

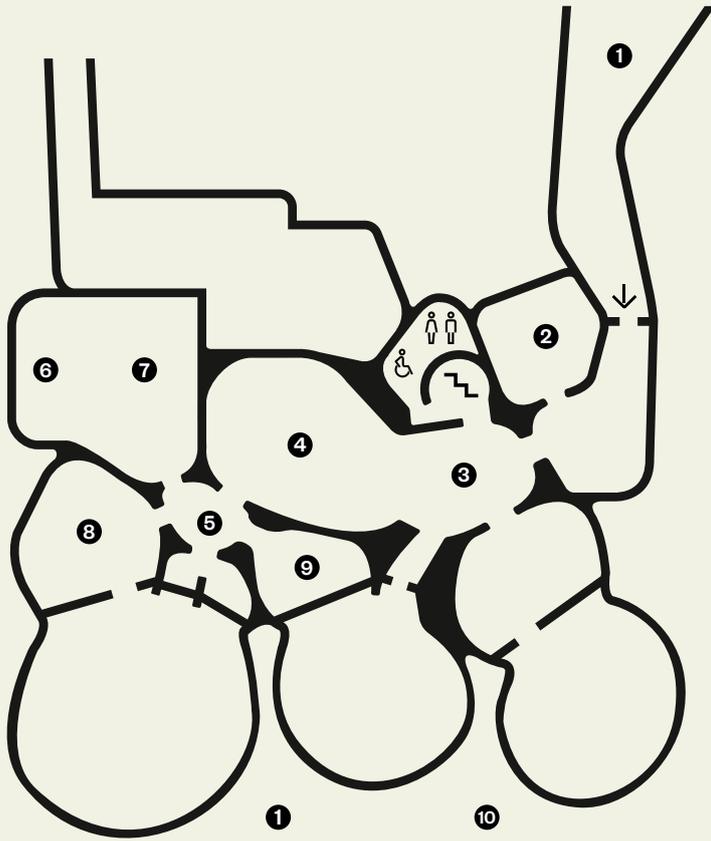
敢当：  
当代神石注疏

Land of  
the Lustrous

2019.4.23 – 2019.9.8

UC 沙丘  
CA Dune

*aranya*



1

陆平原

## 《陨石猎人 I：宇宙大道》

2019

石头

约 2x2x2 m

## 《陨石猎人 II：建筑》

2019

石头

约 1x2x3 m

## 《陨石猎人 III：天外货币》

2019

石头

约 1x2x4 m

艺术小组“陨石猎人”在地球表面搜寻陨石，并将它们发射回太空，并将这一行为宣称为他们的作品。以此为主线，艺术家陆平原写作了三段故事，分别铭刻在三块巨石上。随着探险情节的跌宕起伏，这些“铭文”亦以曲线的动态被排列，仿佛提醒着观众，自以为双脚踏在坚固的地面欣赏这件作品的他们，实则漂浮在宇宙星球表面——一个比日常经验更无垠的坐标系之中。

2

米格尔·安赫尔·里奥斯

## 《白石》

2014

录像

4分53秒

由艺术家、卡蒂斯特及温迪·诺里斯画廊提供

在《白石》之中，三千余个由混凝土和石块制成的白色石球从干旱的山坡上滚落，掀起灰尘，最终汇聚到一处，仿佛在进行一场迅捷而远途的迁徙。这件作品由艺术家米格尔·安赫尔·里奥斯摄制于他的故乡阿根廷及他长期的生活所在地墨西哥，似乎以一种充满暴力感的语汇影射他自己的生活轨迹。

1. 陆平原  
Lu Pingyuan

6. 王晓曲  
Wang Xiaoqu

2. 米格尔·安赫尔·里奥斯  
Miguel Angel Rios

7. 林穴  
Lin Xue

3. 谢素梅  
Su-Mei Tse

8. 鄢醒  
Yan Xing

4. 王思顺  
Wang Sishun

9. 铁木尔·斯琴  
Timur Si-Qin

5. 李维伊  
Li Weiyi

10. 赵要  
Zhao Yao

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Lu Pingyuan

1

### ***Meteorite Hunters I: The Path to the Cosmos***

2019  
Stone  
2 x 2 x 2 m

### ***Meteorite Hunters II: Building***

2019  
Stone  
1 x 2 x 3 m

### ***Meteorite Hunters III: Alien Currency***

2019  
Stone  
1 x 2 x 4 m

An art collective, Meteorite Hunters, scours the earth for fallen meteorites and launches them back into outer space, calling these acts works of art. With this overarching plot, Lu Pingyuan has written three stories, engraving them on three different boulders. As if to complement the wild ups and downs of this adventurous tale, the stone engravings are arranged in curved lines, reminding viewers that the solid ground they think they stand on while admiring the artwork is actually the surface of a planet floating through the cosmos—a set of coordinates unimaginably vaster than ordinary experience.

