

Asia Time

亚洲时间

THE 1ST ASIA BIENNIAL AND
THE 5TH GUANGZHOU TRIENNIAL

首届亚洲双年展暨第五届广州三年展

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首届亚洲双年展暨第五届广州三年展

ASIA TIME: THE 1ST ASIA BIENNIAL AND THE 5TH GUANGZHOU TRIENNIAL

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The Art Department and Bureau for External Cultural Relations,

Ministry of Culture, the People's Republic of China

Department of Culture of Guangdong Province

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Co-organizer: Sun Yat-sen Library of Guangdong Province

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传播的时代，无边界的书籍：东方与西方的 炼狱和天堂——萨利姆·阿里夫·夸德里

“亚洲时间”这一主题隐含了空间的多样性，文化发展的不同速度，知识与技能、信仰与结构化叙述的不同传播方式等。法国哲学家让·弗朗索瓦·利奥塔在北美，而非亚洲，第一次意识到在一片伟大的大陆存在着各种不同的时间，他将在巴黎看似是一件世间必然之事并与其他重叠的必然之事联系起来：这包含了启蒙和后启蒙主义的集中思想。在电脑时代的边缘，利奥塔在圣地亚哥第一次接触电子的图书馆（他面前并不是铺满鹅卵石的城市小巷，而是浩瀚的大西洋），刹那之间，利奥塔意识到时间、空间、知识和法律之间的联系：“从来没有单一存在的国家，只有多个存在的国家；从来没有单一存在的时间，只有大西洋时间、中央标准时间、山地时间和太平洋时间；从来没有单一存在的法律，而是多条互相联系的法律。”

亚洲与西方的交流始于我们祖先的游牧生活。在我们所熟悉的文明故事中，横跨大陆的多条陆上丝绸之路和横跨海洋的海上丝绸之路共同构建了东西方贸易的双向交通道路。在西方殖民统治时期，东西方的交流在此基础上继续发展，并发生了本质的变化。现在，东西方交流受到东方新力量的影响而发生改变，并在电子丝绸之路的推动下加速发展。现在看来，费尔南·布罗代尔的长时段概念以及他对亚洲的渊博学识无疑是价值非凡的，他的视觉也从西方的日常生活转移到了东方。他在研究历史的时候，仿佛过去都被放置在望远镜的另一头，而把现在看作是放置于过去与未来之间的望远镜。在他的《15至18世纪的物质文明、经济和资本主义》三卷本中，他反而开始将他的望远镜从东方转向西方。随着资本主义的传播，他的三卷本也得到广泛阅读。在电子丝绸之路时代，我们的资本主义面面相觑。布罗代尔的三卷本从第一卷《日常生活的结构》转移到描写金钱和交易的第二卷《形形色色的交换》，而在第三卷的《世界的时间》里，他论述了时空的概念及其中的大规模经济交流循环，又称为“经济世界”：大亚洲也是一个经济世界。首届亚洲双年展暨第五届广州三年展的关注中心在于展示艺术、绘画、诗歌、故事和图像，以及这些艺术对时间流逝的抵抗，而非展示这些艺术如何在历史中长生。

我希望来讨论一个特别的例子：萨利姆·阿里夫·夸德里（Saleem Arif

Quadri），他的作品也将在这次双三年展中展出。东西方的反差往往会引起文化和时代的争议，但这却为萨利姆·阿里夫·夸德里这位英国籍的印度艺术家创作提供了灵感和启发。萨利姆·阿里夫·夸德里原名为赛义德·萨利姆·阿里夫·夸德里，1949年出生于印度南部城市海德拉巴，萨利姆的家人和祖先都是伊斯兰教苏非派教徒。“赛义德”寓意先知穆罕默德的后裔，“夸德里”是宗教和贵族血统的标志，“萨利姆”则意味着“和平”。萨利姆是印度源远流长的文化的使者，他将印度文化的智慧转化为可见的图形、颜色、形状和平面，在英国和欧洲的各大展览中大放异彩。

1966年，萨利姆从印度移居英国伯明翰，这次突然的迁移给他带来了巨大的文化冲击。在伯明翰艺术学院度过了一段混乱的适应期后，他于1972年就读于伦敦皇家艺术学院。1975年他重回印度，他把这一年看作是生命中最具深远意义的经历。这次重回故土，他得以重新发掘自己的出生地。故乡之旅不仅带领他认识了印度的文化多样性，还让他重新审视自己的内心。萨利姆意识到自己与印度文化之间本能的传承关系，这种关系不仅体现在视野、色彩、声音和气味等生理感觉上，更是表现他小时候对伊斯兰丰富的口传文学的记忆。他在1991年曾这样回忆道：“东方的艺术充满图案，而西方的艺术是光影的交错。”

萨利姆在这里强调了西方艺术与伊斯兰艺术对“现实主义”的不同理解。西方注重光影明暗对比，伊斯兰艺术多采用平面的鲜艳图案，无论是设计多样的地毯和挂饰，还是融合于清真寺建筑的书法视觉效果，都注重图案的表现。意大利的明暗绘图法和透视绘图法促成了文艺复兴时期众多意大利名作的诞生。在标准的透视图中，直线聚合到远处消失的一点，这与眼睛看向远方时的视觉效果是一样的，透视图意味画作对物品的定位可以媲美人类在地理学、科学和禅道学方面对宇宙的认识。明暗绘图法的发明意味着西方世界人类地位的提高，但也暗示着人类进步已经不再产生于精神世界，人们的信仰迷失于在物质和算计的现世，人们对东方文化更加疏远。但是，萨拉姆将自己的研究和亲身经历巧妙结合起来，他的作品也得以融合意大利明暗绘图的精髓和伊斯兰灿烂的文化遗产。从古斯塔夫·多雷和

