

# 李氏家宅鸿运展

## Fortune Exhibition of Li's Family House

**主办机构：**李燎、空白空间

**风水策展人：**元漉

**艺术家：**陈皮、费亦宁、王玉钰、夏乔伊、张联

**Organizers:** LI Liao & WHITE SPACE BEIJING

**Fengshui curator:** YUAN Lu

**Artists:** Peter Peter CHAN-SOMMERFELD, FEI Yining,  
WANG Yuyu, Joey XIA, ZHANG Lian

2021.5.15-7.3

空 | 白 | 空 | 间

WHITE SPACE BEIJING

“李氏家宅鸿运展”始于2020年，由艺术家李燎化身为主办机构及项目召集人，邀请风水师担任“风水策展人”、艺术家接受委任创作，此前已于李燎在深圳的家宅中成功举办两回。本次“李氏家宅鸿运展”由李燎和空白空间共同主办，并巡回至位于北京的空白空间举行，“乾坤大挪移”地将李氏家宅之基本格局、样貌、方位以1:1的尺度还原至空白空间的展厅现场，并邀请了有别于前两回的“风水策展人”与艺术家加入。

《孟子·离娄上》中曾有云，“不以规矩，不能成方圆”；《管子·形势解》亦说，“以规矩为方圆则成，以尺寸量长短则得，以法教治民则安”。于各自的系统中，“风水术”和“当代艺术”本是媒介不定、范畴模糊、由众多理论构筑起来的事物，而身处其中的风水师、艺术家自身对上述领域的理解与实践也大不相同。这些暧昧不明的边界形塑的灰色地带，看似造成了行动的失据和局限，却也给予了实践者在各自笃信的规则下不断扩展的自由与权力。

而在“李氏家宅鸿运展”中，“风水术”和“当代艺术”这两个看似互无关联的规矩与方圆，却在命定条件下相交，框画、构筑起一片彼此牵制且更为复杂的“风水 - 艺术”场域：于空间上，由地理坐标、三维尺度、方位朝向、材料质地、功能用处等或虚或实的属性命名而来的“李氏家宅”和“空白空间”，将于展览期间暂时交错。而带着对彼此的一知半解又或是全然误读，“风水策展人”以“空白空间”中的“李氏家宅”作为场域，测定风水，提供改造李燎家宅风水的指导性意见，以此出题；艺术家则根据风水策展人提供的明确亦模糊的规则和要求，在给定的房间、方位乃至媒材等条件下，因地制宜，自行发挥，创作接招。

在此，我们热情地邀请您来到本次“李氏家宅鸿运展”现场，一同见证在这限缩的创作境况中，风水策展人和艺术家们将联手展现出怎样的创造之可能。

## 展览前言

风水属于中国传统文化中五术技艺之一中的相术（山、医、命、相、卜）。是远古时期人类抵御自然灾害与野兽攻击而萌生出来的“居住之学”。其在人类社会演化的历程中，又不断的融合了各个历史时期的礼制和民俗，通过建造工法与艺术创作的结合，使中国建筑艺术更具特殊的寓意和目的。这种通过建筑的选址，造型及结构设计来体现人类精神意志的文化产物，世界各国均有所见，但中国建筑更因其融合了独特的风水文化，使其文脉永祚延绵，经久不息，传承至今，堪称人类文化史之珍宝。

中国风水精神的核心是“万物一体，天人合一”，表达了中华民族独有的“安居乐业，长治久安”的文明社会意识。在敬畏自然与人文关怀两方面取道平衡平和的世界观。

风水术的流派众多，测算方法也大相径庭。这并不是风水学的弊端，恰恰是风水学在面对不同的地理环境和风土民情时，其从实际环境出发通过实践经验来设计各个空间条件的风水布局。但风水总括不能离开统一的“仰观俯察”的天文观测学与换算逻辑。

在风水学中有一种以“超验方式”而创作的文化产物，其通过纹饰图

案，色彩构形，材料工艺等手段，达到“趋吉避凶，祈福免灾”的目的，这些文化产物统称为“镇物”或者“辟邪”，是风水营造过程中，通过艺术表现手法而创作的“风水装置”。而今被业界和大众统称为“风水摆件”。这些镇物是人性向物质的投影，是中国哲学中象形意理的组合。其对中国建筑，园林，器物装饰等诸多方面的影响及其深远。

