

Southern Artists Salon

Established Guangzhou, 1986

First Experimental Exhibition for Artists Salon of South China 1986

video documentation, 28:18 minutes

Courtesy artist Wang Du

The Southern Artists Salon was established in Guangzhou in 1986 by artists connected to the Guangzhou Academy of Fine Arts. In September that year, the group presented its First Experimental Exhibition in an abandoned student auditorium at Sun Yat-sen University. Proposed by founding member Wang Du, the resulting ‘exhibition’—a thirty-minute cross-disciplinary experience combining painting, music, and live performance—was presented twice. Reflecting the Salon’s interest in dissolving boundaries between artistic forms, theatrical, sculptural, dance, and musical elements were incorporated through experimental use of lighting, props, costumes, choreography, and sound. Clad in white leotards, these performers were not Salon members, but professional dancers. Wang Du justified this on the basis that he did not want to create a performance art piece centered on the artist: the dancers received instructions, and their bodies contributed to the medium. The choreography consisted of basic movements like sitting, standing, and lying down—aiming to ‘wash away past experiences’ and return to an instinctive state.

南方艺术家沙龙

1986年成立于广州

“南方艺术家沙龙第一回实验展” 录像，1986年

录像，28分18秒
由王度先生授权

南方艺术家沙龙1986年成立于广州，核心的发起成员就读于广州美术学院。1986年9月，该团体在广州中山大学一处废弃的学生礼堂举办了“第一回实验展”。由创始成员王度提议，这场“展览”最终呈现为一段时长三十分钟、跨越多个学科的体验，融合了绘画、音乐与现场表演，共实施两次。基于消解艺术媒介的边界的想法，南方艺术家沙龙成员们在现场实验性地调用了灯光、道具、服装、编舞与声音，将戏剧、雕塑、舞蹈和音乐元素整合为一体。全身裹着白色紧身衣表演者并非沙龙成员，而是专业舞者。王度称不希望做成一个以艺术家自己为主体的行为艺术表演：舞者接受指令，他们的身体只是媒介的一部分。动作的编排仅包含坐、站、卧等最基本的动作，目的是“尽量把过去的经验清洗干净”，回归本能的状态。

M Art Group

Established Shanghai, 1986

M Conceptual Art Performance 1986

video documentation, 18:08 minutes

Courtesy artist Zhao Chuan

M is the first letter in ‘Man’, ‘Montage’ and ‘Mephisto’ (the devil in *Faust*). ‘Man’ refers to the gender of the group’s members, ‘Montage’ signifies cooperation, and ‘Mephisto’ points to the meaning that art holds for the community. M Art Group was established in October 1986. On December 21 of the same year, the group held a collective art performance in the theatre of the Second Shanghai Workers Cultural Palace in Shanghai’s Hongkou District. The sixteen members went on to stage one by one to present fifteen performances. Almost 200 people were in the audience, including poets, college students, newspaper editors, and art lovers. Performances were unrelated to each other terms of theme or logic, but viewed as a whole they were radical in nature, evincing a preference towards anti-art, anti-culture and anti-civilisation. Themes of ritual, bodily constraint, and violence recurred across the program, and an oppressive, restless atmosphere permeated the performance, running for almost an hour and a half. Rejecting elitism in art, the artists intended to push against limitations of form, concept, and ideology. They considered themselves to be ordinary people in society, calling for life as art, and engaging with performance as a means to shift awareness and challenge social and cultural norms.

M艺术群体

1986年成立于上海

M观念艺术表演，1986年

录像，18分08秒

由艺术家赵川惠允

M 是英文单词男人（Man）、蒙太奇（Montage）和《浮士德》中的魔鬼（Mephisto）的首字母。男人指成员的性别，蒙太奇意味着合作，《浮士德》中的魔鬼则是群体成员对艺术的比喻。该群体于1986年10月成立。同年12月21日，“M艺术群体”在上海虹口区第二工人文化宫举行了集体行为艺术表演。16名成员依次登台，进行了15场行为。近200名观众在现场观摩，其中有诗人、大学生、报刊编辑和美术爱好者等群体。不同的行为虽然在主题和逻辑上毫无联系，整体上却呈现出相似的激进特质，反艺术的倾向被推进至反文化和反文明的程度。仪式、身体束缚与暴力是贯穿整场活动的复现主题。创作主体的压抑、痛苦及不安贯穿于激烈的表演当中，整个过程共持续了约一个半小时。他们一反新思潮之下的精英主义取向，意图冲破观念、形式和意识形态给人带来的束缚，将自己视为社会中的普通一员，主张生活即艺术，将行为视作一种转变意识、挑战社会与文化规范的手段。

Xiamen Dada

Established Xiamen, 1986

The Fujian Art Museum Incident 1986

video documentation, 05:52 minutes

Courtesy artist Lin Chun

Active in 1986 and 1987, Xiamen Dada was a loosely formed art group whose practice drew on affinities between Chan Buddhism and Dada to challenge institutional authority and received definitions of art. The name of the group first appeared in the *Xiamen Dada—Exhibition of Modern Art* in September 1986. There were thirteen participating members, initiated by Huang Yongping, alongside Lin Jiahua, Yu Xiaogang, and Jiao Yaoming.

In December, the collective submitted a proposal to the Fujian Art Museum that deliberately misrepresented their intentions for a museum exhibition. Rather than presenting paintings or sculptures as they had implied, they installed found objects and construction materials gathered from the museum's surroundings. The members filled the gallery with wood, concrete, broken sofas, old tables and chairs, iron fences, old picture frames, blowers, and trolleys, leaning them against the walls, or piling them up together.

They used lime to mark the exhibition space, and pasted 'No Climbing' signs, along with the catalogue pages of *Xiamen Dada—Exhibition of Modern Art*, on the walls and ceilings. Huang Yongping wrote in the exhibition statement: 'In this exhibition, we came empty-handed and finally returned empty-handed. This is an art exhibition without "artwork".' The provocative exhibition was closed within two hours. This action followed the group's public burning of nearly sixty works outside the Xiamen Cultural Palace the previous month—a gesture implying the destruction of artistic authority. Together, these interventions formed a key provocation within the '85 New Wave movement, questioning the function of the museum and the boundaries of art itself.

