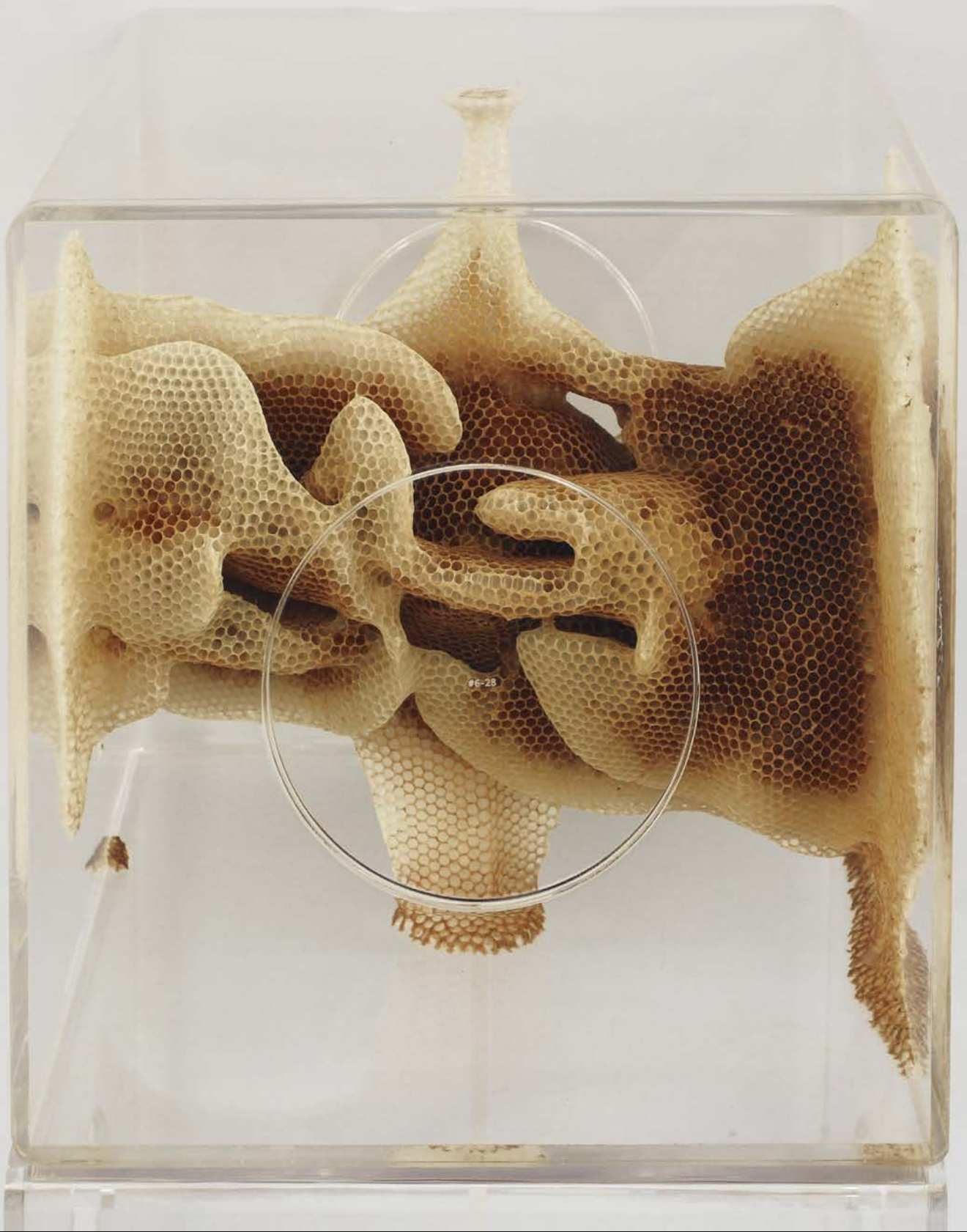


REN RI: Yuansu Projects



REN RI

Yuansu Projects

任日：元塑方案

REN RI

Ren Ri (b. 1984, Harbin, China) studied Fine Art at Tsinghua University before receiving his Masters at Saint-Petersburg Herzen State University in Russia. He also holds a PhD in Fine Art from Central Academy of Fine Arts, Beijing.

Ren Ri's art is easily recognisable because of a very special medium he uses: beeswax. Even though it is considered to be quite an unusual and difficult material to work with, Ren Ri's understanding of bee psychology and nature helps him to create, in collaboration with insects, mesmerising sculptures. Ren Ri's most famous series, *Yuansu I, II and III*, are all related to his intimate experience with bees as both an artist and a beekeeper. He first started beekeeping in 2006 and several years after felt knowledgeable enough to create three series of art pieces fully made of beeswax. *Yuan* means element, while *su* means mold—*Yuansu* can be translated as 'a comprehension of the gestalt of life'. The artist believes his sculptures represent the truth of how humans interact with nature, which involves harmony, destruction, molding, and interference, and can result in unpredictable, sometimes volatile, but sometimes wondrous results. His first series is called *Yuansu I: Geometric Series* (2008) and incorporates a number of beeswax maps. In *Yuansu II*, he created a series of stunning geometrical sculptures, made using bee psychology. The queen was put in the middle of the box, while the other bees started building around her. Every seven days, a reference to the seven days of creation, Ren Ri randomly changed the position of the box by rolling a dice to create the shape of the sculpture. As for *Yuansu III*, it is a performance that shows the relationship between humans and bees. Ren Ri presented himself as a surface, pushing bees onto his face and experiencing a great number of stings.

This young artist has been taking part in important international shows in several countries: Art Taipei (2014), Taipei, Taiwan; West Bund Art & Design (2014), Shanghai, China; *Fusion Convergence* (2014), T Museum, Hangzhou, China; *Fame Di Terra* (2012), Milan, Italy; 6th Art Laguna Exhibition (2012), Venice, Italy; and *Carve & New Media* (2007), 798 Art District, Beijing, China.

任 日

1984年出生於中國哈爾濱，畢業於清華大學美術學院，並獲得俄羅斯聖彼得堡國立赫爾岑師範大學碩士學位，以及中央美術學院博士學位。

任日的作品運用了蜂蠟這一獨特媒介，風格極易辨認。儘管采用的材料不同尋常、難以掌控，他對蜜蜂心理學的了解和自然的親近讓他得以與蜜蜂合作，從而創作出讓人驚艷的雕塑作品。任日最受歡迎的系列作品「元塑」，得益於他同時作為藝術家和養蜂人與蜜蜂之間的親密關係。他從2006年開始養蜂蜜，幾年之後開始創作完全以蜂蠟為材料的作品。「元」即「元素」，意味著「對生命本質形式的理解」，藝術家認為他的雕塑體現人與自然的關係，包括和諧、解構、重塑和幹預，在此過程中也可能產生無法預期的、變化的和令人驚奇的結果。他的首個系列作品《元塑系列之一：幾何學的起源》（2008），包括多件蜂蠟制成的地圖。在《元塑系列之二》中，他利用蜜蜂的心理完成了驚異的幾何雕塑。蜂王被置於盒子的中央，工蜂便開始圍繞它築巢。上帝七日創造世界，任日每隔一個星期就以擲色子的方式決定放置盒子的位置和方向，蜂蠟雕塑的形狀也因此而改變。《元塑系列之三》則是探討人類與蜜蜂關係的行為藝術表演，他把自己看作一個平面，將蜜蜂按壓在臉上、被蜜蜂不停地蜇咬。

這位年輕藝術家曾在世界各地參加過多次展覽，包括《融·匯》（2014），天仁合藝美術館，中國 杭州；《Fame Di Terra》（2012），意大利 米蘭；《第六屆LAGUNA Exhibition》（2012），意大利 威尼斯；《新銳藝術突圍展》（2007），798藝術區零工廠，中國 北京。



Yuansu Series II #6-27

元塑系列之二 **#6-27**, 2013-14

Acrylic box, natural beeswax 壓克力、天然蜂蠟
40 x 40 x 40 cm (15 11/16 x 15 11/16 x 15 11/16 in.)



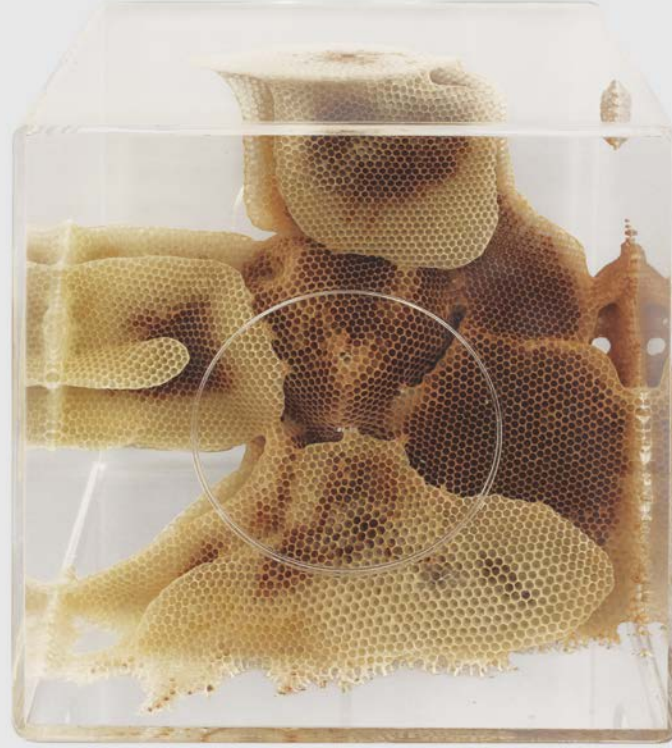
Top left:
Yuansu Series II #6-35
 元塑系列之二 #6-35, 2013–14
 Acrylic box, natural beeswax 壓克力、天然蜂蠟
 40 x 40 x 40 cm (15 11/16 x 15 11/16 x 15 11/16 in.)



Top right:
Yuansu Series II #6-34
 元塑系列之二 #6-34, 2013–14
 Acrylic box, natural beeswax 壓克力、天然蜂蠟
 40 x 40 x 40 cm (15 11/16 x 15 11/16 x 15 11/16 in.)



Bottom left:
Yuansu Series II #6-44
 元塑系列之二 #6-44, 2013–14
 Acrylic box, natural beeswax 壓克力、天然蜂蠟
 40 x 40 x 40 cm (15 11/16 x 15 11/16 x 15 11/16 in.)



Bottom right:
Yuansu Series II #6-39
 元塑系列之二 #6-39, 2013–14
 Acrylic box, natural beeswax 壓克力、天然蜂蠟
 40 x 40 x 40 cm (15 11/16 x 15 11/16 x 15 11/16 in.)

Ren Ri : Yuansu Projects

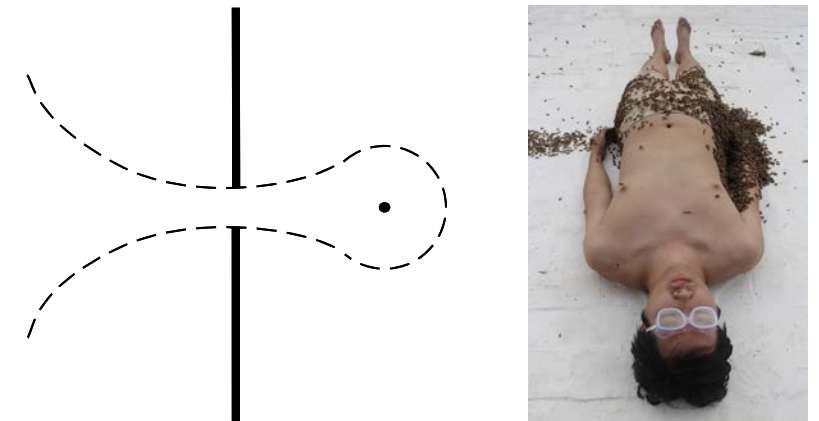
David Ho Yeung Chan

The use of a symbol holds the key to this exhibition. In the artist's words,

In the relationship of “+”, “–” represents natural forces [the bees’ biological system] and “I” symbolises external interventions (human forces). The combination and interaction, or intervention and coordination, of the two forces produce new physical and spiritual systems, new forms and characteristics of ‘lives.’

The “+” symbol signifies a metamorphosis. An animated force has penetrated a threshold in order to seek a temporary dwelling. This transversal converges on a single point whereby the exact direction for the movement is indeterminate and the dotted curvilinear lines suggest an eventual retreat of sorts. Ren takes this symbol to heart for his art practice. He writes, “It is the durational and in-depth touch of bees as a medium that drives me to think about the fundamental relationship of objects, and to create my personal symbols.”

The use of a symbol demands clarification. The late French structuralist Jacques Lacan, reputed for coming up with the mirror stage as the basis for his psychoanalysis, defines the different orders that govern our unconsciousness, namely the real, imaginary, and the symbolic. The “symbolic” is defined as the fundamental order of signs and representation that governs the way in which we identify with ourselves. Lacan writes, “Man speaks, then, but it is because the symbol has made him man ... superimposes the kingdom of culture on that of a nature”. We use symbols to express ourselves and in doing so become more conscious with the hidden meanings behind representations and images. Shown with a video projection in the gallery, Ren performs the “+” symbol in real life. By laying flat on the floor and allowing the bees to infiltrate his body, this seemingly passive gesture forgoes control in order to achieve a stasis. If what is “cultural” connotes the desires of men to constantly rationalise our daily actions via the accumulation of knowledge, this performance is an endurance test to experience the potential of nature with the artist’s own body.



The pronunciation of *Yuansu* 元塑 refers to a basic entity or a fundamental element, but upon closer examination of the actual translation, *Yuansu* means something that is original and artificial, or an original artifice that is man-made. On view in the gallery are two series of artworks, *Yuansu I* and *Yuansu II*. Started in 2007, *Yuansu I* is a series of relief sculptures made out of honeycomb that depicts the maps of different countries. Made with preconceived imagery in mind from the onset, and considered by the artist as moving objects, Ren sees this series of sculptures/paintings as a collaborative effort among three different parties: the bees, the beeswax, and the artist himself. *Yuansu II* deviates from *Yuansu I* in terms of its approach; the objects express a bipolar sphere, placing the audience squarely in the midst of a culture/nature clash. To deemphasise the authorship of the artworks, Ren relies more on chance to make them. The only prerequisite is to build a plexiglass enclosure with a supporting structure for grounding the beeswax. The artist would then turn the boxes at ninety degrees on a weekly basis, so that the bees would have to adapt to a new direction of gravity. Defining himself as a beekeeper instead of a professional artist, Ren values his labour more than the actual results, leaving the objects to the mercy of nature to determine their own physical formation. In essence, these specimens cannot be considered as art objects per se, and rationalisation seems inadequate, for the real intent of the creators, the bees, remains unknown. For Ren, the role of an artist is not to create something new, but to provide the right conditions for an independent life system to sustain itself; the objects are merely by-products of this production process. While we might be captivated by the fantastic architectonic qualities of *Yuansu II*, these intimate microcosms embody a longing for another world, a credible utopia that celebrates harmony between nature and men. For the boundaries that separate the two remain porous and open for further exploration.

