



泛东南亚研究序列项目 #1  
The First Trans-Southeast Asia Triennial  
Research Institution Series Project #1

The River We Share,  
From Lancang to Mekong

# 我们共享的河流， 从澜沧江到湄公河

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## 河流的诱惑

在人类生存的多种样式中，有诸多经验是超越民族国家等近代历史中所产生的范畴和视野的。如此想来，地理上的体验与勘查可以为人文学科提供具体且富有启示的发现和思考，构成不同视野的疏通致远。近年来，以罗新、罗丰教授等学者为例，徒步重走历史记载中的古道，实地考察、悉心记录，结合当下的问题与思考，激活宏阔历史与当下世界、日常生活的隐微关联。<sup>1</sup>这些旅行写作日益受到关注，是因为它们在寻觅历史的同时，并不仅限于从学术上探究问题的答案，而是思索今天人们对历史的认识是如何被建构的。驱动他们行走的思想动力来自于对当下的思考和发问。在这个意义上，“共享的河流”展以亚洲最重要的跨国水系湄公河为介面，上溯河流的源头澜沧江，以艺术家在地创作为方法，拓扑河流以及两岸的过去与现在，物理与精神生活，也可为理解当下提供一种路径。艺术家们的创作形成刻画这条全长近五千公里的长河的多种色谱，给我们展现了人与人之间超越国家、民族、文化等建构而相互连通的生存经验、感受、诘问与反思。

北京中间美术馆长期以来主要从两个工作方向展开当代艺术机构实践。一个方向是不断回到中国二十世纪下半叶的艺术与思想的现场中，认识和梳理中国当代艺术的历史进程，挖掘在今天仍发挥着影响的意识线索、语言逻辑和艺术观念，为中国当代艺术史研究的学科建设作出持续的努力。另一个同等重要的面向，是专注支持非商业性的艺术生产和思考，注重开展活跃的策展实验，借鉴文化研究的方法，用议题式的展览来及时把握今时今日重要的文化、社会和思想议题，与多个学科的出色学者一起，面向问题和现场，寻找合适的方法，参与全球领域关于相关议题的思考与争论。

由广州美术学院美术馆发起的首届泛东南亚三年展在过去三年中以序列研究展的形式逐步开展，在面对疫情防控的多重挑战下形成一种灵活有效的展览形式，坚韧地保持着与他者连接和对话的热忱，让在中国的同道深受启发。我们很荣幸成为这个序列展中的“共享的河流”展的共同主办方，我们也共享着广州美术学院美术馆透过“泛东南亚三年展”这个展览机制去与我们一衣带水的近邻在文化艺术的实践中促进交流和互动的愿望。在我们重启全球流动之际，我们应该以更谦卑也更好奇的心态去了解彼此，敞露心扉，建立有意义的联结，使边界在我们的文化和思想领域中淡化直至消失。“共享的河流”展中的艺术家们早已对此了然于心，他们在这个计划中的创作展现了一种基于具体深入的在地经验所产生的艺术思考可能具有的开放性。地理名称提供的不是一个望远镜或一扇窗户，而是我们自身的影子。借助这些作品，我们可以设身处地地去“透视”湄公河与澜沧江，也使这样一个远离我们的地点产生了与我们的关联，以及无限的诱惑。感谢策

展人林书传先生的发起，所有参与艺术家的热情参与，以及广州美术学院美术馆全体同仁的信任与合作，使我们在北京也得以“共享”湄公河与澜沧江的过去、现在和未来，也使这个展览成为我们得以再次汇聚的起点。

卢迎华  
北京中间美术馆馆长  
2023年4月

<sup>1</sup> 罗丰，《蒙古国纪行：从乌兰巴托到阿尔泰山》，三联书店，2018年；罗新，《从大都到上都：在古道上重新发现中国》，新星出版社，2018年。

## Temptations of the River

Among various styles of human life, a lot of experiences transcend the scope and horizon that have arisen in modern history, such as ethnicity and nation. If we think about it, geographical experiences and surveys can provide specific and inspiring discoveries and reflections for disciplines of humanities, removing barriers for higher aspirations through different perspectives. In recent years, scholars, Professor Luo Xin and Luo Feng for instance, have trekked along ancient trails documented in historical literature as they did fieldwork on the ground and made detailed accounts. They relate their work to today's issues and reflections in order to activate the subtle connections between the grand history, the current world and daily life<sup>1</sup>. These travel notes are gaining attention because while they look back on the history, they are not limited to probing for answers academically. Rather, they ponder how our understanding of the history has been constructed. The intellectual impetus that drove their walks comes from thinking and asking questions about the present day. In this sense, The River We Share focuses on the Mekong River, the most important transnational water system in Asia, and traces back to the river's source the Lancang River. The artists' local creations is one way to mirror the past and the present, the physical and spiritual life of the river and people living along the bank. They also provides a pathway to understand the current day. The art pieces represent a colourful spectrum of this nearly 5,000-kilometre-long river, revealing the interconnected life experiences, feelings, questions and reflections that transcend nation, ethnicity and culture.

At the Beijing Inside-Out Art Museum, we have been committed to two key streams of art practice in the capacity of a contemporary art institution. One is to keep revisiting China's art and intellectual scene in the second half of the 20th century. In doing so, we are looking to understand and go through the development of Chinese contemporary art, to uncover traces of consciousness, linguistic logic and art concepts that are still influential today, and to continue contributing to the academic development of Chinese contemporary art history studies. The other equally important stream is to focus on supporting non-commercial art production and thinking, as well as engaging in dynamic curatorial experiments. To this end, we draw on methods of cultural studies and use thematic exhibitions to grasp trending and important cultural, social and intellectual issues of the moment as they happen. We collaborate with acclaimed scholars from a range of disciplines to confront the issues and be on the site as we identify appropriate ways to engage in the thinking and debates on relevant topics on a global level.

<sup>1</sup> Luo Feng, 2018, *The Mongolia Travel Journal: From Ulaanbaatar to Altai Mountains*, SDX Joint Publishing Company. Luo Xin, 2018, *From Dadu to Shangdu: Rediscovering China on Ancient Roads*, New Star Press.

The Art Museum of Guangzhou Academy of Fine Arts (GAFAM) initiated the first Trans-Southeast Asia Triennial and has rolled out research exhibition series over the past three years. This has proved to be a flexible and effective exhibition format in the face of constant challenges imposed by Covid-19 restrictions, and managed to tenaciously maintain the passion for connection and dialogue with the others, which is very inspiring for fellow art practitioners in China. We are honoured to have co-organised The River We Share as part of the exhibition series, and we share GAFAM's aspiration to promote exchange and interaction with our close neighbours separated only by a strip of water using culture and art through the Triennial exhibition mechanism. As global travel resumes, we should be more humble and more curious to understand each other by opening our hearts and building meaningful connections, so that the cultural and intellectual boundaries will fade away until disappearing altogether. The participating artists of The River We Share know this all too well. Their work in the project demonstrates the potential openness of art thinking that builds on concrete, in-depth local experiences. The geographical term is not a telescope or a window, but a shadow of ourselves. The artworks put us on the spot to "see through" the Mekong-Lancang River, and bond us with such a distant location while creating some indefinite temptation. We are grateful for the initiative of curator Lin Shuchuan, enthusiastic contribution from all participating artists, and the trust from and collaboration with every single colleague at GAFAM. Because of this, we are able to "share" the past, present, and future of the Mekong-Lancang River here in Beijing, making this exhibition the starting point for everyone to re-gather.

Carol Yinghua Lu  
Director, Beijing Inside-Out Art Museum  
April 2023

## 什么才是我们共享的河流？

作为首届泛东南亚三年展研究序列的最后一个展览项目，也是疫情期间由中泰两国艺术家在澜沧江 - 湄公河沿岸创作的在地作品集合，最终落地在北京中间美术馆，其间充满诸多机缘。在泛东南亚三年展前序的一系列展览中，刘鼎和卢迎华在广州呈现了独特策展视角的研究展“万言亦无声——日常生活的学术价值”，其中还包含名为“苍茫室”的展中展，以及目前仍在展出的回顾展“独立苍茫室”。我们在一次次默契又彼此激发的状态中，获得了难能可贵的信任和启迪。因此，当“我们共享的河流，从澜沧江到湄公河”因现实原因无法按计划在广州展出时，就考虑到为什么不能将它推介到更开放的空间中传播交流，而这个想法立刻得到了卢迎华馆长的热情回应，这为首届泛东南亚研究序列展览带来一个绵延且更为开阔的展览结构，恰似这个区域从地理到生态都在引导我们思考如何在不确定性中寻找确定的见证。

澜沧江 - 湄公河水系是流经赞米亚高地 (zomia)<sup>1</sup> 上最重要的大河，途径中国、缅甸、老挝、泰国、柬埔寨、越南六个国家，这里也是拥有世界上最多元人文、历史、信仰、生计方式的跨文化区域，在这片遍布高原、山岭、原始森林、野生动植物的崎岖地貌中，河流成为沿岸人群聚居并发生复杂交往的共享地界，这是一个既可以乘船长行至大海，又可以轻舟横渡到对岸探望亲邻的所在，因此也成为生活在这个区域中的艺术家们最显而易见的创作场所。感谢策展人林书传、泰国艺术家春蓬·阿皮苏克 (Chumpon Apisuk) 和中国艺术家和丽斌的筹划，让我们有机会通过中泰两国二十一位艺术家的在地创作，借助他们眼耳鼻舌身意的转译，通过采集与河流若远若近关联的不同媒材进行的创作实践和表达，穿破了作为他者的静默河流，让观众可以看到、听到与触碰到原以为陌生而遥远的澜沧江 - 湄公河，甚至让河流发出自己的声音。

“我们共享的河流”也是此次参展的泰国艺术家吉蒂玛·福尔萨维克 (Jittima Pholsawek) 作品的名称，这件作品颇具禅意，她让自己以在河中沐浴的村民视角客观记录湄公河水位的变化，不加任何评判。但是，我们都知道，潮汐的起落提示着河流在不同向度上的流动与变化，不止关乎自然的原因，显然还包括在水域生态中共生的人类和其他物种，那么如何达至更具智慧与关怀的众生“共享”，则为所有参与者贡献了思考的入口。当然，关于这个问题的反思显然也并不止适用于这条跨域数国的东南亚第一长河，我们只是在河流边获得启示和创作，并不是只表达这条河流，所有涉及人与自然、边界

