

03

THE VITALITY OF EVERYDAYNESS

CURATOR/ EXHIBITION/ CO-CREATION

“ 只有萬物歡騰——它們又湊足了一個春天 ”

SOURCE OF INSPIRATION

When I look at the photographs of the Beijing-Hangzhou Grand Canal, it shows that the towns along the coast have changed from the prosperity of the past to the dilapidation of today, but I can see the vitality under the lens of the young photographer

This kind of vitality reminds people of the delicacy and tenacity of the rural poetess Yu Xiuhua (余秀华). She described the daily life of the countryside in "Afternoon in Hengdian Village" (《横店村的下午》) "All the things is vitality, they make up for another spring" (只有万物欢腾，它们又凑足了一个春天).

As a place that is closer to nature in urban life and feels the vitality of spring, the farm combines the power of poetry and photography. In the exhibition of the farm, you can feel the daily life of the countryside and the joy of all things in the spring.



BRIEF INTRODUCTION

The Vitality of Everydayness

2019. 5.01-5.10

*Jiangning District, Nanjing City, Jiangsu Province
Suzhou Township with Cultural and Creative Town
Liangzhu Art Farm*

她“艺术”：为乡村点燃诗意生活

来到江宁乡伴苏家理想村，一进村口就可以看到一家“烟囱”样式的房子，原来这里是祝...的“家”，去年她的良竺艺术农场民宿在这里落户，做了十多年烘焙行业、又热爱画画的地...宿建成了“烟囱”的模样，并且充分把烘焙课堂、艺术展和民宿融合，每个月都会做烘焙课...艺术展，比如意大利艺术家Filippo Cardella的“Take Me to the River”驻地展、中国农...特展“万物欢腾”，用一系列艺术展去深挖乡村生活，唤醒人们对农村的重新观看，让人们更...珍惜眼前的田园生活。

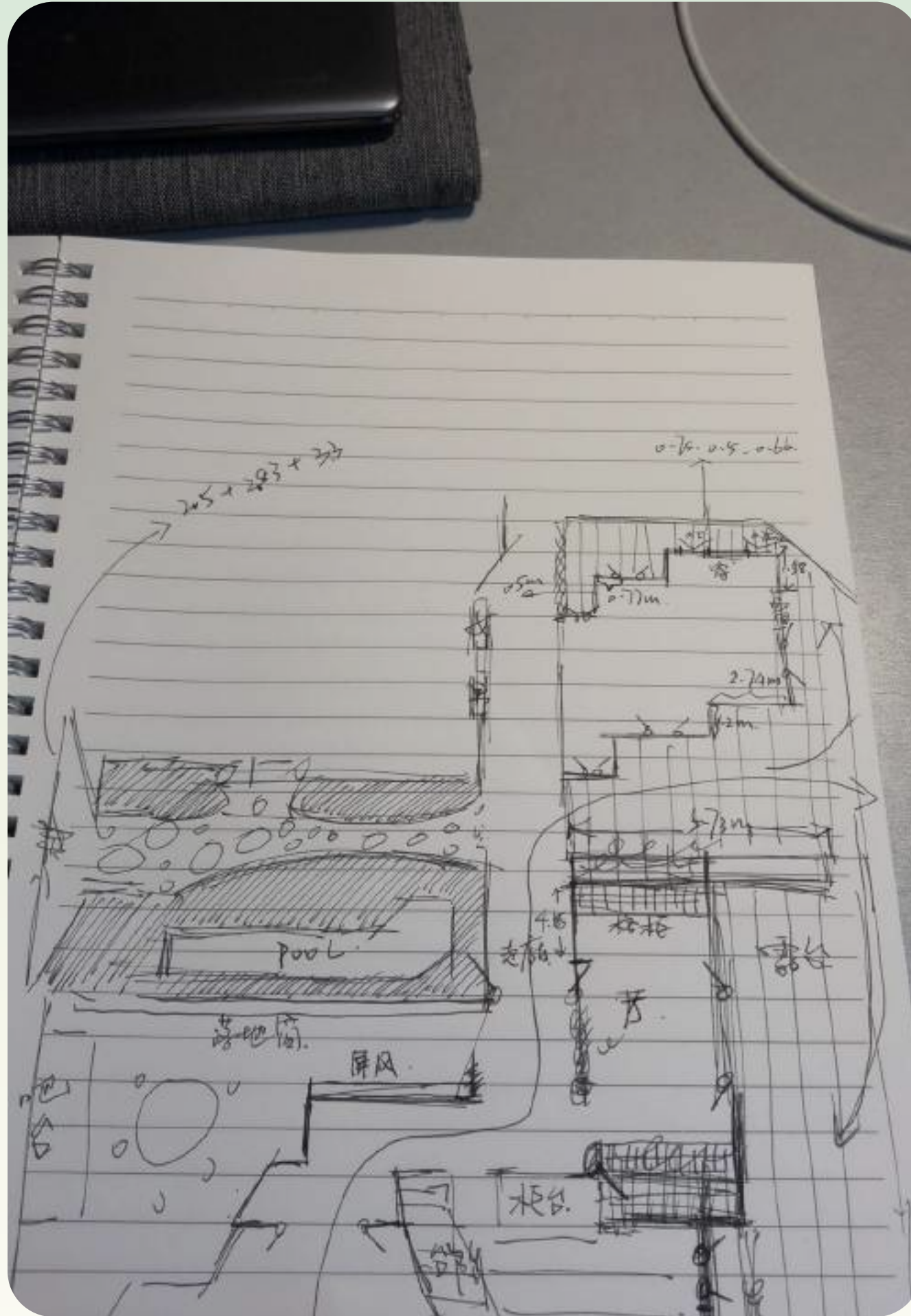


中国农村的特展“万物欢腾展”

