赠昨日以明天
“社会建构的新拼图”

中国上海沪江美术馆，
2015年10月28日 — 11月27日

本次展览的名字灵感来自建筑设计师Le Corbusier，他在1927年乐观地认为殖民主义有利于在快速发展的机器化时代中传播和扩散现代社会的审美价值。诚然，这个角度基于一种假设，即：欧洲中心的霸权主义——曾经占据主导地位的力量——带着它残存的幽灵，将继续参与我们未来的构建。我们新的殖民城市中建造的公园和花园就是极好的体现，作为怀旧象征，欧洲田园牧歌的价值被重新构建。当今瞬息万变的世界中，新的社区不断形成，交融的文化也不断产生，这种牧歌式的大自然剧场在当下多元文化社会中有着主导地位，并质问着我们的主流理念，同时也展现了一个混乱和冲突都可共处的新型民主化理想场景。

现代澳大利亚和那些与传统欧洲价值体系——建立在殖民主义政治理念基础上的体系——不兼容的文化有种相异相生的复杂关系。在这个方面，澳大利亚土著文化和中国文化都非常独特，他们有很多相似之处，都与大自然联系紧密。这与以模仿环境建造出的欧洲化的主题公园和花园形成强烈对比。也许这些仿造环境现在更准确地反映了一种精神的边缘地带，在这种激流动荡的边缘地带，整一性的主流文化的宏大叙事常常被重塑。

我当前的创作实践就是基于这个边缘性的空间，用拼图作为一种新的社会建构的隐喻，在这过程中每一步都不容易。在Homi Bhabha的“第三空间”理论中他认为冲突和碰撞都揭示着全球化和融合的现实，也同样质问着什么是真实，什么是想象。这是一个动态的空间，它在我们言说时不断发生着变化并扰乱我们对于过去的记忆和对未来的认知。

我近年与中国文化的密切接触将我置于当下这个暂存的中间空间，增加了我对移民社群的情感。从文化角度来定义我是英国人，空间上来说我却是个澳大利亚人，而我现在一部分的生活都在中国。中国文化一直是我最尊重和最亲近的，而且中国让我可以从一个古老文明的角度出发，同时审阅我的过去和现在。

或许文化理论学家Nikos Papastergiadis关于个人身份认同的观点是对的，他提出个人身份认同取决于我们在哪里而不是我们从何而来。对于全球化公民来说，我们所在的位置并不固定。对于一些人来说，生活已然变成一种时间和空间的流浪，这加剧了短暂身份认同概念的形成，反映着我们在去中心化的世界中对于共享社区和可渗透边界的适应和重组能力。

道家思想或者恰如其分地解读了这种变化的状态 相对应地翻译为“道”或“路”，道家学说指出变化的过程即现实本身，事物在变化发展的途中融合在一起。我的经历正如这般 在一边搭建桥梁一边跨越它们的同时还诠释着我在旅途过程中遇到的崭新世界。

在Le Corbusier晚年时期提出了更能反映殖民化空间的观点，他认为“只有思想是可以传递的”。通过此次展览中的作品，我想向大家展示自己关于想象世界的思考，而之前有幸经历的种种也为我的想象世界增色很多。

我非常荣幸能在这里工作和举办展览，也很高兴能与各位我尊敬的朋友们分享我的想象世界和有关于“昔日的明天”。

克莱夫・巴斯托
2015年5月25日

致谢：

感谢各位对于本次展览的大力帮助和支持，
特别是我在中国和澳大利亚的家人、朋友和同事们。

GIVING YESTERDAY A TOMORROW

New jigsaws of social construction

Hu Jiang Gallery Shanghai China
28th October – 27thth November 2015.

The title of this exhibition derives from a quote by Le Corbusier in 1927 in which he speaks optimistically about the virtues of colonialism as a means of spreading and sharing the aesthetic values of modernist social spaces in a growing machine age. This position of course assumed a Eurocentric hegemony, a prevailing dominant power which carried with it remnants of the past as a formation of the future. This was no more graphically played out than in the construction of parks and gardens in our new colonial cities, in which European Arcadian values were reconstructed as nostalgic references to a time gone by. In a rapidly changing world where new communities are forming and hybrid cultures are emerging, this idyllic theatre of nature now plays host to a new multicultural society that questions our dominant beliefs, presenting a new democratised Arcadia in which chaos and conflict are exposed and shared.

Modern Australia has a dichotomous relationship with cultures that do not fit the classical European value system, a system that underpinned the political philosophy of colonisation. Aboriginal and Chinese culture are unique in this respect and have much in common with each other through their deeply embodied and synchronous connection to nature, in stark contrast to the implanted and simulated environments of our Europeanised theme parks and gardens. Perhaps these simulated spaces now more accurately reflect a spiritual borderland, a place in flux where the master narrative of a dominant monolithic culture is being reshaped.

It is within this liminal space that I base my current practice, using jigsaws as a metaphor for a new social construction in which the pieces of the puzzle do not easily fit. This is Homi Bhabha's third space in which conflict and collision are exposed as a reality of globalisation and hybridisation, in turn questioning what is now real and what is being imagined. This is a dynamic space, changing as we speak and disrupting our memories of the past as well as our perceptions of the future.

My close involvement with Chinese culture in recent years has positioned me in this temporal in-between space, adding to the floating affect of diaspora. While I identify with my British heritage in a cultural sense, and the place I now live identifies me as Australian, my life is now also partly Chinese. China offers me a place in which I can view both my past and my present from the perspective of an ancient culture that I have the utmost respect for and for some reason, an affinity with.