这次李燎在北京空白空间的“李氏家宅鸿运展”，将其深圳的居住空间格局置于画廊的展厅，同时邀请了五位艺术家对此“建筑”进行了介于风水空间的艺术创作。展览空间的风水测算是按照目前流行的风水演算法获得数据，再将各个数据所代表的风水元素与功能汇总给策展人，由策展人邀请五位艺术家依据风水元素创作其参展的作品。

期待这次展览能够让更多的人了解中国风水的历史必然，让艺术家了解当代风水装置极度匮乏和粗鄙的现状，希望风水从业者也能够用更开放的视野来仰观俯察这个世界，按照社会发展的需要把建筑专业归建筑师，设计专业归设计师，静下心来研究这门古老学术的精髓，从时代的现状与未来社会的延展性出发，把研究人类命运安全做为根本，不偏不倚，不搞权威不作神秘。

——元漉（风水策展人）

李氏家宅鸿运展  
Fortune Exhibition of Li's Family House

艺术家：陈成，费亦宁，王玉钰，夏乔伊，张联  
主办机构：李焯 / 风水策展人：元澍

Artists: Peter CHAN-SOMMERFELD, FEI Yining,  
WANG Yuyu, Joey XIA, ZHANG Lian  
Organizers: LI Liao / Fengshui curator: YUAN Lu

入口







U. BALMLEY HOUSE  
U. BALMLEY HOUSE  
FORTUNE EXHIBITION



**王玉钰 WANG Yuyu**

青铜连珠 Bronze Beads Chain, 2021

紫铜, 氨制铜绿, 水晶球, 硅胶, 石, 古筝弦, 树脂

red copper, patina on copper, crystal ball, silicone, stone, Guzheng string, resin

20×10×360(h) cm







and hideous—ah, too hideous for words.

是的, 太可怕了

**费亦宁 FEI Yining**

春天 Spring, 2021, 动画 (彩色, 有声) digital animation (color, sound), 4'00"





**陈皮 Peter CHAN-SOMMERFELD**

齐民曲塔 People's Qu Pagoda, 2021

竹制簸箕, 木头支架, 竹筒, 丝绸布, 书籍, 牛皮纸, 大豆, 小麦粉, 米曲霉 bamboo baskets, wooden supports, bamboo tube, silk cloth, book, kraft paper, soy beans, wheat flour, Aspergillus oryzae  
40×40×64(h) cm



**夏乔伊 Joey XIA**

短暂的意识丧失 La Petite Mort

2021

上色木头, 陶泥, 木化石, 编织网, 树脂, 皮链, Master 字母锁

acrylic painted plywood, terracotta, woodstone, cotten net, resin, leather strap, Master lock