David Ho Yeung Chan is a curator based in Hong Kong and Shanghai. With Pearl Lam Galleries, Chan has curated *Lei Hong: Non-Geometric Study* (2012), *Tsang Kin-Wah: Ecce Homo Trilogy I* (2012), *Fictional Recoveries* (2012), *Su Xiaobai* (2013), *Déjà Disparu* (2013), *After Time* (2014), *Embodied* (2014), and *Ren Ri: Yuansu Projects* (2015). He holds an MA from the Center for Curatorial Studies at Bard College, New York, USA.



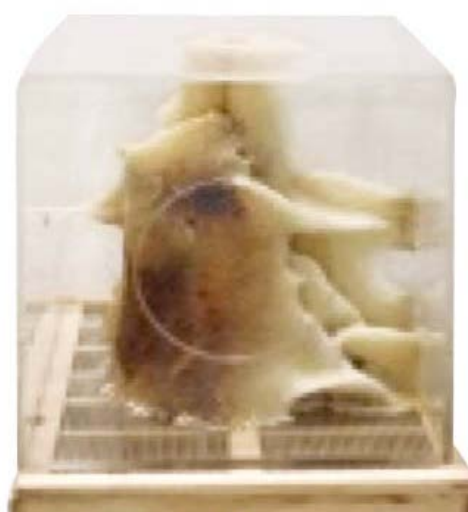
Yuansu Series II #6-14

元塑系列之二 #6-14, 2013-14

Acrylic box, natural beeswax 壓克力、天然蜂蠟
40 x 40 x 40 cm (15 11/16 x 15 11/16 x 15 11/16 in.)



Yuansu Series II #6-30
元塑系列之二 #6-30, 2013–14
 Acrylic box, natural beeswax 壓克力、天然蜂蠟
 40 x 40 x 40 cm (15 11/16 x 15 11/16 x 15 11/16 in.)



Yuansu Series II #6-6
元塑系列之二 #6-6, 2013–14
 Acrylic box, natural beeswax 壓克力、天然蜂蠟
 40 x 40 x 40 cm (15 11/16 x 15 11/16 x 15 11/16 in.)

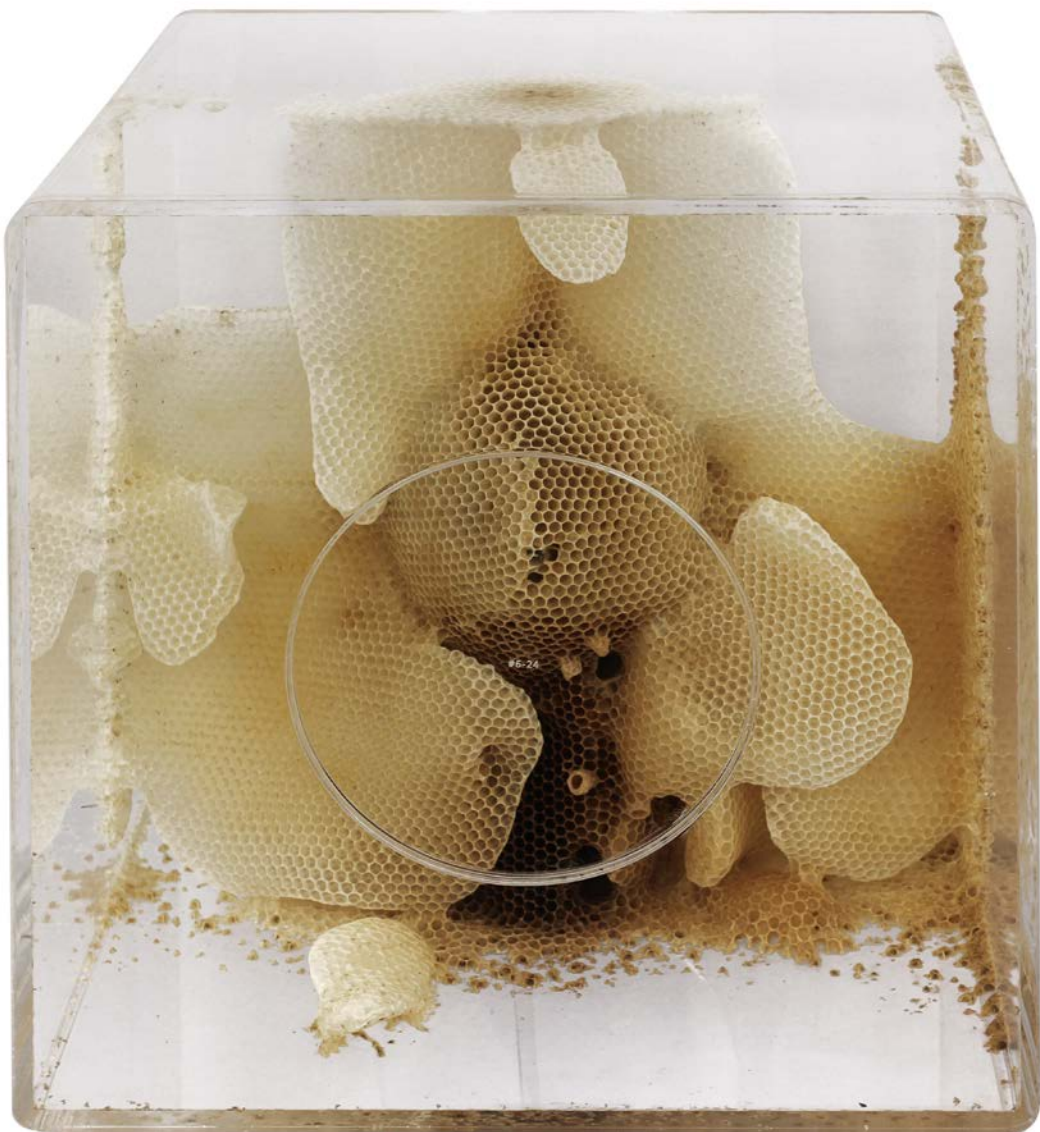


Yuansu Series II #6-7
元塑系列之二 #6-7, 2013–14
 Acrylic box, natural beeswax 壓克力、天然蜂蠟
 40 x 40 x 40 cm (15 11/16 x 15 11/16 x 15 11/16 in.)



Yuansu Series II #6-9
元塑系列之二 #6-9, 2013–14
 Acrylic box, natural beeswax 壓克力、天然蜂蠟
 40 x 40 x 40 cm (15 11/16 x 15 11/16 x 15 11/16 in.)





Yuansu Series II #6-24
 元塑系列之二 #6-24, 2013-14
 Acrylic box, natural beeswax 壓克力、天然蜂蠟
 40 x 40 x 40 cm (15 11/16 x 15 11/16 x 15 11/16 in.)



Yuansu Series II #6-26
 元塑系列之二 #6-26, 2013-14
 Acrylic box, natural beeswax 壓克力、天然蜂蠟
 40 x 40 x 40 cm (15 11/16 x 15 11/16 x 15 11/16 in.)



Yuansu Series II #6-40

元塑系列之二 #6-40, 2013-14

Acrylic box, natural beeswax 壓克力、天然蜂蠟
40 x 40 x 40 cm (15 11/16 x 15 11/16 x 15 11/16 in.)



任日：元塑方案

陳浩揚

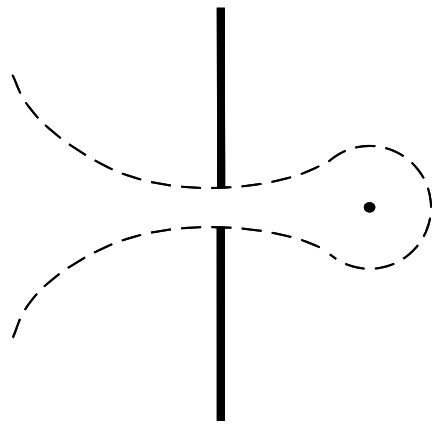
象徵符號的使用對此次展覽至為關鍵，正如藝術家所言：

「“+”中的“-”、“|”分別象徵自然原始力（蜜蜂的“系統”）與外來干預力（人力）。二力的重合、互為作用、相互干預、不斷協調、最終構成新的精神與物質系統，共生為新的形態與“生命”體征。」

符號“+”暗示了一種交互的作用力。一股無形的生命力量（從空間的入口）穿透整個界限，似乎是在尋找暫時的棲居地；橫向運動的力量最後匯集在一個圓點上，它圍繞這個中心點游離不定地運動，斷斷續續的曲形線條則暗示了這些力量最終退出、逸散的路線。任日構建的符號是其藝術實踐的核心，對此他這樣談到，「與蜜蜂這一特殊媒介的長期親密接觸，讓我開始思考物體之間的根本關係，這也是我創造這個符號的緣由」。

符號的有效性需要在理論上予以澄清。已故的著名法國結構主義者雅克•拉康（Jacques Lacan）提出作為其精神分析基礎的“鏡像階段”（mirror stage）理論，拉康定義了控制我們的無意識——也就是現實界、想像和象徵的領域——的不同階段和秩序。“象徵界”被定義為一系列基本的符號和語言，它統治著主體對自我的發現。拉康這樣談到，「人類使用語言，然而正是（語言）符號讓人成為人，並且在自然世界的基礎上構建文化的王國」。我們用符號表達自我，與此同時更為自覺地發現象徵和圖像背後隱藏的意義。在投射於畫廊的影像作品中，任日以自己的身體構建了“+”的符號。他平躺在地板上，讓蜜蜂依附並慢慢穿過他的身體，這樣看似被動的姿態實際上放棄了主觀控制的意圖以達到靜態的平衡。如果我們用“文化”所指涉是人類在知識的積累中逐漸滋長的將日常生活理性化的意圖，那麼任日的行為表演則是通過考驗自己身體的耐力來體驗潛在的自然力量。

如果從拼音來斷定，“Yuansu”（元素）指的是一種基本實體或根本元素，但若考察這個拼音實際對應的漢字（元塑），實際上它既指涉一種原初的狀態，又包含人為的因素，或者說，它指的是人造的自



然物。畫廊所展示的作品包括《元塑I》和《元塑II》這兩個系列。從2007年開始，任日開始創作一系列浮雕式的雕塑，即《元塑I》，他以蜂巢為材料來呈現各個國家的地圖，藝術家在創作之初便構想出作品的形象，在腦海中將它們想像為移動的物體，任日將這個系列的雕塑／繪畫作品視為三者之間，也就是蜜蜂、蜂蠟和藝術家本人共同合作的結果。

《元塑II》在創作方法上不同於《元塑I》，這個系列的物體表現了分為兩極的領域，正好將觀眾置於文化與自然的衝突之中。為了削弱作品的作者屬性，任日賦予創作過程以極大的偶然性。唯一的前提條件在於事先準備好內部帶有支架的壓克力盒子，這一點將允許蜜蜂圍繞著支架築巢。藝術家每隔一周會以九十度的角度翻轉盒子，因此蜜蜂（築巢的活動）必須適應已經改變的重力方向。任日首先將自己看作是一個養蜂人而不是藝術家，相比實際的創作結果，他更為關注勞動過程本身，讓物體憑藉自然力量自地塑造其物理形狀。

嚴格來講，這些“標本”實際上並不能被看作自足的藝術品，因為理性不足以窺探創造者（蜜蜂）的真正意圖，這些意圖也無法知曉。對於作為藝術家的任日來說，他的角色並不是要去創造新的東西，而是為一個自足的生命系統提供合適的條件，讓這個系統得以維持自身，“物體”僅僅是這個生產過程的副產品。我們也許會著迷於《元塑II》令人驚豔的建築式的特徵，然而這些親密的小宇宙表現了對另一個世界的渴望：一個人類與自然相和諧的可信賴的烏托邦家園。人類與自然之間的界限，有待於未來更開放的探討。

陳浩揚是活躍於香港及上海的策展人。他與藝術門合作策劃了《雷虹個展：非幾何研究》（2012）、《曾建華 Ecce Homo Trilogy I特定空間個展》（2012）、《虛構的復得》（2012）、《蘇笑柏個展》（2013）、《Déjà Disparu》（2013）、《時後》（2014）、《體現》（2014）以及《任日：元塑方案》（2015）。陳浩揚擁有美國紐約巴德學院（Bard College）策展研究中心碩士學位。



Yuansu Series II #6-29
 元塑系列之二 #6-29, 2013-14
 Acrylic box, natural beeswax 壓克力、天然蜂蠟
 40 x 40 x 40 cm (15 11/16 x 15 11/16 x 15 11/16 in.)

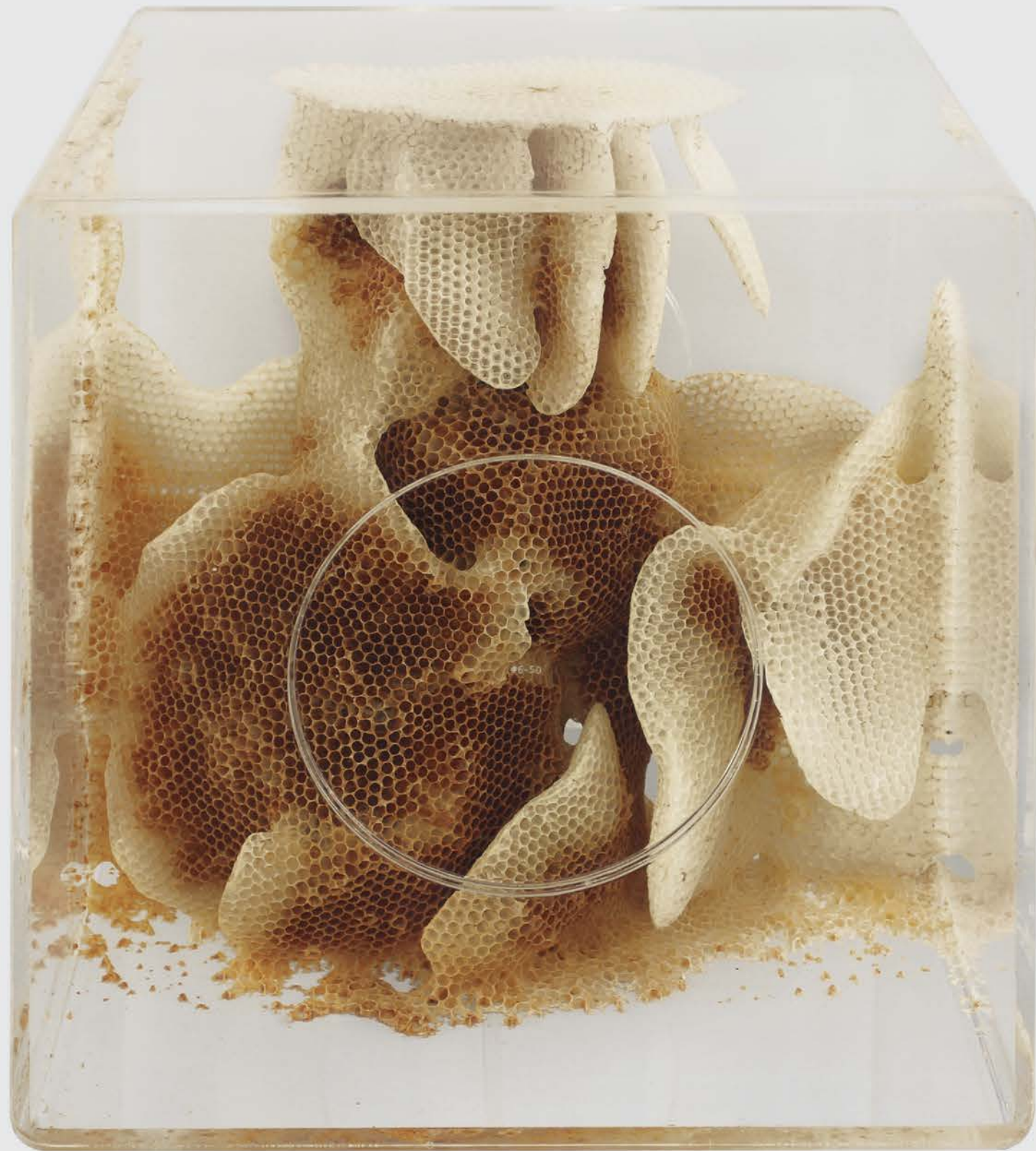


Yuansu Series II #6-51
 元塑系列之二 #6-51, 2013-14
 Acrylic box, natural beeswax 壓克力、天然蜂蠟
 40 x 40 x 40 cm (15 11/16 x 15 11/16 x 15 11/16 in.)

