

HACK SPACE

Artists 藝術家

Simon Denny

aaajiao 徐文愷

Cao Fei 曹斐

Cui Jie 崔潔

Guo Xi 郭熙

Hu Qingtai 胡慶泰

Firenze Lai 黎清妍

Li Liao 李燎

Liang Shuo 梁碩

Tao Hui 陶輝

Xu Qu 徐渠

Zhai Liang 翟淩

Curators 策展人

Hans Ulrich Obrist

Amira Gad



Artwork: Simon Denny, Formalised Org Chart / Architectural Model: GCHQ 3 Agile/Holacracy Workspace (Detail), 2015, 200 x 210 x 100 cm
Image: Nick Ash, Courtesy Galerie Buchholz, Berlin/Cologne

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SERPENTINE
GALLERIES

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22 March – 24 April 2016 | 10am – 6pm daily

2016年3月22日至4月24日每天上午10時至下午6時

K11 Art Foundation Pop-up Space,
G/F, Cosco Tower, 33 Wing Lok Street, Sheung Wan, Hong Kong
香港上環永樂街33號中遠大廈地下 K11 Art Foundation 臨時展覽空間

HACK SPACE

HACK SPACE is a group exhibition that takes at its core the theme of hacking space – the idea that place, territory and infrastructure can be radically adapted in unorthodox ways to solve problems. It presents works by eleven China-based artists entering into dialogue with the work of New Zealand artist Simon Denny.

HACK SPACE sits adjacent to the phenomenon of Shan Zhai (山寨), a widespread term in China often associated with nearby “silicon valley of hardware” city Shenzhen. Originally used to refer to a bandit stronghold outside government control, it has today become shorthand for fake or pirated products, from mobile phones to digital cameras, among many other products.

Redefining notions of innovation, one of the leading values of today’s world, through an unconventional organisational, social and spatial arrangement, the hacker-like Shan Zhai “open source factory” principle is an underlying link between the exhibited works in *HACK SPACE*. Drawing themes from Denny’s work, which compare hacking culture and innovation in different contexts, the exhibition brings together practices that question, cheat, flip, redefine and short-cut notions of space, buildings and creative practices.

The layout of the exhibition has been designed as a “skyline” of sculptures, installations and video works. Many of the works will sit on pedestals that had been refashioned from a real estate display occupying the room before *HACK SPACE*. A physical open-sourcing turned sculptural framework, these “distributed” pedestals suggest the alternative networks redefining innovation in Hong Kong, Shenzhen and beyond.

HACK SPACE is a new iteration and expansion of New Zealand artist Simon Denny’s exhibition *Products for Organising* at the Serpentine Galleries in London (25 November 2015 – 14 February 2016).

「HACK SPACE」以入侵空間為主題，不論是場所、領域和構架都可通過非正統的方式徹底調整以解決問題。展覽將呈獻11位中國藝術家的作品，與新西蘭藝術家 Simon Denny 的作品進行對話。

是次展覽與國內的山寨現象緊密相關，「山寨」在中國是個常見詞，且常與展覽的毗鄰城市、有「硬件矽谷」之稱的深圳聯繫在一起。這個原意指無政府管理的山中土匪，現在已經成為了各式其式的假冒、盜版產品的簡稱，包括手機、數碼相機等。

創新是當下全球主導觀念，透過非傳統的組織、社會及空間佈局重新定義創新內容，這種猶如黑客的山寨原理是「HACK SPACE」所展出作品之間的根本聯繫。從 Denny 的作品出發，將黑客文化與不同背景下的創新互相比較，是次展覽包涵對空間、建築和創意實踐內容提出的質疑、作假、翻轉、重新定義和簡化的創作。

展場被設計成一座城市景觀，藝術家的雕塑、裝置和影像作品將安置於一個重新改裝的房地產項目的展示空間內，成為「HACK SPACE」。這些來源不一、有如雕塑般的框架結構，「分佈式」的底座象徵香港、深圳和其他中國城市，重新界定創新的另類網絡。

「HACK SPACE」展覽是對 Simon Denny 早前於倫敦 Serpentine Galleries 展出的「Products for Organising」（2015年11月25日至2016年2月14日）的全新展示和延伸。

About 關於

K11 ART FOUNDATION

Founded by Adrian Cheng in 2010, the K11 Art Foundation (KAF) is a registered not-for-profit organisation that supports the development of Chinese contemporary art from Greater China by providing a creative platform that nurtures artistic talents and brings them to the international stage. The foundation also serves as an incubator for young Chinese curators.

KAF has embarked on many international collaborations, including with Fundació Gala-Salvador Dalí in Spain, Institute of Contemporary Arts (ICA) in London, Centre Pompidou, Palais de Tokyo and Musée Marmottan Monet in Paris, and the Metropolitan Museum of Art and The Armory Show in New York, showcasing Chinese talents and the voice of the young generation.

With eleven studios for its artist-in-residence programmes in the K11 art village in Wuhan, KAF serves as the unique incubating springboard for young and emerging contemporary Chinese artists to create new and meaningful works. Beyond traditional art spaces, K11 art village serves as innovative exchange platforms between local and international artists.

Through research, initiatives and partnerships, KAF offers the Chinese public a diverse range of programmes and exhibitions fostering the appreciation of arts and culture.

K11artfoundation.org

鄭志剛先生於 2010 年創立 K11 Art Foundation (KAF)。KAF 是一個旨在推動中國當代藝術運動發展的非牟利機構，為大中華地區新晉藝術家提供一個具創意的培育平台，並將他們的作品帶到國際舞台和廣大群眾面前。此外，KAF 還致力培育中國有潛力的年輕策展人。

KAF 著手促成多個具創意及跨區域的合作項目，包括與西班牙卡拉·達利基金會、倫敦當代藝術學院、巴黎龐畢度中心、巴黎東京宮、巴黎瑪摩丹莫內美術館、紐約大都會博物館及紐約 The Armory Show 等合作，向亞洲以至全球展示中國的優秀人才及他們的潛能。

位於武漢的K11藝術村（藝術家駐村計劃）共11個獨特的空間作為本地及國際藝術家的交流平台，讓許多年輕藝術家創作和展示他們的作品。通過研究、策劃和夥伴關係，以及匯聚各界人士對藝術的熱愛和能量，KAF為大眾提供了多樣化的活動和展覽，教育和提升社會對藝術和文化的鑑賞能力。

K11artfoundation.org

ABOUT SERPENTINE GALLERIES

The Serpentine comprises two contemporary art galleries situated on either side of the Serpentine lake in the heart of The Royal Park of Kensington Gardens in central London. The Serpentine Gallery and the newly opened Serpentine Sackler Gallery, designed by Zaha Hadid Architects, present world-renowned exhibitions of art, architecture and design throughout the year with free admission.

serpentinegalleries.org

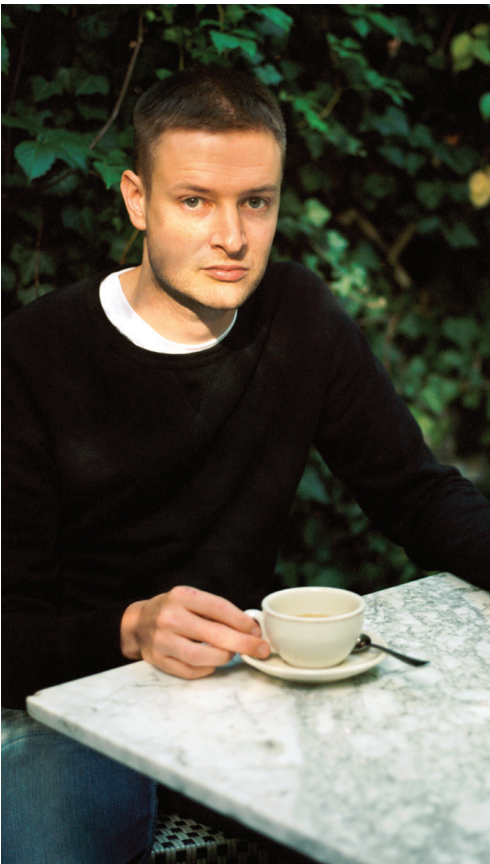
Serpentine Galleries 包括分別座落於倫敦中心皇家肯森頓花園九曲湖（Serpentine Lake）兩岸的兩個當代藝術空間。Serpentine Gallery 及較新成立、由扎哈·哈迪德建築事務所（Zaha Hadid Architects）設計的 Serpentine Sackler Gallery 全年免費為觀眾呈獻豐富的世界知名藝術、建築和設計展覽。

serpentinegalleries.org

SIMON DENNY

Simon Denny (b. 1982 in Auckland, New Zealand) is an artist working with installation, sculpture and video. He studied at the Elam School of Fine Arts at the University of Auckland, New Zealand, and at the Städelschule, Frankfurt. Selected solo exhibitions include MoMA PS1, New York (2015); Portikus, Frankfurt (2014); MuMOK, Vienna (2013); Kunstverein Munich, Munich (2013); and Aspen Art Museum, Aspen (2012). In 2012, Denny was awarded the Art Basel Statements Baloise Preis. Selected group shows include *Lyon Biennale 2015*; *After Babel*, Moderna Museet, Stockholm (2015); *Europe, Europe*, Astrup Fearnley Museet, Oslo (2014); *Art Post-Internet*, Ullens Center for Contemporary Art, Beijing (2014); *Speculations on Anonymous Materials*, Fridericianum, Kassel (2013); *Image into Sculpture*, Centre Pompidou, Paris (2013); and *Remote Control*, ICA, London (2012). Denny represented New Zealand at the 56th Venice Biennale 2015 and was included in the central curated exhibition in 2013. He also participated in the Lyon Biennale (2015), Montreal Biennale (2014), as well as the Sydney Biennale and the Brussels Biennale (both in 2008).

