

**ChongQing
Dimensions
Art Center
&
Artists
in
Residency**

2014

中國重慶十方藝術中心

**Year
Book**



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I

重慶十方藝術中心簡介

重慶市九龍坡區十方藝術文化創意中心簡稱重慶十方藝術中心，位於中國重慶，成立於 2013 年，坐落在重慶黃桷坪藝術區一所 3000 m² 的前藝術學院內。是一個集文化研究、藝術展覽、國際文化藝術交流項目、國際藝術家駐留、藝術工作坊、公共教育于一體的非營利性機構。致力於多維度藝術發展實驗、藝術家的發現、培養與推介、國際藝術交流；亦致力於公益、教育、慈善的發展，激發生活熱情，構建社會基石。

About Us

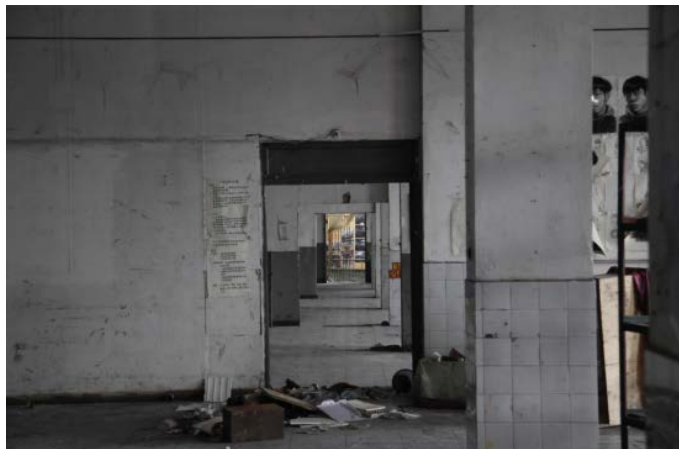
重慶十方藝術中心介紹

Brief Introduction

Chongqing Dimensions Art Center & Artists in Residency (DAC), short for DAC, is located in a former art college that covers 3000 m² in Huangjueping Art Zone, Jiulongpo District, Chongqing. Founded in 2013. As a non-profit organization involving cultural studies, art exhibitions, international art exchange & communication programs, international artist-in residence programs, art studios and public education, DAC aims at multidimensional art experiments, selection and training of artists and promotion of their works, promoting international art exchange. It is also committed to development of art, public welfare, education and charity, thus awakening people's passion for life and building cornerstones for our society.



重慶十方藝術中心建築外觀鳥瞰
Aerial View of DAC



發展及歷史

重慶十方藝術中心於 2012 年開始籌備，歷經 2 年考察、團隊建設、建築修整等工作，在 2013 年底正式在重慶九龍坡區註冊成立，並於 2014 年新年開始運營。

History

Preparation for the establishment of Chongqing Dimensions Art Center & Artists in Residency (DAC) began in 2012. And after two years of survey, team building, construction and renovation, it was founded in Jiulongpo District, Chongqing at the end of 2013. At the beginning of 2014, it was put into operation.



建築改造整修

2014.01 — 06 月
十方藝術中心建築空間的一期整修，內部空間整飾，基礎設施購置；
2014.06 — 12 月
建築空間持續的局部整修工作；

Renovation

Jan.-Jun. 2014
The first phase of renovation of the DAC: interior upgrading and equipment acquisition.

Jun.-Dec.2014
Partial adjustment and renovation.

The DAC Building Today

建築空間現狀

十方藝術中心現有展聽空間 550m²；可同時為 24 位藝術家提供生活、工作空間及主要的創作支持。

The DAC has a space of 550 m² for exhibition, and is able to offer living and working space plus creation support to 24 artists at the same time.



A. 藝術家工作區 Studios of artists in residence
B. 公共廚房 Kitchen
C. 展廳 Exhibition hall

A | B
C

Functions

功能構建

2014.06 — 12 月

十方藝術中心在合作互贏的框架下與其他實體團隊建立了金屬坊、木藝坊、攝影坊及咖啡茶室等中心功能部門。

Jun.-Dec. 2014

Guided by the idea of win-win cooperation, the DAC worked with other groups in setting up its functional departments including a metal studio, a wood art studio, a photography studio and a café & teahouse.



A. 攝影工作坊 Photography studio
B. 咖啡廳 & 茶室 Café & Teahouse
C. 金屬工作坊 Metal studio
B. 木藝工作坊 Wood studio

A | C
B | D

II

The DAC's Programs in 2014

重慶十方藝術中心 2014 項目

2014 年度重慶十方藝術中心工作主要任務
是實體奠基、組織架構、社會發聲。

Main tasks for the DAC in 2014: laying
foundation for its establishment,
building the organization , and
making its voice heard.

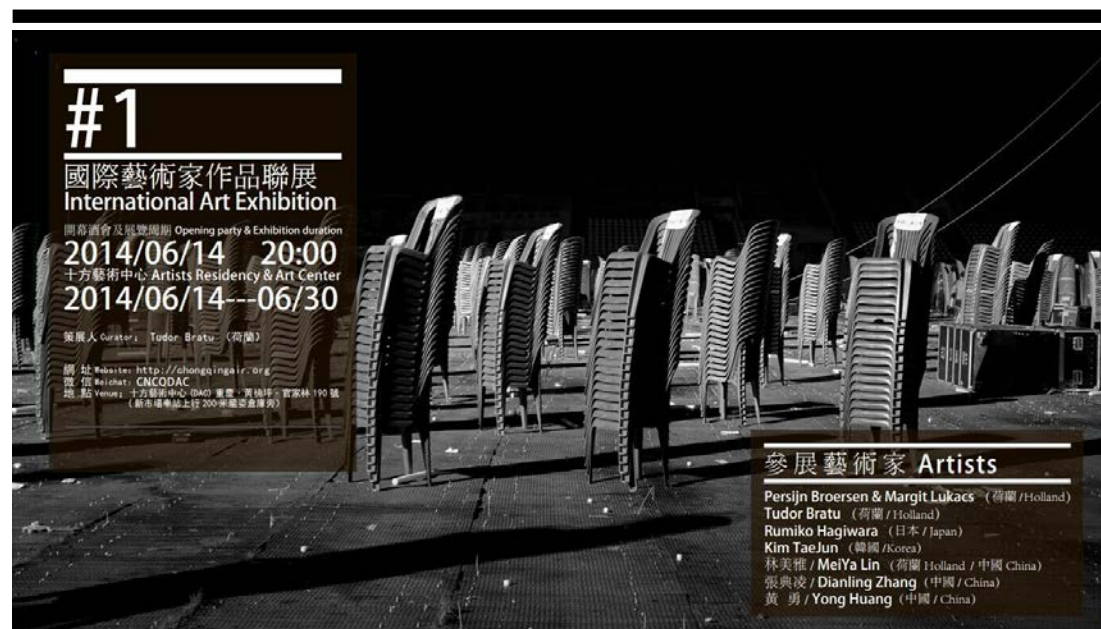
International Art Exhibition

國際藝術家聯展

十方藝術中心國際藝術家展覽項目正式啟動。作為開幕式展覽，#1 使人印象深刻。此次展覽為國際藝術家群展，作品形式包括攝影、影像、裝置、以及表演。

參展藝術家包括：
Persijn Broersen & Margit Lukacs (荷蘭)
Meiya Lin(中國)
Rumiko Hagiwara (日本)
Tudor Bratu (荷蘭 / 羅馬尼亞)
Kim TaeJun (韓國)
Huang Yong(中國)
Dianling Zhang (中國)

As the official start-up of the DAC's international artists exhibition program, #1 was absolutely impressive. It was an international artists group exhibition including works in photography, video, installation and performance by the following artists: Persijn Broersen & Margit Lukacs (Netherland), Meiya Lin(China), Rumiko Hagiwara (JPN), Tudor Bratu (Netherland/Romania), Kim TaeJun (Korea), and Huang Yong(China), Dianling Zhang (China).



此海報被作為一個展覽的理念進行設計。因此，此海報的圖片和未來海報的圖片，都將作為中國藝術家張麗娜持續進行中的展覽的一部分。
The format of this invitation poster includes thoughts on the nature of a poster understood as exhibition space. Accordingly, the images used for this and future invitations, are and will be part of an ongoing exhibition by Chinese artist Luona Zhang.

展覽開幕酒會現場 Opening Party of the Exhibition



Yong Huang

黃勇

#1 參展藝術家作品
Works by artists participating in #1 Exhibition

攝影，在普遍的理解下，要麼被作為構建現實的行為——例如擺拍——來參考，要麼被視作對現實的記錄。極少數人能夠發現攝影超越擺拍和紀實界限的例子。中國藝術家黃勇近期的作品是一個攝影行為超越記錄或構建的例子，黃勇的作品通過裝置重新創造了原本的思想、情緒、或藝術家的身體或思想與彼時現實偶遇時的情景，並邀請觀眾沉浸到一個雖然熟悉，卻只能被非常細心的觀察者才能注意到的世界。

Photography, in the sense generally understood, refers to the act of either constructing reality, such as in staged photography, or documenting reality. Yong Huang's recent work is example of a case in which the photographic act does more than to document or to construct: Yong 's installation manages at times to re-create the original thought, emotion, or situation the artist himself encountered either physically or in his innermost being, and invites the viewer to submerge in a world which is familiar, yet usually only acknowledged by very careful observers.



《紫西鎮》攝影，2011
The Town of Zhaxi, Photography, 2011

Rumiko Hagiwara

#1 參展藝術家作品
Works by artists participating in #1 Exhibition

There are 2 stones installed with a title plate. 2nd stone is hidden behind 1st stone, and therefore, the title of the installation work from the front side is "one stone". If audience(s) come around the backside and notices the second stone behind, then the title is changed from "one stone" to "two stones" on the plate. The content of the art work is able to change depending on different angle of view.

這是由兩塊石頭及一個展簽組成的裝置。第二塊石頭藏在第一塊石頭的後面，因此，如果從正面看，這就契合了裝置的名稱中的“一塊石頭”。如果觀眾轉到作品的背面，則將看見隱藏其後的另一塊石頭，如此標題即由基座上的“一塊石頭”而成了“兩塊石頭”。作品的內容基於不同的視角可被改變。



《一塊石頭 兩塊石頭》裝置，2013
One stone / Two stones, Installation, 2013

Persijn Broersen & Margit Lukacs

#1 參展藝術家作品
Works by artists participating in #1 Exhibition

Bambi, a cartoon film produced by Walter Disney in 1942, is known for its unique characters: cute animals with personified features. However, Nature, another important factor of this film, has always been ignored: it is the background of primeval wilderness against which the story was laid out. For the first time a virtual world was created in light of Realism: a harmonious, yet illusory world in which man is the only enemy. Disney tried to embrace Nature, which, nevertheless, symbolizes human society. This thought deeply roots in European Romanticism, which believes wilderness is threatened by human civilization and technology. In pictures taken from Bambi, Broersen and Lukács removed those cute animal characters, and reserved the other reality: a constructed and unpresent wilderness where Nature merely mirrors our own imagination.



《小鹿斑比》影像，2010
Mastering Bambi, Video, 2010

沃特迪士尼 1942 年的動畫片《Bambi》由於其獨特的主角們而廣為人知——各種可愛的被擬人化的動物們。然而，電影中一個重要的主角自然本身卻通常被忽視掉：迪士尼以這原始的野性為背景創造了《Bambi》。一個虛擬的世界在這裏首次被創造出來：一個虛假的寫實主義和諧的世界，在這裏人類是唯一的敵人。迪士尼試圖對自然敞開懷抱，但同時自然也像一個人類社會的象徵。這一觀點，深刻地植根於歐洲浪漫主義，荒野被文明和技術威脅。

Broersen and Lukács 以迪士尼的原始畫面為模型進行了再創造，但是他們去除了森林中和諧的動物居民們。保留下的，是另一個現實，一個被構建和缺失的荒野，在那裏自然成為我們自身想像力的鏡子。

Meiya Lin 林美雅

#1 參展藝術家作品
Works by artists participating in #1 Exhibition

自 20 世紀末以來，世界開始展現全球化的趨勢。貫穿亞洲地主要城市開始了其極速地發展。關於環境設計的新想法改變了都市的風景。舊街道逐漸被新建的公路取代，舊房子被拆除以為摩天大樓騰出空間。對我這樣一個常年居住於海外的華人來說，這些改變的衝擊對我影響至深。我再也不能證明我的記憶不僅僅是夢而已。居住於我體內的畫面和現實看起來如此不同。

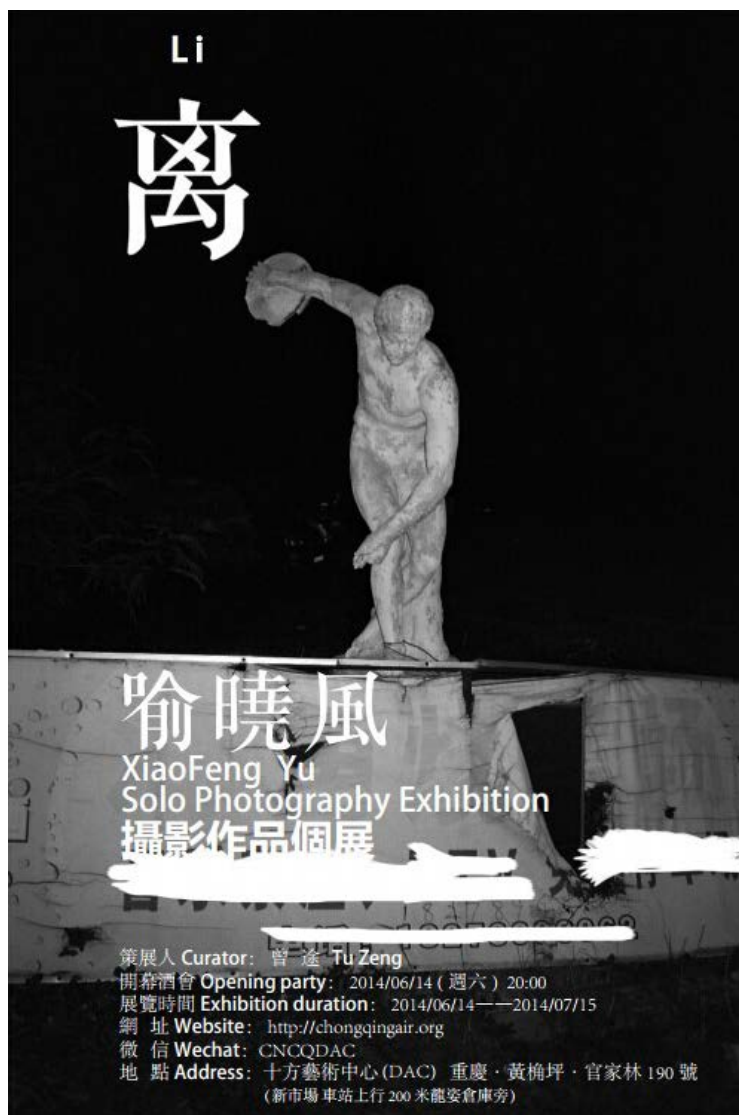
The world has begun to show a trend of globalization since the end of last century. Major cities in Asia have undergone rapid development. New ideas about environmental design changed landscape in cities, where old streets were replaced gradually by newly-built highways, and old houses removed for skyscrapers. As a Chinese living abroad, I was severely affected by those changes, for I could no longer prove that my memories were not illusions: images deep in my innermost look so different from the reality.



《海市蜃樓》影像，2011
Mirage City, Video, 2011

Li -- Solo Exhibition by Xiaofeng Yu

【离】 - 喻曉風作品個展



《# 40801206, Mi_01》攝影, 2014, 喻曉風
40801206, Mi_01, Photography, May 28th, 2014,
Xiaofeng Yu



《檢修》攝影，2014，喻曉風
Reconditioning, Photography, May 28th, 2014,
Xiaofeng Yu



展覽開幕酒會現場 Opening Party of the Exhibition



On Construction and Observation

基於觀察和構建

此次展覽由 Tudor Bratu 先生策展，關於當代與經典現代主義的聯接，討論現代藝術中的藝術形式的基本含義以及對社會的影響。

主要作品來自藝術家
Ahmet Ögüt (土耳其)
Lotte Geeven (荷蘭)&
Ingmar König (荷蘭)
Len Lye (新西蘭)
Sema Bekirovic (荷蘭)
Alexandros Kaklamanos (希臘)

The exhibition is about the connection between classical modernism and the contemporary, is to discuss the basic identification and social influence of the forms of modern art.

Curator by Tudor Bratu, Featuring works by Ahmet Ögüt (TR), Sema Bekirovic (NL), Lotte Geeven (NL) & Ingmar König (NL), Len Lye (NZ) and Alexandros Kaklamanos (GR).



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展覽開幕酒會現場 Opening Party of the Exhibition



Lotte Geeven & Ingmar König

#3 參展藝術家作品
Works by artists participating in #3 Exhibition

在 Geeven&Ingmar 的影片中，人們看起來在認真的耕耘、構造、創建著什麼，不屈不撓沒日沒夜地工作著。這個充滿意義的行為深深地帶著“勞動”的概念，它很單純地提醒了我們：沒有一個真實的人道主義目標，再多的努力都是徒勞，毫無價值。

在這個意義上
Geeven&Ingmar
對習以為常的一切提出了警示—反思盲目的生產。

The protagonists in Geeven & Ingmar's *Rollers, Tunnelers, Dwellers* seem to plough, construct, build, and work relentlessly, day and night. The meaningful action which is embedded in the idea of 'work' here is reduced to a basic form which seems somehow to remind us of the futility of mass endeavors when depleted of a true humanist aim. In this sense, Geeven & Ingmar present the apocalyptic view of daily existence – production uninformed by reflection.