Yuansu Series II #6-50

元塑系列之二 #6-50, 2013-14

Acrylic box, natural beeswax 壓克力、天然蜂蠟
40 x 40 x 40 cm (15 11/16 x 15 11/16 x 15 11/16 in.)





Yuansu Series II #6-47, #6-16, #6-15, #6-22
元塑系列之二 #6-47, #6-16, #6-15, #6-22,
2013-14/2014-15
Acrylic box, natural beeswax 壓克力、天然蜂蠟
160 x 40 x 40 cm (63 x 15 11/16 x 15 11/16 in.)





Yuansu Series II #6-47

元塑系列之二 #6-47, 2013-14

Acrylic box, natural beeswax 壓克力、天然蜂蠟
40 x 40 x 40 cm (15 11/16 x 15 11/16 x 15 11/16 in.)



Yuansu Series II #6-15
 元塑系列之二 #6-15, 2013-14
 Acrylic box, natural beeswax 壓克力、天然蜂蠟
 40 x 40 x 40 cm (15 11/16 x 15 11/16 x 15 11/16 in.)

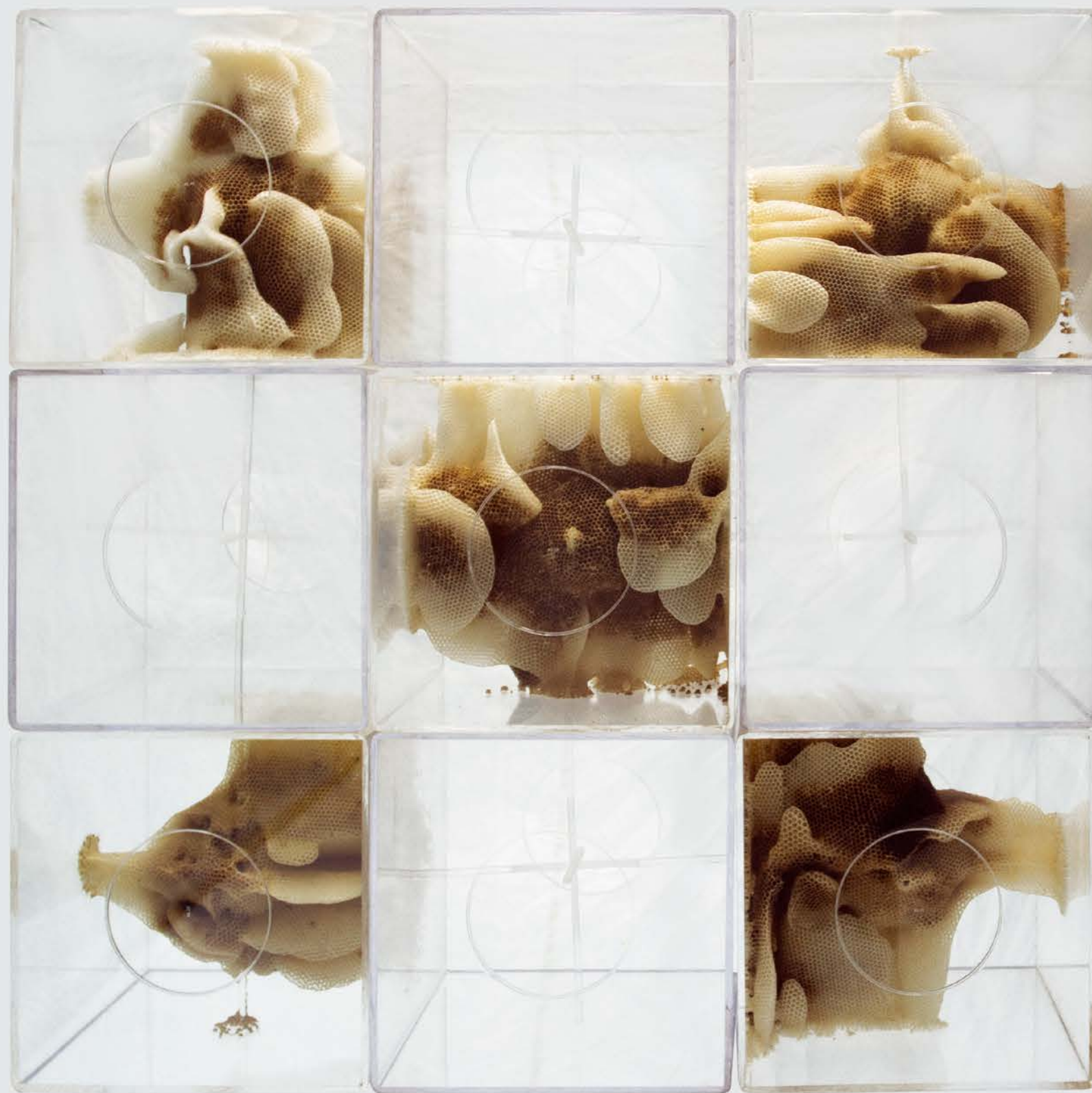


Yuansu Series II #6-16
 元塑系列之二 #6-16, 2013-14
 Acrylic box, natural beeswax 壓克力、天然蜂蠟
 40 x 40 x 40 cm (15 11/16 x 15 11/16 x 15 11/16 in.)



Yuansu Series II #6-22
 元塑系列之二 #6-22, 2013-14
 Acrylic box, natural beeswax 壓克力、天然蜂蠟
 40 x 40 x 40 cm (15 11/16 x 15 11/16 x 15 11/16 in.)



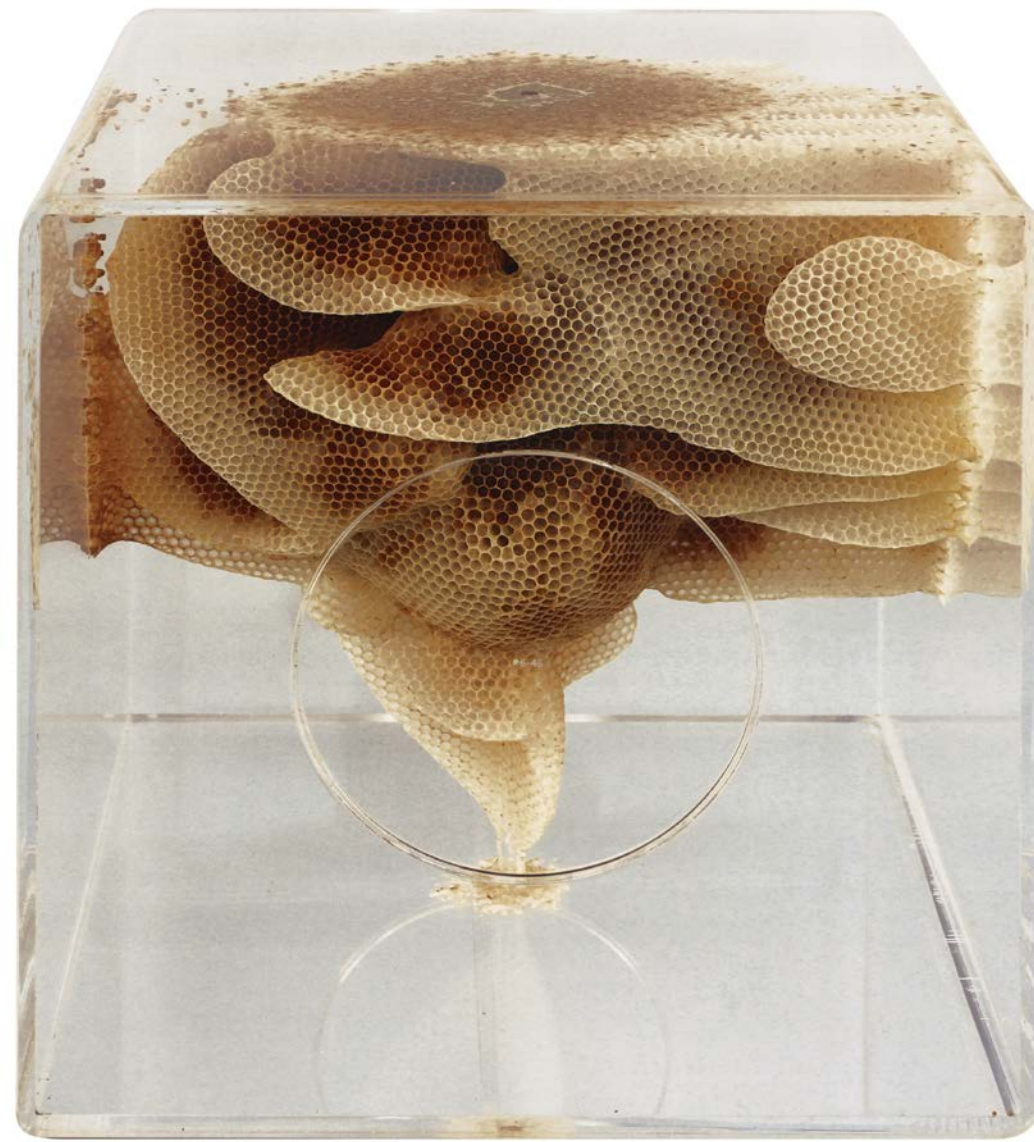


Yuansu Series II #6-17, #6-49, #6-38, #6-45, #6-37
元塑系列之二 #6-17, #6-49, #6-38, #6-45, #6-37,
 2013-14/2014-15

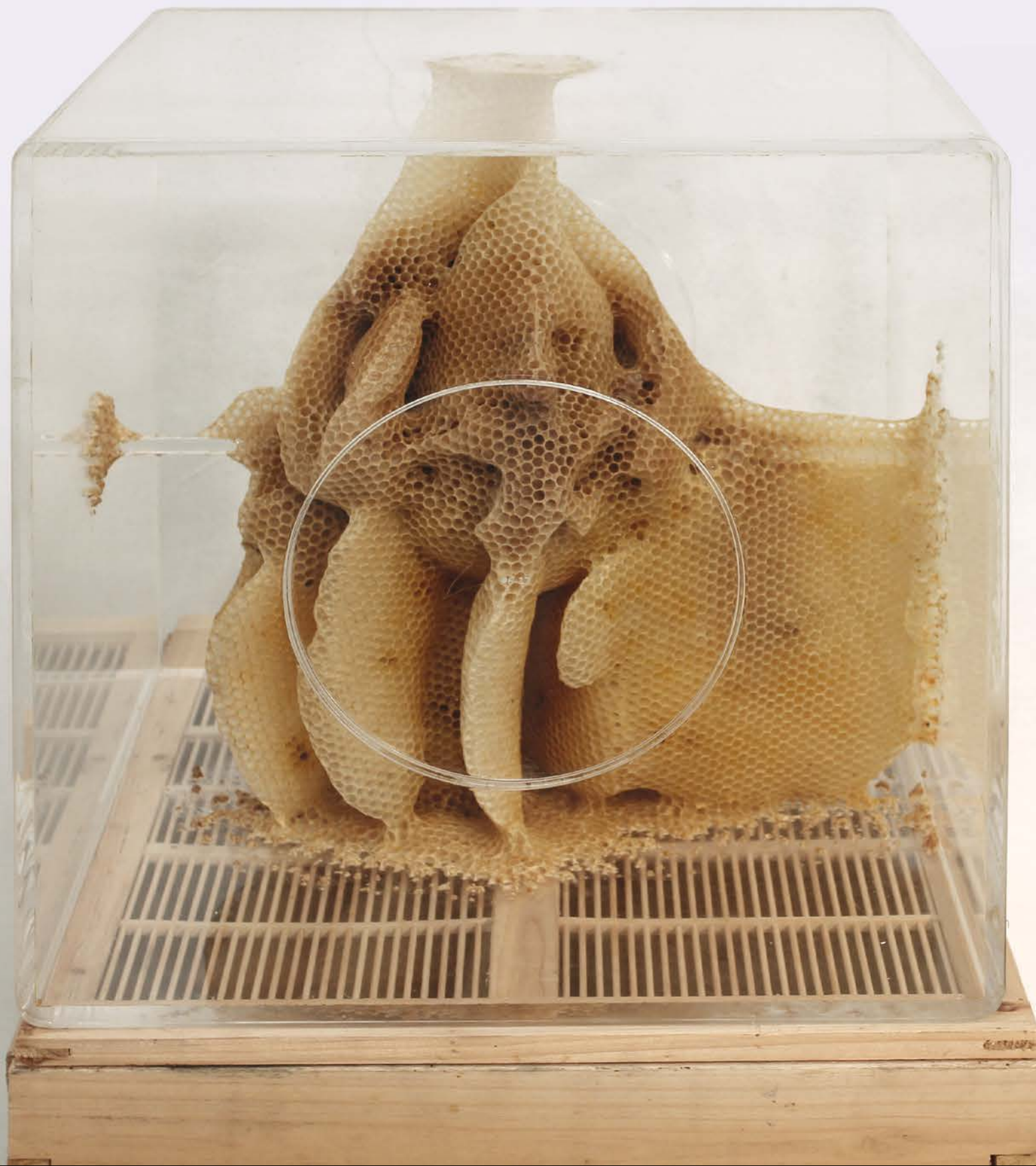
Acrylic box, natural beeswax 壓克力、天然蜂蠟
 190 x 120 x 40 cm (74 4/5 x 47 1/3 x 15 11/16 in.)