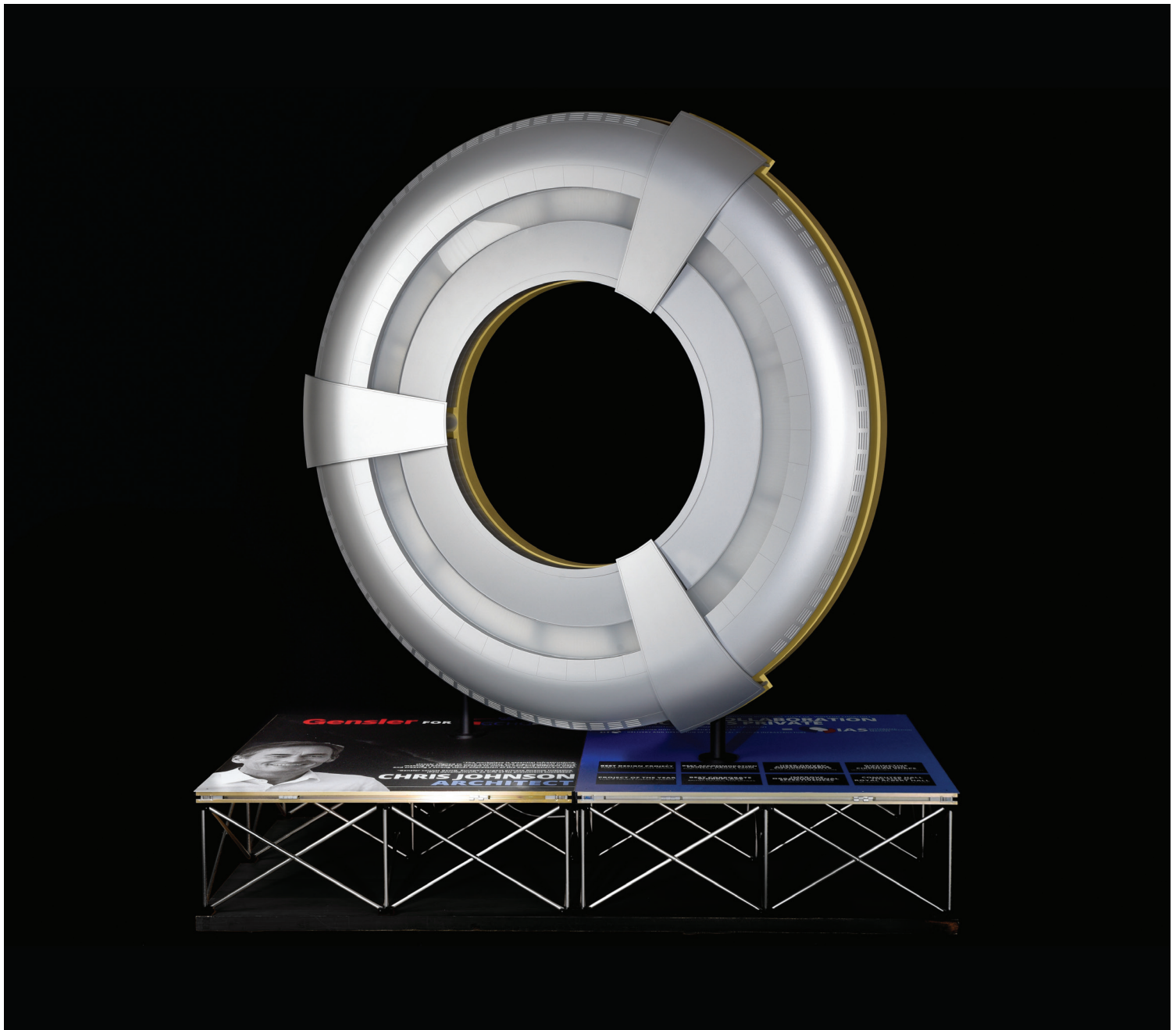
Simon Denny (1982年生於新西蘭奧克蘭)是裝置、雕塑和影像藝術家。他曾在新西蘭奧克蘭大學 Elam School of Fine Arts 及法蘭克福 Städelschule 學習。部分個展曾於紐約 MoMA PS1 (2015)、法蘭克福 Portikus (2014)、維也納 MuMOK (2013)、慕尼黑 Kunstverein Munich (2013)、阿斯彭 Aspen Art Museum (2012) 等地展出。2012年，Denny 獲得巴塞爾藝術展 Baloise 獎。他曾參與群展包括里昂雙年展 (2015)、斯德哥爾摩 Moderna Museet 的「After Babel」(2015)、奧斯陸 Astrup Fearnley Museet 的「Europe, Europe」(2014)、北京有倫斯當代藝術中心的「Art Post-Internet」(2014)、德國卡塞爾 Fridericianum 的「Speculations on Anonymous Materials」(2013)、巴黎龐比度中心的「Image into Sculpture」(2013年)、倫敦當代藝術學院的「Remote Control」(2012)。Denny 代表新西蘭參加了2015年第56屆威尼斯雙年展，2013年曾參展其核心展覽。Denny 還參與里昂雙年展 (2015)、蒙特利爾雙年展 (2014)、悉尼雙年展 (2008) 及布魯塞爾雙年展 (2008)。



Simon Denny

Simon Denny is an artist who works with sculptural installations that include print, graphics, moving images and texts. He is one of the leading figures of a generation of artists who employ content from the tech industry, the language of advertising and the aesthetics and ideologies of corporations or governmental bodies to scrutinise technology's role in shaping global culture. With the precision of an investigative journalist, Denny explores through his complex and layered installations the commodification of information, branding and marketing strategies, as well as the relationship between private and public industries. His work challenges numerous themes that are rooted in modern society's globalised cultures of technology, consumerism, organisation and information control and dissemination.

Simon Denny 是一位專注於雕塑裝置的藝術家，運用的媒體包括印刷品、圖像、動態圖片和文字。在相同領域的藝術家中，他是其中一位領軍人物，作品內容圍繞科技、廣告語言、機構或政府團體的美學和意識形態等，借此審視科技在改變全球文化中擔當的角色。有着記者般的敏銳探究精神，Denny 從他複雜的多層結構裝置中探究資訊商業化、品牌包裝、營銷策略，和私企與公營行業間的關係。他的作品挑戰着多個植根於現代社會的主題，如科技全球化、消費主義、機構化、資料監控和傳播等。



Formalised Org Chart/Architectural Model: GCHQ 1

2015

Model by: MMB – Modellbau Milde Berlin

Mixed media including: Plexiglas, MDF, LED strips, UV print on Revostage platform

200 x 215 x 100 cm

Courtesy Galerie Buchholz, Berlin/Cologne

《Formalised Org Chart/Architectural Model: GCHQ 1》

2015

由 MMB – Modellbau Milde Berlin 整合

綜合媒材，包括：有機玻璃、MDF（中密度纖維板）、LED燈光棒、UV印刷於 Revostage

200 x 215 x 100 公分

鳴謝布赫茲畫廊（Galerie Buchholz），柏林／科隆



Formalised Org Chart/Architectural Model: GCHQ 3 Agile/Holacracy Workspace
2015
Mixed media including: Plexiglas, UV print on Revostage platform, book *Why Work Sucks And How To Fix It*, book *The Happy Manifesto*, book *Peopleware*
200 x 210 x 100 cm
Courtesy Galerie Buchholz, Berlin/Cologne

《Formalised Org Chart/Architectural Model: GCHQ 3 Agile/Holacracy Workspace》
2015
綜合媒材，包括：有機玻璃、UV印刷於 Revostage 平台、書本《Why Work Sucks And How To Fix It》、《The Happy Manifesto》和《Peopleware：腦力密集產業的人才管理之道》
200 x 210 x 100 公分
鳴謝布赫茲畫廊（Galerie Buchholz），柏林／科隆

Modded Server Rack Display: Adapting Hacking
2015

[Narrative by Matt Goerzen, suggested product title by Emily Segal]

Mixed media including:
LED strips, custom-printed books, Revostage platform, 19" server rack, Cisco Systems WS-C2948G switch, miniature Roco steam locomotive BR 23.10, miniature SM Model train double-deck wagon, miniature Athearn Flywheel Drive Southern Pacific Diesel road locomotive, miniature Hole-In-One Donut Shop
100 x 245 x 100 cm, cardboard box 90 x 70 x 30 cm
Courtesy Galerie Buchholz, Berlin/Cologne