<sup>1</sup> 参见 [美] 詹姆士·斯科特：《逃避统治的艺术》，王晓毅译，北京：三联书店，2016年。“赞米亚”的概念来自荷兰地理学家 Willem van Schendel。但在斯科特的观点中，主要指二战前“包括了从越南中部高地到印度东北部地区的所有海拔 300 米以上的地方，它横括了东南亚 5 个国家（越南、柬埔寨、老挝、泰国和缅甸），以及中国的四个省（云南、贵州、广西和部分四川）”。

与合作、博弈与认同的问题都具有可比性，甚至就在身边的自然中。再次感谢泰国艺术机构 MOS (Museum of Something) 对湄公河项目的记录和整理，感谢中间美术馆和我们共同主办这个展览，让河流的故事从东南亚山地流淌到中国北方西山脚下的永定河畔，期待“我们共享的河流”可以在这里激荡出更多的思考和不同的回声。

陈晓阳  
广州美术学院美术馆常务副馆长  
2023年4月17日于广州

## What Does "The River We Share" Really Entail?

Featuring a collection of artworks created on the spot along the Lancang-Mekong River by Chinese and Thai artists during the Covid-19 pandemic, *The River We Share* is the last of the research exhibition series of the first Trans-Southeast Asia Triennial. After some twists and turns, the exhibition finds home at last at the Inside-Out Art Museum, Beijing. In a previous project under the umbrella of the Trans-Southeast Asia Triennial, Liu Ding and Carol Yinghua Lu deployed their unique curatorial perspectives in the research exhibition *Sounds as Silence - The Academic Value of Life in Guangzhou*, which also includes a mini exhibition within the main one titled *Room of Boundlessness* and the still on-going retrospective exhibition *Being Solitary In the Room of Boundlessness*. In tacit understanding and mutual inspiration time after time, we have garnered invaluable trust and enlightenment from each other. Therefore, when *The River We Share: From Lancang to Mekong River* could not show in Guangzhou as planned due to practicality constraints, we thought why not promote it in a more open space for sharing and discussion? The idea was immediately met with an enthusiastic response from Carol Yinghua Lu, Director of the Inside-Out Art Museum. This has introduced an extended and more open exhibition structure to the research exhibition series of the first Trans-Southeast Asia Triennial, which is witness to how this region, from its geographic landscape to ecological systems, has steered our thinking about how to find certainty amid all of the uncertainty.

The Lancang-Mekong River system is the most important water flowing through the Zomia<sup>1</sup> highlands from China, Myanmar, Laos, Thailand, Cambodia to Vietnam. It is also a cross-cultural region with one of the most diverse peoples, histories, faiths, and ways of life in the world. In this rugged landscape of highlands, mountains, virgin forests, and wildlife, the river has become a shared boundary where people along its bank gather to live and interact in complex ways. It is a place where long-haul boat trips can take you to the sea or crossing to the opposite bank can take you to families and neighbours, and thus becomes the most obvious choice for artists living in this region for creativity. Thanks to the curation of Lin Shuchuan and coordination of Thai artist Chumpon Apisuk and Chinese artist He Libin, we have the pleasure of appreciating art created locally by a cohort of 21 Chinese and Thai artists. Using their eyes, ears, nose, tongue, body

and mind, the artists gathered materials related to the river from afar and near and translate them into creative practices and expressions in various media. The river is no longer a silent bystander. The artworks allow the audience to see, to hear and to touch the unfamiliar and distant Lancang-Mekong River, and even give the river a voice of its own.

"The River We Share" is also the title of the work by one of the featured Thai artist Jittima Pholsawek. The piece has a touch of Zen. From the perspective of a villager bathing in the river, she recorded changes in the river level as they were, passing no judgment whatsoever. However, as we all know, the ebb and flow of tides indicate the flow and change of the river on different dimensions. It concerns not just nature, but inevitably also humans and other species that co-inhabit within this water ecosystem. How can we achieve a more intelligent and caring "sharing" among all beings? The question opens door for reflection for all the participating artists. Of course, the search for answer to this question is not restricted to this longest river in Southeast Asia. What was inspired by the river and created next to it are not representative of this river alone. All issues associated with man and nature, boundary and collaboration, competition and identity are comparable, and even exist in nature surrounding us. We would like to extend our gratitude once more to Museum of Something (MOS), Thailand, for documenting and organising projects about the Mekong River, and to the Inside-out Art Museum for co-organising this exhibition, making it possible the story of Lancang-Mekong to travel from Southeast Asian mountains to the Yongding River bank at the foot of the Western Hill in north China. We look forward to more thoughts and different responses there stirred up by *The River We Share*.

Chen Xiaoyang

Executive Vice Director of the Art Museum of Guangzhou Academy of Fine Arts  
Guangzhou, 17 April 2023

<sup>1</sup> See *The Art of Not Being Governed* by James Scott, translated by Wang Xiaoyi and published by SDX Joint Publishing Company, Beijing (2016). The notion of "zomia" was coined by Dutch historian Willem van Schendel. It is however defined by Scott to include all the lands at elevations above 300 meters stretching from the Central Highlands of Vietnam to Northeastern India prior to WWII, encompassing parts of Vietnam, Cambodia, Laos, Thailand, and Myanmar, as well as four provinces of China - Yunnan, Guizhou, Guangxi, and part of Sichuan.

## 共享的河流

作为首届泛东南亚序列研究项目之一，根据广州美术学院美术馆已公布的文案，“泛”旨在打开知识生产与地理的边界，去探索一种世界共生的智慧。根据2019年策划人在东南亚区域长期考察的经验，繁杂的区域生态中如何找到与我们相关且相对有效的问题本身便是需要面对问题。将湄公河作为该项目的切入口，并上溯河流的源头（澜沧江）是“泛”主旨下除了大湾区与东南亚地理勾连的另一条路径——湄公河与澜沧江。湄公河是亚洲重要的跨境水系，其发源于中国青海省玉树藏族自治州杂多县，流经中国、老挝、缅甸、泰国、柬埔寨和越南，于越南胡志明市流入南海。除了地理上的串联，其在经济、文化、民族、宗教等方面也流淌着许多可被展示与探讨的社会问题。

2021年疫情中的创作背景下，此次展览项目将更多以文献的自然生成与文献的展示重构为方法来进行一种展览方法的探讨。由于展览工作中所面临诸多无法通行的现实问题，澜沧江与湄公河的参与艺术家只能以相对集中的方式进行点状式的表达。本次展览邀请了多位生活或曾经生活于泰国北部的艺术家与工作生活在云南（昆明、西双版纳）区域中的中国艺术家，通过一条河流上下游的两次不同的行动来进行相应的在地性表达，艺术家通过在湄公河、澜沧江沿岸的居住与行走，在行走的过程中完成关于河流在地性问题的即兴讨论与创作，并生产影像、图片、文字等可被展示的“作品”，也试图在即将展示空间中达到一种文献与作品的共同生长状态。该项目试图在固有的展览运行模式下，在项目具体的工作中完成三组有关展览身份的转换：机构成为项目赞助人，策划人成为文献收录者，艺术家成为行走的居民。

河流具有复杂的生态系统，拥有不同的自然资源和人文资源。历史进程中，作为人类密集居住的自由选择地，每一条跨境河流下，河岸国家为了推动自身流域的经济发展与建设，都往往会将河流从共享转变为一种私享的状态。对河流的过分依赖与开发导致自然资源的大量流失，对当地生活和当地艺术文化产生了影响。我们希望通过“我们共享的河流”展览项目，通过上下游艺术家对于“河流”的多样性表达，完成这次特殊时期下，流动但不相聚的一次共同创作。

这是一次迟来的展览，2021年展览筹备至今，从创作与展示的完成，需要感谢广州美术学院美术馆、中间美术馆的主办与支持，感谢泰国艺术家春蓬·阿皮苏克（Chumpon Apisuk），中国艺术家和丽斌在该项目中的组织与创作，感谢泰国艺术机构MOS（MUSEUM OF SOMETHING）对于湄公河创作的纪录与整理。遗憾的是，在2023年，

泰国艺术家吉蒂玛·福尔萨维克（Jittima Pholsawek）永远的离开了我们，她是一位优秀的艺术家，组织和参与了与湄公河相关的艺术计划10余年。借用她在2019年给我的项目文案中与湄公河相关的一段话：

*Ever since the colonial period, in complicated geopolitical relationship and history, people living in this region have been subjected to pressures of military and commercial interests and as a result have suffered greatly because of the needs of politics and domination. Each basin-wide development plan initiated by individual riparian countries has ripped this river into pieces. It is our aspiration to promote interactions between the peoples of Mekong's riparian countries and to tell story of the river through artworks.*

林书传

2023年4月8日

## The River We Share

As suggested in the published introductory text of the Trans-Southeast Asia Triennial, "trans" as a concept inclines towards opening up knowledge production and geographical boundaries in search for the wisdom to co-habit with the world. In 2019, the curator conducted a long-term study in the Southeast Asian region and concluded that it was a challenge itself to determine which issues were relevant and relatively meaningful to the audience in the complex regional ecosystem. As one of the research exhibition series of the first Trans-Southeast Asia Triennial, this project chose Mekong River as the focal point, and went further upstream along the water (e.g. the Lancang River), which highlights the Mekong-Lancang River under the "trans" theme as an alternative route connecting with Southeast Asia to the Greater Bay Area in south China. Being an important trans-boundary water system in Asia, the Mekong River originates in Zadoi County of Yushu Tibetan Autonomous Prefecture in Qinghai province, China, and stretches across China, Laos, Myanmar, Thailand, Cambodia and Vietnam until reaching the South China Sea in Ho Chi Minh City. It does more than just linking these territories geographically. It also carries with it multiple shared social issues that can be showcased and explored in realms of economy, culture, ethnicity and religions.