约翰·斐拉克曼为文艺复兴时期但丁的名作——《神曲》的炼狱篇所做的插画开始，萨利姆的研究一直追寻自身独特的直觉，最终引领他获得非凡的成就。

1919年，马德里大学一位精通阿拉伯语的天主教神父米德尔·阿森·Y帕拉西奥斯曾因为其出版物在西班牙和意大利引起轩然大波。萨利姆后来偶然发现了这本出版物删减后的版本，名为《伊斯兰教与神曲》（1926年，伦敦出版）。这本书阐述了但丁的诗歌虽然被视为基督教世界的精神基石，但是诗歌本身是建立在伊斯兰教的文化基础上的。对伊本·麦萨拉，哥多华光照派新柏拉图神秘主义哲学家的研究，使得米德尔·阿森·Y帕拉西奥斯的思考转向这位西班牙哲学家的老师——穆斯林哲学家伊本·阿拉比。伊本·阿拉比撰写了但丁式的长篇著作《麦加的启示》。《麦加的启示》是对穆罕默德升天故事的神秘化改编。“穆罕默德升天”发生在“穆罕默德夜间的旅行”之后，是伊斯兰神学著名的故事。100年后，但丁《神曲》的炼狱篇和天堂篇现世，与这两个穆罕默德故事的主线非常相似。炼狱篇和天堂篇从“王国的建筑”这一概念（对地狱和天堂的虚构概念）引申至具体的叙事篇章和生动的细节描写。米德尔·阿森·Y帕拉西奥斯还揭示了许多来源于穆斯林传统的基督教传说，进一步说明了两者的来源是相同的。但丁的老师布鲁内托·拉蒂尼为此提供了两者相联系的证据。

20世纪20年代的意大利但丁学者对此结论感到非常愤怒，而在20世纪70年代，萨利姆则从结论中得到深刻的启发（对此结论更深入的学术研究也引起了更多的争论和文化冲突）。萨利姆由此找到了图案艺术和光影艺术的联系，找到了东方和西方的结合点，也证明了东西两大文明的互相融合渗透将造就伟大的奇迹。萨利姆也开始了“炼狱”系列的绘画创作。至今已有超过500幅作品诞生，其中包括40幅彩色水墨画。萨利姆从印度回来后马上完成了第一批画作。当他运用广告颜料和水粉颜料创作时，他意识到自己内心的想法通过印度文化更彻底地展现出来，因为他选择了更真实、更鲜艳、更原始的色彩来进行创作。无论是意大利文艺复兴时期的桑德罗·波提切利在《神曲》炼狱篇中惊艳的插画，约翰·弗拉克斯曼和古斯塔夫·多雷的独特视觉，还是更接近现代的奥古斯特·罗丹的作品，萨利姆都没有全盘借鉴，而是果断舍弃了明暗绘图法（亦可看作是但丁的风格影响）。萨利姆的作品是一个更加注重图案的表现，与传统的明暗绘图法相抗衡。萨利姆曾这样说道：“我觉得《神曲》最迷人的地方在于你可以在一部作品中同时领略世界的正面存在、反面存在和中间存在。”鲜明的

亚麻油毡浮雕图案激发了游走于光明与黑暗之间的价值观，中间存在并非一个阴影，而是光明与黑暗相对抗的摇摆不定的中间地带（详见《神曲》第25章：万尼·符契与续窃贼）。萨利姆的想象力简单直接，正如他自己所说“我对地狱最直接的想象，就是撕裂纸张的边缘来象征烈火燃烧的地狱”。然而这也彻底地破坏了传统的矩形画布创作原则，并促使萨利姆在以后的创作中使用了形状不规则的画布。

在夜里旅行看不到白天那样清晰的路，穆罕默德由天使加百列带领着游伊斯兰的经历和但丁由诗人维吉尔领着游恶囊的经历相似。恶囊是地狱中的一个地方，它的底部分成十个凹谷，由一连串的沟和桥相连：它的动势并不是直线型，而是“盘旋下沉”的。大家想一想保拉和弗朗西斯卡这对恋人在空间上的回转，就能看出诗意的视角，富含寓意的灵魂冲突，假想中的听觉体验（朗诵、吟颂《诗章》）都和人文主义对于空间投射和光线阴影固定的观点全然不同。

萨利姆的画作挑战了透视法、地心引力和方形图形的独大地位，因而也挑战了专制的叙事性、直线型阐释方法。回归平面图像空间和拒绝叙事都是现代主义的中心思想——并且萨利姆能将“地狱”系列中的经验和另一位大师亨利·马蒂斯的经验相结合，亨利·马蒂斯可能是20世纪法国最伟大的东方学家。马蒂斯曾经去西班牙南部摩沙拉比地区和摩洛哥游历过（后来阿里夫·夸德里也去了这两个地方），他先是画那些作为他静物写生对象和画室背景的、充满异国风情的毯子和陶器，以此来突出他的作品形式；然后他将他的作品空间转移到了东方壁挂上去。在他生命的最后时光，他用瓷砖和书法为法国旺斯的多米尼加教堂做装饰，采用这种形式是大量参考了东方祈祷场所的特征。（萨利姆同样非常擅用陶瓷。）同时，马蒂斯的纸剪贴画用到的明亮色彩和正负形态也在萨利姆的画作里得到认证。马蒂斯1946年的作品《波里尼西亚，天空》和《波里尼西亚，大海》在蓝色底色上拼贴了鸟、鱼、海草形状的白纸（代表了对塔希提岛的回忆）。但是马蒂斯的复杂图形却从未有过阿里夫·夸德里发明的“体积空间”。萨利姆将大大小小的生物锁定为象征性的模式；他的作品里没有马蒂斯式的平衡，而是充满动态和矛盾冲突。《瞬息的鸟》是一幅由五部分各种形态构成的画，通过负空间、鹰以及大小不同的更小的鸟，体现了一群目光敏锐的飞鸟从远处、近处特写及侧面、自下、自上等不同角度观察到的画面。这就是“体积空间”最典型的例子。萨利姆的诗意主题既来自个人体验也来自文学共鸣，后者通常是对其他伊斯兰作品的精确引用。法里德·乌丁·阿塔尔的Mantic Ilitair对萨利姆的创作意义重大。《鸟群》中曾写道：……拥有抱负的鸟乘着信仰之翼飞向神，凌驾于一切瞬逝之物与灵物。