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Miguel Angel Ríos

2

### ***Piedras Blancas***

2014  
Video  
4'53"  
Courtesy the artist, KADIST and Gallery Wendy Norris.

In *Piedras Blancas*, more than 3,000 white spheres made of concrete and rock tumble down a mountainside, raise a cloud of dust, and eventually settle in the same place, as if completing a speedy yet long migration. Shot by Miguel Angel Ríos in Argentina, where he grew up, and Mexico, his home for many years, this artwork seems to mirror his life's own turbulent trajectory.

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3

谢素梅

### **“藏石 II”**

2018  
5 块现成石头置于底座、木层，砂  
由艺术家及马凌画廊提供

谢素梅的作品“藏石”包含着两个动作。她搜寻、捡拾、收集石子，这一颇受儿童喜爱的举动像是一场游戏，亦如艺术家所说，“（对石头的）选择是一个非常个人化与直觉性的过程。”而另一个动作则是对这些石头进行展示，邀请人们凝视在当下不易被关注的事物。这个时代，“看”已经成为一种被规训的过程，刺激、新奇、瞬息万变的图像分散着人的注意，将他们裹挟到持续的兴奋之中。石头的沉默，以及其本身显而易见的稳定性，应对的便是观看的喧嚣。

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4

王思顺

### **《启示 16.9.1》**

2019  
铝制雕塑  
300 x 100.5 x 36.7 cm; 160.5 x 39.5 x 49.5 cm  
185.5 x 49.9 x 30.8 cm; 底座: 350 x 80 x 19 cm

王思顺已从世界各地持续收集数百块酷似肖像的石头，以不同的方式展示或再现它们。这些来自各个地域的“肖像”仿佛是各种族类、身份的缩影，也是种种价值观之体现——在古典艺术中，绘画和雕塑塑形的人像总会被归类为某个理想形象的分身。自然以人为摹本雕刻和创造，暗示着自然具有能动性，而这种能动性又由人文所赋予，二者形成一个协作而开放的认知系统。在本次展览中，王思顺用铝材放大了三块“肖像石”，其中一块形似死神镰刀，也让人联想起古埃及神话中鹰头人身的法老守护神荷鲁斯。高大的身躯旁仿佛站立着别的神祇，整齐侧立的构图有种训诫般的神秘气息和不明宗教的仪式感。然而这些比人类和神祇成型更久远的石头，已然成为现世的谏语。

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Su-Mei Tse

3

## “Stone Collection II”

2018

Five found stones on pedestal, wood, sand

Courtesy the artist and Edouard Malingue Gallery

Su-Mei Tse’s “Stone Collection” encompasses two actions. First, she searches for and collects stones, a game-like activity that is also a favorite children’s pastime. For the artist, choosing which stones to collect “is a very personal and intuitive process.” Second, she presents these stones to viewers, inviting them to scrutinize things that normally elude their attention. In the present age, “seeing” has become a disciplined behavior: stimulating, novel, rapidly changing images distract people’s attention, submerging them in uninterrupted excitement. The silence and stability of these stones, on the other hand, offer a counterpoint to the “noise” of looking.

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Wang Sishun

4

## *Apocalypse 16.9.1*

2019

Aluminum sculpture

300 x 100.5 x 36.7 cm; 160.5 x 39.5 x 49.5 cm;

185.5 x 49.9 x 30.8 cm; pedestal: 350 x 80 x 19 cm

Wang Sishun has collected hundreds of stones that resemble “portraits” from various parts of the world, presenting and representing them in myriad ways. These portraits seem to condense various races and identities, and to express different value systems—the human figures in classical paintings and sculptures also could be classified according to the idealized form they embodied. By “carving and creating,” nature resembles humans; this suggests that nature has agency, yet such agency is endowed by the humanities, such that nature and humanity form a collaborative, open-ended cognitive system. In this exhibition, Wang uses aluminum to magnify three large versions of these stone portraits. One resembles a reaper’s scythe, or the protector god of the Egyptian Pharaohs, Horus, with his eagle’s beak