The artworks were created in the middle of the Covid-19 pandemic back in 2021. Some are exhibited the way they were organically generated and some are reconstructed or/and reorganised for display, which is an exhibition approach the project tries to explore. At the time, travel restrictions created a lot of challenges on the ground, so the participating artists had to travel in two groups along the Lancang River and Mekong River respectively whilst working on their own creations. It is our great pleasure to have invited on board a number of Thai artists who either live or used to live in the north of the country and their Chinese counterparts who live and work in Yunnan (more specifically, in Kunming and Xishuangbanna) for this project. In these two separate trips - one in the upstream basin and one in the downstream one, they came up with their own artistic response based on local inspirations. They lived and walked along the Mekong/Lancang River, improvising discussions and creations about the river's localness. In the meantime, they produced "works" that can go on display, such as videos, images, and texts, with which we try to achieve a kind of co-existence of documents and artworks in the exhibition space. Working within the current exhibition operation model, we are also looking to do role-switching in this project in three ways: switching the institution to sponsor, curator to documents keeper, and artists to residents on the move.

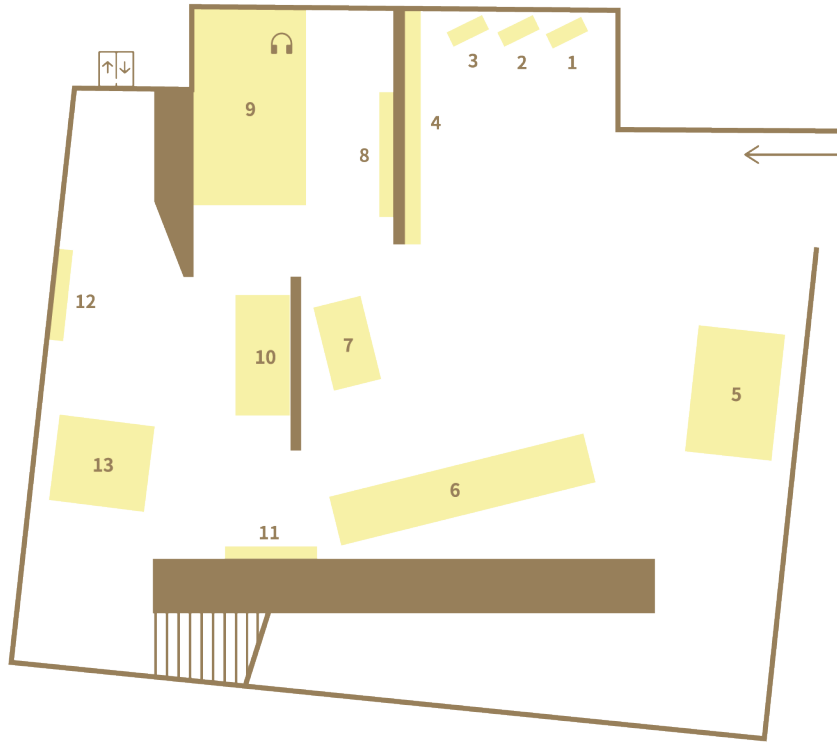
Each river has its complex ecosystem with different natural and cultural resources. Historically, rivers and their adjacent land have been the natural choice for dense human habitation. In the case of trans-boundary rivers, the riparian countries tend to change the rivers' "shared" property to "private" in order to promote economic development within their own territory. Over-dependence on and over-development of the rivers are hugely detrimental to natural resources and have impacted local ways of life, art and culture. In "The River We Share", we hope to achieve this mobile-but-not-gathered creative collaboration with diverse artistic outputs about the concept of "river" by artists upstream and downstream in a special period of time like this.

This exhibition is long overdue. Our sincere gratitude goes to the Art Museum of Guangzhou Academy of Fine Arts and the Inside-Out Art Museum for their organization and support to make the exhibition possible from its initial planning in 2021 to the completion and display of the artworks today. Coordination of Thai artist Chumpon Apisuk and Chinese artist He Libin for the project (in addition to their own art creations) is also much appreciated. Our thanks also goes to the Museum Of Something (MOS) in Thailand for documenting and organising the artworks about the Mekong river. Sadly, in 2023, forever we lost Jittima Pholsawek, an outstanding artist who had organised and participated in Mekong-related art projects for more than 10 years. I would like to conclude by quoting what Jittima wrote about the Mekong River in the project introduction in 2019:

*Ever since the colonial period, in complicated geopolitical relationship and history, people living in this region have been subjected to pressures of military and commercial interests and as a result have suffered greatly because of the needs of politics and domination. Each basin-wide development plan initiated by individual riparian countries has ripped this river into pieces. It is our aspiration to promote interactions between the peoples of Mekong's riparian countries and to tell story of the river through artworks.*

Lin Shuchuan  
8 April 2023





1-3. 和丽斌 / He Libin  
《迁徙》 / Migration  
《浮石》 / Floating Stone  
《流光》 / Flowing Light

4. 资佰 / Zi Bai  
《我的 Mekong》 / My Mekong

5. 薛滔 / Xue Tao  
《超胜一切处》 / Transcendence of All Places

6. 鸿雁 (秦红艳) / Hong Yan (Qin Hongyan)  
《拓印森林》 / Monotyping Forest

7. 马里万·赛通 / Maliwan Saithong  
《人与河流》 / People and River

8. 常雄 / Chang Xiong  
《湄公图记》 / The Mekong Pictorials

9. 罗菲 / Luo Fei  
《湄公河声景——景洪》 / Soundscape of Mekong  
River in Jinghong

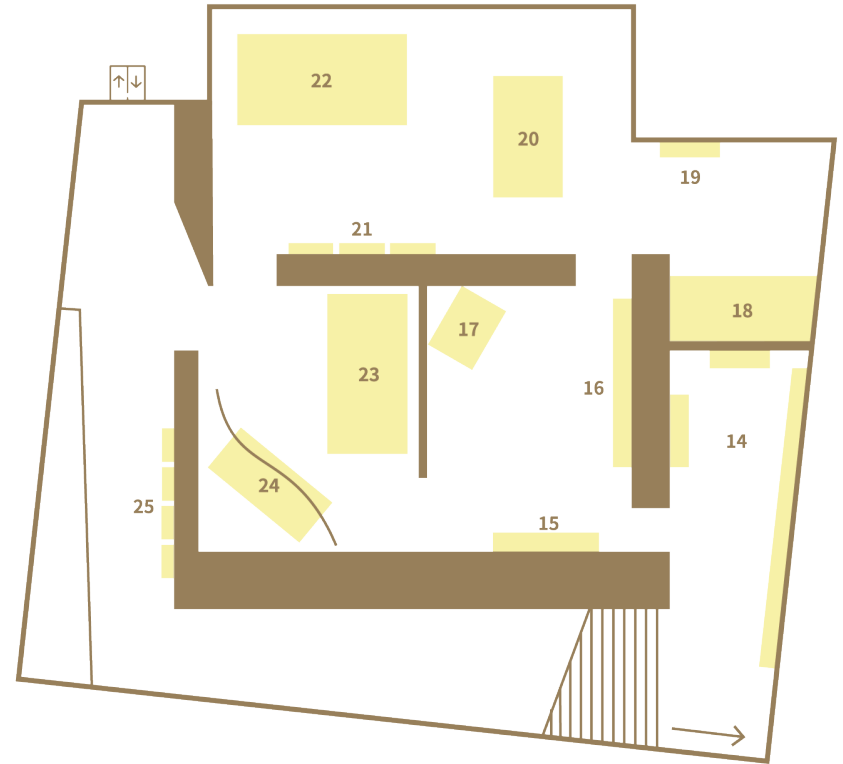
10. 基蒂·特雷拉吉 / Kittit Treeraj  
《拾音》 / Collecting Sounds

11. 程新皓 / Cheng Xinhao  
《象征》 / March of the Elephants

12. 李有杰 / Li Youjie  
《澜沧江归水记》 / Journey of A Bottle of Water to  
Lancang River

13. 吉蒂玛·福尔萨维克 / Jittima Pholsawek  
《我们共享的河流》 / The River We Share

2F



14. 瓦桑·西蒂克特 / Vasan Sitthiket  
《最后的渔民》 / The Last Fisherman

15. 查克里特·奇姆诺克 / Chakkrit Chimnok  
《湄公河与生活》 / Mekong River and Life

16. 资佰 / Zi Bai  
《我的 Mekong》 / My Mekong

17. 阿努查·赫马拉 / Anucha Hemmala  
《河岸》 / Riverbank

18. 克莱伊·斯莱迪 / Krai Sridee  
《未知的土地》 / Terra Incognita

19. 李玉明 / Li Yuming  
《烽火》 / Beacon Fire

20. 郑宏昌 / Zheng Hongchang  
《图案》 / Pattern

21. 普拉萨特·尼兰帕塞特 / Prasart Niranprasert  
“33.5度”系列 / 33.5°C Series

22. 纳罗多姆·卡门赫特维特 / Narodom Kamenkhetvit  
《鱼影》 / Fish Shadows

23. 帕特里·奇姆诺克 / Pattrie Chimnok  
《无处着陆》 / Nowhere-land-ing

24. 春蓬·阿皮苏克 / Chumpon Apisuk  
《湄公河的触摸》 / The Touch of Mekong River

25. Museum of Something  
《行走在湄公河》 / (A)Long Mekong River

1F

和丽斌 / He Libin

《迁徙》 / *Migration* (2021)

影像 / video

12'17"

由艺术家惠允 / courtesy of the artist

艺术家在林中捡起一棵废弃的枯树干，在上面写上时间、地点，举枯树干在林中行走，沿路采摘各种植物系于树干上，随着时间的推移，树干上的植物越来越多，形成一棵奇异的树，行至澜沧江边，投掷于江中，任其顺流而下，漂流至远方。

The artist picks up a discarded dead tree branch in the forest, and writes down time and location on it. He holds it up in the air whilst walking through the forest, picking up various plants along the way and tying them up to the branch. As time goes by, the branch gets decorated with more and more plants, developing into a refreshingly eccentric "tree" in its own right. The artist now arrives at the riverbank of the Lancang River. Here, he throws the "tree" into the river, letting it drift downstream to distant shores.





