成都双年展
CHENGDU BIENNALE
烟火指数
PULSE OF LIFE

成都市
美术馆
CHENGDU ART MUSEUM

成都双年展
Chengdu Biennale
烟火指数
Pulse of Life

成都市美术馆 编

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·桂林·

PULSE
OF LIFE

CHENGDU BIENNALE

We live in an age when intimate human contact has gradually diminished.

We also live in an age woven together by countless indices.

The theme Pulse of Life emerges in this very context as an artistic reflection. By bringing together two seemingly unrelated concepts—"mundane life" and "pulse"—the exhibition opens up a series of empathetic spaces that speak directly to the mundane lives of ordinary people.

For the Chinese in particular, "mundane life" is a deeply evocative term. It is a vivid symbol of the broader sweep of life itself, representing the rhythm of cyclical daily routines and carrying the weight of collective memory and warmth. Mundane life is not merely about liveliness and bustle; serenity and quietness are equally integral to its essence. In contrast, "pulse" (a metaphor for statistical indices) is a relative measure, derived from established statistical principles and methods, that quantifies the degree of variation in a given variable across time or space. By introducing statistical concepts, the exhibition conducts a cross-disciplinary calculation at the micro-level of everyday life amid the rapid changes in human society. Notably, the theme coincides neatly with a comprehensive index released by the Chengdu Characteristic Commercial Street Association, a particularly resonant coincidence.

As early as the 20th century, the notion of the "everyday life world" had already been articulated, giving rise to a wide range of reflections on lived experience. In the 21st century, both the spatial structures of collective existence and the conditions of individual life are undergoing profound transformation. The rapid iteration of technology is reshaping our daily routines and cognitive boundaries at an unprecedented pace, deeply influencing each person's tempo of life and psychological state. Anthropologist Xiang Biao's recent proposal to rebuild the "nearby" is rooted in a profound reflection on the myriad changes of our time.

Against this backdrop, the Chengdu Biennale focuses on human living conditions across different temporal and spatial contexts, allowing the sensuous pulse of the mundane life to resonate with the fluctuations of rational data. Through artistic means, the exhibition forges a multidimensional landscape of the Pulse of Life, exploring the inner tensions inherent in rural and urban life and the unfolding evolution of civilization.

Wu Hongliang
Chief Curator of Chengdu Biennale
President of the Beijing Fine Art Academy

Curatorial Statement

Wu Hongliang

Part I: Questioning

"Where the heart belongs" is a question grounded in everyday life. It is spatial in nature—where do we hope to live?—and emotional as well—are all our efforts truly worth it? From daily meals and daily commutes at dawn and dusk, to neighborly bonds and distant abodes, from securing a livelihood to nurturing a spiritual home—we are all in constant search.

The artworks on display in this exhibition hall span perspectives from a child's innocent eyes to an adult's reflective gaze, and styles from vibrant, detailed works to stark black-and-white pieces. Collectively, they are the artists' response to the "algorithmic hegemony" shaped by machines. Data bias in artificial intelligence, the ecological toll of industrial energy consumption, life-defining choices embedded in college entrance examinations—these are the value judgments of our time, translated into tangible visual language. Repetitive, layered forms and looping, cyclical installations not only reinterpret the external logic of computation, but also call into question a singular value framework—allowing details and emotions overlooked by "standard algorithms" to step back into our field of vision.

The question of "where the heart belongs" begins with everyday trade-offs and ultimately points to a seemingly simple yet profoundly difficult question: how do we locate our own existence and give it meaning in a complex world? This section seeks to capture the ceaseless inquiry into life's meaning that arises from the fragments of everyday life.

Part II: Being-in-the-World

Within this exploration of value, the spatial environments we inhabit transform into the most immediate "site of calculation". Places, as carriers of lived practices, possess distinct spiritual textures, giving rise to radically different life stories. These differences are often shaped and reinforced through repeated depictions of works across the public cultural sphere, contributing to the building of urban images. Whether it is the Chengdu teahouses depicted by sociologist Wang Di as micro-public spheres, the glamorous panorama of old Shanghai in the pictorial *The Young Companion*, or the romanticized "Prague Square" evoked by a pop song—such cultural symbols,

created, circulated, and accumulated over time, become cognitive shortcuts for us to understand a place, forming a powerful public narrative.