厦门达达

1986年成立于厦门

发生在福建省美术馆内的展览事件, 1986年

录像, 5分52秒

由艺术家林春惠允

“厦门达达”是一个松散的艺术团体，活跃于1986、1987年间，由艺术家黄永砗与林嘉华、俞晓刚和焦耀明共同发起。“厦门达达”的实践通过挖掘禅宗与达达主义之间的内在关联，向建制权威及既定的艺术定义发起挑战。团体名称第一次出现在1986年9月的“厦门达达—现代艺术展”，参展成员共13人。当年12月，该群体向福建省美术馆提交了一份展览方案，有意隐瞒并误导了其真实的展出意图。在现场，他们并未像方案中提及展出绘画或雕塑，而是将从美术馆周边搜集的现成品与建筑材料搬入展厅作为装置。成员们把堆放在美术馆外的木料、水泥构件，破沙发、旧桌椅、铁栅栏、旧画框、鼓风机、手推车等现成品平铺、斜靠、堆放在展厅。他们用石灰在展厅里做标记，在墙上或天花板张贴群体成员编印的“厦门达达—现代艺术展”的图录，以及“禁止攀爬”等标识。黄永砗在展览前言中写道：“在这次展览中，我们空手而来，最后空手而归，这是一次无‘作品’的作品展览。”展览在开展两个小时后就**被强行关闭**。在此行动的一个月前，该团体在厦门工人文化宫外公开焚烧了近六十件作品——作为对艺术权威的一次“必要的毁灭”。这些具有干预性的行动展现了“85新潮”运动中对美术馆的功能及艺术本身的边界提出质疑的观念。

Survey sheets filled out by members of various artist groups, featured in Zhang Qiang's *New Tide of Painting* 1986

Courtesy Inside-Out Art Museum, Beijing

To inform his book *New Tide of Painting*, art critic Zhang Qiang created two forms: *Survey Form for Painting Groups*, and *Survey Form for Members of Painting Groups*. He mailed these forms to artist groups or individuals previously featured in Fine Arts in China Newspaper, of which he was the Publisher and Chief Editor. In most cases he contacted a designated representative from each artist group, requesting that person photocopy the forms and distribute them to all members. After completing the forms, the artists either returned them individually or had their group representatives collect and mail them back to Zhang Qiang. The existing archives preserve most of these documents. The questions were carefully conceived, and the resulting answers credibly reflected the personal background of the respondents: their education and work experience, their references to philosophy, literature, and art, and their recent creative activities and artistic ideas. He analysed the responses, and completed his manuscript for *New Tide of Painting* at the end of 1987.

张蔷《绘画群体情况表》与《绘画群体成员情况表》 1986年文献

由艺术家和北京中间美术馆惠允

由艺术家和北京中间美术馆惠允 为撰写《绘画新潮》，《中国美术报》主编、艺术评论家张蔷绘制了两个表格，一个是《绘画群体情况表》，另一个是《绘画群体成员情况表》。他将表格邮寄给曾被《中国美术报》报导过的群体或个人。他主要联络的是艺术家群体中的某一位负责人，请他/她复印表格并分发给群体中的诸位。艺术家们填写完表格后，再分别或由群体代表收集后寄回给张蔷。现有的档案留存了这批资料中的大部分内容。问卷的问题结构设计得十分巧妙。情况表相对可信地反映出被访者的个人经历，学习情形（自学或专业教育），当时阅读的哲学、文学、艺术书籍以及近期创作活动、艺术主张等内容。他对这些材料进行了辨析、研究及总结，并于1987年末完成《绘画新潮》的书稿。

Fine Arts in China Newspaper, 1985–89

Courtesy Inside-Out Art Museum, Beijing

Fine Arts in China was founded by a group of early-career researchers at the Institute of Fine Arts of the Chinese National Academy of Arts (CNAA) on 5 July, 1985. Chinese economic reforms were gaining momentum, and in early 1985, the researchers heard that the state would greatly loosen restrictions on the approval of the founding of new schools, newspapers, magazines and film production studios. Even individuals would be able to apply for a license to start up a newspaper. The researchers. In response, they borrowed RMB 200,000 to launch China's first specialised fine art newspaper since the founding of the People's Republic of China in 1949. The pioneering founders of *Fine Arts in China* consisted of Zhang Qiang, Liu Xiaochun, Yang Gengxin, Zhang Zuying, and Liu Huimin. The first three studied art history at the Central Academy of Fine Arts and worked as researchers at the CNAA after graduation. The resulting four-page colour newspaper was published weekly. It was bold and innovative: enthusiastic young critics joined the editorial team while established artists and art theorists were hired as consultants, demonstrating the founders' openness to drawing on a broad range of expertise. The paper reported on the latest trends, academic debates and experiments in fine arts both within China and overseas. Earlier forms of contemporary art, like the initial emergence of conceptualism which gained momentum in the early 1990s, could already be seen in the paper.

《中国美术报》1985—89

《由艺术家和北京中间美术馆惠允

《中国美术报》创刊于1985年7月5日。这年正值改革开放的一个高潮期，中国艺术研究院美术研究所内几位年轻的研究人员，听闻年初传来的新政策，说中央对举办学校、报纸、杂志、电影制片的审批将大大放宽，个人也可以申请办理，便自愿组合，以个人名义向单位借款20万，申请出版建国以来第一份专业美术报纸《中国美术报》。

这几位具有开拓精神和行动力的研究人员是张蔷、刘骁纯、杨庚新、张祖英和刘惠民。其中前三人从事美术史论研究，均毕业于中央美术学院美术史系。这份四开四版、彩色胶印的周报不仅在办报方式上开新风，而且在编辑团队的建设上大胆启用活跃的年轻批评家，聘请艺术界的前辈艺术家和理论家作顾问，提出“群贤办报”，体现宽容开放的学术态度；在内容上及时报道国内外美术界最新动态、思潮变化、学术争鸣和艺术探索，同步反映当时的艺术现象和思想。一些在90年代初期更为显性的艺术探索，比如早期观念性创作的兴起，早已在这份报纸中初露端倪。

Wang Du

Born Wuhan 1956, lives and works Paris

Irreversible Trend 1986

manuscript

Courtesy Wang Du

Wang Du wrote the longform essay *Irreversible Trend* in 1986, the same year as the Southern Artists Salon's first event, of which he was a leading member. In what would later be understood as a manifesto, he declared that the old art forms like painting and sculpture were merely tools and materials, and that contemporaries must have their own spiritual carriers, which should take the form of 'contemporary art'. Here, 'contemporary art' was not reactionary. Instead, it embraced all different ideas and thoughts—i.e. it sublated but did not deny. It aspired only to creation, not destruction. He emphasised that the *First Experimental Art Exhibition* of Southern Artists Salon did not directly or indirectly follow the style of a particular genre (e.g. postmodernism). It was inherently art without constraints, as art could only be free without restraints. Wang Du strongly believed that the exhibitions of different scales, perspectives, and methods taking place all over the country were indicative of an 'irreversible trend'. After a period of turmoil, a trend towards freedom and openness had emerged—not just in China, but globally.