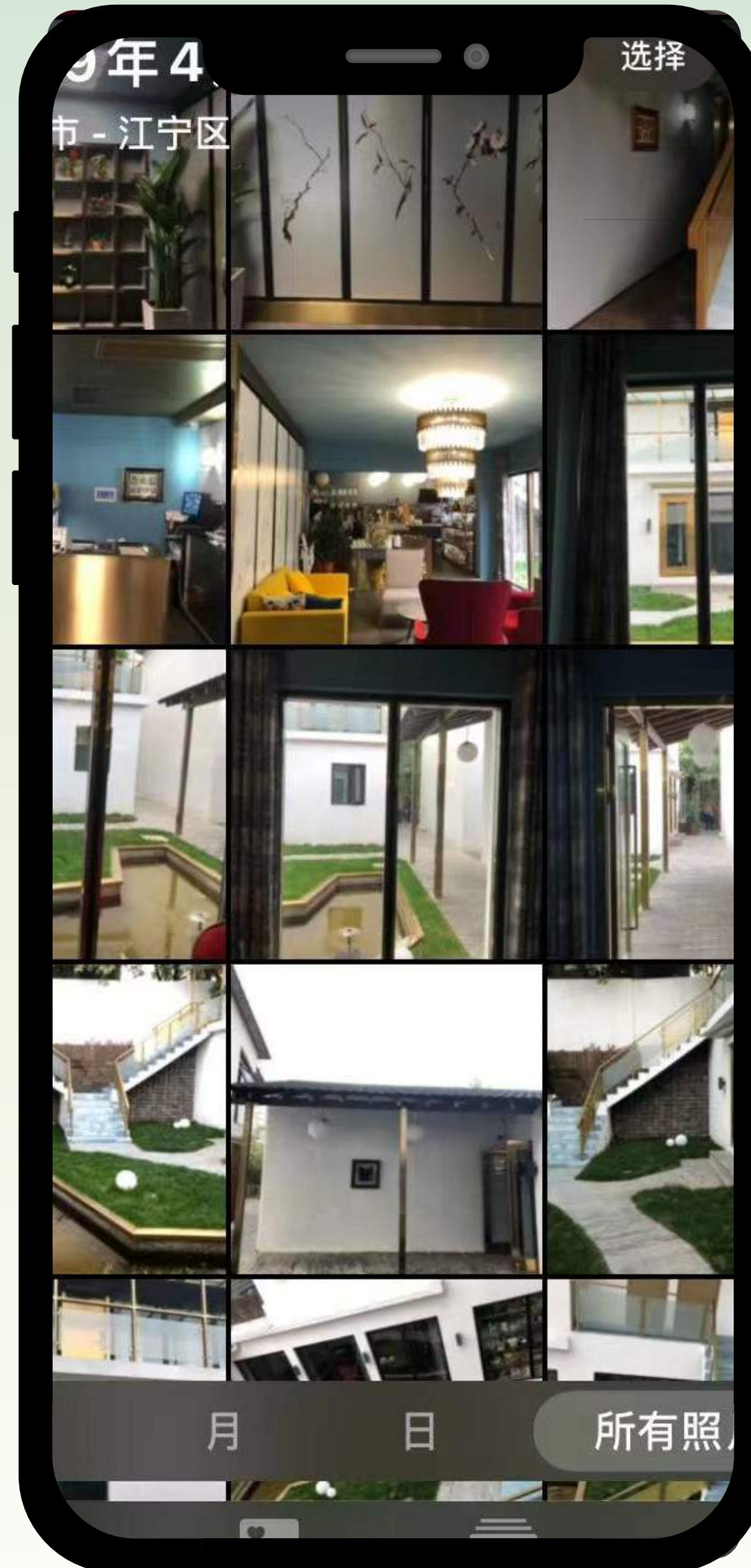
在祝老师看来，民宿只是人们来到乡村的一个入口，通过这个入口可以让更多的人到乡村住...来，真正发现乡村之美和乡村的价值。而起名“良竺艺术农场”，也希望将艺术和广袤的农场...带给乡村无限艺术体验。

News report

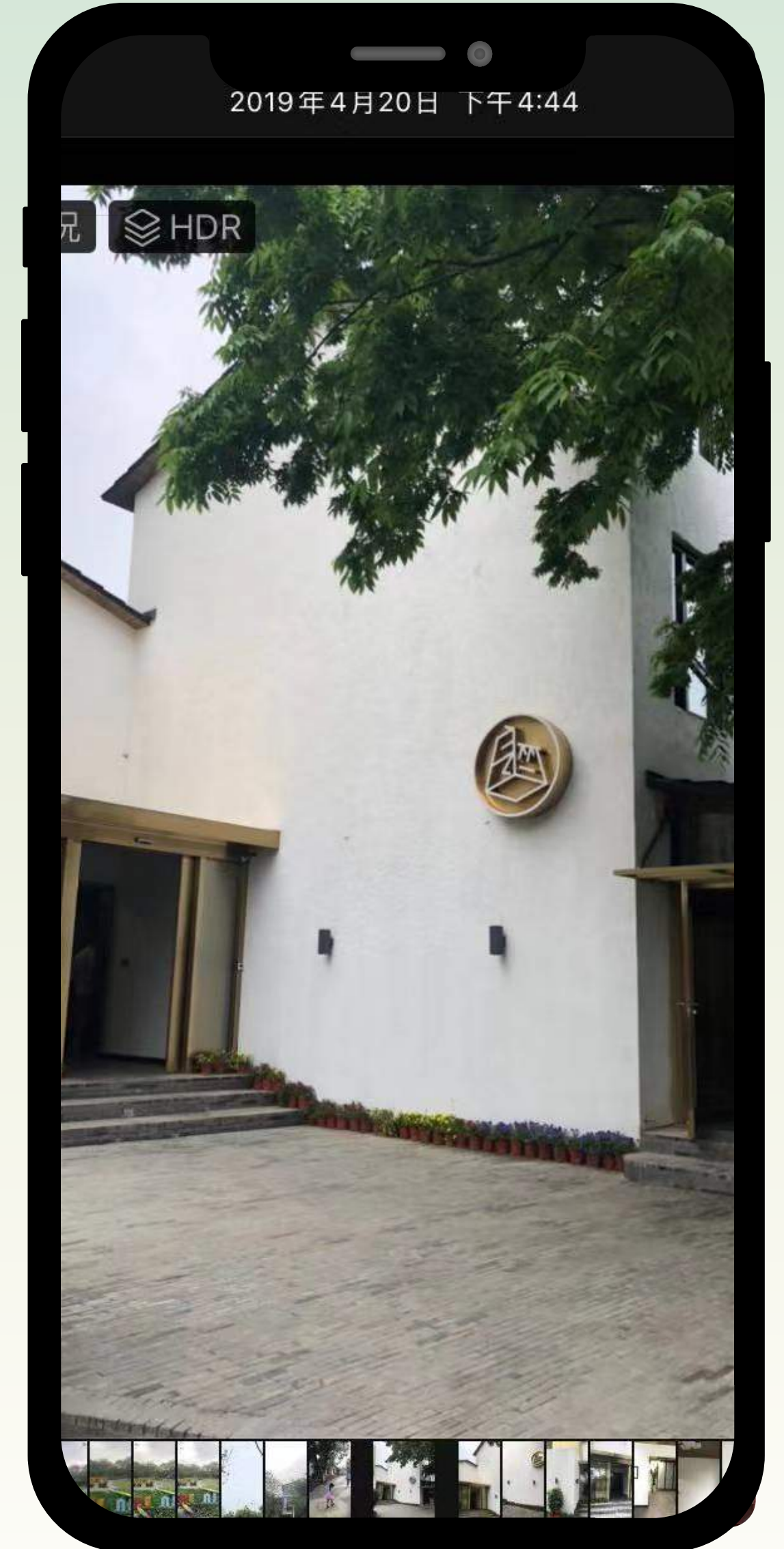
FIELD RESEARCH



Field trip map



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PROPOSAL ITERATION

万物欢腾

——一次关于中国农村的日常性摄影

时间线：

4.14-4.15 挑好照片，定下主题

4.16-4.19 海报；折页；展签；前言的设计；发出邀请函；编辑微信推文

4.20 送去打印材料（海报；折页；展签；前言；摄影作品）

4.26-4.28 带布展物料和工具去场地布展，选定上墙方式和备用方案

4.29-4.30 确定到场参加展览的嘉宾；联系在艺媒体进行直播；相机等设备租借

中国农村的日常性

日常性：海德格尔使用的一个词，也叫做“平均性”，被用来表示平常的和没有做区分的[生存]方式：人们就是以这种方式度过他们绝大部分的生活时间，并从世界取得与自己有缘分的一切东西。它是人类生活的平均样式，在其中此在（Dasein）对自己的可能性懵然无知。《存在与时间》第一部分冠以“对于此在的准备性的基础分析”之题。就意在显露出这个人们最熟悉的存在方式的复杂和神秘的特点。对于此在的日常性的分析提供一条解释此在的本质结构的道路，因为在日常生活中，我们已经对于存在本身有了某种模糊和平均化的领会。海德格尔用“在此世界之中存在”（Being-in-the-world）来描述我们日常的形式。这日常性由三种沉沦的方式构成：闲聊（无根据的领会和解释）、好奇（一种从平均理智移向在闲聊中阻塞领会的倾向）和双关（不能讲真切所知与不真切所知区别开来）。