Rollers, Tunnelers, Dwellers, 影像 / Video, 2013

Ahmet Ögüt

#3 參展藝術家作品
Works by artists participating in #3 Exhibition

電影 *Things We Count* 鏡頭緩慢地移過廢棄戰機，它們的軀殼安放在美國亞利桑那州沙漠中的戰機墓地。有一個聲音數著數，用伊朗庫爾德語、土耳其語和英語一架接一架地數著。這些戰機是不朽的軀殼，但沒有靈魂，這個數數的聲音強調出它們的重複性，它們已與其行動和功能失去了聯繫。所有這些串聯起來幾乎將這些戰機轉變為一個紀念碑——為銘記那些用戰爭與毀滅來連結彼此的國家的悲劇。

The film 'Things We Count' pans slowly across retired fighter planes at an airplane graveyard in Arizona's Sonoran desert. A voice counts them one by one in Kurdish, Turkish, and English. The planes are monumental, but in their inertness, they are divorced from any sense of action or function, while the counting emphasizes their multiplicity. Together these factors conspire to nearly transmute the planes to the status of models - symbolic forms that gesture toward the action of fighter planes in tragically connecting countries through war and destruction.



Things we count, 視頻 / Video, 2008

Alexandros Kaklamanos

#3 參展藝術家作品
Works by artists participating in #3 Exhibition

形式上，希臘的 Kouros（青年雕像）被視為從少年時代向成年時代轉變的象徵，也可以被理解為從天真無辜到責任感的過渡。在 Kaklamanos 的行為中，以貧瘠的地景為背景，他自己則扮演了一個 Kouros。這可以很容易地被理解為最近希臘社會和經濟境況的象徵：第一個國家，就像第一個人，失去了它的童真，並且國家也和人一樣，必須為了承擔起成人的責任而掙紮。

Formally, the Greek Kouros refers to and represents the transition between boyhood and manhood, which can be understood to mean the transition between innocence and responsibility. The barren landscape which forms the backdrop for Kaklamanos' performance, in which he himself impersonates a Kouros, can easily be understood as reference to Greece's current social and economical situation: the first country, like the first man, has lost its innocence, while countries and men alike must struggle with the burdens of adulthood.



Full Circle, 影像 / Video, 2013

Len Lye

#3 參展藝術家作品
Works by artists participating in #3 Exhibition

1935 年 Lye 執導的首部電影，結合了流行的古巴舞曲和抽象手繪設計，使影院觀眾驚豔。色彩在當時仍然是新鮮的玩意，Lye 直接在膠片上繪畫，創造出格外充滿活力的效果。儘管使得有些電影節必須為此發明一個新的展覽類別，但此片仍獲得了若干重要獎項。義大利法西斯曾在威尼斯阻止本片的公映，因為他們把這部電影看作是“墮落的”現代藝術。

Lye's first direct film in 1935, which combines popular Cuban dance music with hand-painted abstract designs, amazed cinema audiences. Color was still a novelty, and Lye's direct painting on celluloid creates exceptionally vibrant effects. The film won several major awards, though some festivals had to invent a special category for it, and in Venice, the Fascists disrupted screenings because they saw the film as 'degenerate' modern art.



《色彩盒子》影像 1935

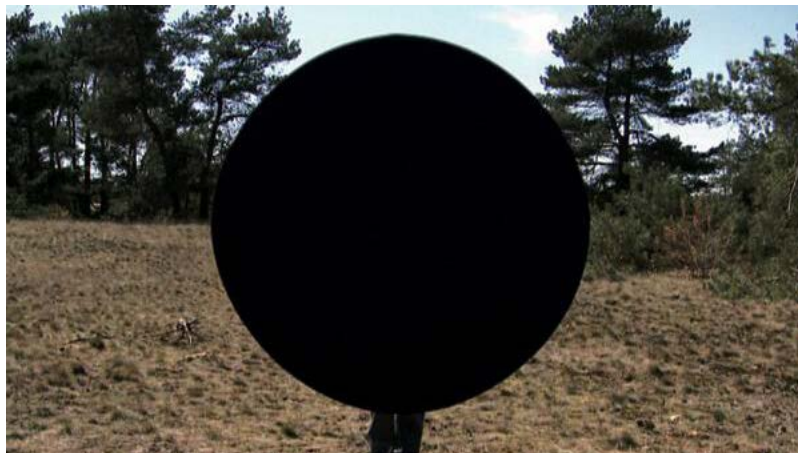
Things we count, Video, 1935

Sema Bekirovic

#3 參展藝術家作品
Works by artists participating in #3 Exhibition

一處風景逐漸地被一個入侵的
黑洞吞噬。

A landscape is gradually
engulfed by an approaching
black hole.



Event Horizon, 影像 / Video, 2010

Yiran Yang 楊伊然

#3 參展藝術家作品
Works by artists participating in #3 Exhibition

作為駐留計畫的試行項目，中國藝術家楊伊然
作為第一個被邀請到重慶十方藝術中心的藝術
家，在其中一個工作室進行了為期一個月的工作。
此作品為藝術家於藝術中心駐留一個月後
創作的裝置作品。

As a pilot project for the artists' residencies,
Chinese artist Yiran Yang was the first artist
invited for a working period of a month in one
of the Chongqing Art Center studio spaces.



《記憶為告別而來》裝置作品，2014
Memories come to the funeral, Installation, 2014

Reading Room

閱覽室

“閱覽室”項目是壹個「藝術家 - 策展」性質的展覽，以開放及發展態的方式呈現——音樂、文學與當代藝術領域的交點。

“閱覽室”包括：

塞繆爾·貝克特
Alasdair MacIntyre
弗蘭茲·卡夫卡
豪爾赫·路易斯·博爾赫斯
Ib Ulbaek
雅克·德里達等的文學作品的視覺呈現，以及包括音樂、歌詞、攝影、影像和裝置。其中亦特別推薦 Lawrence Abu Hamdan (約旦) 2012 年的藝術項目——“言語自身的自由”。

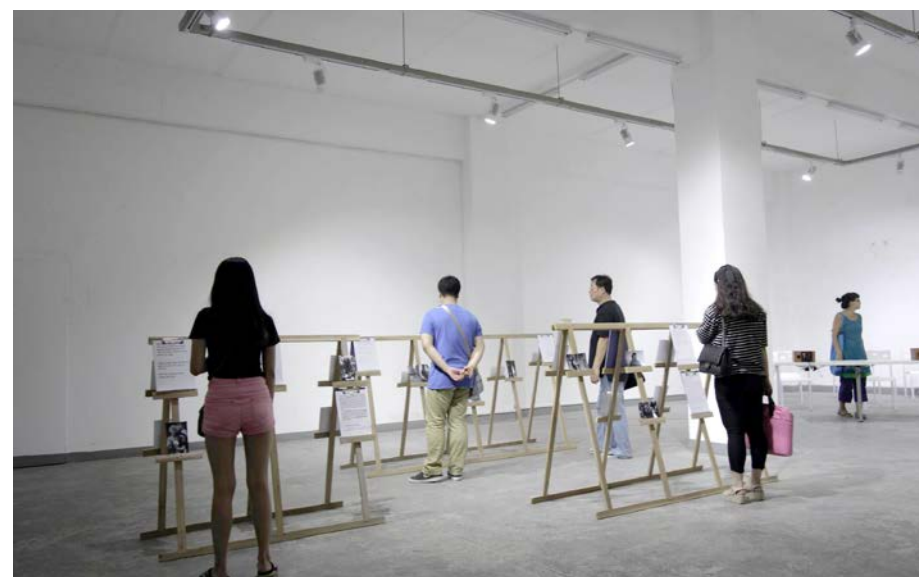
The "Reading Room" project is an artist-curated exhibition, imagined and presented as an ongoing, open, and participatory research directed towards the meeting point between the fields of music, literature, and contemporary art. "Reading Room" includes visual presentations of literary works by Samuel Beckett, Alasdair MacIntyre, Frans Kafka, Jorge Luis Borges, Ib Ulbaek, Jacques Derrida, and others, as well as music, songtexts, photography, video, and installation. Featuring a special presentation of 2012 project "The Freedom of Speech Itself", by Lawrence Abu Hamdan (Amman).



閱覽室 Reading Room

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展覽開幕酒會現場 Opening Party of the Exhibition



在 2002 年的紀錄片《德裏達》中，這位法國哲學家如此區分了兩種未來。一種他稱之為未來的是：可預知的，漸進的，預設的，可預見的；另一種為 'l' avenir'，德裏達解釋為一種到來——“某種完全出乎預料的到來”。換而言之，就是一個不穩定不可預見的未來。由於我們某種程度上可參見這種未來，如德裏達所做的一樣，我們必須接受這種未來的現實和可能性。因此我們也必須接受這種觀點——如卡夫卡所建議的——這種將來已經在與我們相見的路上，它還未抵達眼前，只因我們尚未到達那個會面將發生的地點。

The Hagakure 提出“如何結束對於所有的事物都很重要”。但如果我們跟隨德裏達的理論，我們可以將這個命題轉回到其自身，並適用於所有事物，在事物開始的時候已經註定會有一個結束，“結束”被銘刻於“開始”中。兩個偉大的開端就這樣浮現於腦海。希臘神話作為統領歐洲的形式和文化直到現在的希臘思想的靈魂，表現為一種享樂主義緊密地與當前的形勢聯合。

對於希臘人來說，生命的結束其實是意味著另一次生命的開始，這種想法由下落到陰間和將所有人作為對象的連續審判想像而來。

在這場審判中，人的合法所有物和地位將被決定。極樂之地，希臘人的天堂，被為擁有英雄事蹟的人、受崇拜的人和別的例外保留，地底暗無天日的深淵則作為對那德行敗壞和那些反抗上帝或上級的人的地獄和懲罰。無論如何這兒還有一個我們應該嚮往的中間之地，其被描述為一塊幾乎沒有樂趣的土地，一塊毫無意義的不值得被提及的土地，一塊其居民像機器多過像人的土地。這處中間之地被稱為水仙牧場（the Asphodel Meadows），由於此地的居民以水仙花為食而得名。

我們該如何去思考希臘人為我們提供的選擇：在英雄中像英雄一樣生活？作為地獄深淵痛苦的奴隸？或是在不堪提及的忘卻和無名中度過永生永世的时间？面對這些選擇，一個人能做些什麼？

德謨克利特提議將獲得滿足和愉悅作為人生在世最高目標，對於生後歲月的實質並沒有提供什麼可參照的觀點。在希臘的生後生活中沒有發現救贖之道，沒有復活，或慰藉，或啟示。即使是英雄也將只能永遠作為英雄的一員而存在。對於希臘人來說如此確定無疑的來生該是多麼地可怕！大膽推測一下，也許我們可以在當今社會的享樂主義和消費主義樂趣中發現此種關聯。

但是最嚴厲的打擊是：要想進入生後的生活，在陰間開始新的人生，所有的希臘人都必須跨過將生者和死者隔開的冥河。死者的靈魂則由冥河的渡神擺渡。普通人、英雄或惡棍，所有的人都需要雇傭他的服務，所有的人在這個渡河的瞬間裏變得平等。

但希臘式的平等總共也不過是這樣：擺渡人是被雇傭的，他的服務是被賄賂的，否則逝者的靈魂將在地下永遠地蕩失。渡神的賄款從而昭示了這個開端的面目：從一出生，從第一個單詞誕生以來，所有的希臘人都瞭解了他們最終的終點，他們此後永遠的生活將由一次賄賂開啟，以一枚銀幣或金幣為代價。歐洲的第二個偉大開端，基督教，植入了這個原始的“終點賄賂”，並逐漸地將其轉換成了另一種支付方式：會費伴隨著人一生中的每個時期。罪惡可以以禱告和付款的方式贖。因此來生，此種來生的品質，其存在已被擔保，其開始已被確定，被冰冷的硬幣量化，被在沒有任何形而上價值的背景中表達。這可以作為我們結束的開始嗎？我們知識之前的知識和我們目標之前的目標？或者，用德裏達的話說，我們的 "l'avenir" ？

Notes on the end and the beginning

最後與最初的筆記 --Tudor Bratu

In the 2002 documentary Derrida, the French philosopher distinguishes between two futures. One, which he calls future, is "predictable, programmed, scheduled, foreseeable". The other, l'avenir, which Derrida translates as to come, refers to "someone who comes, whose arrival is totally unexpected".¹ A future, in other words, which is unstable, and unforeseeable. Since we can however refer to this future, as Derrida does, we must accept its reality, and possibility, of being future. Consequently we must also accept the idea that this future could be, as Kafka suggested, already on its way to meet us. That it has not reached us yet, is only because we have not yet arrived to where the meeting is to happen.

The Hagakure proposes that "the end is important in all things",² but, if we follow Derrida, we can turn this proposition around on itself and suggest that in all things, an end is inscribed within a beginning. Two great beginnings thus come to mind. Greek mythology, the soul of that Greek thought which was to dominate European form and culture up to contemporary times, related to current tendencies. To the Greek, the end of life on earth meant the beginning of the afterlife, envisioned by the descent into the Under-world, and the consecutive judgment all men would be subject to. During this judgment, man's rightful belonging and place would be decided. The Elysian Fields, the Greek life equivalent of heaven, were



to be reserved for men of heroic deeds, for demigods, and other exceptions, while the Tartarus became hell and punishment to all those who did not lead a virtuous life and to those who pursued deeds of rebellion against Gods or superiors. It is the middle place however which should make us wonder, in being described as a land of little interest, a land of a nothingness not worthy of mention, whose inhabitants were more alike machines, than alike men. This middle place was called the Asphodel Meadows, a name derived from the Asphodel flower its inhabitants fed upon. How are we to consider the choices the Greek were offered: to live as heroes among heroes, to become tortured slaves of Tartarus, or to spend eternity in unmentionable oblivion and namelessness? Faced with these choices, what was a man to do?

Democritus proposed contentment and joy as the supreme goals of an earthly life lived, for the essence of the afterlife hadn't much to offer. There was no redemption to be found within Greek afterlife, no resurrection, nor comfort, nor enlightenment. Even heroes were to remain heroes forever after. How terrifying this after-life's certainty must have been to the Greek! Speculatively, we could find parallels with today's society of epicurean and consumerist enjoyment. But what strikes most is this: to join in the afterlife, to start their new life in the Underworld, all Greek had to cross the river Styx, the death river which separated the living from the dead. The spirits of the dead would call upon Charon, the boatman, to carry them across. The common man, the hero, and the villain, all would employ his service, and all would become equal, for that brief

moment of crossing. But Greek equality amounted just to this: the ferryman was to be paid, to be bribed for his service, else the soul would wander the nether for all eternity. Charon's bribe is thus the true beginning: from birth, and from the moment of the very first word, all Greek knew their final destination, their life forever after, would have to start with a bribe, with a silver or a golden coin. Europe's second great beginning, Christianity, embedded this originary end-bribe, gradually transforming it into another form of payment: dues were due along one's life at every step. Sins were to be paid off by penitence in the form of prayer and in the form of monetary. Thus the afterlife, the quality of that afterlife whose existence was guaranteed, and whose start was certain, was quantified in cold coin, and expressed in the context of nontranscendental value.

Could this be our end-beginning, our knowledge before knowledge and our goal before goal, or, in Derrida's words, our l'avenir ?

Lawrence Abu Hamdan

《言語自身的自由》（2012）是一個時長 30 分鐘的音頻紀實作品。英國利用聲音分析技術辨別避難尋求者的出身和真實性，作品聚焦於英國政府這一富有爭議性的措施，探討了關於法醫語音分析和聲波分析在歷史及當代中的應用的。來自於律師、語音學專家、避難尋求者和內政部官員的證據，揭示了由口音和聽力中的地緣政治所引發的聾人聽聞的一系列不正當驅逐行為。

當結合了試驗性的音頻成分，並使用了無線語音技術，這些面試所詢問的其實是我們聽與說的根本方式和基本原理。

The Freedom of Speech Itself (2012) is a 30 minute audio documentary composition, which looks at the history and contemporary application of forensic speech analysis and voice-prints, focusing on the UK's controversial use of voice analysis to determine the origins and authenticity of asylum seekers' accents. Testimonies from lawyers, phonetic experts, asylum seekers and Home Office officials reveal the geopolitics of accents and the practice of listening that led to shocking stories of wrongful deportations. When combined with experimental audio composition and appropriated radio-phonetic techniques, these interviews are designed to question the fundamental ways in which we speak and listen.

#5 參展藝術家作品
Works by artists participating in #5 Exhibition



《言語自身的自由》聲音裝置，2012
The Freedom of Speech Itself, Sound Installation, 2012

Kirby Dick & Amy Ziering Korfman

#5 參展藝術家作品
Following artist work



《德里達》影像，2002
Derrida, Video, 2002

《Derrida》是一部關於法國哲學家 Jacques Derrida (德里達) 的紀錄片。電影用採訪的形式，記錄了 Derrida 的講座和談話，以及 Derrida 在家中和朋友及家人共處的情景。其中幾處場景，Ziering Korfman 也閱讀了一些摘自 Derrida 作品的章節，或是對 Derrida 的生活進行了描述。

《Derrida》同時也聚焦於 Jacques Derrida 關於學者們在面對哲學家的生活時趨向於忽視重要的傳記資訊的論點。其中一處場景，Derrida 說如果能夠聽到關於著名哲學家性生活的八卦，那將是最讓他感興趣的事情，因為這個話題在他們的作品中太少出現了。儘管 Derrida 通常拒絕正面回答關於他自己的問題，但導演仍通過對其個人生活多方面的探究回應了許多的批評。Nicholas Royle 爭論說，如果電影人尾隨著 Derrida，那麼 Derrida 也尾隨著他們。

《Derrida》是一部關於跟隨的電影，關於跟隨的鬼魅和其讓人難以抑制的樂趣——跟隨著鏡頭，跟隨著故事，跟隨著電影。但《Derrida》同時也是一部關於跟隨的不可能性的電影，關於 Derrida 的作品 vis-à-vis 《一個生活的故事》的重要性和影響力的電影，關於 Derrida 不是一個合格的故事講述者的觀點的電影。

Derrida is an American documentary film about the French philosopher Jacques Derrida. The film uses interviews shot by the filmmakers, footage of Derrida's lectures and speaking engagements, and personal footage of Derrida at home with his friends and family. In several scenes, Ziering Korfman also reads excerpts from Derrida's work or otherwise describes aspects of his life. Derrida also focuses on Jacques Derrida's thesis that scholars tend to ignore important biographical information when discussing philosophers' lives. In one scene, Derrida comments that he would be most interested in hearing about famous philosophers' sex lives because this topic is seldom addressed in their writings. The filmmakers respond to many of these criticisms by probing Derrida on various aspects of his own personal life, though he usually refuses to answer directly questions about himself. Nicholas Royle argues that "If the filmmakers follow Derrida, Derrida is also following them. Derrida is a film about following, about the compulsiveness and ghostliness of following, of following the camera, of following the story, of following a film. But Derrida is also a film about the impossibility of following, about the consequences and effects of Derrida's work vis-à-vis the 'story of a life', about the idea that Derrida cannot tell a story.