王度

1956年生于武汉，生活和工作于巴黎

不可逆转的趋势 1986年

手稿

由王度先生授权

1986年，王度在组织南方艺术家沙龙第一回“实验展”的同时写下长文《不可逆的趋势》。在这篇具有宣言意义的文章中，他直言，旧有的艺术形式——绘画和雕塑——只是工具和材料，而“当代人必然有当代人的精神载体，即‘当代美术’的物态方式。这里使用的‘当代美术’不带有针对任何观念和思潮的反动性，它包容任何不同的观念和思潮，只加以扬弃而不否定，只求建立，而不破坏”。他强调，第一回“实验展”没有直接或间接承袭某一流派的作风（诸如后现代等），它的品质就是没有戒律的艺术，因为没有戒律使其自在。王度坚信，当时在全国各地相继出现的不同层次、不同观点、不同方式的展览，都在暗示着这样一股“不可逆的趋势”：经过一段时间的撞击和戒律的磨损，出现了一个游离自在的、开放的的趋势，这个趋势不是中国的，而应纳入整个世界趋势中。

Darcey Bella Arnold

born Melbourne 1986, lives and works Melbourne

Quote: Wang Guangyi, 1990 2026

stencil in acrylic on cotton duck

Courtesy the artist, commissioned with funds from Buxton Contemporary Circle, 2026

Darcey Bella Arnold works across painting, drawing, and sculpture in a research-based practice that anatomises language to explore its necessity, fallibility, and creative potential. Drawing liberally from art history, linguistics, personal archives, and popular culture, Arnold deploys strategies of metaphor, repetition, and double entendre to re-examine cultural touchstones and obfuscate conventional symbolism. Her individual works often correspond with one another spatially and conceptually, enmeshing her viewers within intricate networks of association.

Drawing from German philosopher Martin Heidegger's proposition that 'language is the house of being', Arnold's new body of work continues her interest in how language, image, and systems of meaning can be taken apart and reassembled. Appearing throughout *Poetry goes no further than language*, paintings and sculptures reference and reprocess the exhibition's ideas and histories, engaging in a complex dialogue with the provocations at its core: how meaning is constructed, where authority resides, and what remains when language falters. Continuing her longstanding practice of working with material from her mother Jennifer's notebooks, Arnold has turned to AI translation software and stencils to distance her own

authorial subjectivity.

达西·贝拉·阿诺德

1986年出生于墨尔本，现生活和工作于墨尔本

引用：王广义（1990），2026年

棉帆布丙烯模版喷绘

由艺术家惠允，由巴克斯顿当代美术馆资助委任创作，2026年

达西·贝拉·阿诺德的创作横跨绘画、素描与雕塑，以研究性的实践解剖语言，考察其作为工具的必要性、易错性及其创造潜能。阿诺德广泛吸纳艺术史、语言学、个人档案与流行文化素材，利用隐喻、重复与双关策略，重新审视文化路标并遮蔽常规的象征。她的单件作品在空间与概念上互为勾连，将观众引入装置驱动的情境之中。

阿诺德的新作散布于“诗到语言为止”的展览现场，在现场对展览理念与历史进行引用与再创作。结合母亲詹妮弗笔记本中的原始素材，阿诺德借助模版与AI翻译软件，以此拉开其个人创作主体性与对象之间的距离。这些作品延续了她对语言、图像与意义系统如何被拆解及重组的长期关注。她的创作与展厅内并置的其他艺术家所探索的规则制定、测量和对艺术惯例进行系统性质疑的艺术实践构成了一场复杂的对话。

Wang Luyan, Gu Dexin

Tactile Art 1988

ink on photographic paper (recreation)

Courtesy Wang Luyan and Inside-Out Art Museum, Beijing

Working for many years as a janitor, Gu Dexin observed the frequent coming and going of people through spaces. He imagined how they would relate to one another and perceive the world if they ‘turned off their sight and hearing’. Also influenced by his childhood experiences of power outages, Gu proposed closing viewers inside a darkened space where they would rely on touch alone to perceive their surroundings, then record what they had experienced. Collaborator Wang Luyan suggested that rather than staging a ‘real’ experience, viewers might instead draw upon subjective understanding to describe the various circumstances that produce tactile sensation: feet stepping on materials of different densities, the feeling of wearing clothing, the sensation of different types of rope wrapped around the body, and the feeling of wind. This series is the product of the group’s first collective creation, led by Gu Dexin and Wang Luyan, with the participation of Li Qiang and Wu Xun. The group also published a manifesto on Tactile Art, penned by Wang Luyan.

王鲁炎、顾德新

王鲁炎，1956年生于山东，现生活和工作于北京

顾德新，1962年生于北京，1980年代至2009年生活和工作于北京触觉艺术 1988年

纸本摄影墨水

由艺术家和北京中间美术馆惠允

长期在传达室工作和观察人来人往的顾德新经常思考的一个问题是人们在“关闭视听”的情况下如何彼此关联和感知世界。有了“关闭视听”的想法和小时候经常经历停电的经历，顾德新向朋友们提出把大家关闭在一个黑暗的空间里，完全以来触觉来体验和感知，并用记录描述这些通过触觉获得的体验。在经过几次讨论后，王鲁炎提出了不通过实际体验，而依赖他们的主观经验和认识更概念性地描述产生触觉的各种情境和结果，比如脚踩在各种质感的材料上的触觉感受、左脚和右脚各踩在不同密度的沙地上触觉感受、穿衣、将三种不同的绳缠绕在身上的触觉感受、风迎面吹的触觉感受等。这组作品是第一次集体创作的产物，以顾德新和王鲁炎为主，同时参与的还有李强和吴迅。他们共同发表了与“触觉艺术”相关的宣言，由王鲁炎执笔。

Gu Dexin

Born Beijing 1962, lives and worked Beijing 1980s–2009

Body Measurement 1988

pencil on paper (recreation)

Courtesy Inside-Out Art Museum, Beijing

Primarily a self-taught artist, Gu Dexin's figure sketches were often criticised by friends for their poor sense of proportions. In response, Gu began measuring each part of his friends' bodies, scaling the results down with a ruler to create three-dimensional figure portraits in his sketchbook. From a distance, these resemble conventional line drawings; up close, they resolve into series of straight lines of varying length, marked with centimetre gradations. This sketchbook of small figure drawings became a starting point for collaboration between the members of New Measurement Group. The images shown here are recreations, drawn in 2015 according to the artist's descriptions and recollections.

顾德新

1962年生于北京，1980年代至2009年生活和工作于北京

人体测量1988年

纸本铅笔（复制）

由艺术家和北京中间美术馆惠允

顾德新没有接受过系统的艺术学院教育。他在自己笔记本上画的人体画像经常因为比例问题遭到同伴们的讨论。因此他开始丈量身边的朋友，对身体的前后左右每一个部位量好尺寸，用直尺按比例缩小，在笔记本上绘制出立体的人体画像。远看它们和线描基本一样，近看是由有厘米尺寸标注的长短直线构成的形状。这批画在笔记本上的小型人体画像被称为“人体测量”。这些思考和探索成为他与当时总是聚在一起讨论的艺术家朋友们决定合作创作的出发点。

Gu Dexin, Wang Luyan, Chen Shaoping,
Cao Youlian, Li Qiang, Wu Xun

Basic Existence—Point-Static Measurement 1990

ink and pencil on paper

Courtesy the artists

Following the creation of *Tactile Art*, Gu Dexin, Wang Luyan, Chen Shaoping, Cao Youlian, Li Qiang, and Wu Xun often gathered—to taking time out from their highly divergent individual practices—to collaboratively explore the extent to which rules could standardise individual expression, behaviour, and outcomes. Though they never called themselves a ‘group’, their work during this period is often described as by the ‘Analysts Group’. *Basic Existence: Point-Static Measurement* was a product of these explorations. Here, they devised a series of working models and rules, deciding on the ‘point’ as the subject of measurement, with each participant measuring in turns. While all six began from the same starting point and followed the same instructions, their different results forced deeper questions about where subjectivity persists even within the strictest systems. They signed their names to the images resulting from their individual measurements—the only time that their individual names appeared in their works.