Perhaps the cultural theorist Nikos Papastergiadis was right when he said that personal identity is based on where we are rather than where we are from. For true global citizens, where we are may no longer be fixed, as for some, life has become a nomadic existence of time and place contributing to the notion of a transient identity that reflects our ability to adapt and reform to a decentralising world of shared communities and permeable boundaries.

Daoism perhaps best explains this shifting state: translated as "The Way" or "The Road", Daoist theory presents the process of change as a process of reality itself, the way things come together while still transforming. My journey has taken this path, building bridges while crossing them and translating the newly forming hybrid worlds that I have encountered along the way.

In his later life, Le Corbusier offered a more reflective view of the colonised space by stating "nothing is transferable but thought": the works in this exhibition therefore offer my thoughts about my imagined worlds, transferring through this moment in time and coloured by the experiences that I have been privileged to encounter along the way.

It is a great honour for me to exhibit and work here, and to share my imaginary worlds and yesterday's tomorrows with those who I respect so deeply.

Clive Barstow

25th May 2015.

Acknowledgements

This exhibition would not have been possible without the generous help, support and contributions of my family friends and colleagues in China and Australia.

克莱夫·巴斯托
Clive Barstow

克莱夫·巴斯托是一位创作型艺术家和作者。克莱夫·巴斯托来自英国，在伦敦艺术大学切尔西艺术学院学习，并师从Eduardo Paolozzi 和Tim Mara等著名艺术家。在1992年移民澳大利亚以前，他一开始从事雕塑创作，后转向版画艺术。他近期的创作实践主要是研究关于生活在混合和多元文化的澳大利亚的政治和社会问题。这使他从不同的角度看待自己的过去，并以一个在迅速全球化的世界中寻找意义的移民澳大利亚艺术家身份来看待未来。

克莱夫•巴斯托的研究也将他带到中国，现在他视这里为“家”。对他而言，与土著艺术家和中国艺术家一起工作都是改变一生的经历，在这共享的经历中结下了深厚的友谊，一些朋友现在更像是他的“家人”。

40年来，他在欧洲、美国、亚洲、澳大利亚等都有丰富的国际展览经历、参加艺术家驻留项目和出版的经历。他的作品也被国际多家艺术机构收藏，包括巴黎乔治·蓬皮杜国家艺术文化中心和美国的英国大使馆等。

克莱夫是埃迪斯科文大学传媒与艺术学院的艺术教授和院长，上海理工大学荣誉教授，美国田纳西州菲尔莱狄更斯大学国际教职员工。他现担任澳大利亚版画协会、澳大利亚艺术与设计大学协会、澳大利亚艺术院长及主任协会的执行成员。同时他还是澳大利亚OPEN BITE版画研讨会董事，致力于推动版画在澳大利亚几个土著社区内的发展。

他近期的展览包括上海米奥画廊的“文化修剪”展览，出版物有英国牛津大学出版社的《遇见第三空间：在澳大利亚和中国的跨文化艺术实践中的身份与混合性研究》。2005年，克莱夫被澳大利亚大使馆授予艺术与设计学校杰出教育奖、澳大利亚杰出艺术教育和研究个人，这都是对他在澳大利亚艺术和设计教育方面贡献的肯定。

道可道

Clive Barstow is a practicing artist and writer. Clive originates from Britain where he studied at the University of the Arts London (Chelsea School of Art) under such eminent artists as Eduardo Paolozzi and Tim Mara. He trained originally as a sculptor and later as a printmaker before moving to Australia in 1992. His recent creative practice investigates the political and social issues concerned with living in a hybrid and multicultural Australia. This enables him to view his past from a different location, and his future from a position of a migrant artist who is searching to find meaning in a rapidly globalising world.

Part of this search has brought Clive to China, a place he now regards as a "home". Working with Aboriginal and Chinese artists has been life changing for him, and one in which a sense of place has become a shared experience full of deep friendships for people he now considers as "family".

His exhibition profile includes forty years of international exhibitions, artist residencies and publications in Europe, America, Asia and Australia. His work is held in a number of international collections, including the Musse National d'Art Modern Pompidou Centre Paris and the British Council USA.

Clive is Professor of Creative Arts and Head of School of Communications and Arts at Edith Cowan University, Honorary Professor of Art at the University of Shanghai Science & Technology China and global faculty member of Fairleigh Dickinson University in New Jersey USA. He currently holds executive membership of the Printmakers Council of Australia, the Australian Council of University Art and Design Schools and the Australian Council of Deans & Directors of Creative Arts. Clive is also Director of the Open Bite Australia Print Workshop, which encourages the development of printmaking within a number of indigenous communities in Australia.

His recent exhibitions include "Cultural Pruning" at the Meou Art Gallery Shanghai China and recent publications include "Encountering the Third Space: a study of indentity and hybridity through trans cultural artistic practice in Australia and China" at the Oxford University UK. In 2005 Clive was awarded the distinguished teaching award by the Australian Council for University Art & Design Schools, Australia's peak body for creative arts teaching and research for his contribution to art and design education in Australia.

