



Cut it Out

Paper World of Tang Zhengwei

游刃国—唐征维个展

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Cut it Out

游刃国—唐征维个展

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张林淼

在庄子里，有个“庖丁解牛”的故事。说一个名叫丁的厨师替梁惠王宰牛，只见他丝毫不费劲地就把牛的骨头和肉分割下来，手起刀落，非常利索。刀子能在牛骨缝儿里灵活地移动，没有一点阻碍，还显得大有余地。梁惠王感到非常吃惊，便佩服地问：“你的手艺为什么这么高？”庖丁笑着回答说：“这根本没有什么值得大惊小怪的。我之所以能这样，是因为我非常熟悉牛的骨头和肉的结构，因此才能这样轻而易举。”梁惠王又问：“那么，你使的这把刀一定非常锋利吧？”庖丁轻轻挥了挥刀，对梁惠王讲述了游刃有余的意思，他笑着回答：“一般宰牛人用的刀，一个月就要换一把，因为他们的刀刃经常碰到牛骨。可是我这把刀，已经用了九年年头，宰杀了几千头牛，但它仍像新刀一样锋利。其实，刀刃非常薄，而肉和骨头中间有一条缝，要比刀刃宽得多，把这样薄薄的刀刃插进去还绰绰有余呢！”“游刃有余”这

个词便出自这里，比喻技艺高超，经验丰富之人，解决问题丝毫不费力，轻松竟有些如同游戏了。

“游”在中文中表达艺术或技艺时，是很高的境界，看到唐征维的作品，便不禁想到这个故事。听他讲述了作品创作的思想背景，制作过程的精密严谨，再看成品的让人玩味，不管是庖丁手中的刀，还是唐征维手中的剪刀，都已经达到了游刃之境地。而唐征维的艺术，

并没有仅仅停留在技艺的层面，他的作品包含着非常宏大的当代主题，其思想性同样足以发人深省。所以，我们将这个展览称为一个“国”，实在不以为过。2018年的9月，艺术+上海画廊很荣幸的邀请大家一起畅游这个唐征维的艺术世界。



¹ 立法的边际，碳金融项目，2016
2018中央美术学院
毕业展现场图片

本次展览主要的作品来自于艺术家的毕业作品系列“碳折叠”，亦包括一些他更早期的创作，一起来呈现艺术家作品的风貌，和创作的路径。

唐征维于2018年6月毕业于中央美术学院实验艺术专业，获得了硕士学位。他的本科教育是在中国美术学院度过，他创作所使用的媒材发生了很大变化，最终于研究生期间定型在了关于纸艺术的当代性探索。他的毕业作品“碳折叠”系列涉及了一个很大的全球性话题，是他一直以来创作的个人项目“碳金融”所取得的阶段性成果。¹ 在这个系列中，唐试图将剪纸和立体纸艺术结合，形成一种新的艺术语言，阐

述碳金融背后的权力架构。

“碳金融”是全球减排的可持续发展的经济策略，更多地有利于欧盟国家。它对全球经济格局作出新的划分，对于美国等碳排放大国来说是一个挑战，甚至是一个经济圈套。在这样一个微妙而剑拔弩张的国际关系网中，唐征维意识到，这预示着新的金融制度下隐藏的深刻的权力格局体系。因此，他决定通过这个系列，来展现由欧盟为主导推行的这套环境治理与经济发展并行的碳金融制度背后的权力架构，并探索在这个权力逻辑中碳金融形成的本质问题。

“碳折叠”这组作品的主体部分是由众多工业元素组合而成的。就像与现实相对应的那样，工业排放作为碳排放的基础，形成一个复杂而庞大的排放帝国。排放帝国呈现为金字塔形，这就是权力的架构形态——由无数的工业排放体垒砌而形成的新的权力帝国。而立体折叠的形式，又表达出这个帝国纷繁的结构体系与脉络。

排放帝国的上方，是一个烟雾氤氲中的剧场。它对应着由下方排放帝国生成的温室气体为缘由而逐步展开的碳金融体制的建立以及其中操控与被操控的戏剧性关系。在这个戏剧场里，我们可以看到圆形会议桌边坐着的诸多正在制定法案动物绅士，每个动物绅士象征着参与协约的国家，法案的推出形成了碳金融的股市交易。股市交易的背后又存在着诸多相应生的问题，这些问题直接或间接的导致了生命的消耗。

而剧场的顶端，在一个巨大旋风的裹挟之下，所有的一切落入一个真正意义上的权力之手中。这双手，恰恰处于制度框架之外，它如同玩弄木偶一般，操纵着整盘格局。

经过唐征维的精心设计，整个立体形态的作品能够被折叠并收纳为一本书的。所谓“碳折叠”，就在于这种由实体转为抽象，再由平面展开而转为立体形态的切换，巧妙对应了工业实体的排放问题经由法案推行而“折叠”，转变成虚拟经济制度以及背后生成的权力架构，又反过

来控制实体排放的关系。

为实现这个作品，唐征维做了大量的文献调查，考察了很多文本法案，比如《京都议定书》、《联合国气候变化框架公约》、《碳金融》、《清洁法案机制》等。这些法案的制订都是基于特定区域和国情展开的，因此碳金融背后有着深刻的权力架构。而当进入了草图和制作期，就像进入苦修阶段，唐征维为作品制作的草图非常精美，亦可称为一件作品而不为过。在制作草图之前和期间，唐征维进行了大量的模型实验，以供给成品制作的顺利完成。

这些运用剪纸与立体纸艺为表达方式创造的作品繁复而精致，吸引了毕业展上众多观众的眼光和惊叹。对于唐征维而言，“碳金融”是经过很多实验而一步步发展的，在未来，随着新问题的出现和新研究的深入，他也将继续寻找更优的表达方式。

参加展览的，还有艺术家在早些时期完成的两个系列《子夜》和《现成品剪纸系列》。《现成品剪纸系列》运用了一种幽默的手法，在一些现成物品上进行加工，使得现成物品的社会意义加入了作品意味的讨论范围。比如“泉”这件作品，艺术家使用的是中国非常有名的瓶装矿泉水品牌——农夫山泉的标签。而在其上面，作品的内容部分，亦专门挑选了两件与“泉”有关系的艺术史中的作品，安格尔的泉和杜尚的泉。同一系列中，还有运用火车票，牛奶包装袋等物品创作完成的作品。

唐征维的作品，并不是一种流于形式的装饰性表达，而是对当代性问题的深刻反应与分析。在他的“游刃国”中，既有敏锐度的观察，又有人文性的温度；既有严谨精密的计算和高超的技艺，又有在这之间和之上的轻松与游艺。这一切的结合，对于一个出生于80年代后期的中国艺术家来说，唐征维取得了非常难得又唯一的平衡。

Ai Weiwei Dropped the Bottle 艾未未摔瓶

Hand cut paper 手工剪纸

50x50cm

2018



There is a story in Chuang Tzu telling about a cook named Ding dissecting an ox for King Hui of Liang. Up went his hand, down went the knife, the cook cut up the ox dexterously without wasting any effort.

“Ah, this is amazing! How did you get so skillful in cutting an ox?”, the King asked. The cook smiled, “No big deal. I can do so because I am familiar with the structure of the bones and flesh.” The King then asked, “Your knife must be very sharp, right?” The cook slightly waved his knife and replied, “Normally, a butcher replaces his knife once a month, for he uses it to cut the flesh and hack the bones. I have used mine for nine years and cut up thousands of oxen whereas it is still as sharp as new. The truth is, there is space between the bone joints while the knife blade is thin. So there is plenty of room where I can move my knife about with ease.” This is where the saying 游刃有余 (yóurènyǒuyú) - handling a butcher’s cleaver with ease - comes from. It now means to do a job skilfully and easily.

In Chinese, 游 (yóu - to swim, wander) represents a rather high state in the context of art. Tang Zhengwei’s work reminds me of this exact word. Having heard the background of his creation, witnessed the preciseness of the execution, I have realized both the knife in the hands of the cook and the scissors in the hands of Tang Zhengwei have reached the status of 游刃 (yóurèn - operating at ease). Tang’s art, however, does not stop at the level of craftsmanship. His works focus on contemporary issues which are quite thought provoking. It is for this reason, 国 (guó - country) is added to the name of the exhibition.² This September, Art + Shanghai Gallery is honored to invite you to visit the paper art world of Tang Zhengwei.