解析小组

基本存在：点·静态测量 1990年

纸本墨水、铅笔
由艺术家惠允

在创作了“触觉艺术”之后，经常聚在一起的顾德新、王鲁炎、陈少平、曹友廉、李强和吴迅继续在各自迥异的创作之外以合作的方式探索规则对于个人表达、行为模式和结果所能规范的程度。尽管参与者从没以“小组”自称，但这个时期往往被称为“解析小组”的阶段。“基本存在——点·静态测量”是这一时期探索的产物。他们制定了一系列工作模型与规则，为了尽量取消差异，他们规定以“点”为测量对象，由六位成员分别进行测量，主要由王鲁炎和陈少平执行测量结果的绘制，一共产生了18个图像，每人三个。尽管遵循的是同一系列的规则和工作模型，六位艺术家的测量结果各不相同，他们分别在代表各自测量结果的绘制图下标注姓名，这也是唯一一次他们在集体创作中出现个人的名字。

Gu Dexin

Born Beijing 1962, lives and worked
Beijing 1980s–2009

Top, left to right; bottom, left to right:

Untitled 1980–90

watercolour on paper
Michael Evans & W Collection

Untitled 1980–90

watercolour on paper
Michael Evans & W Collection

Untitled 1980–90

watercolour on paper
Michael Evans & W Collection

Untitled 1980–90

watercolour on paper
Michael Evans & W Collection

Untitled 1980–90

watercolour on paper
Michael Evans & W Collection

Untitled 1980–90

watercolour on paper
Michael Evans & W Collection

顾德新

1962年出生于北京，
1980年代至2009年生活和工作于北京

无题 1980–90年

纸本水彩
迈克·埃文斯收藏陈列馆

无题 1980–90年

纸本水彩
迈克·埃文斯收藏陈列馆

无题 1980–90年

纸本水彩
迈克·埃文斯收藏陈列馆

无题 1980–90年

纸本水彩
迈克·埃文斯收藏陈列馆

无题 1980–90年

纸本水彩
迈克·埃文斯收藏陈列馆

无题 1980–90年

纸本水彩
迈克·埃文斯收藏陈列馆

Wang Luyan

Born Shandong 1956,
lives and works Beijing

Left to right:

Abstract of ruins 1988

digital print, 5 panels
Courtesy the artist

Untitled 1985

ink on rice paper
Courtesy the artist

One looking down when looking up and looking up when looking down

Late 1980s to early 1990s

gouache on paper
Courtesy the artist

One looking down

Late 1980s to early 1990s

gouache on paper
Courtesy the artist

One looking up

Late 1980s to early 1990s

gouache on paper
Courtesy the artist

王鲁炎

1952年生于山东，
现生活和工作于北京

废墟抽象 1988年

数码打印, 8张
由艺术家惠允

无题 1985年

宣纸水墨
由艺术家惠允

垂首时仰首仰首时垂 首的人, 1980年代末至 1900年代初

纸本水粉
由艺术家惠允

垂首者 1980年代末至 1900年代初

纸本水粉
由艺术家惠允

仰首者 1980年代末至 1900年代初

纸本水粉
由艺术家惠允

Cao Youlian

Born Beijing 1952,
lives and works Beijing

Clockwise from top left:

Spatial imagination 1988

gouache on paper
Michael Evans & W Collection

Maiden 1988

gouache on paper
Michael Evans & W Collection

Peeping 1988

gouache on paper
Michael Evans & W Collection

Disassembly 1988

gouache on paper
Michael Evans & W Collection

曹友廉

1952年生于北京，
现生活和工作于北京

空间想象 1988年

纸本水粉
迈克·埃文斯收藏陈列馆

少女 1988年

纸本水粉
迈克·埃文斯收藏陈列馆

窥视 1988年

纸本水粉
迈克·埃文斯收藏陈列馆

拆解 1988年

纸本水粉
迈克·埃文斯收藏陈列馆

Chen Shaoping

Born Beijing 1947,
lives and worked Beijing 1980s–1996

Clockwise from left:

Untitled 1980s

mixed media on paper (colour, wax)
Collection of Zhao Youhou

Untitled 1980s

mixed media on paper (colour, wax)
Collection of Zhao Youhou

Untitled 1980s

mixed media on paper (colour, wax)
Collection of Zhao Youhou

Untitled 1980s

mixed media on paper (colour, wax)
Collection of Zhao Youhou

Untitled 1980s

mixed media on paper (colour, wax)
Collection of Zhao Youhou

Untitled 1980s

mixed media on paper (colour, wax)
Collection of Zhao Youhou

Untitled 1980s

mixed media on paper (colour, wax)
Collection of Zhao Youhou

陈少平

1947年生于北京，
1980年代至1996年生活和 works 于北京

无题 1980年代

纸本综合材料（颜色、蜡）
赵友厚收藏

无题 1980年代

纸本综合材料（颜色、蜡）
赵友厚收藏

无题 1980年代

纸本综合材料（颜色、蜡）
赵友厚收藏

无题 1980年代

纸本综合材料（颜色、蜡）
赵友厚收藏

无题 1980年代

纸本综合材料（颜色、蜡）
赵友厚收藏

无题 1980年代

纸本综合材料（颜色、蜡）
赵友厚收藏

无题 1980年代

纸本综合材料（颜色、蜡）
赵友厚收藏

Qian Weikang

born Shanghai 1963, active Shanghai 1990–96

Ladder Poem 1990, 2026

chalk, paper, dictionary (Macquarie 9th Edition)

Courtesy the artist and Inside-Out Art Museum, Beijing

Qian Weikang did not describe *Ladder Poem* as an artwork, but as an exploration of writing methods within his poetry writing and art criticism practice. In his twenty-square-metre apartment on the outskirts of Shanghai, he drew a series of chalk lines on the floor, like those in an exercise book. He then climbed a wooden ladder holding a bundle of paper strips, each marked with a word randomly selected from the *Modern Chinese Dictionary*. He dropped several strips from each step of the ladder, before releasing all remaining strips from the top rung. The words, where they landed, formed automatic poems and were transcribed into a notebook.