Samuel Beckett

《並非是我》在僅僅有一小束微光的漆黑背景下攝製。聚光燈在舞臺上大概 8 英尺的高度聚光於一個女演員的唇部，其他所有的東西都陷入不可分辨的黑色中。

句子以極快的語速從那張陷入黑暗的嘴裏迸出，混亂無章地拼湊成一個年約 70 的女人的故事：這個早產兒被父母拋棄，麻木而僵硬地存活。她仿佛就是為了遭遇一個不明的創傷經歷而生。這個女人的童年時期除了偶然的情感爆發，幾乎都處於失聲狀態。我們現在所聽到的就是其中之一。

從她的敘述我們可以推測這個女人曾遭遇強姦，但 Beckett 在面對這個問題時態度異常的明確：“你怎麼可以這樣想？不、不完全不是一完全和那無關。”看起來更有可能她經受的是由別的崩場所帶來的煎熬，可能甚至包括她的死亡——當她“在一塊田地裏，好奇地……漫無目的地看著西洋櫻草”的時候。這個女人講述了四段她生活中的插曲：臉埋在草地裏，站在超市中，坐在“Croker's Acre 的土丘”上。

（愛爾蘭 Leopardstown 賽馬場附近的一個真實場所）和“在法庭的那次”。

那個被壓抑的無法言說的第一“現場”通過前幾個場景的一再重複，被比喻成一次頓悟：無論在四月的那片田野裏究竟發生了什麼，那是她開始說話的誘因。

她對這讓人目瞪口呆的事件的最初反應是，她認為自己被上帝懲罰了，但是她卻沒有在受苦；她感覺不到痛苦，就如在生活中她也感受不到絲毫樂趣。她無法想清楚為什麼她也許受到了上帝的懲罰，但卻接受了上帝做任何事都不需要一個“特殊的理由”。她想她有一些什麼想要訴說，儘管還不知道是什麼。可是她相信只要她歷經了生命足夠長的時間，她將偶遇到那個能帶給她救贖的東西。除了腦袋裏嗡嗡不止的噪音，現在還有一束異常強烈的光線在炙烤著她；這兩者如出一轍。

片名《並非是我》來自於片中人物的反復強調：那個她講述的或暗示的事件，從未發生在她身上。

#5 參展藝術家作品
Following artist work



《並非是我》影像，1972
Not I, Video, 1972

Not I takes place in a pitch-black space illuminated only by a single beam of light. This spotlight fixes on an actress's mouth about eight feet above the stage, everything else being blacked out. The mouth utters jumbled sentences at a ferocious pace, which obliquely tell the story of a woman of about seventy who was abandoned by her parents after a premature birth and has lived a loveless, mechanical existence. She appears to have suffered an unspecified traumatic experience. The woman has been virtually mute since childhood apart from occasional outbursts, one of which comprises the text we hear. From the text it could be inferred that the woman had been raped but this is something Beckett was very clear about when asked. "How could you think of such a thing! No, no, not at all—it wasn't that at all." It seems more likely that she has suffered some kind of collapse, possibly even her death, while "wandering in a field ... looking aimlessly for cowslips." The woman relates four incidents from her life: lying face down in the grass,

standing in a supermarket, sitting on a "mound in Croker's Acre" (a real place in Ireland near Leopardstown racecourse) and "that time at court", each being preceded by a repeat on the repressed first 'scene' which has been likened to an epiphany: whatever happened to her in that field in April was the trigger for her to start talking. Her initial reaction to the paralyzing event is to assume she is being punished by God but finds she is not suffering; she feels no pain, as in life she felt no pleasure. She cannot think why she might be being punished but accepts that God does not need a "particular reason" for what He does. She thinks she has something to tell though doesn't know what, but believes if she goes over the events of her life for long enough she will stumble upon that thing for which she needs to seek forgiveness. In addition to the continued buzzing in her skull there is now a light of varying intensity tormenting her; the two seem related. The title comes from the character's repeated insistence that the events she describes or alludes to did not happen to her.

Art Programs
Exhibitions
藝術項目 - 展覽
2014 · 08 · 16

#6

Study for a Light Breeze in a Darkened Room Solo exhibition of the artist-in-residency Yiran Yang

【把光帶入黑暗房間的練習】- 駐留藝術家楊伊然作品個展

把
光
帶入
黑暗
房間的
練習

楊伊然
Yiran Yang
Study For A Light Breeze In A Darkened Room
裝置作品個展

策展人 Curator: Tudor Bratu
開幕酒會 Opening party: 2014/08/16 (週六) 20:00
展覽時間 Exhibition duration: 2014/08/16 — 2014/09/06
網址 Website: <http://chongqingair.org>
微信 Wechat: CNGQDAC
地點 Address: 十方藝術中心 (DAC) 重慶·官家林 190 號
(新市場車站上行 200 米龍安倉庫旁)

#6

#6 楊伊然作品個展
Solo Exhibition by Yiran Yang

中國藝術家楊伊然的作品《把光帶入黑暗房間的練習》（2014），如同對 Richard Serra 大型紀念碑性質作品的優美追溯。這件作品隱藏在由工業廠房改建而成的藝術中心展廳後方一個密閉的小房間內。楊的作品遠遠不僅止於強調人的尺度、空間的特殊性、或是作品自反性的紀念碑性質。作品的牆體約 4*4.5 米，不論是建築材料還是建築方式，作為一個不穩固的固定物，它首先背叛了其自身；其具有所有紀念碑式建築所要求的不朽性，但其更是一個具有靈活性的建築——你可以想見其可填充任何空間，在任何時刻，延續不斷地。其凝固的永恆性並非就材料或形式屬性而言，卻是就一種純粹的人文主義而言。構成牆體的每一個磚塊都裝飾著非常獨特的圖紋和色彩，不均地聯合統一在一起，揭露了建造者的本質——人類善感肆戲的魂魄與冰冷堅硬的表像相系相對。讓我們轉身背對作品，看看其對面的牆體，一幅簡單的黑白照，記錄了兩只在空間中飛翔的鳥，我們自身的自反性便由此顯露。現在作品的標題清晰起來：在淺灰色房間的昏暗光線中，拍打的翅膀吹起了一陣微風，現在已經消失。它們的靈活性，它們一去不復返的活力，構成這件作品的屬性，也是楊優雅地供奉給我們的樸素視角：“把光帶入黑暗房間的練習”當然是一個紀念碑，更是獻給觀眾的一個禮物，一個獻給站在其跟前的觀眾的紀念碑。



《把光帶入黑暗房間的練習》裝置，2014
Study for a light breeze in a darkened room, Installation, 2014



《把光帶入黑暗房間的練習》裝置，2014
Study for a light breeze in a darkened room, Installation, 2014

"Study for a Light Breeze in a Darkened Room" (2014) by Chinese artist Yiran Yang seems at a first glance to gracefully retrace the footsteps of Richard Serra's early monoliths and as such to function as a monument of sorts. Hid away in a small backroom of the industrial Chongqing Air exhibition space, Yang's work however does much more than to emphasize human scale, the specificity of the space, or the piece's self-reflexive monumentality. The wall, measuring some 4 by 4.5 meters, betrays itself first as being not of a solid state - not build out of or for eternity as monuments often claim to be - but more of a flexible construct, which could be imagined to fill any space at any given moment, continuously. Its solidified eternity in this sense is not of a material or formal nature, but of a purely humanistic one. The constituent bricks, each adorned by fabrication with a highly individual pattern and color scheme, unite and merge unevenly, betraying the organic nature of the builder - a human vivacity and playfulness, which strikes one as deeply melancholic when opposed to the apparently hard surface of the piece. Turning our backs to the work, looking at the opposite

wall, we discover a simple black and white photograph, documenting two birds flying in the space where our own self-reflexive nature now stands. The title becomes clear: in the twilight of the greyish room, a breeze was made by pairs of flapping wings, now disappeared. Their flexibility, their departed aliveness, is what constitutes the nature of the installation, together with the simple observation Yang elegantly offers us: if "Study for a Light Breeze in a Darkened Room" is indeed a monument, then it is tribute to its viewer, and monument to the one who stands in front of it.

Peace to all people in the world Solo Exhibition by Sanghee Song

【獻給所有人的和平】- 宋相熹作品個展



策展人 Curator: Tudor Bratu
開幕酒會 Opening party: 2014/09/27 (週六) 20:00
展覽時間 Exhibition duration: 2014/09/27 — 2014/10/10
網址 Website: <http://chongqingair.org>
微信 Wechat: CNCQDAC
地點 Address: 十方藝術中心 (DAC) 重慶·黃桷坪·官家林 190 號
(新市場車站步行 200 米龍聖寺廟旁)



《獻給所有人的和平》雙屏影像，2010
Peace to all people in the world, Two channel videos, 2010

我們為死亡做好準備了嗎？是否存在一種對每個人都公正的死亡？藝術家 Sanghee Song 的裝置藝術作品《死亡就緒》（2006），由一個女人直面其自畫像來表達藝術家對死亡的凝視。這個已經準備好死亡的女人頭部纏繞著閃閃發光的頭飾，雖然腿部和頭部被封住而不能自主，但其身體仍能運動。她站在一個在收斂房和外部世界的中間地帶，或者說她站在一處生與死的令人困惑的邊界處。由於在其存在的那一刻起就不能道清其是否曾生活過，或生活著或已經死了，這個雜交的軀體於是成了一臺複合組裝的機器。在這個展覽中以藝術家 Sanghee Song 與那些已經準備好死亡的人和沒有準備好死亡的人進行了一次對話。

《獻給所有人的和平》（2010）在日本 Mt.Osore 拍攝，也於這個展覽中展出。Mt. Osore 通常被稱為“恐山”，被作為一處通往地獄的大門而廣為人知。這裏由於火山爆發的痕跡而充滿了荒涼的氣息。人們堅信此處定聚集滿了在二戰中早夭的孩子們迷失的靈魂。那些被遺留在世的父母們到此處把石頭一塊塊疊加起來以紀念安慰孩子們的靈魂，在他們祈禱的時候，會在前面放一些祭品如女孩的髮夾、牛奶、五彩風車，在他們帶著憂傷離開後，那些祭品被遺留下來。直到幾年前，日本政府仍然避免提及 Mt. Osore。但最近卻改變了其政策開始舉辦每年兩次的紀念活動。Song 將兩個攝像機捆綁在腳上，行走於 Mt.Osore，經由這個方式拍攝了崔致遠與兩個死去的姐妹靈魂的交談，並在影片中插入了由 Choi-chiwon 寫作的《雙女墳傳記》作為字幕。她行走於山中的表演充滿了五彩風車的聲音，這個表演是她對逝者的一種緬懷。哪怕她的緬懷既不夠正式又不夠浮華，但她卻與逝者進行了一次交談，就如他們的父母用以安慰孩子靈魂的小小祭品。

崔致遠（857 年－951 年），字孤雲，後改字海雲，新羅金城（今韓國慶尚北道慶州市）沙梁部人。西元 869 年十二歲時到中國唐朝學習，5 年後進士及第，877 年任宣州溧水縣尉。曾參與討伐黃巢。881 年任淮南節度使（駐揚州）的從事。晚年返回新羅，歷任侍讀兼翰林學士、守兵部侍郎、知瑞書監等職，但因未能實現理想，離開都城赴任大山郡及富城郡太守，因身處新羅末混亂期，最終還是選擇辭官。據說最終隱居在伽耶山的海印寺附近。

《雙女墳傳記》

著者：崔致遠
誰家二女此遺墳
寂寂泉厠幾怨春
形影空留溪畔月
判卻殘生入地求
芳宵幸得暫相親
何事無言對暮春
將謂得知秦室婦
不知元是息夫人
崔致遠：
金波滿目泛長空
千里愁心處處同
八娘子：
輪影動無迷舊路
桂花開不待春風
崔致遠：
幽魂離恨寄孤墳
桃臉柳眉猶帶春
鵲驚難尋三島
九娘子：
圓輝漸皎三更外
離思偏傷一望中
崔致遠：
風釵空墮九泉塵
綠色舒時分錦帳
桂模映處透珠櫺
八娘子：
人間遠別腸堪斷
泉下孤眠恨莫窮
九娘子：
往來誰顧路傍墳
每羨嫦娥多計校
能拋香閣到仙宮
崔致遠：
花開花落世間春
每希秦女能
不學任姬嫺媚人
且歡今夜得雙眠
芳心莫怪親狂客
曾向春風占謫仙
八娘子：
星斗初回更漏闌
欲言離緒淚欄干
從茲便結千年恨
無計重尋五夜歡
九娘子：
偶把狂詞題孤墳
豈期仙女問風塵
翠襟猶帶瓊花艷
曉風飄岫翠眉攢
紅袖應含玉樹春
辭君步步偏陽斷
雨散雲歸入夢難
八娘子：
巧裁文字惱詩人
斷腸唯願陪歡笑
祝壽千靈與萬神
重經此處
修掃荒塚
青鳥無端報事由
今宵若不逢仙質



《獻給所有人的和平》雙屏影像，2010
Peace to all people in the world, Two channel videos, 2010

Are we ready to die? Are we prepared for our deaths? Could there be a rightful death for anybody? The installation art work <Ready to die> (2006) by artist Sanghee Song is facing death by having a woman directly looking at her own portrait. This woman who is prepared to die is still moving yet has her legs and head in a shape that is not intact, with a glittering round headband. She is also standing in a confusing line somewhere between a state of post-mortem or somewhere in-between death. The hybrid body that was machine from the very beginning exists in some point that one cannot say whether it has lived, or lives or has already died. Artist Sanghee Song is having a dialogue with those who are prepared to die or not prepared to die in this exhibition. <Peace to all people in the world> (2010), filmed in Mt. Osore in Japan, is presented in this exhibition. According to the local legend, Mt. Osore, which is often called scared mountain, is known to be the gate to the underworld. Full of desolate atmosphere due

to the remains of the volcanic activities, this Mountain was believed to have gathered those lost souls of children who died early during the Second World War leaving their parents behind. Those parents who lost their children piled stones on top of one another to comfort their children's souls and left tokens such as girl's hairpin, milk, pinwheel in front of them to pray, leaving in melancholy. Until few years ago, Japanese government has avoided mentioning Mt. Osore, but recently has changed its policies to holding memorial services twice a year. Song has inserted subtitles of A tale of twin sisters fight by Choi-chiwon, a conversation between Choi-chiwon and two dead sisters spirits, over filmed images that she filmed by tying two cameras over her feet and by walking around the Mt. Osore. Her performance of walking around the mountain full of pinwheel sounds is a sort of her memorial service to those who are dead. Even if the memorial service is neither official nor ostentatious, she is conversing with those dead as those parents did comforting the souls of their dead children with their little tokens.

Choe Chiwon
 Whose daughters are buried in these two abandoned graves, and how many times have they resented spring from the desolate underworld?
 Their images linger in vain in the moon reflected on the stream; but one can hardly ask the dust on their tombs to speak their names.
 Fair ladies, if we could meet, even just in our deepest dreams, what would be the harm if you comforted a stranger during a long night?
 If we could enjoy the clouds and rain in my lonely official residence I would write and dedicate a Nymph of the Luo River to you.

Sister Pal
 The spirits of the dead rely on lonely graves to diminish the bitterness of parting, but peach-blossom cheeks and willow-leaf eyebrows still hold spring within.
 It is difficult to find the way to the Three Holy Mountains on the wings of a crane and my Phoenix hairpin is covered in dust, useless in the land of the dead.
 When I was living, I was terribly shy with strangers, but today I think I might flirt with a man I do not know.
 I am deeply embarrassed to convey my thoughts through a poem; I await your response with bowed head and aching heart.

Sister Gu
 What passerby would pay attention to a roadside grave; the bird-adorned dressing table and duck-embroidered beddings are only collecting dust.
 It is the rule of heaven that we are born and die only once, and now that flowers are

blooming and withering, it is spring again in the world of the living.
 Always wanting to abandon the earth like the Woman of Qin, I never learned to flirt like Empress Dowager Chinu.
 Today, I dream of sharing carnal pleasure with King Qingxiang, but a thousand thoughts are disordered in my mind.

Sister Gu
 Do not think it strange that we conceal our names; the lonely spirits of the dead are afraid of the people of the living world.
 We will share our thoughts fully in due course, but first I bid you to allow us to become friendly for a little while.

