



# 險境集

An Atlas of  
the Difficult World



# 险境集

An Atlas of the Difficult World

MACA 美凯龙艺术中心的春季群展“险境集”囊括了 20 位不同国别与代际艺术家的影像、绘画、装置与雕塑等媒介的创作。展题“险境集”改写自美国女性主义诗人艾德丽安·里奇（1929-2012）的诗集 *An Atlas of the Difficult World*（1991）。展览试图回应当下世界动荡且叵测的局面，勾勒出我们所处时代的深层次冲突与焦虑，同时召唤由个体的行动与创造力催生的希望。

里奇的诗集描绘了一个充斥着各种不安景象的世界的诞生，在那片“龟裂的大地”<sup>\*</sup>上到处是“残骸、渣滓和废物”<sup>\*\*</sup>，然而这些被遗弃之物却是诗的“材料”。在展览“险境集”中，艺术家同样着迷于拥有不同质地、结构与历史的“材料”，它们分别来自身体、情感、技术以及自然的废墟，被作为现实的片段所截取、提炼与再次塑造。“险境集”预示着某种不稳定的诗学，一种重叠与复调的意识，艺术的能量附着在相互折射的意象之间：一段金属的动物骨骼，一群打牌的菲佣，一艘无法沉没的潜水艇……它们都残留着关于这个世界的秘密信息。

“险境集”是一个平行于现实的微型宇宙，纤细、脆弱、渺小的与宏大、庄严、史诗般的事物在其中彼此共振。每一件作品都蕴藏着一段隐匿的叙事，一种持续发酵的幻觉，一个无法名状却又无比具体的时刻。展览将 MACA 的展厅临时改造成进行中的状态，邀请观众进入这个断裂与连接共存的时空，经历某种有意的“迷失”与“不适”，在难辨方向之时改变视角，并转向自身，体悟到艺术所能释放的启示性力量。

“险境集”呈现的作品均来自 MACA 美凯龙艺术中心与发起人车宣桥的收藏。展览由 MACA 总监杨北辰、MACA 策展人黄文珑与助理策展人王嘉楠共同策划。

<sup>\*</sup> 与 <sup>\*\*</sup> 摘自诗集 *An Atlas of the Difficult World* 的第一部分。



The Macalline Center of Art's spring exhibition, *An Atlas of the Difficult World* showcases videos, paintings, installations, sculptures and other art forms. This exhibition features works across various mediums by 20 artists of different nationalities and spanning multiple generations. The title alludes to the poignant collection of poems by American feminist poet Adrienne Rich (1929-2012). The exhibition is a tentative response to the tumultuous and unfathomable conditions of today's world, illustrating the deep-seated conflicts and anxieties of the times we live in, while at the same time, summoning a hope sparked by individual activism and creativity.

Rich's collection of poems vividly charts the genesis of a world rife with unsettling visions. Amidst that "fissured, cracked terrain"\* lies the "wreckage, dreck and waste,"\*\* and yet these ruins become, paradoxically and suitably, the very "materials" for her poetry. Like Rich, the artists of *An Atlas of the Difficult World* share a fascination with the ruins of reality they find in their surroundings. Whether pertaining to the body, emotion, technology, or nature, these fragments are snipped from diverse histories and marked by disparate textures and structures; nevertheless, as "materials" for artistic creation, they are extracted, refined, and reshaped into something new. *An Atlas of the Difficult World* prophesies an unstable poetics—a superimposed and polyphonic consciousness that allows the energy of art to cling to the images that refract light off one another: a segment of animal skeleton rendered in metal, a group of Filipina maids playing card games, a submarine that is incapable of sinking...Each carries remnants of the world's secrets.

*An Atlas of the Difficult World* is a micro-universe that mirrors reality. Within this miniature world, the fragile, vulnerable, and insignificant find resonance with the solemn, grand, magnificent. Each work harbors a hidden narrative, an ever developing illusion, and a specific moment both indescribable and profound. During the exhibition, MACA's gallery space will temporarily transform into a work-in-progress, inviting the audience to step into a time-space where rupture and connection coexist. Here, they are encouraged to lean into a certain deliberate sense of "loss" and "discomfort", and when they are unsure of where to go next to turn their gaze inward to contemplate their own existence, allowing themselves to experience the revelatory power of art.