Though these were not conventional sentences, Qian was fascinated by the ‘destruction of words’—a process resembling ‘free writing’. This was partly inspired by Samuel Beckett and the art of Happenings, with their anti-logical narrative. Qian’s literary experiment laid the path for working methods and concepts he would later apply in his visual art—such as scattering material from a height and relying on the weight and distribution of freefalling materials to determine the process and results. Here, the curators have re-enacted the process to compose a new poem using the Macquarie Dictionary of Australian English.

钱喂康

1963年生于上海，1990–96年活跃于上海

阶梯诗1990年

粉笔、纸片、字典（《麦考瑞字典》第9版）
由艺术家和北京中间美术馆惠允

钱喂康并没有把“阶梯诗”描述为一件作品。他认为这是当时为自己的诗歌创作和艺术评论写作所进行的写作方法探索。但这个文学实验开启了他在此之后在视觉艺术创作中所使用的工作方式和观念，比如从梯子上的某一高度往下播撒的动作，靠自由落体和重力关系来决定过程的结果。他在自己当时居住的20多平方米的房间地板上模仿练习本的线条，用粉笔画出一行一行的线，然后站在一个木梯子上，手里拿着一大把纸片——每张纸片上写着一个随机选自《现代汉语辞典》的字，每爬一格，就撒几张纸片出去，最后爬到梯子顶端，把纸片全撒完。他把撒落到每一行内的纸片上的字连起来，就是一行诗，再把每一行连起来，就写成了一首诗，抄录在他的笔记本上。策展人模拟了他当时的创作情景和过程，并用《麦格理词典》“写作”新诗。

Darcey Bella Arnold

born Melbourne 1986, lives and works Melbourne

Reconstruction ladder poem

2026

stencil in acrylic on cotton duck

Courtesy the artist, commissioned with funds
from Buxton Contemporary Circle, 2026

On the way to language

2026

stencil in acrylic on cotton duck

Courtesy the artist, commissioned with funds
from Buxton Contemporary Circle, 2026

达西·贝拉·阿诺德

1986年生于墨尔本, 现生活和工作于墨尔本

重组阶梯诗

2026年

棉质帆布, 丙烯模板喷绘

由艺术家惠允, 由巴克斯顿当代美术馆资助委
任创作, 2026年

通往语言的路上

2026年

棉质帆布, 丙烯模板喷绘

由艺术家惠允, 由巴克斯顿当代美术馆资助委
任创作, 2026年

Darcey Bella Arnold

born Melbourne 1986, lives and works
Melbourne

Loops 2026

stencil in acrylic on cotton duck
Courtesy the artist, commissioned with funds
from Buxton Contemporary Circle, 2026

Un-do-rewrite 2026

stencil in acrylic on cotton duck
Courtesy the artist, commissioned with funds
from Buxton Contemporary Circle, 2026

Corrections 2026

stencil in acrylic on cotton duck
Courtesy the artist, commissioned with funds
from Buxton Contemporary Circle, 2026

达西·贝拉·阿诺德

1986年生于墨尔本，现生活和工作于墨尔本

循环 2026年

棉质帆布，丙烯模板喷绘
由艺术家惠允，由巴克斯顿当代美术馆资助委任创作，2026年

消除-重写 2026年

棉帆布丙烯模版喷绘
由艺术家惠允，由巴克斯顿当代美术馆资助委任创作，2026年

修正 2026年

棉帆布丙烯模版喷绘
由艺术家惠允，由巴克斯顿当代美术馆资助委任创作，2026年

Qian Weikang

born Shanghai 1963, active Shanghai 1990–96

Wind Direction: White Quantity 205 Grams 1993

metal sheets, plaster powder, video, spray paint

Courtesy the artist and Inside-Out Art Museum, Beijing

Qian Weikang's interest in working with standard iron sheets was influenced by his experience as a boilermaker as well as exposure to the large-scale abstract sculptures of American artist Richard Serra. For this work, spray-painted sheets were arranged into equal intervals and orientations, and from a ladder, plaster dust was sifted onto the sheets. The volume of powder was dictated by the needs of the designated area and measured with a balance scale of limited precision. The title could only be determined once the work was completed on-site; in other words, it represented a data-based statement of measurements. This approach, akin to methods in physics, demonstrated his attitude towards engaging with objects. Qian's work consistently employed 'measurement' as a narrative tool, using numbers to articulate his worldview. Inherently poetic, his works speak of invisible forces and connections through a flexible yet restrained expression, constantly probing the freedom of the subject from the philosophical constraints of fixed notions and empirical control.

In *Wind Direction: White Quantity 205 Grams*, Qian Weikang filmed a video of a fan blade rotating slowly against a blue background, which is played back on a loop on an elevated monitor. The screen faces five metal sheets stacked on the floor at equal intervals, all facing the same direction. Several triangles with equal sides and 45-degree angles at two corners have been cut from the edges of the sheets, which are then raised at a 45-degree angle. Finally, 205 grams of plaster powder is scattered over the sheets. '45 degrees', a state open to flexible interpretation, was a figure that Qian Weikang was particularly fond of at the time. It has appeared in other works.

钱喂康

1963年生于上海，1990–96年活跃于上海

风向：白色数量205克1993年12月

铁皮、石膏粉、录像、喷漆
由艺术家和北京中间美术馆惠允

1《几点说明》，《形象的两度态度》93：施勇、钱喂康装置艺术试验展》画册，1993年。全书无页码。

钱喂康开展了一系列用测量工具来量化感受、经验和主体的创作。钱喂康的作品始终有“计量”，用数字来描述他对世界的兴趣。在非常集中的一段时间内，钱喂康的工作呈现了灵活贴切和节制的表达方式以及极强的控制力，始终以探索主体的自由、摆脱固有观念和经验控制等带有哲学意味的问题作为其主要的诉求。他用标准铁板（100x200厘米）创作了一系列装置。这既来源于他早期在锅炉厂的经验，也得益于此时所接触到的关于理查德·塞拉（Richard Serra）的报道。他将它们喷成深蓝色，叠放成简洁的形状，并站在梯子上将一定量的石膏粉筛落到部分铁片上。钱喂康在展览的画册中这样写道：“石膏粉的出场是根据限定的面积需要，由限定精确度的天平秤计量的，标题必须等待作品在现场最终完成才能完全确定，换言之，它们是一种测量结果的数据式陈述。这一物理学方法只是面对物体的一种态度。”¹从某种角度来看，这些作品本身就是诗歌，以宁静优雅的方式讲述了无形的力量和关联。

在“风向：白色数量205克”中，钱喂康拍摄了一段风扇叶在蓝色背景下慢速转动的录像，在一个被架高的显示器中循环播放。屏幕面对着五块等距离逐次向同一方向叠放在地面的铁皮，铁皮的部分边角处被切割出数个边长相等、两边角呈45度的三角形，并以45度的角度翘起，最终，在铁皮上散洒重量为205克的石膏粉。“45度”作为一个可以被灵活阐释的状态，是当时钱喂康尤其喜欢的一个数据/状态，自此以后也在其他作品中有所呈现。

Qian Weikang

born Shanghai 1963, active Shanghai 1990–96

Human Bio-energy Input/output Physics Experiment 1994

industrial balance

Courtesy the artist and Inside Out Art Museum, Beijing

Qian exhibited this experiment at *Agreed to the Date 26 Nov. 1994, as a Reason* a postcard exhibition curated by artist Geng Jianyi. Over a twenty-four-hour period on the said 26 November 1994, Qian weighed everything he consumed and excreted, recording the exact figures. The front of the postcard shows photographs taken while the measurements were being recorded, while notes on the day's activities are written on the back. Here, 'measurement' has been transformed from a set of results into a meticulous procedure—the act of recording becoming the work itself.