². The character 国 (guó - country) has been translated as world in the title of the exhibition.

Along with some of the early series of works, the works on show chiefly come from the final year of the artist’s post graduation project, *Carbon Folding*. All of them have showcase the artist’s

style of work and reveal his path of creation.

Tang graduated from the Central Academy of Fine Arts with a master's degree in Experimental Art in June 2018. He obtained his undergraduate education at the China Academy of Art. During that time, Tang made a significant change in the media he used. He finally



settled in the contemporary exploration of paper art during his postgraduate studies. His personal project, Carbon Finance, culminates in his final year project, *Carbon Folding*, which covers one of the major global issues.¹

^{3.} **The Margins of Legislation of Tang Zhengwei's Carbon Finance Project, 2016**
Installation view at 2018 CAFA Post-Graduation Show

Tang tries to combine two-dimensional paper-cut with three-dimensional paper art in order to form a new art language, further to elaborate on the issue of power dominance behind the carbon finance.

Carbon finance is a sustainable economic strategy to reduce global emission of greenhouse gases. The strategy is more beneficial to EU countries. Its new division of the global economic landscape seems more of a challenge, even an economic trap, for big carbon emitters such as the U.S. In such a situation, Tang soon realized that carbon finance foreshadowed a profound power structure hidden under the new financial system. Therefore, he

In this series,

decided to use this series to expose the hierarchy of dominant powers behind the carbon finance system and the economic development, which is carried out by the EU. He also aimed to explore the essence of carbon finance formation in this power logic.

The main body of *Carbon Folding* is composed of many industrial elements. Like in reality, industry's emissions make up for the most of carbon discharge, forming a complex and sprawling emission empire. The emission empire takes on the shape of a pyramid, which is the architecture of power - a new power empire formed by numerous industrial emitters, where folding indicates the complicated structure of the empire.

On top of the empire is a theater enveloped in smoke. It stages dramatic relationship between the manipulating and the manipulated. In the theater, there are animal-gentlemen sitting around the table, each of them symbolizing a nation involved in the protocol. The introduction of the protocol pushes the stock trading of carbon finance. Behind the stock trading lie many corresponding problems, which directly or indirectly lead to the consumption of life.

And at the top of the theater, in the grip of a giant cyclone, everything falls into a pair of hands of the ultimate power. The hands, outside the institutional framework, operate the entire system like playing with a puppet.

With Tang's elaborate design, the entire three-dimensional work can be folded as a book. The so-called "*carbon folding*" lies in the switch from entity to abstract and from two-dimensional to three-dimensional. It skillfully corresponds to the "folding" of the industrial enterprises' emissions through the implementation of the protocol.

To complete this work, Tang conducted numerous literature researches and examined many protocols, such as Kyoto

Protocol, United Nations Framework Convention on Climate Change, Carbon Finance, Clean Act, etc. These protocols are enacted on regional or national bases, thus there is a strong power structure behind carbon finance. The sketch and production steps are like a penance. Tang's sketches for the work are so exquisite that the sketches themselves can also be seen as artworks. Before and during sketching, Tang carries out numerous tests of his models to make sure he can complete the work successfully.

These works of two-dimensional paper cutting and three-dimensional paper art are complex and delicate, drew the attention of many visitors during his graduation exhibition. For Tang, *Carbon Finance* has been developing step by step through many experiments. In the future, with the emergence of new problems and the deepening of new research, he will continue to seek better paths of creative expression.

The Midnight and the *Readymades Paper Cutting* are two series from Tang's earlier stages of artistic practice. The *Readymades Paper Cutting* employs a humorous technique to process ready-made articles. In his work *Spring*, the artist uses the label of NongFu Spring, a famous brand of bottled water in China. As for the content, he deliberately chose two famous works from the art history that are related to spring - *Spring* of Ingres and *Spring* of Duchamp. His other works are created with such items as train tickets and milk bags.

Tang's works are not mere decorative expressions of form, but a reaction to and profound analysis of the contemporary issues. In his paper world there are both keen observations and a touch of humanistic glory, precise calculations and superb skills, proficiency and a sense of ease in between and above. Combining all of these, Tang Zhengwei, as a Chinese artist born in the late 1980s, has achieved a rather precious and unique balance.



Midnight 子夜

Paper cut by hand 手工剪纸

45x45 cm x 9

2014-2015



Under the Tip of Tang Zhengwei's Knife, Conversation with the Artist

刀刃之下：对话艺术家唐征维

/ LIYA PRILIPKO

*It is something to be able to paint a particular picture,
or to carve a statue and so to make few
objects beautiful, but it is far more glorious
to carve and paint the very atmosphere and
medium through which we look...*

*To affect the quality of the day;
that is the highest of the arts.*

*Thoreau, Walden, 1854
(American environmentalist and philosopher)*

There are not many occasions in the life of a modern human being on which he puts his frantic life on pause, tunes down the volume of the hectic urban cacophony for the sake of appreciating the beauty and the fragility of the environment, and above all noticing one's own response to it.

Sometimes it is through the eyes of the artists who have portrayed the environment in the past and who continue to do it in the present, that we are able to acknowledge shocking its shocking changes, as well as the shift happening in its perception and aesthetics.

The environment, particularly the atmospheric environment, which we all too often take for granted, as well as the problem of climate change occupy the minds of politicians, economists, scientists and not at the very least, artists. Ever since the 1960s, artists started to communicate and expose their viewers to the perils of the changes occurring in the environment.

Tang Zhengwei expresses his concerns for the environmental issues in the form of two- and three-dimensional paper cut works as a part of his solo show: "Cut It Out: Paper World of Tang Zhengwei". His works may or may not be regarded as environmental, but there is no doubt that Tang Zhengwei's art brings new awareness, adds to the subject of environmental art, its incredible versatility and highlights a variety of responses artists can have on the subject.

His art is unique in so many ways, one of which being the fact that the artist chose paper cutting, one of the most ancient ways of artistic expressions in China and the world, to put forward some of the most urgent and existential concerns of the contemporary society.

Be they as small as the label of a Coca-Cola bottle or as

big as an average human's body height, Tang Zhengwei's paper cuttings draw you in with awe and fascination. Among the artist's most grandiose creations are paper cut power plants. Heavy monolith of concrete and metal, electric poles and wires were turned into paper poetry that soars up in the exact grid pattern. On top of Tang Zhengwei's towers, factory pipes exhale clouds of smoke in rapid and deliberate bursts. Lace of fumes floating up, distorting and twisting along their wayward path.

Adopting the ancient decorative "language" of paper cutting, Tang Zhengwei uses the pattern of a cloud to portray the lace of factory fumes, i.e. a dangerous cocktail of green house gases, the matter that didn't exist at the time the paper cutting language was originally created. It may be a common sense realization, an easily made observation, but it is also a terrifying idea of a new reality and new environment that future generations will be born into.

Light in its materiality but heavy in consciousness, his works challenge us and provide an alternative source for reflection as if revealing the whole complexity of the environmental situation. Intricacies of politics, social and financial maneuvering that are translated into no less intricate and elaborate paper cut designs.

Every viewer is entitled to make one's own judgment on any given work of art, but our inquisitive minds are almost always eager to learn artists' original thoughts.

Every artist does what he does because he or she is driven by his own set of beliefs, approaches and methods. Tang Zhengwei agreed to satisfy our curiosity and reply to a few questions that might help us elicit more insights on what he does, why he does it and how he does it.

1) There are different creative approaches adopted by

the artists to express themselves, especially when it comes to tackling such a heavy weight issue like the one of environment. It may be a way of commenting on the issue and providing the creative solution to it, or offering metaphoric symbolism and poetic meditations on the current state of affairs, or simply taking a stand of an observer / witness. Which one of these approaches (if any) is closer to your artistic philosophy?

I tend to study and analyze these issues, turn them into artistic material for creation. In the meanwhile, I think about the intention and the power mechanism behind, so as to obtain the opportunity to start another round of thinking on the issues.