中国农村日常性：把日常性与中国农村这一特定区域结合起来，展示中国农村居民如何在农村度过他们的生活时间，使麻木的日常变得敏锐起来。既满足那些没体验过乡村生活人们的好奇心，也使曾体验过农村生活的人们，回想起亲切的农村生活。

主题：过日子

城市生活的人们，对农村居民如何度过他们的生活时间充满好奇。农村居民生活其中，对他们的好奇不以为然。农村日常性摄影，把农村居民麻木的日常敏锐地呈现在观众面前。

过日子是农村的生活伦理，更是一种次序。过日子代表了一种以“家庭”为中心的生产生活方式，不仅仅要解决生存问题，还必须有一种超越性的追求。正是因为有了超越性追求，人们在面对波折、苦难和各种危机时，才会有精神支柱。

本次摄影展览一步步靠近真实农村，分为农村动物，漫步乡野，走入农家庭院，走入屋内和农村饮食5个部分，镜头一点点拉近，先是农村的风光，再是进入农民的庭院和屋内，带领观众深入感受生活在这片土地上人们的饮食起居。

其中，照片选取中家庭生活类的照片最多，家庭主义是对农民生活的高度概括，集中表达了他们的生活愿望。

“恰巧阳光正好，照到坡上的屋脊，照到

一排白杨

照到一方方小水塘，照到水塘边的水草

照到郁郁的蕨类植物，照到油菜，小麦

光阴不够平整，被那么多的植物分取

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同时，也被我

我用分取的光

母亲用这些零

碎在万物欢腾

——它们又添

我们在这样的春

天不过是把横店

村

重新

捂热一遍。

乡土中国，乡村巨变，经历了巨大社会、经济、文化变革的中国农村在当代呈现出了更为复杂多样却又含混模糊的面貌，中国士大夫理想中的恬淡诗意农村不再，它成为“进步”与“文明”的对立面且日趋负面化。城市化蓬勃发展，都市中的人们已经熟悉模版式的现代性图景，乡村向城市转型中的新鲜面貌于他们而言似乎并无新奇，显得农村生活苍白又空洞，以至于都市观者们常常忽略了乡村也有生命与活力。反而是那些日常生活中的景象和平凡的物件，更能体现乡村生活中的生命、活力与真切。

这些物是日常性的载体，也是隐形的情感符号。当海德格尔用“日常性”在指称那种平常的、无任何特殊之处的生存方式时，他还特意提到，人们就是以这种方式度过他们绝大部分的生活时间，并从世界取得与自己有缘分的一切东西。万物有灵，当人们在日常生活中与物建立一种关系，形成一种羁绊，这物也就构成了人们的日常世界中的一部分，哪怕微不足道，却也是一次因缘际会。生活在中国农村的人们，能看到的世界是那样小，能获取的东西是那样少，他们在村头巷道、田间地头、屋前舍后，在繁琐往复的劳作与休憩，在平淡无奇的嬉笑怒骂，在围绕着他们的万物中度过他们的时光。物，对于他们，不是消费的符号，不是简单的实现交换，物是真切切切的财富，是维持生命的必须，是拥有生活的证明，是他们将自身独特个体从平均性的日常沉落中剥离出来的一次努力。

万物欢腾，又凑足了一个春天。

此次摄影展是一次田野调查的成果，也是一群年轻人用相机对中国农村的观看呈现。他们以摄影的方式探索着都市与农村、个体与群众、青年与社会、理解与反思的关系。这次拍摄之于他们，不仅仅是一种记录，也是他们探索世界、讨论问题的媒介。他们在观看中对于平凡之物的聚焦既是借助相机之眼的审美发现，也是作为局外人试图进入农村日常生活的努力，他们在观看中发现，也在被观看的日常农村世界中获取，用镜头捕捉哪些微妙的时间、静止的片段，将与自己有缘的一切，呈现于此。

此次展览借用诗人余秀华《横店村的下午》中的“万物欢腾”一词，希望唤醒我们对农村中物的重新观看。熟悉的或是不熟悉的，认识的或是不认识的，这些物是村民的日常之物，是摄影师的观看之物，也是观者们的思索之物。

