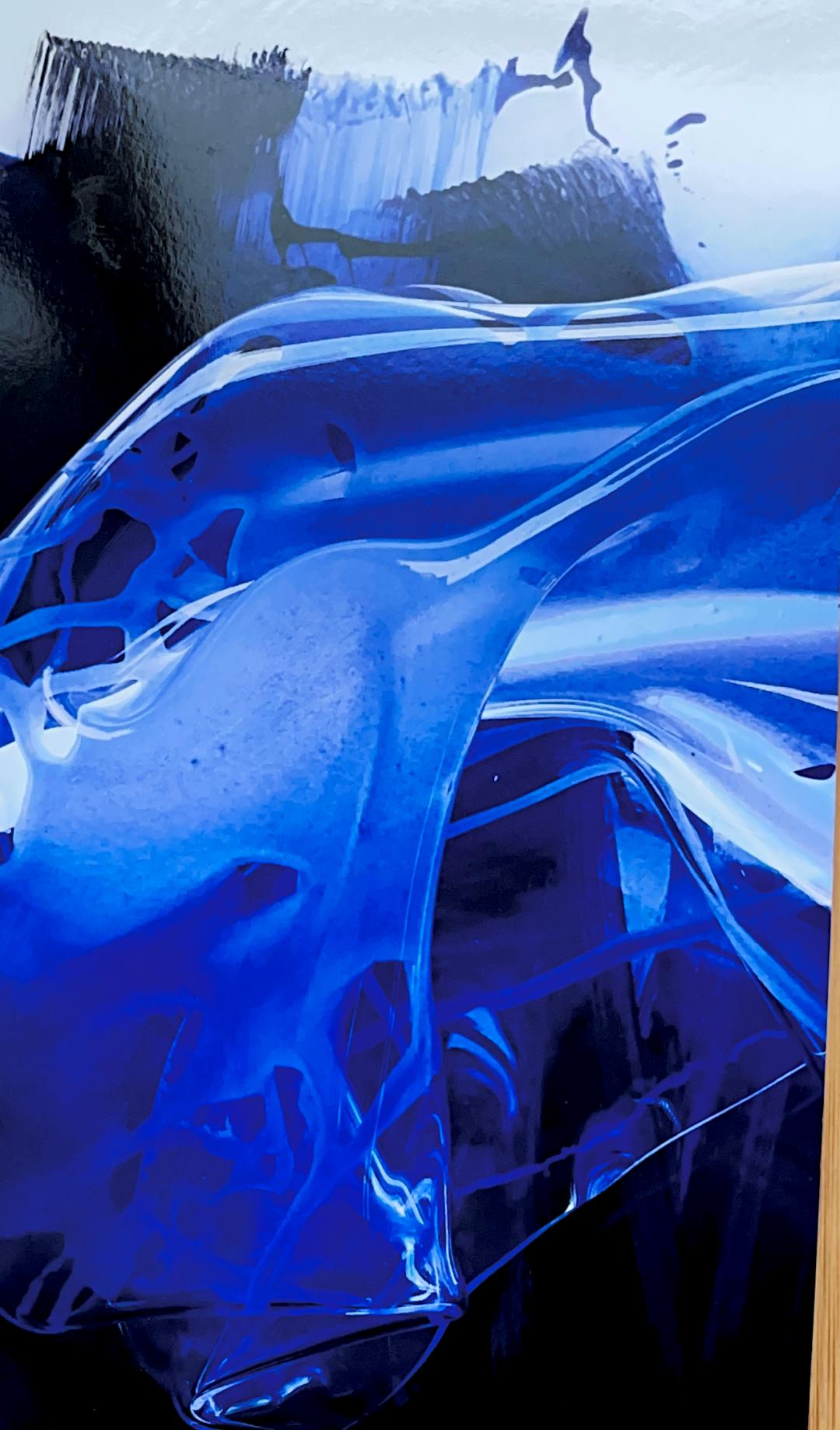


CAFA
Art
Museum

中央美术学院 美术馆

莫扎特——基因

LI JIWEI SOLO EXHIBITION
李继伟艺术展



前言

作为庆祝中国和奥地利建交 50 周年的艺术项目，中央美术学院十分高兴地与奥地利驻华大使馆合作举办《莫扎特—基因：李继伟艺术展》，这是中奥两国文化交流的最新成果，凝聚了李继伟先生专门创作的巨大心力，更体现了我们对中奥两国合作发展美好前景的良好祝愿！

李继伟先生是在中国改革开放时代走上艺术道路的，他的艺术很有代表性地体现了一代中国艺术家从中国走向世界的经历。作为中央美术学院的校友，他曾经学习过中国传统艺术，在奥地利和德国的学习则使他宽阔地研究西方艺术，特别是融入国际当代艺术的发展历程。他优秀的艺术才华和勇于探索的艺术激情在他几十年的创作中充分体现出来，在大型的公共艺术上，在运用新媒体新材料方面，在“跨界”的融合创新中，他创作了许多充满浪漫、想象和视觉诗意的作品，既有中国传统哲学观念“天人合一”的“造物”方法，又是当代艺术关注人与世界、生命与命运的意识结晶。可以说，他是一位在跨文化的旅程中将中西艺术元素交织成视觉奇观的杰出艺术家。