I may have some works themed in environment, which seems to be related to the environmental protection. As a matter of fact, instead of how to protect the environment, I am more interested in carbon finance - the financial solution given by the international organizations when it comes to global gas emissions, which combines governance with economic development. Also, I am concerned about how the power is balanced between different countries in the course of implementation (which is reflected in the provisions of the United Nations Framework Convention on Climate Change and the Kyoto Protocol), the resistance encountered and the reasons behind.

2) What role does research play in your creative process?

It plays an important role. I did a thorough study and literature review before starting to create. A good researcher is not necessarily good at artistic creation. But a good research is the key to artistic creation. It is quite contradictory. During this period, I thought a lot. I think the most difficult problem that an artist has to face is how to effectively express his thinking during the

research through his artwork.

3) Does scale have a virtue of its own in your artworks?

By scale, do you mean the size of the work, the efforts behind, or the content to be presented? As for the latter two factors, the audience can feel the efforts being put into an artwork. I prefer refinement to grandeur, not only visually but also in its content. I want to express my inner thought as much as possible.

4) What message are you sending by creating your paper cuts on the labels of bottled water, Coca-Cola, milk cartons, etc.?

In this series, I mainly want to explore the possibility of paper cut out of ready-made products. It is also a reflection on the many issues among industrialization, society and individuals. There is a secret personal identity hidden in all the used products, though nameless. At the same time, the births of these ready-made products are accompanied by social events and the history. The thinking began with the notorious Sanlu milk powder incident (see the works *Native Craft 1 and 2*). Following these social events, I began to focus on the history of art. There were works such as *Spring*. After that, I finished *Fleet Footed*, *Crossing*, *Come and Go*, *Plane Speed*, and so on, which are executed on paper receipts. Receipts are equivalent to the material certificate; they carry a lot of personal information. The information on the receipts is obvious, but still a lot is happening while using the receipt that cannot be recorded. This series intend to present the unrecorded private information and furthermore, a comprehensive personal history.

5) When did you pick up paper cutting and how did you arrive at the idea of using paper and knife to address the issue of environmental pollution, climate change,

atmosphere and green house gas emissions?

I picked up paper cutting after 2013, started to use paper and knives to express the issue during my research on the carbon finance projects. After sufficient research and investigation, I began to think about the way of expression. I tried different media - painting, installation, video, new media, etc. Then, from the aspect of paper, I found a certain connection between folding paper and carbon finance, thus began the paper cutting creation. In the meantime, I also tried some pure paper-cutting techniques.

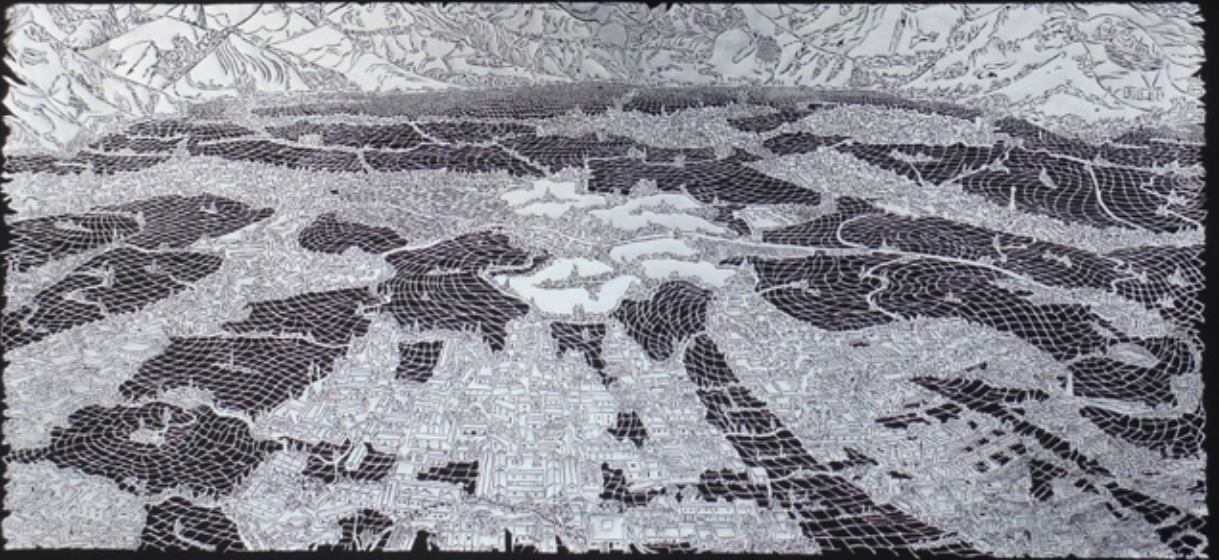
6) One common method to create paper cuts is to fold a piece of paper in various ways to create chains of identical or symmetrical images. Your folding method is far more advanced than that. Tell us about how you manage to execute such complex works on paper?

Traditional paper cutting usually employs folding to form complex and changeable forms, which is one of the wisdoms of traditional paper cutting. The folding in traditional paper cut differs from the one in the *Carbon Folding* series. In *Carbon Folding*, it requires careful numerical calculations and tests with different paper media. A millimeter difference can lead to a chain reaction and eventually to failure. The structural calculations and paper media tests account to only a small part. Sketch is the most important part, which links the previous calculations with the structure in order to complete an effective folding. Sketches are usually done as precisely as possible to avoid undesired risks of failure. The next step is carving and cutting, which takes up several months. Folding is after carving. As a key process, it takes a few weeks, followed by the numerous calculations' examination and the quality of the sketch. I would do many experiments on each step to make sure the final product can be folded successfully. Finally,

after folding, I also have to consider the structural load-bearing issues, which is very complicated. This is exactly why it took nearly two years to complete the *Carbon Folding* series.

7) If the whole world is listening what would you say as an artist?

Sometimes it's hard to admit that what you're saying belongs to someone else, so be aware of the big picture, be independent, and start speaking. It's hard to follow your heart, but it's also most important.



Qing Ming 2 清明 2
Hand Cut Foil Paper 手工剪纸
48.5x84.5 cm
2014



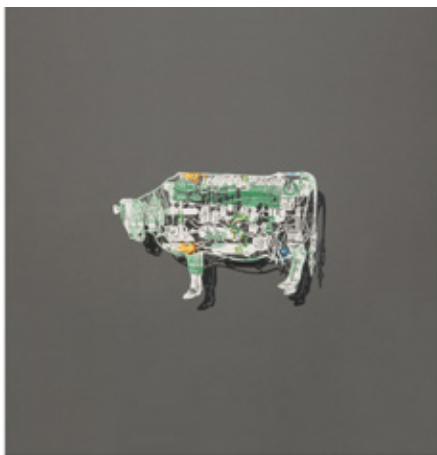
Readymades Paper Cutting

现成品剪纸

Hand cut paper 手工剪纸

50x50 cm x 6

2013-2016



如今人们很少有机会能按下繁忙生活的暂停键，或是调低都市生活的杂音，去欣赏环境的魅力，感知它的脆弱，最重要的是关注到自己对环境的回应。

透过那些不断描绘环境的艺术家们的眼睛，人们看到环境在发生着令人震惊的变化，甚至引发了感知与美学的转变。

我们通常理所当然的认为，环境（尤其是大气环境）和气候变化是政治家、经济学家、科学家的课题，鲜少会联想到艺术家。然而，自20世纪60年代以来，艺术家开始在作品中将环境变化带来的危害展示给观众。

唐征维的艺术在很多方面都是独一无二的，其中之一就是艺术家选择了中国乃至世界上最古老的艺术形式之一——剪纸来表现当代社会最紧迫的问题。

唐征维的剪纸作品令人惊叹，引人入胜。它们或是与可乐瓶上的标签一样小，或是与成年人一样高。在所有作品中，最宏伟的是剪纸电厂。它仿佛是混凝土和金属的重整体，电杆和电线变成了纸上的诗歌，在精确的网格模式中翱翔，塔顶上的烟囱吞云吐雾，烟雾蜿蜒而上。

艺术家采用了古时“装饰语言”剪纸这一艺术形式，以云朵的图案表现工厂的烟雾，一种危险的温室气体混合物。一方面，他用显而易见方式提高了公众的意识；另一方面，未来几代人将会出生在这样的新现实和新环境，不禁令人细思极恐。