This exhibition hall presents memory samples that have shaped public perception. Together, they shape the "collective character" of a place. "From the masses, to the masses", this process writes an ever-evolving history of local experience. Even today, the scenes of our everyday lives continue to be observed, distilled, and reshaped by creators. This process renders the most vivid form of "calculation" in spatial contexts, thus composing and extending the collective memory of each place.

Part III: Inner Light

Beyond the realm of public memory, every individual harbors countless hidden yet vivid "personal algorithms". Each artist's work, in its own way, constructs an "individual index". These expressions—seemingly intuitive, emotional, and poetic—in fact constitute the most resilient core of meaning in an individual's life. The works in the exhibition encompass a spectrum of inquiries: from the fearless critique and fantasy of *Wonders of Westland*, through the existential angst over "the meaning of human existence in the cosmos" in the film *Journey to the West* (a title shared with a classic Chinese novel), to post-Anthropocene visions of human-nonhuman symbiosis, and finally to the civilizational reflections borne by art satellites in space. These creations serve as a vital counterforce against homogeneity and the essential key to the enduring renewal of the "Pulse of Life".

In this hall, we focus on seemingly "useless" quests, on the courage that breathes form into the void, and on the primal wellspring of human curiosity, imagination, and vitality—transforming them into an inner light that guides us forward.

参展艺术家及作品	Artists & Works
艾格格	Ai Gege
阿披 · 帕努旺	Api Panuwang
安德烈亚 · 德尔 · 古尔丘	Andrea Del Guercio
安德烈 · 瓦西列夫斯基	Andrzej Wasilewski
安吉 · 莱西亚	Ange Leccia
贝纳 · 维内	Bernar Venet
曹斐	Cao Fei
陈楠	Chen Nan
陈勇劲	Chen Yongjin
戴耘	Dai Yun
冯羽	Feng Yu
何岩青	He Yanqing
靳军	Jin Jun
金钕	Jin Nyu
金宇澄	Jin Yucheng
克莱芒 · 科吉托尔	Clément Cogitore
雷子人	Lei Ziren
冷冰川	Leng Bingchuan
李洪波	Li Hongbo
李津	Li Jin
梁铨	Liang Quan

罗丹	Luo Dan
马鸿锦	Ma Mingming
马玉江	Ma Yujiang
帕翠西亚 · 皮西尼尼	Patricia Piccinini
齐白石	Qi Baishi
雷纳托 · 拉纳尔迪	Renato Ranaldi
桑火尧	Sang Huoyao
特蕾莎 · 雷乌尔	Theresa Reiwer
魏葵	Wei Kui
吴尚聪	Wu Shangcong
五条人	Wutiaoren
武艺	Wu Yi
维托里奥 · 科西尼	Vittorio Corsini
徐冰	Xu Bing
谢晓泽	Xie Xiaoze
限像工作室	Limage Studio
杨逸凡	Yang Yifan
伊瑞	Jiri Straka
尹韵雅	Yin Yunya
宇宙探索编辑部	Journey to the West
张光宇	Zhang Guangyu



安德烈亚·德尔·古尔丘
/
Andrea Del Guercio

安德烈亚·德尔·古尔丘，1954年出生于罗马，现居米兰（意大利）与弗赖堡（德国）。1978年获佛罗伦萨大学中世纪与现代艺术史学位，其职业生涯贯穿学术研究、策展、当代艺术收藏与文化交流，持续促进国际艺术生态互联。

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Andrea Del Guercio (born 1954, Rome) lives in Milan (Italy) and Freiburg (Germany). He received his degree in Medieval and Modern Art History from the University of Florence in 1978. His career spans academic research, curating, contemporary art collecting, and cultural exchange, consistently fostering international connectivity within the global art ecosystem.