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First edition

Second edition

Third edition

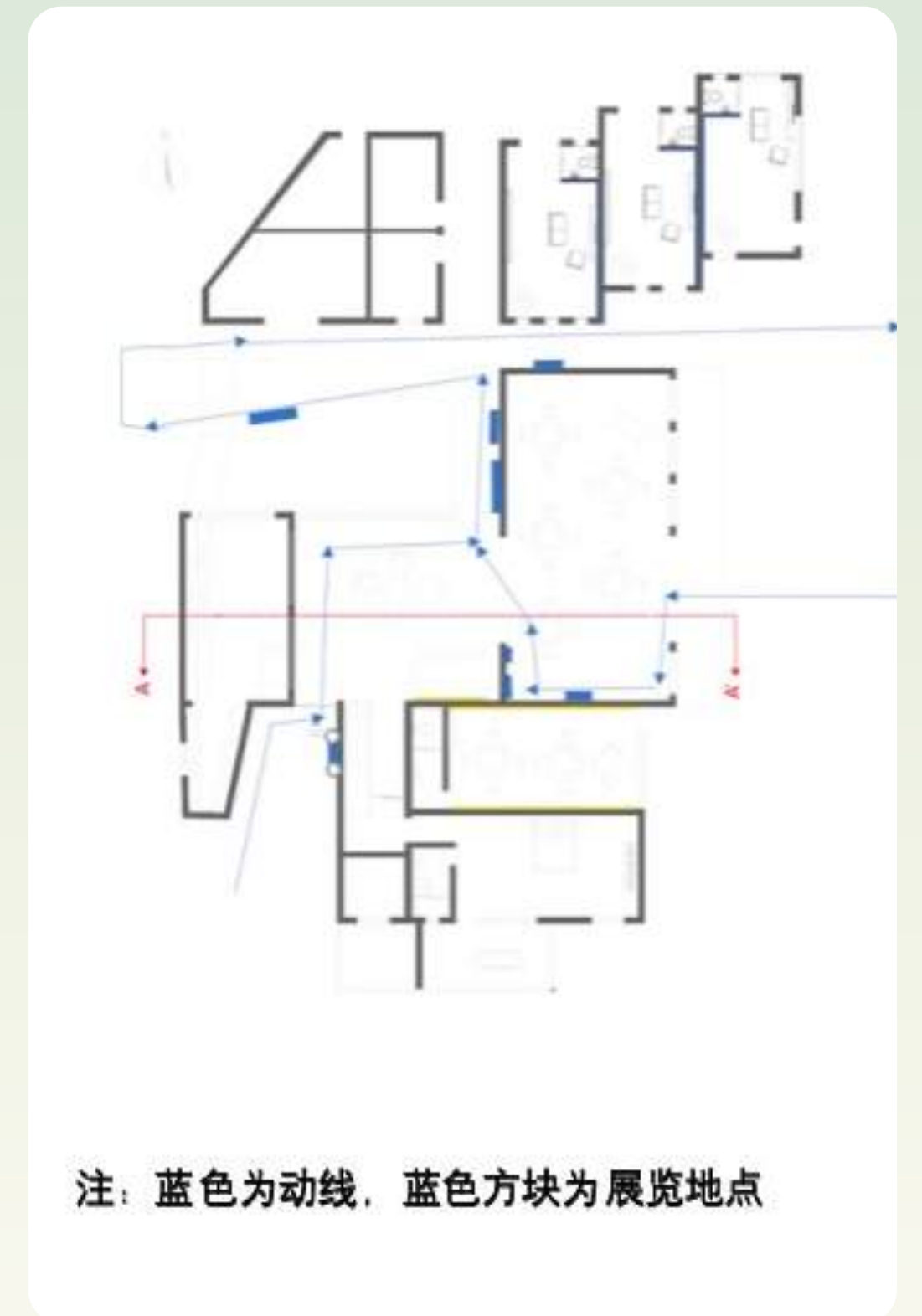
FINAL PROPOSAL – SPATIAL PLANNING

This exhibition is divided into four areas. Area A is a photographer's photo wall at the entrance, area B is a small garden plus a corridor, area C is a building aisle, Area E is the restaurant.

The garden part of area B mainly places rural landscape photography to show the natural scenery of the countryside, echoing the site of the small garden. The corridor part mainly places the Spring Festival couplets and big-character posters posted on the rural gates, echoing the walls.

Area C highlights the theme of cross, showing the scenery of rural alleys or bridges, paving the way for the climax of the restaurant's exhibition.

The restaurants in Area E place food photos and rural daily utensils in a jumpy arrangement, reflecting the theme of joy in all things.



Field trip map

FINAL PROPOSAL – PREFACE

万物欢腾

——一次关于中国农村的日常性摄影

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光阴不够平整，被那么多的植物分取
被一头牛分取，被水中央的鸭子分取
被一个个手势分取
同时，也被我分取
我用分取的光阴凑足了半辈子
母亲用这些零碎凑足了一头白发
只有万物欢腾
——它们又凑足了一个春天
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策展团队：陈静、李梦琦、肖舒婷、余的的
2019.05.01-2019.05.10

FINAL PROPOSAL – AREA A(PHOTO WALL)

In order to present the style of the artists in this exhibition, the photo wall can be seen in the follow-up artist background for specific introduction



FINAL PROPOSAL – AREA B (GARDEN ALLEY)

The arc-shaped door is the largest in size, representing the outermost door in rural life. Surrounding it is what you see after entering the outer door of the countryside, the door god, the decorative wall bricks on the wall, and the word "Fu". It means that people have stepped out of the outdoor environment and started to turn indoors. The image of the door represents the process of entering the room step by step and changing the scene.



FINAL PROPOSAL—AREA B(GARDEN CORRIDOR)



Small garden section (13 photos) :

The garden displays the idyllic natural scenery of the countryside, and feels the rural scenery from different angles. It starts with a puppy greeting visitors, and then pushes open the door of the rural scenery to enter a field, boats, houses and river water, which constitute their outdoor daily life. Fishing in the river, working in the countryside, and the cacti growing in the house.



FINAL PROPOSAL – AREA C (BUILDING AISLE)

Building aisle (8 photos):

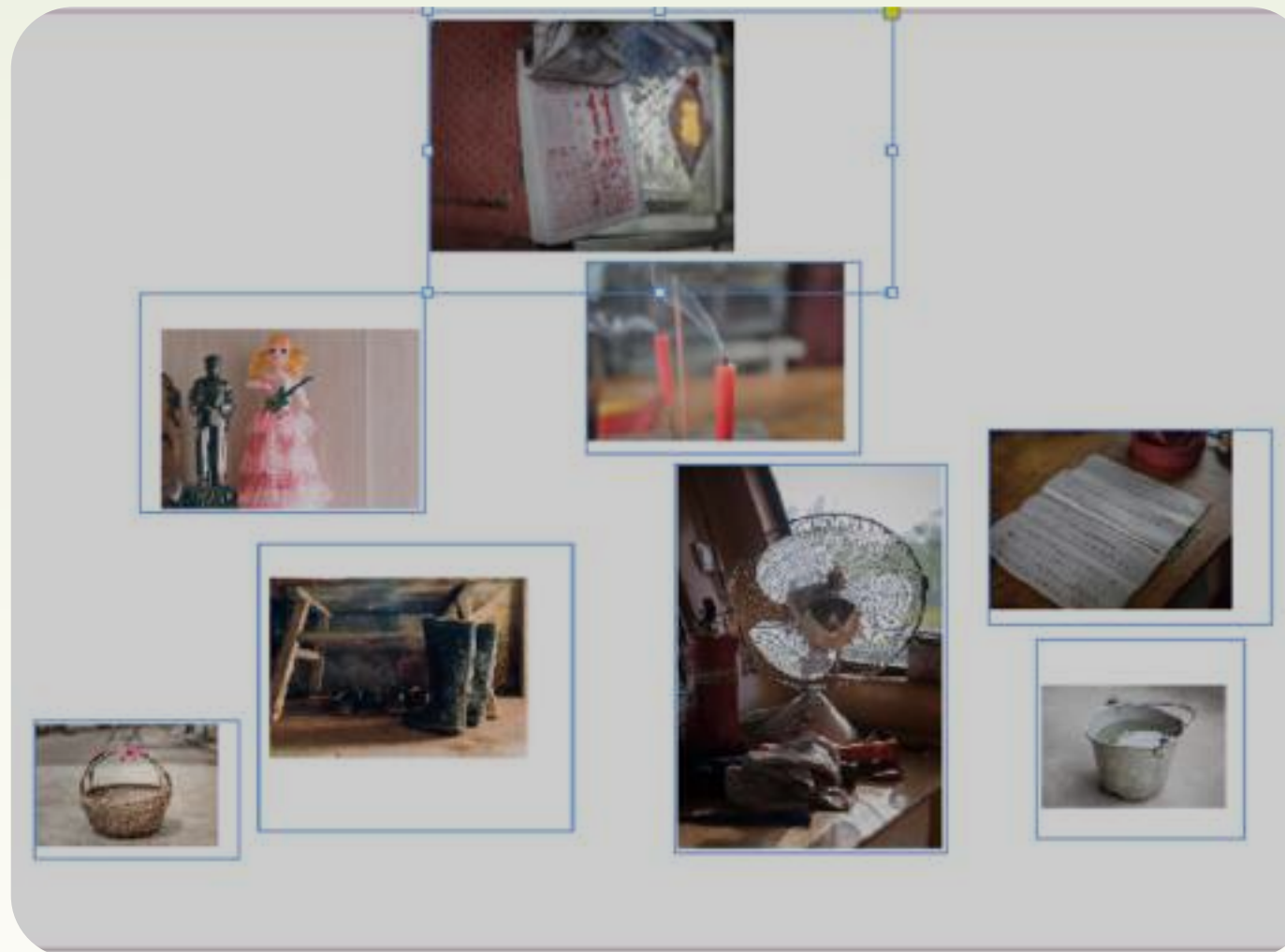
This part implies that the exhibition is about to reach its climax. Crossing the path, opening the door, and crossing the bridge, you will see a different side of the countryside, no longer the pastoral side, without the tranquility of the small garden.