The works exhibited in *An Atlas of the Difficult World* are all from the collections of MACA and its founder, Che Xuanqiao. The exhibition is jointly curated by Yang Beichen (Director of MACA), Huang Wenlong (Curator at MACA), and Wang Jianan (Assistant Curator at MACA).

\*and\*\* are excerpted from the first part of the collection's titular poem, *An Atlas of the Difficult World*.

米莫萨·埃查尔德 Mimosa Echa

陈维 Chen Wei  大卫·杜阿尔

Feng Zhixuan  龚剑 Gong

Pengyi  廖斐 Liao Fei 

安东尼·蒙塔达斯 Antoni Munta

沈心怡 Sydney Shen  薇薇

夫冈·提尔曼斯 Wolfgang Tillm

朵蒂尔 Inga Svala Thórsdóttir

杨健 Yang Jian  曾吴 Wu Ts

Patty Chang & David Kelley

ard  陈丽同 Leelee Chan 


尔 David Douard  冯至炫

Jian  蒋鹏奕 Jiang

廖国核 Liao Guohe 

adas  邵纯 Shao Chun 

安·苏特 Vivian Suter  沃尔

ans  吴山专 & 英格 - 斯·托斯

& Wu Shanzhuan 

sang  张怡 & 大卫·凯利



“Sap”意为树的汁液，作品延续了艺术家对于天然、人工材料融合极限的探索。垂落的雕塑仿佛“固态瀑布”，条纹状的轮廓使人联想到流动的树脂或树液，也唤起对 DNA 螺旋图案或错综复杂的计算机代码的联想，而这些线条的接续节奏得以通过串珠来模拟。对 DNA 螺旋的援引或指向艺术家对性别、繁殖、融合等隐藏在基因编码下生物信息的兴趣。正如艺术家所言：“将艺术变成另一个身体，使其进入与物质（例如植物）形成感官关系的系统。”

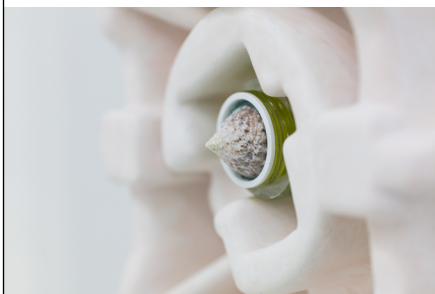
The hanging *Sap* sculpture continues Echard's investigation into the limits of immersion of natural and manufactured materials. The streaked silhouettes, evoking flowing resin or tree sap, also bring to mind spiraling DNA patterns or intricate lines of computer code, whose alternating rhythm is replicated through succession of beads. The referencing of DNA spiral patterns may indicate the artist's interest in the hidden biological information related to sexuality, reproduction, immersion encoded within genes. According to Echard, "it's about turning art into another body so it enters into a system of sensory relationships with matter, like with plants for example."

米莫萨·埃查尔德  
Mimosa Echard  
*Sap (iDeath)*



*Sap (iDeath)*  
2020  
玻璃珠，灯泡，手链，链条，织物，乳胶手套，银项链，葫芦，电线  
298x12x12 厘米

*Sap (iDeath)*  
2020  
Glass beads, light bulbs, bracelets, chain, fabric, latex glove, silver necklace, gourd plant, electrical wiring  
298x12x12 cm



《脐》由塑料泡沫、贝壳和护肤品罐子组成。为塑料泡沫刷上涂层并打磨是一项耗时的工程。在此过程中，塑料泡沫从原本的一般形态缓慢演变成了一种生物形态。因此，轻盈的、一次性的包装材料转而拥有了固定的形式，封装着时间。雕塑的正面呈粉红色，形态如同人体，暗示着凹凸不平的脐。它被有意置于与视线齐平的高度，与民族志博物馆中的陈列方式类似。因此当观者从背后观看这件作品时，其凹陷的形态犹如一副民族志的部落面具。