Choe Chiwon
 My whim of writing on the old graves was frivolous; who would have thought it would allow fairies to inquire about earthly matters?
 Even Blue Plume is as elegant as a gem tree; Red Sleeve, for sure, would bear the spring spirit nestled in jade-like trees.
 Unexpectedly, you fooled an earthly stranger by hiding your names, and now you harass a poet with your exquisite verses.
 I long for nothing but to meet and laugh with you; for this I pray to all the gods in heaven.

Choe Chiwon
 A blue bird brought unexpected news and after a moment's thought, my tears are flowing.
 If I cannot meet you, fairy-like ladies, tonight, I shall give up the rest of my life and go underground to look for you.

Choe Chiwon
 The night is as beautiful as a flower, and luck has given us this opportunity to become friendly, brief as it might be; so why are you addressing the late spring with silence?
 I thought you would turn out to be a Luofu and did not know you were really a Xi Gui.

Choe Chiwon
 Golden waves fill my eyes and overflow in the vast sky; and a thousand-li trail of worries is the same everywhere.

Sister Pal
 The moon travels without losing its old path, and the cinnamon flowers have bloomed without waiting for the spring breeze.

Sister Gu
 The full moon shines more whitely after midnight, and the thought of parting is heartbreaking beneath its steady gaze.

Choe Chiwon
 When the white light of dawn spreads, the silk curtain is lifted; and where the bright light shines, it cuts a pearl from a window.

Sister Pal
 It breaks my heart to part so far from the world of humans; my lonely sleep in the underworld is long and endless.

Sister Gu
 I was always envious of Chang'e resourcefulness; she escaped the ladies' quarters and arrived at the palace of the immortals.

Choe Chiwon
 For the first time in five hundred years I met gentle souls, and we enjoyed sleeping together tonight.
 Please do not think it grotesque that your flower-like purity has befriended a madman; Long ago I became an Immortal in Exile on a spring wind.

Sister Pal
 The Great Dipper has made a full circle as the water clock runs out, and tears are flowing at the thought of having to say goodbye. This heartache will last for a thousand years and we will never find midnight joy again.

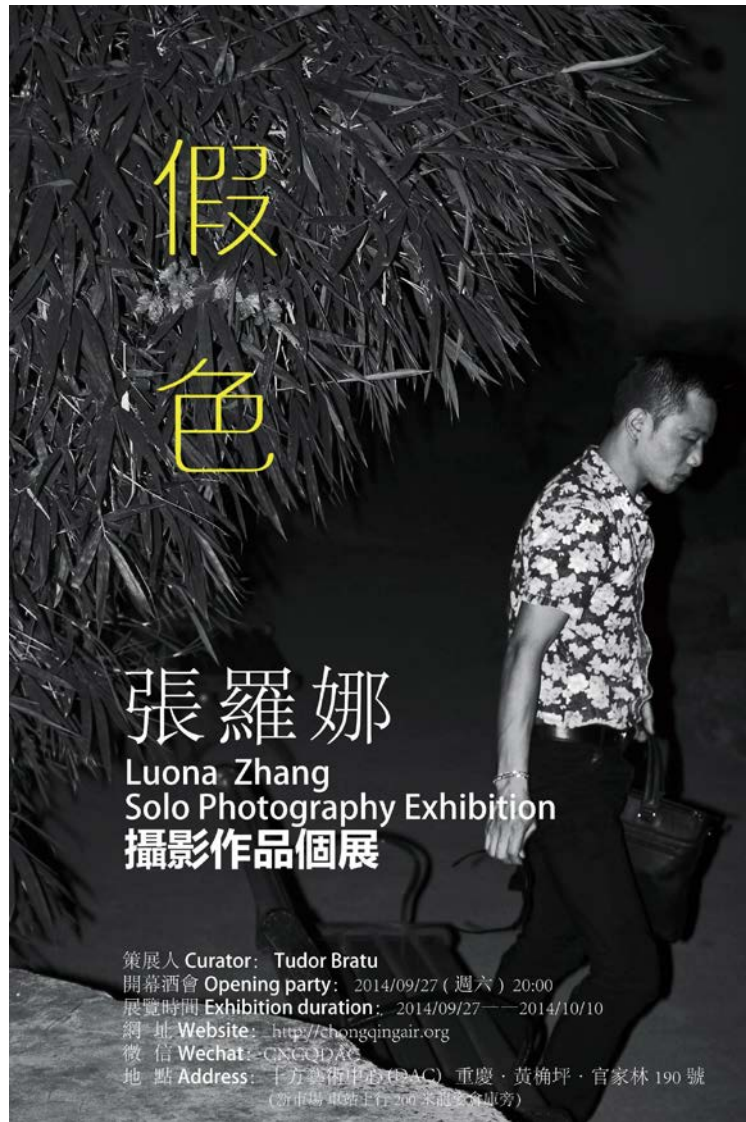
Sister Gu
 My red cheeks are cold against the window of the waning moon, and my jade eyebrows frown as the wind of daybreak flutters my clothes.
 Every step of parting from you is heartache; the rain has scattered and the clouds have dispersed, and now it is difficult even to enter a dream.

Sister Gu, Sister Pal
 If by some chance you pass by this place again I beg you to please look after our desolate graves.

A tale of twin sisters fight by Choi-chiwon

Pretend to be colour Solo Exhibition by Luona Zhang

【假色】- 張羅娜作品個展



展覽開幕酒會現場 Opening Party of the Exhibition



#8

中國藝術家張羅娜的敏感，對於日常生活的關注，以及對於生活中美的洞察力，令人動容。張在夜間工作，在其於城市間的遊走時，始終充滿好奇地觀察和探索周圍的一切——建築、人、房宇、街道——並收集著屬於她的畫面。

那些帶著相機的行走，唯有一個目的：感知和發現。藝術家經由其攝影媒介全面的成功——構圖、主題、時機以及光線在張的作品中完美的統一——細緻而精美地證明了這一點。

無論如何，這個關於選擇和行動的時刻真實地定義了藝術家的敏感：在張決定展出什麼以及如何展出時，於她來說這是一次再創作。在此處她細心而精確地重建了其最初的發現，並將它們作為其世界的整體經驗和視覺來呈現。

Chinese artist Luona Zhang's work in photography touches first through the artist's sensitivity and extreme attention to the riches in beauty and understanding daily life has to offer the careful observer. Zhang works at night and gathers her images while wondering the city, curiously searching, and always observant to her surroundings, to structures, to people, to buildings, to streets.

These walks she takes with camera at hand, are not aimed at anything else but experience and discovery, which she documents in an exquisite way, using all aspects of the medium photography with equal success:

composition, subject, timing, and light all combine perfectly in Zhang's works. However, it is the moment of choice and presentation, which truly define the sensitivity of the artist: the moment in which Zhang decides what and how to exhibit becomes for her a second moment of creation, in which she carefully and precisely reconstructs her original discoveries, presenting them as a totality of experience and vision of her world.



《假色》攝影，2014
Pretend to be colour, Photography, 2014

Art Programs
Exhibitions
藝術項目 - 展覽
2014 · 10 · 12

#10

Nightswimming Exhibition by Chingching Yang & Zifeng Shi

【夜泳】- 楊輕輕 & 石梓峰作品展



楊輕輕
Chingching Yang
石梓峰
Stoneve

攝影作品展
Photography Exhibition

策展人 Curator
喻曉風 Xiaofeng Yu

開幕酒會 Opening party

2014/10/12 (週日) 20:00

展覽時間 Exhibition duration

2014/10/12 - 2014/10/24

網址 Website

<http://chongqingair.org>

微信 Wechat

CNCQDAC

地點 Address

(D/C)十方藝術中心

重慶·黃桷坪·官家林190號

(新市場車站上行200米龍姿倉庫旁)

夜泳

#10

對於“日常生活”，我們熟悉到不會花多一秒去思考，那是司空見慣、一目了然的代名詞。在那里我們生且活著，沒有一絲的神秘奧義殘存，那是除了死亡才能解脫的唯一確然的無聊卻必須的世界。這說法也許大多數時候對大多數人類都是對的，直到有人開始質疑它。

“反抗”總是來至於新進入這個世界的年輕人們，正如輕輕和 Stoneve，他們不清楚過來人對“日常生活”的厭倦與恐懼，這世界對他們而言是全新的，缺少多餘的傲慢或偏見，好奇心引領著他們以全新的角度進入到這個擁有悠久歷史的堅硬存在，但他們就如此輕輕的進去了，居然就進去了，仿佛那堅硬只是個荒誕的玩笑。這非凡的力量人們都曾經擁有，只是這次他們帶著照相機。

所有呈現在這裏的不僅僅是他倆引導的一次旅行，也是“日常生活”繼續生長擴展的樣子。他們所探索的，將繼續化為“日常”，將他們的未來和未來的他們包裹其中。但是至少這次旅行告訴我們，“日常生活”也有它荒誕、意外、可愛、奇怪的樣子，它也許有時是頭野獸，但至少它此刻不是。所以，在被你溺養的怪獸吞噬以前，你有機會好好愛它。

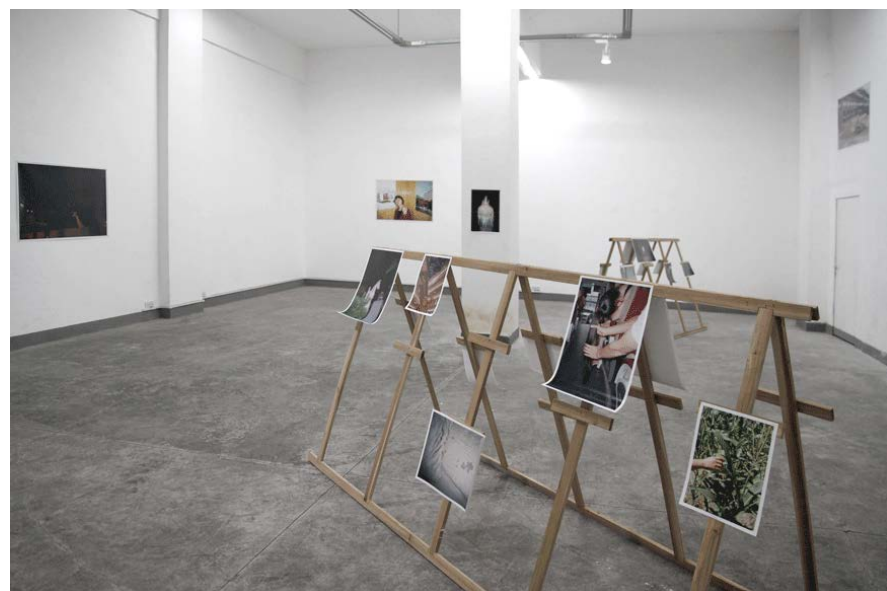
（當被問到作品主旨時，輕輕和 Stoneve 說他們的秘訣是跟隨“直覺”，這個詞詭譎晦澀。不如請你們直接面對他們的“日常”吧，假裝你從未進入所謂的生活。）



《夜泳》攝影，楊輕輕，2014
Nightswimming, Photography, Chingching Yang, 2014



#10



'Daily life' is a short name for those things we got used to or another way to describe the things we know too well, and in using this name we won't waste a seconds to think about what things mean, because they just 'are' like that. While living this 'daily life', there often seems no mystery left, and frequently it may seem only death can get us out of this boring world. This maybe right to the most, however, only until some of us start to doubt and questions the exactitude of this condition. 'Rebels' are always the younger ones who newly entry to this world, like Chingching Yang and Stoneve. The olders' tiredness or fear of 'daily life' is

inexistent in their experience. The world is too fresh for them to have either pride or prejudice, and a youthful curiousness leads them to enter into this hard long history from a totally new perspective or direction. They just slide into history easily, softly, making it seem like the hardness is just a preposterous joke. And they serve to remind that everyone of us once had this magic power. But this time they hold the camera. Everything present in their exhibition is a trip guided by the two photographers, while at the same time being a continuing and developing of 'daily life'. Everything they discovered will become their 'daily life', and it will wrap them in their future,

while the future them will be covered in it. But for now this trip shows us 'daily life' also has its preposterous, unexpected, cute and weird moments. Maybe it is a beast sometimes, but not now, for the two photographers managed to tame that beast. So love it well unless your spoiled beast gets the best of you. (When I talked to Chingching and Stoneve about the theme of their work, they said their secret is to follow 'instinct'. It's an un-precise and obscure word, this instinct. Why not just face up to 'daily life' and pretend you have never been in the so-called real one?)



《夜泳》 摄影, 石梓峰, 2014
Nightswimming, Photography, Zifeng Shi, 2014

Buttered Side Solo Exhibition by Emilia Ukkonen

【抹黃油的那面朝？】- Emilia Ukkonen 作品個展

如果你要玩撲克，你必須有牌。

我們中的大部分人顯然都在小時候得到了過多的奉承，所以才會在成年之後仍然想象著有朝一日我們能發現自己體內的天然異稟。當我還是個孩子的時候，我實在太過習慣于“我是那個被上帝選中的人，他為我做了偉大的計劃”的幻想。光陰荏苒，事情逐漸清晰起來：上帝對我並沒有做任何的特殊安排。

“你可以成為任何你想成為的人”，媽媽和老師們在漫長的歲月裏不厭其煩地老話重提。我們想為下一個麥當娜或者別的什麼巨星，漂亮，並且走到哪裏都被愛環繞著。“藥水”喝多了，我們自然每天都幻想著自己是個大人物。當我們年輕時，我們覺得整個世界都在自己的手心裏。任何甜言蜜語我們都能聽到。

我們為生活設定了偉大的目標。我們想要成為著名藝術家和思想巨擘，或至少也得獲得個什麼三流的首作獎。最讓人生氣的類型是那些偽波西米亞知識崇拜者和他們的知性氣質，整日在圖書館走廊和藝術學院前遊蕩，戴著他們笨重的框架眼鏡討論德裏達。

對成功的渴望灼燒著我們。我們投入大量的時間去達到那些目標。我們相信所有的辛苦勞作在遙遠的未來定會有所回報。我們認為寂寂無聞的此刻只不過是榮光到來的序幕。每個人都希望能在太陽上擁有一席之地。在某個天清氣爽的日子，當我們明白我們的目標無從實現，現實便無情地重創了我們。我們以為在通往苦澀結局的路路上，我們隸屬於那支勝利的隊伍。然而我們不過是這個幻象的俘虜。“某天我會有所成就。”這樣的想法使我們無法接受一個不那麼輝煌的真相：如果我們屬於平庸的階級，那麼我們應該感到高興。你的好運並沒有在轉角處等著你。這個世界如此殘酷，冬天又太過漫長。

N.B. 如果你感到自己與眾不同，在事務中像個天才，這也許是抑郁或精神分裂症型人格精神混亂的徵兆。

Emilia

一個被寵壞的小孩寫于 21 世紀



You Can't Play Poker without Cards

Many of us have apparently been given too much butter as kids, because as adults we still imagine we can find an inner genius in ourselves. When I was a kid, I too used to imagine that God had great plans for me, that I was the chosen one. As time wore on, it became clear no plans were made for me. You can be anything you want to be, mothers and student counselors have repeated for too long. We want to be the new Madonna or just otherwise booming, beloved and beautiful. Everyone is made to imagine they're big shots. When we're young, we think we own the world. We hear what we want to hear.

We make great plans for our lives, we want to become famous artists and the Danube of thoughts or at least want to get some third-rate first book award. The most infuriating type is the faux-bohemian intellectual wannabe with their cerebral aura who loiters around in

the corridors of libraries and the faculty of arts adorned with thick-rimmed glasses keen to discuss Derrida.

The yearning for success burns. We put in long hours to attain these goals. We have been made to believe that hard work will be rewarded at some point in the distant future. We think that the present is just a prologue before the limelight. Everyone wants a place in the sun. The reality hits one fine day when we understand that our goal is unobtainable. We think we're in the winning team to the bitter end. We are prisoners of this illusion. I will be something someday. We cannot admit the less glorious truth that we should be happy if we belong to the caste of the mediocre. Your fortune is not waiting round the corner. The world is cruel and the winter too long.

N.B. If you feel like someone special, like a genius in the making, it may be a symptom of a mental disorder, a personality susceptible to depression or schizophrenia.

Emilia, a spoilt child of the 21st century.