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5

李维伊

## 《石冢》

2018

虚拟现实装置

尺寸可变

由数字艺术平台 OUTPUT 提供

李维伊将四块捡拾来的石头外表扫描，制成 VR 眼镜中的虚拟现实，观众则困于石头内部观看石头表皮。表皮与内核常常代表的一对二元概念——表象与真实——在此互相转换，使得没有一方能获得比另一方更高级的价值追认。同时，观众沉浸于一个近于圆形的、密闭的、失去重力的视觉空间内，让人们联想起德国哲学家斯特洛戴克提出的微观球体空间学，即我们生存于“气泡”（Blasen）这种在世的想象性建构之中，以获得重回母体的假性惬意感，对外部世界潜在的危害免疫。在《石冢》中，因为内与外的转换，这种安逸与危险也被视为一种不稳定的幻觉。

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6

王晓曲

## 《绿幕》

2018

油画

60 x 80 cm

由木木美术馆提供

## 《过河》

2019

油画

120 x 150 cm

## 《登陆》

2019

油画

180 x 130 cm

王晓曲的绘画从图像的多义性出发。她搜集许多网络图片，剪切和拼贴在一个平面中，让图像作为媒介发散地表意——对于艺术家而言，图像总是敞开的，可以同时容纳拍照者和艺术家私密的意图和想象。我们能从她选取的图像中，读取到气功练习者与动作明星，弯腰过河

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and human body. Other deities seem to stand alongside his tall figure. The neatness and slanted angle of the composition evince a mysterious, admonitory air, a sense of ritual found in obscure religions. However, these rocks, created over a span of time that exceeds that in which humans and gods were formed, have now become a modern prophecy.

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Li Weiyi

5

### ***Cairn***

2018

VR installation

Dimensions variable

Courtesy digital art platform OUTPUT

Li Weiyi digitally scanned the exteriors of four stones and transformed them into a virtual reality scene. There is a twist, however: the viewer is trapped inside the stones, looking at their surfaces. The binary concept often symbolized by surface and core—representation and reality—is here inverted, with neither aspect assuming a superior position. Meanwhile, the audience is immersed in a hermetic, spherical, weightless visual space, reminiscent of Peter Sloterdijk's spatial studies into microspheres, according to which we live in "bubbles" (*blasen*), imaginary constructions that return us to the comfort of the womb and shelter us from the potential harm of the outside world. In *Cairn*, because interior and exterior are inverted, such ease and danger come to seem like an unstable illusion.

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Wang Xiaoqu

6

### ***Green Screen***

2018

Oil on canvas

60 X 80 cm

Courtesy M Woods Museum

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的人形与某座位于北京望京的著名办公楼建筑，以及海边游客与登陆外星的宇航员等模棱两可的信息。夹杂着强烈的叙事欲望，王晓曲的笔触顺延着人体或事物的动势展开。同时，种种笔法和纹理的运用，让她笔下的人物看起来并非由肉身组成，倒像是些光滑或粗粝的石头。

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7

林穴

### **“无题”**

2012

纸上水墨

45 x 5 x 83 cm x 12

由安全口画廊及艺术家提供

来自香港的艺术家林穴热爱山林，从小便对山上一棵树的果核着迷。这组由 12 幅绘画组成的系列，即是艺术家放大自己对这些果核的视觉体验后，将种种与山石对话的感受融入其中所创作出来的。果核的纹理犹如层峦叠嶂的山川，庇护着微小到几近于不可见的草木和生物，漂浮于空白的天际间，又宛若宇宙中悬浮的天体。然而，这组曾参加第 55 届威尼斯艺术双年展的绘画，并非是观念绘画或者写生，而是“万趣融于神思”，即从自然中习得自由的想象路径，再凭借这种手段，去质朴地描绘自然。

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8

鄢醒

### **《有趣的现代家具》**

2019

布、石、灯具

尺寸可变

鄢醒在某次参观完《新潮》杂志社旧址后，创作了一篇以现代设计为背景的短篇小说。在这个故事里，从钢筋混凝土现场挖掘出来的、未经雕琢的玉石在与各种金属材料的竞争中获得赏识和赞美，并在《新潮》杂志社旧址走廊里的吊灯照耀下获得重生。它在这些现代设计的人造精品的映照下展示出美和模仿的关系——玉石对光的追逐和灯具对光的储存和运用之间映射着一种对应和比较。鄢醒通过对历史资料、物质材料、文学和艺术理论重新整合，一次次地为身份寻求新的、更为精准的定位。