《浮石》 / *Floating Stone* (2021)

影像 / video

4'10"

由艺术家惠允 / courtesy of the artist

艺术家在澜沧江岸边堤坝上捡拾一块额头大石头，在上面标注时间、地点，高举至头顶，行至江边，投掷于江中，再捡拾脚下一块浮石离开。

The artist picks up a forehead-sized rock from the Lancang River embankment, and marks on it the time and location. Holding it up in the air, he walks to the riverside and throws it into the river. He leaves the place after taking up a floating stone at his feet.



《流光》 / *Flowing Light* (2021)

影像 / video

20'07"

由艺术家惠允 / courtesy of the artist

艺术家举2米多高的霸王棕树枝，环绕白塔逆时针行走七圈，举树枝的高度随行走的次数由高到低变化，至第七圈贴地匍匐行走。七圈走完后倒退离开。

Holding high up an over-two-meter tall bismarck palm branch, the artist circles around the White Tower seven times counterclockwise. In the course of this, the height of the branch in the air goes down as the number of circles goes up. In the seventh circle, the artist has to crawl on all fours, and walks backwards and leaves the spot at the end of the final circle.

## 资佰 / Zi Bai

《我的 Mekong》/ *My Mekong* (2008-2023)

系列摄影 / photography series

尺寸可变 / dimension variable

由艺术家惠允 / courtesy of the artist

自 2008 年起，资佰以故乡西双版纳为起点，对澜沧江—湄公河流域的中下游地区进行持续性的观察和创作。15 年间，艺术家先后拍摄了中国境内的西双版纳河段、从西双版纳溯流而上的普洱、临沧、大理、保山、怒江直至香格里拉区域，以及缅甸老挝交界的湘公河流域、泰国北部的金三角区域等下游河段，这些作品记录了澜沧江—湄公河沿岸的自然和人文景观和居民的生产生活日常，并见证了十余年间发生的发展与变化：无数级的电站正在澜沧江上游兴建，水体生态系统、地貌植被因此发生变化，同时给这个流域的原住民的生活生产方式、居住环境以及价值观所带来的改变。作品以艺术家“在场的”和“回乡的”情节来找寻其心目中的故乡：童年的味道，人与人之间的友善，融入到生活点滴的南传上座部佛教，山地民族万物有灵的崇拜和对自然的敬畏……在拍摄中，艺术家尽可能地回避了观光性质的标志性建筑图像和符号化的文化元素，而从日常中去记录生活在澜沧江—湄公河沿岸的人们——在艺术家眼中，他们是没有国界的，他们是和艺术家本人一样生活在河流沿岸的普普通通的有尊严、有信仰、有敬畏心人。

Since 2008, artist Zi Bai has been doing observations and art creations in the middle and lower reaches of the Lancang-Mekong River basin, starting from his hometown Xishuangbanna. In the span of 15 years, he has photographed different segments of the river, from Xishuangbanna going upstream to Pu'er-Lincang-Dali-Baoshan-Nujiang region and further north to the Shangri-La region, as well as traveling downstream towards the Xianggong River basin at the Myanmar-Laos border and the Golden Triangle area in northern Thailand. These works document the natural and cultural landscape and the daily life of the people along the Lancang-Mekong River, and bear witness to the development and transformations that have taken place over the past decade or so: numerous hydro-power constructions mushroom in the upper reaches of the river, leading to changes in not only the water ecosystem, landscape and vegetation, but the way of life and production, the living environment and life

values of the indigenous people residing in the river basin.

The works are based on the artist's "present" and "home-coming" narratives in search for the homeland in his mind: the childhood tastes, the friendly locals, the Southern Theravada Buddhist doctrine that is embedded into every aspect of people's life, mountain people's worship of all things spiritual and their reverence for nature, and so on. In his photographs, the artist tries to stay away as much as possible touristy images of iconic architecture and over-symbolic cultural elements. Instead, he snapshots the people living along the Lancang-Mekong River from the perspective of their daily life. He sees no nationality attached to these people, but merely ordinary people who live next to the river with dignity, faith and reverence, just like himself.



薛滔 / Xue Tao

《超胜一切处》 / *Transcendence of All Places* (2021)

大王椰叶片, 大王椰树皮, 金粉 / royal palm leaves and bark, gold powder

尺寸可变 / dimension variable

由艺术家惠允 / courtesy of the artist

澜沧江流域盛传藏传(藏语系)、汉传(汉语系)、南传上座部(巴利语系)三系佛教。佛教在澜沧江流域出现爆炸性传播,同时存在三大语系传统。无论从历史、文化、生活等各个方面,佛教文化对该区域的影响都是最深远也是最广泛的。

艺术家用五种文字在西双版纳的热带植物大王椰叶片上书写三种语言的三皈依“皈依佛、皈依法、皈依僧”。三皈依是佛教的修行根本,无论哪宗哪派都以三皈依作为修行基础。

Three schools of Buddhism, namely, Vajrayana (practiced by speakers of Tibetan languages), Chinese Mahayana (practiced by speakers of Chinese languages), and Theravada (practiced by speakers of Pali languages), are prevalent in the Lancang River Basin. Buddhism used to be hugely popular in this region, simultaneously influential in all three language families. Buddhist teachings have had the most profound and far-reaching impact on the region in terms of history, culture and everyday life.

The artist writes "Taking the Three Refuges in Buddha, Dharma and Sangha" in five written languages from the three language systems on leaves of royal palm, a tropical plant common in Xishuangbanna. Being the cornerstone of Buddhist doctrine, the "Three Refuges" underpins practices in all sects and schools of Buddhism.



鸿雁（秦红艳）/ Hong Yan (Qin Hongyan)

《拓印森林》/ *Monotyping Forest* (2019-2022)

综合绘画 / mixed media painting

800 × 145cm

由艺术家惠允 / courtesy of the artist

在日本绳文时代，流传着一种最为原始的染色法，叫摺染。就是将花叶用捶打的方式印在布上。拓印森林采用的就是这种方法。从北京到西双版纳，从大城市到小城市直到最后落脚寨子，我最终达成了跟大自然无边界的生活。做草木染是我找到的跟森林相处最佳的方式。通过草木与色彩之间的一个生命现场的转移，生命形式从草木本身的生命转移成色彩的生命，生命得到另外的一种呈现，我用我自己的方法解读了对自然、对生命、对色彩、对美学的解读。

自然丰富而精彩，我在不同的森林间行走，不同的海拔不同的地域有着不一样的植物，我把这些不同植物的叶子采集，把它的形状、色彩、脉络、味道清晰地拓印在同一块布上。做成了一座自己的森林。这里有植物的精魂，有昆虫光顾，会随着时间、空间、阳光、水分的变化而变化。还有治愈和陪伴。

（艺术家自述）

Popular during Japan's Jomon period (c. 14,000 – 300 BCE), Surizome is the most primitive dyeing technique which involves patterning fabric by pounding on flowers or leaves. The same technique is used to create *Monotyping Forest*. From Beijing to Xishuangbanna, from metropolitan cities to small towns, until finally settling down in a village, I find a life immersed in nature at last. Plant dye is my best way to co-exist with the forest. Through the transfer of validity between plants and colors, the form of life shifts from the plant itself to the colors. In this way, life is presented in a new way, and I come to appreciate nature, life, color and aesthetics in my own way.

Nature is never short of diversity and splendors. I wander in different forests, and see up close vegetation of various species at different altitudes and locations. I collect leaves of these different plants, and top the shape, color, vein and smell vividly all on the same piece of fabric to come up with a forest of my own. It is home to the plants' souls, is frequented by insects, and would change with time, space, sunlight, and moisture. It also offers healing and companionship.

(Artist Statement)



马里万·赛通 / Maliwan Saithong

《人与河流》/ *People and River* (2022)

录像装置, 摄影 / video installation, photograph

尺寸可变 / dimension variable, 29'17"; 144 × 193cm

由艺术家惠允 / courtesy of the artist

小时候, 表哥给我讲过湄公河里潜伏着“大鱼”的故事——有人告诉我, 这些大鱼是鳄鱼。最初听到这个故事的时候, 我对湄公河产生了非常大的阴影。时至今日, 尽管已经知道这是一个假故事, 但我仍然对湄公河有恐惧症。

傣仂 (Tai Lue) 是泰国的其中一个民族。这个族群的聚居地之一是湄公河 (澜沧江) 附近的 中国西双版纳 (傣仂语写作 Sipsong Panna, 意为“十二千田”), 我的表哥也是从这里移民到泰国的。

我想创作这件艺术作品来唤起我对自己的民族的温暖和亲近感。

(艺术家自述)

When I was a child, my cousin told me a story about "big fish" lurking in the Mekong River. Someone revealed to me that these big fish were actually crocodiles. When I first heard the story, I was emotionally scarred by the Mekong River. Even to this day, I still have a phobia of the Mekong, even though I know the story is not true.

The Tai Lue people is one of the ethnic groups in Thailand but also live in Xishuangbanna (or Sipsong Panna in the Tai lue language, meaning "twelve thousand pieces of rice fields"), China, by the Mekong River (Lancang River in China). It is the native land that my cousin emigrated from. The idea behind this artwork is to evoke feelings of fondness of and closeness to my own people.

(Artist Statement)



常雄 / Chang Xiong

《湄公图记》 / *The Mekong Pictorials* (2017-2021)

行为影像, 绘画 / performance video, paintings

32'; 20 × 20cm × 45p, 30 × 30cm × 8p, 33 × 33cm × 20p,  
33 × 65cm × 5p

由艺术家惠允 / courtesy of the artist

作品主要以绘画作品为主, 有部分行为图片和视频。所有作品都与澜沧江—湄公河有直接或间接的关联, 一部分是在澜沧江流域行走时的现场绘画和就地取材的行为记录, 一部分根据对澜沧江流域的感受和印象而创作。

This artwork consists of mainly paintings but also performance pictures and videos. All are directly or indirectly related to the Lancang / Mekong River. Some are paintings created on the spot and performances recorded on site when the artist trekked in the Lancang River basin, and others are inspired by feelings and impressions of the Lancang River basin.