展覽開幕酒會現場 Opening Party of the Exhibition

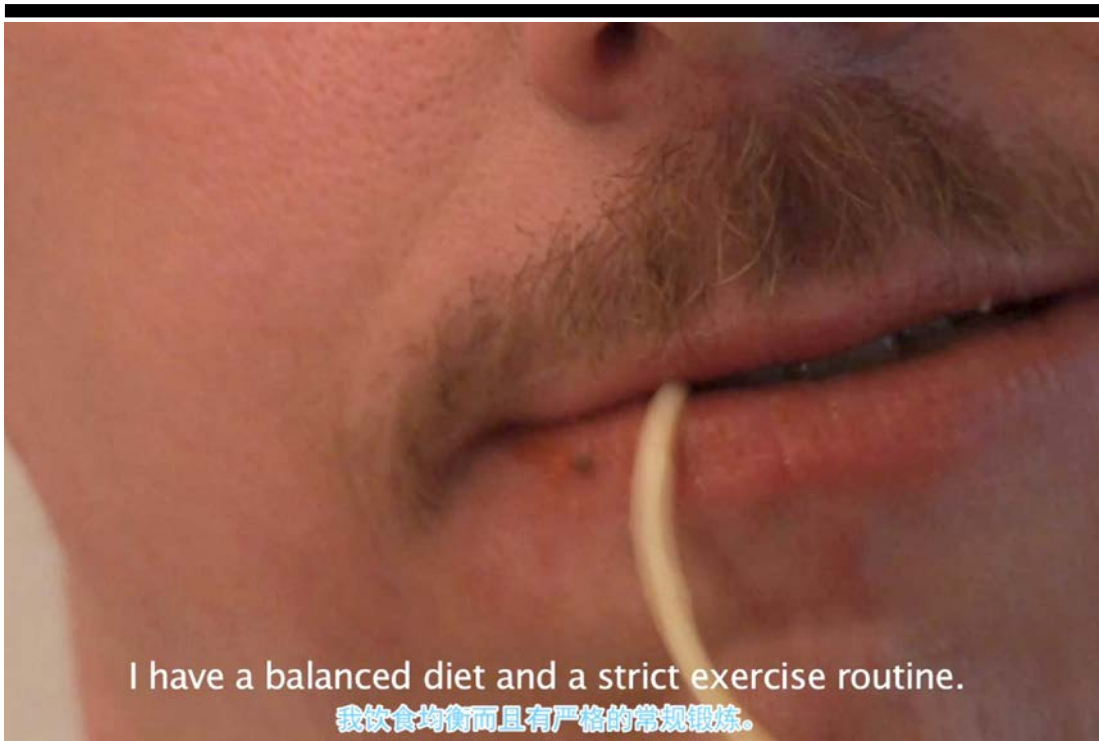


一旦你才華橫溢，人們就開始嫉妒你。軟弱的人總是嫉妒那些實現了夢想的人。卻告訴我他們開著什麼樣的車，睡著什麼樣的女人。此處女人是複數。當那些失敗的丈夫在花園裏除著草，我卻在操他們的妻子。我給女人快感。為什麼我該對他們撒謊？我給她們的那種滿足感，她們再也不可能不在別處獲得。我魔法般地撫摸。從沒有女人帶著遺憾離開我家。女人們，她們也試圖留住我，但是她們很快就會發現她們手上的牌實在太爛了。我相信一夫一妻制，但僅限一晚。我並不享受傷害任何女人，但結局如此。而且我並不覺得抱歉。有時候粗暴無禮是唯一脫離困境的方式。當女人認識到她們的錯誤，她們會做一切事情讓我回心轉意。她們也許會苦苦哀求或是低頭認錯。可我必須讓自己從困境中解脫。而且我從不回頭。太多女人太少時間。我擅長此道，沒有辦法停止。謙虛實在不是我的風格。而且我也不會為我的成功道歉。你能不能挪一下？你的呼吸很臭。我是我們公司目前的副總裁，你很可能已經知道了。一段時間之後我總算獲得了提升。沒有人可以否認我是這個公司的靈魂人物。

而且是不可替代的。我可以看透人們可悲的謊言和軟弱的防備。我陪他們玩他們的遊戲，但以我自己的規則。你瞧，我能讓人做我想要的事情。或者更準確地說，這可能聽起來有點可怕，但是我習慣這樣。人們意識到我的權威。一旦我做出決定，我會投入我所有的精力和努力達成目標，不論這個專案是大是小。我絕不接受第二榮耀。我不斷地敦促自己。這段時間我開始做俯臥撐晨練。現在我可以做一千個俯臥撐。我覺得懶惰的人就像是腐爛的蘋果，你把它放在一個新鮮蘋果的旁邊，很快就兩個都腐爛了。在那些心理暗示下，就連我，我也曾感到壓抑，但我接著就去慢跑。了。生活就是這樣。習慣它吧。從沒有人說這是一次娛樂公園的旅行。沮喪不過是懶惰的藉口。軟弱的人總是試圖讓身邊的人為他們感到可惜。“這都是我媽媽的錯。”一切沒有如願的事情，他們都責怪於他人，他們的媽媽，環境或者仙女。我是我自己的主人。我照顧我自己。因為事實是，你吃什麼你就會成為什麼。我飲食均衡而且有嚴格的常規鍛煉。我充滿能量而且我的身材很好。他們吃那麼多是我的錯嗎？我不想聽“我真的沒有吃那麼多”。

實際上他們一天吃的比我一個星期吃的都多。我覺得挑剔和批評失敗者是完全合理的，而且必須有人那樣做。哎喲，我不知道我不能發表我的意見。如果我不能批評其他人，那我該說些什麼？天氣？去他媽的。你完全可以吃屎這與我無關。或者你可以吃任何你想吃的東西，但別認為我會對你的問題感興趣。噢是，好看並不意味著什麼，而且錢也不會帶給你快樂。那些用屁股思考的人這樣說。身居高位很難，但是當我還擁有它的時候我就會盡情享受它。這是我掙得的獎賞，沒人能質疑我。我今天還有很多事情要忙。

《獨角戲》 影像臺詞



《獨角戲》 影像
Monologue, Video

#11

When you're talented, people start envying you. Weak people always envy those who make it. But tell me what kind of cars they drive and what kind of women they sleep with. And I mean women in the plural. When their loser husbands are mowing their lawns outside, I'm fucking their wives. I give women pleasure. Why should I deny them that? And the kind of satisfaction I give them, they'll never get anywhere else. My magical touch. No woman ever left my place unsatisfied. The women, they've tried to make me stay, but they're quick to notice that they can't hold me with the cards they've been dealt. I believe in monogamy as long as it only lasts for one night. I don't enjoy breaking the hearts of random women, but that's how it goes. And I'm not sorry. Sometimes being rude is the only way to get out. When the women understand their mistakes they'll do anything to get me back. They may beg and plead. I just have got to cut my way out. And I never look back. So many women, so little time. I'm good at what I do. I can't help myself. Modesty is just not my thing. And I'm not going to apologize for being successful. Could you move a bit? Your breath stinks. I'm the vice president of our company nowadays, as you probably know. About time that I got a promotion. No one can deny that I'm the central figure of this company. And not a substitute.

I can see through people's pathetic lies and weak defences. I play along with their game, but by my own rules. You see, I get people to do what I want. Or more accurately, now this may sound a bit scary, but I'm used to that. People recognize my authority. Once I put my mind to something, I will invest all my energy and efforts in it, whether or not it is a small or a big project. I will never settle for second best. I constantly compare my performance. These days I start my mornings with push ups. I could do a thousand push ups right now. lazy people, I think they're like rotten apples, you put one next to a fresh one, and soon enough they'll both be rotten. In this age of psychobabble, even me, I once felt depressed, but then I went out jogging. This is what life is like. Get used to it. No one ever said that this would be a trip to an amusement park. Depression is just an excuse for laziness. The weak try to draw pity from the people around them. "It's all my mums fault." They blame others, their mum, the environment or the tooth fairy for everything that didn't go their way. I'm my own master. I take care of myself. Because the fact is, you are what you eat. I have a balanced diet and a strict exercise routine. I'm full of energy and I'm in a really good shape. Is it my fault that they have been gorging too much?

I don't want to hear "I really don't eat that much". In real they eat more food in one day than I do in a week. I think it's perfectly acceptable to criticize and put down losers, someone's got to do that too. Oops, I didn't know that I can't voice my opinions. If I can't criticize others, what am I supposed to talk about, weather? For fuck's sake. And you can eat shit for all I care. Or you can eat anything you want to, but don't think that I'll be interested in your problems. Oh yes, and good looks mean nothing and money doesn't make you happy. The kind of brain farts people let out. It's tough at the top, but I'm going to enjoy it while it lasts. No one can tell me that I haven't earned it. I have a busy day ahead.

問題是，我渴望成功。以我的標準，芬蘭太落伍了。我必須要離開。我應該有更好的生活。我一直知道我是特別的，是與眾不同的。芬蘭人真醜，著裝也很糟糕。醜八怪就該呆在家裏或是被鎖進地下室。每天在轟爆了的 Marimekko 服裝店看見他們真是讓人討厭的事情。當我看見他們在促銷服飾前徘徊，我真想對他們說：“別費勁了，無論你怎麼努力，醜就是醜。在你浪費你的票子之前，還是先減減你的贅肉吧。”人們是何其愚蠢啊！我讓我的男朋友扔掉他的蠢帽子。他竟然不肯，說是他的耳朵會冷。芬蘭人在物質享受上實在太落後了。然後他們竟然認為樸實是種美德。樸實除了乏味什麼也不是。他們說如果你的目標太高，你必定會失敗。那我們究竟還要不要有目標？他們又說，即使你在某方面很有天賦，你也該絕口不提。你必須要降低自己的姿態。你被生下來了，在高檔地段貸款買了個粗鄙的房子，接著為了還清貸款在愚蠢的崗位上沒日沒夜地幹。然後在退休的早兩年，你終於可以享受你金色的晚年，在中產階級的幻覺中整刈你的草坪。但那不會長久的。你會得癌症或被自己的脂肪窒息而亡。你死了，生活如常繼續。沒有人會記得你，或者他們根本不在乎。每個人對自己無聊的生活都有各種擔驚受怕。這就是我們來到這個世界的原因嗎？我想我應該成功，那是我應得的。我為此努力工作，而且我比其他人才更有才華。

我的藝術品很好，或至少比某些要好。我 Google 了倫敦泰特美術館和紐約高古軒畫廊，這才是我應該呆的地方。連達明恩·赫斯特都能在那裏展出。藝術學校裏到處都是素食主義的嬉皮士空想家。難道他們不知道我們不是為了讓世界和平讓牛欄更寬廣而做藝術的嗎？為了錢也不賴。我有我想要的生活。我不關心貧民窟。我想要成為一個血統優良並且繼承了大筆遺產的貴族。我不想像那些平庸的笨蛋一樣生活。我想擁有魔力，擁有漂亮的人和東西。就像瑪麗蓮夢露說的：鑽石是女孩最好的朋友。我猜如果我做藝術，人們會注意到並尊重我。人被分為贏家和輸家。我也想做一個贏家。



《自畫像》影像
Self Portrait, Video

Thing is, I wanna be successful. Finland is too backward for my taste. I have to get out. I deserve better. I've always known I'm special, different from the others. Finns are so ugly, and badly dressed. Ugliers should stay at home or be locked in a cellar. It's annoying to see them every day – In some stupid Marimekko get-up. When I see them looking at clothes on sale I would like to say to them: "Don't bother. You'll look ugly anyway. Before wasting your pennies, slim down and lose the wattle." People are so stupid. I told my boyfriend to ditch his stupid cap. But no, he says his ears get cold. Finns are so after creature comforts. And then they think that modesty is like some virtue. Modesty is plain boring. They say that if you aim too high, you are bound to miss. Shouldn't we have goals, then? And if you're good at something, you're not supposed to say it. You have to downgrade yourself. You get born and then slave at some dull job – in order to pay the loan for some lousy house in a smart area. Upon an early retirement, you can enjoy the golden days – and mow the lawn in your middle class illusion. That won't last.

You'll get cancer or suffocate to your own lard. You die, and life carries on just as usual. No-one remembers you or they just don't care. People have their own worries with their boring life. Is this why we are here? I think I deserve success. I've worked hard for it, and I'm better than the rest. I make good art, or at least better than some. I've googled that the Tate Gallery in London and the Gagosian gallery in New York are the places to be. Even Damien Hirst has showed there. Art schools are full of some vegetarian do-gooder hippies. Don't they know that we don't make art to get peace on earth and bigger pens for cows? It would be nice to make money, too. I want a certain lifestyle. I don't care to slum. I'd like to be a rich aristocrat a blue-blooded who inherited a fortune. I don't want to slave away like these average dullards. I want glamour, beautiful people and things. Like Marilyn Monroe said, diamonds are a girl's best friend. I guess I do art so that people would notice and respect me. People are divided into winners and losers. I want to be a winner too.

Surface--Solo Exhibition by Xinwen Liao

【表皮】- 廖歆雯作品個展

John Berger 的書《觀看之道》由“觀看先於語言”的論斷開始展開。在視覺藝術的領域中，尤其是攝影，卻並非是觀看，而是觀察、記錄、名錄、組織、和想像先於語言。廖歆雯的作品在這個層面上是一個紀錄傳統轉換為個人化觀察的清晰例證。但當 John Berger 將“觀看”和“語言”聯繫在一起的時候，他究竟所指的是什麼？是觀看的行為，亦或是攝影行為通過主題所呈現給我們的相似性。但，是目光的語言和藝術的呈現帶領我們去理解。Berger 關於“觀看”仍不足夠，我們仍需要語言去解釋我們所見的含義論斷，通過廖歆雯的作品得到了回答。她帶領我們回溯到了對過程中的觀察和創造本身的理解：從第一個房間高度完成的作品，到第二個房間的圖片影像裝置，再經由圖像來源之地的燈光裝置，最終到達了最後一個房間的草圖、收集和原始的混亂。在此前提下，當她的作品可以作為個人化的紀錄觀察來理解，她的此次呈現就必須被作為一篇介於觀看和言說過程間的文章來解閱。



John Berger's book, *Ways of Seeing*, begins with the claim that "Seeing comes before words". In the case of visual art, and especially photography, it is not seeing which precedes words, but observing, documenting, indexing, gathering, and imagining. Liao Xinwen's work is in this sense a clear example of a documentary tradition, turned to personal observation. But what does John Berger mean when he relates "seeing" to "words"? It is the act of seeing, or the act of photography by analogy, which provides us with subject. But it is words in the case of sight, and presentation in the case of art, which lead us to understanding. Berger's implied claim, that "seeing" is not enough, and that we need words to explain observations, is answered by Liao Xinwen through her presentation. She leads us on a backward journey towards understanding the process of observation and creation itself: from the apparently finished photograph in the first room, to moving image in the second, to light as the source of image, and finally to sketch, collection, and

primary chaos in the last room. In this sense, while her photographs could be understood as personal documentary observations, her presentation must be read as an essay on the transition between seeing and speaking.

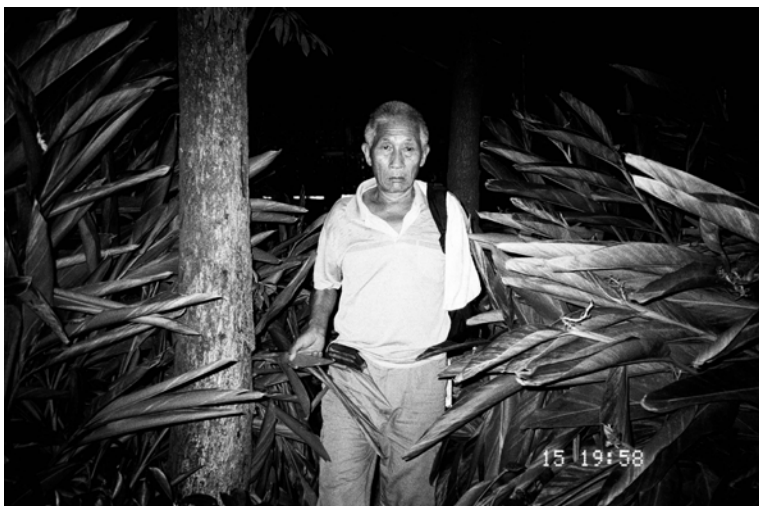
#13

藝術家自述

此次展出的照片是我從 2008 年到 2013 年期間陸續所拍攝的，由此作為我視覺的小段集合。我並不是時時都在拍攝照片，我的拍攝方式基本上是以感覺為主，由感覺來支配我的拍攝。我對於周圍的生活狀態比較感興趣，走在路上時會悄悄觀察身邊的人或物，去發掘有沒有想要拍照的衝動。面對形色的世界，我所選擇的都是一些生活的表皮，就像是附著在生活表面的一層物質，各種表皮組成了我們平時所見，所習慣的生活。

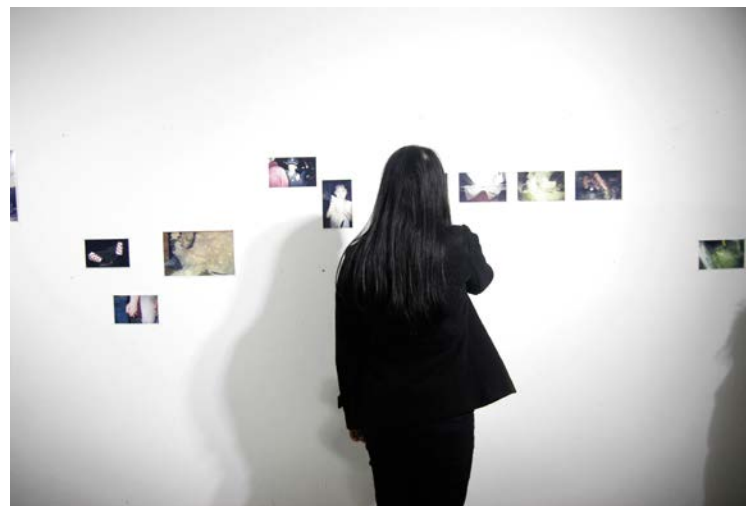
Artist autobiography

This exhibition is a presentation of my vision of the period from 2008-2013. I was not taking photos at anytime, I prefer to follow my feeling, let it lead me to take my actions. I'm interested in the daily life around, and always seeking my passion from it, while I was walking I was always watching people and things around me and looked for the moment which I felt couldn't help to press the button on my camera. The world is colorful and playful, has so many different dimensions, I focused on the surface of life. It likes the material of life's skin, they combined together then became what we have saw and became the life we got used to.



《表皮》攝影
Surface, Photography

展覽開幕酒會現場 Opening Party of the Exhibition



I am totally up Solo Exhibition by Paulien Bremmer

【天天向上】- Paulien Bremmer 作品個展

Paulien Bremmer Architecture+Urbanism 是一個致力於當代都市風景大概念領域的跨界工作室。

他們的每個項目都被視為是多領域的，項目和其上下文背景間持續發展中的關係在此語境下被試驗和研究。在設計的程式中，基於“發展並打開項目含糊不清的可能性”而做出選擇。

通過和客戶、使用者、顧問和其他關係人之間密集的合作，每個項目都被設想為：在設計中多作者協作的，在選擇和創意上精確的建築物。尤其在當前歐洲的建築和規劃是專注於由“新”向“當下”的概念轉變，在這樣一個語境中，Paulien Bremmer Architecture + Urbanism 工作室提出了一個現代、革新和批判的立場。一個既保持對歷史的敏感又勇於開拓面向未來的主張。Paulien Bremmer 將她自己獨立的作品作為 Architecture + Urbanism 工作室委託工作的孵化園。



Paulien Bremmer Architecture + Urbanism is an interdisciplinary studio working on all scales of the contemporary urban landscape. Every project is seen as a multidisciplinary process whereby the ongoing relationship between program and context is being tested and researched. In the process of design, choices are made to develop a project which opens up ambiguous possibilities and scenario's. Through intensive collaboration with clients, users, advisors and other stakeholders, a project is conceived as a multiple authorship resulting in a design as a precise construction of choices and ideas. Especially in the contemporary European condition where, both in architecture and planning a shift is made from a focus on the 'new' to the transformation of the 'present', the office claims a modern, innovative and critical position.