FINAL PROPOSAL – AREA E(DINING ROOM)

As the last stop of the exhibition, the restaurant should highlight the theme of the jubilation of all things and show the daily life of the Chinese countryside. Select representative fragments of farmers' lives, such as farm shoes after working, fans on the boat in summer, and the calendar that we face every day. Candles and copied scriptures for religious activities, as well as Barbie dolls for political banten and great figures.

A calendar is placed at the apex of the wall, implying the cycle of days, and people living in rural China spend their time in such objects. Kettles and baskets are placed at the bottom, implying the land and everyday life. The shape of the placement is jumping, hoping that people will feel that although the daily life has the characteristics of sinking, everything is jubilant, and it is another spring.



FINAL PROPOSAL – SHELF

Shelf: Select photos of the food section, from raw materials (star anise, chicken, and various spices) to pickled vegetables, whitebait and dried fish and Bacon, to the stove and scissors for making a fire in the countryside, thermos bottles on the table and Chopsticks reflect the richness and abundance of rural objects. They spend their time in the richness of the countryside, bringing the viewer a visual impact experience of the abundance of the countryside (use 23 cabinets (39X54.5X50.5) 11 photos 12 decorations)



FINAL PROPOSAL – POETRY

The exhibition season is in late spring, and it is held in an art farm again, and the theme of the exhibition is related to the countryside. During the field investigation, I found that the glass windows let people feel vitality , so the addition of poetry allows visitors to integrate the feelings of photography and poetry

横店村的下午

恰巧阳光正好，照到坡上的屋脊，照到一排白杨

照到一方方小水塘，照到水塘边的水草

照到匍匐的蕨类植物。照到油菜，小麦

光阴不够平整，被那么多植物分取

被一头牛分取，被水中央的鸭子分取

被一个个手势分取

同时，也被我分取

我用分取的光阴凑足了半辈子

母亲用这些零碎凑足了一头白发

只有万物欢腾

——它们又凑足了一个春天

我们在这样的春天里

不过是把横店村重新捂热一遍

所以我一次次按住内心的雪

它们过于洁白过于接近春天

在干净的院子里读你的诗歌。这人间情事

恍惚如突然飞过的麻雀儿

而光阴皎洁。我不适宜肝肠寸断

如果给你寄一本书，我不会寄给你诗歌

我要给你一本关于植物，关于庄稼的

告诉你稻子和稗子的区别

告诉你一棵稗子提心吊胆的

春天

两座村庄

【作者】海子【

和平与情欲的村庄

诗的村庄

村庄母亲昙花一现

村庄母亲美丽绝伦

五月的麦地上天鹅的村庄

沉默孤独的村庄

一个在前一个在后

这就是普希金和我 诞生的地方

草霞み水に声なき日ぐれ哉

晚霞草迷蒙，

流水自无声。

——与谢芜村

わが春やたどん一つにい小菜一把

一把小菜一块煤，

此乃我春天。

——小林一茶

BACKGROUND OF EXHIBITION

The project of "Cultural Investigation Unit of Canal Jiangsu Basin" is "China Grand Canal Live Image Multimedia Database". The test section of the project database is also part of the canal database. "Cultural Research of the Jiangsu Canal Basin Inspection Unit" will be jointly organized by Nanjing University of the Arts, University of Dayton, Nanjing University and Creighton University Finish. The "Canal Jiangsu Basin Cultural Investigation Unit" project originated from the Canal Image Exhibition and Academic Symposium at the University of Dayton in the United States funded by the Jiangsu Art Fund in October 2017. The seminar was hosted by Dr. Wang Weiping, Deputy Provost of the University of Dayton, Creighton, USA Dr. Yuan Jinmei, professor of philosophy at the University, Dr. Chen Jing, associate professor of Nanjing University, and Zhong Jianming, professor of Nanjing University of the Arts, and their graduate students participated.

Photography is a visual means of recording social and natural phenomena, but photography does not stop at recording objects, it has become a medium for exploring the world and discussing issues. The photographer devotes his energy to discovering, waiting, and recording the moving moments in the world, so as to provide viewers with different viewing angles and arouse people's thinking. This photography work was taken by students of Nanjing University of the Arts. It is part of the project "Cultural Investigation Unit of the Canal Jiangsu Basin". The subjects of the photography include the overall view of the village, the landscape of the village and water, living facilities and the living conditions of the village houses. While recording the appearance of Shiqiao Township in Yangzhou City, it also brings people's thinking about the daily life of rural China.

EXHIBITION ARRANGEMENT AND COORDINATION

The exhibition is divided into four areas :

A : The entrance of the area is a photographer's photo wall

B : The area is a small garden plus a corridor,

C : The area is the building aisle,

E. : The area is the restaurant.

B : The district garden section mainly places rural landscape photography, showing the natural scenery of the countryside, echoing the site of the small garden, and the corridor

Part of it is mainly to place Spring Festival couplets and big-character posters posted on rural doors, echoing the walls.

C : Area highlights

the cross

The theme, showing the scenery of rural alleys on bridges, paves the way for the climax of the restaurant's exhibition.