Qian's artistic endeavours involve 'surrendering' himself and the outcomes of his actions to external elements like gravity, wind, rules, and quantitative relationships. This approach unveils an inherent paradox in his philosophy: the act of self-imposition of constraints necessitates an elevated level of self-awareness. Within this dichotomy lies an unspoken truth that the artist, while appearing to cede control, maintains autonomy over his own thoughts and actions.

钱喂康

1963年生于上海，1990-96年活跃于上海

人体生物能量输入/输出实验说明1994年11月

分析天平

由艺术家和北京中间美术馆惠允

《同意1994年11月26日作为理由》是艺术家耿建翌发起的一个以明信片为发表载体的展览。钱喂康以“人体生物能量输入/输出物理实验”参加该活动，把一天24小时内吃下去的食物和排泄出来的东西，全部用天平秤做计量，记录下测量结果。明信片的正面呈现测量过程中拍摄的图片，背面呈现的是一天内的行为报告。此时的“测量”从一个数据结果转化为了一个细密的过程。

对于人的重量测量是一个持续贯穿钱喂康的创作的重要概念。钱喂康在创作中所做出的种种尝试：将自己“交出去”，将行动的结果“交付予”重力、风力、规则和数量关系等，是高度象征性的。他的思想体系中存在着这样一种内在的自我矛盾性：自我规定的主体始终是主体本身，以主体约束主体的前提是高度的自觉。在这里，没有被揭破的事实是艺术家始终是其思想与行动的主宰者，是艺术家自己自觉地将自己放置在一种似乎不被自己控制的情境之中，但同时显示的是一种能够驾驭思考的超然状态。

New Measurement Group

Established Beijing, active 1988–1995

Analysis (I) 1990–91

printed book, 124 pages

Courtesy the artists and Inside Out Art Museum, Beijing

After the founding of New Measurement Group, its artist members revised and refined the rules established during the Analysts period. They adopted the identities a1, a2, a3, with all decisions made by majority vote. A surviving explanatory document states that the group's establishment marked 'the affirmation of the basic working methods of the analysts', and that its practice was 'rules-based collaboration and rules controlling individuals determining a complete system of rules for collaboration and operations'. The defined form for their artworks was to be 'reading material' (books) under the collective authorship of New Measurement Group. *Analysis (I)*, the group's first work, continued the measurement of the 'point', extracting graphs according to modified rules.

新刻度小组

成立于北京，活跃于1988–95

解析(1) 1990–91年

纸本书籍，124页

由艺术家和北京中间美术馆惠允

“新刻度小组”正式成立后，对“解析”时期制定的规则进一步做出修改和细化，小组成员以a1、a2、a3的身份平等地进入规则，同时明确“少数服从多数”作为小组合作的元规则。在一份现存的说明文件中显示，“新刻度小组”的成立标志着“解析基本工作方法的确立”，小组的实践是“有规则的合作和被规定了的个人……制定完整的合作规则和操作规则”，并确定了小组作品样式为“阅读（书）”，统一署名“新刻度小组”。小组的第一个作品“解析(1)”延续对“点”的测量，根据修改后的规则进行有效图形提取。1990年6月，小组的第一个作品“解析(1)”以单张图纸排列在墙上的形式在王鲁炎寓所举办展览。小组成员也经常与评论家进行讨论和交流。

New Measurement Group

Established Beijing, active 1988–1995

Analysis II 1992

printed book, 62 pages

Courtesy the artists and Inside Out Art Museum, Beijing

With *Analysis II*, New Measurement Group defined specific objects of analysis—such as images or text—further refining the rules governing their process. Where *Analysis (I)* had continued the measurement of the ‘point’ established during the Analysts period, *Analysis II* introduced a new approach with each member providing one image as the object for collective analysis. Wang Luyan contributed a sketch of the analysis chart from *Analysis (I)*, Chen Shaoping selected a print by M.C. Escher, and Gu Dexin chose an image of an exhibition space. The rules of analysis followed the formula $x(a_1, a_2, a_3 \rightarrow A)$, in which the three individual inputs were processed through a shared system to produce a collective outcome. The resulting publication *Analysis II* documents the main steps and measurement outcomes of the analysis process carried out on each of the three images.

新刻度小组

成立于北京，活跃于1988-95

解析II 1992年

纸本书籍，62页

由艺术家和北京中间美术馆惠允

“新刻度小组”的第二个作品《解析II》于1992年完成。从《解析II》开始，小组明确了具体的解析对象，如特定的图像或文字，并进一步细化了解析的规则。《解析II》以三位成员分别提供的一张图像——《解析(1)》测量表格草图（王鲁炎）、M.C.艾舍尔的版画（陈少平），以及一张展览空间的图片（顾德新）作为解析对象，作品的规则被总结为一道公式， $X(a_1、a_2、a_3 \rightarrow A)$ 。《解析II》包含了对三个图像测量过程中的主要步骤及测量结果。

New Measurement Group

Established Beijing, active 1988–1995

New Measurement Group Work (III): Dialogue with Günther Uecker 1994

printed book, 81 pages

Courtesy the artists and Inside Out Art Museum, Beijing

In 1994, New Measurement Group was introduced to German Op artist Günther Uecker by Beijing-based Dutch art dealer Hans van Dijk. The artists met in Beijing and agreed to collaborate on a work. New Measurement Group selected the text of a discussion between Uecker and art historian Dieter Honisch as the subject of their analysis, applying their established rules and methods to produce *New Measurement Group Work (III): Dialogue with Günther Uecker*. The work marked a notable development in the group's practice: where previous analyses had been applied to internally selected images, here the subject was a conversation between two figures outside the group. Appearing in both Chinese and German, the work extended the group's analytical framework across languages and cultural contexts, testing whether their system of rules could operate on material not of their own making.