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## Crossing the River

2019  
Oil on canvas  
120 x 150 cm

## Landing

2019  
Oil on canvas  
180 x 130 cm

Through her paintings, Wang Xiaoqu explores the rich indeterminacy of images. She has collected many photographs from the internet, cut them out, and pasted them onto a single surface, allowing these images to achieve a kind of dispersed signification. To the artist, the photograph is always open-ended, able to contain the intentions and thoughts of both the photographer and the artist. *Qigong* practitioners and movie stars, hunchbacked figures crossing rivers, a certain famous office building in Beijing's Wangjing sub-district, seaside tourists, and astronauts: each of the subjects in her paintings evinces an ambiguity of form. Evoking a strong, narrative desire, Wang's brushstrokes seem to describe the movements of people or objects. The texture of her paintings gives her human subjects a supernatural sheen, as though they were made not of flesh, but of smooth or rough stones.

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## Lin Xue

### “Untitled”

2012  
Ink on paper  
45 x 5 x 83 cm x 12  
Courtesy Galley Exit and the artist

Ever since his childhood, Lin Xue, who grew up in Hong Kong, has loved mountain forests. In particular, he was fascinated by the pits of fruits that dropped from one such tree. For this series of twelve drawings, the artist expanded on his visual experience of these fruit pits, blending them with his impressions of mountainous rocks. The grooved surface of each pit resembles the

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## 9

## 铁木尔·斯琴

### 《刺柏》

2019  
3D 打印材料、丙烯  
150 x 86 x 122.5 cm

铁木尔·斯琴近期的创作蕴含着一种超越人文主义的道德观，即，人类文明遵循的规律只是物质世界自身的运作系统的一部分。在《刺柏》中，铁木尔使用 3D 打印技术再现了一棵生长在美国女画家乔治娅·奥·吉弗在新墨西哥州的居所幽灵牧场附近石间的刺柏。在铁木尔的创作中，观众能欣赏到当地植物肆意生长的姿态。这种形式让艺术家常常提及的概念“新和平”——一种如广告般引人注目的人与自然之间的新型关系——被揭示出来，也让人联想到许多现代科学观难以认同的感生神话——生命被无生命的物质孕育，汲取营养，再迸发于世。

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## 10

## 赵要

### 《有一团神气》

2019  
夹网 PVC  
1480 x 1430 x 690 cm

作品以气模的方式将一块石头放大了 100 万倍，这块石头顶端用藏语写着 བསམ་བློ་དེ་མཐོ་ཚད་ཀླུ་ན་གྱི་མཚོ་ག (精神高于一切)。“精神高于一切”石头是当地刻玛尼石的师傅专门为“精神高于一切”项目镌刻的，它将项目名字译成藏文并按照本地传统，刻在大小不一的石头上。在 2016 开始实施的“精神高于一切”项目里，艺术家将一件长 116 米、宽 86 米的布制抽象作品置于藏区海拔接近 5000 米的雪山山顶，在自然环境里经历了半年的风吹日晒后撤下并回收展示。2018 年 5 月 18 日，艺术家在北京工人体育场呈现了这一令人惊奇的作品。此次，艺术家以玛尼石为灵感，创作了这最新的作品《有一团神气》，将具有精神故事的石头放大成巨大的气囊，并在其中注满空气，让这团被包裹着的气体似乎也临时性地具有了某种能量。一颗“大而虚无”的精神石头躺倒在海天之间，而我们已有的知识——无论是文化的、政治的，历史的，还是宗教的，又是如何影响我们对艺术的感知？

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ridges and rivers on a mountain, sheltering tiny growths of plant and animal life, and suspended against a white sky, like a celestial body. However, these artworks, which appeared in the 55th Venice Biennale, are neither conceptual drawings nor realist depictions, but speak instead to the artist's profusion of interests coming together in the mind. Lin discovers an imaginary path of freedom through nature, then uses this as a method to plainly depict nature.

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Yan Xing

8

### ***Fine Modern Furniture***

2019

Cloth, stones, light fixture

Dimensions variable

After visiting the former headquarters of *The Renaissance* magazine, Yan Xing wrote a short story with modern design as its backdrop. In this story, a piece of uncut jade is excavated from reinforced concrete, after which it competes with various other metallic materials to win the admiration of viewers and is ultimately “reborn” under the chandeliers in a corridor where *The Renaissance*'s offices once stood. Lit by these artificial, luxury design products, the story teases out the relationship between beauty and imitation, suggesting a parallel between how light is “pursued” by the jade and how it is stored and used by the chandeliers. By synthesizing archival material, physical matter, literature, and art theory, Yan seeks newer, more precise articulations of identity.