137.1 × 20 × 70 cm







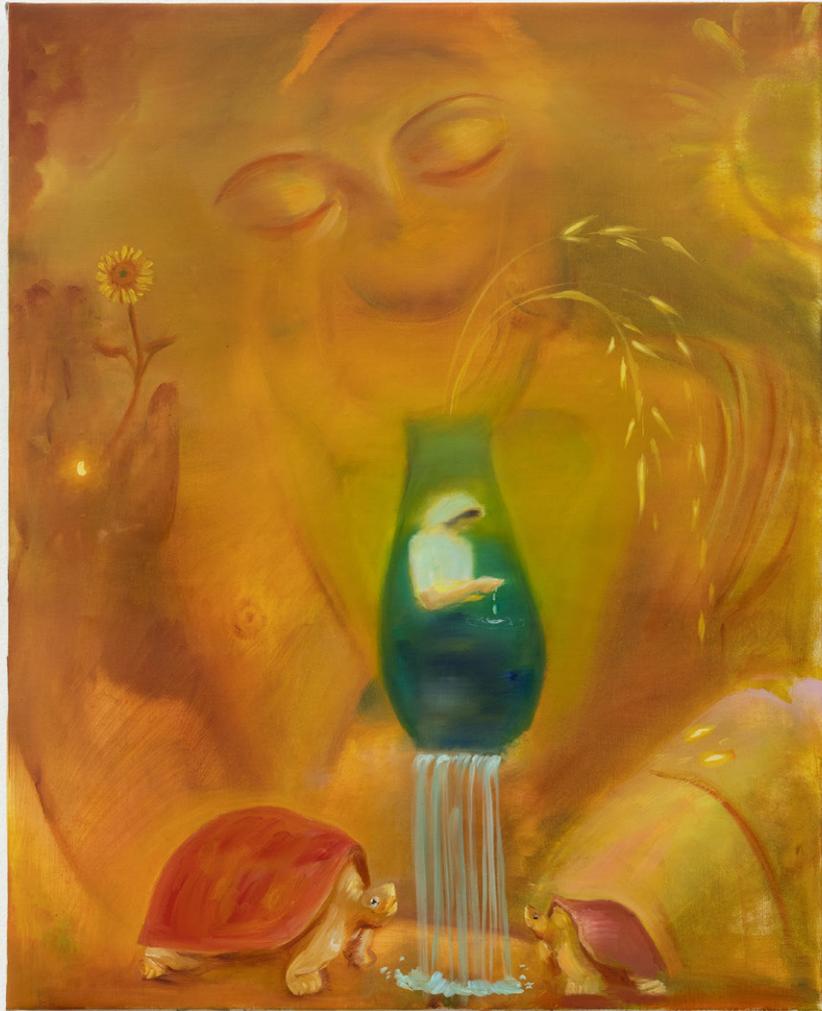
**张联 ZHANG Lian**

葫芦妈妈 Mother Gourd

2021

布面油画 oil on canvas

66×56 cm



**张联 ZHANG Lian**

太阳色温 Warm Sunshine  
2021

亚麻布上油画 oil on linen  
82×66 cm





王玉钰 WANG Yuyu  
三花圈 Calico Ring  
2021

石膏, 纸浆, 树脂, 矿沙, 石英砂, 石, 硅胶, 鼻环, 不锈钢, 铁丝, 钉子  
plaster, paper mush, resin, mine sand, quartz sand, stone, silicone, nose ring, steel, wire, pin  
82×62×8(h) cm





**陈皮 Peter CHAN-SOMMERFELD**

海边酒景 Seaside Winescape

2021

不锈钢滴酒盘, 玻璃鱼缸, 玻璃搅拌棒, 玻璃培养皿, 水, 大米, 米曲霉, 白酒, 白砂糖, 桃花  
stainless steel drip tray, glass aquarium, glass stirring rods, glass petri dishes, water, rice,  
Aspergillus oryzae, baijiu, white granulated sugar, peach blossoms

61 × 23 × 32(h) cm







费亦宁 FEI Yining

阳台 The Balcony

2021

动画(彩色, 有声) digital animation (color, sound)

5'09"