Yuansu Series II #6-38
 元塑系列之二 #6-38, 2013-14
 Acrylic box, natural beeswax 壓克力、天然蜂蠟
 40 x 40 x 40 cm (15 11/16 x 15 11/16 x 15 11/16 in.)



Yuansu Series II #6-45
 元塑系列之二 #6-45, 2013-14
 Acrylic box, natural beeswax 壓克力、天然蜂蠟
 40 x 40 x 40 cm (15 11/16 x 15 11/16 x 15 11/16 in.)



Yuansu Series II #6-17

元塑系列之二 #6-17, 2013-14

Acrylic box, natural beeswax 壓克力、天然蜂蠟

40 x 40 x 40 cm (15 11/16 x 15 11/16 x 15 11/16 in.)



Yuansu Series II #6-37

元塑系列之二 #6-37, 2013-14

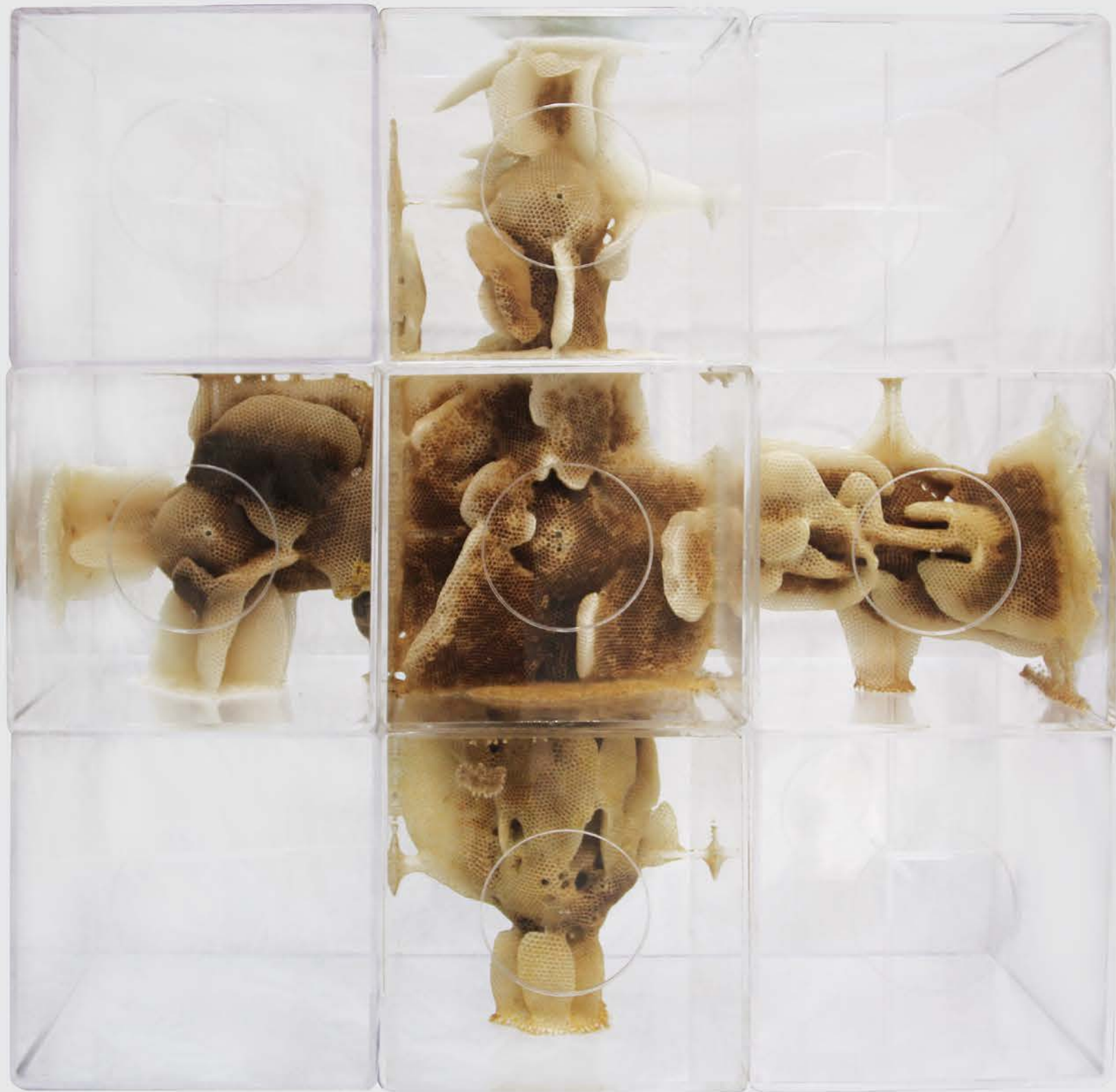
Acrylic box, natural beeswax 壓克力、天然蜂蠟
40 x 40 x 40 cm (15 11/16 x 15 11/16 x 15 11/16 in.)



Yuansu Series II #6-49

元塑系列之二 #6-49, 2013-14

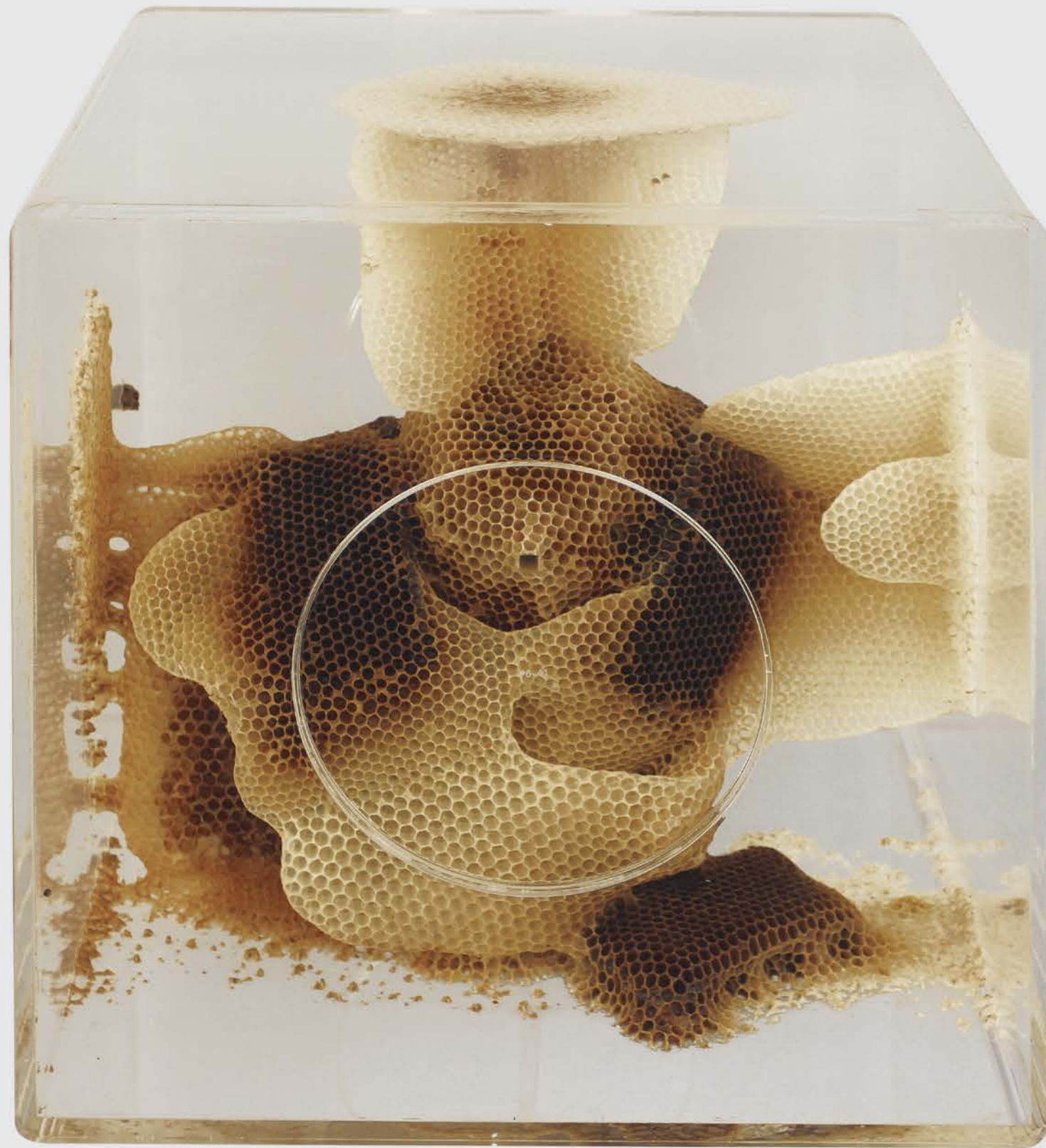
Acrylic box, natural beeswax 壓克力、天然蜂蠟
40 x 40 x 40 cm (15 11/16 x 15 11/16 x 15 11/16 in.)



Yuansu Series II #6-41, #6-46, #6-43, #6-42, #6-28
 元塑系列之二 #6-41, #6-46, #6-43, #6-42, #6-28,
 2013-14/2014-15

Acrylic box, natural beeswax 壓克力、天然蜂蠟
 190 x 120 x 40 cm (74 4/5 x 47 1/3 x 15 11/16 in.)

Yuansu Series II #6-41
元塑系列之二 #6-41, 2013-14
Acrylic box, natural beeswax 壓克力、天然蜂蠟
40 x 40 x 40 cm (15 11/16 x 15 11/16 x 15 11/16 in.)





Yuansu Series II #6-42
 元塑系列之二 #6-42, 2013-14
 Acrylic box, natural beeswax 壓克力、天然蜂蠟
 40 x 40 x 40 cm (15 11/16 x 15 11/16 x 15 11/16 in.)

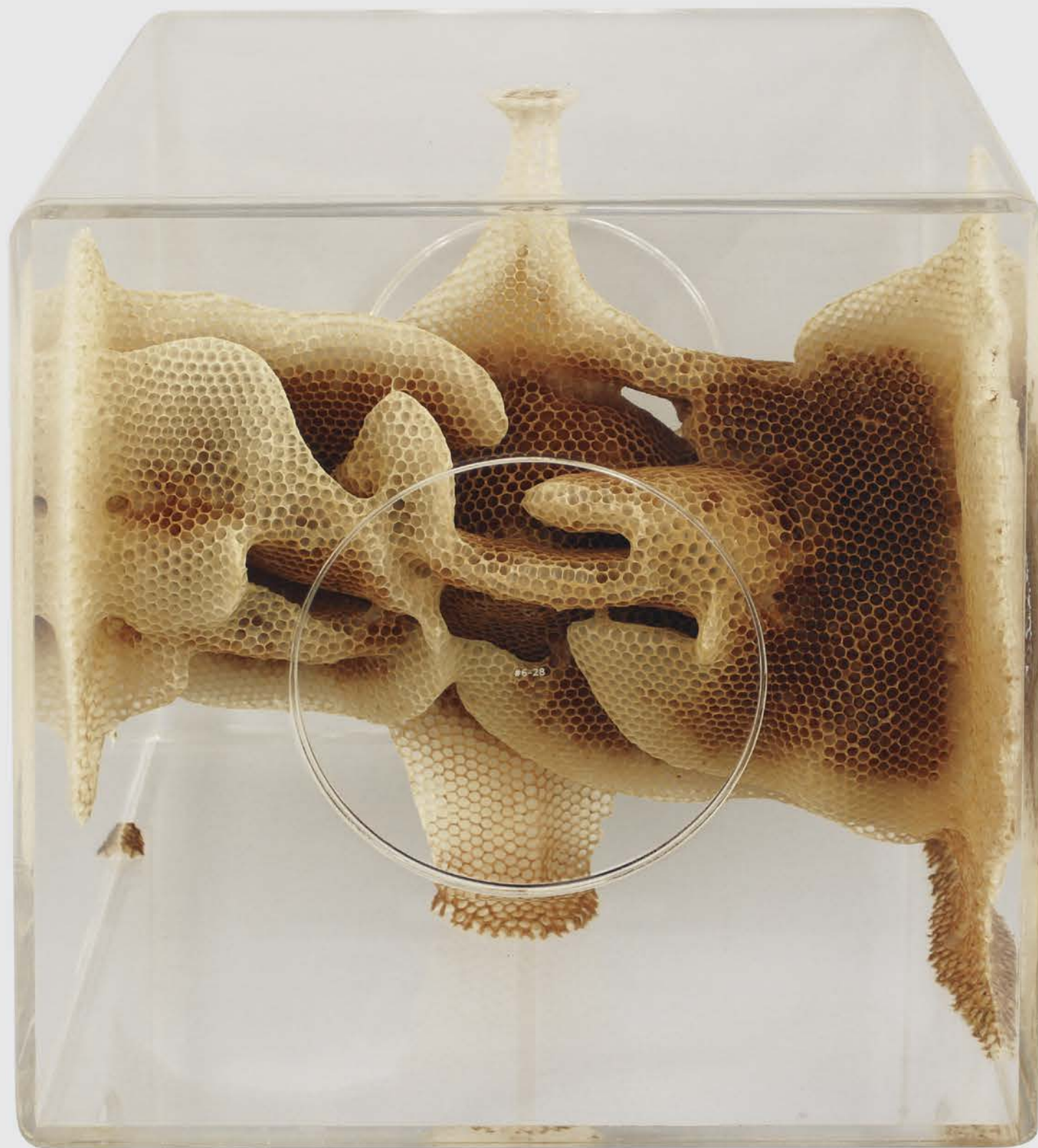


Yuansu Series II #6-43
 元塑系列之二 #6-43, 2013-14
 Acrylic box, natural beeswax 壓克力、天然蜂蠟
 40 x 40 x 40 cm (15 11/16 x 15 11/16 x 15 11/16 in.)

Yuansu Series II #6-28

元塑系列之二 #6-28, 2013-14

Acrylic box, natural beeswax 壓克力、天然蜂蠟
40 x 40 x 40 cm (15 11/16 x 15 11/16 x 15 11/16 in.)





Yuansu Series II #6-46

元塑系列之二 #6-46, 2013-14

Acrylic box, natural beeswax 壓克力、天然蜂蠟
40 x 40 x 40 cm (15 11/16 x 15 11/16 x 15 11/16 in.)

David Chan in Conversation with Ren Ri

D: What is the meaning of the term “*Yuansu*”?