在《莫扎特—基因》这个展览中，我们能看到李继伟的典型语言。他从容地驾驭材料媒介，使如同雕塑的构筑体在光感效果中变身为魔幻的精灵，他将音乐的声响变为可视的旋律，表现出莫扎特音乐中超越信仰、追求自由和向往自然的伟大精神。以奥地利的文化骄傲和中国人民热爱的莫扎特音乐为主题，李继伟先生的这件新作，作为中奥建交 50 周年的艺术纪念，是再也合适不过的创举，它将引起人们强烈的情感共鸣。

新冠疫情在全世界的蔓延，给人类带来严峻挑战，让我们更加哀惋逝去的生命，也更加珍视生命的价值。这次展览能在李继伟先生的母校举办，奥地利驻华大使馆以及中央美术学院国际处和美术馆的同事们作出了大力支持，我们都相信，优秀的艺术能够疗愈人们的心理创伤，给予人们以温暖的慰藉和美好的希冀，就像莫扎特音乐中深沉的人道主义精神作为重要的文化基因，永远给人以向往将来的勇气。

中央美术学院院长
中国美术家协会主席
范迪安
2021年初冬

Foreword

In celebration of the 50th anniversary of the establishment of diplomatic relations between China and Austria, the Central Academy of Fine Arts is much honoured to present "Mozart-Gene: Li Jiwei Solo Exhibition" in collaboration with the Austrian Embassy in China. As the latest achievement of cultural exchange between China and Austria, this exhibition is not only permeated with Li Jiwei's dedicated efforts and outstanding talent but also embodies our best wishes for a bright future of cooperation between China and Austria.

Taking art in the era of China's reform and opening up, Li Jiwei had traversed the typical journey of a generation of Chinese artists moving from China and onto the global stage. An alumnus of CAFA majored in traditional Chinese art, Li later went to Austria and Germany to pursue his studies of Western art in general and contribute to the development of international contemporary art in particular. His exceptional talent and lasting passion for exploration are reflected in his multi-decade artistic career, making large-scale public artworks and experimenting with various new media and materials. With a "cross-border" approach to integration and innovation, Li has created many works filled with romantic imagination and poetical imagery. Through these works, he has not only given form to the traditional Chinese philosophical concept of "creation" through "the unity of heaven and man" but also crystallized the attention contemporary art has been paying to the relationship between man and the world and between life and destiny. It goes without saying that in his extraordinary cross-cultural artistic journey Li Jiwei is an outstanding artist who has succeeded in interweaving elements of Chinese and Western art into unique visual spectacles.

The exhibition of "Mozart-Gene" is imbued with the typical lexicon of Li Jiwei. Conducting his material media and lighting effect with ease, Li has managed to transform a series of sculpture-like constructs into fantastic spirits or visible incarnations of the essence of Mozart's music that transcends faith, pursues freedom and yearns for nature. Mozart's music, the cultural pride of Austria, is also much loved and acclaimed by the Chinese people. With Mozart's music as its core

theme, Li Jiwei's new exhibition must be the most appropriate artistic tribute for the commemoration of the 50th anniversary of the establishment of diplomatic relations between China and Austria, which will evoke strong emotional resonance with the audience.

The rampage of COVID-19 around the world has posed a serious challenge to humanity, leaving us mourning for the loss of life and cherishing the value of life more than ever. We want to thank the Austrian Embassy in China and my colleagues at the international department of CAFA and CAFAM for making this exhibition happen at Li Jiwei's alma mater. We also believe that great art can heal the traumas within people's hearts and console them with warmth and hope. One outstanding example of such art would be Mozart's music, whose profound humanitarian spirit never fails to endow people with the courage to look forward to the future.

President of the Central Academy of Fine Arts

Chairman of China Artists Association

Fan Di'an

The beginning of winter, 2021



莫扎特 - 基因
Mozart-Gene

650 x 370 x 320 cm
亚克力, 丙烯, 金属, 灯光
acrylic material, acrylic painting,
metal, LED
2021

作品观念

空间

莫扎特的音乐不仅典雅、华丽、结构严谨，超然物外。而且充满了追求自由与回归自然的激情。

一只“自由意象的手”和一支“金属的琴弓”，创造一种虚拟的无声音乐…… 我使用当代不同材料，以解构主义的概念和水墨绘画的境界，象征地表现莫扎特音乐中超越信仰，追求自由和崇尚自然的意义。而 通过亚克力制作中的可塑性、瞬间的变化、创作中的情绪和矛盾、对视觉感知的某种追求，感知莫扎特心悟神表的造意，随型见物的创作精神。

以抽象的方式表达莫扎特 - 基因，塑造含有东方元素的视觉音乐空间。

Concept of the artwork

Space

Mozart's music is not only elegant, gorgeous and well-structured, but also transcendent – at the same time also full of passion for pursuing freedom and returning to nature.