scratch your eyes and lacerate your mouth





夏乔伊 Joey XIA

日和夜 Day'N' Night

2021

黑胡桃木, 光栅板, 人造毛 walnut, uv printed lenticular, artificial fur

120×5×175(h) cm



夏乔伊 Joey XIA

女巫之榻 The Bed of Witch

2021

木头, 丙烯, 树脂, 人造毛 acrylic painted plywood, resin, artificial fur

100×90×60(h) cm



夏乔伊 Joey XIA

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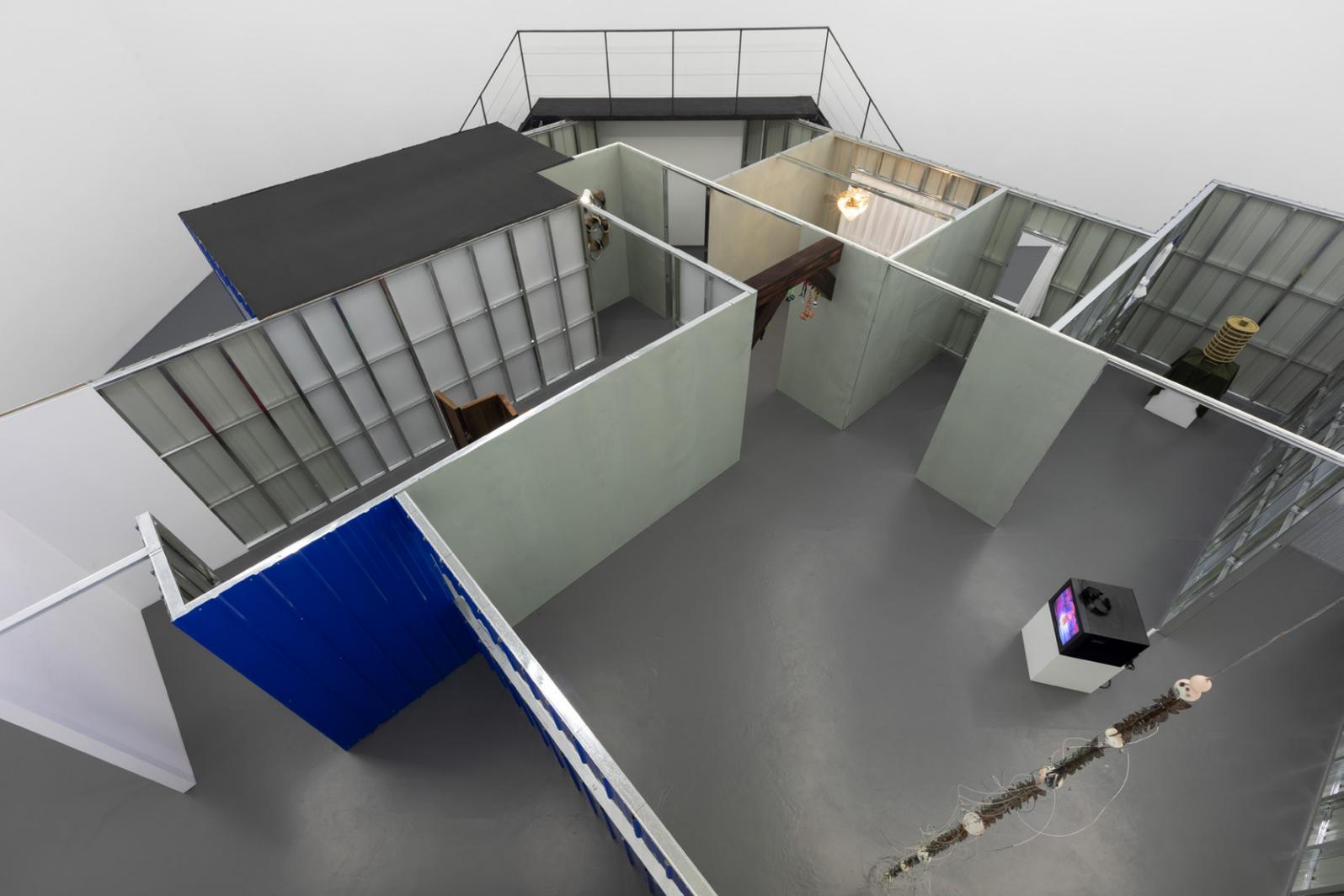
2021

