiaoping (CHN), Jiang Zhe (CHN), Palla Jeroff (AUS/CHN), Yang Jinsong (CHN), Yang Xifa (AUS/CHN), Zhang Jin (CHN), Jin Sha (AUS/CHN)

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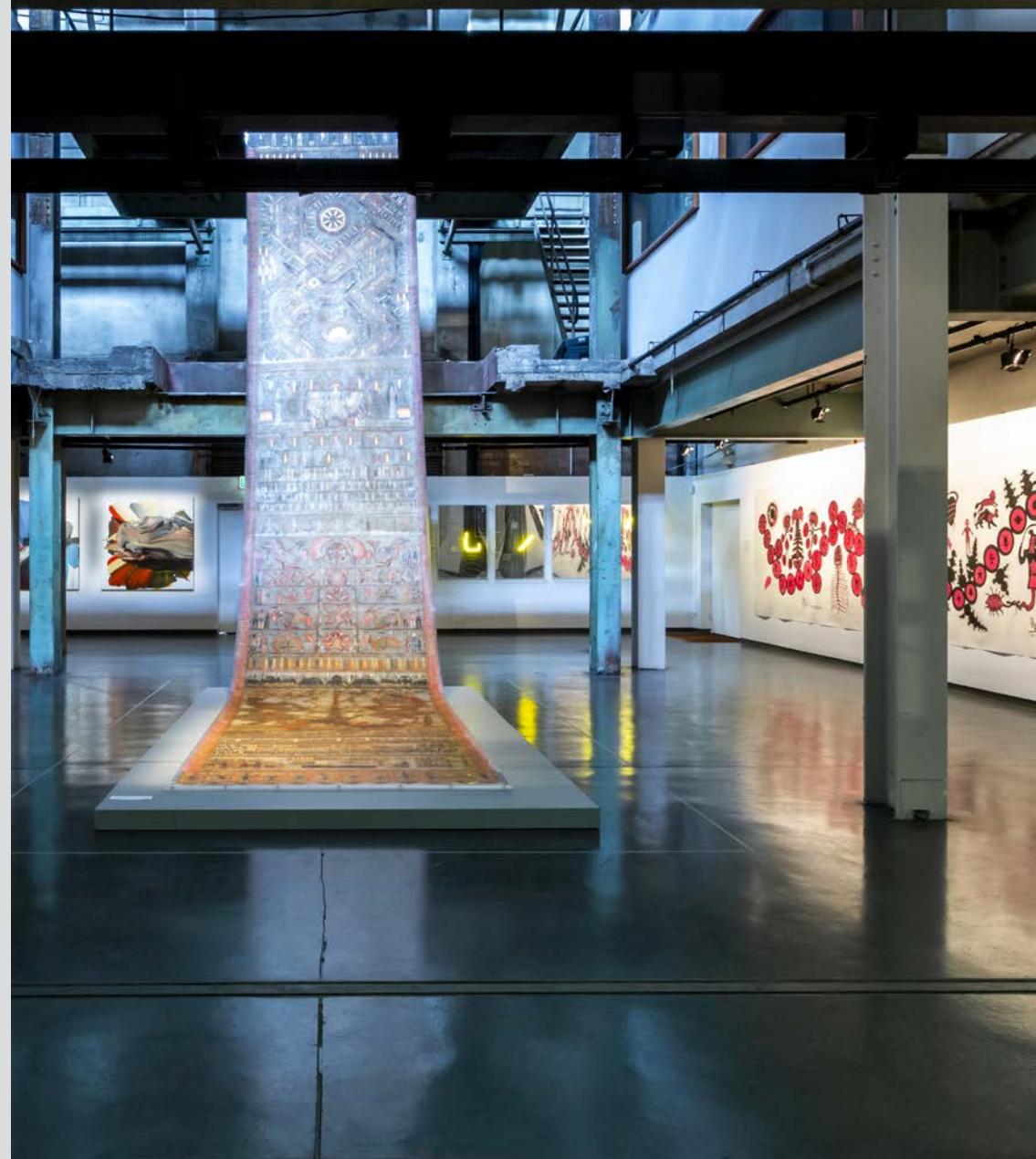
Steven Pham - Sous Chef, Bellbird

Rosemary Becker - Bellbird Café Staff

Daniel Charet - Site Caretaker (Internal)

Lauren Booth - Gardener And Caretaker

Catalogue design - Mandarin Creative



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