唐征维的作品物质性很弱，但承载着沉重的意识，既挑战了我们的传统思维，也为我们提供了另一种反思的来源，正如他把复杂的政治、社会和金融操作等环境形势转化为看似简单却精心雕刻的剪纸设计一样。

每位观众都有权对一件艺术品做出自己的判断，而几乎每个人都想知道艺术家在创作时的想法。

每位艺术家的创作都由自身的一套信仰、观念和方法所

驱动。唐征维满足我们的好奇心并回答了一些问题，这些问题将有助于我们更深入地了解他在艺术上的实践和哲学。

1) 艺术家们通常通过各种不同的方式来艺术地表达自己，尤其是选择如“环境”这么一个严肃的议题。也许艺术家想通过自己的创作来表达对此类议题的看法，甚至于提供某种创意的解决方法，亦或是以比喻象形或是诗意冥想的方式来诠释这一议题，更或者，仅仅是作为旁观者来陈述，以上这类方式中，哪一种更贴近你的艺术哲学呢？

我可能倾向于通过对问题的研究与分析，然后将这些研究分析化为艺术素材进行创作，分析思考或揭示排放问题背后的权力运作机制以及深层用意，从而获得新一轮对待这些问题的思考机会。

我可能做了有关于“环境”议题的作品，看起来属于环保类，但其实我关注的不是如何环保的问题，我更感兴趣的是国际组织在通过全球气体排放问题时给出的金融解决手段——碳金融（能够集治理与经济发展于一体），在推行过程中如何在大国小国中权衡权力关系，（这集中体现在了《联合国气候变化框架公约》以及《京都议定书》等法案的具体的条文中），以及推行中遇到的阻力背后原因，等等。

我的创作重心思考点是碳金融，通过系列研究思考碳金融的产生发展，以及在其它环节所扮演的重要步骤，并逐渐由经济问题上升到政治权力问题。

2) 在你的创作过程中，调查研究的过程占得比重多吗？

比较多，在创作之初做了很多的文献考察，基本上是做了比较充分的研究才开始着手创作的。事实上会做调查研究并不一定会做创作，然而好的研究又是创作的关键，挺矛盾，在这期间思考了很多，如何将研究过程中思考的问题有更效的表达出来，这是作为艺术家要面临的最棘手的问题。

3) 在你的艺术作品中，规模的大小很重要吗？为什么？

我不知道你说的规模是指哪个规模，是尺寸，还是背后工作，还是呈现的内容？我个人倾向于后两者多一些，作品背后的努力是能够被感受到的。我比较倾向于宏大中见精致，不仅是形象语言还是思考层面，所以在内容承载上自然会丰富些。从内在上说可能我想说的比较多，就尽量多的呈现出来。

4) 在诸如可口可乐，矿泉水瓶，牛奶瓶等包装物以及各种票据上进行创作，你是想要传达一个什么样的信息呢？

这系列的作品主要是想探索下现成品剪纸的可能性，思考工业化——社会——个人之间的诸多问题。使用过的现成品都存有着隐秘的个人身份，只是无名，于此同时，这些现成品的诞生又伴随着诸多的社会性事件以及个人历史的存在。现成品剪纸系列最初是从当年的牛奶事件（三鹿奶粉事件）《原生工艺一、二》开始，在思考了一阵子社会事件之后开始思考艺术史上的问题，就有了《泉》等作品，之后开始着手票据类的创作《飞毛腿》、《渡》、《来往》、《飞机的速度》等等，票据相当于物化的凭证，承载着很多个人信息，票面信息是显性可查的，然而一个人在使用票据的时候还在正发生着很多无法记载的信息，这系列的票据系列作品就是想将当下这些未被记载的私密信息注入到票据之中，使之形成一个全面的个人历史。

5) 你是什么时候开始剪纸艺术的呢？从什么时候开始决定用纸和刀来表达环境污染，气候变化，温室效应等等？

剪纸的话大概13年后吧。至于着手用纸和刀来表达这一议题，是在我的碳金融项目研究期间。关于碳金融的项目是先做了诸多的研究调查之后，开始思考表达的语言，做了很多相关不同媒介的作品，有绘画、装置、视频、新媒体等，之后从纸的角度出发，再找到了折叠的概念与碳金融的存在之间的某种联系或一致性，从而开始了可折叠展开的立体纸雕创作，期间也尝试了些纯粹