陈丽同  
Leelee Chan  
Navel  
脐

Navel  
2018  
Scavenged polystyrene packaging, cosmetic container,  
found seashell, jessmonite, fiberglass, resin, pigment, epoxy putty  
151×30×30 cm



Navel is made from a coated polystyrene packaging, a seashell and a cosmetic container. Through a time-consuming process of coating and sanding around the polystyrene packaging, its generic form slowly evolved into a biomorphic form. Therefore, the light weight and disposable quality of packaging material becomes a solid object that encapsulates time. Looking at the front of the sculpture, its rosy coloured form references to the human body, suggesting a navel with both concave and convex shape. It is placed intentionally on an eye level similar to an ethnological display in a museum, so when seen from the back, the hollow form suggests an ethnological mask.

《洛斯特大酒店》来自陈维始于 2013 年的“新城”项目，这是关于对新城的想象，也是关于流变中的城市现状。主体建筑消失了，空留平地上的一处台阶和扶手。作为整体建筑的一个部分，台阶被孤立了出来，丧失其原有的功能。留下的是进程中的临时雕塑，亦是日常的错失景观。



*Lost Hotel* comes from Chen Wei's "New City" project started in 2013. It is about the imagination of a new city and its status quo in flux. There are steps and handrails on the ground, while the main building has disappeared. As a part of the whole construction, the staircase is isolated and deprived of its function. What is left behind is a temporary sculpture in the process, and a missed scene of everyday life.

陈维  
Chen Wei  
Lost Hotel  
洛斯特大酒店

洛斯特大酒店  
2016  
收藏级艺术微喷  
150×187.5 厘米

*Lost Hotel*  
2016  
Archival Inkjet print  
150×187.5 cm



大卫·杜阿尔的“盒子”被构想为由涂鸦、贴纸、废品和鲜花等街头元素汇聚的夹缝，它们被带离原本的环境，被压缩在一个如栅栏般有边界的空间中。在“盒子”空间内蔓延的色彩，就像沥青缝隙中生长的野花，是对城市日益紧缩的居住空间规划的反抗。杜阿尔的作品让人联想到被反复涂鸦的墙壁；在永恒的反复中，作品的表面因受时间侵蚀的元素而显现，如同街道和公交站台上的手写字与壁画涂鸦，都是一种对无聊的城市空间的抗争。

Here 2  
2023  
Metal, melamine wood, epoxy resin, acrylic paint, screen printed paper, acrylic glass, screen printed wood, screen printed plastic sheeling, upholstery nails  
135×103×7 cm

Here 2  
2023  
金属, 三聚氰胺木, 环氧树脂, 丙烯酸涂料, 丝网印刷纸, 丙烯酸玻璃, 丝网印刷木, 丝网印刷塑料片, 装饰钉  
135×103×7 厘米



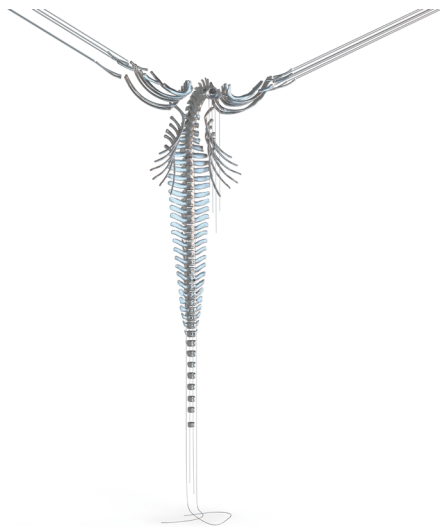
## 大卫·杜阿尔 David Douard Here 2

David Douard's boxes are conceived as interstices where elements of the street such as graffiti, stickers, scraps, and flowers are taken out of their natural environment and forced to cohabit in a bounded space, like in a fence. The color that spreads inside the boxes is a form of resistance to the austerity of cities, similar to flowers growing in the cracks of asphalt. Reminiscent of a wall on which graffiti has been erased and then redone in an eternal stutter, the surfaces of Douard's works are haunted by elements eroded by time such as images and writings commonly found on the streets and bus station signs, which represent a form of defiance against the anonymity of urban space.