法里德·乌丁·阿塔是 20 世纪苏非派波斯诗人，来自霍拉桑省内沙布尔一个名叫马·卡廷的村子。旅行的暗喻同样构筑起了他的诗歌，危险旅途中的考验和困难一定会被克服，在鸟群前解谜后会遇到鸟王 Simorg，以及旅程最终的启示。这正是一种与自己的对质。阿里夫曾经游历过意大利、西班牙、突尼斯、摩洛哥、埃及、土耳其、沙特阿拉伯以及远东地区，更不用说印度和巴基斯坦，这些经历丰富了他的作品。有一次他去印度的时候，在市场上看到一位圣人持着一本一人高的《古兰经》，每逢特定节日，就会一天天地翻这本书。正是那本大书给予萨利姆灵感，创作出《无边的书》这件会在此展览的野心之作。

从根本上来看，这些旅行也是实现内在自我的过程（阿里夫通过这些旅行发展出了他的第二职业——他是个出色的摄影师）。萨利姆住在伦敦，也是 1989 年那场有关英国多元文化的划时代争议展览“另一个故事”的展出者，他拒绝任何关于侨民、流放和离散的概念，他说：“如果你能在自己的作品中发现自我，那么不管你身在何方，都会觉得安然如归。”

“无愿的鸟儿啊！——那些喜欢瞪大眼直奔目标而去的，把生命当成了游戏。”萨利姆的象征符号无法在文学中被直接发现，这些象征符号使正式的情感关系在潜意识层面产生了意义上的联系。

还没有人提到这些作品的质地纹理。这些作品是用丙烯酸混着银沙在纸上画的，并背面还有一层细薄棉布加固。这些画在色彩和笔触层次上非常丰富且有砂砾感，并且，尽管轮廓是流云或莲叶形的，它们其实特别结实。你可以摸、抓，甚至卷，或是在不刻意损坏的情况下运这些画。它们就是为旅行、为游牧精神而生的《冥想的地毯》（这也是萨利姆另一幅作品的名字）。

1990 年，萨利姆开始尝试油画创作。在棉布或木头上制作的油画拥有独特的厚重感和质感。在使用丙烯酸创作了色彩强烈锐利的作品后，萨利姆又尝试运用肉色的粉笔，他用手指轻轻将粉末均匀涂抹在画布上，这充满爱意的动作是他内心诗意的表现。他的作品中的漩涡形状和阿拉伯式的图案，让人不自觉地联想到了穆斯林的文字图案，于是观众也再次深深沉迷于其中多种多样的隐喻符号：这些画作顿时充满了私人的重要意义，而将这些私人意义公开展示也体现了其大胆无畏的精神。萨利姆的作品形状各异，光影交错，打破了只习惯于放置西方矩形画框的画廊空间模式，画廊的白墙似乎也融为作品生命的一部分，放声歌唱作品中的图案和形状所表达的意义。萨利姆也收到了许多公共授权：1988 年在豪恩斯洛中央图书馆举行“1988 年绿洲展”，以庆祝书本为世界带来的思考和寄托以及知识授予人类的恩赐。萨利姆展示了犹太教、基督教和伊斯兰教这三大宗教的著作对世界的影响，探讨

了三大宗教之间的联系和冲突。作为穆罕默德的资深研究者，萨利姆引用穆罕默德言行录的内容作为自己的座右铭，并作为许多作品的标题，例如“热情是助我主前进的坐骑”。当然，热情原本指的是一种神圣的精神，是对圣主的至上虔诚。

欢颂、热情、迷醉、涤罪、天堂和祈祷。这些概念在现代艺术中甚少出现，这也说明了这些概念的珍贵：而这些概念都通过萨利姆的《无边界的书籍》展现出来。萨利姆从过去的卷轴和充满插画的宗教文本中汲取灵感，并学习了马蒂斯《爵士乐系列》作品中的强烈的色彩运用，他开始创作以下系列作品《祈祷（沉思），与星座的爱意（欲望）和不严肃的几何学（智力）》。2010 年 7 月《不严肃的几何学》既启发了观众对宇宙的认识，又给予了其高度物质化的和可感知的灵感。

《无边界的书籍》系列作品由此逐渐进化至今天，作品的空间概念不仅超越了书籍的边界和限制，更延展到了不同的维度，如我们所熟悉的 20 世纪 60 年代的色域绘画作品，又成为《超越画框》的作品。阅读也变得平易近人，文字都被转换为不严肃的几何图形，少数图形保留可辨别的文化寓意。银箔与金箔混合鲜艳的水粉颜料，让人们回想起过去珍贵的启蒙文章，同时也深深感激数不胜数的经文抄写员为思想文化传播付出的汗水。Inferno——炼狱，Paradiso——天堂，Purgatorio——涤罪，这些都是跨文化的概念，是东方和西方共有的文化。

在这个资本主义盛行的国际化当代艺术世界，最新的数字和电子技术已经占领一席之地。通过电子丝绸之路电缆，他们创造了运用电子屏幕传送数据的影像资料，我们慕名前来全球双年展也被这些屏幕占据了主要底盘。让·弗朗索瓦·利奥塔尔揭露了这些屏幕与“屏幕记忆”间的联系。屏幕记忆可以不断重叠，最后阻碍我们进入自己的内心，阻碍我们理解远古时代的生活经验和知识。萨利姆的著作充满古代印度宗教先驱者的智慧，致敬马蒂斯和当代法国艺术家的著作的同时，向当代“高科技”艺术世界发起挑战。萨利姆的著作就像重写本上的文字，将为历史留下一道看不见的烙印，包括张力、星座和宗教等文化的长期交流也将在他最受欢迎和最独特的艺术魅力中得到展现。