在时间与空间的不断流变中，我与克莱夫·巴斯托教授已交往八年了。虽有不同的文化背景，从最初的一见如故到对彼此文化的尊重、了解、亲近和对艺术的共同热爱，使我们成为最好的朋友，并在工作中建立起两校的友谊。

克莱夫是英国人，移民到澳大利亚。由于对中国文化的热爱，他又经常生活在中国。正是这种空间位置的变动，使他产生了对个体身份的关注，由此也产生了我们“第三空间”合作项目等一系列艺术活动。

“第三空间”是一个观念的空间，亦是一个动态的空间。正是这种相异相生的复杂关系，产生了克莱夫的作品语言，并用拼图的艺术表现形式来隐喻新社会的构建，以此来让我们用新的视角重新审视过去、现在和未来。

“道之为物，惟恍惟惚”。中国哲学家们在解释“道”时，有说物质，有说精神，但共识则是“道”是不断运动变化着的。今天文明带给人类物质享受的同时，也破坏了人与自然的和谐关系。人们在质问全球化带来的同一性时也在重新思考着有和无的变动关系。这也是克莱夫在审视自身多元的文化身份的同时，尝试着从不同的文化视角去思考的问题。

感谢克莱夫·巴斯托教授给我们带来的社会建构新拼图的视觉盛宴。让我们一起分享他的“赠昨日以明天”吧。

姜君臣
2015年10月15日

THE DAO THAT CAN BE TOLD

Professor Clive Barstow and I have been developing a deep friendship for more than eight years as time flies and the spaces changes. Although we come from different cultural backgrounds we felt like old friends from the start, we became close and developed a good relationship of cooperation between the universities we are working for. We have much in common such as a deep respect for our cultures, and a curiosity and love for the arts.

Clive originates from Britain and emigrated to Australia but now he lives partly in China because of his love of Chinese Culture. This changing of places has focused his attention on our individual identity and has resulted in the coherent "Third Space" joint projects and other art activities between artists in Australia and China.

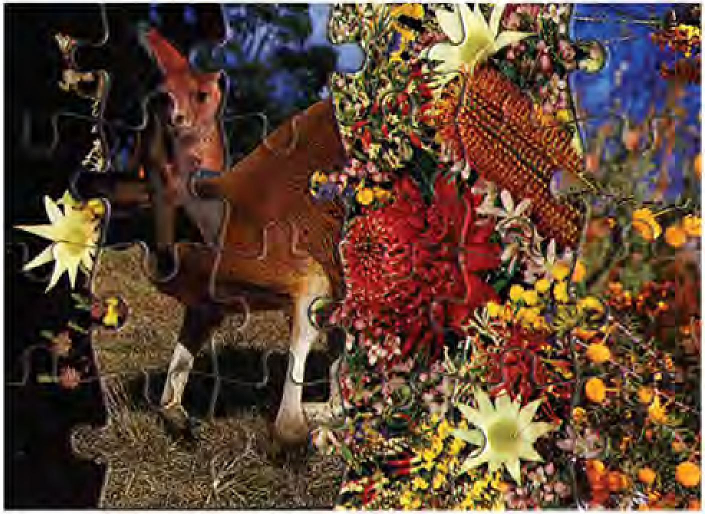
"The Third Space" is a dynamic space with conceptual connections to theory and practice. Due to this complex dichotomous relationship, Clive creates his own unique language of art. He utilizes jigsaws as his form of expression and as a metaphor for a new social construction, presenting us with a different perspective in order to reconsider our past, present and future.

"The Dao is elusive and intangible". When Chinese philosophers explain the Daoism, some emphasise the material meanings while others stress the spiritual aspects, but they all share a consensus that Dao is changing all the time. Nowadays our civilisations provide us with a comfortable life with abundant materials, but in the process destroys the natural harmony between human beings and nature. Thus when we question our identity created by globalisation we also rethink the ever-changing relationship between "to have" and " to have not". This is also Clive's concern, through which he attempts to view our world from different cultural perspectives while reflecting on the formation of his own multi-cultural identitiy.

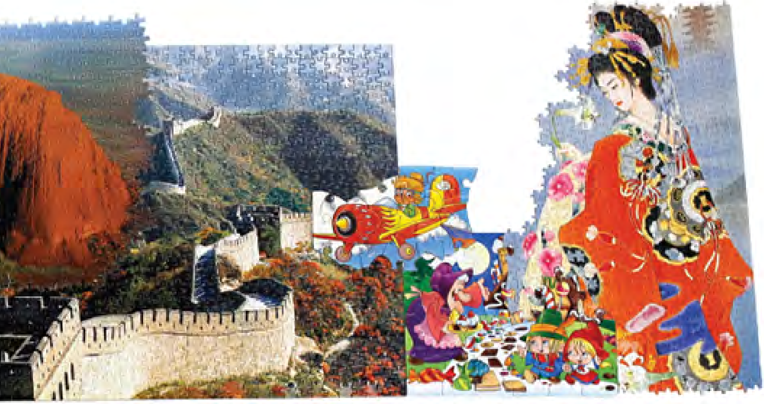
Thanks for the visual feast that Professor Clive Barstow brings to us with his new jigsaws of social construction. Let us share with him the joy we get from his fantastic solo exhibition "Giving Yesterday A Tomorrow".