本装置旨在为观众构建一个充满“交融感”的陈设空间——这里既有艺术家私人的物品，也汇集了来自成都这座城市的公共记忆碎片。空间内陈列着来自欧洲与中国的家具，共同构筑起一个“共同家园”。这个“家”中设有一间“画室”，收藏着艺术家私人珍藏的作品。这些展品既体现了其个人艺术品位，也汇聚了不同艺术家的表达“片段”。其中来自意大利的收藏，与中国艺术家的作品形成对话，任何个体或家庭都能在此获得启发，构筑属于自己的“家庭博物馆”，用以珍藏自身的历史、志趣与品味。此可参与式装置通过提供一种具象参照，激活并拓宽公众接触艺术的路径，其核心在于推动收藏理念的革新与转型——不仅是经济层面的，更是文化维度的。我们旨在复兴一种普及化的私人收藏文化，使其不再局限于特定社会阶层。

本装置所展示作品的艺术家包括塞尔吉奥·瓦奇、莱洛·洛佩兹、阿尔弗雷多·罗米欧、安东尼奥·伊沃莱拉、克里斯蒂安·卡萨尔、克劳迪奥·科斯塔、恩佐·库奇丝、弗兰科·翁达、乔治·卡塔尼、卢卡·德尔·古尔丘、张鹿鸣、马里奥·希法诺、保罗·桑达诺、拉切莱·弗里松、拉斐尔（布埃诺）、斯特凡诺·皮兹、V.菲雷尔、路德维希·夸斯、李勇政、雷建华、殷九龙、王易罡、张子康、展望、尉晓榕（排名不分先后）。

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This installation aims to construct a space imbued with a sense of “interconnectivity” for the viewer—a setting where the artist’s private belongings converge with fragments of public memory from the city of Chengdu. Furnishings from Europe and China are arranged together to form a “shared home”. Inside this home is a “studio” that houses works from the artist’s private collection. These exhibits reflect his personal artistic taste and gather “fragments” of expression from various artists, including anonymous prints and photographs. Here, Italian collections enter into a dialogue with the works of Chinese artists. Any individual or family can find inspiration here to construct their own “family museum” to preserve their history, interests, and tastes. By providing a tangible reference, this

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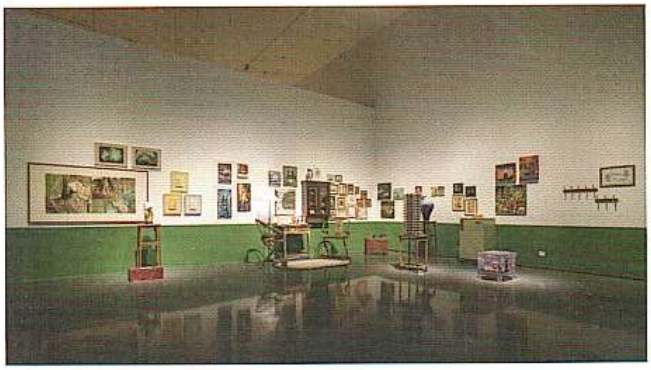
博物馆是我家
装置
尺寸可变