铸铜 casting bronze

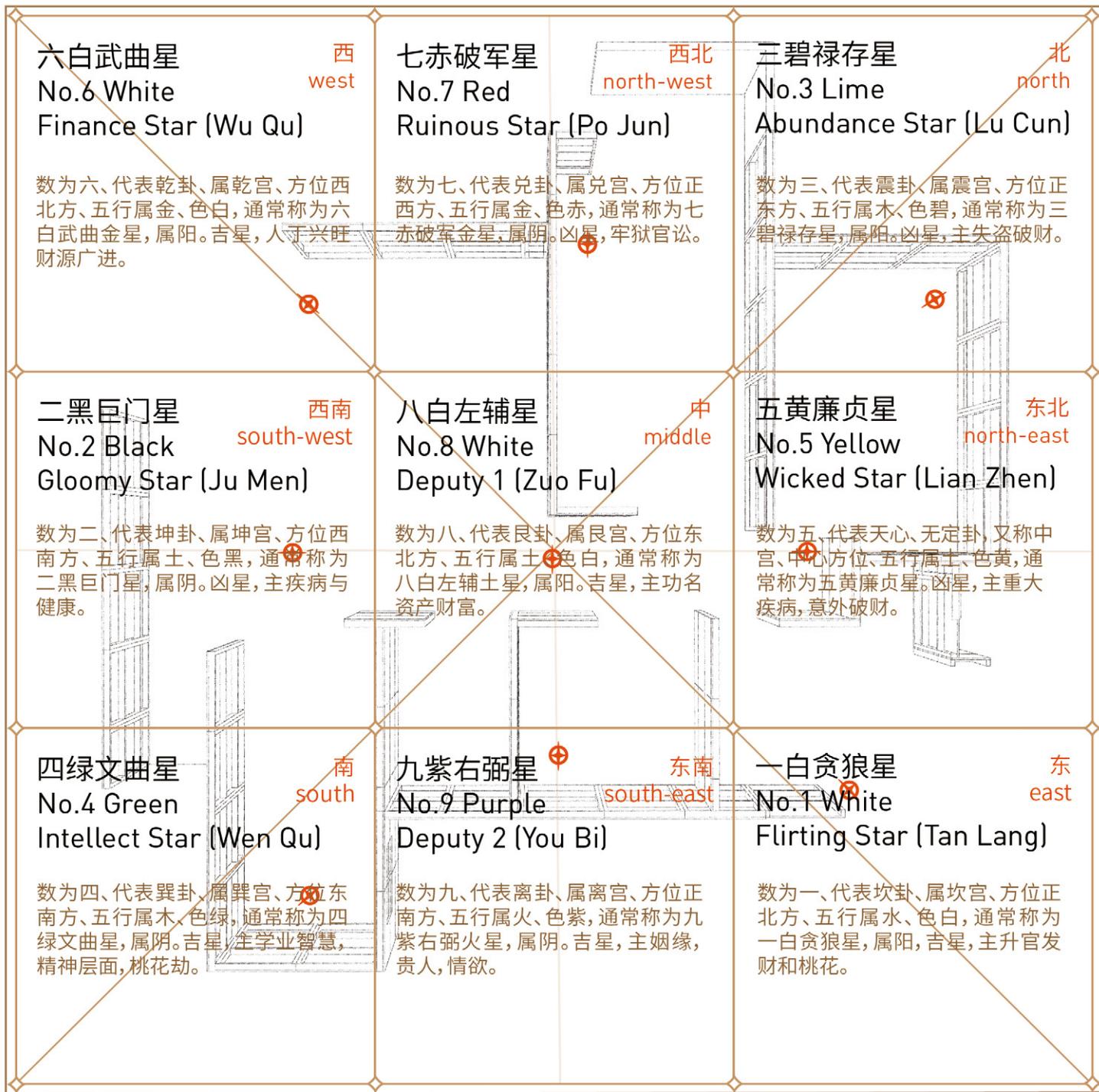
20×20×17(h) cm





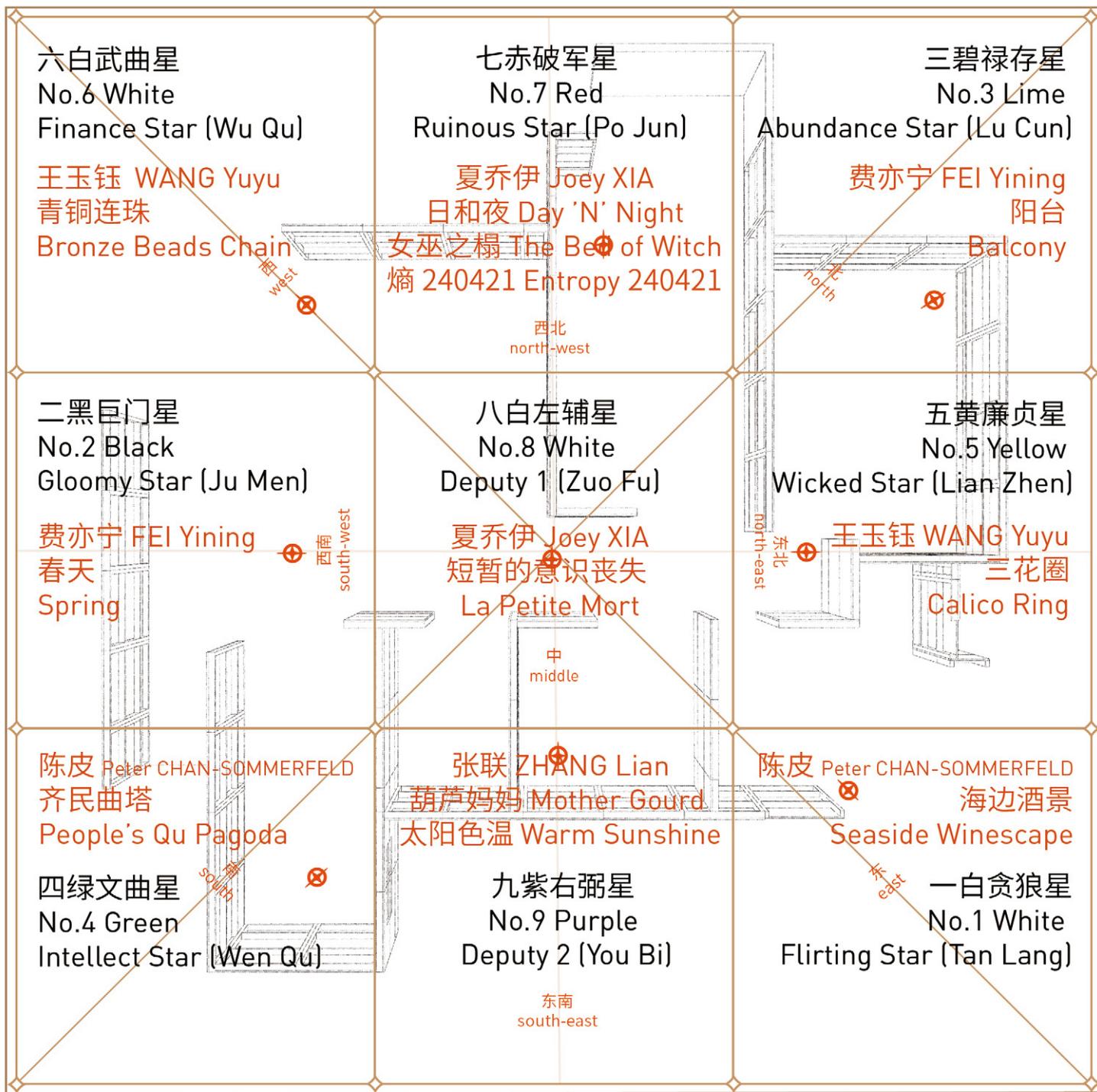


# 九宫飞星





# 作品分布平面图



The "Fortune Exhibition of Li's Family House" began in 2020, a project organized and hosted by artist Li Liao, invites a Fengshui master as its "Fengshui curator" and commissions artists to make works on this occasion. The exhibition has been held twice previously at Li Liao's home in Shenzhen. The current edition of the show is co-organized by Li Liao and WHITE SPACE BEIJING, held at the Beijing gallery space. The original layout, details, appearance, and orientation of Li's house will be restaged in the exhibition space on a 1:1 scale. This exhibition invites different "Fengshui curators" and artists' participation from the previous two editions.

In "Mengzi - Li Lou I", it is said that "Without the compass and square, you cannot form squares and circle"; "Guanzi - Xing Shi Jie" also states that "If you adopt the rules to make squares and circles, you will succeed; if you measure the length according to the standard, you will receive; if you rule the people by the law, you will obtain peace." In their respective systems, "Fengshui" and "contemporary art" are initially indeterminate media, vague in scope, and constructed by numerous theories. Moreover, the Fengshui masters and artists share somewhat different understandings and practices in their fields. The gray area drawn by ambiguous boundaries seems to create baseless actions and setbacks while providing the practitioners' freedom and power to expand under the rules they abide by.