Jiang Junchen

15th October 2015

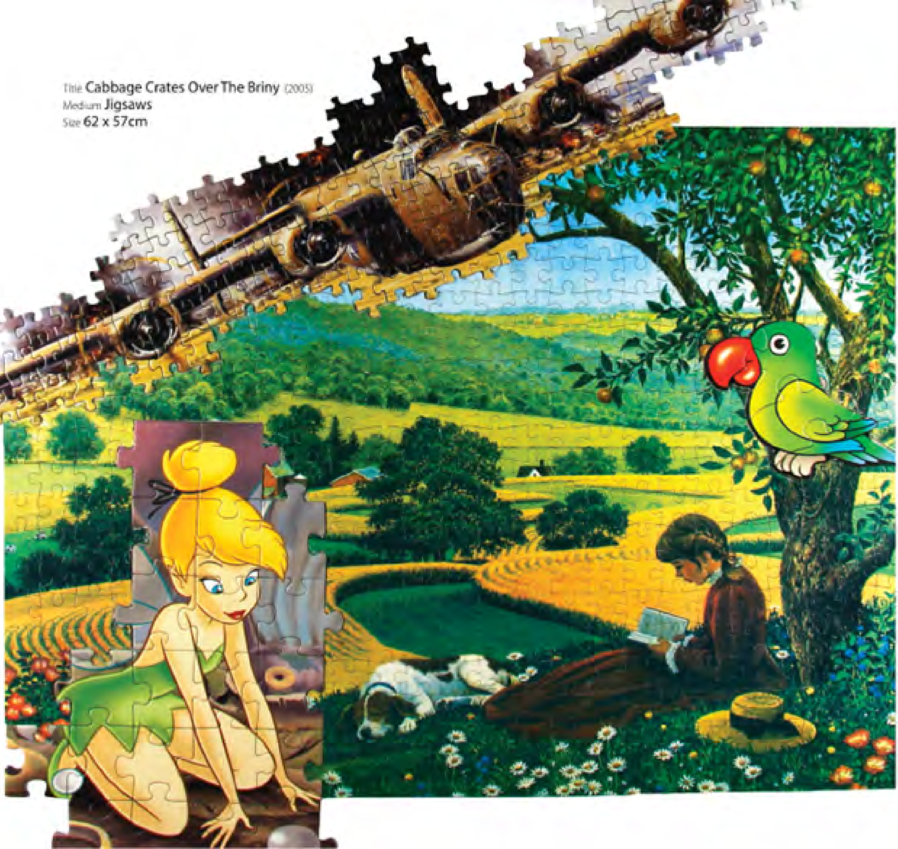


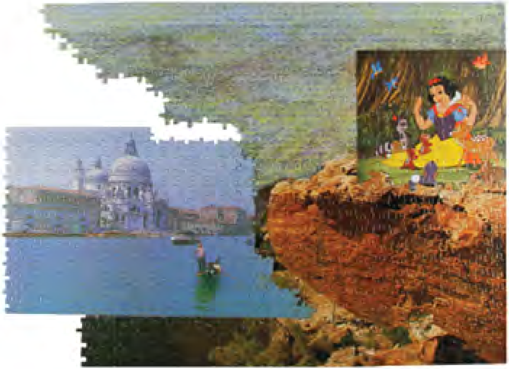
Title A Chinese Whisper (2004-2005)
Medium Animated Film



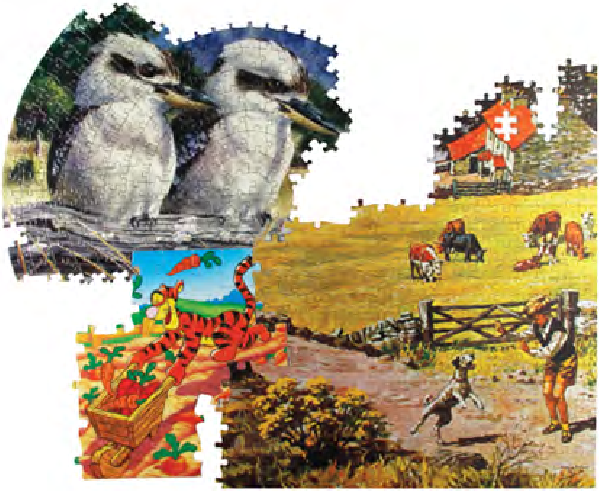
Title **Entering Anarcadia** (2006)
Medium **Jigsaws**
Size **230 x 50cm**

Title **Cabbage Crates Over The Briny** (2005)
Medium **Jigsaws**
Size **62 x 57cm**





Title **Picnic at Hanging Rocks** (2004) (in collaboration with Craig Hudson)
Medium **Jigsaws, acrylic paint, pen and ink.**
Size **58 x 48cm**