Into the Lotus 入莲
Hand cut paper 手工剪纸
45x45cm
2018

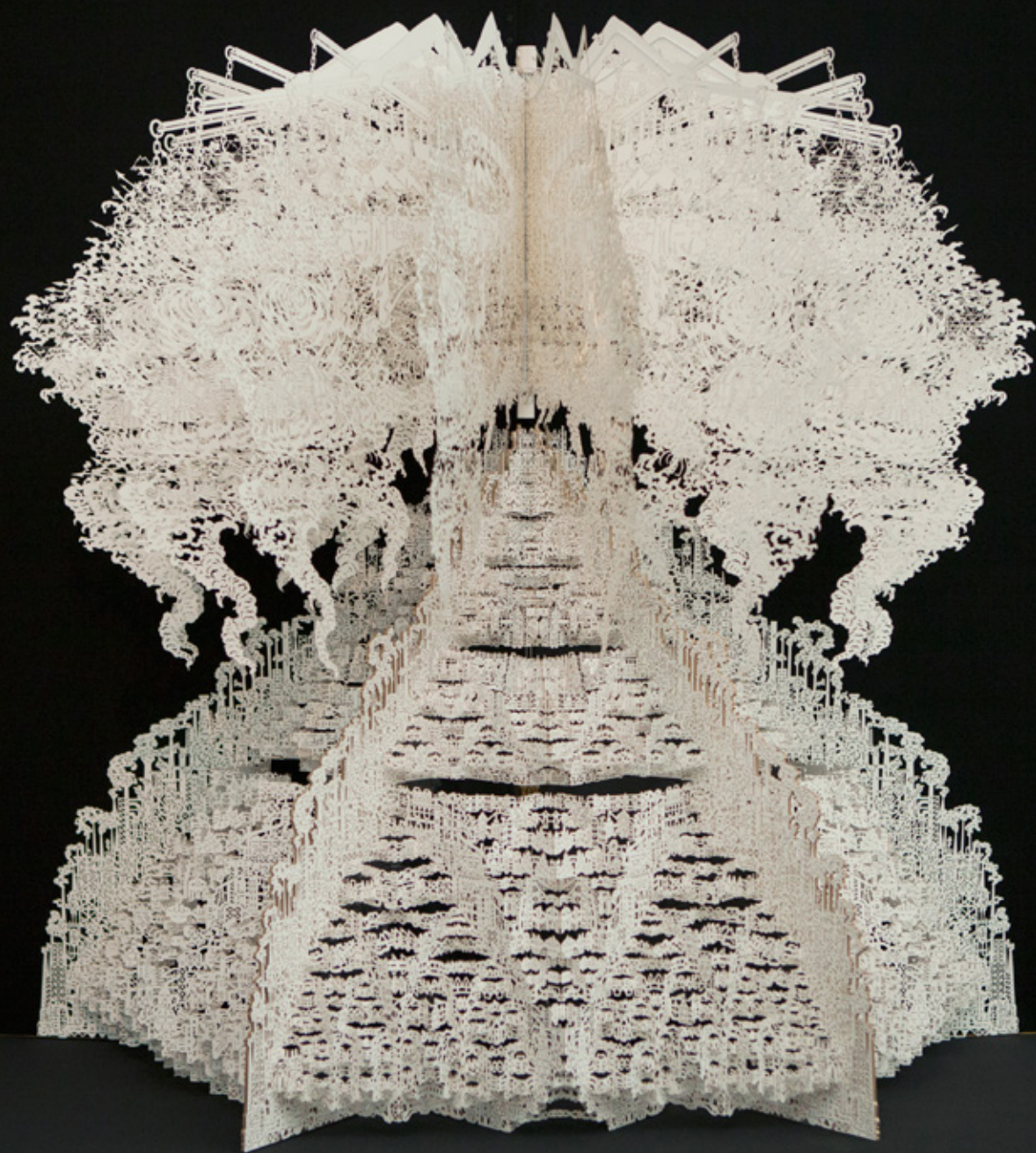
剪纸手法在这一议题的可能性。

6) 传统的剪纸艺术是将一张纸用不同的方式折叠起来以此达到相同的或者堆成的图像。你的折叠技艺已经是炉火纯青。跟我们讲讲你是怎么创造出如此繁复的纸上作品呢？

传统的剪纸通常会利用对折或多折的方式形成复杂多变的形态，这也是传统剪纸的智慧之一。传统剪纸的折叠经验和我的《碳折叠》系列中立体作品的折叠经验是两种不同的工作方式。《碳折叠》系列的折叠是需要进行精细的数字演算的，并且在演算好之后要和不同的纸媒介进行试验，哪种更合适，一个毫米的微差都会导致连锁反应，最后合不上。然而这些结构演算和纸媒的试验也只是创作的一小部分，还需要做草图。草图是最重要的部分，将形象与之前演算好的结构紧密联系起来，才能形成有效的“折叠”。草图一般会做到尽可能精细，这样在接下来刻制的过程中就会降低风险，草图完了之后就是苦修般的手工刻制，通常会花较长的时间来完成，一般几个月。刻完之后就是折叠，光折叠一件作品得几周，折叠作品是最后的关键，是检验之前的结构演算与草图质量的关键，通常每个部分我都做了很多遍的试验，所以最后的成品都能得以成功的折叠起来。折叠好之后就得开始思考关于在书中的结构承重问题，等等，很繁琐，所以前前后后《碳折叠》系列花了近两年时间。