《Modded Server Rack Display: Adapting Hacking》
2015

[文字說明：Matt Goerzen、產品名稱：由 Emily Segal 建議]
綜合媒材包括：LED 燈光棒、改造印刷書本、Revostage 平台、粉末圖層19"服務器機架、Cisco 系統 WS-C2948G 開關、微型 Roco 蒸氣機車 BR 23.10、微型SM型雙層列車車廂、微型 Athearn飛輪驅動南太平洋內燃機車、微型 Hole-In-One 甜甜圈店
100 x 245 x 100 公分，紙盒 90 x 70 x 30 公分
鳴謝布赫茲畫廊（Galerie Buchholz），柏林／科隆

ADAPTING HACKING





*Modded Server Rack Display:
Legitimacy Hack
2015*

*[Narrative by Matt Goerzen,
suggested product title by Emily
Segal]*

Mixed media including: LED strips,
custom-printed books, Revostage
platform, powder-coated 19"
server rack, Cisco Systems WS-
C2948G switch,
Sony Trinitron color TV
100 × 245 × 100 cm
Courtesy Galerie Buchholz,
Berlin/Cologne

*《Modded Server Rack Display:
Legitimacy Hack》
2015*

*[文字說明：Matt Goerzen、產品名稱：
由 Emily Segal 建議]*

綜合媒材包括：LED 燈光棒、改造印刷
書本、Revostage 平台、粉末圖層19"
服務器機架、Cisco系統 WS-C2948G
開關、Sony Trinitron 彩色電視機
100 × 245 × 100 公分
鳴謝布赫茲畫廊（Galerie Buchholz），
柏林／科隆



Modded Server Rack Display: Community Hack
2015

[Narrative by Matt Goerzen, suggested product title by Emily Segal]

Mixed media including: LED strips, custom-printed books, Revostage platform, powder-coated 19" server rack, Cisco Systems WS-C2948G switch, customised Rab Element Solo Shelter tent, *CoEvolution Quarterly* spring 1981 issue
100 x 245 x 100 cm
Courtesy Galerie Buchholz, Berlin/Cologne

《Modded Server Rack Display: Community Hack》
2015

[文字說明：Matt Goerzen、產品名稱：由Emily Segal 建議]

綜合媒材包括：LED 燈光棒、改造印刷書本、Revostage 平台、粉末圖層 19" 服務器機架、Cisco 系統 WS-C2948G 開關、改造 Rab Element 單人帳篷、《CoEvolution Quarterly》1981年春季刊
100 x 245 x 100 公分
鳴謝布赫茲畫廊（Galerie Buchholz），柏林／科隆



Modded Server Rack Display: Hacking the Commons
2015

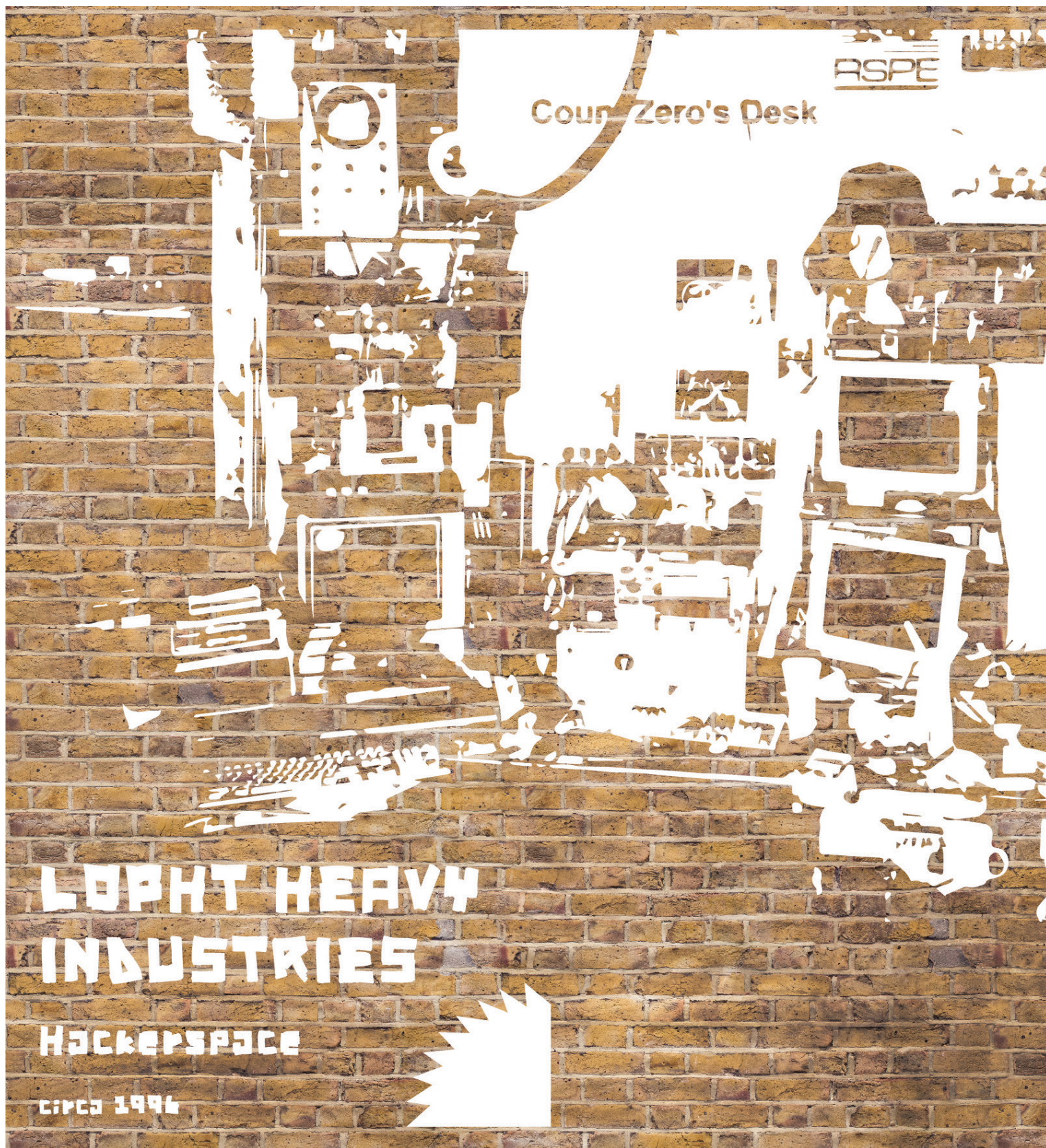
[Narrative by Matt Goerzen, suggested product title by Emily Segal]

Mixed media including: LED strips, custom-printed books, Revostage platform, powder-coated 19" server rack, Cisco Systems WS-C2948G switch, Microsoft wired natural ergonomic Keyboard 4000, Microsoft 5KV-00002 Sculpt Ergonomic Keyboard with Numeric Pad, Free software logo stickers, plush toy animals
100 x 245 x 100 cm
Courtesy Galerie Buchholz, Berlin/Cologne

《Modded Server Rack Display: Hacking the Commons》
2015

[文字說明：Matt Goerzen、產品名稱：由 Emily Segal 建議]

綜合媒材，包括：LED 燈光棒、改造印刷書本、Revostage 平台、粉末圖層 19" 服務器機架、Cisco 系統 WS-C2948G 開關、Sony Trinitron 彩色電視機、Microsoft 有線自然人體工學鍵盤 4000、Microsoft 5KV-00002 Sculpt Ergonomic 鍵盤及數字盤、免費軟件標識貼紙、毛絨動物玩具
100 x 245 x 100 公分
鳴謝布赫茲畫廊（Galerie Buchholz），柏林／科隆



Emergent Organisation Idea Paint (whiteboard) canvas: L0pht Heavy Industries Hackerspace
 2015
 IdeaPaint and latex-print on canvas
 280 x 380 cm
 Courtesy Galerie Buchholz, Berlin/Cologne

《Emergent Organisation Idea Paint (whiteboard) canvas: L0pht Heavy Industries Hackerspace》
 2015
 IdeaPaint 及乳膠打印於畫布
 280 x 380 公分
 鳴謝布赫茲畫廊（Galerie Buchholz），柏林／科隆