R: The title of these projects, *Yuansu*, can best be understood by splitting it into two parts: “*Yuan*” and “*Su*.” “*Yuan*” signifies the origin of life, matter, which is the prime foundation. It was only as a result of the interaction I had with the bees that I experienced the internal structural relationship of the origin of life. Therefore, “*Yuan*” signifies the tensile foundation that is inherent to life. On the other hand, “*Su*” means the moulding that is produced when two life-forms intertwine—it refers to the relationship formed between them. Intrusion, destruction, and coordination can potentially take place within this relationship, but each of them is part of “*Su*”—it is to mould, to restrain, to intrude. In *Yuansu Series II*, for example, the element of intrusion is myself, or I should say, rather, that the human is the factor of intrusion. Thus, “*Su*” points more to the human part. “*Yuan*” signifies nature, the origin of life, while “*Su*” signifies the part that is man-made. Therefore, “*Yuansu*” signifies the relationship between man and bees: that is, man and nature, the relationship through which the two are unified.

D: What is your working process? You consider *Yuansu Series I* as sculptural drawings and *Yuansu Series II* as sculptural paintings. What are the formal concerns in terms of the materials you are working with?

R: I started beekeeping as early as 2007. I had learned the basics by 2008, and I gradually became more proficient. The earliest work I completed was *Yuansu Series I*, which takes the form of a relief sculpture. I made a world map to represent the variance between each nation’s topography. With regards to the production process, I first made the world map, and specified its height. Then I placed the world map inside the beehive. The bees continued to mould the beehive, and

this moulding affected the original shape I had given the piece through a process of addition and subtraction. As for *Yuansu Series II*, there is, in fact, an absence of semiotic quality. It deals mostly with space, time, and mass. These concepts are intrinsic to the construction of sculptures and installations; this is the art of space, hence it signifies as such. I suppose it is only natural that the evolution from *Yuansu Series I* to *Yuansu Series II* resulted from the different perspectives from which an artist contemplates his work of art at different periods in time. For example, at one point I was thinking of, and greatly affected by, current global conflicts and the particular relations they structure. Consequently, because I used a map as part of this work, it necessarily became sociological in its expression due to the semantic implications it carries. While I was working on *Yuansu Series II* in 2010, it is possible that I wanted to break away from this academic voice, and return to the plane of linguistics itself. In this case, I was more concerned with space and time, expressions that are more germane to the subject of linguistics.

D: How do you manipulate the movement and the behaviour of the bees in relation to the formation of an object?

R: In practice, the act of controlling the bees is inevitable. This is because bees collectively form a self-sufficient system and organism. It is affected by the sunlight and water of the outside world, and the surrounding environment. However, this system has a core and foundation, and that is the queen bee. She commands the whole colony and its activities by releasing a sex pheromone. For instance, when she experiences fear, she releases this pheromone so that her drones will attack the intruders or enemies. Or, when she desires a beehive, she releases a higher dose of this sex pheromone—most likely when

an abundant nectar source exists in the external environment—so that the drones will desperately set work on building this hive. I worked on both *Yuansu Series I* and *Yuansu Series II* by controlling the queen bee, the core of the collective structural system of bees. I manipulated her to move towards different locations and at different angles, so that the bees would build the beehive at my desired location; the alternative would have been detrimental to the form and structure of my work.

D: Do you see any links between your artwork and architecture?

R: As I see it, the building process requires constructing in an upward direction; that is, during this course of events, man battles against gravity in order to build upwards. As for the bees, on the other hand, their way of building is a downward process; that is, they do not challenge the force of gravity, but build their beehives in accordance with gravity, which points downwards, and I find this thought very interesting.

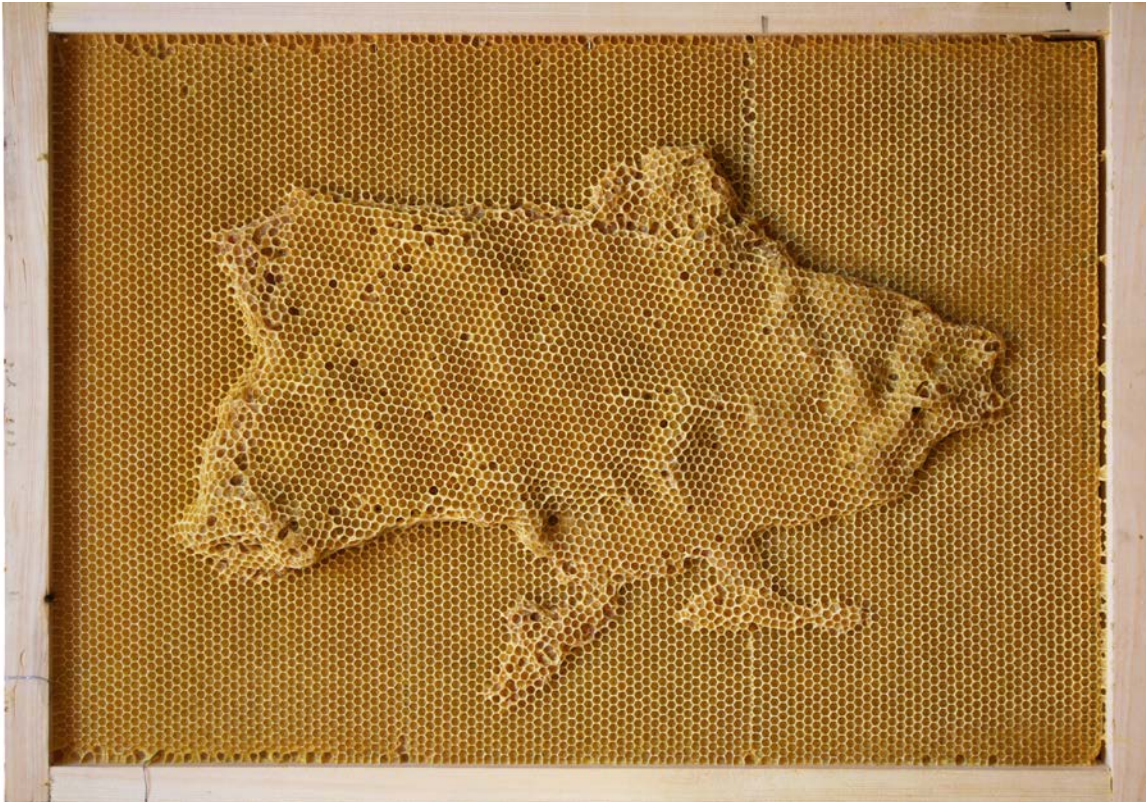
D: You mentioned before that the interaction between the body and the bees is not simply in the physical sense, as it hints at an interrelated force and its counterforce. Can you elaborate on this point?

R: When I first started working with the bees, they would frequently sting me. Whenever I interfered in their operation, they stung me. This process was one of force and counterforce: I may have been attempting to achieve something, but the bees only stung me in order to protect themselves. It was a process of action and counteraction. However, these did not occur in a mere physical sense. Why? Because these events produced a psychological shift—I began to feel frightened,

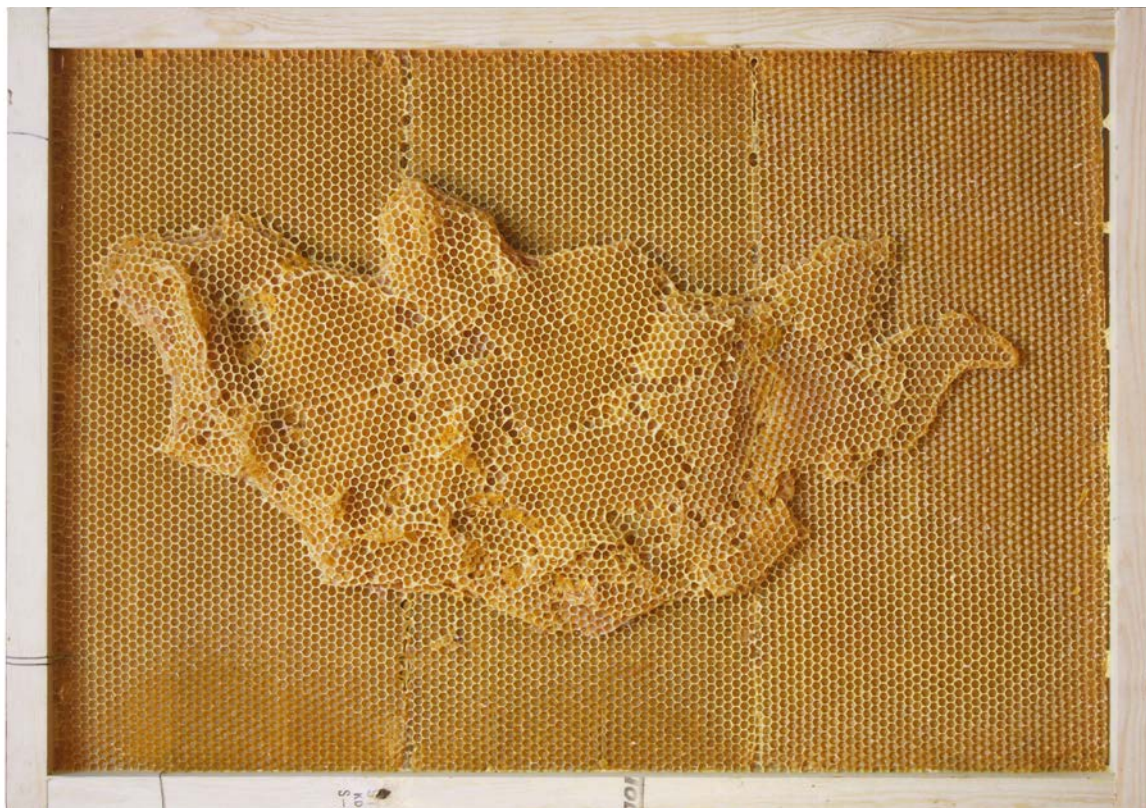
or I should say that I began to carry the feeling of fright with me during the operating process. This sense of fear weakened as I carried on with my operation and became more familiar with the bees. Possibly, once I became extremely familiar with them, and more proficient in my command of their actions, I would no longer experience fear.

D: How do you see your own artistic labour when making the *Yuansu* series? How do you see your role as an artist?

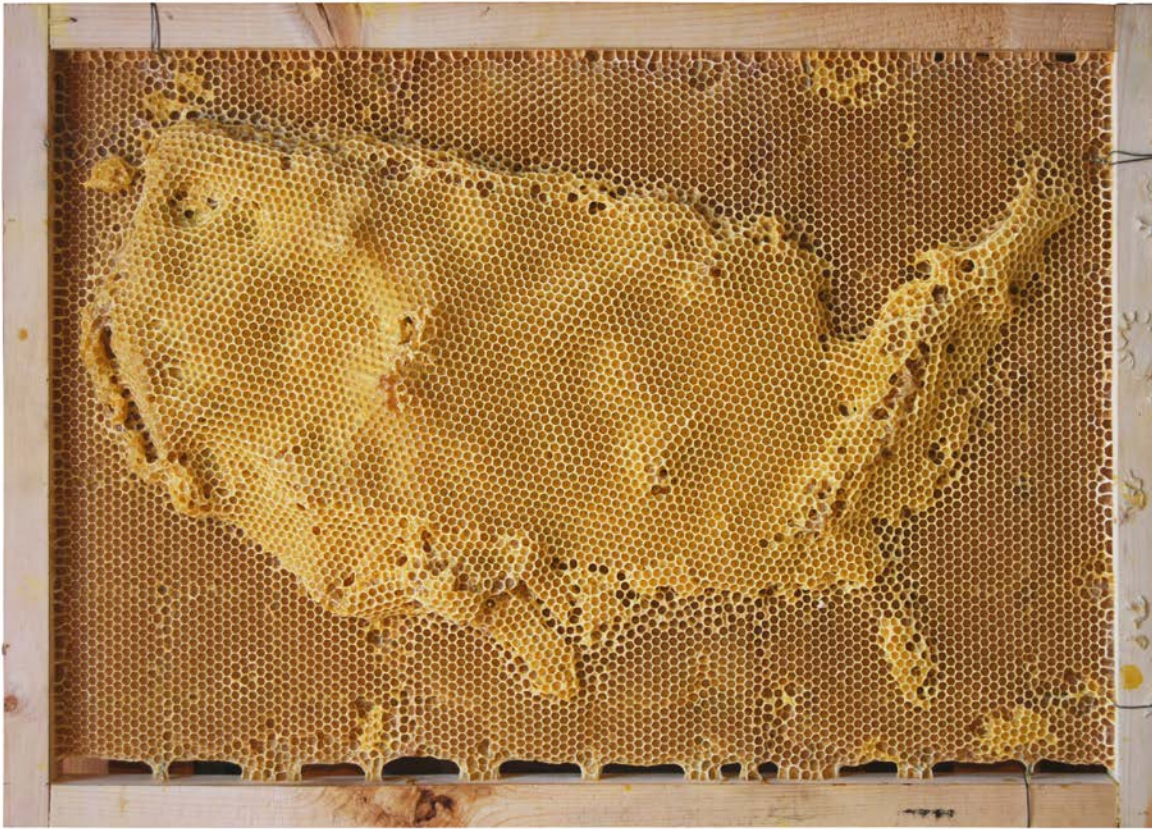
R: At my graduation exhibition, *Yuansu Series III* was a video of a bee stinging my face. This was accomplished by pressing the bee horizontally onto my face, so that it would sting me. Consequently, my face would go through a change, from being ordinary to being swollen. This is what I believe that art ultimately expresses: in perceiving that a bee stung my face, so that my face went through a change and became swollen, what the audience sees through this work is precisely the process of change. However, what I wanted to express is a more visceral idea: when the bee injects its venom into a body, the response of the body is to produce antibodies in order to fight the venom. One of the results, which the audience cannot see, is that the body’s immunising ability is thereby increased. This is my taste of a beekeeper’s lifestyle, an actual experience of this process, placing myself in the midst of something wild in order to experience the process of a beekeeper’s daily work... For all intents and purposes, I wanted to truly experience art in this way, and to view the world with a new method, different from that of the past. I believe I gained something through the process of beekeeping, and from the bees: as if the bees were a pair of glasses, I saw, and I extrapolated a system of symbols from them. I feel this says something about the sort of relationship we should have with nature.