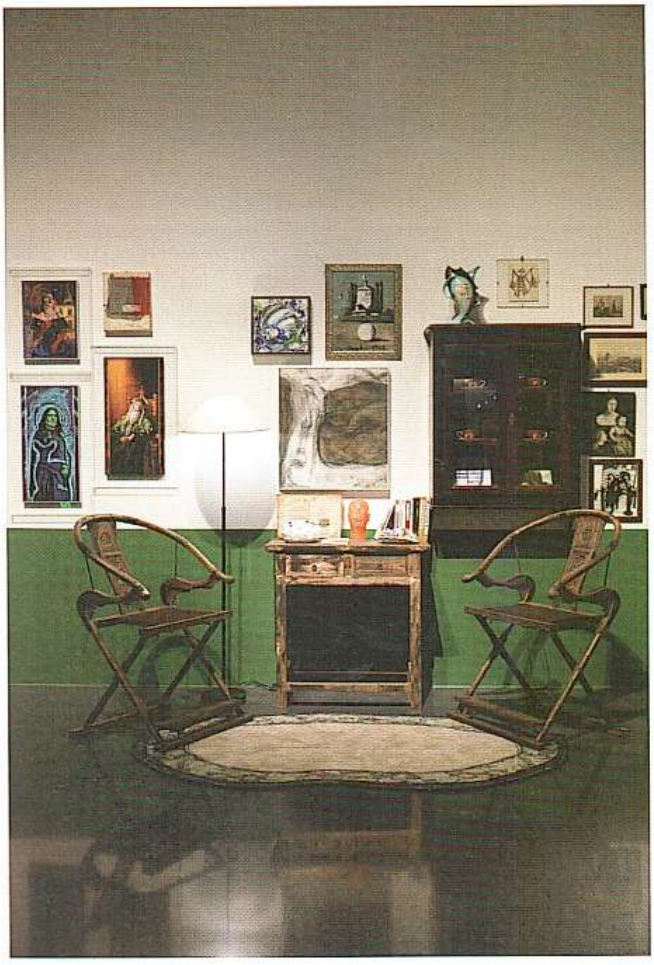
The Museum is My Home
Installation
Dimensions variable

2026

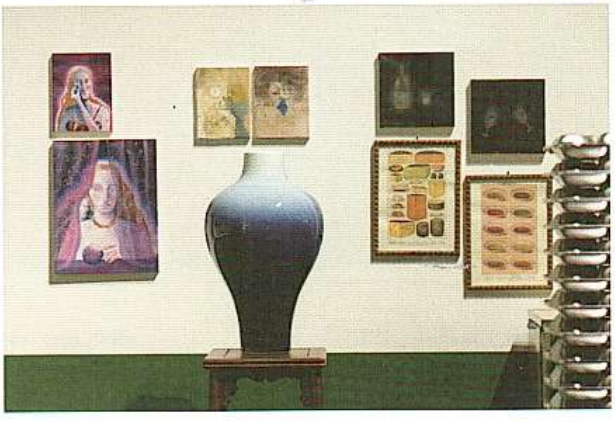
participatory installation activates and broadens the public's path to engaging with art. At its core is a drive for the innovation and transformation of the concept of collecting—not merely in economic terms, but on a cultural dimension. Our goal is to revive a popularized culture of private collecting, ensuring it is no longer confined to a specific social class.

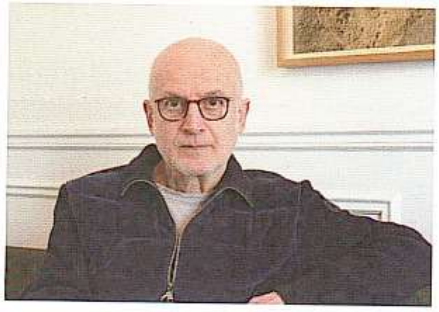
Artists involved include: Sergio Vacchi, Lello Lopez, Alfredo Romeo, Antonio Ievolella, Christian Cassar, Claudio Costa, Enzo Cucchi, Franco Onda, Giorgio Cattani, Luca Del Guercio, Zhang Luming, Mario Schifano, Paolo Sandano, Rachele Frison, Raffaele (Bueno), Stefano Pizzi, V. Firer, Ludwig Quaas, Li Yongzheng, Lei Jianhua, Yin Jiulong, Wang Yigang, Zhang Zikang, Zhan Wang, Wei Xiaorong (in no particular order).