《风铃—中华白海豚》尝试展现一种跨越时间的艺术实践，融合传统砂铸技艺与三维打印技术，利用金属铝重现中华白海豚的骨架。艺术家把石器时代的船舶制造、渔具加工以及武器打造等技术与现代制造业的合金紧固件材料进行整合，赋予这一濒临灭绝的物种以新的形态和意义。它悬浮于空，仿佛天使降临，随风晃动似在反复讲述着脆弱和宏伟的更替与共振。

冯至炫  
Feng Zhixuan  
Wind Chimes - Sousa Chinensis  
风铃—中华白海豚



*Wind Chimes - Sousa Chinensis* seeks to transcend the constraints of time through artistic practices. Blending traditional sand-casting techniques with 3D printing, the work uses aluminum to recreate the skeleton of a *Sousa chinensis*, commonly known as the Chinese white dolphin. Stone-age technologies of boat building, fishing tool making, and weapon development seamlessly merge with the modern-day manufacturing of alloy fasteners. This endangered species is thus endowed with new form and meaning. Gracefully suspended in the sky, the sculpture resembles a celestial being descending, its quivering wings seemingly whispering a tale of the alternation and resonance between the fragile and the magnificent.

风铃—中华白海豚  
2024  
铝，钢  
尺寸可变  
本作品由 MACA 美凯龙艺术中心委任

*Wind Chimes - Sousa Chinensis*  
2024  
Aluminum, steel  
Dimension variable  
Commissioned by Macalline Center of Art



龚剑  
Gong Jian  
**Goddess No. 4**  
**女神 No. 4**

*Goddess No. 4* is based on the landscape of a Chinese apartment complex entitled “Baizanting Xiaoqu” (literal translate: Byzantine compound). The so-called goddess in the center of the painting is derived from the iconic Danish landmark *The Little Mermaid*. The work involves displacements with a twofold significance: firstly, a visual misplacement where the bronze statue of *The Little Mermaid* against a backdrop of blue sea is ingrained in the people’s mind, yet the artist situates it in an environment rich with greenery; and secondly, a cultural misplacement exists; Hans Christian Andersen’s fairy tale *The Little Mermaid* versus the title of the work *Goddess*, the European landmark versus Chinese garden in the apartment complex, and the 19th-century European neoclassical-style sculpture versus public sculptures in China rooted in socialist realism since the 1980s. The artist chose realistic techniques in realizing this image, using light, composition, and perspective to enhance a landscape that is both real and fantastical. Gong Jian’s work during this period responds to the overlap and disconnect between art and everyday life.



《女神 No. 4》是基于艺术家居住的拜赞庭小区的景致，画面中心的“女神”雕塑源自丹麦的地标景点“小美人鱼”。作品包含了双重意味的错位，一是图像上的错置，背靠蓝色海水的小美人鱼铜像深入人心，而艺术家将其放置于充满绿植的环境里；二是文化层面的错位，安徒生童话中的“小美人鱼”相对于这件作品的标题“女神”，欧洲的地标景点相对于中国的小区公园，19 世纪欧洲新古典主义雕塑相对于自 20 世纪 80 年代以来中国的社会主义现实主义城市雕塑。艺术家在实现这幅画面时选择了写实手法，并通过光影、构图与透视来强化一种亦真亦幻的景观。龚剑在这一时期的创作回应着艺术与现实生活之间的重叠与隔阂。