7) 如果全世界都在聆听的话，你作为一个艺术家想要说些什么呢？

有时候你很难发现自己说的话有可能是别人的，因此要识大局，找到独立的自己，并开始发声。遵循自己的内心很难，但又是最重要的。





Carbon Folding 1 碳折叠 1

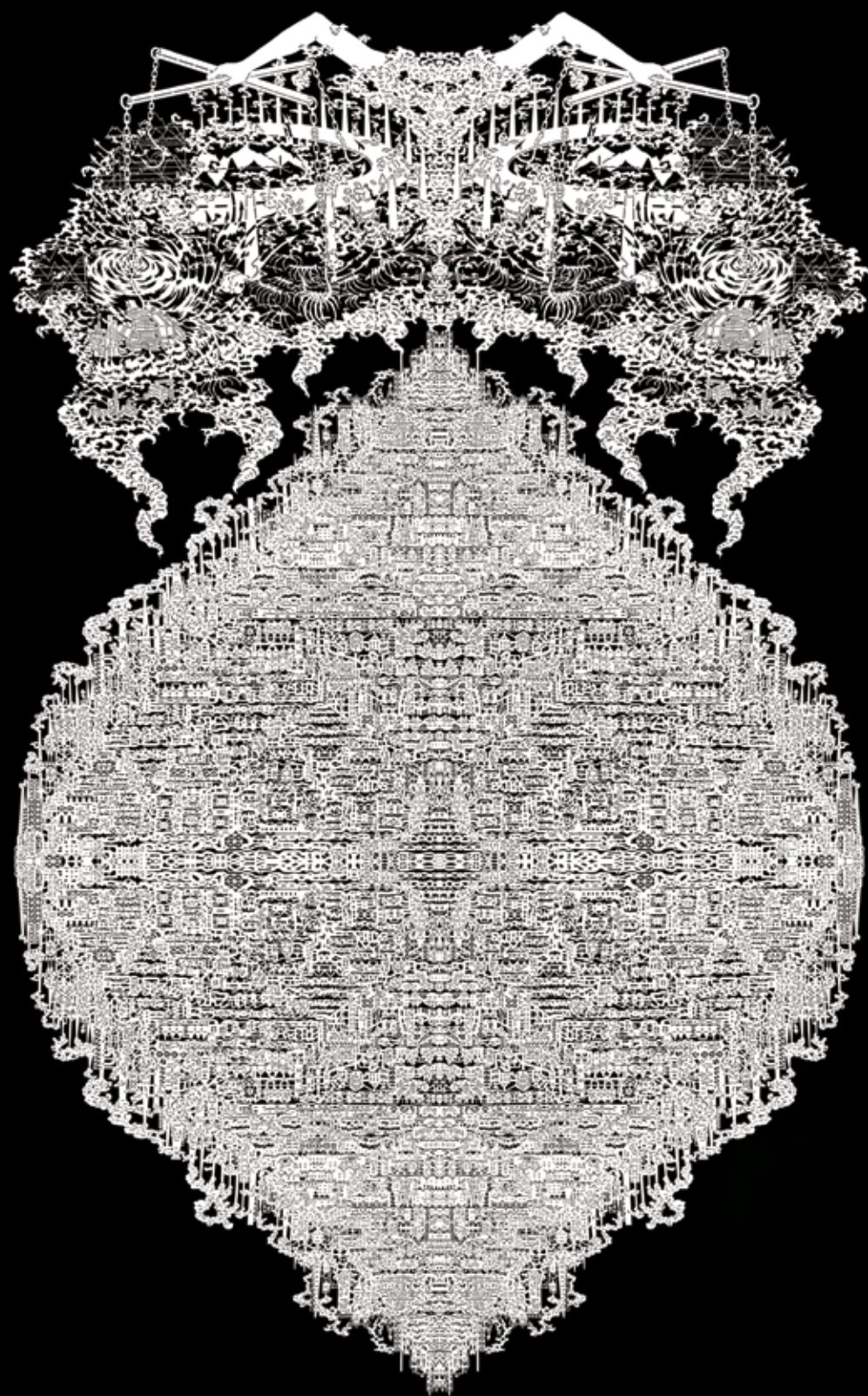
Hand cut paper 手工剪纸

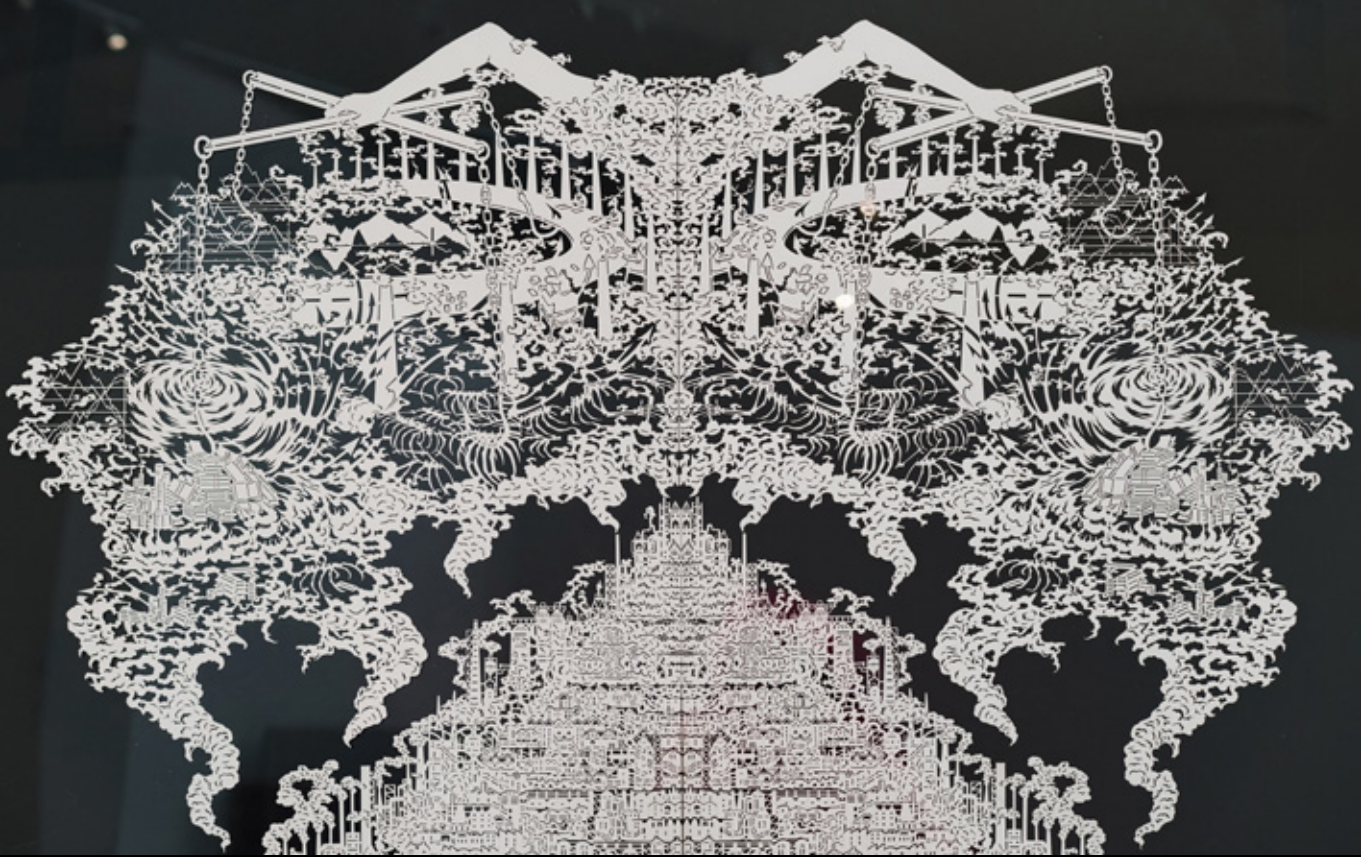
120x132x90 cm

Size can vary 尺寸可变

2017-2018







Carbon Folding 2 碳折叠 2
Hand cut paper 手工剪纸
200x150 cm
2017-2018

Carbon Folding 3 碳折叠 3

Hand cut paper 手工剪纸

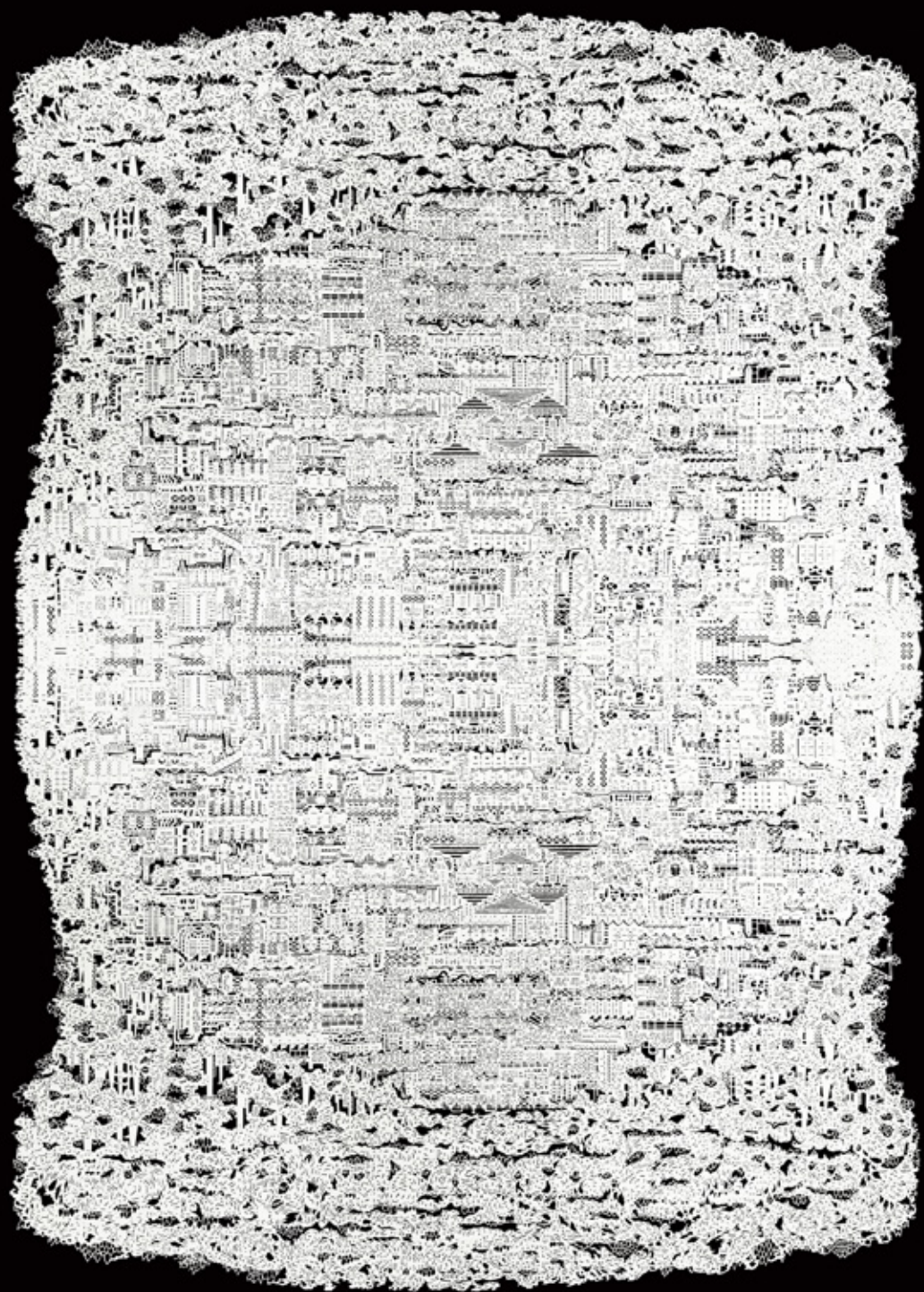
90x80x50 cm


Size can vary 尺寸可变

2016-2017

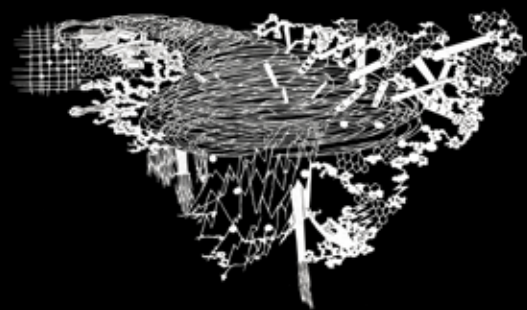
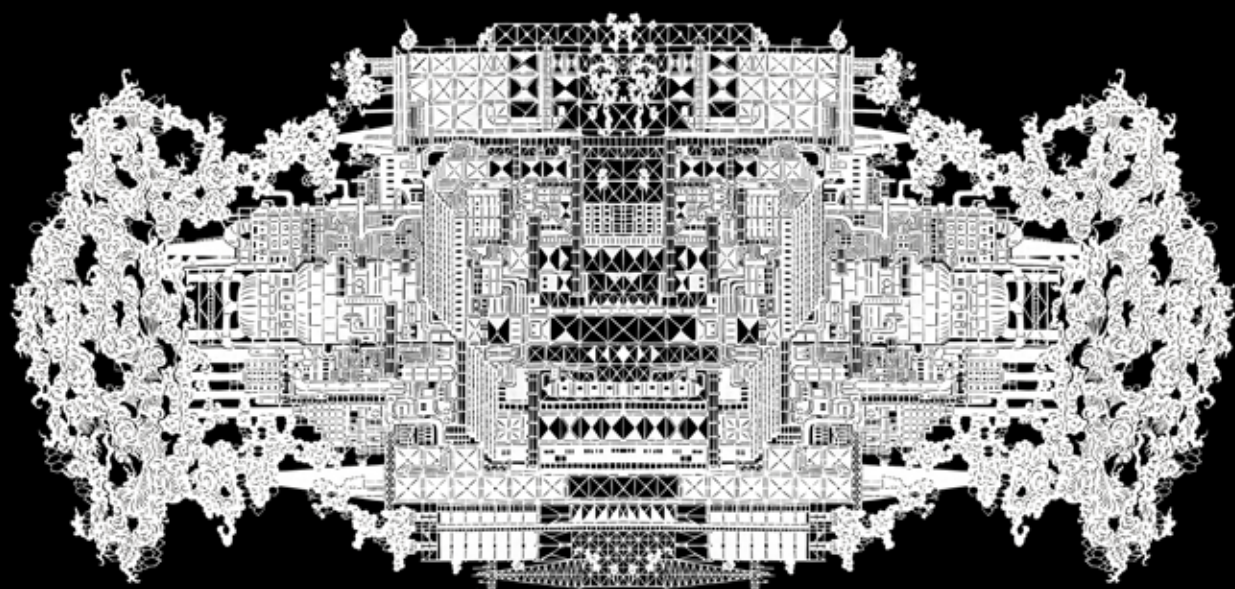
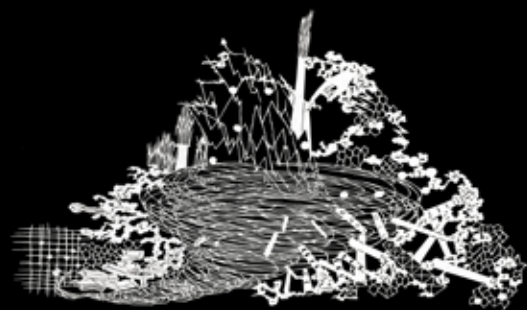