罗菲 / Luo Fei

《湄公河声景——景洪》 / *Soundscape of Mekong River in Jinghong* (2021)

实地录音, 声音拼贴 / field recording, sound collage

20'58"

由艺术家惠允 / courtesy of the artist

对很多人而言, 景洪—西双版纳是一个具有传奇色彩的地方, 也是旅游胜地。但在那些奇观 (spectacle) 的背后, 也有一些角落属于本地人, 他们在那里戏水、用方言聊天、买菜做饭, 过着朴素的日常生活。而我, 则通过城市漫步和聆听, 尝试记录下它们。

我尝试让这些田野录音形成某种叙事, 这段声音大致分作四个篇章: 第一部分是白描式的叙事片段, 当地人的市井生活: 江边戏水的孩童, 傍晚在古井边取水的村民, 喧闹的农贸市场, 还有家里烧菜做饭。锅盖盖上, 转入第二部分, 一种虚幻与紧张的氛围, 巴利语和傣语的寺院诵经声、鼓楼的回响声以及江水冲刷鹅卵石的声响叠加交织在一起, 仿佛黎明前悬浮在江面上神秘的雾气, 一声鸡鸣又将我们拉回到现实与宁静。第三部分是市井生活细节与现实遭遇的切换, 江边涵洞里爷孙俩的惬意对话, 漫步在水边鹅卵石上的声响, 随即遭遇采石场和电钻工作的噪音, 然后是景区里嘶叫的孔雀, 傣族园景区里的泼水节现场, 傣族长老用傣语祝福游客。接下来是餐厅里本地男人们的聚餐, 他们时而唱着傣族歌曲, 时而唱着上世纪九十年代内地的流行歌曲。最后, 在鼓点、雨点与江水的交织声中, 湄公河的画面渐渐远去, 算是尾曲。

(艺术家自述)

For many people, Jinghong and the wider Xishuangbanna autonomous prefecture are legendary places and prime tourist destinations. However, behind all the spectacles, there are corners that belong to the locals where they play in the water, chat in dialects, buy groceries and cook, and live a simple everyday life. I, on the other hand, try to record them by walking through towns and listening attentively.

My intention is to organize these recorded clips from the fieldwork into some kind of story-telling, which can be roughly divided into four chapters. Chapter 1 plays raw soundbites of different scenes in local people's everyday life - children playing in the river, villagers fetching water from the ancient well at dusk, farmers market in hustle and bustle, and people cooking at home. As the saucepan's lid is closed,

the piece moves to Chapter 2 which is characterized by an unreal and tense atmosphere. The chanting of sutras in Pali and Dai in the temple, the echoes of the drum tower, and the splashes of the river washing over the pebbles all overlapped and intertwined together, just like the mysterious mist hovering over the river before dawn. Rooster crowing pulls us back to reality and tranquility. Chapter 3 switches between the details of life routines and the encountering in real life - the joyful chats between the grandfather and grandson in the culvert by the river, the sound of strolling on the cobblestones in the river, followed by the noise of quarries and electric drills, then the hissing sounds of peacocks, the scene of the Water-Splashing Festival in the Dai Scenic Park, and the Dai elders blessing the tourists in Dai language. Next comes the gathering of local men in the restaurant, who sing and alternate between Dai songs and Han pop songs in the 1990s. To wrap up in a sort of epilogue, the images of the Mekong River fade away to the mixed sounds of drums, rain drops and river waters.

(Artist Statement)



基蒂·特雷拉吉 / Kitti Treeraj

《拾音》 / *Collecting Sounds* (2021)

行为, 录像装置 / performance, video installation

尺寸可变 / dimension variable, 11'53"

由艺术家惠允 / courtesy of the artist

艺术家在湄公河沿岸行走, 打捞和拾取水中及岸边的垃圾, 并制作了能发出美妙声响的乐器。通过在湄公河畔演奏自制的乐器, 艺术家希望回应自然与人类共享的声音。

The artist walks along the Mekong River as he retrieves trash from the water and picks up waste on the riverbank. He later makes musical instruments out of them that produce beautiful sounds. By playing the self-made instruments along the Mekong River, the artist hopes to resonate with the sounds shared by nature and humans.



程新皓 / Cheng Xinhao

《象征》 / *March of the Elephants* (2022)

单频道录像，彩色有声 / single-channel color video with sound  
41'21"

由艺术家和 Tabula Rasa 画廊惠允并由广东时代美术馆委任  
courtesy of the artist and Tabula Rasa Gallery and  
commissioned by Guangdong Times Museum

澜沧江流域是亚洲象的传统栖息地，而在傣语中，“澜沧”本就意味着“百万大象”。大象因其体量，一再被赋予超越其自身的象征。而这些象征层层叠加，穿越时代，反过来遮蔽了大象自身。录像“象征”试图通过在不同历史语境中大象与现实的遭遇，回观诸物与话语之间的纠葛，以及它们如何共同穿越历史，建构出新的现实。

The Lancang River basin is the traditional habitat of the Asian elephant, and in the Dai language, 'Lancang' originally means 'million elephants'. Because of their size, elephants have repeatedly been given symbols that transcend their own. And these symbols are layered on top of each other, traveling through time and in turn obscuring the elephants themselves. Through the encounter between elephants and external in different historical contexts, the video *March of the Elephants* (象 = image/elephant, 征 = represent/march, while 象征 means symbol, and also means 'march of the elephants') attempts to look back at the entanglement between things and discourses, and how together they traverse history to construct new realities.



李有杰 / Li Youjie

《澜沧江归水记》 / *Journey of A Bottle of Water to Lancang River* (2022)

行为影像 / performance videos

6'26", 4'51"

由艺术家惠允 / courtesy of the artist

李有杰进入澜沧江云南西双版纳景洪橄榄坝段，取出一杯江水，放回近3000公里的位于青海省玉树藏族自治州杂多县的澜沧江源头出水处——扎曲达瓦。

From the Olive Dam in Jinghong, seat of Xishuangbanna Dai Autonomous Prefecture, artist Li Youjie collects a glass of water from the Lancang River, and later pours back into the river at Zaqu Dawa, the location of the Lancang River headwaters located some 3000 kilometers away in Zadoi County of Yushu Tibetan Autonomous Prefecture in Qinghai province.



吉蒂玛·福尔萨维克 / Jittima Pholsawek

《我们共享的河流》 / *The River We Share* (2021)

行为, 录像装置 / performance, video installation

尺寸可变 / dimension variable, 35'34"

由艺术家惠允 / courtesy of the artist

通过对水位的变化观察, 艺术家身份转变为一位被湄公河沐浴的普通村民, 通过自己的行动与观察来呼吁更多的人来关注自己生存环境的变化。

As she keeps on monitoring changes in the river level, the artist switches her identity to an ordinary villager bathed in the Mekong River. Through her action and observation, she calls for more attention from the public to the changes in the environment around them.



瓦桑·西蒂克特 / Vasan Sitthiket

《最后的渔民》 / *The Last Fisherman* (2021)

行为, 影像, 综合材料绘画 / performance, video, mixed media paintings

6'37", 5'52"; 100 × 120cm, 55 × 80cm × 34p

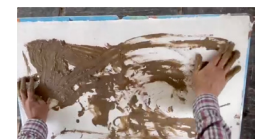
由艺术家惠允 / courtesy of the artist

艺术家在湄公河沿岸走访了许多渔民, 并通过不断的交谈对话了解到渔民在当下的生态环境中(环境破坏, 鱼量大幅减少)成为了失业状态。艺术家通过向自己不断缠绕渔网, 又用镰刀不断的破坏与挣脱渔网, 来表达沿岸渔民的一种挣扎状态。艺术家在疫情期间, 穿戴好防护服乘坐已经闲置的渔船从泰国渡河到老挝, 并在老挝的市场上买到了本该游在河流中的鱼。

绘画则是通过挖掘河底的河泥来描绘湄公河水面的样子。并通过一次与鱼类保护专家的对话中, 根据专家对于河流中鱼的描绘, 与可能的迁徙过程运用绘画的语言记录了该次谈话的内容。从泥土的选择到谈话的纪录, 里面存在失去与想象的两个世界。

The artist has visited a number of fishermen along the Mekong River. Through tireless conversations, he learns that they are suffering unemployment given the current ecological environment where environment has been destructed and fish stocks have drastically declined. The artist expresses the struggle of the fishermen along the river by winding the nets around himself and next using a sickle to cut loose and break away from the nets. During the Covid-19 pandemic, the artist, dressed in a PPE kit, crossed the river from Thailand to Laos in a deserted fishing boat, and bought fish in the Laotian market that should have been swimming in the river.

The paintings depict the surface of the Mekong River by digging up mud from the bottom of the river. Building on a conversation with a fish conservationist who described the fish in the river, the artworks document the fish's possible migration process in the medium of paintings. The river mud and the conversation recording are portrays of two worlds - one that is lost and one imagined.



查克里特·奇姆诺克 / Chakkrit Chimnok

《湄公河与生活》 / *Mekong River and Life* (2021)

行为, 录像装置 / performance, video installation

尺寸可变 / dimension variable, 8'17"

由艺术家惠允 / courtesy of the artist

每个地方的人们都在学习、继承和传递智慧。长久以来, 为了适应生活环境, 这已经成为一种文化和生活方式。自然环境的急剧变化, 不可避免地会影响到很多人与自然及其他生物的生活方式。查克里特·奇姆诺克的作品想要记录和说明目前的自然环境, 以艺术作品的形式讨论已经发生的变化。作品和现场表演来自泰国清莱府清孔县的湄公河地区。

In every corner of the world, people learn about wisdom, inherit it and pass it on. For a long time, this has become a culture and a way of life for people to adapt to the living environment. Drastic changes in the natural environment would inevitably affect the way of lives of human beings, nature and other living creatures. In his work, Chakkrit Chimnok seeks to document and illustrate the current natural environment, so as to discuss the changes that have taken place through artworks. His artwork and live performance were produced in the Mekong River area in Chiang Khong District of Chiang Rai Province, Thailand.