A stand which is both sensitive to the past as daring towards the future. Paulien Bremmer uses her autonomous work as a breeding ground for the studio's commissioned work.

冬天時伏爾加河水將上漲完全覆蓋小島。俄國城對面的居民在那裏搭建起帳篷以在島上度過夏季。在完全入秋以前，他們把家庭貨品全都埋藏到地下。兩個季節之後再挖出來，恢復原貌重見天日。這個島不屬於任何人。其自治和她可以暫時盜用這個島的想法，讓 Paulien Bremmer 著迷，她於是在不會當地語言且未做妥善安排的情形下倉促成行，住在一個廢棄的帳篷裏，並在那裏繪製了一幅肖像。

When the level of the Volga drops the island disappears completely under water during winter. Residents of the opposite Russian city built huts there in spring to stay on the island during summer. Before everything submerges in the autumn they bury their household goods in the ground. Two seasons later they dig them up again and restore them to their pristine state. The island does not belong to anybody.

Fascinated by the autonomy and the idea that she could also temporarily appropriate the land, Paulien Bremmer stayed unprepared and not able to speak the language in an abandoned hut and made a portrait.



Arkadi, Video/ 影像

Sky, Sea, Earth, Ball Solo Exhibition by Lotte Geeven

【天，海，土，球】- Lotte Geeven 作品展

天
看看你的四周，你看見這個城市了嗎？它看起來很平常不是嗎？現在想像一下在它成為城市之前的樣子。一個只有大山、樹林和兩條相遇的河流的地方。這個城市曾經僅是一個想法。未來總是由一個想法展開的，未來總是在其向你走來的路上。
一次為了全新未來的短暫交易正在向你走來的路上。
Lotte Geeven

Sky
Look around you. Do you see the city? It looks normal right? Now imagine this place before the city. A place with only mountains, trees and two rivers that meet. This city once was an idea. Future always starts with an idea, future is always on its' way to you.
A short commercial for a new future on its' way to you.
By Lotte Geeven

球
一場暴動；太緩慢而無人得見。
片段摘自 3 小時的表演，4K
Lotte Geeven

Ball
A riot; so slow that no one sees. Excerpt of 3-hour film for the context of this show, 4K
By Lotte Geeven



《天》影像，2014
Sky, Video, 2014



《球》影像，2014
Ball, Video, 2014

海
宇宙之水的力量，創造了潮汐，海浪，洪水，漩渦和湧流。他們也可以沖泡一杯好茶。你所要做的僅僅是留心觀看。

300 千克白色
300 千克黑色
9000 升水

此作品為專案《127109&127110》專案的一部分。

127109 & 127110
想像，你在飛越大西洋的飛機上看著在你之下 9 公里的廣闊海洋。除了海洋你什麼也看不見。那兩個奇怪的東西會在 76,762,000 平方公里海洋的中間相遇嗎？機會為零，或也許？這正是藝術家 Lotte Geeven 將兩個物體放入其中做試驗的原因。她獲得了國際海洋學方面的專家團隊的協助，共同去尋找答案。兩個帶有感測器的機器人 127109 & 127110 被放入了大西洋；一個在墨西哥灣，另一個在很遠的葡萄牙海岸。投放的地點和時間都經過仔細核算，以便增加它們相遇的幾率。如果一切順利，在洋流緩慢的移動下，我們預計 27109 & 127110 應該在一年內相遇在兩股巨大的湧流形成漩渦的地方，就在投放地之間的位置。自兩個機器人裝置下水的那一刻起，這個專案的結果就完全地交由大自然的力量支配了……至少我們的計畫是這樣的。127109 最近被一艘摩洛哥船盜取了，現在正在摩洛哥一個小村的海港裏休憩。但小偷並不知道在球體內有一個高科技的 GPS 定位裝置，得以讓我們清楚地知道它的每一個動向。耶誕節之後，Lotte 將去那個海岸邊的小村莊訪問小偷和她的機器人。

跟進這次冒險的旅途請訪問網站：
127109and127110.com



《海》大地藝術，2014
Sea, Video, 2014



《海》裝置, 2014
Sea, Installation, 2014

Sea

Forces of the cosmos choreograph water; they create tides, waves, floods, swirls and currents. They also move the tea inside your cup. All you need to do is look to see.

300 kg of white
300 kg of black
9000 litres of water

This work is part of the project 127109 & 127110

127109 & 127110
Imagine. You are halfway a transatlantic flight and look down on the vast sea nine kilometer below you. You see nothing but sea. What are the odds two things will meet there in the middle of this 76.762.000 km² territory? Zero. Or many not? This question was reason for artist Lotte Geeven to put things to the test. She brought in an international team of scientists specialized in studying the behavior of the sea to search for an answer. Two sensory robots named 127109 & 127110 were brought to life and were deployed 7000 kilometers apart in the currents on opposing sides of the Atlantic Ocean; One in The Gulf of Mexico and the other far out the Portuguese coast. The location and time of the deployment of both objects has been carefully calculated in order to optimize the chances of an encounter.

chances of an encounter. At the mercy of the sea's slow choreography, 27109 & 127110 are predicted to meet in the middle within the timespan of a year; the place where two giant currents curl around. The moment the two robots touch the water; the project's outcome is entirely ruled by the forces of nature...at least that was the plan. 127109 recently got stolen by a Moroccan ship and now rests in the harbor of a small coast village in Morocco. The thief does not know there is a high-tech GPS inside the ball that allows us to see every move he makes. After Christmas Lotte will travel to the coast village to meet thief and the robot.

Follow the adventurous journey on the website 127109and127110.com

土

一個藝術中心地下聲音的小觀測臺

20-20.000 HZ 高感麥克風
21 個人造的深淺不一的洞
21 個喇叭和一個長號
21 個喇叭

大都市重慶建在一塊巨大的岩石結構上。遠古時候的山地地形上現在承載著摩天大樓和數以百萬的人民。在這裏我們能聽到建築工地的聲音，汽車的聲音，人們發出的各種聲響，風穿過樹葉的聲音以及從早到晚嘈雜的手機的聲音。但我們的腳下會有什麼樣聲音？在泥土下？在岩石下？你可曾好奇？

藝術家 Lotte Geeven 自孩提時起便渴望知道答案，並且她終於組織了一個專業的科學團隊一起一探究竟。她的隊友們說：“Lotte，下麵一定是一片寂靜，不過無論如何讓我們試試吧，你勾起了我們的好奇心。”去年他們在地球上最深的一個洞前見面了，在捷克共和國邊境上一個 9 千米深的黑洞直指地球的中心。一個能夠承受高溫的錄音裝置被放入了洞中，在一段長時間的寂靜後一個非常深而又黑暗的聲音出現了，科學家們震驚了。這段錄音在網路上被瘋傳。這僅僅是一個宏偉計畫的第一步。與 DAC 一起，Lotte Geeven 計畫在重慶的公共空間做一個超級深的洞，一個可以聽取地下聲音的聽覺儀器，一個你和我可以並肩而坐一起聽地球在我們腳下旋轉和咆哮的地方。

這是藝術嗎？這由你決定。藝術家 Lotte Geeven 相信，藝術通過成為社會的一部分，可以改變社會。藝術可以有各種形式：一次商業活動，一個故事，或一個帶來你前所未聞的聲音的洞。



《土》聲音裝置, 2014
Earth, Sound installation, 2014

Earth

A small observatory for sounds underneath the art-centre.

20-20.000 Hz sensitive microphone
21 man-made holes of various depths
21 trumpets and one trombone
21 speakers

The megacity of Chongqing is build upon a vast rock formation; an ancient mountainous landscape that now carries skyscrapers and millions of people on her back. Here we can hear construction works; cars, voices; wind through the leaves and buzzing cell phones all day and night. But what sound is below our feet? Below the soil? Below the rock? Did you ever wonder?

Artist Lotte Geeven had this question since she was a child and collected a team of top scientists to search for an answer. The team said: 'Lotte, it will be totally silent down there;

but anyway we will try, you made us curious. They met last year at the deepest hole in the planet; a 9 km dark hole toward the centre of the earth located in the border of the Czech Republic. A recording device able to resist extremely high temperatures was lowered into the hole, In the middle of long recording of silence a very deep dark sound appeared; the scientists where stunned. This recording went viral on the Internet. This was a small first step towards an ambitious project. Together with DAC; Lotte Geeven aims to make a super deep hole in the public space of Chongqing. An acoustic instrument for the sound of the earth; a place where you and I can sit together to hear the earth spins and growl below our feet.

Is this art? Up to you to decide. Artist Lotte Geeven believes art can change a society by becoming part of it. Art can have any form: a business; a story or a hole that brings you a sound you have never heard before.

How do we become a part of this world Curated by Lynn S.

【我們如何成為這個世界的一部分】 - 策展人 時玉玲

《我們如何成為這個世界的一部分》是四川成都藍頂藝術區的幾位藝術家在全國各個主要城市的巡展，此次重慶站的展覽，在重慶十方藝術中心舉行。參展藝術家：李琦，陶輝，易雨瀟，張晉，瀋陽超。策展人時玉玲（中國）來自成都當代美術館。

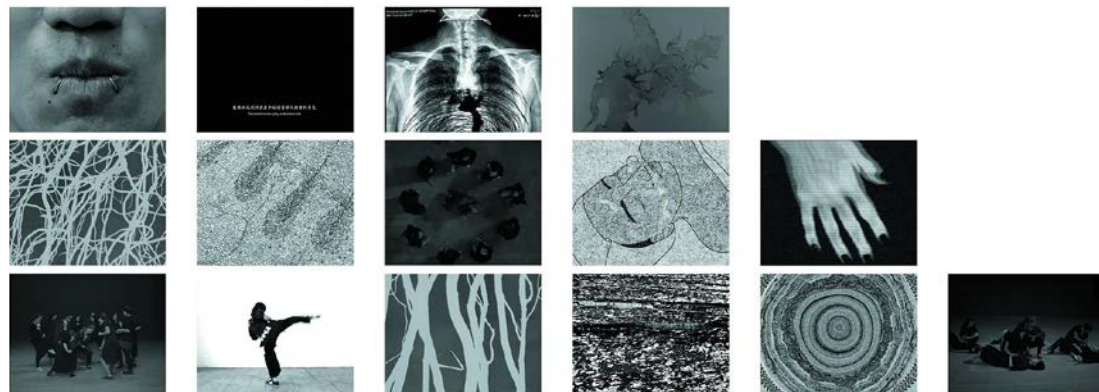
"How do we become part of this world", works by artists from Chengdu Blue Art District, made its exhibition in the DAC as its stop in Chongqing during the tour. Artists include Qi Li, Hui Tao, Yuxiao Yi, Jin Zhang and Yangchao Shen. Curator: Lynn S (China), from Museum of Contemporary Art Chengdu.

HOW DO WE BECOME A PART OF THIS WORLD

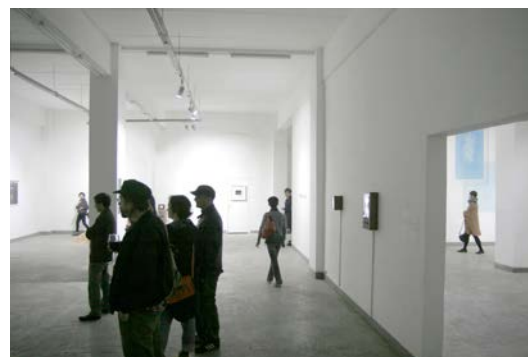
我們如何成為這個世界的一部分

Curator: Lynn S.
Artists: Li Qi, Shen Yangchao, Tao Hui, Yi Yuxiao, Zhang Jin
Opening: 19:30, Sunday 2nd Nov. 2014
Duration: 2nd Nov. 2014 - 21st Nov. 2014
Venue: Dimensions Art Center, Guan Jia Lin 190, Huang Jue Ping, Jiu Long Po District, Chong Qing
Sponsor: Dimensions Art Center, Jiu Long Po district, Chongqing
Website: <http://www.chongqingair.org>
Wechat: CHONGQINGAIR
票價: 免費
票種: 免費
展覽時間: 2014年11月2日 (周日) 19:30
展覽地點: 重慶五里坪1400 - 1800
展覽地點: 十方藝術中心 (DAC) (重慶市黃桷坪黃家巷150號, 萬佛坪後壩壩旁內向新市場車站對面走馬路上行200米處) (重慶市南岸區)
主辦方: 重慶市九龍坡區十方藝術中心

DIMENSIONS ART CENTER 十方藝術中心
2014/11/2-2014/11/2



A letter from the curator 來自策展人的一封信



展覽開幕酒會現場 Opening Party of the Exhibition

尊敬的先生 / 女士，

您即將看到的展覽是《我們如何成為這個世界的一部分》。作為個體的存在，我們身處世界之中卻難窺其全貌，只能在由個體經驗所產生的預設上推行出對世界的認知。任何試圖還原現實的語言都是虛構性的，人們只是假設其成立。“我們如何成為這個世界的一部分”在重慶站將會展出五位年輕藝術家的作品，他們選擇用多媒體的方式詮釋個人世界與外部世界的關係。在他們的創作中，我們可以很明顯地感受到一種無意識的共性——對現實與虛構的處理方式。他們不再像前輩藝術家們那樣用直白而感性的藝術語言介入，而是不約而同地選擇一種迂回婉轉的方式切入現實。他們打亂虛構和現實的秩序，用一種曖昧的修辭方式詮釋我們和這個世界的關係。

Dear Sir / Madam,

The exhibition you are about to visit is How do we become a part of this world. Being individuals, we are situated in the world yet cannot see it as a whole. Our understanding of the world is built upon assumptions based on our individual experiences. Any language attempting to restore reality is fictitious. We take the assumptions as being true. How Do We Become A Part of This World in Chong Qing will feature works by five young artists, who choose to illustrate the relationship between the individual world and the external world via multimedia. Among their works, we can clearly see a kind of unconscious commonality—the way to deal with reality and fiction. They no longer face the world with straightforward and sensual artistic language like their predecessor artists; instead they coincidentally choose a circuitous way to probe reality. They disrupt the order of fiction and reality, and use the rhetoric between realism and fantasy to interpret our existence in this world.

-- 時玉玲

--Lynn S.

Qi Li

李琦

李琦

1984 年出生於青海

2009 年畢業於四川美術學院油畫系

現工作生活於北京

李琦的作品一直在關注語言介入如何消解行動的意義。他試圖探討形式語言與作品內涵之間是否存在一種相互凌駕的等級關係，或者說是否存在著某種“準則”控制著這兩者之間的關係。所以，我們在他創作過的錄影藝術作品中，經常會看到對於思考和工作關係的討論。

《行動抑制指南—格鬥教程》是一部需要兩臺放映設備同時播放的錄影作品：一個螢幕播放的是一位專業泰拳運動員在演示格鬥過程的無聲畫面；與此同時，另一臺電視則傳出電臺播音員對於格鬥的標準化介紹。這套與實際格鬥毫無關聯的美學語言對格鬥的過程產生了干擾，讓格鬥的本質意義得以消解。

《幻想與樂隊鼓手互換身份的主唱》關乎語言對行動的介入。一個樂隊鼓手在進行音樂表演的場景，不斷地被以語言為載體的對話干擾，表演的過程被切割成了不連續的碎片。語言的干擾粉碎了觀眾對一場音樂表演的心理期待，這種看似對觀者的善意提示的語言，反而讓表演顯得無意義。

Qi Li

Born in Qing Hai in 1984

Graduated from Oil Painting Department of Sichuan Fine Arts Institute in 2009

Now lives and works in Beijing.

Qi Li's works have been concerned about how language intervention dispels the significance of actions. He attempt to figure out whether there is a mutual overriding

hierarchical relationship between formal language and the meaning of art works, or there is a kind of Guideline which controlling the relationship.

Therefore, we could read discussions between thinking and working in videos he made.

The Guidelines of Behavioral Inhibition includes two parts: a professional taekwondo player is performing silently in the right screen and a female announcer is introducing taekwondo to us using standard language in the left one. The introduction of taekwondo which sounds likely very serious are actually ridiculous.

The aesthetics language unrelated to the process of actual performance interferes with actions and dispels the essential meaning of taekwondo.

The Band Lead Singer Who Fantasizes to Exchange with the Drummer is also about language intervention for action. A drummer of a band who is playing continues to be interrupted so often by dialogue showing on TV that the performing process is cut into incoherent pieces. The interference language appeared to be well-intentioned tips for the viewers shattered their psychological expectation for a musical performance and made performance meaningless.