Carbon Folding 4 碳折叠 4
Hand cut paper 手工剪纸
200x150 cm
2016-2017



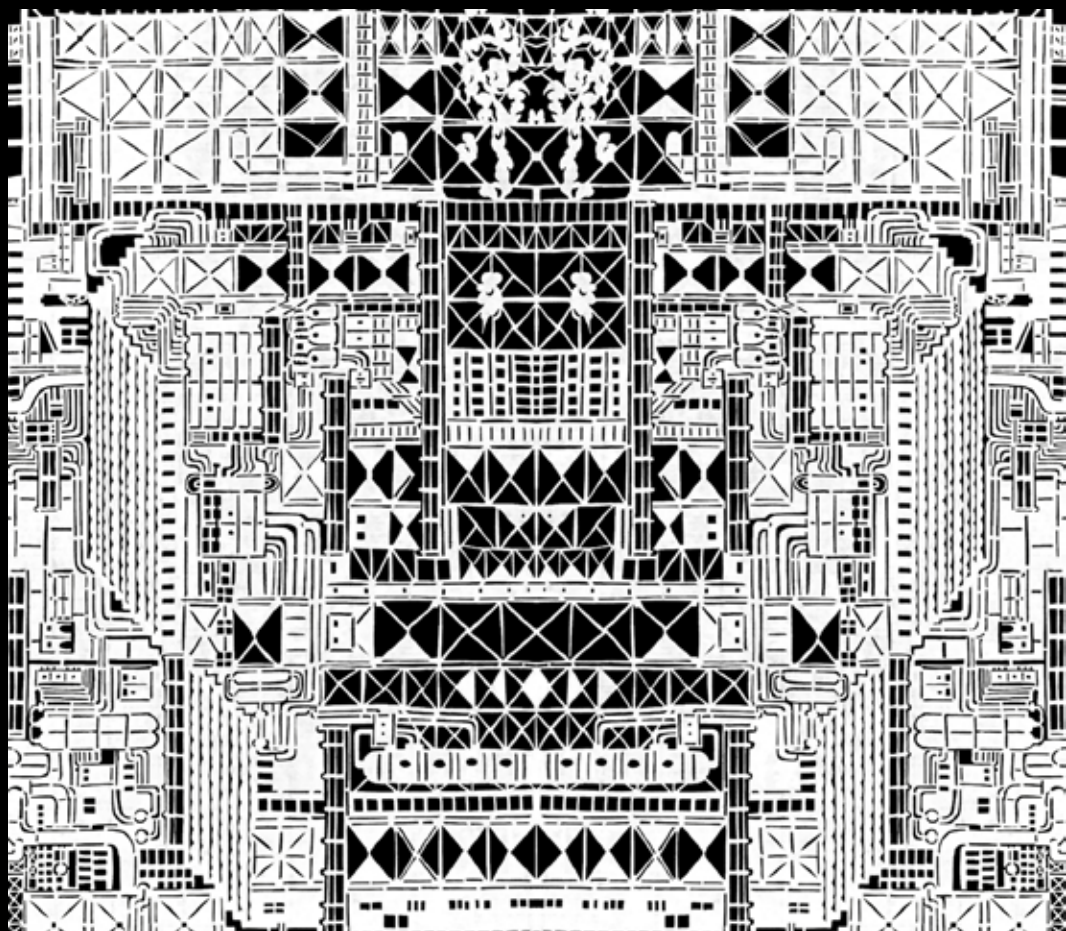
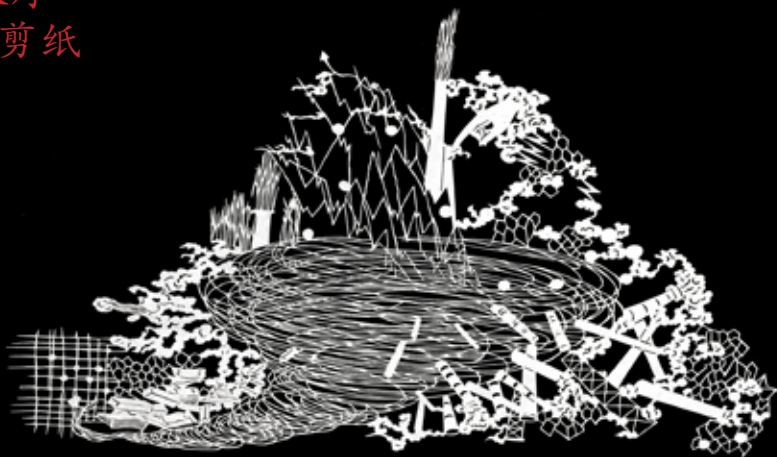
Foudation - From Discharge to Empire Order