Times of Transmission, Books without Boundaries: Inferno and Paradise in East and West - Saleem Arif Quadri

The question of 'Asia Time' conceals diversities of space, different speeds of cultural development, different transmissions of knowledge and know-how, of beliefs and of structuring narratives. It was French philosopher Jean-François Lyotard who had the realisation — not in Asia but in North America — of the differences of time within one great landmass, forever relativising what from Paris had seemed a temporal certainty overlapping with other certainties: these of course included a centralised view of Enlightenment and post-Enlightenment knowledge. Suddenly, in San Diego, on the brink of the computer age, in the first computerised library he had ever experienced (looking out not onto cobbled city streets but the Pacific Ocean) Lyotard realised the link between time, space, knowledge and laws: 'Not one State but States. Not one time but times: Atlantic Time, Central Time, Mountain Time, Pacific Time. Not one law but laws....'

Asia's relationship with the West goes back to the origins of our ancestors and their nomadic travellings. Within the stories of civilisation with which we are more familiar, the several Silk Roads across landmasses and the Marine Silk Roads across oceans insitgated two-way traffics of exchange. These were pursued and transformed in nature in the era of Western colonialism, now modified by new powers in the East and accelerated beyond all

imaginings today with the Electronic Silk Road. It may now seem extraordinary that Fernand Braudel's concept of the *longue durée* and the expansion of his scholarship towards Asia, moved out from everyday life in the in the West to, finally, the East. He looked at the past, as if it were down the wrong end of a telescope, understanding the present as that telescope lens, poised between past and future. Yet in his three-volume study, *Civilisation and Capitalism 15th —18th centuries*, he might instead have turned his telescope about, or begun with the East and moving West. The great triptych expands as capitalism spreads, however. In the Electronic Silk Road age, our capitalisms stand facing each other. Braudel's volumes moved from *The Structure of Everyday Life* to money and exchange: *The Wheels of Commerce*, then to *The Perspective of the World*, with its discussion of time-space entities and larger economic exchange circuits as 'worlds' within these: greater Asia was just such an *économie-monde*. The world of art, of depiction, of poetic thoughts, stories, images and their resistance to time — rather than their persistence through time — is of central concern however, to the 1st Asia Biennial and the 5th Guangzhou Triennale, Guangzhou.

I would like to look at a particular instance, where the reversal of East-West paradigms caused controversy across cultures and

generations, yet was the revelation and stimulus for the works of Indian—British artist Saleem Arif Quadri, whose works are shown here. Born Syed Saleem Arif Quadri, in Hyderabad, Southern India, in 1949, the artist was from a family whose antecedents had been religious Sufis. 'Syed' implies a descendant of the prophet Mohammed, 'Quadri' a religious and aristocratic line of descent, and 'Saleem' — peace. Saleem, indeed, is an emissary of an age—old Indian culture whose wisdom, transformed into figures and colours, shapes and surfaces, he has celebrated in exhibitions all over Britain and Europe.

An abrupt move from India to Birmingham in 1966 immediately created a clash of cultures. After a turbulent period of adjustment at Birmingham College of Art, he became a student at London's Royal College of Art in 1972. A year spent in India in 1975 was, he recalls, the most profound experience of his life. The rediscovery of his birthplace and his homeland led both to a realisation of India's extraordinary cultural diversity and to a recognition of his inner self. He became aware of an intuitive relationship with his cultural heritage, not only in terms of the senses— sights, colours, sounds and smells — but the rich oral tradition of Islamic literature he had absorbed as a boy. He recalled in 1991, "In the East it is all patterns, whereas in the West it is shadows."

Arif here emphasises the contrast between Western notions of realism (shadows) and the flat, bright patterns of Islamic art, the rich designs for carpets and hangings and the visual impact of calligraphy incorporated into the architecture of the great mosques. Chiaroscuro (Italian, for the painting of shadow), gave rise, concurrently with the perfection of the art of perspective, to the great Italian masterpieces of the Renaissance. Humanism was at the heart of shadow and perspective. Lines converging on a vanishing point in the standard perspectival scheme had their equivalent in the lines which converged in the eye of the beholder: the ability to situate objects in space equated with man's power over the universe in the realms of geography, science, and ballistics.

The elevation of man through the discovery of shadow implied his progressive slipping away from the spiritual, the loss of God in a calculated and material world and an estrangement from the East. Yet, through a charmed conjunction of research and experience, Saleem Arif was able to unite an Italian world of shadows with his Islamic heritage. Beginning with the illustrations of Gustave Doré and John Flaxman for the epic masterpiece of Renaissance Italy, the *Inferno* from the *Divine Comedy* by Dante Alighieri (1265—1321), he pursued a hunch which led to an extraordinary confirmation.

In 1919, a Catholic priest and professor of Arabic at the University of Madrid, Miguel Asin y Palacios, had created a furor in both Spain and Italy with the publication of *La Escatologia Musulmana en la Divina Comedia*. Saleem Arif chanced upon a later abridged version of its translation: *Islam and the Divine Comedy*, (published in London in 1926). It revealed that Dante's poem — a cornerstone of Christendom — was constructed upon a bedrock of Islamic sources. A study of the Illuministic, neo—Platonic mysticism of Ibn Massara of Cordova, had led Asin from this Spanish Moslem philosopher to his master, Ibn Arabi, the great Sufi of Murcia who had written a quasi—Dantesque allegory, the *Futuhat*. This, in turn, was a mystical adaptation of the *Mirqj* or *Ascension of Mahomet* from Jerusalem to the Throne of God. The *Mirqj*, famous in Islamic theological literature, was preceded by Mahomet's nocturnal journey, the *Isra*. Parallels with Dante's *Inferno* and *Paradiso*, written a century later, extended from the 'architecture of the realms' (the imaginary conception of the infernal regions and celestial abodes) to precise episodes of narrative and picturesque details. In an attempt to find a common source narrative, the Moslem origin of many later Christian legends was also revealed. Dante's tutor, Brunetto Latini provided the link.