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Timur Si-Qin

9

### ***Juniper***

2019

3D printed material, acrylic

150 x 86 x 122.5 cm

Timur Si-qin's recent work evinces a moral outlook that exceeds humanism: namely, the belief that the laws

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obeyed by humans are only a part of those that govern the material world at large. In *Juniper*, Si-Qin uses 3D printing technology to recreate the juniper tree that grew near Georgia O'Keeffe's residence in Ghost Ranch, New Mexico. In this work, viewers can see a riotous growth of various local fauna. The work also foregrounds the concept of “New Peace”: a new relationship between humans and nature that draws its formal appeal from the language of advertisements. Encountering this piece, viewers are reminded of creation myths that do not accord with science, in which a life is conceived from, nourished by, and born of innate matter.

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10

Zhao Yao

### ***Something in the Air***

2019

PVC laminated fabric

1480 x 1430 x 690 cm

This artwork is an inflatable model of a stone, engraved with the Tibetan words བསམ་བཞུ་འཇམ་མེད་ཀྱི་མཚན་ལ། or “Spirit Above All.” It has been magnified one million times. The original stone was specially produced by a local Marnyi stone artisan for the “Spirit Above All” series, for which Zhao carved the phrase onto many rocks of different sizes. As part of the project, in 2016, Zhao unfurled an abstract cloth installation 116 meters tall by 86 meters wide in a mountainous area of Tibet, exposing it to the elements for half a year before presenting it in Beijing Peoples' Stadium on 18 May 2018. Using Marnyi stones as inspiration, the artist has now created his newest artwork, *Something in the Air*, a “huge but hollow” inflatable Marnyi stone. Perched between sky and sea, the air inside seems to be charged with a certain energy. The artwork seems to ask: how does our knowledge—cultural, political, or religious—influence our perceptions of art?

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它们被人民接受了，人民为这些神话中的新神建立了庙宇，而且以各种风俗礼仪崇祀他们，所以我们只好承认他们。

——袁珂《中国神话史》

图像转换之所以具有意义，不是因为我们对产生文化理论诸多术语的视觉表征具有什么有力的表述，而是因为图像在学术探讨的广阔领域中形成一个尤其特别的摩擦与难缠的焦点。

——W. J.T. 米切尔《图像转向》

They were accepted by the people, who built temples for these fabled deities, and worshipped them in various ceremonies; we, then, could only accept them as well.

—Yuan Ke, *The History of Chinese Mythology*

—W.J.T. Mitchell, *The Pictorial Turn*

Image transformation is significant not because we have a strong statement of the visual representations that give rise to the many terms of cultural theory, but because images form a particularly frictional and difficult focus in the broad field of academic discussion.

……公元2500年……如果有谁把米开朗基罗西斯丁礼拜堂天棚上所画的“失乐园”理解成《草地上的午餐》，恐怕也没有人能够提出反驳。

——欧文·潘诺夫斯基

艺术家们在共同的幻象中所经验的一般经验事实为出发点共同建构神话史，在这种神话史中一切都经过夸张和放大的人文处理。当一个艺术家完全沉迷于这样的“情境”之中，无疑会相信这个“神话”的。这种神话的幻觉感从文艺复兴至今一直使得艺术家们自以为他们是在同神对话。……从这种意义上说，我们应当抛弃艺术对于人文热情的依赖关系，走出对艺术的意义追问……

——王广义《清理人文热情》

Artists experience a common fantasy: a mythical history where everything is exaggerated by humanist bias. When an artist becomes infatuated with this kind of “scene,” he or she will believe the myth behind it. This fantasy of a mythical history extends back to the Renaissance; it means that artists think that they, themselves, converse with the gods... In this sense, we need to move our art beyond dependence on humanist pieties; we need to move beyond inquiring after the meaning of art...

—Wang Guangyi, *On the Clearing Out of Humanist Passions*

2500 AD... If anyone interprets Michelangelo’s scene of “paradise lost,” on the ceiling of the Sistine Chapel, as a kind of *Le déjeuner sur l’herbe*, there will likely be no one to dispute the claim.