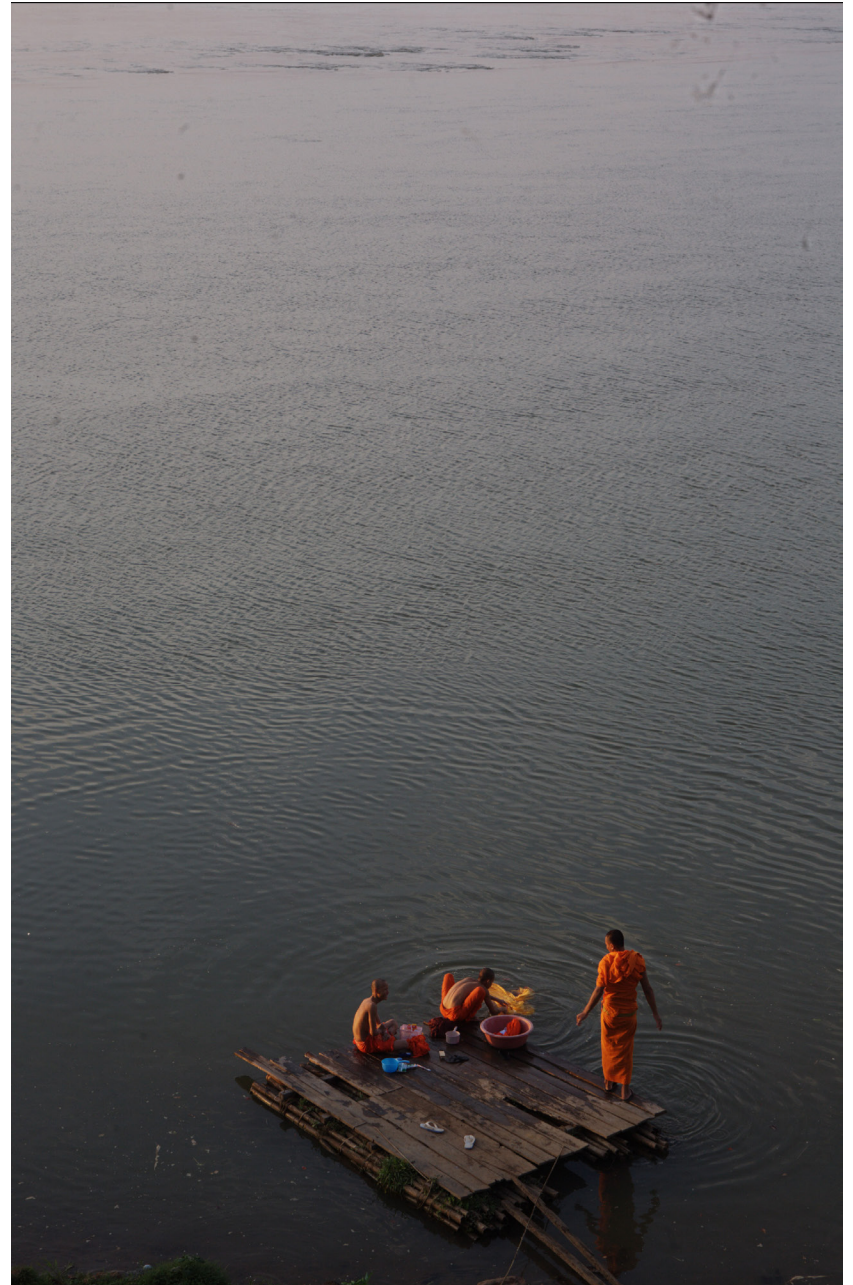
资佰 / Zi Bai

《我的 Mekong》/ *My Mekong* (2008-2023)

系列摄影 / photography series

尺寸可变 / dimension variable

由艺术家惠允 / courtesy of the artist





阿努查·赫马拉 / Anucha Hemmala

《河岸》/ *Riverbank* (2021)

综合材料绘画，录像装置 / mixed media paintings, video installation

尺寸可变 / dimension variable, 20'01"

由艺术家惠允 / courtesy of the artist

由于人类的生产生活，导致生态环境的变化，本能地生活在河里的动物的生存难以继续。许多重要的鱼类无法前往繁殖和产卵、许多水生植物不能生长，因为河流的水位不再按照自然机制。生活在河岸边的许多生命也受到了影响。那些美丽而独特的生活工作、传统和文化也在逐渐消逝。

艺术家关注湄公河的水位变化造成的环境影响。通过在河岸行走并不断的用大小不一的水桶取水，并将水还给河流的动作的不断重复。同时在岸边用绳索拖拽大小不一的石头，以此来隐喻水位的下降与石头的凸显。母亲河的水位代表着人的温度，而石头则暗示暴露的问题。在此过程中艺术家在水面拾取了漂浮的鱼型树皮，并通过矿物颜料手绘的鱼型图案，最后将绘制完的树皮归还于河流。

As a result of human activities, ecological environment has deteriorated and animals that instinctively live in the river now are struggling to survive. Many important fish species cannot travel to breed and spawn while numerous aquatic plants cannot grow because the river level no longer follows its natural mechanism. Lives along the river banks are also affected. The once beautiful and unique lifestyle, work, traditions and culture are also ebbing away.

The artist is concerned about how the environment has been impacted by the decreasing levels of the Mekong River. As he walks along the riverbank, he repeats the cycle of collecting water in buckets of various sizes and pouring the water back to the river. At the same time, ropes are used to drag rocks of different sizes along the shore as a metaphor for the declining river level and the surfacing of the rocks. The level of this "Mother River" symbolizes the human temperature, while the rocks imply the issues being exposed. The artist also picks up pieces of fish-shaped bark floating on the river, on which fish pattern is hand painted using mineral pigments. The completed bark is then returned to the river.



克莱伊·斯莱迪 / Krai Sridee

《未知的土地》 / *Terra Incognita* (2021)

综合材料装置 / mixed media installation

尺寸可变 / dimension variable

由艺术家惠允 / courtesy of the artist

含羞草是湄公河上的一种外来物种，占据了河中央的部分沙岛、河岸和农业用地。在湄公河的行走过程中，艺术家穿着一件别着含羞草树枝的衬衫站在河的中央，试图以“外来者”的身份和视角探索湄公河的文化与生态。作品是由一幅凸版印制的含羞草图像，以及一个由玻璃杯、木箱、LED灯、六个玻璃杯和日志组成的综合材料装置。自古以来，湄公河哺育着她流经的六个国家，艺术家希望讨论不同国家的社区、文化如何与河流共生、共处。

Mimosa pudica is an exotic species to the Mekong River, occupying part of the sand islands in the middle of the river, riverbanks and farming land. During his walk along the Mekong River, the artist stands in the middle of the river wearing a shirt with a branch of mimosa pudica, trying to explore the culture and ecology of the river from the perspective of an "outsider". The artwork consists of a letterpress image of mimosa pudica and a mixed media installation of a glass, wooden box, LED lights, six glasses and a journal. Since the ancient times, the Mekong River has fed the six countries she flows through, and the artist hopes to discuss how communities and cultures of different nations may live in harmony with the river.



李玉明 / Li Yuming

《烽火》 / *Beacon Fire* (2021)

行为, 影像 / performance, video

11'33"

由艺术家惠允 / courtesy of the artist

在那地, 边界地沿, 脑海浮出多重意象, 现场的人工防坝水泥碓引起古时戍守边塞的幻象, 边塞诗或苍茫或悲壮的情感就由那把火来引燃。

(艺术家自述)

In that place, along the borderlands, multiple layers of visions emerge in our minds. The man-built concrete pestle of the dam at the scene triggers illusions of the ancient garrison at the frontier, and the feeling of boundlessness and tragic solemnity conveyed in the frontier poems are ignited by that beacon fire.

(Artist Statement)



郑宏昌 / Zheng Hongchang

《图案》 / *Pattern* (2021)

影像装置 / video installation

尺寸可变 / dimension variable, 4'53"