A "hand of free imagination" and a "stainless steel arch", freely created in mind, create a virtual toneless melody. Using plasticity in acrylic production with changes in seconds, the motions and contradictions in the process materials, the concept of deconstructionism and the realm of ink painting, symbolically expresses the concept of deconstructivism and the realm of ink painting. I symbolically express the meaning of transcending faith, the pursuing of freedom and revering nature in Mozart's music. Through the art of creation and the pursuit of visual perception, the creative spirit of Mozart can be perceived.

I express "Mozart-Gene" in an abstract way and shape a visual music space with oriental elements.



基因系列 118-01
Gene Series 118-01

150 x 100 x 26 cm
亚克力, 丙烯, 灯光
acrylic material, acrylic painting, LED
2021

基因系列 118-08
Gene Series 118-08

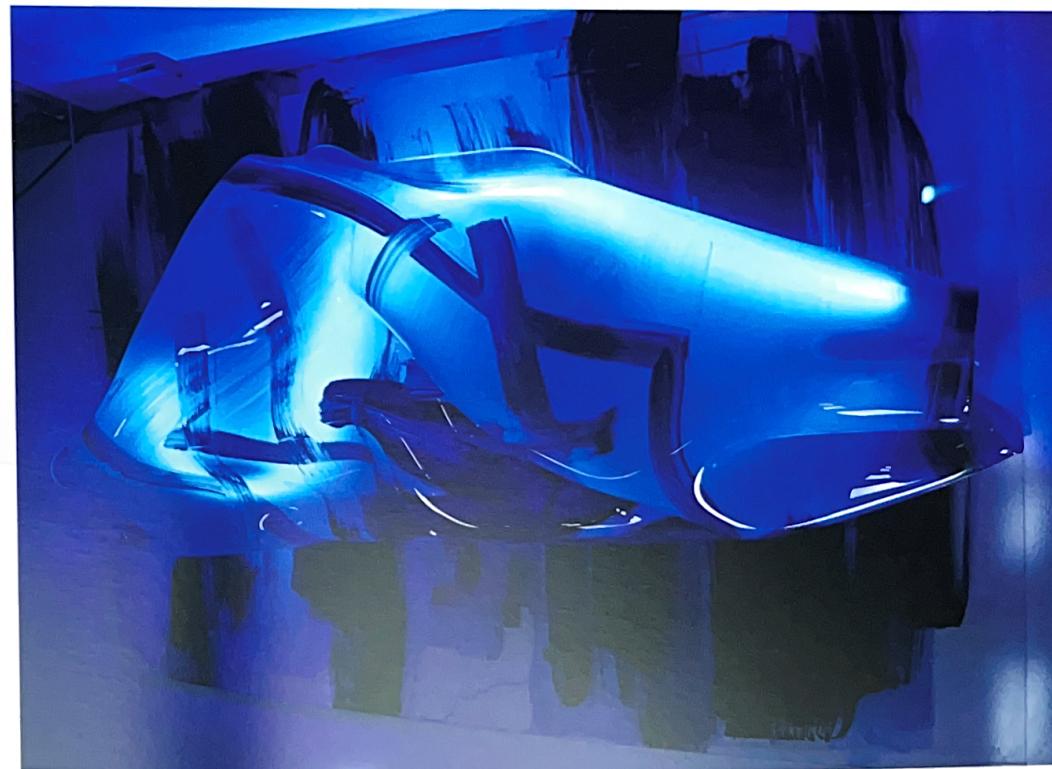
152 x 101 x 31 cm
亚克力, 丙烯, 灯光
acrylic material, acrylic painting, LED
2021





基因系列 118-09
Gene Series 118-09
123 x 81 x 28 cm
亚克力, 丙烯, 灯光
acrylic material, acrylic painting, LED

基因系列 118-08
Gene Series 118-08
152 x 101 x 28 cm
亚克力, 丙烯, 灯光
acrylic material, acrylic painting, LED



基因系列 118-04
Gene Series 118-04
152 x 101 x 28 cm
亚克力, 丙烯, 灯光
acrylic material, acrylic painting, LED