Italian Danteists were not pleased in the 1920s; in the mid—1970s Saleem Arif was delighted and inspired (further scholarship has revealed more controversy, more intercultural tensions). But here was the link between the world of patterns and the world

of shadows, between East and West, that he had sought, and the evidence of the greatness to be achieved through the fusion and interpenetration of two great cultures. Arif now began his series depicting the Inferno. Over five hundred works emerged, crowned with forty coloured ink paintings. The first drawings were done immediately after his return from India. When he came to work in poster colour and gouache, he said, 'I found the Indian culture had somehow surfaced the various colours I had in me, they were raw, bright and primitive.' Far from the Italian Renaissance painter, Sandro Botticelli's fantastic Inferno illustrations, the visions of Flaxman, Doré, or nearer to our time, those of Auguste Rodin, Arif—Quadri dispensed with the realm of shadow (Dante's ghostly Shades). His is a more patterned, a more oppositional rendering. 'What I found fascinating about the Divine Comedy was that, in one work you get the positive, the negative and the in—between.' Strong line—cuts invoked a play of light/dark values; the in—between was not a shade but a vibrating intermediary space of confrontation and lines of force (see Canto XXV: Vanni Fucci and Monster Cacus). The directness of Saleem's imagination had led him to symbolise the burning of hell by tearing the edges of the paper... the most obvious thing you could think of.' Yet this led to a permanent assault on the traditional oblong format that was the catalyst for his later, irregularly shaped canvases.

Journeys by night lack the clear outlines and paths of the day. Mahomet, guided by the angel Gabriel in the *Isra*, has an experience paralleled by Dante and his spirit guide, the classical poet Virgil. Dante's Malebolge, a place in hell, has a bottom 'divided into ten valleys, successive ditches and bridges.' Movement is not linear, but 'circling and sinking.' One has only to think of the whirling of the lovers Paola and Francesca in space (a motif for so many Western artists) to see how poetic vision, an allegorical psychomachia, an imaginary and aural experience (the Cantos read aloud and chanted), are totally at odds with the fixed, humanist world—view of projected spaces, rays of light and cast shadows.

As Arif—Quadri's paintings challenged the tyranny of perspective, of gravity, of the square, so they challenged the tyranny of narrative and linear interpretation. A reversion to a flat picture space and rejection of narrative was of course central to the development of modernism — and Arif—Quadri was able to combine the lessons of the Inferno series with those of another master, Henri Matisse, perhaps France's greatest twentieth century orientalist. Travelling to Mozarabic southern Spain and to Morocco (as Arif—Quadri would after him) Matisse had at first heightened the patterning of his work by painting exotic rugs and pottery as part of his still lives and studio backgrounds. He then changed the space of his work itself to that of the oriental wall hanging. At the end of his life he worked on the Dominican chapel at Venice using ceramic tiles and calligraphy, with many references to oriental places of prayer. (Arif—Quadri, too, is a talented ceramicist.) Simultaneously Matisse's paper cut—outs used the brilliant colours and positive and negative shapes from which Arif—Quadri was to draw such confirmation. Matisse's *Polynesia, the Sky and Polynesia, the Sea*, of 1946, white paper cut—outs on a blue ground of bird and fish and seaweed shapes (recollections of Tahiti) are the closest to Arif—Quadri's painting, *The blue of sea and air, the blue of contemplation* are key colours for both artists. However Matisse's complex shapes never approached the ambiguities of Arif—Quadri's invention that he calls 'volumetric space.' He locks creatures great and small into symbolic patterns; there is no Matissean balance but movement and conflict. The multi—shaped painting in five parts, *Birds of Breath*, shows, via negative spaces, hawks and smaller birds of different sizes as though distant and in close—up, mingled in profile, from below and from above, flying obliviously or in sharp—eyed conference: a prime example of 'volumetric space.' Arif—Quadri's poetic titles containing both personal experience and literary resonance add another dimension, often referring quite precisely to a quotation from another Islamic source, essential for his work, Farid Uddin Attar's *Mantiq Al—Tayr*. *The Conference of*

the Birds: '... the bird of aspiration soars to God lifted on the wings of faith above all things temporal and spiritual.'

Farid Uddin Attar, the twelfth-century Sufic Persian poet, came from Naishapur in Khorassan, the village of Omar Khayyam. Again the metaphor of a journey structures his poem, a perilous journey where trials and dangers must be overcome, enigmas solved before the birds can encounter with Simorg, the Bird-king; and the revelation at the end of the journey. It is none other than the confrontation with oneself. Arif's travels to Italy, to Spain, to Tunisia, Morocco, Egypt, Turkey, Saudi Arabia and the Far East, not to mention India and Pakistan, have enriched his work. On one of these trips to India he saw in a market a sage holding a man-sized copy of the Koran, whose pages are turned day-by-day in certain festivals. This was the origin of the giant book which is the most ambitious so far of his 'Books without Boundaries' displayed here.

These voyages have also been, fundamentally, a journey towards internal self-realisation (His trips have also stimulated him to develop a secondary profession — he is an excellent photographer). Living in London, and an exhibitor in the epoch-making, controversial show about British multiculturalism, *The Other Story*, 1989, he repudiates the concept of emigrant, exile or diaspora: 'If you can really find yourself in your work, then you feel at home wherever you are.'

'O birds without aspiration! He who loves sets out with open eyes towards his goal, making a plaything of his life.' Arif's symbols have no directly literal equivalent and work at a level where formal and emotional relationships produce a nexus of meanings at a subconscious level.