aaajiao 徐文愷

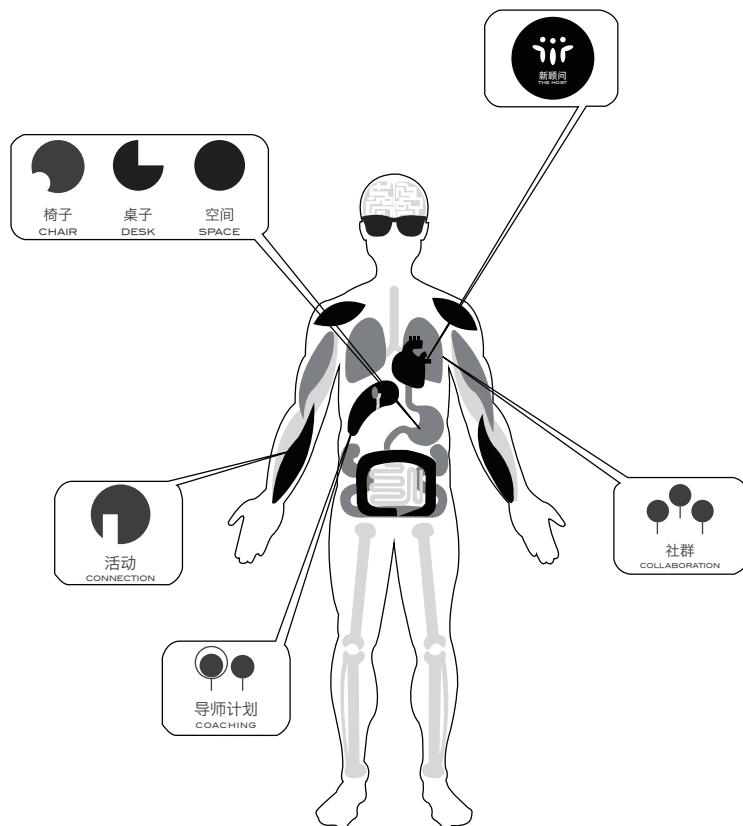
aaajiao (b. 1984 in Xi'an, China) grew up in Xi'an, the ancient capital of the Qin and Han Dynasty known for the Terracotta Army. aaajiao's year of birth, 1984, coincides with George Orwell's dystopian masterpiece known for its vivid SciTech-driven imagination, an inspiration for aaajiao's works, many of which tap into the most current trends of thoughts around the Internet sphere, with a focus on the emerging controversies and phenomenon related to data processing, blogosphere/wemedia and filtered information. In his most recent projects, the artist has adopted a more extended scope of practices, borrowing elements from architecture, electronic music, performance arts, product design, even medicine, to portray the younger generation's harnessing of the power of cyber technology and the ever-present social media.

aaajiao has been featured in exhibitions internationally and throughout China. Highlights include *Global Control And Censorship — ZKM | Zentrum für Kunst und Medientechnologie Karlsruhe, Karlsruhe (2015)*; *The 2nd "CAFAM Future" Exhibition: Observer-Creator • The Reality Representation of Chinese Young Art*, CAFA Art Museum (2015); *Cosmos - Limited and Limitless, Existence and Co-existence Shanghai*, 21st Century Minsheng Art Museum, Shanghai (2014); *Thingworld — International Triennial of New Media Art Beijing*, The National Art Museum of China (2014); *The West Bund Architecture and Contemporary Art Biennale*, Shanghai (2013); "One World" Exposition — Chinese Art in the Age of the New Media, Videotage, Hong Kong (2011), TransLife: Media Art China 2011 — International Triennial of New Media Art, The National Art Museum of China, Beijing (2011); *Transmediale*, Berlin (2010). aaajiao is the winner of the Art Sanya Awards Jury Prize 2014; a nominee for the OCAT — Pierre Huber Art Prize, and most recently, for the Young Artist of the Year of 9th Award of Art China.

aaajiao (1984年出生於中國西安) 是徐文愷的網絡化名，aaajiao 代表了他媒體藝術家、自媒體、網絡活動家等諸多身份。aaajiao 出生的年份——1984年也是奧威爾同名小說的標題——和地點所象徵的巧合，他的作品充滿了強烈的科技的想像以及文人情懷。不少 aaajiao 的作品都切中了今天互聯網相關的新思維、議題以及現象，其中不少項目都探索了數據處理、自媒體領域以及信息過濾。aaajiao 近期的創作中涉及跨領域協作，包括建築、電子音樂、表演、產品設計、醫學等，聚焦於當今消費網絡技術、生活於社交媒體中的青年一代。

aaajiao 的作品頻繁展出於國內外的諸多展覽，其中包括「全控制和言論控制」（卡爾斯魯厄藝術與媒體中心，德國，2015）；「第二屆CAFAM未來展：創客創客·中國青年藝術的現實表徵」（中央美術學院美術館，北京，2015）；「多重宇宙——有限與無限存在與共存」（二十一世紀民生美術館，上海，2014）；「齊物等觀——國際新媒體藝術三年展」（中國美術館，北京，2014）；「西岸建築與當代藝術雙年展」（上海、北京，2013）；「平行世界」（錄映太奇，香港，2011）；「延展生命：媒體中國2011——國際新媒體藝術三年展」（中國美術館，中國，2011）；「轉譯媒體節」（柏林，2010）等。2014年底，他不僅榮獲第三屆三亞藝術季暨華宇青年評審大獎，亦入圍首屆OCAT皮埃爾·於貝爾獎並在2015年獲得第九屆AAC年輕藝術家提名獎。





Xindanwei — One Company
2015
Digital printing, iPad
Dimensions variable
Courtesy of the Artist and LEO XU PROJECTS,
Copyright the Artist

《新單位——一個公司》
2015
數碼列印，iPad
尺寸可變
圖片提供：LEO XU PROJECTS；版權：藝術家

Xindanwei —one company

The artist aaajiao was one of the founders of the innovative company Xindanwei, established in 2009, the first and largest multidisciplinary co-working community and one of the most important grass-root creative centres in China. Discontinued in 2013, it is now a mere specimen that reflects the problems of the ever-growing China.

《新單位——一個公司》
新單位是一間 2009-2013 年真實存在的一家創新（innovation）公司，也是在中國第一家經營聯合辦公（Co—Working）的企業，藝術家作為公司創始人之一參與其中，而現在新單位卻是一家已經關閉的企業，公司的靜止狀態如時代標本一般反襯社會化創新的中國出現的諸多問題和現象。



Poor Mining I
2011
Installation
Computer components, speakers,
metal material, PMMA
65 × 40 × 47 cm
Courtesy of Jin Yangping and LEO XU PROJECTS,
Copyright the Artist

《窮人採礦 I》
2011
裝置：計算機，音箱，金屬，有機玻璃
65 × 40 × 47 公分
圖片提供：金陽平及 LEO XU PROJECTS；版權：藝術家

Poor Mining I

Poor Mining I was previously shown in *Placebo* in 2011, which the artist's solo exhibition explored the errors and instabilities of digital data transfer. The work criticises Bitcon mining and a seemingly fair, yet vulnerable Internet currency system.

《窮人採礦 I》
作品出自藝術家 2011 年個展——《安慰劑（Placebo）》，展覽試圖從數據在流動中呈現的錯誤和不穩定性展開，其中《Poor Mining I 窮人採礦 I》便是過對比特幣（Bitcoin）採礦機制（Mining）所呈現出的不穩定性的反諷，對看似公正扁平的互聯網貨幣系統的反駁。

Cao Fei 曹斐

Cao Fei (b. 1978 in Guangzhou, China) mixes social commentary, popular aesthetics, references to Surrealism, and documentary conventions in her films and installations. Her works reflect on the rapid and chaotic changes that are occurring in Chinese society today.

She has participated in a number of international biennales including *Shanghai Biennale*, *Moscow Biennale*, *Taipei Biennale*, *The 15th & 17th Biennale of Sydney*, *Istanbul Biennale*, *Yokohama Triennale*, and *The 50th, 52nd & 56th Venice Biennales*. She also presented her projects at the Serpentine Gallery, London; Tate Modern, London; the New Museum, New York; Guggenheim Museum, New York; MoMA, New York; Fondation Louis Vuitton, Paris; Palais de Tokyo, Paris; and Centre Pompidou, Paris. Cao Fei's forthcoming projects in 2016 include her first retrospective at MoMA PS1 and BMW Art Car #18. She was a nominee for the Future Generation Art Prize 2010 and the finalist of Hugo Boss Prize 2010. In 2006 she was named Best Young Artist Award by Chinese Contemporary Art Award (CCAA).

曹斐（1978年出生於中國廣州），現於北京工作及生活。她的作品融合了社會評論、流行美學、超現實主義的影響和紀實的慣例，能反映出當代中國社會急速不安的變化。

曹斐曾參加過的國際雙年展包括：上海雙年展；莫斯科雙年展；台北雙年展；第15、17屆悉尼雙年展；伊斯坦布爾雙年展；橫濱三年展；第50、52及56屆威尼斯雙年展。她的作品曾展出於在 Serpentine Gallery、泰特美術館（倫敦）；新當代藝術博物館、古根海姆美術館、現代藝術博物館（紐約）；巴黎東京宮、蓬皮杜中心（巴黎）等。2016年的項目包括 MoMA PS1 展出首個回顧展和BMW 藝術汽車#18。曹斐曾獲得2010年度雨果博斯藝術獎（Hugo Boss Prize）提名，並於2006年獲得中國當代藝術獎CCAA最佳青年藝術家獎項。



China's dynamic and rapid process of urbanisation has blurred the edges between cities and suburbs, creating an urban fringe made up of loosened bricks of fragmented land.

In this photographic series, several domestic vacuum-cleaning robots are released on the urban fringe. The robots navigate randomly in a demolished area – a scene that is both exciting and the norm in many developing parts of China. The robots – visitors from outer space – arrive in our world. By sucking up the dust and ashes, they collect the reality of our land, turning it into a sample that conveys our abiding obsession with and celebration of the new.