2021



基因系列 118-06
Gene Series 118-06

150 x 100 x 30 cm
亚克力, 丙烯, 灯光
acrylic material, acrylic painting, LED
2021

基因系列 118-10
Gene Series 118-10

102 x 62 x 22 cm
亚克力, 丙烯, 灯光
acrylic material, acrylic painting, LED
2021

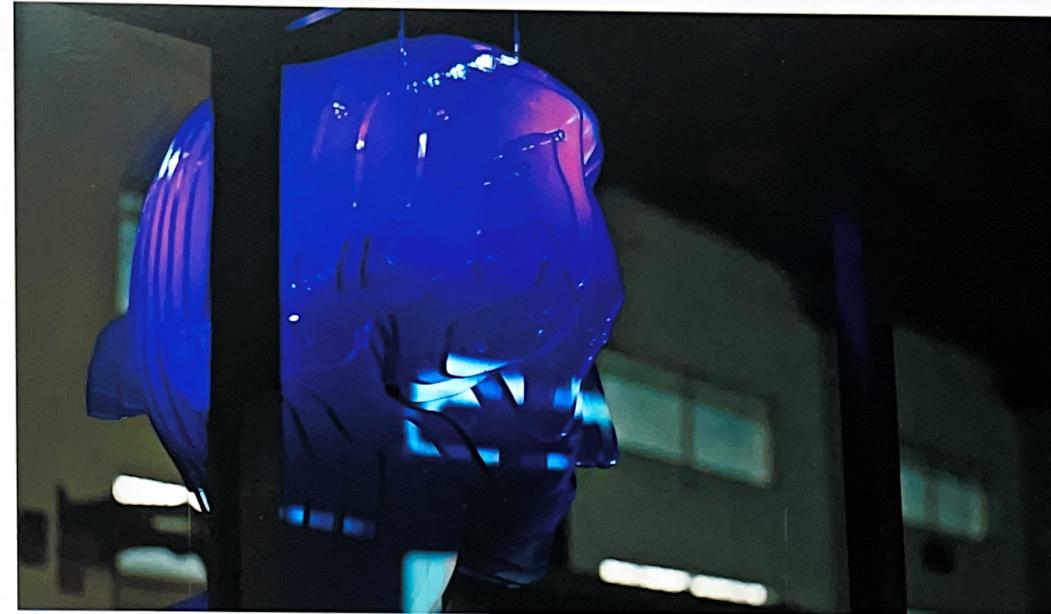


存在

抽象与幻想，逻辑与思维。用视觉的艺术语言表现人类基因存在的含义。通过透明材料与水墨意识的自由表现，创造一个视觉空间，感知人性与精神活动的奇异变化。基因延续了不同个性生命的存在。莫扎特的音乐至今经久不衰，而他的音乐基因是建立在一种精神状态上，这种精神状态将在未来继续活跃在人类的思想领域。

Existence

Abstraction and fantasy, logic and thinking – I am using visual artistic language to express the meaning of human genes. Through the free expression of transparent materials and with the awareness of ink painting, a visual space is created that perceives the different changes in human nature and its spiritual activities. Genes continue in the existence of human lives. Mozart's music endured to this day, its musical genes are based on a state of mind that will continue to exist in human thoughts in the future.