安吉·莱西亚
/
Ange Leccia

安吉·莱西亚，1952 年出生于法国科西嘉，现生活并工作于巴黎和科西嘉。在学习视觉艺术之后，安吉·莱西亚开始了视觉艺术家与电影制作人并行的职业道路，并以法国学院驻罗马成员的身份开展艺术研究。他的作品曾在多个重要机构展出，包括巴黎现代艺术博物馆、巴黎蓬皮杜中心、纽约古根海姆博物馆、卡塞尔文献展、明斯特雕塑项目、威尼斯双年展等。

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Ange Leccia, born in 1952 in Corsica, France, currently lives and works in Paris and Corsica. Following his studies in visual arts, he developed a dual career as a visual artist and filmmaker, and pursued artistic research as a member of the French Academy in Rome. His work has been exhibited at major international institutions, including the Musée d'Art Moderne de la Ville de Paris, the Centre Pompidou, the Guggenheim Museum (New York), the Kassel Documenta, the Skulptur Projekte Münster, and the Venice Biennale.

这件作品将大海、地中海与夏天之间的关系凝聚于一个单一的“主体”之中，使“观者被邀请沿着路径去寻找主题与意象”，并呈现出一条电影式的轨迹，在生命的发展过程中展开一条“路径”，尤其关注那种我们每个人都能从中辨认自身的日常性。该作品希望观者在一连串画面帧之间行走，不必服从叙事的强制性，而是激活一种源自视觉行为的观看方式——亲身经历风景的连续变化，以及一日之中光线的流转，并在其中遇见向我们诉说“共同在场”的声音与存在。影片作为一个建立在图像感知与情感确认之间紧密关系之上的万花筒式系统，进一步凸显了安吉·莱西亚创作路径中的一个核心观念：“艺术首先是一种能量，前提是它必须与生命紧密相连。”

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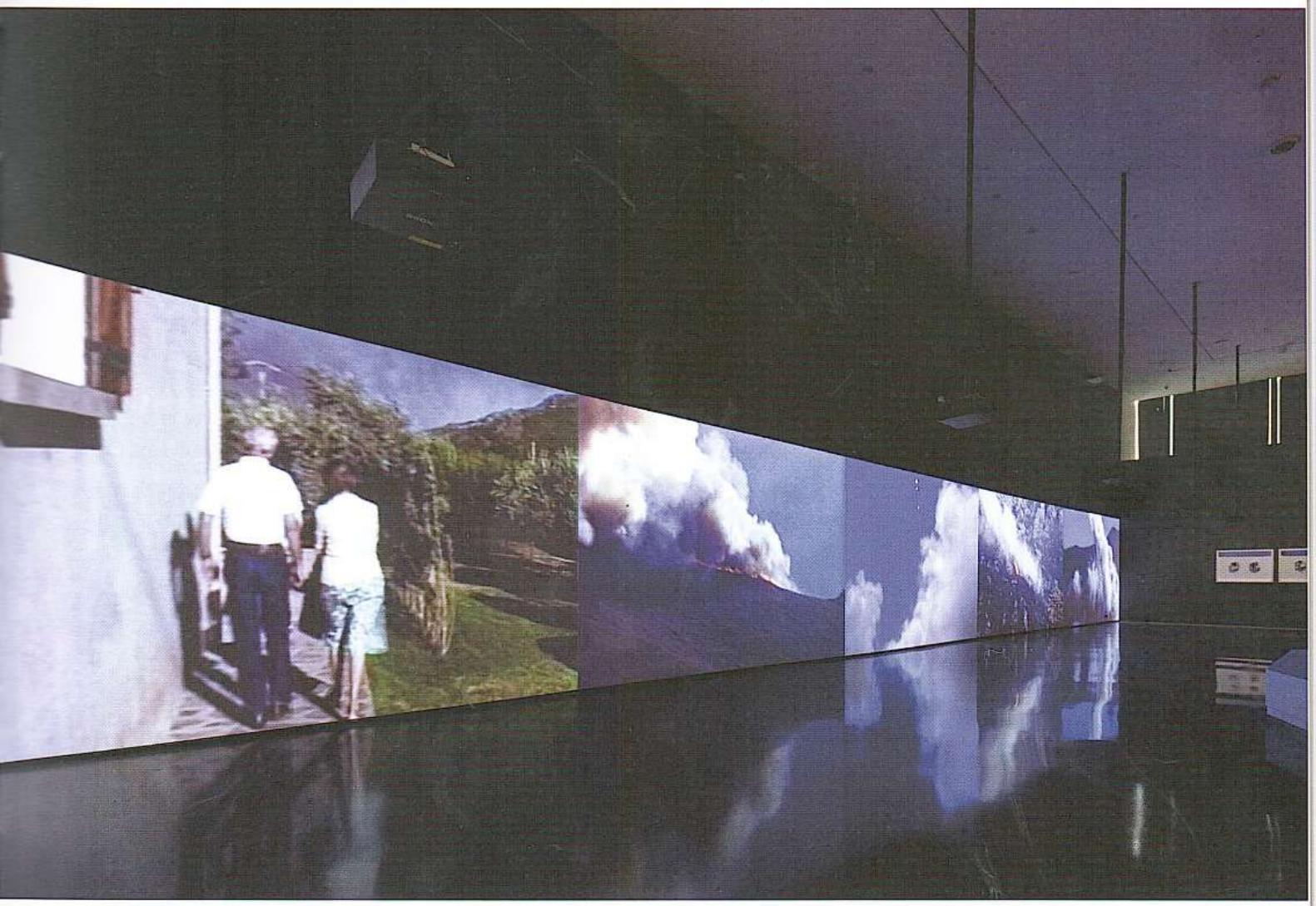
This work unites the relationship between the sea, the Mediterranean, and summer into a single “subject”, where the viewer is invited to follow a path to discover themes and imagery. It presents a cinematic trajectory that unfolds a “pathway” through the progression of life, with a particular focus on the everyday qualities in which we can all recognize ourselves. *Sempre l'estate* encourages viewers to navigate through a succession of image frames, without submitting to the compulsion of narrative, and instead to engage a mode of viewing grounded in visual action itself: directly experiencing the continuous transformation of landscapes, the circulation of light within a single day, and, within this process, encountering voices and presences that speak of a condition of shared presence. As a kaleidoscopic system built upon the intimate relationship between image perception and emotional affirmation, the film further highlights a core tenet of Ange Leccia's creative practice: “Art is, above all, an energy, provided it is intimately linked to life.”