北京城鄉結合部是北京快速城市化過程中的產生的土地細碎化的「瓦片」，復雜的城市系統生產，動態持續地模糊了城市與村落的邊際及相互尺度，土地，以及土地空間屬性的相互轉化，成為了中國城市建設與社會經濟關係局域空間中的根本。

錄像作品中，我將釋放數台家用自動掃地機器人在城鄉結合部內游走，任由機器穿梭工作於一個正在遭遇拆遷的城鄉結合部，正如大部分我們已經目睹的已經或者正在經歷的中國城市化進程的各個地區那樣，刺激又如常

此刻，這些貌似外星來客的自動掃地機器人正在到訪地球，吸食城市外圍的「塵土」，作為一次中國土地現實的另類採樣，亦採集我們無時無刻對「當代」的執迷狂歡。

Rumba II: Nomad
2015
Video
14 mins 16 secs
Sound by Dickson Dee
Courtesy of the Artist and
Vitamin Creative Space

《倫巴之二 — 游牧》
2015
單頻錄像
14分16秒
聲音：李勁松
鳴謝藝術家及維他命藝術空間



Cui Jie 崔潔

Cui Jie (b. 1983 in Shanghai, China) lives and works in Beijing. her painting practice incorporates an expressionist take on contemporary China and the country's urbanism and personal aesthetics. Inspired by Orson Welles' multi-perspective, she applies various layers of images – some realistic, some imaginary – on her canvases. Each layer is meticulously executed to represent the transformation of China's urban-scape.

Painted with calculated and deadpan brushwork and a warm and affective palette, Cui's landscapes and interiors make comparative studies of cities as distinctive models or laboratories of China's open-and-reform attitude. This is depicted as a personal history that is informed by the aesthetic madness in one time and place: ranging from the architectural confusion of Bauhaus, to Chinese propaganda, and Soviet communist aesthetics. In essence, Cui Jie's painting is a time capsule that re-imagines the past and the present.

Cui Jie graduated from China Academy of Art. Her works have been included in exhibitions, including *MY GENERATION: YOUNG CHINESE ARTISTS*, Tampa Museum of Art, Museum of Fine Arts, St. Petersburg; Oklahoma City Museum of Art, U.S.A (both 2014); *1st CAFA FUTURE: Sub-Phenomena* (curated by Xu Bing and Alexandra Munroe), CAFA Art Museum, Central Academy of Fine Arts, Beijing (2012); *Face*, Minsheng Art Museum, Shanghai (2012); *[4th Prague Biennial]*, Czech Republic (2009), *Poetic Realism: An Reinterretation of Jiangnan – Contemporary Art From South China*, Centro de Arte Tomás y Valiente, Madrid (2008); *Notes of Conception*, Iberia Center for Contemporary Art, Beijing (2008).

崔潔（1983年出生於中國上海），現於北京生活工作。崔潔的繪畫由對當代中國的荒謬及中國城市化 and 個人美學之間調解的表現主義手法衍生。受到導演 Orson Welles 對圖像疊影運用的影響，她在畫布上施以層疊的圖像，有些現實，有些虛構。每一圖層均是極富雕塑感的厚塗顏料，刻畫著中國城市圖景隨著時間和政治的變遷。

透過精心設計、嚴肅的筆觸，溫暖抒情的色調，崔潔畫面中的風景和室內是對城市作為中國改革開放的模型或實驗場所的比較研究，也顯示受某一時間和地點的審美瘋狂而影響的個人歷史，比如混雜了包浩斯風格、中國政治宣傳和蘇聯共產主義審美的建築風格。換言之，崔潔的繪畫是重新設定了過去和當下的時間膠囊。

崔潔畢業於中國美術學院她的作品參加眾多展覽，包括「我這一代：年輕的中國藝術家」（坦帕藝術博物館，聖彼得堡市，美國，2014年）；「首屆 CAFAM 未來展——亞現象·中國青年藝術生態報告」（由徐冰和亞歷山德拉·羅策展，中央美術學院美術館，中央美術學院，北京，中國，2012）；「開放的肖像」（民生現代美術館，上海，中國，2012）；「第四屆布拉格雙年展」（布拉格，捷克，2009）；「詩意的現實：對江南的再解讀——來自中國南方的當代藝術」（Centro de Arte Tomás y Valiente，馬德里，西班牙，2008）；「觀念的筆記」（伊比利亞當代藝術中心，北京，中國，2008）。



Building of Cranes #2
2014
Oil on canvas
160 × 110 cm
Courtesy of Nina Wang Collection,
Copyright the Artist

《仙鶴的房子#2》
2014
油畫布面
160 × 110 公分
圖片提供：王亞寧收藏；
版權：藝術家



Building of Doves
2014
Oil on canvas
150 × 110 cm
Courtesy of LEO XU PROJECTS,
Copyright the Artist

《鴿子的房子》
2014
油畫布面
150 × 110 公分
圖片提供：LEO XU PROJECTS；
版權：藝術家

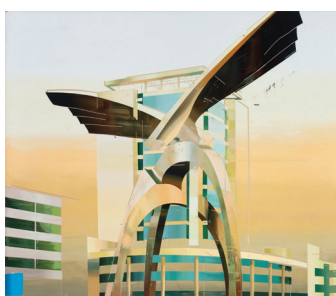


Building of Cranes #1
2014
Oil on canvas
150 x 110 cm
Courtesy of Taiwei Chang
Collection, Copyright the Artist

《仙鶴的房子#1》
2014
油畫布面
150 x 110 公分
圖片提供：張泰瑋收藏；
版權：藝術家

Cui Jie's painting evolves from her expressionist take on absurdities in contemporary China. Here, she examines the mediation between China's urban expansion and personal aesthetics. Her landscapes and interiors make comparative studies of cities as distinctive laboratories of China's open-and-reform policy, while also visualising the aesthetic madness that can be found in a single time and place, such as the architectural confusion of Bauhaus, Chinese propaganda and Soviet communist aesthetics. Inspired by Orson Welles' multi-perspective, she applies various layers of images – some realistic, some imaginary – onto canvas. Each layer is meticulously executed with calculated, deadpan brushwork and a warm and affective palette to preserve the transformation of China's urbanscape like a time capsule.

崔潔的作品探討中國的城市膨脹和個人美學間的協調，以及當代中國隨處可見的荒誕性的演變與表達。她以城市比較學為基準，設立中國現代化獨特的視覺實驗室，融合佛學、中國式宣傳手法和蘇俄共產時代的美學為一體。受到奧森·威爾斯的多角度觀點啟發，她在畫布上採用多層影像，虛實相交，每個層面都是經過仔細計算，透過硬朗的筆觸和感染力豐富的暖色系，將中國的城市面貌和轉變留在畫中。



Building of Eagles
2014
Oil on canvas
150 x 130 cm
Courtesy of LEO XU PROJECTS,
Copyright the Artist

《鷹的房子》
2014
油畫布面
150 x 130 公分
圖片提供：LEO XU PROJECTS；
版權：藝術家



Government Building
2014
Oil on canvas
150 x 200 cm
Courtesy of LEO XU PROJECTS,
Copyright the Artist

《機關大樓》
2014
油畫布面
150 x 200 公分
圖片提供：LEO XU PROJECTS；
版權：藝術家



Entrance to Parking Lot
2014
Oil on canvas
150 x 200 cm
Courtesy of CISSY CHEN,
Copyright the Artist

《停車場入口》
2014
油畫布面
150 x 200 公分
圖片提供：陳媛；
版權：藝術家

Guo Xi 郭熙

Guo Xi (b. 1988 in Yan Cheng, Jiangsu Province, China) graduated from the New Media Art Department at China Academy of Art in 2010 and then joined a two-year programme at the Rijksakademie in the Netherlands as an artist-in-residence. He later graduated from New York University with an MA in Studio Art in 2015.

Xi is interested in the ways in which people perceive and interpret their world – specifically, the tough-to-crack nut that grows out of the convergence of such ideologies. By means of a dramatised sense of humour, he attempts to soften, or even break open this nutshell, in such a way that a trace of absurdity and uneasiness can be introduced. He likens an artist's work to an act of "piercing", making little pores on the hard husk of ideologies, through which people will be given a chance to glimpse the truth hidden within. For Xi, the visual form is a medium for the transmission of a message, which elucidates his extensive use of a variety of artistic forms, such as installation, painting, performance and sculpture.

郭熙（1988年出生於中國江蘇省鹽城市），2010年畢業於中國美術學院新媒體系，畢業後作為駐留藝術家前往荷蘭皇家藝術學院駐館兩年，2015年獲得紐約大學藝術碩士學位。

郭熙關心人們面對和解讀世界時所依賴的意識形態，不同意識形態相互疊合產生的交集尤為堅固。郭熙試圖透過戲劇化的幽默軟化甚至破壞這種堅固，讓觀者在慣常的生活中感到一絲荒謬及不安。他將藝術家的工作比喻為一種「穿刺」，藝術家用作品刺透意識形態的外殼，而觀者由這些穿刺後留下的針孔得以窺見「真相」。於他而言，視覺形式僅是傳遞信息的承載物，他廣泛採用裝置、繪畫、表演、雕塑、文本等形式嘗試去尋找最為準確的傳遞方式。





eve R evolution
2011
Video installation
Courtesy of the Artist and Vanguard Gallery

《eve R evolution》
2011
錄像裝置
圖片由藝術家及Vanguard畫廊提供

On a circular track attached to a wall, a model train constantly runs back and forth. Dismantled from the phrase “eve R evolution” (which can be interpreted as “ever evolution” or “eve revolution”), the words “eve R” and “evolution” are fixed in front of two cameras, which are installed on the head and tail of the train. The audience watches the resulting real-time video on two screens. As the train itself continues to run nonstop, in the video its movement is cut in half, with the left part running forwards and right part backwards.