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新刻度小组

成立于北京，活跃于1988–95

新刻度小组作品（III）1994年

纸本书籍，81页由

艺术家和北京中间美术馆惠允

1994年，“新刻度小组”经老汉斯（Hans van Dijk）的介绍与德国艺术家巩特尔·约克尔在北京见面并决定合作举行展览。选取约克尔和迪特·赫尔内斯的对话文字节选为解析对象，完成了《新刻度小组作品（五）——与巩特尔·约克尔的对话》。作品分为中文和德文两部分，展览由歌德学院和北京翰墨艺术中心共同策划，原计划于北京和柏林分别举办。翰墨艺术中心计划呈现制作成文件夹形式的出版物，但出于种种原因，北京部分的展览最终未能实现。次年6月，“新刻度”小组与巩特尔·约克尔的联展《约克尔·致北京的信/新刻度小组·作品（III）》在柏林新柏林艺术协会（NBK）举行。展览呈现了装订成册的《新刻度小组作品（III）》，并制作了联合展览的出版物。

New Measurement Group

Established Beijing, active 1988–1995

New Measurement Group Work (4) 1995

printed book, 61 pages

Courtesy the artists and Inside Out Art Museum, Beijing

In June 1995, New Measurement Group participated in *Configura 2: Dialog der Kulturen* (Cultural Dialogue: the Second Configuration Exhibition) at Galerie am Fischmarkt in Erfurt, Germany. For *New Measurement Group Work (4)*, the group selected recipes provided by nine participating artists from their home countries—Russia, Mexico, Nigeria, Greece, the United States, Egypt, Brazil, India, and China—each translated into German and Chinese. Each member of the group chose three recipes to analyse following an order determined by the group’s rules, before analysing the German and Chinese versions of the recipes respectively. By subjecting recipes from nine distinct national contexts to the same analytical framework, the work tested the capacity of their system to operate across cultural and linguistic boundaries on a broader scale than any previous project. On the day of the exhibition opening, New Measurement Group launched the publication, while Wang Luyan cooked the ‘Recipe A’ appearing in each ‘Image A’ from their analysis for the visitors.

新刻度小组

成立于北京，活跃于1988-95

新刻度小组作品（4）1995年

纸本书籍，61页

由艺术家和北京中间美术馆惠允

1995年6月，“新刻度小组”参加了在德国埃尔富特的费希马克特画廊举办的“文化对话——第二届构型展”。《新刻度小组作品(4)》选取了参展的九位艺术家所提供的九个分别来自他们祖国俄罗斯、墨西哥、尼日利亚、希腊、美国、埃及、巴西、印度和中国的食谱，翻译成德文和中文，每位成员按照规则顺序选取三份食谱作为解析对象，分别针对德文菜谱和中文菜谱进行了两次解析。通过将九种不同国家语境下的食谱置于同一解析框架，该作品在比以往任何项目都更广泛的维度上，测试了它系统跨越文化与语言边界运行的能力。在展览开幕当天，“新刻度小组”展示作品（4）出版物的同时，由王鲁炎根据“A图形”中出现的“A食谱”，进行现场烹饪，并供观众享用。

New Measurement Group

Established Beijing, active 1988–1995

New Measurement Group Work (5) 1995

printed book, 56 pages

Courtesy the artists and Inside Out Art Museum, Beijing

In June 1995, Chen Shaoping and Wang Luyan travelled to Barcelona to represent New Measurement Group at *Des del país del centre: avantguardes artístiques xineses (From the Central Kingdom: Chinese Avant-Garde Artists)* at the Centre d'Art Santa Mònica. The group completed *New Measurement Group Work (5)* in two parts, made specifically for the exhibition. The first was an analysis of texts drawn from the art centre's introduction and the foreword of the exhibition, written in Catalan for the catalogue; the second was an analysis of portraits of the three group members, produced at the request of the art centre. *Work (5)* recorded the processes and outcomes of both analyses. As with previous works, the group applied their established rules-based framework to externally provided materials. In this case, the choice of source materials for analysis was shaped by the institutional context and subject to the systematic methods of the group.

新刻度小组

成立于北京，活跃于1988-95

新刻度小组作品（5）

纸本书籍，75页

由艺术家和北京中间美术馆惠允

1995年6月，陈少平与王鲁炎代表“新刻度小组”前往西班牙巴塞罗那，参加了在圣塔莫尼卡现代艺术中心举办的“来自中心之国——中国现代艺术展”。小组根据展览完成了《新刻度小组作品（5）》。第一部分以展览画册中的两篇加泰罗尼亚语机构介绍和展览前言的文字的原文节选作为解析对象；第二部分按艺术中心的要求，以小组三位成员的肖像照作为解析对象。他们进行了两次解析的过程并得出相应的结果，作品（5）记录的就是两次解析的过程和结果。一如往常，小组将其既定的规则框架应用于外部提供的素材——在此，素材直接由展览本身的机构语境和要求所塑造，成为小组系统化方法的原材料。

Darcey Bella Arnold

born Melbourne 1986, lives and works
Melbourne

Orange Mandarin 2026

stencil in acrylic on cotton duck
Courtesy the artist, commissioned with funds
from Buxton Contemporary Circle, 2026

达西·贝拉·阿诺德

1986年生于墨尔本，现生活和工作于墨尔本

橙子普通话 2026年

棉帆布丙烯模版喷绘
由艺术家惠允，由巴克斯顿当代美术馆资助委
任创作，2026年

Darcey Bella Arnold

born Melbourne 1986, lives and works
Melbourne

Phonetics 2026

stencil in acrylic on cotton duck

Courtesy the artist, commissioned with funds
from Buxton Contemporary Circle, 2026

达西·贝拉·阿诺德

1986年生于墨尔本，现生活和工作于墨尔本

发音学 2026年

棉帆布丙烯模版喷绘

由艺术家惠允，由巴克斯顿当代美术馆资助委
任创作，2026年

Darcey Bella Arnold

born Melbourne 1986, lives and works
Melbourne

Concrete 2026

stencil in acrylic on cotton duck
Courtesy the artist, commissioned with funds
from Buxton Contemporary Circle, 2026

Prosperity 2026

stencil in acrylic on cotton duck
Courtesy the artist, commissioned with funds
from Buxton Contemporary Circle, 2026

达西·贝拉·阿诺德

1986年生于墨尔本，现生活和工作于墨尔本

混凝土 2026年

棉帆布丙烯模版喷绘
由艺术家惠允，由巴克斯顿当代美术馆资助委
任创作，2026年

繁荣 2026年

棉帆布丙烯模版喷绘
由艺术家惠允，由巴克斯顿当代美术馆资助委
任创作，2026年

Darcey Bella Arnold

born Melbourne 1986, lives and works Melbourne
with assistance from Emil Toonen

A Pipe is not a Poem 2026

polystyrene foam, polyurethane polymer, synthetic polymer, cotton fibre, flocking, varnish,
reclaimed timber

Courtesy the artist, commissioned with funds from Buxton Contemporary Circle, 2026

Arnold has long been drawn to the orange as a linguistic and cultural symbol, and a site of slippage and convergence between language, image, and object. In Chinese, the word for orange (橙, chéng) is a homophone for success and wealth, making it a symbol of prosperity and good fortune. This linguistic crossing situates the fruit as a shared yet mutable sign a hinge between languages, traditions, and systems of meaning.