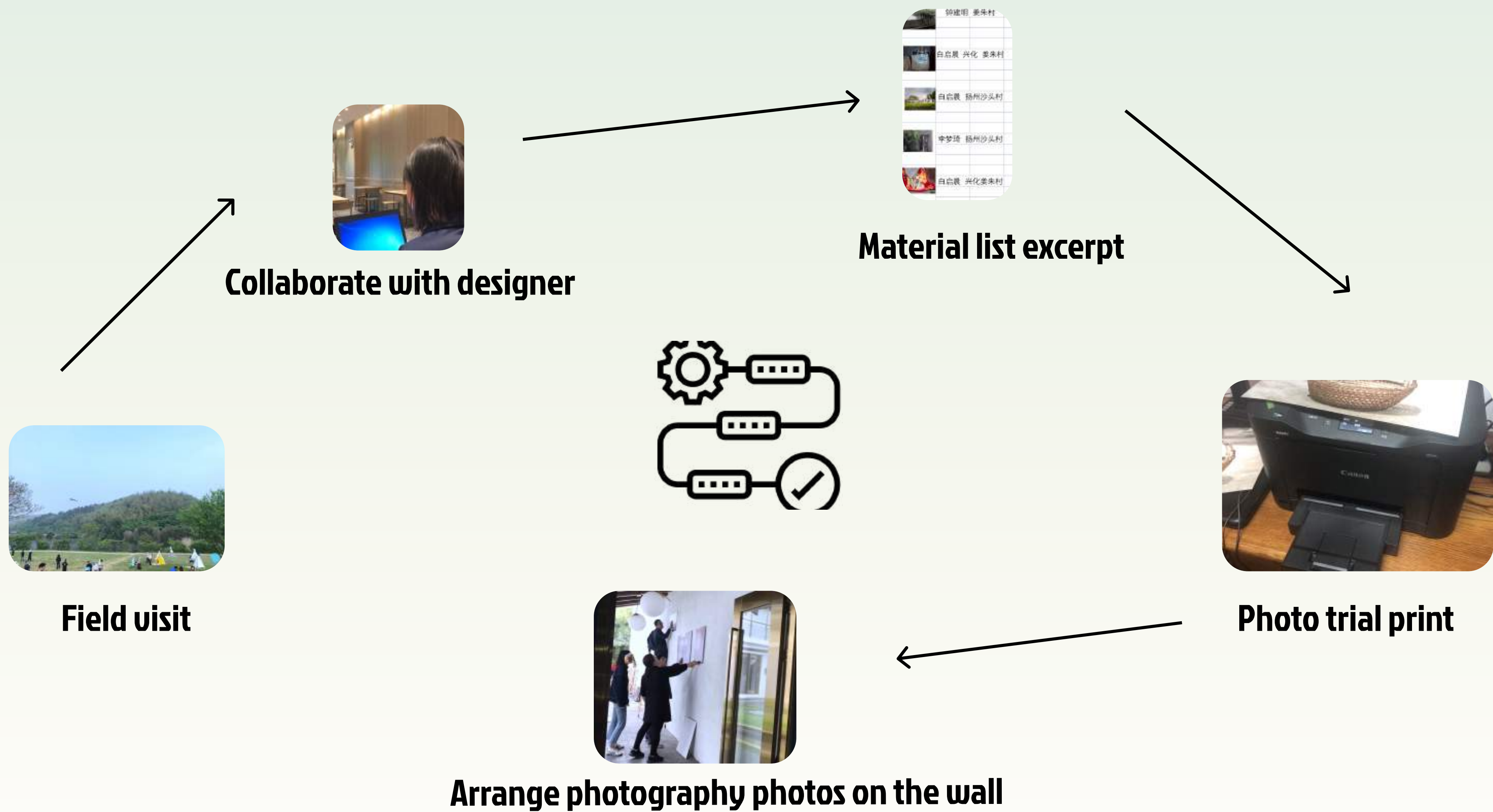
E. : District Restaurant Placement

Food photos and rural daily utensils are placed in a lively manner, reflecting the theme of joy in all things.

任务	开始日期	截止日期	预计天数	
定下主题		4-17-19	4-19-19	3
海报+折页 基调		4-17-19	4-19-19	3
前言设计+选定照片+展签设计		4-18-19	4-20-19	3
场地实际测量+物料预算		4-20-19	4-20-19	2
选定上墙方式和备用方案		4-21-19	4-23-19	3
编辑微信推送		4-23-19	4-24-19	2
物料打印+采购		4-20-19	4-25-19	6
场地布展		4-26-19	4-28-19	3
联系在艺	待定	待定		
相机等设备租借	待定	待定		

Preparation timetable

EXHIBITION ARRANGEMENT AND COORDINATION



THEME

Daily Life in Rural China——万物欢腾（The Vitality of Everydayness）

These objects are the carriers of everydayness and invisible emotional symbols. When Heidegger used "everydayness" to refer to the ordinary way of existence without any special features, he also specifically mentioned that people spend most of their life in this way, and never The world obtains everything that is destined for itself. Everything has animism. When people establish a relationship with an object in their daily life and form a bond, this object also constitutes a part of people's daily world. Even if it is insignificant, it is also a karma. People living in the rural areas of China can see such a small world and obtain so few things. They work and rest tediously in the village alleys, fields, and behind houses, in the ordinary laughing and cursing, spending their time in the midst of all that surrounds them. For them, things are not a symbol of consumption, nor a simple exchange. Things are real wealth, a necessity to maintain life, a proof of having a life, and a way for them to lift their unique individuals from the average daily sinking. An effort to strip out.

The vitality of everydayness, and another spring is coming. This photography exhibition is the result of a field investigation, and it is also a presentation of a group of young people watching the Chinese countryside with their cameras. They use photography to explore the relationship between urban and rural areas, individuals and masses, youth and society, understanding and reflection. This shot photographing them is not only a record, but also a medium for them to explore the world and discuss issues. Their focus on ordinary things in viewing is not only an aesthetic discovery with the help of the camera's eye, but also an effort to enter rural daily life as outsiders. As they watched, they found that it is also obtained in the daily rural world being watched, and the subtle time and static fragments captured by the lens are presented here.

This exhibition borrows the phrase "the vitality of everydayness"(万物欢腾) from poet Yu Xiuhua（余秀华）'s "Afternoon in Hengdian Village"（横店村的下午), and hope to wake up our re-watching of things in the countryside. Familiar or unfamiliar, known or unknown, these objects are the daily objects of the villagers, the objects of the photographer's observation, and the objects of the viewers' think



INTRODUCTION OF ARTISTS

Teacher at School of Art,
Nanjing University

Shortlisted for the 5th
Photography Art
Exhibition of Suzhou
"Kohler Cup" Women
Cinema

Participated in the "Lang
Jingshan Cup" China
New Pictorial
Photography Biennale

Participated in the
University of Dayton's
"Photography of the
Grand Canal: World
Heritage and Viewing"

Chen Han



Master student of School
of Media, Nanjing
University of the Arts

Meidi Huang



Master student of School of
Media, Nanjing University of
the Arts

Senior Photographer/Makeup
Artist

Participated in the Asian
Culture Festival of Creighton
University

Participated in Ningbo
International Photography
Festival

Sichuan Newcomer and New
Work Photography Award

Top 20 Outstanding Works of
Chengdu "One Picture Wins
Thousands of Gold"
Photography Contest

Shirong Liu

Translator of the book "Classic
Handmade Images"



INTRODUCTION OF ARTISTS

Master student
at the School of
Arts, Nanjing
University

Exhibit "JUST
DIG IT! & Border
Diggers"

Curating Out of
Focus: China's
Countryside in
Radical Changes

Curating
Punctum:
Seeing the
Countryside
through Young
City Eyes

Mengqi Li



Master student of
School of Media,
Nanjing University
of the Arts

Participate in the
image collection of
the virtual display
platform of the
Grand Canal in
China

Participated in the
Lishui Photography
Festival and
shortlisted for the
6th China Jinan
International
Photography
Biennale