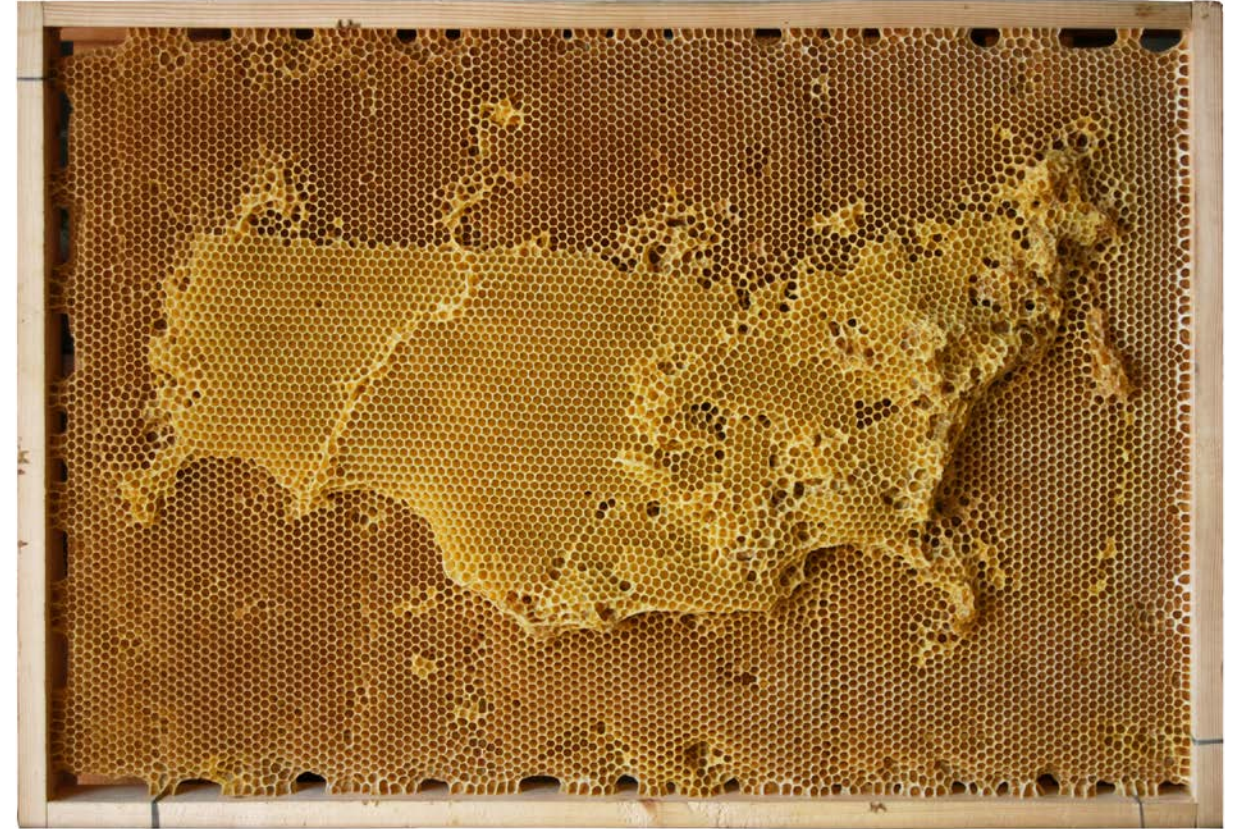
Yuansu Series I, Geometric Series I #10—Ukraine
 元塑系列之一，幾何學起源系列#10—烏克蘭, 2008–09
 Natural beeswax, wood, wire 天然蜂蠟、木、鐵絲
 73 x 57 x 5 cm (28 11/16 x 22 7/16 x 1 15/16 in.)



Yuansu Series I, Geometric Series I #20—Mongolia
 元塑系列之一，幾何學起源系列#20—蒙古, 2009–10
 Natural beeswax, wood, wire 天然蜂蠟、木、鐵絲
 73 x 57 x 5 cm (28 11/16 x 22 7/16 x 1 15/16 in.)



Yuansu Series I, Geometric Series I #03—United States of America
 元塑系列之一，幾何學起源系列#03—美國, 2007–08
 Natural beeswax, wood, wire 天然蜂蠟、木、鐵絲
 73 x 57 x 5 cm (28 11/16 x 22 7/16 x 1 15/16 in.)

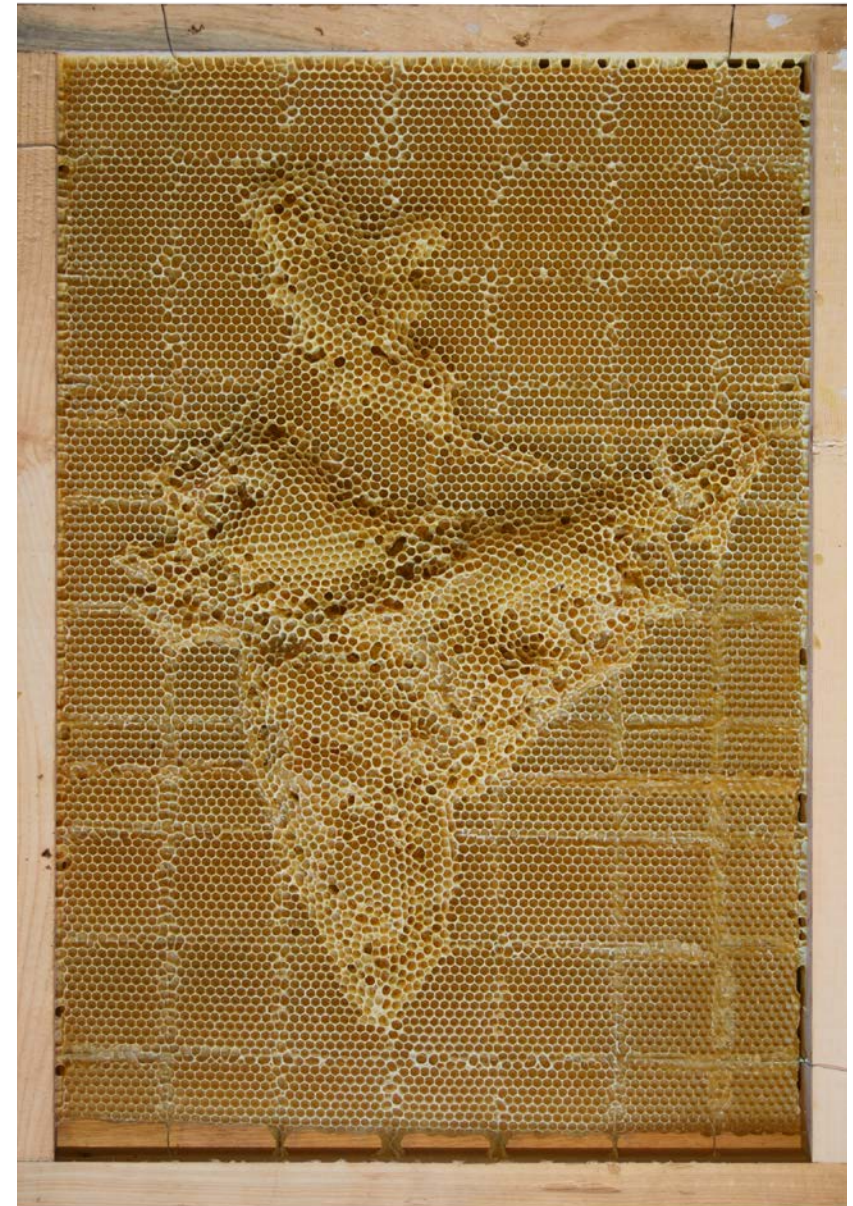


Yuansu Series I, Geometric Series I #04—Russia
 元塑系列之一，幾何學起源系列#04—俄罗斯, 2007–08
 Natural beeswax, wood, wire 天然蜂蠟、木、鐵絲
 73 x 57 x 5 cm (28 11/16 x 22 7/16 x 1 15/16 in.)

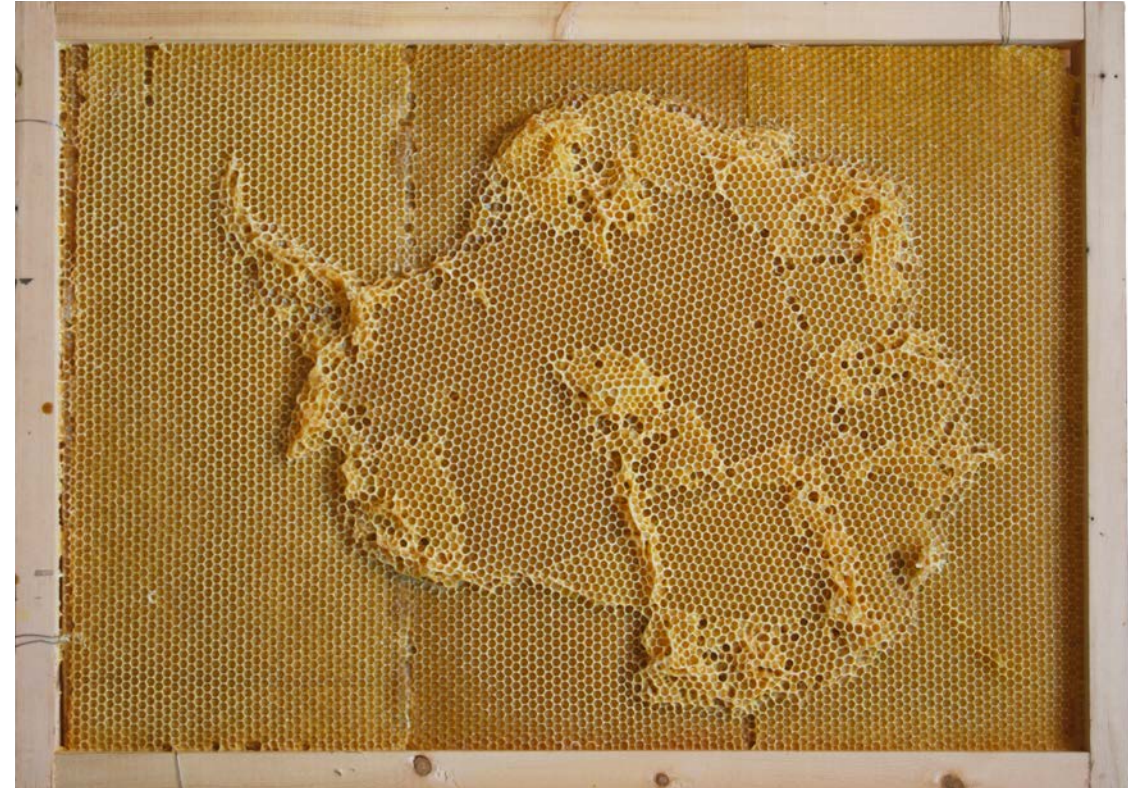
Yuansu Series I, Geometric Series I #21—Korean Peninsula
元塑系列之一，幾何學起源系列#21—朝鮮半島, 2009–10
Natural beeswax, wood, wire 天然蜂蠟、木、鐵絲
73 x 57 x 5 cm (28 11/16 x 22 7/16 x 1 15/16 in.)



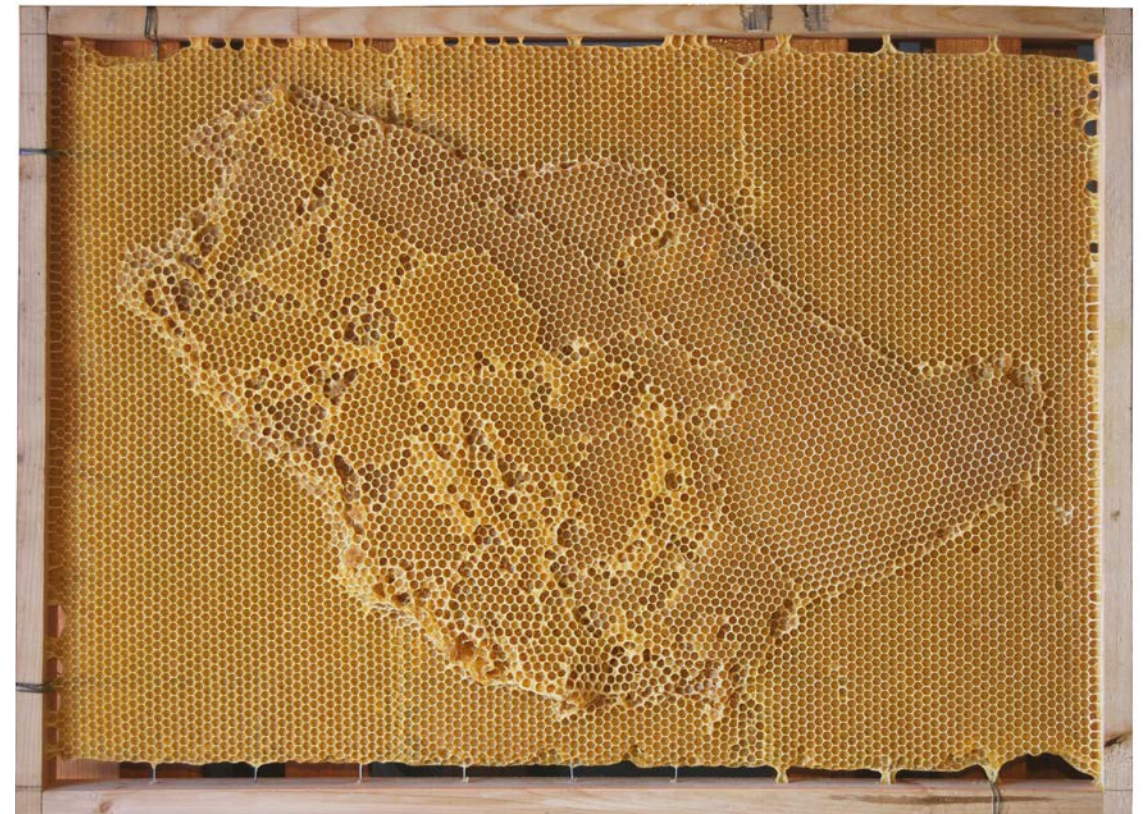
Yuansu Series I, Geometric Series I #15—India
元塑系列之一，幾何學起源系列#15—印度, 2009–10
Natural beeswax, wood, wire 天然蜂蠟、木、鐵絲
73 x 57 x 5 cm (28 11/16 x 22 7/16 x 1 15/16 in.)



Yuansu Series I, Geometric Series I #32—South Pole
元塑系列之一，幾何學起源系列#32—南極, 2010–11
Natural beeswax, wood, wire 天然蜂蠟、木、鐵絲
73 x 57 x 5 cm (28 11/16 x 22 7/16 x 1 15/16 in.)



Yuansu Series I, Geometric Series I #18—Saudi Arabia
元塑系列之一，幾何學起源系列#18—沙特阿拉伯, 2009–10
Natural beeswax, wood, wire 天然蜂蠟、木、鐵絲
73 x 57 x 5 cm (28 11/16 x 22 7/16 x 1 15/16 in.)