#12 參展藝術家作品
Works by artists participating in #12 Exhibition



《行動抑制指南—格鬥教程》影像，2012
The Guidelines of Behavioral Inhibition, Video, 2012

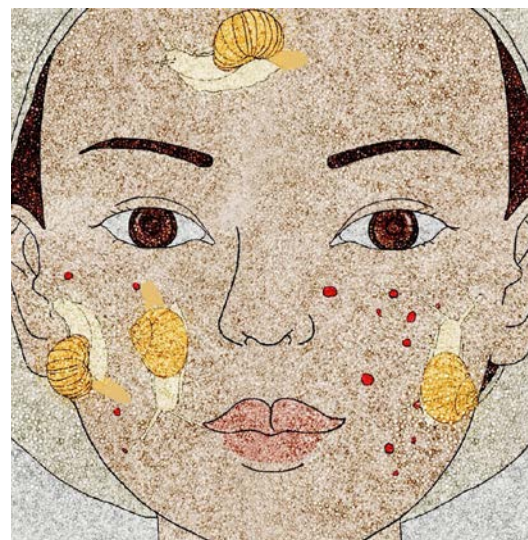
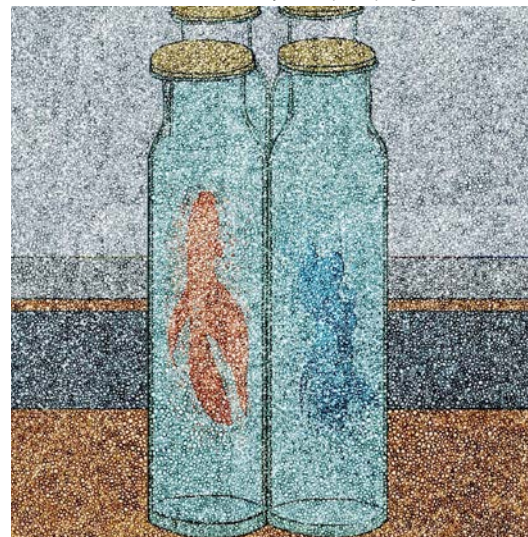


《幻想與樂隊鼓手互換身份的主唱》，單頻雙聲道 影像 2014
The Band Lead Singer Who Fantasizes to Exchange with the Drummer, Single frequency double channel, Video, 2014

Yuxiao Yi

易雨瀟

#12 參展藝術家作品
Works by artists participating in #12 Exhibition



《Walking》動畫 / Animation, 6'30", 2013

易雨瀟

1989 年出生於四川成都

四川美術學院新媒體藝術系在讀研究生

現工作生活於重慶、成都

walking 是藝術家易雨瀟在完成她的《我想對你說》專案之後的自我審視。創作 walking 的時候，易雨瀟將自己分裂成兩個人格，一個是敘述者，一個是旁觀者。敘述者用所學的知識去編造一個事件，作為旁觀者的她，則在敘述者每提出一個問題時，立刻開始思考她為什麼提出這樣的問題。她審視自己所接受的教育、社會、家庭等對她的影響與她做出判斷的動機來源。影片的圖像來源於兒童畫中簡單圖畫、課本中的插圖，以微觀的視角去誇張虛構一個粒子可全部感知的世界，建立一個荒謬的循環系統。以看似科學的方式去解釋能量守恒定律，反思女性身份以及科技、人性。

Yuxiao Yi

1989 born in Chengdu

Studying for master's degree in new media art department of Sichuan fine arts institute

Now lives and works in Chongqing and Chengdu

This film is Yuxiao Yi's reflection after the project <please listen to me>. When she creating it, she put her personality into two. One is the narrator, another is a spectator. The narrator make a story with she's knowledge. By the view of the spectator, she immediately started ask why she ask this question when the narrator asked a question. she look at her upbringing, social, family, and so on influenced her and looking for the sources of motivation for her to make judgments. Images of this video are from the Childers's stick figure painting, the illustrations in textbooks. From the micro perspective, Yuxiao Yi fictional a world which all the particle can be seen. Walking is an experiment. Due to my limited knowledge of the world, the artist construct a ridiculous circulatory system, reflections on female identity and technology, humanity.

瀋陽超
1987 年出生於四川
2009 年畢業於四川美術學院油
畫系
現工作生活于成都

《Dr. R 的日記》是一件將對他者生活的想像與個體經驗與遐想進行重疊的作品，在一個相對獨立的空間中，瀋陽超通過圖片、燈箱、實物、錄影等多種媒介的佈局，經營出了一個亦真亦幻的私密場所。作品最初的靈感來源於一間廢屋中牆壁上的一句塗鴉：愛情像泡沫 一碰就碎。有一段時間，瀋陽超外出拍片的時候，發現了一片被拋棄的房子。在這些房子中，還殘留著過去生活過的那些人的痕跡。比如牆壁上的塗鴉、地上被撕碎的離婚證、丟在角落的指甲油……這些殘留的物品很容易就成為了對他者生活窺視的佐證。由這些棄屋開始，藝術家又被廢棄的遊樂場所吸引，那裡同樣殘留著過去時光的氣息，引發了藝術家無限的遐想。於是一個虛構的人物 Dr. R 出現了，將藝術家對於他人生活的想像和自身的體驗與遐想順理成章地勾連在一起。在這件多種媒介組成的作品中，在廢屋中撿到的 X 光片、蟑螂的屍體等實物被直接當成了材料用在燈箱中，錄影中一雙蒼白的手在緩緩地塗抹指甲油便是撿到的那瓶指甲油所引發的藝術家的想像。藝術家還從過去拍攝的圖片中挑選出一些加入其中，作為情緒補充的手段。觀眾進入其中所感受到的會是一個由幻想和虛構的記憶所包圍的空間。



《Dr. R 的日記》燈箱、錄影、圖片、實物，2014
Diary of Dr. R, Light boxes, Videos, Images, Objects, 2014

Yangchao Shen

瀋陽超



《Dr. R 的日記》燈箱、錄影、圖片、實物，2014
Diary of Dr. R, Light boxes, Videos, Images, Objects, 2014

Shen Yangchao
Born in Sichuan in 1987
Graduated from Oil Painting
Department of Sichuan Fine
Arts Institute in 2009.
Now lives and works in
Chengdu.

In *Diary of Dr. R* is a work of the artist's imagination of others' life overlaid with and his individual experience. In a relatively independent space, the artist created a private place that is both illusional and real by an elaborate layout of light boxes, videos, images, and objects. Shen got inspired by a scrawl on the walls of an abandoned house: Love, like bubbles, burst upon a touch. By chance, Shen found an abandoned house where traces of the past life loitered, such as scrawls on the walls, divorce papers torn into pieces and nail polish in the corner... These stuffs easily became evidence of Shen's peeping at other's lives.

Then the artist was attracted by an abandoned playground, where the spirit of old days ignited the artist's free imagination. Finally, Dr. R showed up to chain together all the imaginations, selfexperience, reality existed in the past and made up a new one.

In this multi-media work, X-rays and cockroach bodies collected from the house are displayed in light boxes as materials. In the video one pair of pale hands slowly

applied nail polish, the one also taken from that house. In addition, Shen put some photos in the work as a means of emotional supplement to bring audience into a space with fantasy and made-up memories.

#12 參展藝術家作品
Works by artists participating in #12 Exhibition

張晉
1978 年出生於四川
1996 年畢業於中國科學技術大學
2007 年獲得美國紐約大學
(NYU.POLY) 化學博士學位
現工作生活於成都

藝術家張晉的參展作品由兩個獨立的作品組合而成，觀眾既可以單獨觀看，也可以通過作品之間的形式關聯得到一種整體的體驗。這組作品試圖提供對攝影對象的不同觀看角度以及圖像背後的文化想像。在作品的呈現手段上，張晉用 X 光膠片代替了傳統的相紙，經過暗房的操作後，以物影成像的方式，打破了觀眾對於攝影作品的習慣性觀看模式。

《螞蟥過河》的拍攝對象是來自於張晉工作室的兩棵枯樹枝，藝術家只在鏡頭中保留了部分的枝幹，這種類似於中國傳統花鳥畫中折枝花卉的省略方式，讓畫面看起來像是高倍顯微鏡下被放大的人體血管或身體的細胞，或者是航拍鏡頭裏地表蜿蜒的河流。藝術家在這裏提供了一種對拍攝對象的新的觀看角度。

《博爾赫斯說》的靈感來自於博爾赫斯杜撰的一種東方式的對動物的分類方式。與西方具有科學精神的理性分類不同，東方式的分類帶有一種浪漫的、感性的文化特徵。儘管這也許是西方對於東方的文化想像，卻觸發了藝術家對於文化差異的敏感神經。



《博爾赫斯說》X 光膠片、毛玻璃、木頭，2014
Borges Says X-ray film, Ground glass, Wood, 2014

Jin Zhang

張 晉

Zhang Jin
Born in Sichuan in 1978 Graduated from University of Science and Technology of China in 1996 PhD in Chemistry, NYU. POLY, USA in 2007.
Now Lives and Works in Chengdu
Zhang Jin's exhibits consist of two separate works so that viewers can either appreciate them independently, or get an overall experience through the correlation in between. This group of photo work attempts to provide different view angles towards objects and cultural imagination behind them.
With regard to the presentation means, Zhang Jin used X-ray film instead of the traditional one. After operations in the darkroom, the artist finished his works

with photogramme, undermining common ways of seeing.

The object of *Ant Crossing River* is the sapless tree branches in Zhang Jin's studio. He took only part of branches on the film, which is similar to the omission approach used in traditional Chinese bird-and-flower paintings. In the photos, the branches look like human veins or cells under a high-power microscope, or wisting rivers on the earth in aerial photos.
The artist was inspired by an oriental classification of animals coincided by Borges. Unlike the rational classification commonly applied in western world, the

oriental method features in a romantic, perceptual touch. Although it might be 'the oriental' in the western mind, it triggered the artist's alertness to cultural differences.



《螞蟥過河》物影、藝術微噴，2014
Ant Crossing River, Photogram digital print, 2014

Hui Tao

陶輝

陶輝

1987 年出生於重慶

2010 年畢業於四川美術學院油畫系

現工作生活於北京

陶輝的作品中，對於身份的困惑、追問和與外部世界的疏離情緒一直在延續。《談身體》中，這種對身份的追問變成偏執的“科學”分析。藝術家自己扮演成伊斯蘭女孩，在自己的房間進行了一場演說，她以一個體質人類學學者對他的身體分析文章為藍本，後期配以一個老年女性的聲音，詳細客觀地分析了自己的身體結構，外形特徵，血統基因，用真實的材料杜撰了一個儀式式的場景。他企圖撇除感情，關注自己的物質身體，反思傳統宗教的精神禁錮，尋找“物質身體”和“精神身體”之間的平衡。

Tao Hui

Born in Chong Qing in 1987

Graduated from Oil Painting

Department of Sichuan Fine

Arts Institute in 2010.

Now Lives and Works in

Beijing.

Tao Hui's work extended identity confusion, questioning and alienation from outside world. In *Talk about Body*, the inquiry into identity has become scientific analysis at the level of paranoid.

The artist, dressed up as an Islamic girl, made a speech in her own room. Based on an analysis of his own body by an anthropologist, this performance gave a detailed and objective analysis of the body structure, physiognomy characteristic and blood lineage gene, with injection of an old woman's voice in its later part. A ritual scene was made with authentic materials. The artist, therefore, attempted to abandon emotional factors and to focus on her/his own body, and to reflect on confinement by traditional religions, thus achieving a balance between the material body and the spiritual one.

#12 參展藝術家作品

Works by artists participating in #12 Exhibition



《談身體》單通道高清影像，2013

Talk About Body, Colors and sound single channel video, 2013

Art Programs

Lectures

藝術項目 - 講座

2014 · 07 · 06

#4

How to make love from nothing

【如何造愛于虛空】 - Francis Alys 及其他藝術家的作品分享會

關於藝術家 Francis Alys、Fischli & Weiss 和 John Baldessari 作品的分享會。
主講人：Tudor Bratu。

2002 年 4 月 11 日，Francis Alys 召集了 500 名志願者，他們聚集到秘魯利馬城市周邊的沙丘上排列成一條直線。這把像梳子一樣人線，慢慢的向前移動，人們手裏拿著鏟子試圖將沙丘搬移離開原地。使整個沙丘移動了幾英吋的位置。它真實的移植在這裏雖是微不足道的，但它喻義產生的共振是重大的。

A presentation by Tudor Bratu : "How to make love from nothing", a discussion on the work of Francis Alys, Fischli & Weiss, John Baldessari, and other artists.

On April 11th 2002, 500 volunteers were called upon by Francis Alys to form a line and to move a sand dune situated on the outskirts of the city of Lima. This team, lining like a comb, kept pushing forward a certain quantity of sand with shovels in order to move the dune from its original position. The actual transfer is no big deal while its metaphorical resonance is significant.

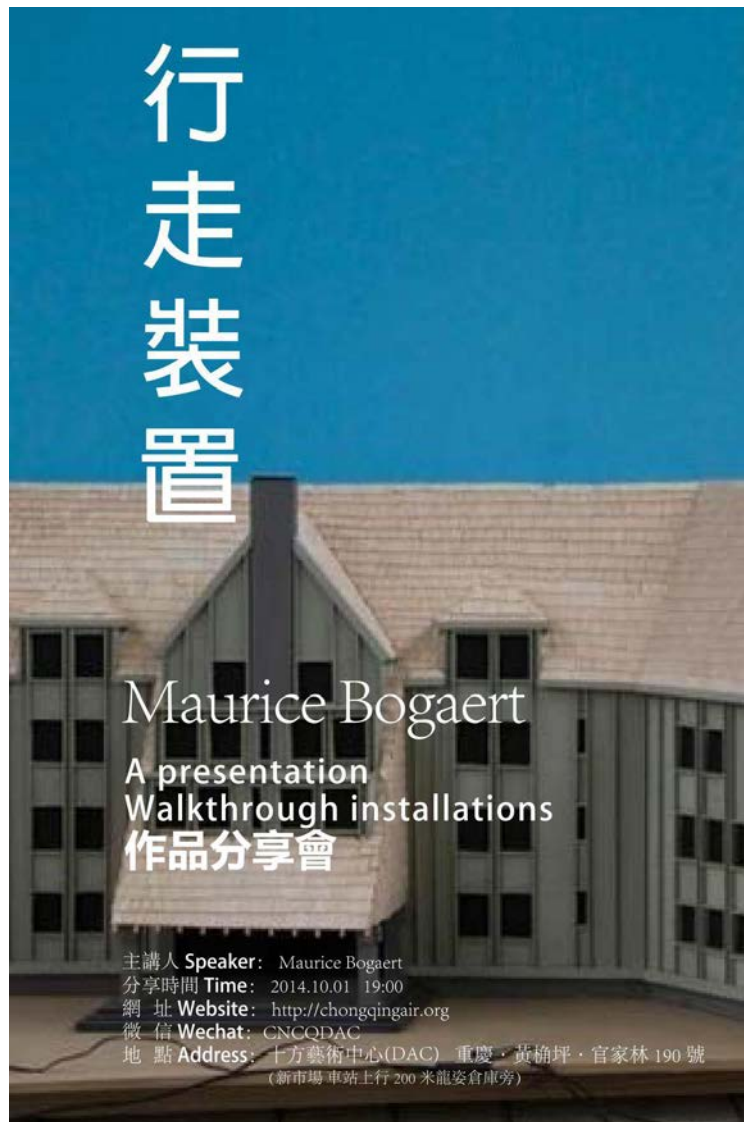


《愚公移山》行為視頻，2002

When Faith Moves Mountains, Video, 2002

Walkthrough installations A presentation by Maurice Bogaert

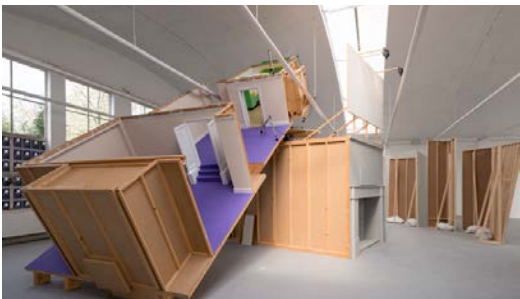
【行走裝置】 - Maurice Bogaert 作品分享會



Maurice Bogaert

Maurice Bogaert (1975) 生活工作在荷蘭阿姆斯特丹，1999 年畢業於 Academie of Fine Arts (Maastricht, The Netherlands)，2001 碩士畢業於於 Piet Zwart Institute of postgraduate studies (Rotterdam, The Netherlands)。近年來莫裏斯•博加爾特發展進行一系列的作品，每一個都以不同的方式，他提出了所謂電影的架構。博加爾特的這些作品，探討了比例模型，裝置，架構和影像之間的關係。其起點是這樣一個問題：可否完成一部電影的重現，比如拿 Ridley Scott 的《異形》來說，可否有一個裝置讓人使用一個長鏡頭來做到重拍這部電影？如何將我們在電影中看到空間的連接性、蒙太奇和大小和角度變化這些體驗翻譯並轉換為具有實際空間性的一組裝置，以使得一個人可以用一個連續性無蒙太奇無剪輯的長鏡頭拍攝出電影？這個想法將博加爾特帶入“演變裝置”這一計畫，它既是一個潛在的體能上的工作計畫同時也是智力磨煉和思想的具象化實踐。有時他的作品是非常大的“走讀裝置”，有時候，它們又是極度細微的模型和原型。

Maurice Bogaert
Born in 1975 in Amsterdam
Graduated from Academie of Fine Arts (Maastricht, The Netherlands), M.A., Piet Zwart Institute of postgraduate studies (Rotterdam, The Netherlands) 2001.
For a couple of years now Bogaert has been developing a series of works that engage, each in different ways, with what he calls filmic architecture. In these works, he explored the relationships between scale models, sets, architecture, and the moving image. Starting point is was the question: would it be possible to do a remake of a film, let's say Ridley Scotts Alien, with a set that would allow one to do so in one single shot? How to translate the combination of spaces, montage and shifts in size and angle as we see them in the film into the actual spatiality of a set that would allow one to shoot the film in a single continuity without the cut and paste of montage? This brought him to the idea of the Morphed Set as both a potential plan for a work and an intellectual exercise or figure of thought. Sometimes his works are extremely large "walkthrough installations" – at other times, they are infinite small scale models and prototypes.