Title **Watching and Waiting** (2005)
Medium **Jigsaws**
Size **58 x 48cm**

Title
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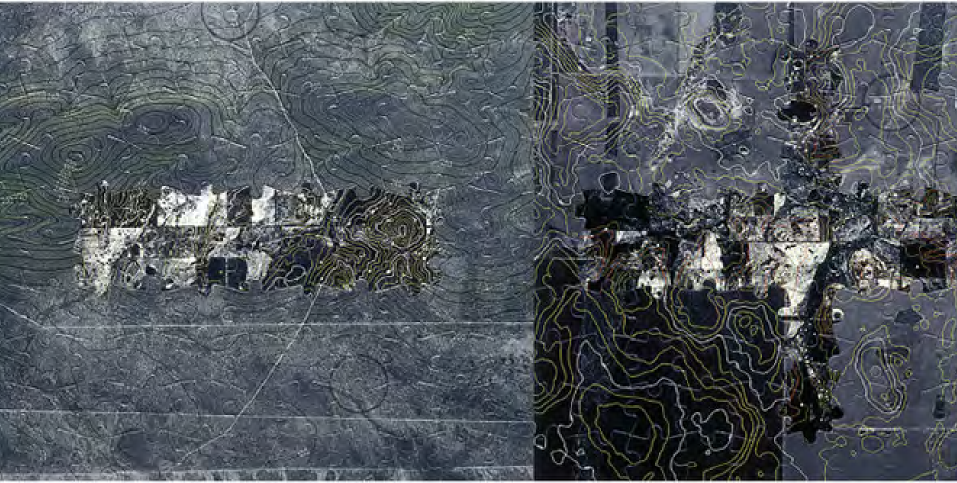
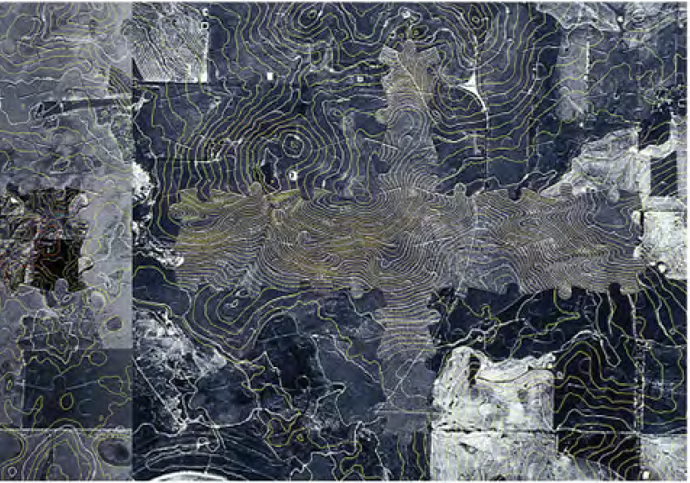
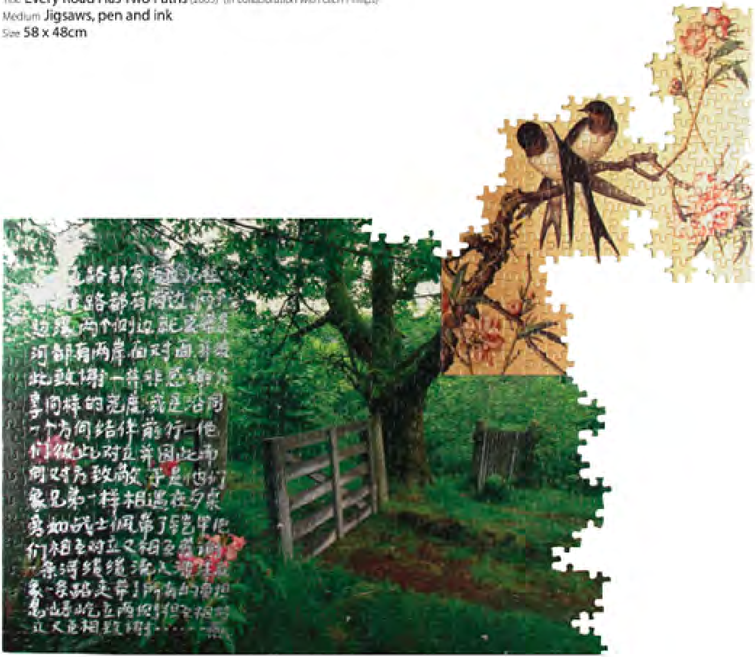
Size



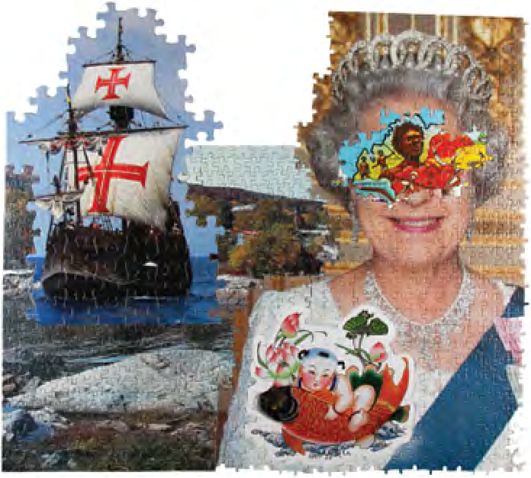
Gods Country 1 (2000-2005)
ium Digital jigsaws
48 x 200cm



Title **Every Road Has Two Paths** (2005) (In collaboration with Glen Philips)
Medium **Jigsaws, pen and ink**
Size **58 x 48cm**



Title **Uncool Brit**
Medium **Jigsaws,**
Size **62x 54cm**



annia (2005)
acrylic

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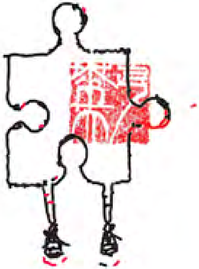

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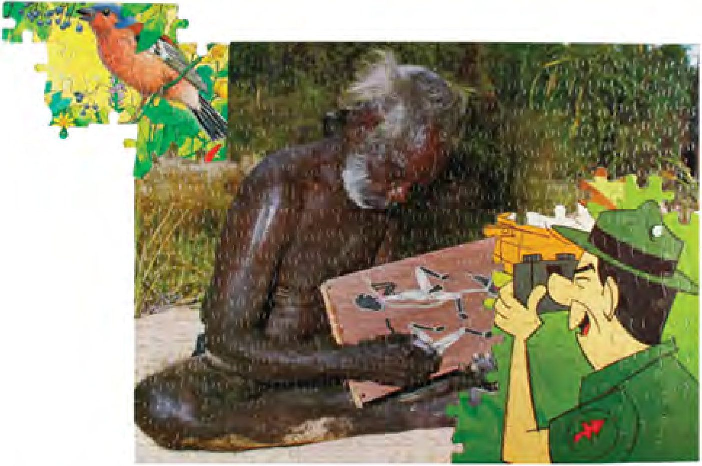
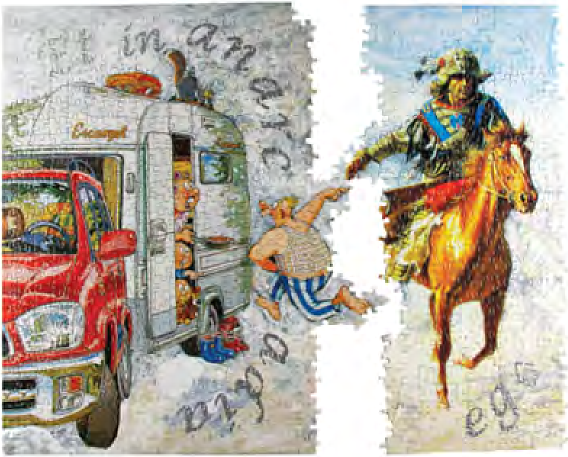
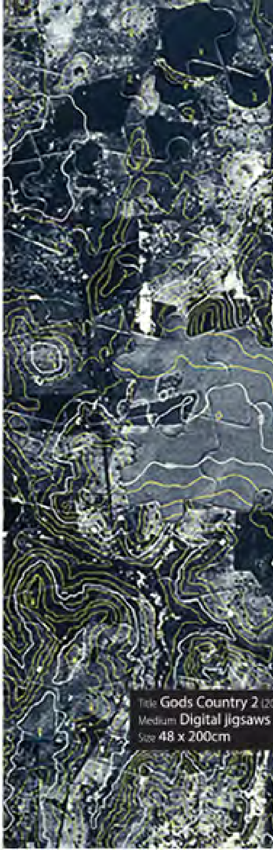
He Jie 何洁　Gong Fangyi 龚芳仪
Shelves **Wang Chengfeng 王成凤**
Gallery **Xue Xiaofen 薛小芬**
Collaborations **Craig Hudson, Glen Philips**
Original Jigsaws **Jo Barstow**