But one has not yet spoken of texture. These works, painted in acrylic mixed with silver sand on paper and strengthened with a backing of muslin, are rich and gritty in their layerings of colour and brushstroke, and surprisingly tough, despite their floating, cloud or lotus-leaf silhouettes. They can be touched, scratched even, rolled up, transported without undue harm. They are Carpets of Contemplation (the title of another painting), made for travel, for the nomadic spirit.

In 1990 Arif began to experiment with oil paint. Oil paint on muslin, mounted on wood, has a specific quality and sensuousness. After the strength and sharpness of his previous work in acrylics came pastels and flesh colours, while the paint was caressed and worked with his fingers. His poetic realm embraced that of sensual love. He created surfaces whose swirls and arabesques irresistibly recall Islamic calligraphy; the beholder is plunged once again into a realm of polyvalent metaphor. The paintings are at once full of private significance and public in their boldness. They break the pattern of gallery spaces filled with rectangular Western paintings with their angles and their shadows. The white walls themselves are given soul and sing through the holes and shaped spaces that give his work life and breath. He received large public commissions. *Oasis*, 1988, for Hounslow Central Library 1988, celebrates the world of contemplation and sustenance offered by books, the gifts of knowledge bestowed. Saleem acknowledges the power of the three religions of the book, Judaism, Christianity and Islam, their relationships and their conflicts. An adept of Mahomet, he has taken his motto from the Hadith, and has used it to title several works, such as *Enthusiasm is my Horse*. But of course enthusiasm itself is divine in origin, a god-inspired zeal.

Celebration, enthusiasm, enchantment, purgatory, paradise, prayer. The rarity of such notions in art today is reason enough for their preciousness. All the qualities mentioned above are translated into the worlds of his 'Books without Boundaries.' Taking his lessons once more from the past interest in scrolls, illustrated sacred texts — but also as regards the intensity of colour, Matisse's *Jazz*, he began the series *Invocations* (Contemplation), *Caressing with the Constellations* (Sensuality) and *Geometry without Gravity* (Intellect). In *Geometry without Gravity*, 2002–7, his inspiration both cosmic and highly material, sensual. The 'Books without Boundaries' series evolved from here to the present, its spatial concept bursting not only the boundaries of book and binding, but also extending in different dimensions the 'beyond-the-frame' theme with which we are familiar from flat, colour-field painting of the 1960s. And reading becomes participating, calligraphy is transformed into geometries without gravity — yet with recognisable cultural

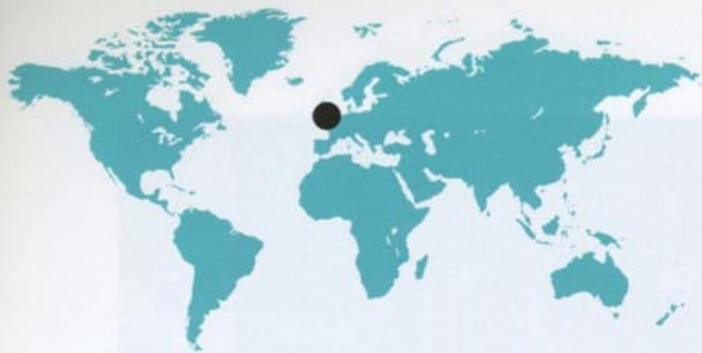
referents. The silver and gold leaf mixed with brilliant gouaches recalls the preciousness of the illuminated texts of the past and the infinite number of scribes involved in the transmission across time and space of the ideas to which we are all indebted. Inferno — hell, Paradiso — paradise, Purgatorio — purgatory are transcultural concepts, common to both East and West.

In the capitalist, interational world of contemporary art, the latest digital and electronic technologies are deployed. Relating to data transmission — on the cables of the Electronic Silk Road — they create the screen—based videos which dominate the global biennales we make pilgrimages to experience. It was Jean—Francois Lyotard, again, who pointed out the relationship between these screens and 'screen—memories.' Screen—memories superimpose themselves, block out access, to our interior selves, to more ancient lived experiences or forms of knowledge. Arif's books, with their ancient Indian sacred precursors, their salute to Matisse and the contemporary French *livre d'artiste* (artists' books), the challenge they throw out to the 'high—tech' art world, are invisibly inscribed, like palimpsests, with this longer history of cultural interchange — tensions, constellations, religions — redeemed by his favourite and particular concept of grace.

艺术家作品与自述

Works and Descripti

ons



萨利姆·阿里夫·夸德里

Saleem Arif QUADRI

1972年以来，我一直在努力研读艺术家书籍，1980年到1982年期间，研读但丁的《炼狱》系列并结合了西方传统与伊斯兰信仰。我的早期画作如1991年6月的《鸟园》和1995年到1998年间的《花园守护人》都有自己独特的格式，与墙面交相辉映。格式、颜色、质地和组合的互动作为一个整体成为我视觉词汇的主要内容。

《无边界的书籍》系列串联起我在2002年到2007年期间的一系列手稿：《调用》（沉思）、《星座》（感官）和《几何没有重力》（智力）。在《几何没有重力》中，可变的视觉节奏唤起结构天体的空间、天空的神秘和伟大的数学。当人走在太空中，科学和技术进步带来的失重运动将360度立体空间成为可能。随着电视媒体把这些搬上荧屏，我对这无涯荒野的挑战兴趣渐浓。

“只有当我们离开地球，才能感知空间”，俄罗斯至上主义者卡西米尔·马列维奇如是说并对地球上立体主义的视觉空间提出挑战。《几何没有重力》是本一百多页连续图像的装订卷轴。《无边界的书籍》系列可横向也可垂直，覆盖每个页面：读者可以选择任何顺序，影像或视觉叙述都是随机并连续流动。

每本书的连续性使我设计的形状既一致，视觉上又足够新颖。每个跨页里新的图形要素通过轮廓、卷、纹理和色彩密度直观地显现出来，使新的叙述成为可能。观众无论从何开始，都能有自己的叙述和评价。每本书的封面都印有圆形的标题，使其能从任何角度解读。