F- 大调

F- Dur

100 x 100 x 240 cm

亚克力，金属，灯光

acrylic material, metal, LED

2021



基因系列 M-08-12
Gene Series M-08-12

200 x 150 x 5 cm, 3 pieces
丙烯, 画布
acrylic painting, canvas
2021



基因系列 118-11
Gene Series 118-11

123 x 81 x 23 cm
亚克力, 丙烯, 灯光
acrylic material, acrylic painting, LED
2021

基因系列 118-03
Gene Series 118-03

150 x 100 x 28 cm
亚克力, 丙烯, 灯光
acrylic material, acrylic painting, LED
2021





基因系列 118-02
Gene Series 118-02

150 x 100 x 26 cm
亚克力, 丙烯, 灯光
acrylic material, acrylic painting, LED
2021



基因系列 118-05
Gene Series 118-05

152 x 101 x 25 cm
亚克力, 丙烯, 灯光
acrylic material, acrylic painting, LED
2021



基因系列 118-07

Gene Series 118-07

152 x 101 x 32 cm

亚克力, 丙烯, 灯光

acrylic material, acrylic painting, LED

2021

基因系列 1113-01

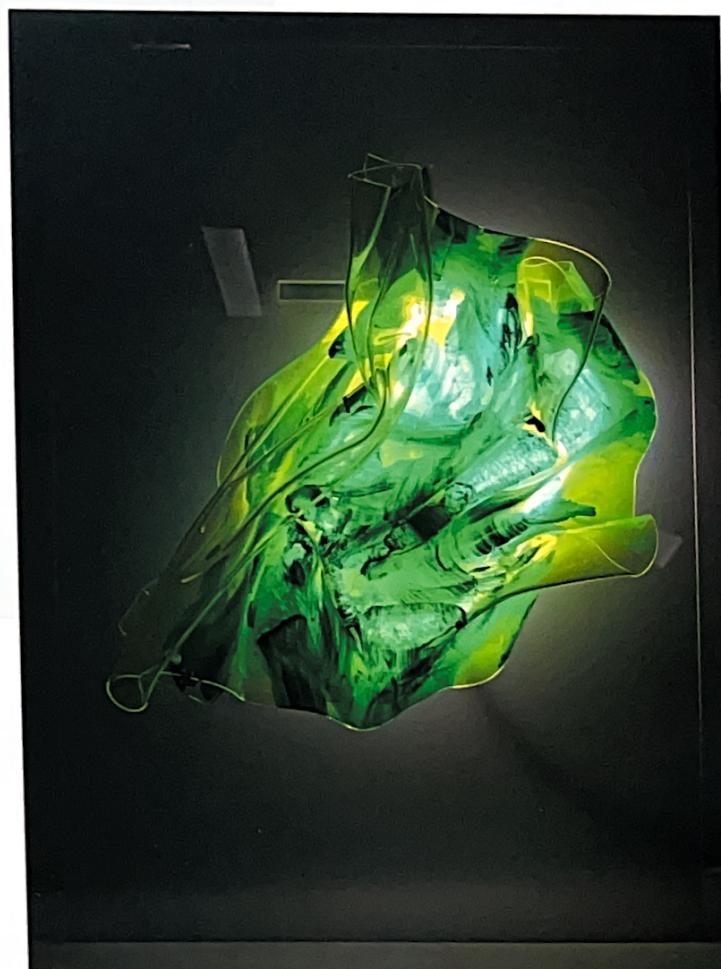
Gene Series 1113-01

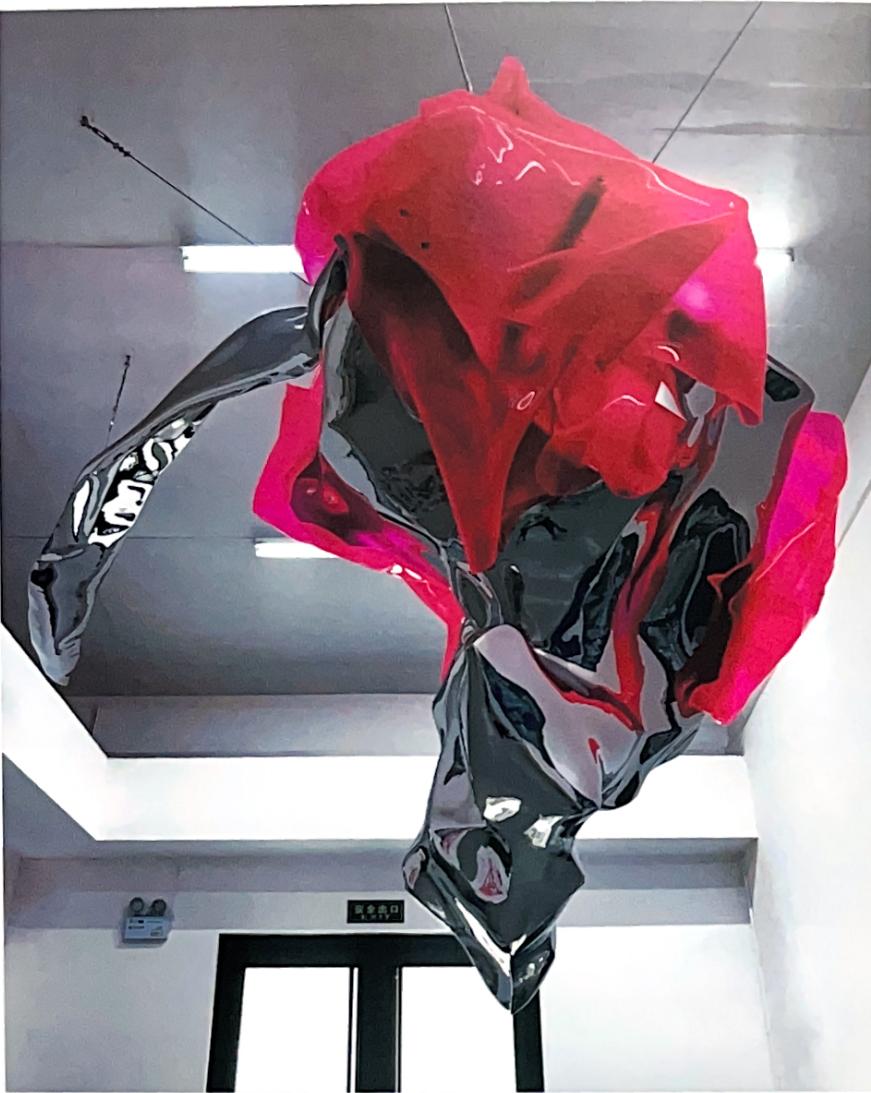
100 x 71 x 22 cm

亚克力, 丙烯, 灯光

acrylic material, acrylic painting, LED

2021





后进化 - X

Post evolution - X

394 x 171 x 200 cm

亚克力, 金属, 灯光

acrylic material, metal, LED

2020

形式

此次展览是使用多媒介综合表现的方式，融合亚克力、灯光、水墨、颜色、金属等不同材料，以及解构主义、水墨概念、抽象绘画色彩构成的元素，创作了系列装置作品。

在展览准备的初期，首先考虑的是空间。空间与作品、与人的关系，具象空间与抽象空间的关系，维度的转换和延续，作品与作品之间以及作品本身的关系。通过平面、立体造型、光影、材料等营造的视觉感官引起想象和精神感应，创造出某种具有当代感的虚幻意识。

Form

This exhibition, made of a series of installation works, is characterized by an expressive approach based on the use of different media, the combination of different materials (acrylic, light, ink, color and metal) and different elements like deconstructionism, ink practice and abstract painting.

In the early stage of the exhibition preparation, the emphasis was placed on the space: The relationship between space, artworks and people; the relationship between figurative and abstract space; the transformation and the continuation of spatial dimensions as well as the relationship between the artworks themselves have been all considered. The visual senses then stimulated through the creation of flat and three-dimensional shapes, the alternance of light and shadow, and also the use of specific materials awakened the viewers' imagination and contributed to create an illusion of consciousness with a contemporary character.