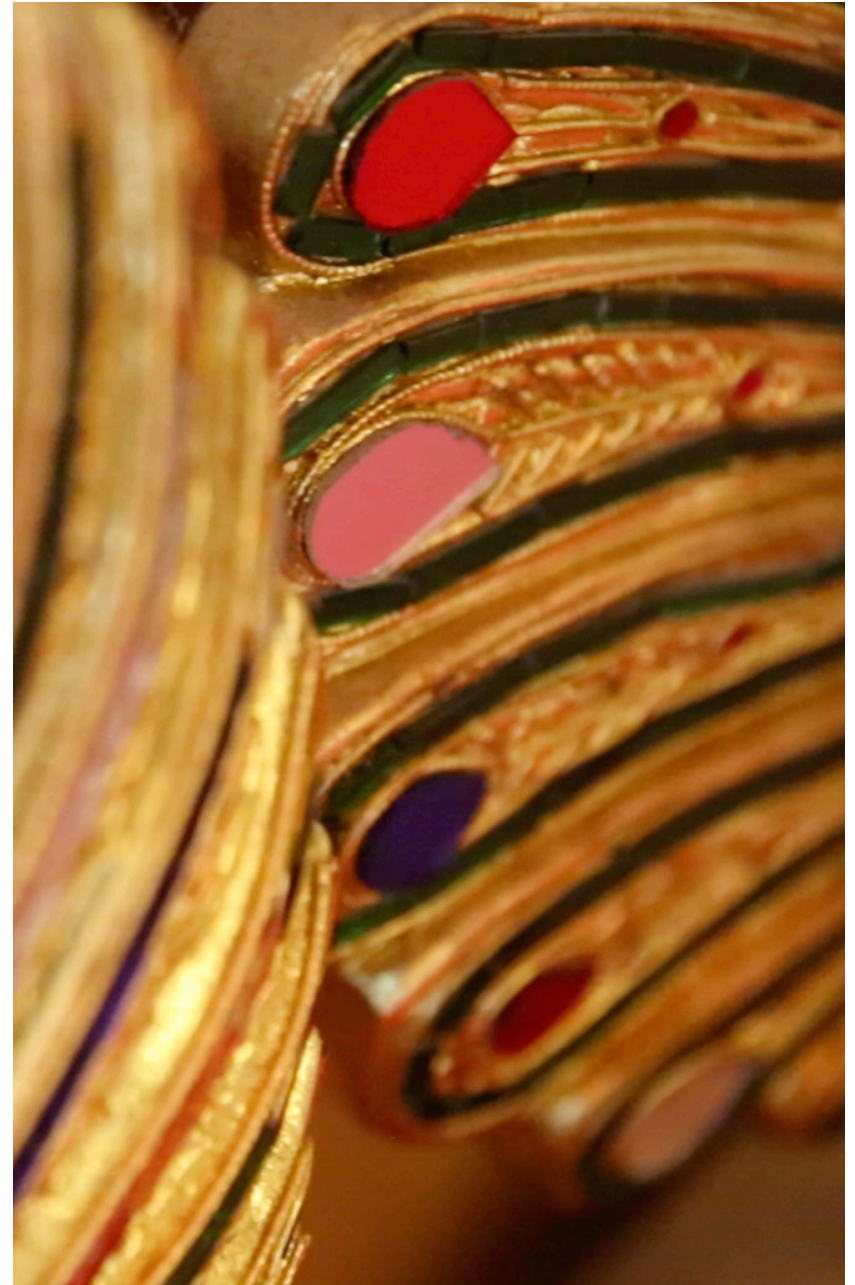
由艺术家惠允 / courtesy of the artist

澜沧江从中国青海省唐古拉山东北诞生流经西藏、云南，出中国境后被称为湄公河，经缅甸、老挝、泰国、柬埔寨，于越南胡志明市入南海，是东南亚最大的国际河流，干流全长 4880 公里。这么长的澜沧江，我们无法看见整条澜沧江的历史：澜沧江怎么诞生，怎么成长，最后终有一天的消失。这一切如同人的生命一般，串联式的出生、成长、消失，我们只是宇宙发展瞬间，地球的发展消亡也是宇宙发展的另外一个瞬间。综合上述，以澜沧江的艺术创作为媒介，让澜沧江全流域的人重新思考澜沧江的重要性，珍惜它，爱护它，共融，共生。

(艺术家自述)

The Lancang River rises from northeast of Tanggula Mountain Range in Qinghai Province, China, flowing through Tibet and Yunnan in the country. After it leaves China, the river comes to known as the Mekong River, which continues along Myanmar, Laos, Thailand, Cambodia and Vietnam before it finally empties into the South China Sea in Ho Chi Minh City. This is the longest trans-boundary river in Southeast Asia, stretching for some 4,880 kilometers. Long as it is, there is no way for people to see the entire history of the river - how it was born, how it grew, and how it would vanish one day. This is similar to human lives - birth, growth and disappearance. We exist only in a flash of moment throughout the development of the universe, and so are the earth's existence and demise. To this end, the artist aspires to use artworks about the Lancang River to prompt people living across its basin to rethink its importance so as to cherish it, to care for it, to unite with it and to co-exist with it.

(Artist Statement)



普拉萨特·尼兰帕塞特 / Prasart Niranprasert

“33.5度”系列 / 33.5°C Series (2021)

布面油画 / oil on canvas

65 × 80cm, 65 × 94cm, 65 × 80cm

由艺术家惠允 / courtesy of the artist

湄公河是一条流淌了十多万年的河流，仿佛是提供生命的大自然母亲。现在，一切都在被破坏。艺术家通过绘画作品来表达河流与手的温度——人体温 37 度与当时河流的温度 30 度（热带鱼的温度与河流相当）中的平均值。

The Mekong River has been flowing for more than 100,000 years, and breeds lives like Mother Nature. Now, everything is being destroyed. The paintings are used to embody the temperatures of the river and human hands, as well as the mean value of the human temperature (37 degrees) and the river temperature at that time (30 degrees) (the temperature of tropical fish is comparable to that of the river).



纳罗多姆·卡门赫特维特 / Narodom Kamenkhetvit

《鱼影》 / *Fish Shadows* (2021)

金属装置, 综合版画 / metal installation, rubbings

尺寸可变 / dimension variable, 55 × 80cm × 12p

由艺术家惠允 / courtesy of the artist

艺术家收集湄公河上漂浮的沿岸居民的生活废弃金属（彩钢瓦）。艺术家裁剪成绝种的鱼类形状，通过综合版画的材料将形状拓印在纸上。艺术家以此转化和记录当下仅存的河流记忆，也是对河流保护的一次呼唤。

The artist collects metal (colored steel tiles) floating on the Mekong River discarded by residents living along the river, then cuts them into the shape of extinct fish, and top-prints the shape on paper with rubbing materials. By doing so, the artist transforms and records the only remaining memory of the river as of now, and calls for efforts to protect the river.



帕特里·奇姆诺克 / Pattree Chimnok

《无处着陆》/ *Nowhere-land-ing* (2021)

行为, 录像装置 / performance, video installation

尺寸可变 / dimension variable; 6'58", 33'20", 6'19"

由艺术家惠允 / courtesy of the artist

这个作品的目的是向观众提出财富和生态系统之间的平衡问题。灵感来自于当地人的故事, 他们相信“河流是生命之母”。如果河流被改变, 这种改变将破坏生态系统, 而“大自然是不属于任何人的”。

装置的灵感来源于湄公河的孔壁隆 (Khon Pi Luang) 急流区, 许多来自中国的鸟类在此产卵, 如果该地被淹没或被改变, 这些鸟类将消失。这种变化将破坏生态系统。艺术家通过表演, 从动物的视角来表达物种的迁徙。

This artwork is designed to pose the question of balance between wealth and ecosystem to the audience. The inspiration comes from stories told by the local people who believe that "river is the mother of life". Alteration of river will destroy the ecosystem, but "nature belongs to no one".

The installation was inspired by the Khon Pi Luang rapids of the Mekong River, where large flocks of migrating birds from China lay eggs. Should this habitat gets submerged by water or altered, these birds will disappear and the change will be fatal to the ecosystem's survival. The artist's performance highlights the migration of species from the perspective of animals.



春蓬·阿皮苏克 / Chumpon Apisuk

《湄公河的触摸》 / *The Touch of Mekong River* (2021)

行为, 录像装置 / performance, video installation

尺寸可变 / dimension variable, 19'52"

由艺术家惠允 / courtesy of the artist

艺术家在湄公河的一处湍流中, 用一只手触摸湄公河的河面进行爬行。在这一处湍流中有许多被人们保护起来的岩石小岛, 以供迁徙的鸟类和鱼类在这里产卵。艺术家认为大自然需要人类的爱, 通过对河流温柔地触摸, 河水的流动同时也对艺术家的身体作出了回应。

The artist crawls in the Mekong River in one of its turbulent streams with one hand touching the surface of the water. In the rapids there are many rocky islets conserved for migrating birds and fish to lay eggs. The artist believes that nature craves love from humans. Gently he caresses the river, and the river flows to cuddle his body as a response.





## Museum of Something

《行走在湄公河》 / *(A)Long Mekong River* (2021)

影像 / Videos

16'50", 22'45", 17'34", 13'53"

由 MOS 惠允 / courtesy of MOS

艺术家行走在泰国北部的湄公河区域，通过即兴的行为来表达自己的与河流的关系。所有行为的实施没有作品关联，可见的河流成为了作为连接实施者个体的唯一纽带，观众同样成为了不同的叙事者。

The artists walk along the Mekong River in northern Thailand, expressing their relationships with the river through improvisational acts. All the acts are generated without a script or much cohesion. The river becomes the only link to individual performers, and the audience get to become narrators of what they see.



**春蓬·阿皮苏克** (1946-) 出生于泰国，曾于泰国艺术大学和美国波士顿博物馆美术学院学习艺术。自 80 年代以来，他不断在泰国推广行为艺术，是亚洲知名的行为艺术家。

**查克里特·奇姆诺克** (1978-) 出生于泰国，本科毕业于清迈大学美术学院雕塑专业，硕士毕业于清迈大学美术学院视觉艺术专业。是国际知名的行为艺术家，清莱皇家的艺术教授。

**帕特里·奇姆诺克** (1968-) 出生于泰国，硕士毕业于清迈大学美术学院视觉艺术专业，现生活工作于泰国清莱省。她是一位国际知名的行为艺术家，同时也是纤维艺术家和画家。

**常雄** (1984-) 彝族，出生于云南大理，本科毕业于云南艺术学院美术学院油画系。现在高校任教绘画艺术。

**程新皓** (1985-) 出生于云南。博士毕业于北京大学化学与分子工程学院。现作为艺术家工作生活于云南昆明。他的作品通常基于长期的田野调查，并与与故乡云南相关。

**阿努查·赫马拉** 是一位年轻画家，表现主义团体中的一员。

**和丽斌** (1973-) 纳西族，出生于云南姚安，毕业于西南大学美术学院，现任教于云南艺术学院美术学院，长期进行绘画、行为、诗歌、艺术评论、艺术策展等多样性的艺术实践。

**鸿雁** (秦红艳, 1975-) 出生于湖北，毕业于中央工艺美术学院染织与服装设计专业。现为黄白游艺术工作室主理人，独立学者，广西教育学院特聘教授。

**纳罗多姆·卡门赫特维特** 以其快速素描和水彩画而闻名，是泰国最杰出的肖像画艺术家之一。

**罗菲** (1982-) 生于重庆，目前生活和工作于昆明。艺术家，写作者，策展人。

**李有杰** (1982-) 出生于云南，先后就读于云南艺术学院电影电视系、中央美术学院实验艺术系。艺术家、独立电影导演。现工作生活于北京、云南。

**李玉明** (1988-) 出生于云南元阳，独立艺术家，现居昆明。前有书法、写作经历，2019 年末后结缘行为艺术。

**普拉萨特·尼兰帕塞特** 是泰国著名的表现主义艺术家。

**吉蒂玛·福尔萨维克** (1959-2023) 出生于泰国，毕业于曼谷美术学院，是一位艺术家、专题作家、短篇小说家和诗人，致力于摄影、跨媒介和行为艺术等多种艺术实践。

**克莱伊·斯莱迪** (1997-) 出生于泰国曼谷，目前生活、工作于清迈与曼谷，是一位以实物和声音为媒介进行创作的行为艺术家。

**马里万·赛通** 是一位年轻的傣族行为艺术家，目前生活和工作在泰国清迈。

**瓦桑·西蒂克特** (1957-) 出生于泰国，毕业于泰国曼谷美术学院，目前生活、工作于曼谷和那空沙旺，是一位泰国当代视觉艺术家，他的创作涉及绘画、木刻版画、装置与行为艺术等媒介。

**基蒂·特雷拉吉** 是一位概念音乐家、小提琴家和作曲家，工作、居住在泰国清莱。

**薛滔** (1975-) 出生于云南大理，毕业于苏州大学艺术学院，现工作生活于云南，致力于当代艺术中国本土化的探索与实践。

**资佰** 出生于云南，毕业于云南玉溪师范学院美术系，现生活工作于西双版纳，职业艺术家，从事摄影、绘画、装置为为媒介的当代艺术创作。

**郑宏昌** (1982-) 出生于云南，毕业于中央美术学院实验艺术学院，现生活工作于北京。主要从事新媒体影像装置艺术的研究。

**Chumpon Apisuk** (b. 1946, Thailand) studied arts at the Changsilpa School of Fine Arts of Silpakorn University, Bangkok and the Museum School of Fine Arts, Boston. He has continuously promoted performance art in Thailand since the 80s and is a well-known performance artist in Asia.