永远的夏天
影像
26 分

Sempre l'estate
Video
26 min

2023





雷纳托 · 拉纳尔迪
/
Renato Ranaldi

雷纳托 · 拉纳尔迪，1941 年出生于佛罗伦萨。1968 年在佛罗伦萨拉扎特拉画廊举办首次个展并涉足电影创作。1988 年获邀参加第四十三届威尼斯双年展并设立雕塑个展厅。20 世纪 90 年代开创“雕刻绘画”系列，在意大利及巴黎、维也纳、洛杉矶等国际机构举办多次个展。除创作之外，长期从事编辑工作，出版多部艺术著作并在专业杂志发表文章，持续活跃于当代艺术界至今。

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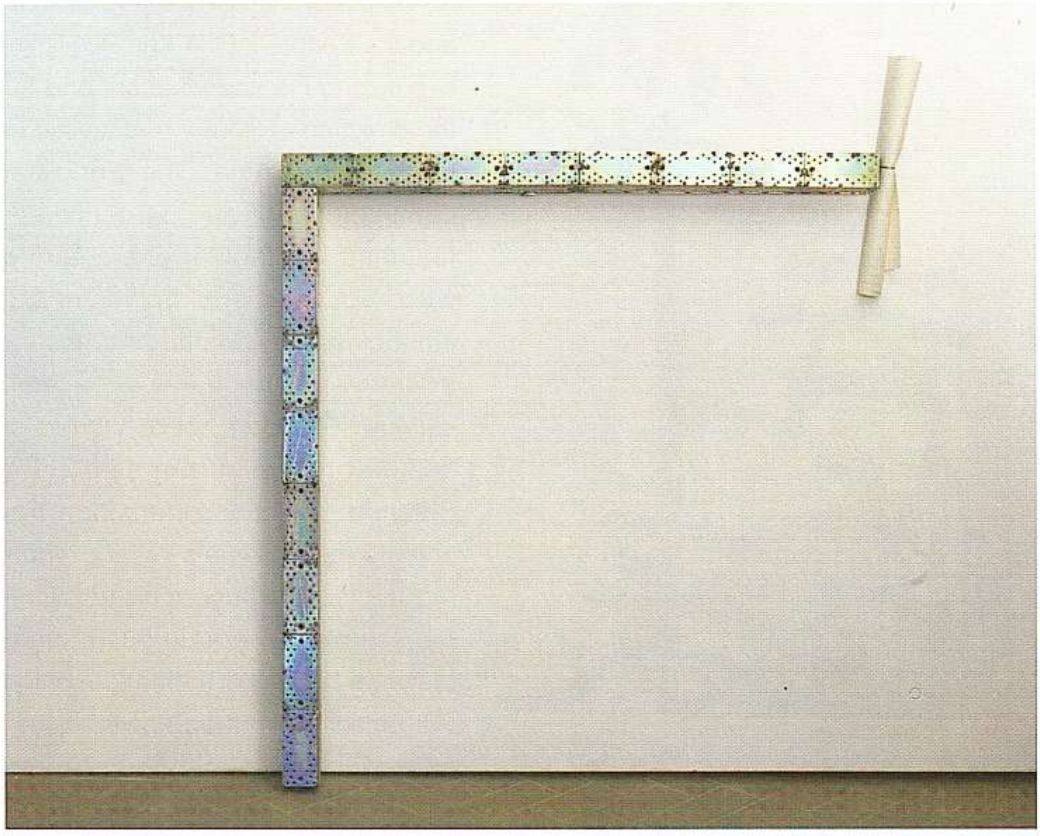
Renato Ranaldi was born in Florence in 1941. Renato Ranaldi held his first solo exhibition in 1968 at Galleria La Zattera in Florence, where he also began working in film. In 1988, he was invited to the 43rd Venice Biennale, presenting a dedicated sculpture pavilion. During the 1990s, he initiated the Sculptural Painting series and held several solo exhibitions in Italy and at institutions in Paris, Vienna, and Los Angeles. In addition to his creative practice, Renato Ranaldi has a long-standing career in editorial work, publishing several art monographs and contributing to professional journals. He remains an active and influential figure in the contemporary art world.



素描 2020
装置
170 cm × 170 cm × 13 cm
铁，纸

Disegno 2020
Installation
170 cm × 170 cm × 13 cm
Iron, paper

2020

这几件作品由艺术家在佛罗伦萨历史中心的大型工作室内通过深入讨论和精心遴选而成。这些彼此独立的“雕塑”，沿着垂直性与水平性的方向展开，在观看过程中既可被作为单一“物件”进行细致观赏，也可被纳入它们彼此之间所形成的关系网络之中。每一个独立的“站点”都携带着自身的秘密负载而存在于空间之中，继而接受，甚至可能主动引导更为细心的观者进入一种对话与“交换”的状态。这种状态由特定的图像学要素所促成：漏斗、卷起的素描、手杖，它们在稳定与不稳定之间保持着微妙的平衡。观者的目光不断发问，时而直接停驻于单件雕塑之上，时而游移寻找那种被直觉感知为有意而非偶然的联结，一种属于日常生活的遗产，一种与我们自身的日常性匿名共存的存在……

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These works were meticulously selected by the artist through in-depth discussions in his large studio located in the historic center of Florence. These independent “sculptures” unfold along both vertical and horizontal axes. During the viewing process, they can be observed as individual “objects” in detail, or considered within the relational network they form among themselves. Each isolated “station” exists in space carrying its own secret load, thereby accepting—or perhaps even actively guiding—the more attentive viewer into a state of dialogue and “exchange”. This state is facilitated by specific iconographic elements: funnels, rolled-up sketches, and canes, which maintain a delicate balance between stability and instability. The viewer’s gaze constantly questions: at times resting directly on a single sculpture, at other times shifting in search of connections perceived intuitively as intentional rather than coincidental—a legacy of everyday life, a presence that coexists anonymously with our own daily existence...