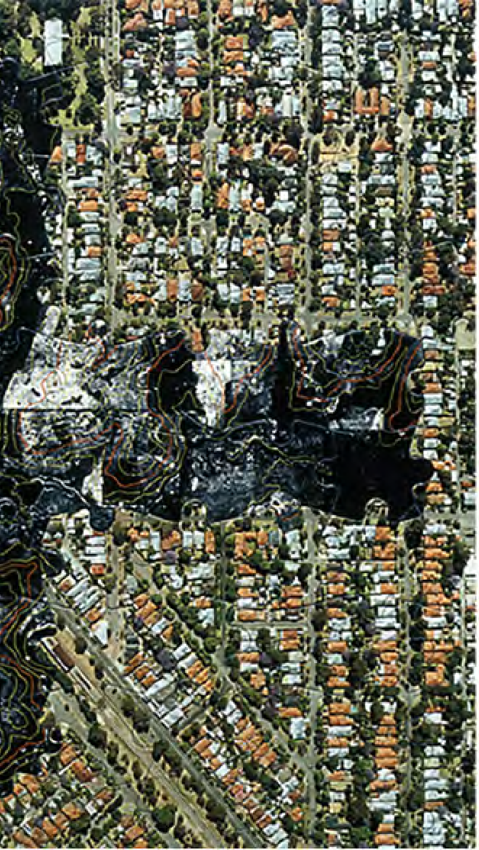
Title **Flora, Fauna and the Ranger** (2005)
Medium **Jigsaws**
Size **58 x 48cm**

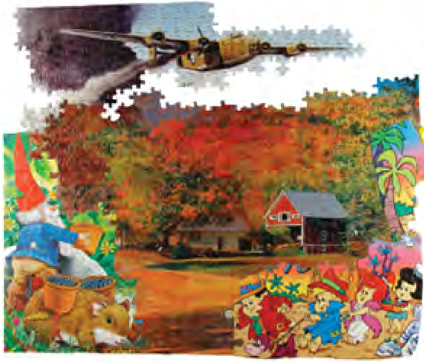


Title **Et In Anarcadia Ego** (2005)
Medium **Jigsaws, acrylic paint, pen and ink**
Size **62 x 55cm**