女神 No. 4  
2015  
布面丙烯  
220×165 厘米

Goddess No. 4  
2015  
Acrylic on canvas  
220×165 cm

《太阳！太阳！ No. 8》没有使用相机和镜头，一切都来自内部的涌现。艺术家在暗房把胶片放入片夹里，上面加一张不透光的黑纸遮住，然后把它置于阳光下，用放大镜把太阳光线聚集于黑纸上，直至看到冒烟再移开——就像童年时的游戏，用凹凸镜烧纸、烧火柴头一样。太阳好的时候，在家的窗户边上或户外就可实现，一切都充满偶然性。如艺术家所言：“正因为大家都高度认可太阳是一个不容置疑的象征型物体，我才有兴趣和信心通过媒介表述出自己理解到的确信。”

The *Sun! Sun! No. 8* is created without the use of cameras and lenses; everything originates from within. The artist placed films in film holders in the darkroom, covered them with pieces of opaque black paper, and then placed them under the sun. Using a magnifying glass, sun ray was gathered into the black paper, and the paper was then removed until smoking – like the children’s game, burning paper and match heads with a magnifying glass. When it is sunny, it is easy to conduct near the window at home or outdoors, which is full of contingency. According to Jiang, “Indeed, the consensus is that the sun is an indisputable and widely acknowledged symbolic object, which fuels my interest and confidence in expressing my beliefs through this medium.”

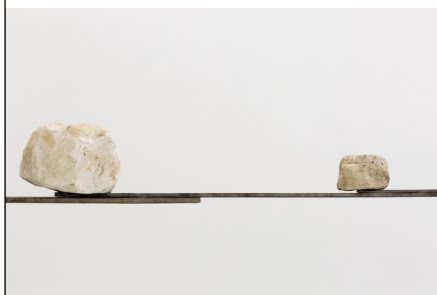
蒋鹏奕  
Jiang Pengyi  
Sun! Sun! No. 8  
太阳！太阳！ No. 8



太阳！太阳！ No. 8  
2019  
收藏级艺术微喷  
184×148×5 厘米

Sun! Sun! No. 8  
2019  
Archival Inkjet print  
184×148×5 cm

延长的直线  
2015  
大理石，钢板，水泥基座  
275×70×160 厘米



在水泥基座上，一块大石头压住了一段金属条的一端，在金属条的另一端放上另一截金属条，并用石头压住；以一块石头和一段金属条为一个单位，《延长的直线》由四个单位的石头和金属组成，理论上这个组合可以向两端无限延长。“延长直线”是一个同“直线”概念相悖的动作，然而相较于“延长本没有端点的直线”的显而易见的矛盾，“直线并不存在于现实世界”却不为人所识。或许我们建立认知的基础是庸常甚至是有谬误的。尽管认知是不完备的、有边界的，但这一系统处于一种微妙的平衡，正如《延长的直线》是一座优美的雕塑，伫立在展厅里。

廖斐  
Liao Fei  
**A Straight Line Extended**  
延长的直线

A Straight Line Extended  
2015  
Marble, steel plate, concrete base  
275×70×160 cm

On the cement pedestal of this piece, a giant rock is put upon the end of a metal bar, which is put upon another metal bar and then another rock. One rock plus one metal bar become a unit; and *A Straight Line Extended* consists of four of this kind of units. Theoretically, this combination could be extended from both ends infinitely. “Line extended” is an action that is contrary to the concept of “a line”. Also, same as the paradox of “extending a line without end points”, it is usually ignored that “lines actually don’t exist in the real world”. Perhaps the basis on which we build our cognition is mediocre or even fallacious. Although our cognition is imperfect and bounded, it is always in a delicate balance, just as *A Straight Line Extended* being a balanced sculpture standing in the exhibition space.