工作的过程也是视觉的旅程，有时出乎意料。它是材料和心的对话，更是下意识的艰苦努力，经过缓慢过滤形成孕育的激情。六十年来我与生活共舞，内心视觉的想法和概念多在媒体上有所表达。而这些想法来自塑造家庭情感的因素，父母的爱、友谊、宏伟的印度次大陆的颜色和文化，以及我生活中的女性和其他。

I have been working in the medium of artists' books since 1972, evolving towards the *Dante's Inferno* series of 1980-1982, which holds the key to uniting Western tradition with my Islamic heritage. Subsequently, each of my earlier paintings, such as *Birds of Breath*, 1991-6, or *Guardians of the Garden*, 1995-1998, had its own unique format, enhanced by its floating composition parallel to the wall surface. The interactions of format, colour, texture and the cut-out pregnant space within the compositions as a whole remain primary elements in my visual vocabulary.

The Books without Boundaries series took off from the series of manuscript books I made from 2002 to 2007: *Invocations (Contemplation)*, *Caressing with the Constellations (Sensuality)* and *Geometry without Gravity (Intellect)*. In *Geometry without Gravity*, variable visual rhythms are created for each scanning gaze, evoking structures in celestial space and the mysterious, magnificent mathematics of our firmament. When man walked in space, he expressed the ideas of weightlessness in perpetual movement and in 360 degrees volumetric space, made possible by advances in science and technology. I felt challenged and drawn towards this unveiling of boundlessness, made visible through the medium of television.

"We can only perceive space when we break free from Earth", said Russian suprematist Kasimir Malevich, challenging the earth-bound visual space of cubism. *Geometry without Gravity* grew to over one hundred pages of continuous imagery, in book bound format, to be conceived as a scroll. The imagery in *Books without Boundaries* not only runs continuously horizontally but also vertically over the top and under the bottom of each page: reading can be in an sequence one may choose, in an apparently random, but nevertheless continuous flow of

imagery or visual narrative.

The continuous shape of each book challenged me to devise compositions that mirrored that shape in a consistent but visually adventurous way. Working on each double-page spread, new figurative elements seemed to surface intuitively, revealing new possibilities of narrative, by manipulating outlines, volumes, textures and colour densities on each page. Viewers may bring their own responses to this narrative, depending on the point which they start from, as they hold the book in their hands. Furthermore, each slipcase and book cover are embossed with titles in circular form on both sides, enabling them to be deciphered from any angle.

As I work, I too undertake a visual journey, sometimes beyond my immediate understanding. It is a dialogue between chosen or given materials and the mind. Consciously and to a greater degree subconsciously in a moment of grace — and many, many more of hard graft-forms surface from within, pregnant with passion, through a process of the slow and slower filtration of surprise. Over six decades of dance with life, from within me my visual thoughts, ideas and concepts have surfaced in a wide variety of media, shaped by the emotional and physical environment of family, my parent's priceless love, deep friendships, the magnificent Indian sub-continent and its colours and cultures, the women in my life and much, much more.



菱形和洞，黑色梯形 装置 37cm×35cm×2cm，打开尺寸 70cm 2012-2015

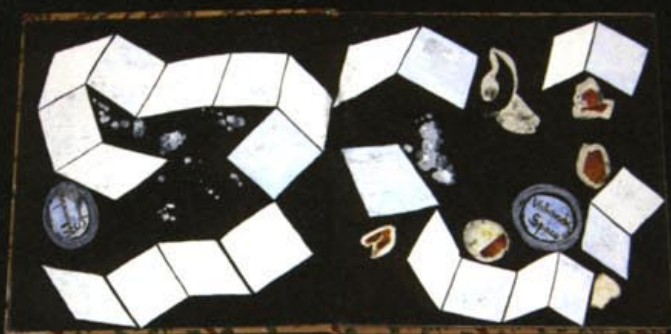
Lozenges & Holes, Black trapezoid shape installation 37cm×35cm×2cm, Open 70cm 2012-2015



祈禱 (沉思) 印度布料 32.5cm×31.3cm, 打开尺寸 64cm 2002—2007
Invocation (Contemplation) Indian cloth 32.5cm×31.3cm,
 Open 64cm 2002—2007



星群愛抚 水彩、水粉、墨水 32.5cm×31.3cm, 打开尺寸 64cm 2002—2007
Caressing with the Constellations watercolour, gouache, pen & ink
 32.5cm×31.3cm, Open 64cm 2002—2007



无重力几何学 纸本水彩、水粉、墨水 32.5cm×31.3cm, 打开尺寸 64cm 2002—2007
Geometry with Gravity watercolour, gouache,
 pen & ink on paper 32.5cm×31.3cm, Open 64cm 2002—2007



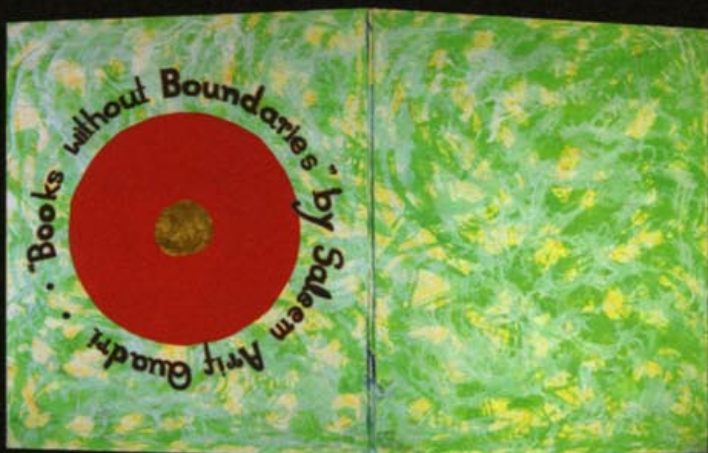
无边界的书籍 (系列) 形状交响曲 纸本水彩、水粉 26cm×76cm 2011—2014
Books without Boundaries (series) Symphonies of Shapes
 watercolour & gouache on paper 26cm×76cm 2011—2014