—Erwin Panofsky

凡是去过藏区的人，都会对玛尼石留下印象，因为它在藏区随处可见，尤其在山口、湖畔、桥梁、寺庙这样的地方，都能看到玛尼石堆或玛尼石墙。这些玛尼石，泛指刻有佛语、佛像、佛塔或吉祥物等图案的石刻。“玛尼”二字，是佛经观音六字真言的略称，是藏传佛教中最受尊崇的一句祈祷语，相当于汉传佛教里的“阿弥陀佛”。信徒们认为，每丢下一颗玛尼石，就相当于念了一遍经文，积累了功德。

如果要追溯玛尼石的根源，其实远不止于佛教的出现，而是和藏地古老的崇石习俗有关。在藏民族早期文化中，就有山神和岩石崇拜的祭祀形式，一般是在山上用石头垒出“拉则”，也就是神的居所，进行定期祭拜。西藏原始苯教出现后，崇信万物有灵，传说在创世纪时代，在白色的冰川出现了两个石堆，是两尊守护神的道路界标。此后，人们也在自己的居住地、湖畔、山口处仿建这种石堆，表示对神祇的敬畏。佛教传入藏地之后，也继承了这种建立石堆祭祀山神的古老习俗和传统，只是表现形式和内容有所变化，这些刻有经咒、经文、佛像和各种佛教图像符号的玛尼石，逐渐成为藏民族特有的一种石刻文献和佛教文化的载体。

## The Austere Splendor of Tibetan Marnyi Stone Folk Culture

Anyone who has been to Tibet will have seen the ubiquitous Marnyi stones. Entire mounds of Marnyi stones fill mountain passes, lakes, bridges, and temples. These stones are usually engraved with Buddhist slogans or motifs. “Marnyi” is an abbreviation for the six-character mantra of the Guanyin sutra, the most revered prayer in Tibetan Buddhism. Worshippers believe that depositing a Marnyi stone is akin to reading a book of scripture.

The history of Marnyi stones extends past the birth of Tibetan Buddhism, to the ancient Tibetan worship of stones. Prayers and sacrifice occurred in “Laze,” or the dwelling place the gods, built with stones on mountains. Later, the Bon religion, a set of animist beliefs, emerged in the region. According to Bon cosmogonies, at the dawn of time, two stone mounds appeared on a glacier, serving as signs for two guardian gods. Later, to show their reverence, people built their own stone mounds.

桓公曰：“寡人欲西朝天子而贺献不足，为此有数乎？”管子对曰：“请以令城阴里，使其墙三重而门九袭。因使玉人刻石而为璧，尺者万泉，八寸者八千，七寸者七千，珪中四千，瑗中五百。”璧之数已具，管子西见天子曰：“弊邑之君欲率诸侯而朝先王之庙，观于周室。请以令使天下诸侯朝先王之庙，观于周室者，不得以彤弓石璧。不以彤弓石璧者，不得入朝。”天子许之曰：“诺。”号令于天下。天下诸侯载黄金珠玉五谷文采布帛输齐以收石璧。石璧流而之天下，天下财物流而之齐。故国八岁而无籍，阴里之谋也。

往古之时，四极废，九州裂；天不兼覆，地不周载；火熾焱而不灭，水浩洋而不息；猛兽食颡民，鸷鸟攫老弱。于是女娲炼五色石以补苍天，断鳌足以立四极，杀黑龙以济冀州，积芦灰以止淫水。苍天补，四极正；淫水涸，冀州平；狡虫死，颡民生。

师猛虎，  
石敢当，  
所不侵，  
龙未央。

Guanzi: Qing Zhong IV

Duke Huan of Qi said, “I would like to go west and pay homage to the emperor, but I do not have the money. Is there a way to solve this problem?”

Guan Zhong replied, “Please order that a city with three walls and nine gates be built in Yin Li out of jade.” So jade cutters carved bricks for the walls...

When the wall was finished, Guan Zhong went west to seek an audience with the emperor. He said, “The duke of our country would like to invite the other nobles of the empire to pay their respects to our deceased duke. Please decree that those who wish to enter bring bricks of jade and red bows.”

The emperor agreed, and issued a decree to the entire empire. Thereupon dukes from different realms brought gold, pearls, jade, grain, colored silk, and cloth to the state of Qi to buy jade bricks from the wall.

These bricks travelled across the land, and the state of Qi grew so rich it did not have to levy taxes for eight years.