陈浩扬对话任日

陈：“元塑”這個詞語有什麼意義？

任：“元塑”這個作品的名稱可以通過拆分來理解。它分成兩個部分：一個是“元”，還有一個是“塑”。“元”這個意指就是生命本源，“matter”，就是根本的基礎。當時因為蜜蜂和我的這樣的一個交互，我體驗到了生命本源的一個結構關係。所以“元”就意指生命內在的這樣的一個張力的基礎。“塑”就是指當這兩個生命形式交觸在一起的時候它所產生的一個塑造—就是它（們）之間形成的一個關係。這關係裏面可能有幹擾，破壞，還有協調，但這個都是一個“塑”的部分，它去塑造，它去抑止這種幹擾。比如說在“元塑二”裏面，幹擾成分就是指我人本身，可以說人是幹擾的這樣的一個因素。所以說“塑”更多地指向人的部分。所以“元”意指自然，生命本源，“塑”意指人為、人禍這樣的一個部分。然後，“元塑”，那我們就是人和蜜蜂，人和自然之間的一個完形的這樣的一個關係。

陈：您覺得《元塑系列 I》是個塑式的圖書（drawings），而且《元塑系列 II》是雕塑式的繪畫（painting），您對所采用的材料媒介，有什麼樣的形式上的考量？請您具體講一下您的創作過程。

任：最早是我從二零零七年我開始學習養蜂，然後零八年的時候我養蜂基本就已經學會了，然後就比較成熟了，最早的就是元塑一這套作品。元塑一它是浮雕的這樣的一個形式。我做的一個地圖，世界上各個國家的這樣的地形起伏的一個變化。然後過程呢就是，我將這個地圖，我做出一個，我一開始給定它一個高度，具體的高度，然後我把這個地圖放入

到蜂巢裏面，然後蜜蜂會在這個蜂巢裏面繼續進行築造。它鑄造之後會把我給予的那個形體增加或者減少，作加法或者減法。元塑二這樣一個作品，我把它放到一個環境中，蜜蜂會去找周圍的空間和環境中的植物的花粉還有蜜，然後這個花期有多長，那是周圍提供的一個自然的時間。然後大概它把這一個花期，這樣一個蜜源採完之後，這個蜂巢形狀會自然形成，所以我不能規定時間、空間，還有作品的形狀；我只起到一個搬運，或者是幫助它，翻動，然後我們倆共同地形成這樣的一個形狀。元塑二系列作品，它的符號性其實是消失的。它更多地考慮到空間，時間，還有體量。這些概念都是和雕塑，裝置本身形成的一個觀念，它是一個空間的藝術，所以它形成了這樣的一個關聯。當然從元塑一做到元塑二，這個我覺得也可能是藝術家的在不同時期思考的方面的不一樣。就比如說，我可能在零七年左右更多的是考慮，因為當時感覺到更多的是世界之間的衝突，然後形成這樣的一個關係，所以那必然是一個社會學的這樣一個表現，如果是我用地圖來做這個的話。因為裏面可能暗示到了一些語意。那麼到一零年左右，元塑二系列，我可能想脫離這種說學意義上的這種表達，可能更多地想返回到語言學本體的這樣的一個層面。那麼，我可能更多地考慮到作品的空間，時間，然後這些更本體的，就是說它是語言學本體的這樣的一種表達。

陈：從蜜蜂跟作品的關係角度來看，您怎麼控制蜜蜂的活動與行為？

任：控制蜜蜂的這個行為，實際上它是必然發生的。因為蜜蜂它是自主的這樣一個系統和有機體，它

受外界的陽光、水分，還有周圍的環境對它的影響。但是它有它的一個核心和基礎，那就是蜂王。蜂王控制整個蜂群的活動和蜜蜂的行為，他有一種性激素。比如說，他釋放一種性激素，他就會攻擊人一當他感覺恐懼的時候。或者它想要築造的時候，他可能更多地釋放這種性激素，有可能外界蜜緣比較充分，他就會釋放這種性激素讓蜜蜂拼命地去築這個巢。然後我在元塑一和元塑二系列中都是通過控制蜂王，等於他是蜜蜂這個結構系統的中心。控制它到不同的位置和角度，然後他就會在我想要的那個地方去築巢，或者是給它削減，對形體的一個削減。

陈：您覺得，您的作品跟建築有沒有關係？

任：我覺得建築是人向上的這樣的一個方向的構造的過程，也就是人通過挑戰重力，然後向上生長的一個發生的過程。那麼蜜蜂呢，我覺得它是向下的一個過程，也就是它不會挑戰重力，它會伴隨著重力產生它的蜂巢，隨著這個重力的方向來構造這個蜂巢，蜂巢向下的一個方向，我覺得這一點很有意思。

陈：您之前說過身體與蜜蜂的關係並不只是物理意義上的，它暗示了力和反作用力之間的關係，您是否可以具體解釋？

任：我最開始接觸蜜蜂，蜜蜂蜇我，然後我可能在操作中去幹擾它，然後蜜蜂蜇我。這個過程就是一個作用力和反作用力的過程。我可能，我試圖得到一種東西，然後蜜蜂為了保護自己，它就會蜇我一這就

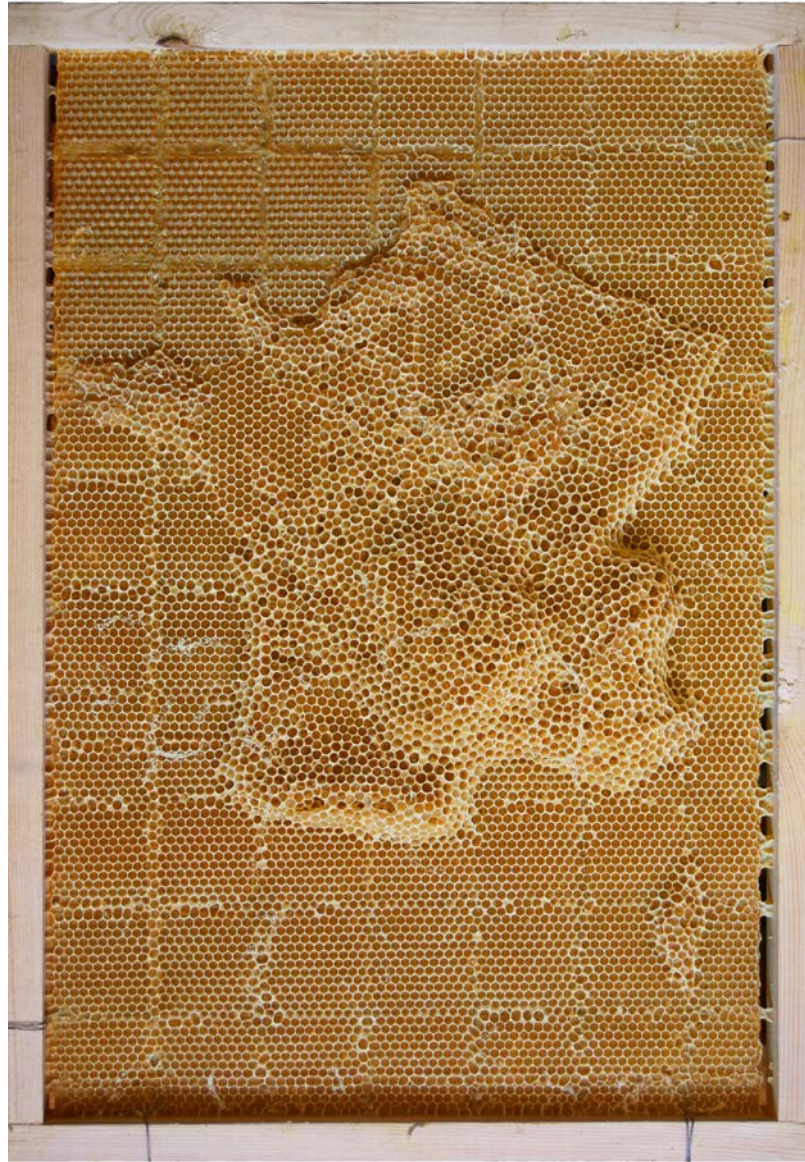
是一個作用力和反作用力地這樣的一個過程。但是，在這個過程中間它不僅僅是物理意義上的，為什麼呢？因為它會產生一個心理意義上的變化—就是我會產生一種恐懼，或者說我在這個操作過程當中，我可能會有恐懼的感覺。那這個恐懼的感覺會伴隨著我不斷的操作、不斷的對蜜蜂的熟悉，然後把這種恐懼進行削弱。就是我可能特別熟悉它了，對它拿捏得特別好了，然後我可能不會有這種恐懼的感覺了。

陈：創作“元塑”系列作品時，您如何看待自己的勞動的藝術性？您怎麼看您的藝術家角色？

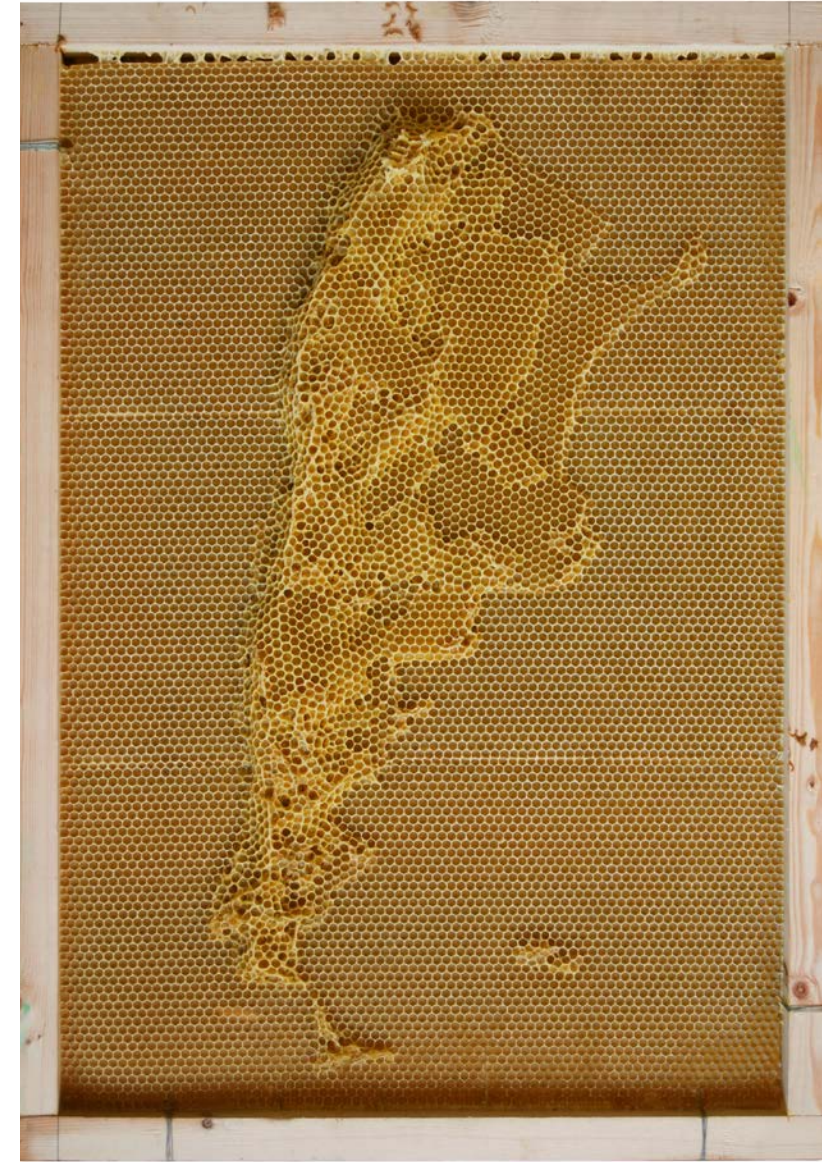
任：我畢業展的時候，元塑三就是紮臉的影像。就是通過把蜜蜂平按到我的臉上，然後蜜蜂就會紮我。然後我的臉部就有一個腫脹的變化。那麼這是我覺得藝術可能最後表現的，最終它表現的是蜜蜂紮我，然後我臉部有腫脹的變化，這種變化過程，人們看到的是這個。但是我想表現的是更本真的一個，就是在蜜蜂蜂毒紮到你的體內，然後你的體內產生抗體，然後和這種蜂毒對抗鬥爭。那最後它的一個結果就是，你自身免疫力得到一種增強，那這個是大家不會看到的。就是嘗試了這種養蜂人的生活，真正體驗了這種過程，將自己置身野外，然後體驗養蜂人每日勞作的這樣的過程，我實際上是想真正地通過這樣的一種方式體驗到藝術，一種看待世界的一種新的方法，和過去不太一樣。因為我實際上也是得到了，在這個養蜂的過程中，通過蜜蜂，等於蜜蜂是我的一個窺視鏡，我通過這個來看到、並且抽象出了我的一個符號系統。就是說，我和自然應該是什麼樣的一種關係。

Yuansu Series I, Geometric Series I #01—World
元塑系列之一，幾何學起源系列#01—世界, 2007-08
Natural beeswax, wood, wire
天然蜂蠟、木、鐵絲
158 x 128 x 10 cm (62 3/16 x 50 3/8 x 3 7/8 in.)



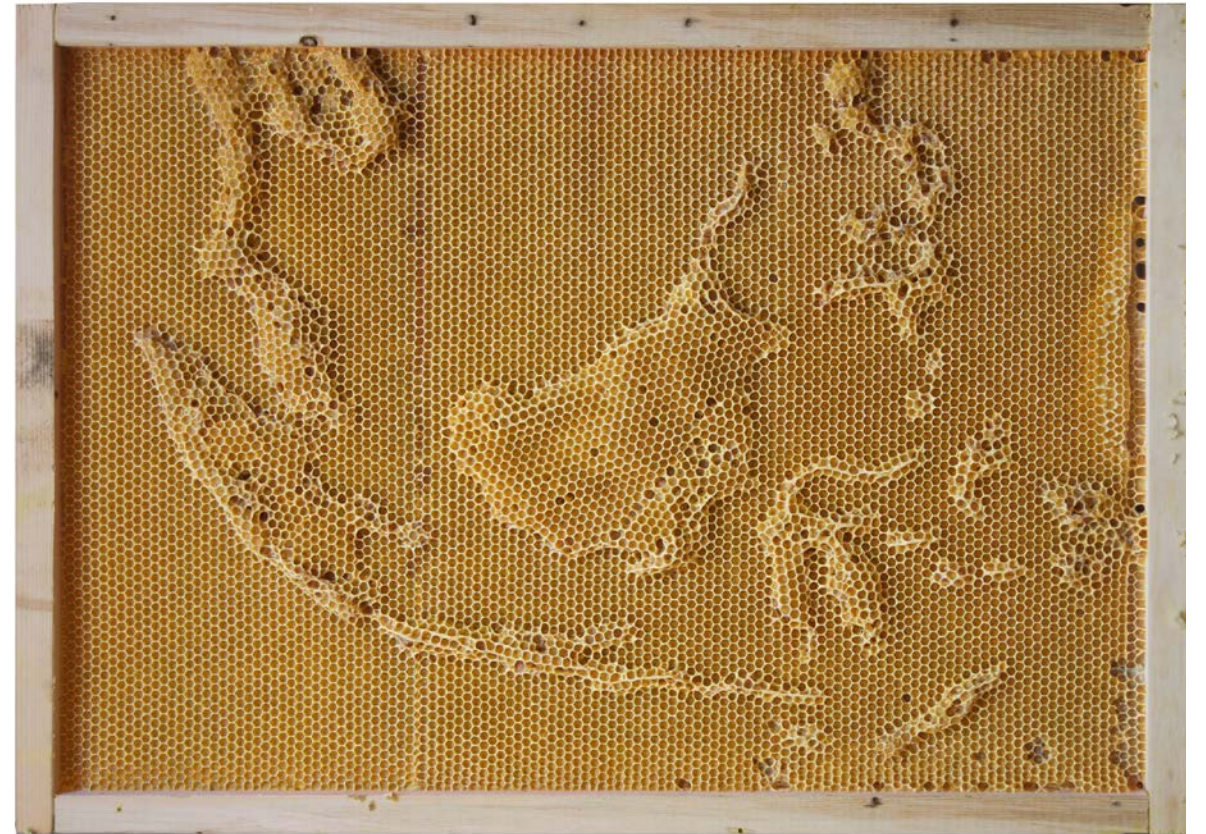


Yuansu Series I, Geometric Series I #08—France
 元塑系列之一，幾何學起源系列#08—法國, 2008-09
 Natural beeswax, wood, wire 天然蜂蠟、木、鐵絲
 73 x 57 x 5 cm (28 11/16 x 22 7/16 x 1 15/16 in.)