火車模型在環形軌道上行駛，穿梭在牆的正面和背面。火車的頭部和尾部安裝了攝像頭，「eve R evolution」這一詞組被拆成兩半「eve R」和「evolution」，分別固定在兩個攝像頭前。觀眾通過兩個屏幕觀看實時錄像。「eve R evolution」是一個文字遊戲，可以解讀為「永恆進化」抑或「革命前夜」。火車永無止盡地在鐵軌上運行，穿越黑與白，一半影像不斷向前，另一半不斷后退。

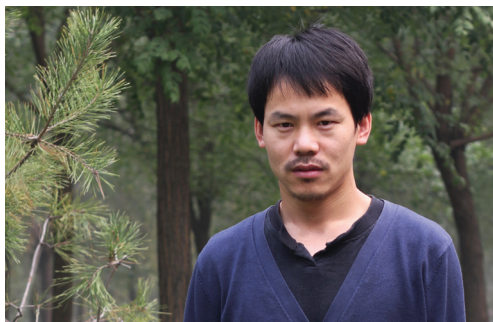
Hu Qingtai 胡慶泰

Hu Qingtai (b. 1985 in Heilongjiang Province, China) is currently based in Beijing, China. He received his BA from the New Media Department at China Hubei Academy of Fine Arts in 2008.

He works with a range of media, including performance, video, sculpture and painting. In his work, Hu focuses on the relationships between human beings and objects, as well as the relationship between humans. His practice emphasises a notion of creativity that often clouds people's understanding of artists and artworks. His works have appeared in a number of exhibitions, including *Copyleft: China Appropriation Art*, Power Station of Art, Shanghai (2015); *Inside Out*, the K11 art village, Wuhan (2015); *Polyphony II*, the Art Museum of Nanjing University of the Arts, Nanjing (2014); *The Sociology of Oneself at Eslite Gallery*, Taipei (2014); *The 8 of Paths at Uferhallen*, Berlin (2014), among others.

胡慶泰（1985年出生於中國黑龍江省），目前於北京生活和工作。2008年畢業於湖北美術學院影響媒體專業，獲學士學位。

胡慶泰的作品多在探討人及人與現成品的關係，且質疑藝術家和藝術的創造性。作品涉及諸多現成藝術媒介，包括行為、錄像、雕塑、繪畫及表演等。他的作品參與眾多展覽，包括：「Copyleft：中國挪用藝術」（上海當代藝術博物館，上海，2015）；「內生外向」（K11 藝術村，武漢，2015）；「復調 II」（南京藝術學院美術館，南京，2014）；「自我的社會學」（誠品畫廊，台北，2014）；「八種可能路徑」（Uferhallen，柏林，2014）等。

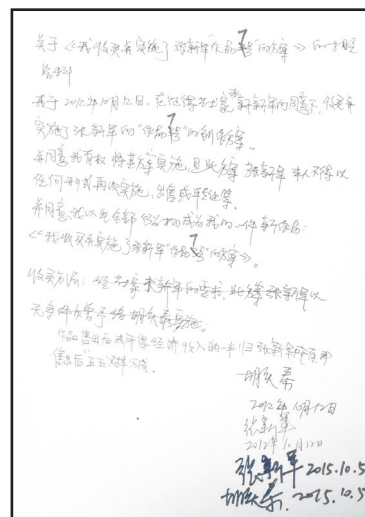
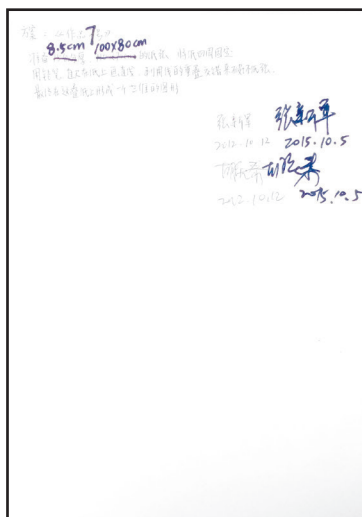
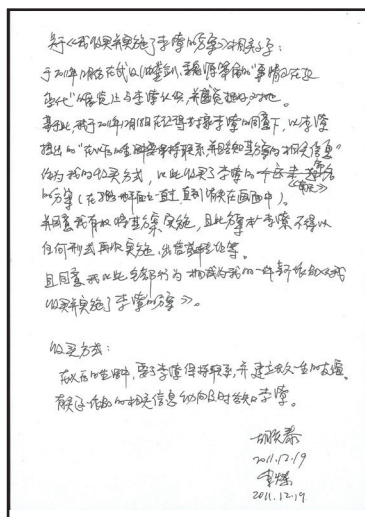
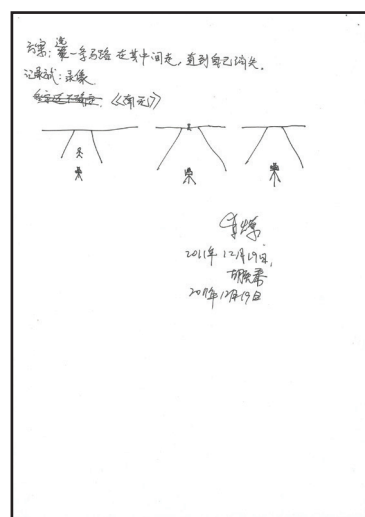
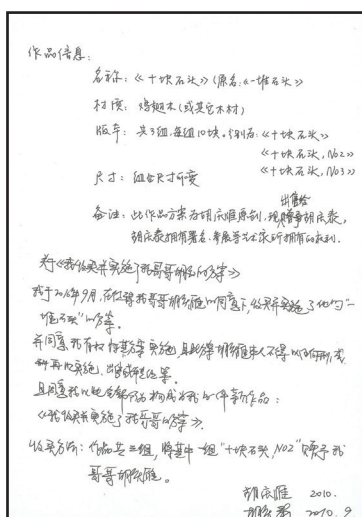
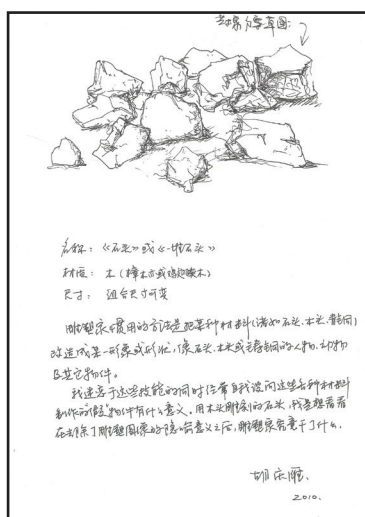


Brother / Li Liao / Zhang Xinjun
2010 – 15
Art Project, the three parts relating to artists,
Six copies of the agreement (six pages),
Dimensions variable
Courtesy of the Artist Hu Qingtai

《哥哥／李燎／張新軍》
2010 – 2015
綜合媒介、A4紙張文本（三份文本共六頁）
尺寸可變
照片鳴謝胡慶泰

“These are three parts from an art project. I chose some artists that I liked, approached them, befriended them, hung out with them, explained my thoughts on the project to them, persuaded them to get involved, and eventually actualised my initial goal – obtaining their own project plans and completing them according to their instructions. The fact that the origins of these works are open to the public makes my role in the project become similar to that of the audience, or to some kind of working tool that is repressing my personal ‘creativity’. During the entire process, I bought and actualised artists’ projects like a collector or an art institution, while keeping a distance from the presented works. My negotiations, communications, and fun times spent with the artists, as well as the actualisation of their projects, build up the true essence of my work.”

「這是一個藝術項三中的三個部分，我設定好我喜歡的藝術家，然後我設法接近他，和他來往、玩耍，成為朋友，在這過程中向其各種闡述這一「項目的想法」，設法說動他同意，最終完成我最初的設想，即收買到他的創作方案並按照他的說明在我能力範圍內實施出來。項目想法：我公開作品的來源或出處，將自己放置在了類似觀眾、朋友和某種勞動工具的位置，進而將自己的「創造力」降低，強調「做」的重要性。整個過程中我以類似藝術藏家或藝術機構的身份來收買並實施藝術家們的方案，最終將其呈現出來，並與所呈現的物品保持了一定的距離。而我真正的作品是我與藝術家的洽談、溝通和玩耍以及勞動實施的行為，以至最后幾乎沒有呈現我的作品。」



Firenze Lai 黎清妍

Firenze Lai (b. 1984, Hong Kong) lives and works in Hong Kong. She graduated from Hong Kong Art School.

In her paintings, Lai is interested in how the mind and the body can be adapted in different situations, whether consciously or unconsciously. Her practice embodies such situations, the relationship between individuals. Solo exhibitions include *Turbulence* at Mirrored Gardens, Guangzhou; *Surround Audience: New Museum Triennial*, New York (both 2015); *Social Factory – 10th Shanghai Biennale*, Shanghai (2014), among others.