无边界的书籍 (系列) 双子 (两本书) 纸本水彩、水粉 23cm×8.5cm×17.5cm, 2012—2014
Books without Boundaries (series) Twins (Double Book) watercolour & gouache
 on paper 23cm×8.5cm×17.5cm, 2012—2014



无边界的书籍 (系列) 双子 (两本书) 内页
Books without Boundaries (series) Twins (Double Book), inside



无边界的书籍（系列）神话中的巨型书 纸本水彩、水粉、金色叶片、墨水 156cm×126cm×3.5cm 2014-2015

Books without Boundaries-The Mythical Giant Book Watercolour, gouache, gold leaf, pen & ink on paper 156cm×126cm×3.5cm 2014-2015



无边界的书籍（系列）龙形红书 水彩、水粉、银色叶片、墨水

78cm×78cm×4cm 打开尺寸156cm 2015

Books without Boundaries Red Book with Dragon Form
watercolour, gouache, silver leaf, pen & ink
78cm×78cm×4cm Open 156cm 2015



色彩作为内容 水彩、水粉、墨水 37cm×57cm×2cm,

打开尺寸114cm 2014-2015

Colour as Content watercolour, gouache,
pen & ink 37cm×57cm×2cm, Open 114cm
2002—2007



多彩星球 36cm×28cm×2cm 张开尺寸56cm 2010-2015

Books without Boundaries (series) Symphonies of Shapes 36cm×28cm×2cm, Open 56cm 2010-2015

策展人简历

Curators' Bio

ographies

SARAH WILSON



莎拉·威尔逊 SARAH WILSON

英国伦敦大学科陶德艺术学院现代与当代艺术史系教授

她的第一个学位在牛津大学获得，所学专业为英语语言和文学。其近期论文发表包括：《法国理论的视觉世界：图案装饰法》（耶鲁，2010）和毕加索 / 马克思与法国的社会主义现实主义（利物浦，2013）。2012—2013 年间曾担任圣康坦凡尔赛大学当代社会文化历史中心主席，期间开展了“全球化前的全球化：先锋派、学会与革命”一项目。此项目以国际交流和艺术流动性为重点，其中包括巴黎与东欧的长久关系、俄罗斯与亚洲（包括毛泽东思想及其对中国以外地区的影响）和近期印度与巴黎—布达佩斯—西姆拉轴心城市关于阿姆瑞塔·谢吉尔的交流。莎拉·威尔逊教授继续致力于挖掘鲜为人知的女性艺术家，并发表相关文章，表演亦是她的兴趣之一。在科陶德，她与鲍里斯·葛洛伊斯教授于 2011 年共同开设了“全球概念主义”硕士课程，学生的科研也正在构建一个独特的新档案。她活跃于剑桥科陶德俄罗斯艺术中心，是“艺术的资本，1900—1968”（展于伦敦皇家艺术学院和西班牙毕尔包古根美术馆，2002—3）和“皮埃尔·克罗斯斯基”（2006 年展于白教堂美术馆，于克隆和巴黎巡展）两次展览的主要负责人。得益于与蓬皮杜国家文化艺术中心的密切联系，她的职业生涯在巴黎得到蓬勃发展，曾参加了“巴黎—巴黎”“马克思·恩斯特”“库尔特·史维塔斯”、“女性—男性”以及“空洞”等展览。她也曾在巴黎第一大学、巴黎第四大学（索邦大学）和法国国立高等艺术学院任教。1997 年，法国政府授予莎拉·威尔逊教授艺术暨文学骑士勋章；2015 年，凭借在艺术批评上的杰出贡献，被授予 AICA 国际贡献奖。她的学生在世界各国任职于大学、策展及其他艺术职位。

Professor of the History of Modern and Contemporary Art, The Courtauld Institute of Art, University of London, UK

Her first degree was in English Language and Literature at the University of Oxford. Recent publications include *The Visual World of French Theory: Figurations* (Yale, 2010) and *Picasso/Marx and socialist realism in France* (Liverpool, 2013). During 2012-2013 she held a Chair of Excellence at the Centre for the Cultural History of Contemporary Societies at the University of Versailles, Saint Quentin, where she launched the project 'Globalisation before globalisation: avant-gardes, academies, revolutions' focused upon international exchanges and artistic mobility, including Paris's long relationship with Eastern Europe, Russia and Asia (including Maoism and its impact outside China), and recently India and the Paris-Budapest-Simla axis in the case of Amrita Sher-Gil. She continues to rediscover and publish upon lesser known women artists, while performance is another interest. At the Courtauld, her MA course, 'Global Conceptualism,' was generated in 2011 with Professor Boris Groys and student research is constituting a unique new archive. She is an active member of CCRAC, the Cambridge Courtauld Russian Art Centre. She was principal curator of *Paris, Capital of the Arts, 1900-1968* (Royal Academy London, Guggenheim Bilbao, 2002-3) and *Pierre Klossowski Whitechapel Art Gallery, 2006* (touring to Cologne and Paris). A close relationship with the Centre Georges Pompidou, Paris, has extended throughout her career with participation in *Paris-Paris*, *Max Ernst*, *Kurt Schwitters*, *Feminin-Masculin*, *Traces du Sacré*, and *Voids*. She has also taught at Paris-I and Paris-IV, Sorbonne, and the *École Nationale Supérieure des Beaux-Arts*, Paris. Sarah Wilson was appointed *Chevalier des Arts et des Lettres* by the French government in 1997 and in 2015 was given the AICA International award for distinguished contribution to art criticism. Her former students hold university, curatorial and other art world positions in many different countries.

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