# Huainanzi

Going back to more ancient times,  
the four pillars were broken;  
the nine provinces were in tatters.  
Heaven did not completely cover [the  
Earth];  
Earth did not hold up [Heaven] all the  
way around [its circumference].  
Fires blazed out of control and could not  
be extinguished;  
water flooded in great expanses and  
would not recede.  
Ferocious animals ate blameless people;  
predatory birds snatched the elderly and  
the weak.  
Thereupon, Nüwa  
smelted together five-colored stones in  
order to patch up the azure sky,  
cut off the legs of the great turtle to set  
them up as the four pillars,  
killed the black dragon to provide relief  
for Ji province,  
and piled up reeds and cinders to stop  
the surging waters.  
The azure sky was patched;  
the four pillars were set up;  
the surging waters were drained;  
the province of Ji was tranquil;  
crafty vermin died off;  
blameless people [preserved their] lives.

宜春界钟山，有峡数十里，其水即宜春江也。回环澄澈，深不可测。曾有渔人垂钓，得一金锁，引之数百尺，而获一钟，又如铎形。渔人举之，有声如霹雳，天昼晦，山川震动，钟山一面崩摧五百余丈，渔人皆沉舟落水。其山摧处如削，至今存焉。或有识者云，此即秦始皇驱山之铎也。

分宜钟山曾有渔人钓得一金锁，长数百尺。又得一钟，如铎状，举之，声如霹雳，山川震动，渔者亦沉于水，或曰此驱山铎也。

江水为害，蜀守李冰作石犀五枚。二枚在府中，一枚在市桥下，二枚在水中，以厌水精，因曰石犀里也。

《天中记》卷七  
引《玉堂闲话》

《棟花矶随笔》  
第四十则引  
《輿地纪胜》

《蜀王本纪》

Once there was a warrior named Shi Gandang. He was invincible. He could exorcise demons and heal people.

## Compositions Completed in Haste

In Yichun, there was a mountain, Zhongshan, a canyon dozens of miles long, and a winding river with clear water, whose depth was difficult to measure, also called the Yichun. One day a fisherman came to fish, and hooked a golden clock... He pulled it out, and the sky darkened, and the mountains and rivers shook. The surface of Zhongshan mountain cracked and tumbled five hundred feet into the water. The boats capsized, throwing the fishermen overboard. The mountain looked as if it had been cut with a knife; there are still traces left to this day. A sage has said that the fisherman had found the bell that the First Emperor used to move mountains.

## Essays from Lianhua Jetty

始皇作石桥，欲过海观日出处。时有神人，能驱石下海，石去不速，神人辄鞭之，至今悉赤。阳城山上石，皆起立东倾，如相随状，至今犹尔。

《古小说钩沉》  
辑《小说》  
引《三齐要略》

旧秦始皇以术召石，石自行，至今皆东首，隐轸似鞭挞痕。

《太平广记》  
引《齐地记》

金星之精，坠于中南圭峰之西，因号为太白山，其精化为白石，状如玉美，时有紫气覆之。天宝中，玄宗立玄元庙于长安大宁里临淄旧邸，欲塑玄元像。梦神人曰：“太白北谷中有玉石，可取而琢之，紫气见处是也。”翌日，令使入谷求之。山下人云：“旬日来，尝有紫气，连日不散。”果于其下掘获玉石，琢为玄元像，高二丈许，又为二真人二侍童，及李林甫、陈希烈之形，高六尺以来。

《太平广记》，卷第三九八  
(坡沙附)

苍然两片石，厥状怪且丑，万古遗水滨，一朝入吾手。老蛟蟠作足，古剑插为首。忽疑天上落，不似人间有。

《双石》

启，夏禹子也，其母涂山氏女也。禹治洪水，通轘辕山，化为熊。谓涂山氏曰：“欲饷，闻鼓声乃来！”禹跳石，误中鼓，涂山氏往，见禹方作熊，惭而去，至嵩高山下，化为石。方生启，禹曰：“归我子！”石破北方而生启。

“此事说来好笑。只因当年这个石头娲皇未用，自己却也落得逍遥自在，各处去游玩。一日来到警幻仙子处，那仙子知他有些来历，因留他在赤霞宫中，名他为赤霞宫神瑛侍者。他却常在西方灵河岸上行走，看见那灵河岸上三生石畔有棵绛珠仙草，十分娇娜可爱，遂日以甘露灌溉，这绛珠草始得久延岁月。后来既受天地精华，复得甘露滋养，遂脱了草木之胎，幻化人形，仅仅修成女体，终日游于离恨天外，饥餐秘情果，渴饮灌愁水。只因尚未酬报灌溉之德，故甚至五内郁结着一段缠绵不尽之意。常说‘自己受了他雨露之惠，我并无此水可还。他若下世为人，我也同去走一遭，但把我一生所有的眼泪还他，也还得过了。’因此一事，就勾出多少风流冤家都要下凡，造历幻缘，那绛珠仙草也在其中。今日这石正该下世，我特地将他仍带到警幻仙子案前，给他挂了号，同这些情鬼下凡，一了此案。”

## Biography of the King of Shu

There were floods in the Shu region. Li Bing, the Taishou (a minister), created five stone rhinos. Two are in the Taishou's hall, one is under a bridge where the markets are, and two were placed in water to suppress the floods.