Geen overzicht, 裝置、影像 / Installation、Video, 2014



Infinite Fun, 影像 / Installation, 2011

#15

Art Programs

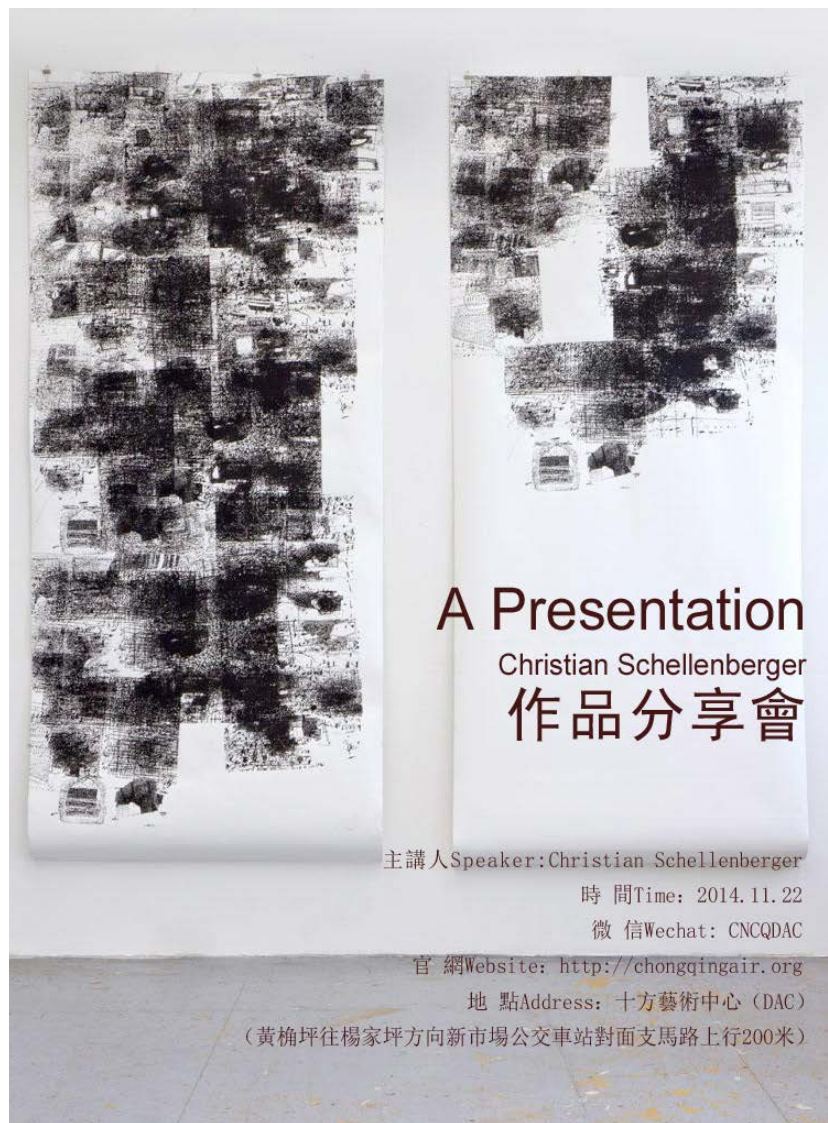
Lectures

藝術項目 - 講座

2014 · 10 · 22

A presentation by Christian Schellenberger

Christian Schellenberger 分享會



講座現場 the Lecture



Christian Schellenberger

雖然我也涉足攝影、影像和油畫，但我的藝術實踐主要是基於繪畫。

之所以選擇繪畫，是因為它的直接，和身體的運動同速。這個載體的另一個益處是，我幾乎可以在任何地方展開我的創作。

總體來說，我的目標是將外部的事物搬一些到紙上，這也是為什麼我總是在工作室之外開始創作的理由（和攝影相似）。繪畫在控制力和機緣性的互動過程中逐漸呈現並清晰。比起先有明確的意圖，我更樂於在繪畫的過程中去發現將發生的事情，接受途中所遇，在控制和失控中嬉耍。

我並不想表現任何事物。我更感興趣的是，一種無論觀眾何時看著它，都能有所發現的開放性質感。

Christian Schellenberger 自述

My artistic practice is primarily based on drawing, though I have also experience in photography, video as well as painting.

I draw because it is direct, fast and physical. Another advantage of this medium is that I can do it almost everywhere.

Generally I aim towards bringing something from outside onto the paper, which is why I begin my work outside of the studio (similar to a photographer).

The process of drawing is determined through a play of control and chance. During the progress of drawing I rather see what happens than having clear intentions, picking up what comes on the way, bouncing between having and loosing control.

I don't want to represent anything. I am rather interested in achieving an open texture, which allows the spectator to see something different, anytime looking at it.

--Christian Schellenberger



Operation City Bombing, Bleistift auf Papier, 200 x 150 cm, 2008



Abrasion, Rohrfeder und Tusche auf Papier, weiterverarbeitete Zeichnungen, 280 x 530 cm, 2011

Dutch design on the move

荷蘭設計行

荷蘭駐重慶總領事館 & 荷蘭設計會主辦，重慶十方藝術中心承辦的“荷蘭平面設計的對話之“荷蘭設計行”學術論壇和展覽於2014年12月03日，14:00在重慶十方藝術中心舉行。

荷蘭駐重慶總領事譚敬南先生為開幕致詞，荷蘭設計師 Giel Groothuis 先生，Joost 先生，

Barbara Asselbergs 女士及重慶創意設計家協會會長徐剛先生，向上品品牌創意設計總監江騰先生，重慶十方藝術中心前藝術總監 Tudor Bratu 先生分別進行演講。演講嘉賓和列席觀眾就荷蘭與中國設計的各方面問題，合作前景，進行深入對話交流。

“荷蘭設計行”（DDOTM）是一個展示荷蘭設計師在建築、設計及時尚領域創新作品的巡迴展覽。該展覽充分展示荷蘭設計文化的多樣性及其設計思維的跨領域性。

“荷蘭設計行”項目由上海的“荷蘭設計會”發起並管理（荷蘭設計會為在華的荷蘭創意產業孵化器項目）。

Dutch Design On the Move forums and exhibitions, hosted by Consulate General of The Kingdom of Netherlands at Chongqing&Dutch Design Workplace, kicked off its stop in Chongqing at the DAC, 2:00 p.m. on December 3rd, 2014. Mr. Guido Tielman, the consul general of Consulate General of The Kingdom of Netherlands at Chongqing gave his opening remarks. Dutch designers such as Mr. Giel Groothuis, Mr. Joost, Ms. Barbara Asselbergs, and Mr. Xu Gang, the president of Chongqing Designer Association, Mr. Jiang Teng, Chief Creative Officer of UP, gave speech respectively. After that, keynote speakers and guests had a deep, lively discussion on designing in Netherland and China, exploring opportunities for cooperation. Dutch Design On the Move (DDOTM), is a traveling pop-up exhibition of works by Dutch creative experts in architecture, design, and fashion. The programme, presenting diversified, interdisciplinary character of Dutch designs, was initiated and managed by Dutch Design Workspace (an incubator project of Dutch innovative business in China).

DUTCH DESIGN DIALOGUES ON GRAPHIC DESIGN

What is the difference between graphic design in The Netherlands and in China? How can graphic design play a role in different contexts and projects? What is the future of graphic design and how is it used in new media? Join the dialogue with these speakers:

WEDNESDAY 3 DECEMBER 14:00 -16:00

節目安排 PROGRAM

- 14:00 Welcome guests
- 14:20 Opening by Consul-General
- 14:25 Design lectures
- 15:45 Dialogue (moderated)
- 15:55 Roundup & networking
- 16:00 Visit DDOTM pop-up exhibition

Giel Groothuis
director Dutch Design Workspace



Joost Roozkrans
creative director SparkyTiger



Xu Gang
CQ Creative Designer Association
Chongqing Today Advertising



Jiang Teng
UP Graphic Design co., LTD
Graphic design director



Barbara Asselbergs
Social designer / DesignArbeid



Tudor Bratu
director Bucharest AIR
artistic director Chongqing AIR



十方艺术中心
ChongQing Artist in Residency and Art Center (DAC)

重慶市九龍坡區黃桷坪
黃桷坪190號
(黃桷坪往海棠溪方向新市
場公交站對面支馬路 上
行黃桷坪)

Guan Jia Lin 190
Huang Jue Ping
Jiu Long Po district
ChongQing

地址 ADDRESS



二維碼 CONNECT

荷蘭日
看荷蘭

DUTCH DAYS
A LOOK AT HOLLAND

重慶 CHONGQING

合作方 SUPPORTERS



展覽開幕現場 Opening of the Seminar



Artists-In-Residence Program

藝術家駐留計劃

十方藝術中心可以同時 24 名藝術家提供帶起居間的工作室，一個 550 m² 的展覽空間，以及主要的創作支持。

“藝術家駐留計劃”擁有一個不斷發展的國際藝術顧問團隊的支持。他們將定期訪問中心駐留藝術家工作室，並為藝術家提供研究、創作和公眾展示方面的指導。我們根據每年的公開申請挑選駐留藝術家，為期 3-12 個月。

The DAC has a space of 550 m² for exhibition, and is able to offer living and working space plus creation support to 24 artists at the same time.

The Artist-In-Residence Program of the DAC has support from an international advisory team with renewing members. This team, during its periodical visits to studios of our artists-in-residency, provides advice on study, works and exhibitions. Artists-in-residence are selected among applicants annually. The residency periods last from 3 to 12 months.



駐留藝術家黃勇工作室
The artist-in-residency Yong Huang's studio



駐留藝術家楊伊然工作室
The artist-in-residency Yiran Yang's studio

Pedro Bakker

駐留藝術家
Artists-in-Residency

荷蘭藝術家 Pedro Bakker 在重慶十方藝術中心的駐留期為 8 個月。他將在此期間創作、研究專案，並舉行公開的講座和展覽。

Pedro Bakker, a Dutch artist, already started his 8-month residency at the DAC. During his stay in Chongqing, he would focus on creation and study programs, and give lectures and exhibitions as well.



永恆的回歸 6，我的母親（1943），Pedro Bakker，2011
L'éternel retour 6, Ma Mère (1943), Pedro Bakker, 2011

Pedro Bakker

駐留藝術家
Artists-in-Residency



L'éternel retour 6, Ma Mère (1943), Pedro Bakker, 2011



(多梅拉) 對 1872 的記憶, Pedro Bakker, 2013
(Domela) In memory of 1872, Pedro Bakker, 2013



燒毀的家園 7, Pedro Bakker, 2009
Burnt Home 7, Pedro Bakker, 2009

Xinyi Huang

駐留藝術家

Artists-in-Residency

中國藝術家黃心怡在重慶十方藝術中心駐留期為6個月。她將在此期間創作、研究專案，並舉行公開的講座和展覽。

Xinyi Huang

During her 6-month residency at the DAC, Xinyi Huang, a Chinese artist, will focus on creation and study programs, and will give lectures and exhibitions as well.

十方藝術中心每年都將會為4名畢業4年內的新興中國籍藝術家保留駐留席位，除之前介紹的駐留藝術家之外，還有廖歆雯，楊伊然，黃勇，張羅娜。他們分別在駐留期內舉辦了個人展覽。

4 vacancies in the AIR program of the DAC are exclusively reserved for the Chinese up-and comers who graduated from college no more than 4 year ago. In addition to the exhibitions of the works by the artists introduced above, the DAC also held exhibitions for Xinwen Liao, Yiran Yang, Yong Huang and Luona Zhang.



《余》 攝影，黃心怡，2013
Remain, Photography, Xinyi Huang, 2013

駐留藝術家

Artists-in-Residency



《可有可無》 攝影，黃心怡，2014
W-care, Photography, Xinyi Huang, 2013

Social Programs-
HuangJuePing New Year Art Festival Seminar

社會項目 -
重慶黃桷坪新年藝術節

《以夢喂馬——城市文化與藝術參與》，此次論壇是九龍坡區文廣新局主辦，重慶十方藝術中心承辦黃桷坪新年藝術節的學術論壇部分。主要討論文化藝術在城市發展中的合理參與，怎樣將文化創意轉變成為城市發展的良性動力。論壇邀請了相關領域的多位專家以及英國外交部成員參與討論。發言嘉賓包括：曾途（中國），周斌（中國） 陳德洪（中國），師濤（中國），陳星宇（中國），薑影（中國），向雪（中國），單韜光（中國），吳鎬（中國），Bryn James（英國）。

Feeding the Future with Dreams — Urban Art and Culture Forum, the HuangJuePing New Year Art Festival Seminar was initiated by Jiu Long District Bureau of Culture, Radio, TV, Film, Press and Publicatio and was held at the DAC. By discussing cultural participation city's development, this forum aimed at finding ways to transform cultural innovation into a development drive. Experts in relative fields and a member from FCO gave their opinions in this forum. Speakers: Tu Zeng(China), Bin Zhou(China), DeHong Chen(China), Tao Shi(China), Xinyu Chen (China), Ying Jiang(China), Xue Xiang(China), Taoguang Shan (China), Di Wu(China), Bryn James (UK).



Social Programs-
Meeting participation in Jiu Long Po art district construction

社會項目 -
參與重慶藝術區發展架構—九龍半島規劃調研

重慶市九龍坡區負責九龍半島規劃的渝龍集團董事長劉祖金先生及工作團隊來訪重慶十方藝術中心，與 DAC 負責人曾途先生交流，討論未來重慶市文化創意區域發展的建設方案。

2014, Mr. Zujin Liu, Board Chairman of Yu Long Group visit the DAC. During his stay, Mr. Liu and Mr. Tu Zeng, Director-Genereal of the DAC discussed the development planning of Jiulopo Art District undertaken by his group.

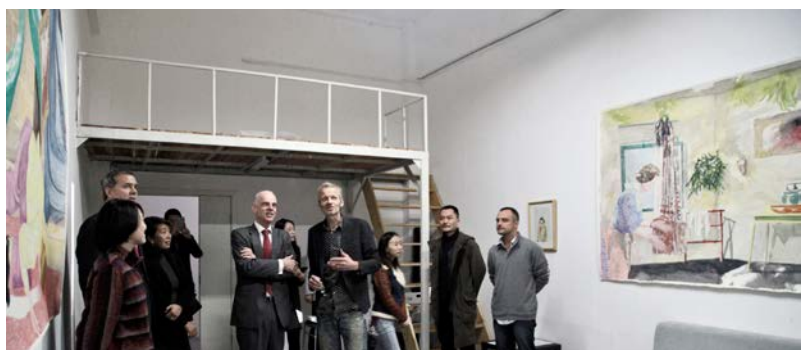


Social Programs-
Cooperation with embassies and consulates of Netherland

社會項目 -
與荷蘭使領館的項目合作

2014 年 11 月 21 日荷蘭王國駐華大使賈高博先生，新聞文化處主管白睿柯先生和駐重慶總領事譚敬南先生赴重慶市九龍坡區十方藝術中心參訪，參觀了【我們如何成為這個世界的一部分】多媒體展覽，詳細瞭解藝術中心運行理念，並對中心駐留創作的藝術家們進行了工作室訪問。訪問的工作室有：Pedro Bakker（荷蘭），楊伊然（中國），廖歆雯（中國），黃勇（中國），黃心怡（中國）。

Mr. Aart Jacobi, Dutch Ambassador Dutch, Mr. Guido Tielman, Consul General in Chongqing, and Mr. Patrick de Vries, Dutch Cultural Attache in Beijing paid a visit to the DAC. During their stay, they appreciated the multi-media exhibition of How We Become Part of This World, learned the mission and operation of the DAC, and visited studios of artists-in-residence like Pedro Bakker (NL), Yiran Yang (China), Liao XinWen (China), Huang Yong (China), XinYi Huang (China).



與策展人時玉玲交流
With Lynn S, a curator

Public Programs - Movie Night

公眾項目 - 電影之夜

2014 年 10 月 18 日開始，重慶十方藝術中心將於每週六晚 19：30 舉辦電影之夜。電影之夜將作為十方藝術中心公眾藝術項目的一部分。每個週六晚 19:30，我們都將為公眾播放一部電影，一起觀看，一起參與電影的討論。

2014 年共舉辦九期“電影之夜”。

Movie Night, as a part of the DAC's public art programs, is held every Saturday since Oct 18, 2014. At this event, people can watch movies in the center and participate in discussions later.

The DAC held 9 Movie Nights so far.



“電影之夜” 討論現場
Movie Night

Public Programs -
SOLART public welfare project for special schools

公眾項目 -
“藝術陽光” 特殊教育學校公益項目

“藝術陽光”是一個由藝術家高華、陸家坤發起，社會各界志願者共同合作，針對特殊兒童的藝術啟蒙教育實驗項目，通過一系列與藝術相關的互動教學體驗活動，探索啟發特殊兒童的智慧和藝術能力的可能性，幫助他們建立更多和社會接觸的渠道，讓他們用自己的心發現感受周圍的世界，參與生活。重慶十方藝術中心與公益慈善組織“藝術陽光”長期合作，用藝術的創造力幫助殘疾兒童智力發展及心理康復。

SOLART, initiated by artists Gao Hua and Lu Jiakun, is a pilot art education project for exceptional children that involves volunteers from different walks of life. Through a series of art classes, it aims to explore exceptional children's potential talents in arts and other fields, to help them build more social connections, and to encourage them feel the world and participate in life. In the long-time collaboration with SOLART, the DAC has been committed to helping exceptional children in mental development and psychological rehabilitation.



“藝術陽光” 活動現場
SOLART Class

ChongQing Dimensions Art Center & Artists in Residency

2014

chongqingdac.org