画面中的文字提炼自现实中的标语口号“苦干 实干 巧干”。2001 至 2008 年间，艺术家在国营媒体单位工作，深谙官僚话术，并以此作为创作表达的源泉。凋零的黄叶与天蓝的背景形成反差感，作品标题中的“X”与“运奴船”表明创作者的立场。廖国核的作品挑战经典的绘画美学，看似不经意的笔触与不加修饰的画布是艺术家对于绘画传统的反叛。画面的幽默感与趣味，比如用巨大的“X”作为画面的结构，以及对词语的拆解与排列，又在某种程度上缓和了其直观的主题。

The Chinese characters in the painting refer to the widespread slogans in the real world: “Work hard, Work steadfastly, Work ingeniously.” From 2001 to 2008, the artist was employed at a state-owned media company, where he developed a knack for bureaucratic phrasing, which later became the inspiration and foundation for his artistic expression. The withered, ochre leaves evoke a clashing contrast with the azure blue background. The “X” and “Slave ship” mentioned in the work’s title speak volumes about the artist’s unvoiced stance. Liao Guohe’s work directly challenges the classical painting aesthetics. His seemingly impromptu brushstrokes and raw canvas underscore the artist’s defiance against established painting traditions. At the same time, to some extent, the sense of humor and playfulness in his painting, evident in the lexical deconstruction and rearrangement, as well as the giant “X” that structures the pictorial plane, softens the work’s otherwise blunt theme.



廖国核  
Liao Guohe

X Work Hard Steadfastly Ingeniously  
(Slave Ship)  
X 苦干实干巧干 (运奴船)

X 苦干实干巧干 (运奴船)  
2019  
布面丙烯  
168×247 厘米

X Work Hard Steadfastly Ingeniously (Slave Ship)  
2019  
Acrylic on canvas  
168×247 cm

影像将屏幕均等切分成四份，分别呈现足球场各国球员唱国歌的电视录像画面：身穿球服整齐列队的球员与球童、观众席中的政客以及球场内举着国旗的观众。一首首国歌顺次出现，对应着来自不同国家但遵守着相同社会规范的人们。集体齐声歌唱作为一种强化族群情感关系的仪式，曾出现在历史上各种大型活动中。这些在体育赛事开场前惯常的唱歌仪式，被并置于同一个电子屏中，成为反思身份、国家、归属、权力、传媒等议题的切口。

安东尼·蒙塔达斯  
Antoni Muntadas  
On Translation: Himnes  
转译：赞歌



The video divides the screen evenly into four sections, presenting television footages of football players from various countries singing their national anthems: players and ball boys standing in orderly rows in their uniforms, politicians standing in the stadium stands, and audiences holding national flag. National anthems play one after another, corresponding to people from different countries adhering to similar social norms. The collective singing as a ritual to reinforce the emotional ties of the community, has appeared at large-scale events throughout history around the world. The common singing rituals before the opening of sports events are juxtaposed on the same electronic screen, reflecting on issues of identity, nationality, belonging, power, media, etc.

转译：赞歌  
2016  
单通道高清录像·彩色·有声  
5 分 55 秒

On Translation: Himnes  
2016  
Single-channel HD video, color, sound  
5 min 55 sec



邵纯

Shao Chun

The Drowning – The Windy Part

浮生—风之局部

邵纯以一系列电子织物与日常物件试图构建一个水塘般的秘境。水塘的意象来自于 19 世纪英国画家约翰·艾佛雷特·米莱的名画《奥菲莉亚》：将死的奥菲莉亚躺在一片浅溪中，她脸上如梦似醒的神情与手中轻握的鲜花仿佛仍在诉说着，对爱与生命的深痛渴望。通过手工缝制与编结，艺术家将互联网上寻得的物件编织成人造藤蔓，从天花板上垂下。而布料与织物中则安插着电子元件，将观者置身于虫鸣、水流与风涌之中。手工与技术的塑造并行，物质在不断的拆解与混合中，承载着全新的隐秘生命，为理解后数字时代的生活栖居带来别样的感官体会。



浮生—风之局部  
2022  
硅胶布料，软性亚克力，假发，珍珠，化妆品着色剂，风扇  
200x150x90 厘米  
本作品由 UCCA Edge 委任

The Drowning – The Windy Part  
2022  
Silicone fabrics, epoxy resins, synthetic hairs, pearls, beauty supplies, mini fans  
200x150x90 cm  
Commissioned by UCCA Edge