基础-从排放到帝国秩序

Hand cut paper 手工剪纸

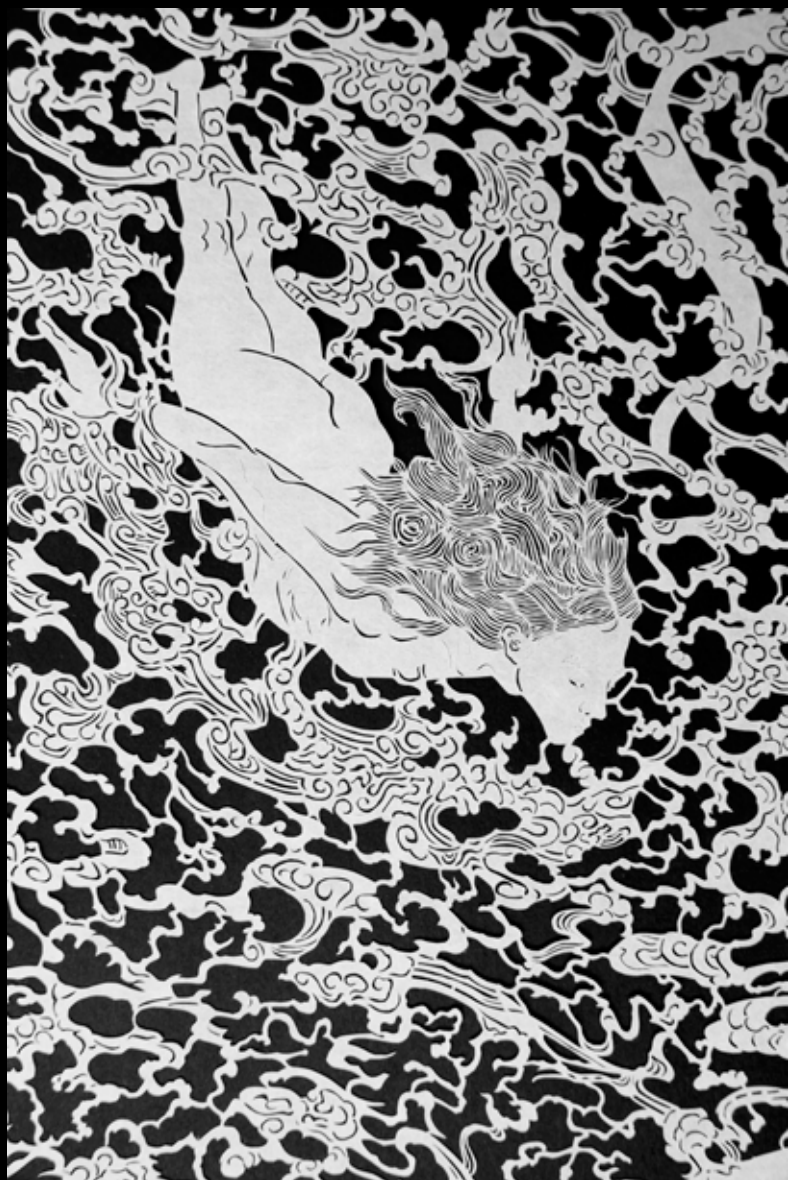
120x140 cm

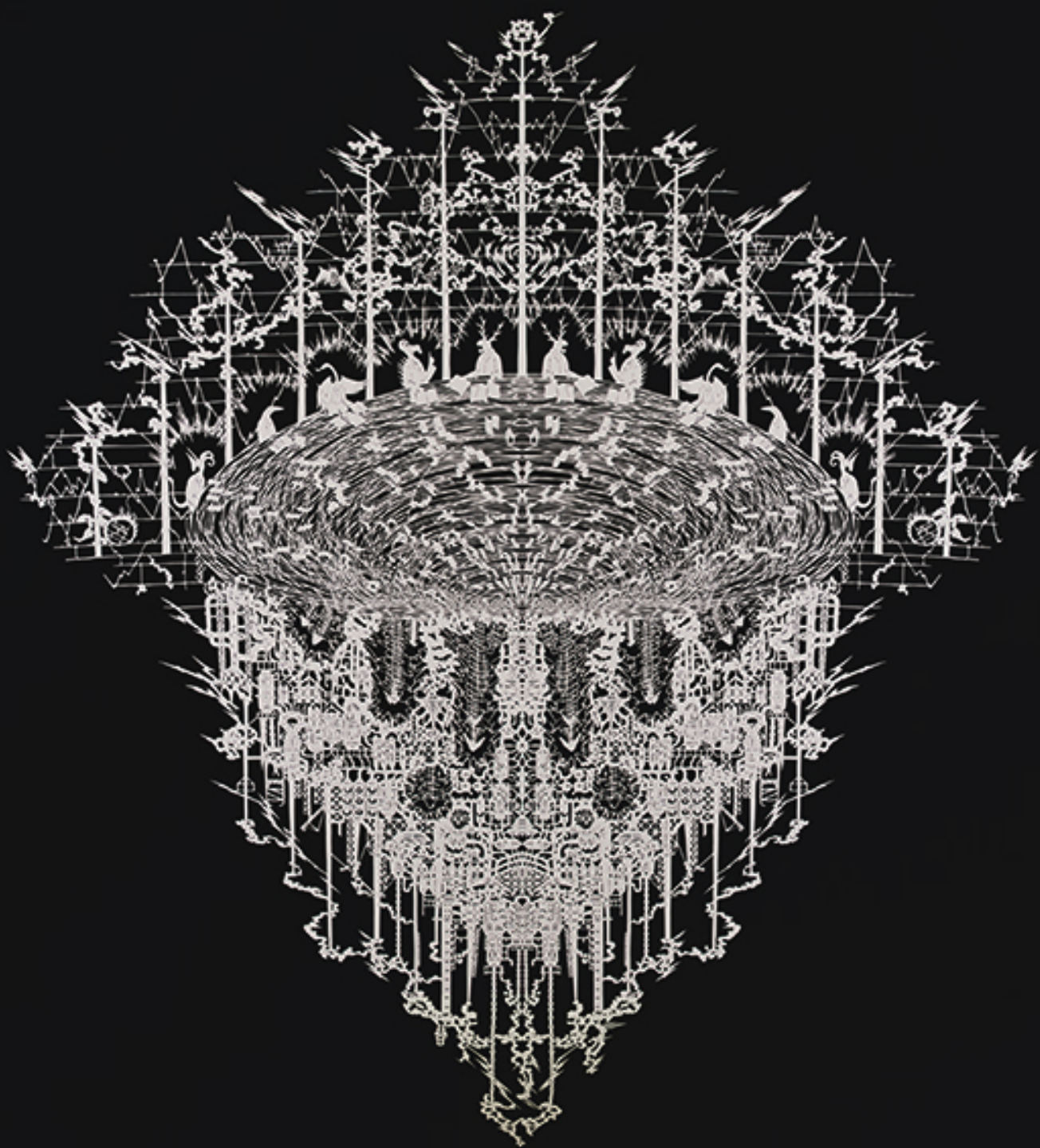
2017





Ching Ming 1 清明 1
Hand cut paper 手工剪纸
116x85 cm
2014







Meeting 会议篇
Hand cut paper 手工剪纸
163x123 cm
2018



Tang Zhangwei

Tang Zhengwei was born in 1987 in Chenzhou, Hunan province, China. After graduating from the Mural Department of China Academy of Art in Hangzhou in 2011, he continued his post-graduate studies in CAFA and graduated from the Department of Experimental Art in 2018.

In a range of experimental and conceptual work, he now concentrates his artistic practice on paper cutting. Whether crafted on a water bottle label, milk carton or created as a large scale paper cut sculpture, his astonishingly detailed paper cuttings express the artist's deepest concern and interest in the social issues, with a specific focus of his recent works on the issues of carbon emission. His artistic thinking and remarkable craftsmanship stems from the solid ground of a profound and thorough research of the global issue of carbon emission and its ecological, social and economical implications.

Tang Zhengwei's works have been exhibited in China and Japan, some of the notable exhibitions include group shows such as "Somewhere Only We Know" in Ullens Center for Contemporary Art and KWM Art Center in Beijing in 2016, as well as the exhibition dedicated to the future of Chinese Folk Art in Ichihara Lakeside Museum in Japan the same year.

1987 Born in Chenzhou, Hunan province, China

Educational Background

- 2011 BA in Mural Painting, China Academy of Arts, Hangzhou
- 2018 MA in Experimental Art, Central Academy of Fine Arts, Beijing

Exhibitions

- 2017 *Academic, Original, Creative*, Central Academy of Fine Arts/ Qinghua Fine Art Academy, Beijing
- 2016 *Art Hacker*, Audit Village, Taichung, Taiwan
The Art in Life The Future of Chinese Folk Art, Paper Cutting Exhibition
 Ichihara Lakeside Museum, Ichihara, Japan
Artistic Thought and Conceptual Practice, Central Academy of Fine Arts, Beijing
Somewhere Only We Know, KWM Art Center, Beijing
Somewhere Only We Know, Ullens Center for Contemporary Art, Beijing

Collections

Central Academy of Arts, Hangzhou
 KWM Art Center, Beijing

唐征维

唐征维于1987年出生于湖南省郴州。2011年毕业于中国美术学院壁画系，后于2018年毕业于中央美术学院实验艺术系。在对各种艺术实验和观念进行了尝试后，他将重点放在了剪纸上。不管是直接在如牛奶包装，火车票等现成品上进行创作，还是大型三维的纸雕塑，唐征维作品的细节无懈可击，并表达了艺术家对于社会问题的关照。他近期的作品重点关于碳排放，在对这个全球性的问题做了深入的调查研究之后，他找到了隐藏在其后的一个庞杂的生态，社会和经济结构，并用他精湛的手工，呈现在了作品之中。

唐征维的作品在中国和日本均有展出，包括2016年在尤伦斯艺术中和金杜艺术中心展出的“不足为外人道也”，和同年在日本市原市湖畔美术馆进行的剪纸表演。

1987出生于郴州，湖南

教育背景

2011 毕业于中国美术学院壁画系，获学士学位，杭州
2018 毕业于中央美术学院实验艺术系，获硕士学位，北京

展览

2017 学院本色，中央美术学院\清华美术学院，北京
2016 Art Hacker, 審記新村, 台中
生活中的艺术—中国民间艺术的轨迹与祝福，湖畔美术馆剪纸艺术表演，市原市，日本
思想思辨与观念实践，中央美术学院，北京
不足为外人道也，金杜艺术中心，北京
不足为外人道也，尤伦斯当代艺术中心，北京

作品收藏机构

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金杜艺术中心，北京





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2018