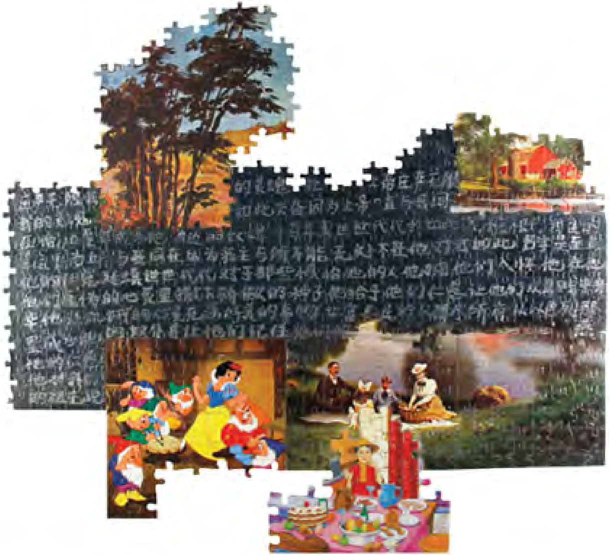


Title **Gods Country 2** (20
Medium **Digital jigsaws**
Size **48 x 200cm**

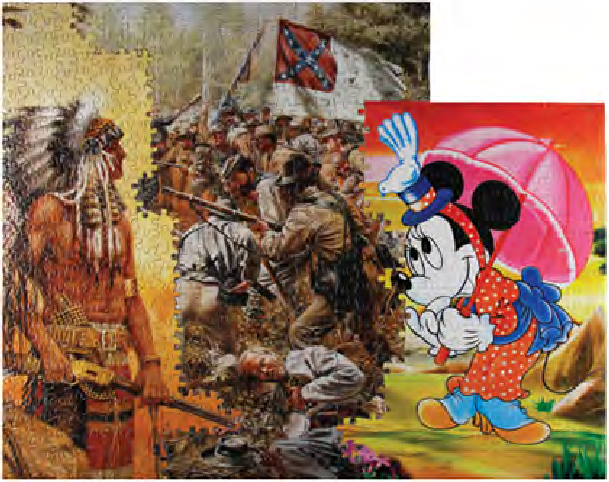




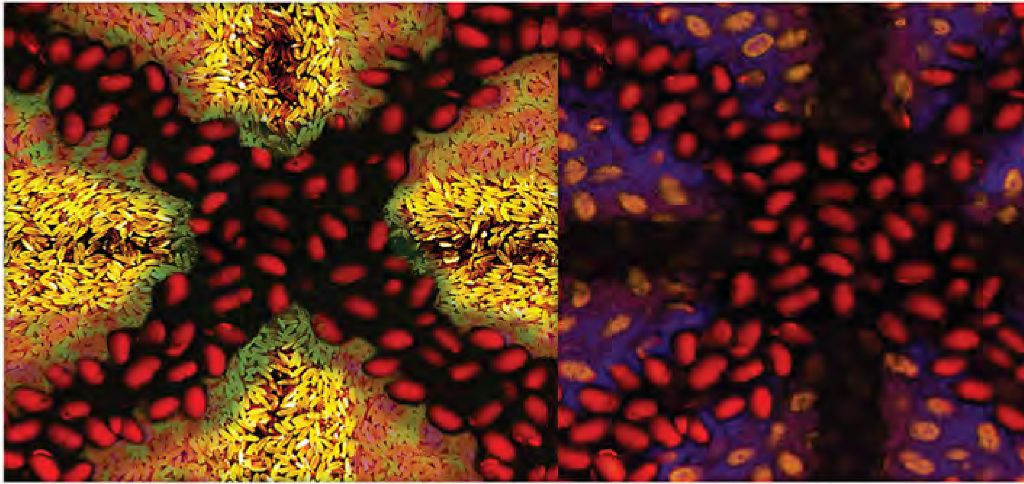
Title **Innocence Lost** (2005)
Medium **Jigsaws, acrylic paint**
Size **62 x 54 cm**



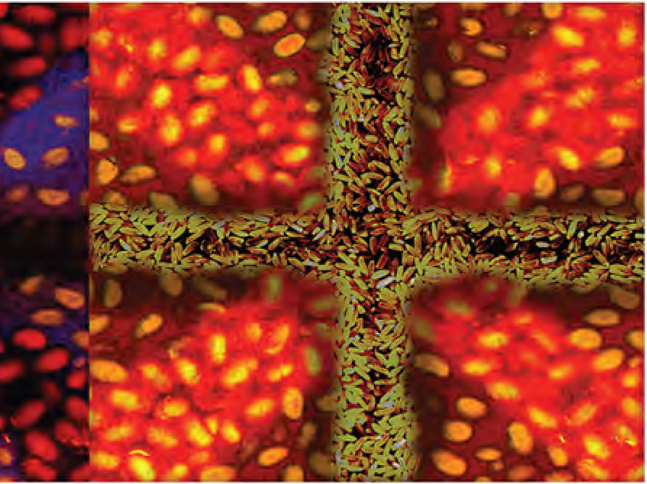
Title **A Happy Occident** (2005)
Medium **Jigsaws, acrylic, pen and ink**
Size **58 x 47cm**

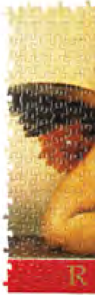


Title **War** (2005)
Medium **Jigsaws**
Size **58 x 48cm**

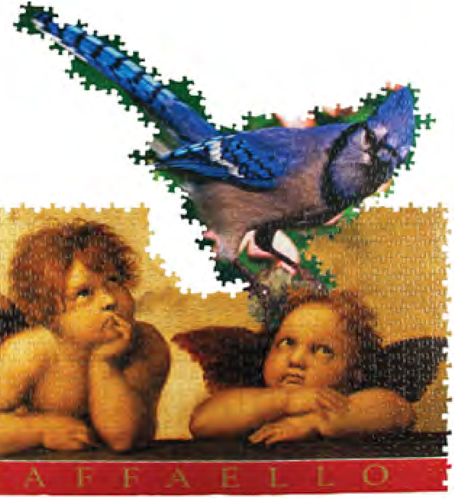


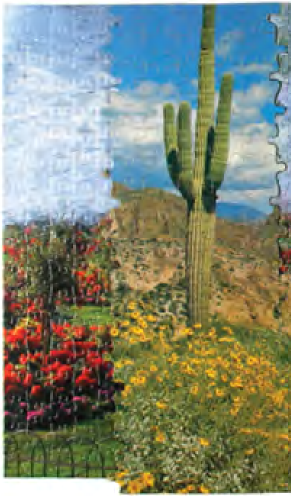
Title **Food Flags** (2000-2005)
Medium **Digital Jigsaws**
Size **48 x 200cm**