黎清妍，1984年生於香港，畢業於香港藝術學院，現於香港生活及工作。

黎清妍的繪畫作品經常與生活處境以及空間情境有關，畫中人物為了配合或反應其身處的情境，經常處於一種調整身心的狀態；他們有時候是自覺的，有時候更像本能。

她的近期展覽包括：《湍流》個人展覽（鏡花園，廣州，2015）、《2015新當代藝術博物館三年展：包圍觀眾》（新當代藝術博物館，紐約，2015）、《社會工廠——第十屆上海雙年展》（上海當代藝術博物館，上海，2014）等。



One After Another
2014
Oil on canvas
101.3 × 76.5 cm
Courtesy of the Artist
and Vitamin Creative Space

《拾級而上》
2014
油畫布面
101.3 × 76.5 公分
照片鳴謝：黎清妍及維他命藝術空間



The painting depicts one person following another, walking along a path, step by step. The person at the back seems to be walking cautiously, glaring at the curves of the other person's knees. The painting plays with a sense of space by flattening perspective and emphasising the movement and dynamism of the body.

一個人跟在另外一個人的後面，一級接一級，一步貼一步地走一條路，前面的人把空間撐開，後面的人小心地忖度著膝蓋的孤獨。

Li Liao 李燎

Li Liao (b. 1982, Hubei, China) lives and works in Shenzhen, China. He graduated from the Fine Arts Department at Hubei Institute of Fine Arts, Hubei, China, with a BA in 2005.

In his multi-media installations and performances, Li aims to expose the social complexities of simple environments that appear mechanical and mundane by raising questions about expectations and reality. *Consumption* (2012) is an installation piece that scrutinises assembly-line labour in factories. It includes a lab coat, ID card and iPad that the artist used during a month-long period of employment at the notorious electronics manufacturer, Foxconn. The work was featured in the Ullens Centre for Contemporary Art, Beijing, the New Museum, New York and the Rock Bund Museum, Shanghai, where it was part of the *Hugo Boss Asia Award* show. *Consumption* was also featured in *The New Yorker* and *The New York Times*.

Li has participated in the *2015 Triennial: Surround Audience*, New Museum, New York (2015); *Hugo Boss Asia Art*, Rockbund Art Museum, Shanghai (2013); *ON/OFF*, Ullens Center for Contemporary Art, Beijing (2012); and *rites, thoughts, notes, sparks, swings, strikes. A Hong Kong spring*, Para Site, Hong Kong (2012).

李燎（1982年生於中國湖北省），目前於中國深圳生活工作。2005年畢業於湖北美術學院，獲藝術學士學位。

李燎最著名的作品「消費」（2012）是審視流水線工人於大眾消費間的落差的裝置作品，展示藝術家在著名電子零件生產公司富士康工作一個多月時使用的實驗室袍、身份證和iPad。作品曾在北京有倫斯當代藝術中心、紐約新美術館、上海外灘美術館展出，也是首屆 Hugo Boss 藝術大獎的入圍作品。曾受到紐約客和紐約時報的報導。

李燎的作品曾參加重要美術館展覽包括「2015 Triennial: Surround Audience」（新美術館，紐約，美國，2015）；「Hugo Boss 亞洲藝術大獎」（外灘美術館，上海，2013）；「ON/OFF: 中國年輕藝術家的觀念與實踐」（尤倫斯當代藝術中心，北京，2012）；「Rites, Thoughts, Notes, Sparks, Swings, Strikes. A Hong Kong Spring」（Para Site 藝術空間，香港，2012）。



On 9 October 2012, Li Liao took a job on the assembly line in a factory known for producing parts for Apple products, the Foxconn Plant (Longhua campus) in Shenzhen. After he had worked for 45 days in the section called "Prior Welding A.O.I.", he used the money left from his salary after the cost of maintaining a basic standard of living to buy a 16 GB Wi-Fi version Mini iPad, which was produced by his factory. Li left the company on 23 November 2012.

2012年10月9號李燎通過龍華的招聘市場應聘進入深圳富士康（龍華園區）當一名流水線工人，任職在iDSBG事業群SMT制造課，崗位一焊前AOI，工作45天直到用自己生活之余的工資購買一部該部門的產品（iPad mini Wi-Fi 16GB），11月23號離職出廠。

Consumption
2012
Performance,
ready-made materials
(uniform, ID card,
the labour contract, ipad)
Courtesy of the Artist

《消費》
2012
行為，現成物
（工服，工牌，上崗證，
勞動合同，Ipad）
圖片由藝術家提供



Liang Shuo 梁碩

Liang Shuo (b.1976 Tianjin, China), graduated from the Central Academy of Fine Arts in 2000, majoring in sculpture making. Between 2002 and 2007, he taught Sculpture at Tsinghua University – Academy of Arts and Design. In 2005 and 2006, he was artist-in-residence at the Royal Academy of Art, the Netherlands. In 2009, he furthered his studies at the Central Academy of Fine Arts. He currently lives and works in Beijing. He has participated in the 9th *Shanghai Biennale Reactivation* (2012), the 3rd *Shanghai Biennale* (2000) and *Busan Biennale* (2004). His recent works have been exhibited at National Museum of China, Beijing; Today Art Museum, Power Station of Art, Shanghai; Guangdong Times Museum, Guangdong; National Museum of Contemporary Art, Seoul; National Museum of Singapore; Yerba Buena Center for the Arts, San Francisco; Groningen Museum, Groningen; Museum Het Domein, Sittard; Museum Beelden aan zee, The Hague; The Gerrit Rietveld Academie; KAdE Art Centre, Amersfoort; Espai d'Art Contemporani de. Castello, Castello, Spain; Kunsternes Hus Art Museum, Oslo; and Museo Pietro Canonica, Rome.

梁碩生於1976年生於中國天津，2000年畢業於中央美術學院雕塑系，2002–2007年任教於清華大學美術學院雕塑系，2005–06年參加荷蘭皇家藝術學院駐留藝術家項目，2009年至今任教於中央美術學院雕塑系，現工作和居住在北京。他的作品曾參加過「重新發電-第九屆上海雙年展」（2012）、「海上·上海-第三屆上海雙年展」（2000）和釜山雙年展（2004）；並在世界各地美術館展出，如中國國家博物館、今日美術館、上海當代藝術博物館、廣東時代美術館、首爾國立當代藝術館、新加坡美術館、舊金山芳草地藝術中心、荷蘭格羅寧根美術館、荷蘭賽德拉特 Het Domein 美術館、荷蘭海牙 Beelden aan zee 博物館、荷蘭阿姆斯特丹皇家美術學院、荷蘭阿姆斯特佛 Kade 藝術中心、西班牙卡斯特羅 ESPAI 當代藝術中心、挪威奧斯陸 Kunsternes Hus 美術館以及意大利羅馬 Museo Pietro Canonica 美術館等。





My Homeland NO.1
2012
Acrylic on fibreglass
105 × 769 × 59 cm
Courtesy of the Artist and Beijing Commune

《買後母#1》
2012
玻璃鋼著色
105 × 769 × 59 公分
圖片由藝術家及北京公社提供

"In the macro landscape of China, nothing is impossible. In a reality created through montage, time and space become confused. Based on this experience, I combined different scenes: relief, free-standing, multi-perspectives. These techniques worked well together, but whether the final formation is a successful one or not depends on the audience's perspective."

「在中國這個大現場裡，沒有什麼是不可能發生的，在這個蒙太奇式的現實景觀裡，你會感覺時空是錯亂的。基於這種經驗，我把幾個不同地方的景觀拼在一起，浮雕、圓雕和多點透視的手法讓整體看上去還算協調，但這個景觀成不成立還要看你怎麼觀看。」

Tao Hui 陶輝

Tao Hui (b. 1987, Chongqing, China) lives and works in Beijing. He holds a Baccalaureate in Painting from the Sichuan Fine Arts Institute, Chongqing (2010).

Tao works with graphic arts, painting, video, objects and installation, making use of technological procedures and elements from Chinese tradition, mostly harking back to his childhood in inland China, in order to question notions of globalisation, virtual relationships and hegemonic thinking. The coexistence of different time periods and cultures, urban settings and rural living – typical of the Chinese context, where tradition and progress expire and reinvent themselves – is a staple of his work. He has been featured in exhibitions such as *Où vas-tu*, Espace des Arts Sans Frontières, Paris (2014); *Positive Space*, Times Museum, Guangzhou, China (2014), *Leap Video Project*, Hong Kong, China (2013); *The Worst Show*, Gland, Beijing, China (2012); *WuSi Youth Art Festivals*, Beijing, China (2011).