**Chakkrit Chimnok** (b. 1978, Thailand) received BFA in Sculpture from the Faculty of Fine Arts and MFA in Visual Art from the Faculty of Fine Arts, Chiang Mai University, Thailand. He is an internationally renowned performance artist, and serves as Art professor at Chiang Rai Rajabhat University.

**Pattree Chimnok** (b. 1968, Thailand) graduated from the Faculty of Fine Arts, Chiang Mai University with a Master's degree in Visual Arts, and now lives and works in Chiang Rai Province, Thailand. She is an internationally acclaimed performance artist, as well as a fiber artist and painter.

**Chang Xiong** (b. 1984, Yunnan, China) is of Yi ethnicity. Having graduated from the Department of Oil Painting of Fine Arts School at Yunnan Arts University, he now teaches Painting at colleges and universities.

**Cheng Xinhao** (b. 1985, Yunnan, China) received his Ph.D in Chemistry from Peking University, and currently lives and works as an artist in Kunming, China. His works are usually based on long-term fieldwork, centering around his hometown in Yunnan Province.

**Anucha Hemmala** is a young painter of social expressionist group.

**He Libin** (b. 1973, Yunnan, China) is of Naxi ethnicity. He graduated from the Fine Arts Department at Southwest Normal University, and is now a lecturer at the Fine Arts School at Yunnan Arts University. He has been long dedicated to a range of artistic practice including painting, performance, poetry, art critics, and art curation.

**Hong Yan** (a.k.a Qin Hongyan, b. 1975, Hubei, China) graduated from the Central Academy of Arts and Crafts, majoring in dyeing, weaving and garment design. Now she is Director of Huang Bai You Art Studio, an independent scholar and a Distinguished Professor at Guangxi Education Institute.

**Narodom Kamenkhetvit** is known for his quick sketches and watercolour paintings. He is also one of the top portrait artists in Thailand.

**Luo Fei** (b. 1982, Chongqing, China) lives and works in Kunming. He is an artist, writer and curator.

**Li Youjie** (b.1982, Yunnan, China) studied at the Film and Television School of Yunnan Arts University and later at the School of Experimental Art of Central Academy of Fine Arts. He is an artist and independent film director. He now lives and works in Beijing and Yunnan.

**Li Yuming** (b.1988, Yunnan, China) is an independent artist based in Kunming. With previous experience in calligraphy and writing, he has been involved in performance art since the end of 2019.

**Prasart Niranprasert** is a famous expressionist artist in Thailand.

**Jittima Pholsawek** (1959-2023, Thailand) graduated from College of Fine Arts Bangkok. She was an artist, feature writer, short story writer, and poetess who had devoted herself to diverse art practices such as photography, cross-media art and performance art.

**Krai Sridee** (b. 1997, Thailand) now lives and works between Chiang Mai and Bangkok. He is a performance artist who works with objects and sound as a medium.

**Maliwan Saithong** is a young Dai Lue ethnic performance artist. She now lives and works in Chiang Mai.

**Vasan Sitthiket** (b. 1957, Thailand) graduated from College of Fine Art in Bangkok, and currently lives and works in Bangkok and Nakhon Sawan, Thailand. He is a contemporary visual artist who works with a variety of media including drawing, woodcut prints, installations and performance art.

**Kitti Treeraj** is a conceptual musician, violinist and song writer based in Chiang Rai.

**Xue Tao** (b. 1975, Yunnan, China) graduated from the School of Art at Soochow University, and now lives and works in Yunnan. He is dedicated to the exploration and practice of localizing contemporary art in China.

**Zi Bai** (Yunnan, China) graduated from School of Fine Arts at Yuxi Normal University, and now lives and works in Xishuangbanna, Yunnan. He is a professional artist engaged in contemporary art in the media of photography, painting and installation.

**Zheng Hongchang** (b. 1982, Yunnan, China) graduated from the School of Experimental Art at Central Academy of Fine Arts, and now lives and works in Beijing. His main interest is research on new media and video installation art.

林书传，1986年出生于湖南，策展人，纪录片制片人。现任职南京艺术学院美术馆，担任副馆长。2012年开始以展览、文献、纪录片方式关注亚洲年轻艺术家的生活与创作状态。曾策划或执行“复调”——中国艺术生态调查江浙沪站、北京站、珠三角站、云贵川站及东南亚站，2017年发起研究策展本体问题的“策展研究计划”，2018年发起“24小时美术馆”公共艺术项目。并于北京、上海、南京、杭州、长沙、伦敦、巴黎等地策划多个艺术家个人项目与艺术群展。

Lin Shuchuan (b. 1986, Hunan province, China) is a curator and documentary filmmaker who currently serves as Deputy Director at the Art Museum of Nanjing University of the Arts (AMNUA), China. Since 2012, he has been focusing on the living and creative states of young artists in Asia through exhibitions, documents and documentaries. He masterminded or delivered the "Polyphony: Chinese Art Ecological Survey" series in Jiangsu-Zhejiang-Shanghai region, Beijing, the Pearl River Delta, Yunnan-Guizhou-Sichuan region, and Southeast Asia. He initiated the "Curatorial Research Project" to study the ontology of curating in 2017 and a public art project "24-hour Art Museum" in 2018. He has also curated several solo artist programs and group exhibitions in Beijing, Shanghai, Nanjing, Hangzhou, Changsha, London and Paris.

## 泛东南亚研究序列项目 #7 我们共享的河流，从澜沧江到湄公河

名誉总顾问：李劲堃、范勃  
总顾问：阿披南·珀西亚纳达、郭建超、侯瀚如  
学术顾问：陈侗、邓启耀、冯原、胡斌、李公明、杨小彦  
项目总监：王璜生、陈晓阳、洪荣满  
学术主持：卢迎华

策展研究员：林书传  
策展助理：管陶然、骆钰楦  
展陈设计：那荣锷、朱雅楠  
视觉设计：杨柳、丁方淇、顾天淼、张曦文、张笑怡  
展览制作：房永法、张跃苏  
《未知的土地》由房永法、那荣锷复刻。

参展艺术家（按姓氏拼音排名）：  
春蓬·阿皮苏克，查克里特·奇姆诺克，帕特里·奇姆诺克，常雄，程新皓，阿努查·赫马拉，和丽斌，鸿雁（秦红艳），纳罗多姆·卡门赫特维特，罗菲，李有杰，李玉明，普拉萨特·尼兰帕塞特，吉蒂玛·福尔萨维克，克莱伊·斯莱迪，马里万·赛通，瓦桑·西蒂克特，基蒂·特雷拉吉，薛滔，资佰，郑宏昌

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## 导览册

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## Team

The First Trans-Southeast Asia Triennial research exhibition series PROJECT #7:

### ***The River We Share, From Lancang to Mekong***

Honorary Principal Advisors: Li Jinkun, Fan Bo

Principal Advisors: Apinan Poshyananda, Kwok Kian Chow, Hou Hanru

Academic Advisors: Chen Tong, Deng Qiyao, Feng Yuan, Hu Bin, Li Gongming, Yang Xiaoyan

Artistic Directors: Wang Huangsheng, Chen Xiaoyang, Hong Rongman

Academic Host: Carol Yinghua Lu

Curator: Lin Shuchuan

Curatorial Assistants: Guan Taoran, Luo Yubin

Exhibition Design: Na Rongkun, Zhu Yanan

Visual Design: Yang Liu, Ding Fangqi, Gu Tianmiao, Xiwen Zhang, Xiaoyi-Alicia Zhang

Exhibition Production: Fang Yongfa, Zhang Yuesu

*Terra Incognita* replicated by Fang Yongfa and Na Rongkun.

Artists (In alphabetical order):

Chumpon Apisuk, Chakkrit Chimnok, Pattree Chimnok, Chang Xiong, Cheng Xinhao, Anucha

Hemmala, He Libin, Hong Yan (Qin Hongyan), Narodom Kamenkhetvit, Luo Fei, Li Youjie, Li

Yuming, Prasart Niranprasert, Jittima Pholsawek, Krai Sridee, Maliwan Saithong, Vasana Sitthiket,

Kitti Treeraj, Xue Tao, Zi Bai, Zheng Hongchang

We would like to extend our gratitude to MOS (Museum of Something).

## Exhibition Guide

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Executive Editors: Luo Yubin, Guan Taoran

Graphic Design: Yang Liu, Xiaoyi-Alicia Zhang

Translator: Qiu Shuang

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Interns: Ding Fangqi, Gu Tianmiao, Liu Fangyi, Xing Jianing, Zhai Tianyi, Zhang Fangtong, Xiwen

Zhang, Xiaoyi-Alicia Zhang

Volunteers: Chen Jiayu, Chen Zuo, Gao Jun, Liu Fangfei, Liu Shaohua, Liu Yixuan, Lv Qiqi,

Meng Zhuolin, Qu Ying, Shi Yazhu, Wang Mou, Wang Yiwen, Yang Xiao, Zhao Fangyu, Zheng

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