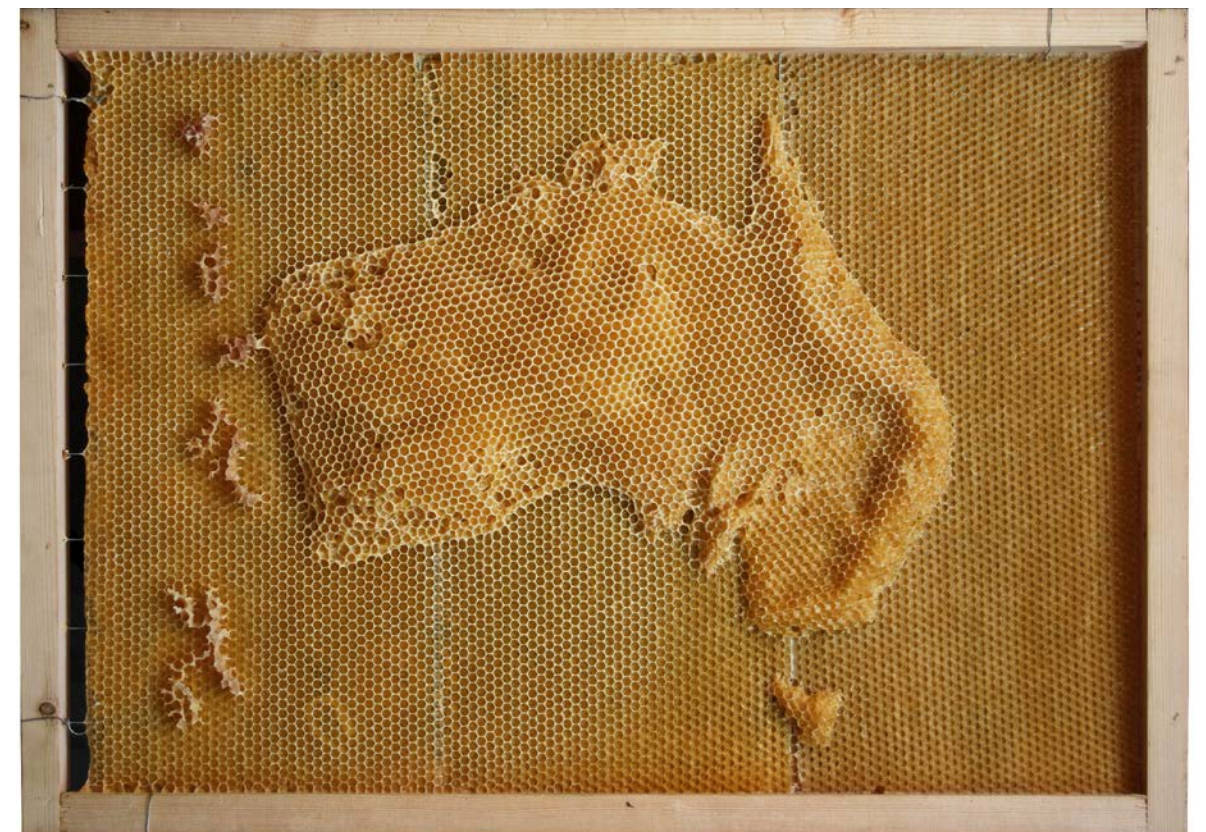


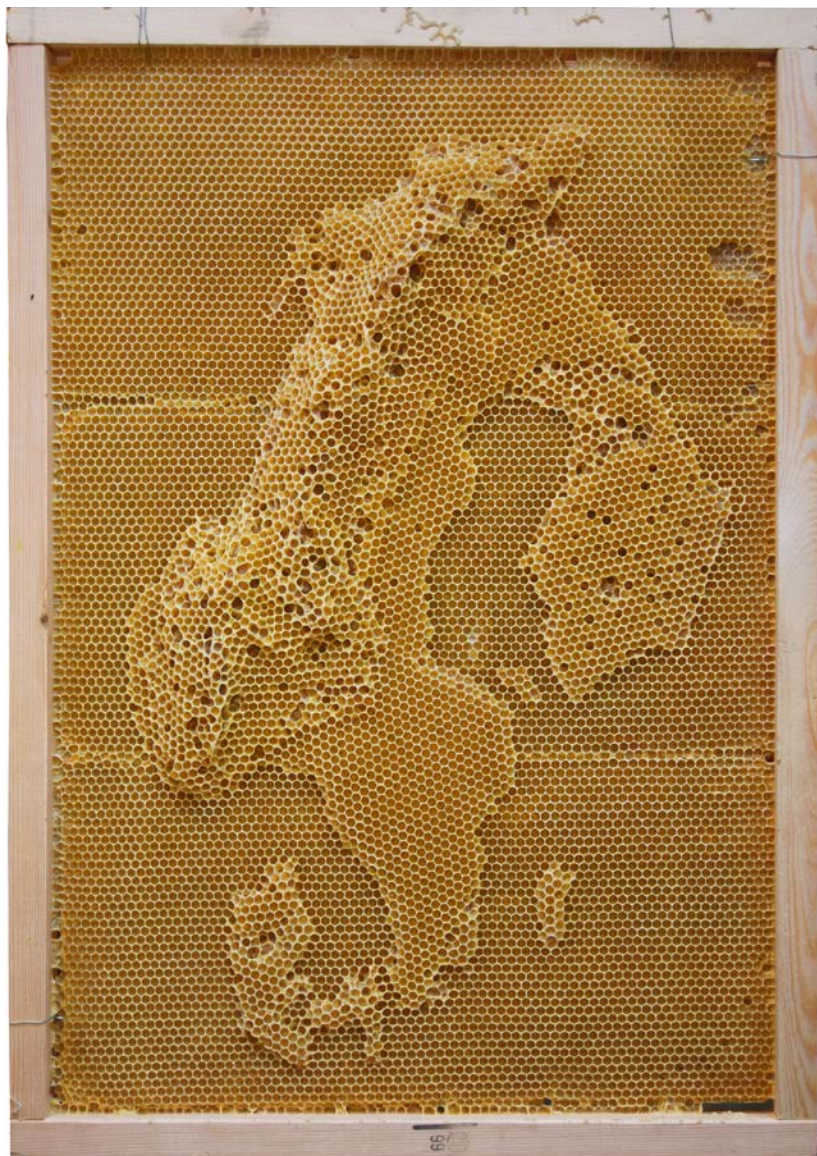
Yuansu Series I, Geometric Series I #24—Argentina
 元塑系列之一，幾何學起源系列#24—阿根廷, 2010-11
 Natural beeswax, wood, wire 天然蜂蠟、木、鐵絲
 73 x 57 x 5 cm (28 11/16 x 22 7/16 x 1 15/16 in.)

Yuansu Series I, Geometric Series I #19—Indo-Malay Islands
元塑系列之一，幾何學起源系列#19—印尼馬來群島, 2009–10
Natural beeswax, wood, wire 天然蜂蠟、木、鐵絲
158 x 128 x 10 cm (28 11/16 x 22 7/16 x 1 15/16 in.)

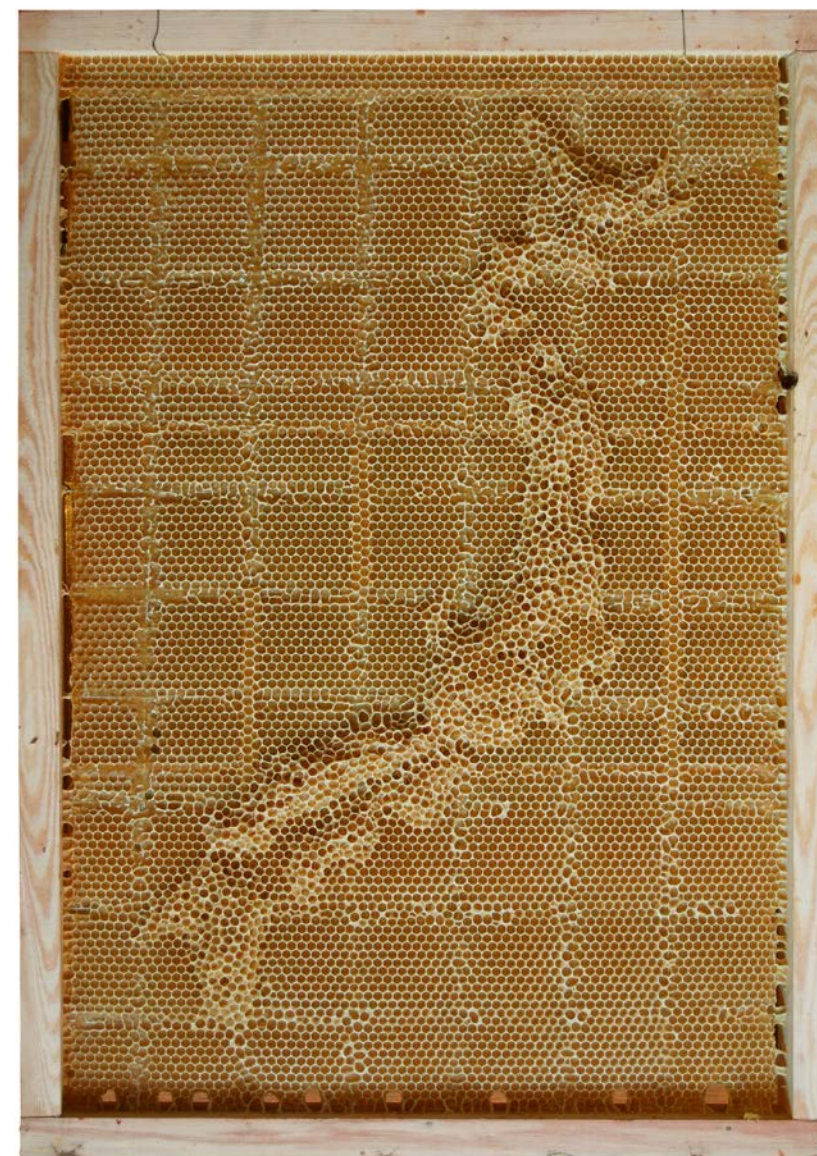


Yuansu Series I, Geometric Series I #22—Australia
元塑系列之一，幾何學起源系列#22—澳大利亞, 2009–10
Natural beeswax, wood, wire 天然蜂蠟、木、鐵絲
73 x 57 x 5 cm (28 11/16 x 22 7/16 x 1 15/16 in.)





Yuansu Series I, Geometric Series I #13—Scandinavian Peninsula
 元塑系列之一，幾何學起源系列#13—斯堪的納亞半島, 2009–10
 Natural beeswax, wood, wire 天然蜂蠟、木、鐵絲
 73 x 57 x 5 cm (28 11/16 x 22 7/16 x 1 15/16 in.)



Yuansu Series I, Geometric Series I #14—Japan
 元塑系列之一，幾何學起源系列#14—日本, 2009–10
 Natural beeswax, wood, wire 天然蜂蠟、木、鐵絲
 73 x 57 x 5 cm (28 11/16 x 22 7/16 x 1 15/16 in.)

REN RI

1984	Born in Harbin, China
2007	B.A., Tsinghua University, Beijing, China
2010	M.A. Saint-Petersburg Herzen State University, Saint-Petersburg, Russia
2014	Ph.D, Central Academy of Fine Arts, Beijing, China
Solo Exhibitions	
2015	Ren Ri: Yuansu Projects, Pearl Lam Galleries (Hong Kong SOHO inaugural show), Hong Kong, China
Major Group Exhibitions	
2014	Pearl Lam Galleries at West Bund Art & Design, West Bund Art Centre, Shanghai, China Fusion Convergence, T-Museum, Hangzhou, China Study Exhibition, CAFA Museum, Beijing, China
2012	Bonsai Nursery PICCIN, Earth Experimental Art Exhibition, Milan, Italy Fame Di Terra, Amy-D Arte Spazio, Milan, Italy 6th Arte Laguna, Venice, Italy
2007	Carve & New Media, Zero Field, 798 Art District, Beijing, China
Awards	
2013	Ph.D. National Scholarship Award, China
2012	Finalist, 6th Arte Laguna Prize, Venice, Italy for “Geometric Series II #1—China”
2010	Award of Excellence, Young Artists Exhibition, St. Petersburg, Russia for “Nüwa”
2007	State-funded full scholarship award for M.A. of national public art projects in Russia

任日

1984	出生於哈爾濱，中國
2007	學士學位，清華大學美術學院雕塑系， 中國 北京
2010	碩士學位，聖彼得堡國立赫爾岑師範大學，俄羅斯 聖彼得堡
2014	博士學位，中央美術學院，中國 北京
個人展覽	
2015	《任日：元塑方案》，藝術門（香港蘇豪），中國 香港
主要展覽	
2014	《台北國際藝術博覽會》，藝術門，西岸藝術中心，中國 上海 《融•匯》，天仁合藝美術館，中國 杭州 《研展》，中央美術學院美術館，中國 北京
2012	Bonsai Nursery PICCIN，地球藝術試驗活動展，義大利 米蘭 Fame Di Terra, 義大利 米蘭 6th LAGUNA Exhibition，義大利 威尼斯
2007	《新銳藝術突圍展》，798藝術區零工廠，中國 北京
主要獲獎	
2013	博士研究生國家獎學金
2012	第六屆拉古娜大展入圍獎，義大利 威尼斯（獲獎作品 元塑系列之一，幾何學起源系列 #02 中國）
2010	《青年藝術家展》優秀獎，俄羅斯 聖彼得堡（獲獎作品《女媧》）
2007	國家全額資助公派留學攻讀碩士研究生資格（2007國家公派俄羅斯藝術類項目）

PearlLam Galleries

Pearl Lam Galleries 藝術門

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Shanghai 上海	181 Middle Jiangxi Road, G/F, Shanghai, China 200002, tel (8621) 6323 1989 中國上海市江西中路181號 郵編200002
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任曰：元塑方案