*The Drowning* presents a series of E-textile sculptures. Inspired by the painting *Ophelia* by John Everett Millais, this work creates a water pond-like space. The painting depicts a pictorial announcement of her death. However, the semi-awakening face or the loosely holding hands surrounded by freshly-picked flowers revealed her complicated feelings and the deep longing for love and life. Applying different hand-sewing and knotting techniques, Shao transforms mundane, decorative cosmetic elements into a hanging structure of artificial vines, branches and webs. Moreover, equipped with various kinds of electronics, this work resembles the ambient of a secret hidden pond, fulfilled with multiple layers of insect-like noises, intricate twists of liquid flows, and rhythmic movements of breezes. The viewers experience an abstract yet detail-oriented post-digital living habitat.





Momo 是我的化身  
2021  
铁, 木材  
33x200x4 厘米

Moi Même Moitié Le Momo  
2021  
Iron, wood  
33x200x4 cm

《Momo 是我的化身》是沈心怡“苦鞭作乐”系列的第一件作品，其系列名直译为“痛苦之鞭”，取自于伐木工人对双人横锯这一传统劳作用具讽刺的戏称，指向的是日复一日的繁重体力劳动中，肉体逐渐工具化的进程——支配工具的人终将为工具所支配而成为工具的一部分。作品标题中的“Momo”引自法国戏剧理论家安托南·阿尔托的昵称。艺术家从其提出的“残酷戏剧”中汲取灵感，荒诞式的狂欢作为恐怖的一种表现形式而存在，这使她的作品往往同时具有诱人和惊骇这两种相矛盾的特性，以一体两面的存在方式对话日常现实。身体，作为这一系统性迫害的直接受害者，在沈心怡的作品中往往是缺席的，隐喻性地指向“痛苦之鞭”。



## 沈心怡 Sydney Shen Moi Même Moitié Le Momo Momo 是我的化身

*Moi Même Moitié Le Momo* is part of Shen's sculpture series *Misery Whip*, the title of which is sampled from the slang of two-man crosscut-saw that was commonly employed by lumberjacks before the invention of modern electric chainsaw. The poetic quality of the term comes from the physical burden caused by this specific type of heavy labor. The day-long sawing is considered truly a misery, implying the instrumentalization of the body as the one operating the tool eventually becomes part of the tool. "Momo" stands for the nickname of French avant-garde artist Antonin Artaud. Expanding from his theory of the *Theatre of Cruelty*, Shen conceptualizes carnivalesque as a form of the macabre, contrasting daily reality with the play between subtle seduction and vicious destruction. Physical body, the apparent prey of this grand persecution, is conspicuously absent in Shen's practice, but in return, is symbolically manipulated as a medium, metaphorically turned into the "misery whip".

在《嘉娜·萨克斯》中，沈心怡参考了“琴形枷锁”的外观形态。在历史上，这一小提琴状的刑具曾被用来惩罚那些被判犯有轻罪的囚徒，通常应用于女性犯人。如今这种刑具则被引申至极端身体改造以及恋物文化中。艺术家在这种束体装置的基础上结合了玩具迷宫的概念。假想中的受害者化身为迷宫中的镜面弹珠，受困于无止境的自我束缚中。迷宫中的金属小球，对应人体内部的病理性结石。熟悉的物品被隐蔽地转化成糖衣陷阱，变成一场没有奖励、无法获胜的游戏。

In *Gunne Sax*, Shen borrows the form of a “shame fiddle”, a violin-shaped historical implements of punishment for those convicted of petty crimes, usually for female criminals. This torture device is now adapted in fetishism and body modification culture. Combining the restraint device with a toy labyrinth, Shen suggests that a “shame fiddle” victim’s attempts to break free is what controls the movements of the mirrored ball bearings in an endless loop. And the metal ball-bearings in the maze, an important part of this gaming mechanism, correspond to the pathological stones in human body. In Shen’s practice, seemingly familiar objects are discreetly transformed into sugarcoated pitfalls through the restoration of materiality as their original functionality is mischievously disarmed and twisted: a game with no way to win and no prize to gain.