赛道尽头有个漏斗 2
装置
220 cm × 155 cm × 13 cm
铁

At the End of the Track is a Funnel Called No. 2 2025
Installation
220 cm × 155 cm × 13 cm
Iron



素描 2021
装置
60 cm × 25 cm
纸，石头

Disegno 2021
Installation
60 cm × 25 cm
Paper, stone

2021



不平稳 2021
装置
140 h × 100 cm × 40 cm
铁，木

Bilico 2021
Installation
140 h × 100 cm × 40 cm
Iron, wood

2021



维托里奥·科西尼
/
Vittorio Corsini

维托里奥·科西尼，1956年出生于意大利切奇纳，现居米兰，自2010年起担任布雷拉美术学院雕塑教授。

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Vittorio Corsini (born 1956, Cecina, Italy) lives in Milan. Since 2011, he has served as Professor of Sculpture at the Accademia di Belle Arti di Brera.

艺术家在博物馆空间内安置了三件“家具”——一只抽屉柜、一只衣柜、一张写字台——它们再次印证了艺术家对于私人生活空间中所蕴含价值的关注，同时也体现了其与成都双年展伦理维度之间的契合。这些“简单物件”的存在，其图像学意义立刻让人联想到家庭功能属性。它们被分布并组织于一个理想化的公寓空间之中，使普通参观者通过在房间中的环境性停留与体验，转变为一位“使用者—居住者”。

在每一件木质结构所呈现出的完美线性之上，艺术家赋予了它们“透明性”，以促成一种基于展示即时性的观看方式。它们也得以进入自身历史中一个前所未有的阶段——以一种包覆性、整体性的审美思维功能，取代其原本的使用功能。作为当代艺术的产物，这一装置经历了一次向家庭关系历史价值的转移，它扩展了当下的时间维度，将家具图像学所能见证的全部时间纳入其中；它驻足于个人感知，并向记忆敞开。那三件构成“家”的简单物件，正等待着我们的思想去为其赋形、赋意，并在重新描绘中使其鲜活起来。

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The artist has placed three pieces of “furniture” within the museum space—a chest of drawers, a wardrobe, and a writing desk—which once again reflect the artist's focus on the values embedded in private living spaces, while also demonstrating an alignment with the ethical dimension of the Chengdu Biennale. The presence of these “simple objects” immediately evokes their iconographic significance related to domestic functionality. Distributed and organized within an idealized apartment-like setting, they transform ordinary visitors, through environmental immersion and experiential engagement within the rooms, into “user-inhabitants”.

On the perfectly linear structures of each wooden piece, the artist has bestowed “transparency”, facilitating a mode of viewing grounded in the immediacy of display. At the same time, these objects enter an unprecedented phase in their own history—one in which their original practical functions are replaced by an encompassing, holistic aesthetic and conceptual role. As a product of contemporary art, this installation undergoes a shift toward the historical value of domestic relationships. It expands the present temporal dimension to encompass the full span of time witnessed by the iconography of furniture. It lingers within personal perception and remains open to memory. Those three simple objects that constitute a “home” await our thoughts to give them form and meaning, bringing them to life again through reinterpretation.

关怀——衣柜
装置
220 cm × 122 cm × 50 cm
木头，玻璃吹制花朵

Cura—Armadio
Installation
220 cm × 122 cm × 50 cm
Wood, blown glass flowers

2000—2011





关怀——抽屉柜
装置
110 cm × 130 cm × 50 cm
木头，玻璃吹制花朵

Cura—Cassettiera
Installation
110 cm × 130 cm × 50 cm
Wood, blown glass flowers

2000—2011

关怀——写字台
装置
115 cm × 100 cm × 50 cm
木头，玻璃吹制花朵

Cura—Secretaire
Installation
115 cm × 100 cm × 50 cm
Wood, blown glass flowers

2000—2011

烟火指数 · 成都双年展
成都市美术馆　编

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