视听转换与抽象意识

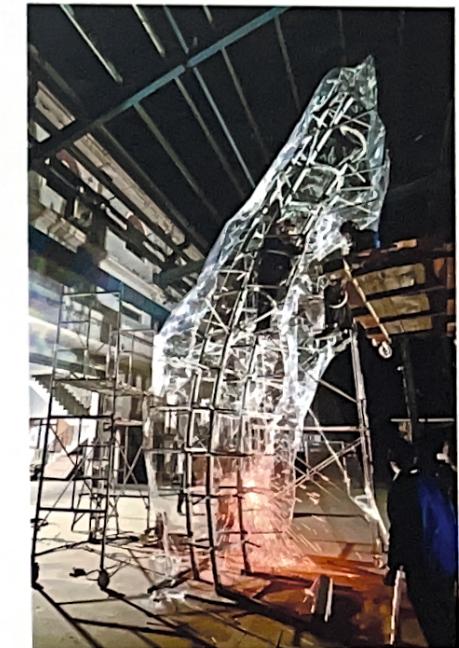
音乐作为听觉艺术的存在，是有着抽象意识情感生命的。而音乐大师莫扎特世人皆知，他已成为音乐的代名词。当代人类社会的进化与演变，生物基因是重要的因素之一，是人类遗传重要细胞组织，是人与人之间个性区别的自然生物体证。莫扎特基因是他创造音乐个性的重要因素。为此我想从另外一个角度，转换音乐听觉欣赏的惯例，用视觉表现看不见的节奏、情绪、精神和音乐深层的抽象意识。使用透明的材料，穿越基因与人类生活隔离的一层生物体界限，有形无形地表现基因个性存在的重要含义。

从“F-大调”到“基因系列”，再到“莫扎特-基因”，是一个从具象走向抽象，解构之后再创作的过程。切开莫扎特头像，剖析自我对于音乐背后的感知，在切割后形成的间隙中，弥散着无形的、抽象的事物，而“基因系列”中塑造的独立生命体可以说是将这种事物可视化。这些形态奇异、富有动态视觉的生命物质、彼此通过外部空间在传递、交换着某种信息，这是在生物基础之上人的意识、思想、观念等精神活动。最后多维度的理解，把所有的语言用一句话说出来，转换为最简洁有力的表现：“莫扎特-基因”，它像一只巨大的抽象“蓝手”，以虚幻的动势在“触摸”着空气。象征精神流动支配行为，创造艺术及各种事物，影响人类科学、伦理、生物进化与意识演变。

Audio-visual transformation and abstract consciousness

As a form of art based on listening, music is characterized by abstract consciousness and emotional life. Mozart, the master of Music, is world-famous, he became a synonym for music. In the evolution of contemporary human society, biological genes are one of the most important elements: while being cellular tissues for human genetic inheritance, they are also natural biological evidence of different personality traits between people. The genes of the genius Mozart were key elements in the creation of his musical personality. For this reason, I would like to suggest another approach to engage with music: I would like to break away from an appreciation of music purely based on listening, to focus on a visual representation of the unseen rhythm, emotions, spirit, and deep abstract consciousness of music. Using transparent materials, I would like to transcend the biological boundary that separates genes from human life, and to convey the important meaning of genetic individuality, both through a formal and informal expressive approach.

Series like "F-Major", "Gene Series" and "Mozart-Gene" reflect the process of shifting from figuration to abstraction, carried out through deconstruction and re-creation. The gaps that result of dismantling Mozart's portrait, lay open his perception of music. Intangible and abstract elements emerge and are visualized through independent life forms shaped in "Gene Series". These strange and visually dynamic living elements convey and exchange information through an interaction with the external space: this process is a spiritual activity with biological basis, which involves human consciousness, thoughts, and ideas. This multidimensional understanding can be summarized in the most concise and powerful expression: "Mozart-Gene": it can be seen as a huge abstract "blue hand", "touching" the air with illusory dynamic movements. It symbolizes the flow of the spirit that determines behavior, creates art and all kinds of things, and influences the evolution of human science, ethics, biology and consciousness.



实现

实施制作中，先要画出脑子里想的一个概念，把它进行立体造型与建造结构的整体视图化。再将它们局部分解，使用亚克力材料进行各种异形的制作，并把这些异形体再进行组合，实现最初观念的造型装置。亚克力的可塑性很强，并有很好的透明度，它具有空间视野和丰富的色彩，并极具当代感和吸引力。它的软与硬的不确定性与其它材料产生了既柔又矛盾的关系。

创作中随时考虑异形的局部与整体造型关系，异形与平面的空间关系，同时考虑水墨和色彩的形式。有意识地选择材料的叠加、组合、分离，利用水墨与颜色的流动性和光感效果的颠覆性，对材料进行实验性的了解，最终光影把这些多媒介组合、精简和控制在一个时空节点集中表现。不同灯光决定了立体结构起伏变化的程度、颜色倾向，制造了色彩、材料、结构之间的视觉关系和不同形式的效果。它既模糊了艺术表现形式与材料运用的界限，还刺激了美术作品惯性的标准。