## The Probe into Ancient Novels

In the Qing Dynasty, the First Emperor built a stone bridge, hoping to cross the sea and see the origin of the sunrise. Once there were immortals who could ride stones into the sea, whipping them when they moved too slowly. To this day, the stones appear reddish in color, and incline towards the east, as if following someone.

Two ancient stones, misshapen, ugly, strange. Forgotten for centuries, they fall into my hands today. The lower halves are coiled like dragons; the upper halves like swords sunk into stones. A doubt seizes me: have these stones fallen from heaven? Their strange shapes seem otherworldly.

Qi's father was Dayü, and his mother was a member of the Tushan family. Dayü tamed the floods and turned into a bear to cross Xuanyuan mountain. He told his wife: when I am hungry, I will strike a drum. Come once you hear the noise. He jumped into the river, but struck the drum by mistake. His wife came and discovered that Dayü had become a bear, whereupon, ashamed, she went to the base of a mountain and transformed into a stone. She had already conceived Qi. Dayü said, "Return my son!" The stone broke and Qi was born.

## Extensive Records of the Taiping Era

In ancient times, the First Emperor used magic to summon stones that could move of their own accord. To this day, the stones seem to lean towards the east, and their surfaces bear whip marks.

The essence of Venus fell to the western side of Zhongnan peak, and turned into a white stone of incomparable beauty, around which purple vapor clung. Venus, a god, was also named Taibai, and so this mountain was called Taibai Mountain. Emperor Xuanzong of Tang intended to establish a shrine for Xuanyuan... He dreamed of an immortal who said that at the north of the valley there was a stone that was ideal for carving. The next day, the emperor went into the valley for the jade. Digging in the ground below the purple vapor, he found a fine piece of jade, and carved it into statues of Xuanyuan... and also for the two holy men and their servants, about six feet high.

“The story is enough to make you laugh! They amount to this: there existed in the west, on the bank of the Ling (spiritual) river, by the side of the Sansheng (thrice-born) stone, a blade of the Jiangzhu (purple pearl) grass. At about the same time it was that the block of stone was, consequent upon its rejection by the goddess of works, also left to ramble and wander to its own gratification, and to roam about at pleasure to every and any place. One day it came within the precincts of the Jinghuan (Monitory Vision) Fairy; and this Fairy, cognizant of the fact that this stone had a history, detained it, therefore, to reside at the Chixia (purple clouds) palace, and apportioned to it the duties of attendant to Shenying, a fairy of the Chixia palace.

“This stone would, however, often stroll along the banks of the Ling river, and having at the sight of the blade of spiritual grass been filled with admiration, it, day by day, moistened its roots with sweet dew. This purple pearl grass, at the outset, tarried for months and years; but being at a later period imbued with the essence and luxuriance of Heaven and Earth, and having incessantly received the moisture and nurture of the sweet dew, divested itself, in course of time, of the form of grass; assuming, in lieu, a human nature, which gradually became perfected into the person of a girl.

“Every day she was wont to wander beyond the confines of the Lihen (divested animosities) heavens. When hungry she fed on the Miqing (hidden love) fruit—when thirsty she drank the Guanchou (discharged sorrows) water. Having, however, up to this time, not shown her gratitude for the virtue of nurture lavished upon her, the result was but natural that she should resolve in her heart upon a constant and incessant purpose to make suitable acknowledgment.

“I have been,” she would often commune within herself, “the recipient of the gracious bounty of rain and dew, but I possess no such water as was lavished upon me to repay it! But should it ever descend into the world in the form of a human being, I will also betake myself thither, along with it; and if I can only have the means of making restitution to it, with the tears of a whole lifetime, I may be able to make adequate return.”

“This resolution it is that will evolve the descent into the world of so many pleasure-bound spirits of retribution and the experience of fantastic destinies; and this crimson pearl blade will also be among the number. The stone still lies in its original place, and why should not you and I take it along before the tribunal of the Fairy, and place on its behalf its name on record, so that it should descend into the world, in company with these spirits of passion, and bring this plot to an issue?”

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