陶輝（1987年生於重慶雲陽），於2010年畢業於四川美術學院油畫系，獲學士學位，目前於北京生活工作。

陶輝的創作涉及圖像、繪畫、影像、現成品及裝置。陶輝的作品以主要來自他童年內陸生活回憶的、中國傳統元素和工藝程序，探討全球化、虛擬關係和霸權思維的概念。不同時代和文化、城市環境和農村生活共存，傳統和發展不斷過時和重塑，是中國語境中的典型現象，也是陶輝作品主要描繪的對象。他參加的主要群展包括：「Où vas-tu」（Espace des Arts Sans Frontières，法國巴黎，2014）；「積極空間」（時代美術館，中國廣州，2014）；「Leap Video Project」（中國香港，2013）；「最差的展覽」（分泌場，中國北京，2012）；「五四國際青年藝術節」（中國北京，2011）等。

1 Character & 7 Materials Sound and video installation

'1 Character'
2016

Sound installation, antennas, chair, microphone, stand,
monitor, headphone,
13'55" (Chinese), 17'43" (English)

'7 Materials'
2015

Color, single channel HD video; 11'48"
Courtesy of the Artist and AIKE-DELLARCO Gallery



《一個人物與七段素材》
聲音與影像裝置

《一個人物》
2016

聲音裝置，天線，椅子，麥克風，支架，顯示器，耳機
13分55秒（中文），17分43秒（英文）

《七段素材》
2015

彩色，單通道高清錄像
11分48秒

圖片由藝術家及艾可畫廊提供

1 Character & 7 Materials includes a sound installation and a video installation. They are independent in form, but a conceptual dialogue between the two creates a deeper perception and emotional interaction with each component. The sound installation *1 Character* paradoxically emphasises the presence of an absent character, recognisable only through her voice. Viewers are invited to listen to her story using wireless headphones while watching the videos. Tao Hui shows his sensitivity as a storyteller when describing the vicissitudes of his marginalised subjects, discussing topics that recur in his practice, like cross-border anxiety, the crisis of marriage, and the consequences of moral prejudice regarding taboo relationships. The video installation *7 Materials* includes seven randomly shuffled clips whose contents are independent from each other. Audiences are given a chance to generate chemistry between the subjective audio background and the fragmentary visual images as they associate, reorganise and compile their own versions of stories strung together by the audio clues. The fragmentation of the visual materials and the deconstruction and the overlapping of time and space portray our alienating experience of reality.

《一個人物與七段素材》包括一件聲音裝置和一件影像裝置，形式上彼此獨立，但通過觀念上的對話，期望能給觀眾帶來更深層的領悟和情感互動。「一個人物」是一件聲音裝置，觀眾可以戴著無線耳機，在聆聽故事的同時觀看影像作品。陶輝以他先天的敏感和才情講述了邊緣化角色的故事，涉及他多次在作品中提出的地域焦慮、婚姻危機、以及道德偏見催生的情感「禁忌」等話題。影像裝置「七段素材」由七段隨機播放的影片構成，內容相互獨立，但通過聲音線索的串聯，由觀眾自行聯想、拼湊、組織，令主觀的聽覺語言與碎片化的視覺圖像產生化學反應。七段影片中素材的支離破碎，時間的既往反復，恰好對應著我們對於現實生活體驗的間離化。



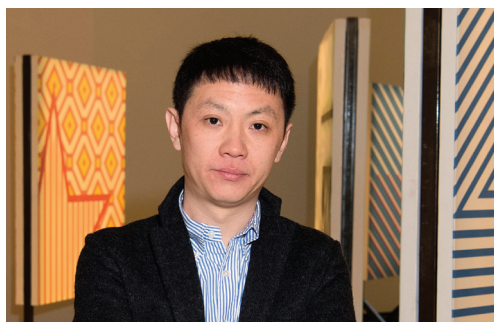
Xu Qu 徐渠

Xu Qu (b. 1978, Nanjing, China) lives and works in Beijing. Xu Qu graduated with a Bachelor Degree in Fine Arts from Nanjing Art Institute in 2002, and continued his study at the Braunschweig University of Art, Germany, under Prof. John Armleder and Brigit Hein. In 2008, he was awarded the title of Meisterschüler, and returned to Beijing as an installation artist with a range of concerns. His work has been exhibited extensively in China, Australia, Germany and Switzerland.

Xu's performative actions attempt to reorganise and heighten spaces of artistic production in order to reveal the inherently relational character of artistic exchange. Recently his work has utilised painting and lighting to reconfigure spatial and temporal experience.

徐渠（1978年出生於南京），目前生活工作於北京。徐渠曾參加眾多畫廊和美術館展覽，包括布魯塞爾 Almine Rech Gallery 和路易威登基金會。有關徐渠的文章由很多，包括 2016 年 Marion Maneker 為 Art Market Monitor 撰寫的「China's Next Generation of Artists, Five to Watch」。徐渠畢業於南京藝術學院，獲學士學位；後於德國 Braunschweig University of Art 獲藝術碩士學位，師從 John M. Armleder 和 Birgit Hein 教授。

他的作品透過表演動作試圖重組和提高藝術生產，揭示藝術交流的內在關係性質。最近他的作品利用繪畫和燈光，重新配置的空間和時間的經驗。



Longevity stems from Xu Qu's continuous attention to social and political issues. In particular, it is inspired by the incident known as "Occupy Central", which began on the morning at the end of September 2014 in Hong Kong. The participants in this event were protesting against a policy relating to the Chief Executive election proposal. The protest was symbolised by yellow ribbons and yellow umbrellas, which were used by the strikers as a defence against the police, giving the event the alternative name "Umbrella Movement".

Xu bought a number of yellow umbrellas on the internet and had then sent to Beijing. He burnt the fabric and kept the fragile skeletons, which he inserted into oppressive metallic structures.

《萬萬歲》源自徐渠對政治改革的密切關注：2014年9月末的一個凌晨，年輕學生在香港發動「佔領中環」活動，反對選舉方案。活動以黃色絲帶為標志，雨傘則用來抵擋胡椒噴霧，因此又稱「雨傘運動」。

徐渠通過網購從香港購買黃色雨傘寄到北京，燒掉防護布料，剩下裸露的傘骨。而後，將長方形鐵塊按黃金分割比例切開，中間置以傘骨支撐。藝術家認為，整個事件的吊詭之處在於：當態度只剩下形式的骨架，在政策高壓下，如何改變自身的脆弱處境？



Longevity
2014
Installation
30 × 30 × 208 cm
Courtesy of the Artist and Antenna Space

《萬萬歲》
2014
裝置
30 × 30 × 208 公分
鳴謝藝術家及天線空間

Zhai Liang 翟偉

Zhai Liang (b. 1983, Houma, Shanxi Province, China) received his BFA in Oil Painting at Sichun Academy of Fine Arts, Chongqing in 2006 and his MFA at the Central Academy of Fine Arts, Beijing in 2009. Recent exhibitions include *Zhai Liang: Catalogue – Babel Library*, White Space, Beijing (2013); *Zhai Liang: The Garden of Forking Paths at 1000 Plateaus Space*, Chengdu (2011 and 2013); and *The Diary of Travelers at Hive Center for Contemporary Art*, Beijing (2014). His works have been included in the public collections of the Long Museum, Shanghai; and He Xiangning Art Museum, Shenzhen.

翟偉（1983年出生於中國山西省侯馬），於2006年畢業於四川美術學院油畫系本科，2009年畢業於中央美術學院，獲碩士學位。近期展覽包括：「旅人日記」（蜂巢當代藝術中心，中國北京，2014）；「目錄—通天塔圖書館」（空白空間，中國北京，2013）；「小徑分岔的花園」（千高原空間，中國成都，2011、2013）。他的作品被公眾收藏，包括龍美術館（中國上海）及何香凝美術館（中國深圳）。



One Track — How to be a Protestor
2015
Watercolour on paper
76 × 56 cm
Courtesy of the Artist
and White Space Beijing

《一個軌跡 — 如何做一個反對者》
2015
水彩紙本
76 × 56 公分
鳴謝藝術家及北京空白空間



In Zhai Liang's work, reading -- of history, philosophy, fiction, etc. -- acts as an important background. Although painting and reading texts are different, both actions are mutual in Liang's work and complement each other. Repetition and the study of texts form the foundation of Zhai Liang's practice. The conceptions of his works are structured around three pillars: the reader, the critic and the writer, which embody the different perspectives adapted within the work and the concerns of redefining surroundings, and the poetics of space.

One Track - How to be a Protestor expresses the practice of painting in text-form, and relates it to the synopsis of a protest. It represents a street protestor throwing eggs as an act of demonstration. This gesture, to the artist, is the epitome of political protest movements around the world.

閱讀是對我的作品來說是很重要的背景，比如歷史，哲學，小說...雖然繪畫和文本閱讀不同，但二者在我的工作體系裡可以相互促進，很多作品都是在一個反復文本研究基礎之上的創作出來的。常常有一個5，6年的創作計劃，就只關於一個文本（某個文學或哲學或詩歌或歷史...），從各個角度，比如對於博爾赫斯（Jorge Luis Borges）的《小徑分岔的花園》（〈The Garden of Forking Paths〉）作品計劃，我以三個身份來創作作品，「小說的讀者」，「文學批評家」，「作家本人」，三個展覽三個不同的身份...整個展覽計劃有五年，因為這個小說的開放性使我也能夠以畫家的展覽方式來呈現，一步步進入自己興趣的核心。而最近的計劃是根據明代文人張岱的一本筆記文集《夜航船》（Night Sailing），有關人對於周邊事物的重新定義，藝術家如何理解繪畫對於世界的虛構，比如古怪，空間，詩意...「一個軌跡—如何做一個反對者者」把繪畫以類似文本的方式，像是抗議說明書一樣，展示了一位街頭抗議者拋擲雞蛋的過程，他沒有具體的身份，沒有事件背景，是全球政治抗議運動的一個縮影。拋擲動作的環節按順序排列，教人們在抗議時，如何把雞蛋扔的更遠。