整个制造过程并不是雕塑里的小形体放大作品的概念，而是充满感官意识与意外变化的制作。它既充满自然动感活力，又承担了异型制作不可修正的风险，每件都是不可复制的唯一作品。

Realization

In the execution process, first of all the concept needs to be first outlined on a theoretical level and then it needs to be translated into a three-dimensional shape with a structure. The different parts of the whole structure are then divided into different sections of individual shape made of acrylic: these parts are then reassembled together to create the final installation, which is inspired by the initial concept. Acrylic is a highly malleable material, with a good transparency: very rich in color, it has also a contemporary and attractive character. Its soft and hard nature establishes a visual contrast with other materials.

During the creative process, the relationship between the different sections and the overall structure, the relationship between different spaces and the balance between ink and colors are considered. The conscious aesthetic decision of the overlapping, juxtaposition and separation of material is carried out through the fluidity of ink and colors and through the subversive use of light effect. Through the experimental understanding of materials and the light and shadow combination, different media are combined and controlled within a single space-time node, where the expression is concentrated. Different shades of light determine the degree of undulation, the changes in the three-dimensional structure, as well as the chromatic connotation, while creating a wide range of different visual effects based on the relationship between colors, material, and structure. The work blurs the boundaries between artistic expression and material usage, while also raising our aesthetic standards for works of art.

The creative process is characterized by sensorial awareness and unexpected changes, it is full of natural and dynamic vitality, but also bears the risk that abnormal production cannot be corrected. Each piece is an original piece of work that cannot be copied.

思想和行为

人类从农业、科技、工业、信息革命至今，社会生活随着技术超越的发展不断演化，人类一直在挑战自己生命的极限。今天的哲学、科学、信仰和对生命本质的认识发生了根本变化，虚拟抽象的存在成为现实的一部分，隐藏在人们背后的意识影响了思想和行为。艺术家用当代艺术对自我感知世界做出新的表述，形式与媒介是为了表达观念而使用的工具，它包括但不限于：平面绘画、颜色、雕塑、影像、多媒体、音乐、形体等等。艺术行为本身就具有真正的含义，只不过当艺术家完全抛开对形象的表现，观众有时会茫然。写实和抽象其实一个太极的状态，相互融合的矛盾成为一个整体。艺术是没有走完的路，走向抽象、观念、当代性是传统一定要走的路，只有当代才能凸显传统的价值.....

过去历史的艺术是从对信仰的赞颂开始，继而演变到写实，视觉的理解都是第一位的。而视觉在当代艺术中是第二位的，首先是从人性和意识去理解艺术，观念是最重要的核心。

——李继伟

Thought and Behavior

Agricultural, technological, industrial and information revolutions have characterized human history until today. Social life has evolved following technological development, which pushed mankind to challenge the limits of human life. Today's philosophy, science, beliefs, and the vision of the essential nature of life have fundamentally changed: a form of abstract existence based on virtuality, which already became part of reality, and which is hidden behind human consciousness, is influencing people's thoughts and behavior. Artists use contemporary art to represent the world according to their own perception. In order to express their ideas, artists use a wide range of forms and media, including flat painting, color, sculpture, video, multimedia, music, etc. Making art has a real meaning, however: when artists break away from the representation of the image, viewers are sometimes in the dark. Realism and abstraction are supreme artistic expressions, the combination of two dichotomies evolves into a whole entity. Art is a road that is not finished: moving towards abstraction, concepts and contemporaneity is the direction that tradition must take, only contemporaneity can highlight the value of tradition...

Art started as an expressive form to celebrate faith and then evolved into realism: at that time, the emphasis was placed on visual understanding. In contemporary art, visual elements are secondary: what is extremely important is to take human nature and consciousness as starting points to understand art. Concept is therefore the core element.

——Li Jiwei



展览开幕式 2021.11.24

Exhibition opening ceremony on November 24.2021

制作
Production
2021



李继伟

1960	出生于北京
1980-1984	北京, 就读于中央美术学院国画系, 并获得文学学士学位
1984-1988	任教于北京电影学院美术系
1990-1993	就读于奥地利维也纳国家美术学院 Markus Prachensky 教授的“抽象绘画大师班”, 并获“富格”金奖及艺术硕士学位
1994	入奥地利职业艺术家协会
1999-2001	就读于德国柏林艺术大学多媒体专业
自 1996	生活及工作于柏林、北京
1997	维也纳, 奥地利国家民族博物馆“禁止复制”绘画与装置个展
2000	北京, “艺术文件仓库”画廊“切”影像与装置个展
2001	柏林, “艺术工厂 2ky”画廊“MEZ”联展
2005	奥地利, 萨尔费尔德 Nexus 当代艺术馆“金鱼”抽象绘画个展
2006-2008	北京, 2008 奥运会, 水立方“艺术上行走”装置
2008	北京, 德国大使馆“状态”装置
2009	法兰克福, “2009 法兰克福国际书展中国主宾国主题馆”总设计 建筑装置“书山”获“创意一等奖”
2009-2010	法兰克福, 应用艺术博物馆“坐在中国”联展
2010-2022	北京, 798 艺术区“云 - 状态”装置
2012	德国, 格莱斯瓦特“黑色画廊”“白纸黑墨”联展
2013-2015	新加坡, 法国“飒露紫”浮动艺术装置
2015	北京, 中国国家博物馆“鲨鱼与人类”联展 北京, 798 芳草地画廊“鲨鱼与人类”联展
2017	新加坡, 侨福当代美术馆“鲨鱼与人类”联展 杭州, 远洋国际中心乐堤港“转换”及“透明景观”装置
2018	澳大利亚, 国家海事博物馆“鲨鱼与人类”联展
2021	北京, 中央美术学院美术馆“莫扎特 - 基因”个展