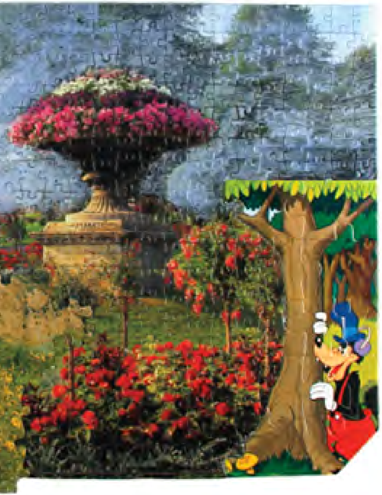


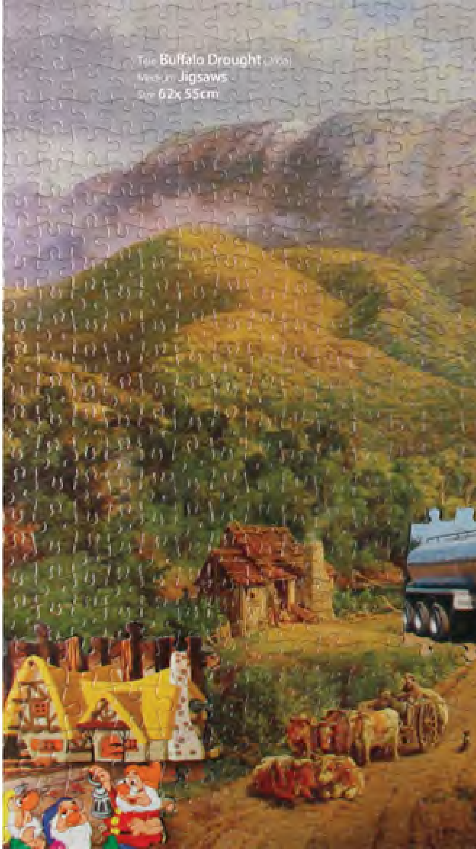
Title **Birdsong** (2005)
Medium **Jigsaws**
Size **62 x 55cm**





Title **Ghosts** (2005)
Medium **Jigsaws, acrylic paint**
Size **58 x 48cm**

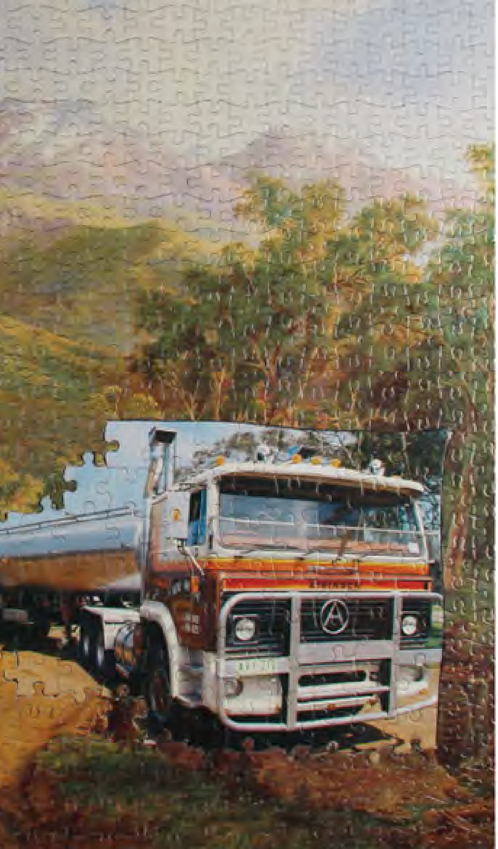


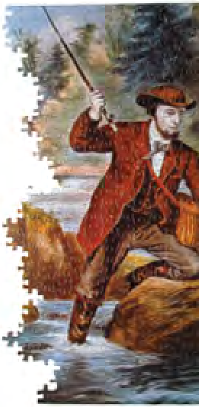


Title **Buffalo Drought** ([illegible])

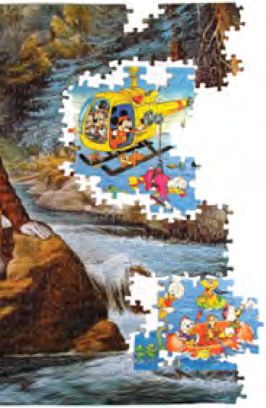
Medium **Jigsaws**

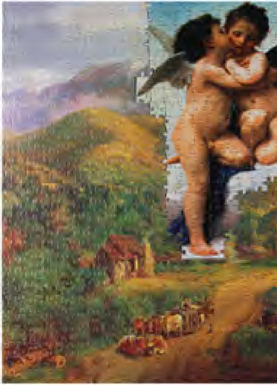
Size **62x 55cm**



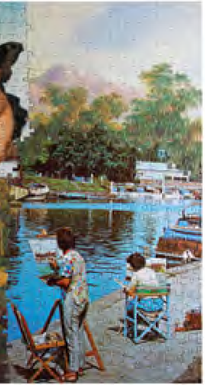


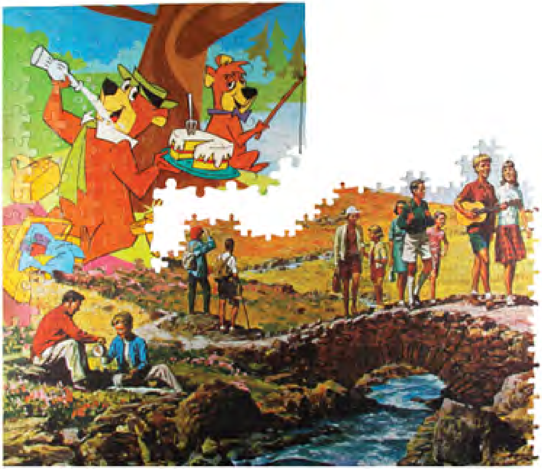
Title **Gone Fishin'** (2004)
Medium **Jigsaws**
Size **62 x 54cm**





Title **Piece** (2005)
Medium **Jigsaws**
Size **62x 54cm**





Title **Jellystone Picnic** (2004)
Medium **Jigsaws**
Size **62 x 54cm**

Giving Yesterday A Tomorrow

Clive Barstow

New jigsaws of social construction

赠昨日以明天

社会建构的新拼图

沪江美术馆，上海，中国 2015年10月27日-11月27日

Hu Jiang Gallery Shanghai China 27th October – 27thth November 2015.