Appearing throughout the spaces of the gallery, fragments of peel offer a recurring motif. Their original forms were not determined by the artist but found through chance encounter, remnants whose arrival resonates with Qian Weikang's continual ceding of creative autonomy to incidental occurrence and fate. Made with assistance from Emil Toonen, this final work in the series revisits René Magritte's provocation 'This is not a pipe', restaging its challenge to representation in this present moment where AI-generated material has further destabilised the relationship between what we see, what we name, and what we understand to be real.

达西·贝拉·阿诺德

1986年生于墨尔本，现生活和工作于墨尔本
由埃米尔·图南协助

烟斗并非诗歌 2026年

聚苯乙烯泡沫、聚氨酯聚合物、合成聚合物、棉纤维、植绒、清漆、再生木材
由艺术家惠允，由巴克斯顿当代美术馆资助委任创作，2026年

阿诺德长期将橙子视为语言与文化符号，也将其视为语言、图像与物之间滑移与汇合的场域。在中文中，“橙”与象征成功、财富的词语谐音，因此被赋予繁荣与吉兆的意义。正是在语言的交叉处，这种水果成为一种既共享又可变的能指，勾连起不同语言、传统与意义系统。

散布于展厅空间中的橙皮碎片，构成反复出现的母题。它们最初的形态并非出自艺术家的预设，而是在偶然遭遇中显现；这些残片的进入，也呼应了钱喂康不断将创作自主权让渡给偶发事件与命运的工作方式。作为该系列的最后一件作品，它在埃米尔·图南的协助下完成，并重新调动勒内·马格利特“这不是一只烟斗”的著名命题，将其对再现的质询置入当下——在这一时刻，人工智能生成的材料进一步动摇了所见之物、命名方式与真实理解之间的关系。

Wang Luyan

Born Shandong 1965, lives and works Beijing

Untitled 1988

sketch on paper
Courtesy the artist

Untitled 1988

sketch on paper
Courtesy the artist

Untitled 1988

sketch on paper
Courtesy the artist

王鲁炎

1965年生于山东，现生活和工作于北京

无题 1988年

纸本草图
由艺术家惠允

无题 1988年

纸本草图
由艺术家惠允

无题 1988年

纸本草图
由艺术家惠允

Darcey Bella Arnold

born Melbourne 1986, lives and works Melbourne

A Pipe is not a Poem 2026

oil and acrylic on cotton duck

Courtesy the artist, commissioned with funds from Buxton Contemporary Circle, 2026

Orange Mandarin 2026

stencil in acrylic on cotton duck

Courtesy the artist, commissioned with funds from Buxton Contemporary Circle, 2026

A Pipe is not a Poem 2026

polystyrene foam, polyurethane polymer, synthetic polymer, cotton fibre, flocking, varnish, reclaimed timber with assistance from Emil Toonen

Courtesy the artist, commissioned with funds from Buxton Contemporary Circle, 2026

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达西·贝拉·阿诺德

1986年生于墨尔本，现生活和工作于墨尔本

烟斗并非诗歌 2026年

布面油彩与丙烯

棉帆布丙烯模版喷绘

由艺术家惠允，由巴克斯顿当代美术馆资助委任创作，2026年

橙子普通话 2026年

棉帆布丙烯模版喷绘

由艺术家惠允，由巴克斯顿当代美术馆资助委任创作，2026年

烟斗并非诗歌 2026年

聚苯乙烯泡沫、聚氨酯聚合物、合成聚合物、棉纤维、植绒、清漆、再生木材

由艺术家惠允，由巴克斯顿当代美术馆资助委任创作，2026年

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Darcey Bella Arnold

born Melbourne 1986, lives and works
Melbourne

Fruit of Chance 11 2026

polystyrene foam, polyurethane polymer,
synthetic polymer, cotton fibre, flocking, varnish
Courtesy the artist, commissioned with funds
from Buxton Contemporary Circle, 2026

Hanging peel 2026

polystyrene foam, polyurethane polymer,
synthetic polymer, cotton fibre, flocking, varnish
Courtesy the artist, commissioned with funds
from Buxton Contemporary Circle, 2026

达西·贝拉·阿诺德

1986年生于墨尔本，现生活和工作于墨尔本

偶然之果 11 2026年

聚苯乙烯泡沫、聚氨酯聚合物、合成聚合物、
棉纤维、植绒、清漆
由艺术家惠允，由巴克斯顿当代美术馆资助
委任创作

悬挂的橙皮 2026年

聚苯乙烯泡沫、聚氨酯聚合物、合成聚合物、
棉纤维、植绒、清漆
由艺术家惠允，由巴克斯顿当代美术馆资助
委任创作

Qian Weikang

born Shanghai 1963, active Shanghai 1990–96

Ladder Poem 1990, 2026

chalk, paper, dictionary (Macquarie 9th Edition)

Courtesy the artist and Inside-Out Art Museum, Beijing

Qian Weikang did not describe *Ladder Poem* as an artwork, but as an exploration of writing methods within his poetry writing and art criticism practice. In his twenty-square-metre apartment on the outskirts of Shanghai, he drew a series of chalk lines on the floor, like those in an exercise book. He then climbed a wooden ladder holding a bundle of paper strips, each marked with a word randomly selected from the *Modern Chinese Dictionary*. He dropped several strips from each step of the ladder, before releasing all remaining strips from the top rung. The words, where they landed, formed automatic poems and were transcribed into a notebook.

Though these were not conventional sentences, Qian was fascinated by the ‘destruction of words’—a process resembling ‘free writing’. This was partly inspired by Samuel Beckett and the art of Happenings, with their anti-logical narrative. Qian’s literary experiment laid the path for working methods and concepts he would later apply in his visual art—such as scattering material from a height and relying on the weight and distribution of freefalling materials to determine the process and results. Here, the curators have re-enacted the process to compose a new poem using the Macquarie Dictionary of Australian English.

钱喂康

1963年生于上海，1990–96年活跃于上海

阶梯诗1990年

粉笔、纸片、字典（《麦考瑞字典》第9版）
由艺术家和北京中间美术馆惠允

钱喂康并没有把“阶梯诗”描述为是一件作品。他认为这是当时为自己的诗歌创作和艺术评论写作所进行的写作方法探索。但这个文学实验开启了他在此之后在视觉艺术创作中所使用的工作方式和观念，比如从梯子上的某一高度往下播撒的动作，靠自由落体和重力关系来决定过程的结果。他在自己当时居住的20多平方米的房间地板上模仿练习本的线条，用粉笔画出一行一行的线，然后站在一个木梯子上，手里拿着一大把纸片——每张纸片上写着一个随机选自《现代汉语辞典》的字，每爬一格，就撒几张纸片出去，最后爬到梯子顶端，把纸片全撒完。他把撒落到每一行内的纸片上的字连起来，就是一行诗，再把每一行连起来，就写成了一首诗，抄录在他的笔记本上。策展人模拟了他当时的创作情景和过程，并用《麦格理词典》“写作”新诗。