Li Jiwei

1960	Born in Beijing
1980-1984	Central Academy of Fine Arts, Beijing, Studies of Traditional Chinese Painting, Bachelor of Literature
1984-1988	Film Academy Beijing, Teacher, Department of Fine Arts
1990-1993	Academy of Fine Arts, Vienna, Studies of Abstract Painting, Master student of Prof. Markus Prachensky, Award for Excellent Studies, Award "Goldener Fügerpreis", Master Degree
1994	Membership "Society of Professional Artists of Austria"
1999-2001	University of the Arts, Berlin, Studies of Multimedia Studies
Since 1996	Lives and works in Beijing and Berlin
1997	Solo Exhibition "Don't Copy", Painting and Installation, Museum of Ethnology, Vienna
2000	Solo Exhibition "CUT", Video and Installation, China Art Archives & Warehouse, Beijing
2001	Group Exhibition "Artists Living in MEZ", 2yk Galerie, Berlin
2005	Solo Exhibition "Carassius Auratus", Abstract Painting, Kunsthaus Nexus, Saalfelden
2006-2008	Installation "Artwalk", Water Cube, Olympic Games 2008, Beijing
2008	Installation "inForm", German Embassy, Beijing
2009	Frankfurt Book Fair 2009: China Guest of Honor - Artistic Design of China Guest of Honor Exhibition Hall - Architectural Installation "Book Mountain" - First Prize for Outstanding Creativity, Frankfurt
2009-2010	Group Exhibition "Sit in China", Museum of Applied Arts, Frankfurt
2010-2022	Installation "Cloud-inForm", 798 Art District, Beijing
2012	Group Exhibition "Black and White", Gallery Black, Greifswald
2013-2015	Floating Art Installation "Saluzi", Singapore, Germany, France
2015	Group Exhibition "On Sharks & Humanity", National Museum of China and 798 Parkview Green Art Gallery, Beijing
2017	Group Exhibition "On Sharks & Humanity", Parkview Museum, Singapore Installation "Transform" and "Transparent Landscape" Sino Ocean International Center, Grand Canal Place, Hangzhou
2018	Group Exhibition "On Sharks & Humanity", National Maritime Museum, Australia
2021	Solo Exhibition "Mozart-Gene" CAFA Art Museum, Beijing

“莫扎特 – 基因”艺术展于 2021 年首次在北京中央美术学院美术馆举办，奥地利大使在庆祝中奥建交 50 周年之际出席开幕式。
The exhibition "Mozart-Gene" has first been showcased at the CAFA Art Museum Beijing in 2021 with an opening of the Ambassador of Austria within the celebrations of 50 years diplomatic relations between China and Austria.

主办单位：中央美术学院，奥地利驻华大使馆

Organizers: Central Academy of Fine Arts, Embassy of Austria in Beijing

承办单位：中央美术学院美术馆

Presented by: CAFA Art Museum

2021.11.24 – 2022.01.09

特别鸣谢机构：诺亚控股

致谢：RoMU ENZO 颂扬展示 佰川观察 龙卓股份 旭日集团 坤宇文化

总策展人：范迪安

学术主持：苏新平

展览总监：张子康 王 川 韩文超

展览统筹：王春辰 高 高

展览协调：胡晓岚

展览助理：冯琪男

设计总监：纪玉洁

设计协理：李晋羽

展览管理：吴 鹏 荆 鹏

媒体宣传：何一沙 吴 靖 贺伊飞 王睿莹

官网文宣：王 静

画册设计：孙 雷

智识中心：肖宝珍 孙天艺 金简如

公共教育：任 蕊 姚轶群 梁 雯 王 军

财经事务：杨 柳 门 婧 寇 蕾

发展推广：孙 炜 耿菁华 刘佩凝、张嘉炜

行政支持：蒋思好 岳君瑶 张 倩

后勤安保：陈小华 郭 旭 吕智发 全 岭 曹 宇 姜玉霞 刘廷文

艺术作品制作团队：

总管理：黄忠华

技术总监：秦卫忠

材料监制：王卫明

实施与监制：马占营 冯琪男 刘瑞

制作协调：贺正兴

摄影：宋乃龙