In the "Fortune Exhibition of Li's Family House", two seemingly unrelated rules and outcomes, "Fengshui" and "contemporary art," intersect under predetermined conditions, framing and constructing a more complex field of "Fengshui - Art" – intertwined with each other. Regarding space, the "Li's family house" and the "WHITE SPACE BEIJING," defined by geographical coordinates, three-dimensional scale, orientation, material texture, functionality, and other attributes that are either imaginary or real, will be momentarily switched during the exhibition period. With little or lack of understanding of each other, the "Fengshui curator" adopt the "Li's Family House" at " WHITE SPACE BEIJING" as a site to determine its Fengshui and provide guidance that will transform the Li' s Family House. On the other hand, the artists will create works with specific givens, device one's abilities, and respond creatively based on the explicit or vague rules and requirements provided by the Fengshui curator.

With this, we warmly invite you to attend the "Fortune Exhibition of Li's Family House" to witness what creative possibilities the Fengshui curator and the artists will present in this otherwise restricted creative context.

## **Exhibition Preface**

Text by YUAN Lu, Fengshui Curator

Fengshui is part of the five commands of Daoist practice in traditional Chinese culture, namely, anthroposcopy (meditating in the mountain, medicine, fortune-telling, anthroposcopy, and divination). A "study of living" emerged out of the ancient's resistance to natural disasters and wild animal attacks. Throughout human social evolution, it continues to integrate rituals and customs from different historical periods and through the principles of building and artistic creation, attributing special meaning and purpose to Chinese architecture. This kind of cultural product, which reflects human spirituality and will through the site selection, form, and structural design of the building, is common among many countries. However, precisely due to the integration of Fengshui, Chinese architecture has become a vehicle that extends its lasting cultural lineage and passing it on to this day, which can be considered a treasure of human cultural history.

The essence of the Chinese Fengshui consists of "The unity of all things, where heaven and man become one." It embodies the unique consciousness of civilized Chinese society that embraces "living and working in peace, aiming for prolonged stability." It aims for a balanced and peaceful world view

concerning nature and humanistic concerns.

There are many schools of Fengshui, and the methods of calculation vary greatly. Rather than considering this as a setback, it's better to realize that the study of Fengshui departs from actual situations when confronted with various geographic and customary conditions. It designs layouts according to the existing givens based on accumulated experiences. But the practice of Fengshui does not deviate from astronomical observation and conversion logic of "look up the sky and inspecting the earth."

In the study of Fengshui, there is a kind of cultural products created in a "transcendental way," which fulfills the purpose of "pursuing good fortune and avoiding evil, praying for blessings and avoiding disasters" by employing ornamental patterns, color, and shapes, objects and techniques, etc. These cultural products are collectively known as "good omen" or "apotropaic objects," which is the "Fengshui installation" rendered through artistic means in the course of generating Fengshui. Nowadays, they are collectively referred to as "Fengshui ornaments" by the industry and the public. These objects are projections of human nature, are often shown as combinations of pictograms and ideas from Chinese philosophy. All of which have had a profound impact on Chinese architecture, gardens, and decorative artifacts.

In "Fortune Exhibition of Li's Family House," Li Liao brings the layout of his living space in Shenzhen to WHITE SPACE BEIJING and invites five artists to engage in art practices in this Fengshui "architecture." The exhibition space's Fengshui calculations are obtained according to the current popular Fengshui algorithm. Then, they gather Fengshui elements and functions each data represents to the curator, who then invites the five artists to create their works according to these results.

We hope this exhibition would offer a greater understanding of the inevitable evolution of Chinese Fengshui throughout history and informing the artists of the dire scarcity and deterioration of contemporary Fengshui installations. At the same time, it also hopes to open up the minds of Fengshui practitioners, who would adopt a broader perspective of the world, and return the architectural profession to architects and the design profession to designers with the awareness of social development, focusing on studying the essence of this ancient academic discipline. They would begin with the current times and the elasticity of future society, considering the study of human destiny and security as their base, without practicing bias, exercising authority, or creating mystery.