Tianwei Jing



Master student of
School of Media,
Nanjing University
of the Arts

Fashion commercial
photographer

Participated in the
Asian Culture
Festival of
Creighton
University

The Second Prize of
Shaanxi College
Student
Photography
Competition

Ting Lei



INTRODUCTION OF ARTISTS

Master student at the School of Arts, Nanjing University

Participated in the Nanjing Art Fund Project "Nanjing Traditional Crafts Intangible Cultural Heritage Virtual Display"

Participated in the exhibition "Metaphysical Stardust - David Bowie and Eastern and Western Identity"

Participated in Nanjing University "In-fusion: The Belt and Road and Renaissance Practice Exhibition"

Participated in Nanjing University "Border Diggers"

The literary work "Thinking Notes" was published by Nanjing University Press

Wensi Lin



Master student of School of Media, Nanjing University of the Arts

Zhang Lin



Master of Photography, Nanjing University of the Arts

Participated in the University of Dayton's "Photography of the Grand Canal: World Heritage and Viewing"

Participated in the 2017 Lishui International Photography Festival

Participated in the Asian Culture Festival of Creighton University

Translator of the book "Classic Handmade Images"

Xiaochen Bai



PROPAGANDA



24 postcards

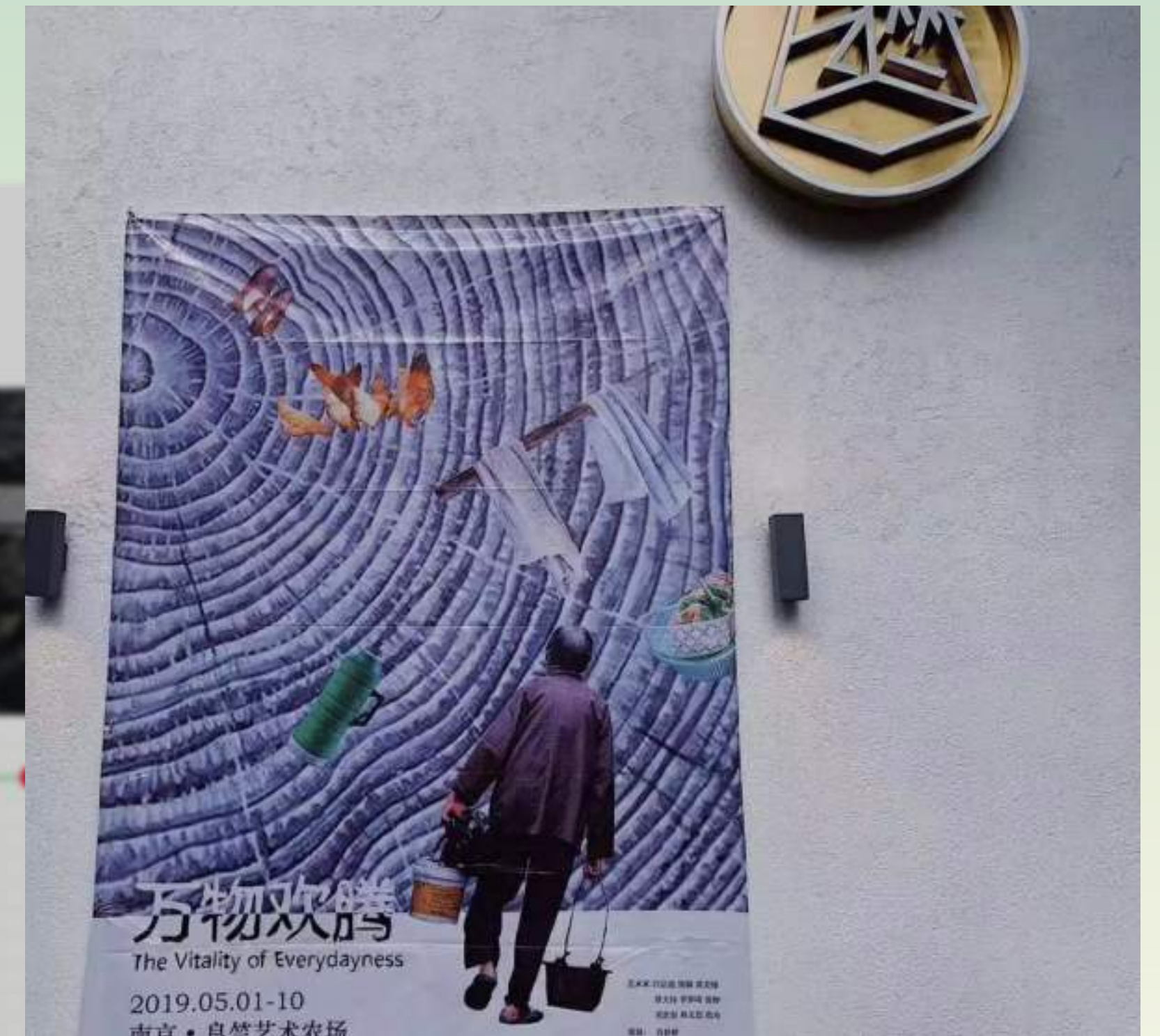


Poster

Folding



PROPAGANDA



WeChat account and the poster effect

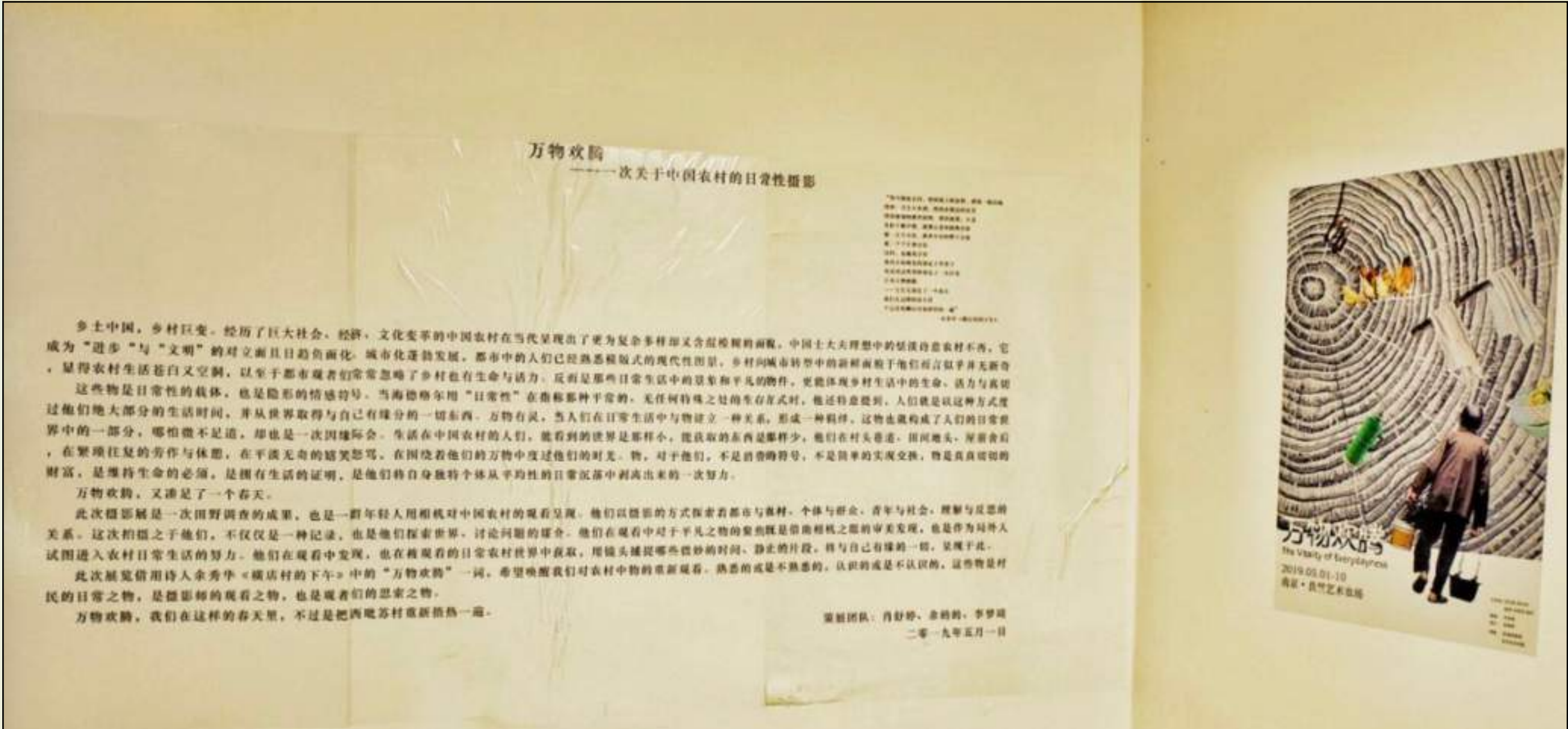
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2. 金晓燕.余秀华诗歌的艺术特色——兼谈余秀华诗歌的出版带来的启示[J].星星,2018(17):88-98.
3. 刘聪.论余秀华诗歌创作的抒情与审美特质[J].文艺评论,2017,0(10):80-88.
4. 李迎成.后乡土中国:审视城市时代农村发展的困境与转型[J].城市规划学刊,2014,0(4):46-51.
5. 萧子扬.“流动的酒席”:后(新)乡土中国的一个表征[J].长春教育学院学报,2016,0(10):41-44.
6. 杨华.农村人情的性质及其变化[J].中南财经政法大学研究生学报,2008(1):41-44.
7. 杨建明.相与象——诗歌创作和诗歌欣赏浅论[D].福建师范大学,2014.
8. 张贤根.海德格尔论此在与日常生活的审美化[J].德国哲学,2018(2):122-141+247.



FINAL EXHIBITION

Preface to the exhibition



Artist profile



Introduction

FINAL EXHIBITION



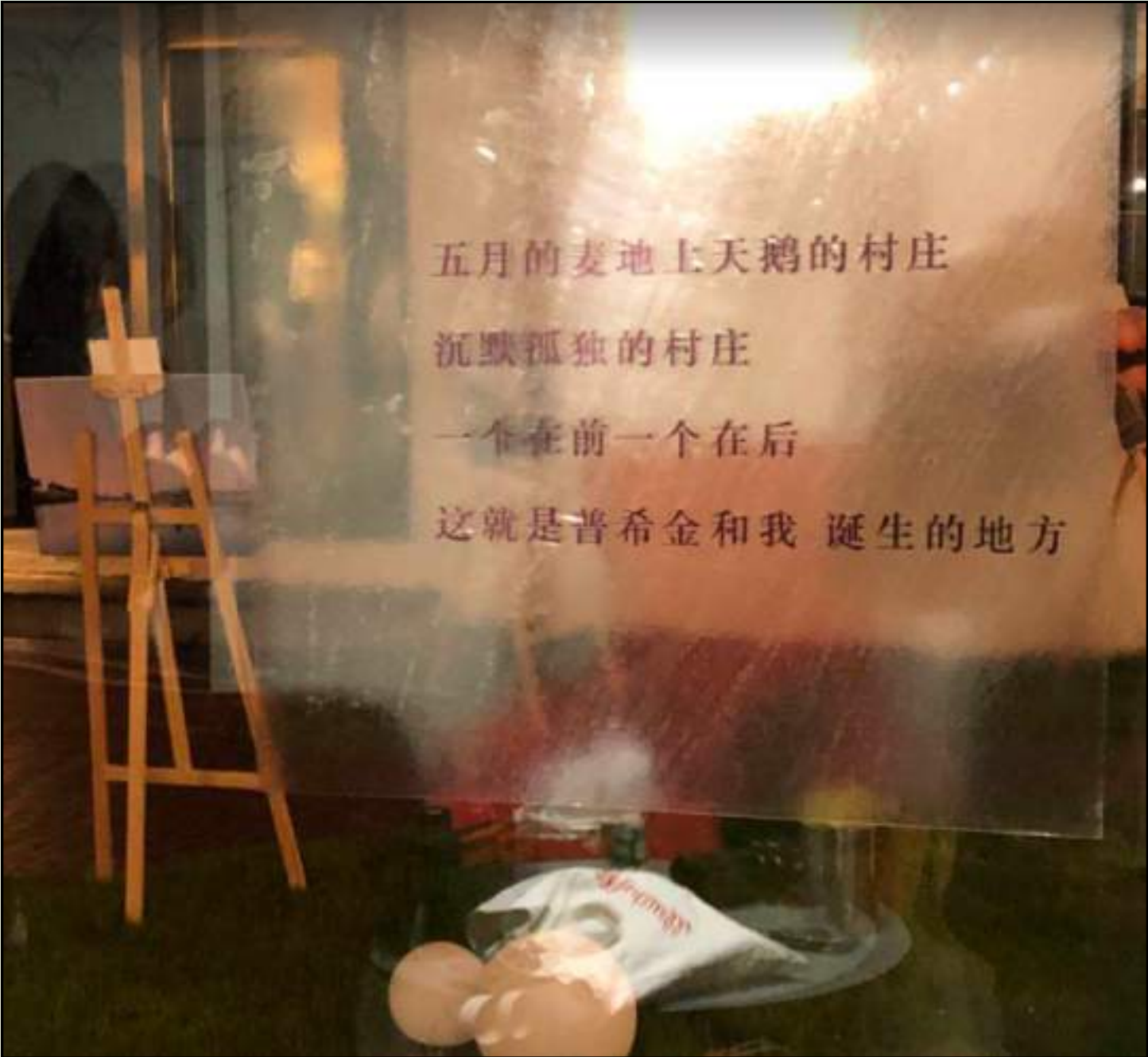
Shelf

Photography

FINAL EXHIBITION



Glass door



Poetry

FINAL EXHIBITION



Garden corridor



Photography

FINAL EXHIBITION



Garden alley



Photography

FINAL EXHIBITION



Building aisle



Photography

FINAL EXHIBITION



Glass door



Poetry

FINAL EXHIBITION



Photograph

Dining room





Thanks