嘉娜·萨克斯  
2021  
木材，金属零件  
95×30.5×5 厘米

*Gunne Sax*  
2021  
Wood, metal hardware  
95×30.5×5 cm



沈心怡  
Sydney Shen  
*Gunne Sax*  
嘉娜·萨克斯

无题  
无日期  
布面混合媒介  
238.8x177.8 厘米

Untitled  
Undated  
Mixed media on canvas  
238.8x177.8 cm



薇薇安·苏特  
Vivian Suter  
Untitled  
无题

1982年，33岁的瑞士艺术家薇薇安·苏特搬到危地马拉生活与工作。苏特的创作受到抽象表现主义、色彩理论，特别是她周遭自然环境的影响。她存放作品的谷仓曾遭受山体滑坡的侵蚀。起初，她认为自然灾害破坏了画布，但后来她将生态系统视为协作者，并将画作在自然与时间中累积的变化视为其创作的一部分。苏特把画布挂在树上或平放在沙地上，灰尘、泥土、树叶、雨水、动物、昆虫得以在画布上生成了它们的印记。展厅里，悬挂于空中的三幅作品模拟画作挂在艺术家露天工作室时的状态；画布既保持独立性，也与周围的画布建立着密切的感官联系。

In 1982, the 33-year-old Swiss artist Vivian Suter moved to Guatemala, where she has been living and working ever since. Abstract expressionism, color theories, and particularly the natural environment surrounding her serve as the wellsprings of inspiration for her art practice. Landslides once damaged the storage barn for her works, initially leading her to view natural disasters as destructive forces marring her canvases. However, she later embraced the ecological system as a collaborator, seeing the paintings' accumulation in nature and over time as an integral part of her creative process. Suter often hangs canvases on trees or lays them flat on sandy ground, allowing dust, soil, mud, foliage, rain, animals, insects, and other matters to leave their marks on the surface. Within the exhibition gallery, the three paintings suspended in the air mimic their natural status in the artist's open-air studio at home; each canvas retains its distinct individuality while simultaneously forming intimate sensory connections with nearby canvases.



无题  
无日期  
布面混合媒介  
236.2×180.3 厘米

Untitled  
Undated  
Mixed media on canvas  
236.2×180.3 cm



无题  
无日期  
布面混合媒介  
233.7×195.6 厘米

Untitled  
Undated  
Mixed media on canvas  
233.7×195.6 cm

作品描绘傍晚时分在香港街头打牌的女人。香港的家政外劳只可享有一天周休；每逢假日，她们常常在街头聚会。作品里打牌者的脸隐藏在阴影里，或根本不在镜头内；四肢的姿势、衣服的色彩和质地甚至让图像显得矫饰，而这回应了这件作品的内容本身——游戏。自 20 世纪 90 年代初以来，提尔曼斯的作品提炼了摄影艺术中一种新的主观性，他常常结合趣味与社会批判，通过图像来质疑现有的价值观和等级秩序。

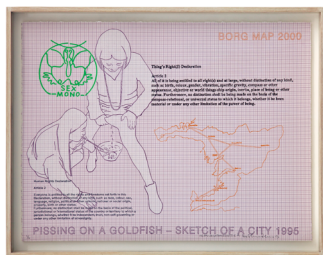
The photograph depicts women playing cards on a Hong Kong street in the evening. Foreign domestic helpers in Hong Kong is only entitled to one day's rest every week, and they usually gather on cardboard boxes in the street on their days off. In this work, the faces of the card players are hidden in the shadows or not in the shot at all; it is the gestures and the distribution of colors and fabrics that nearly render the image mannerist, and it responds to the content of the work itself - play. Since the early 1990s, Tillmans' works have epitomized a new kind of subjectivity in photography, pairing playfulness with social critique and the persistent questioning of existing values and hierarchies.

沃尔夫冈·提尔曼斯  
Wolfgang Tillmans  
Playing Cards  
打扑克

打扑克  
2018  
纸本艺术胸喷  
212.1x145.1x6 厘米

Playing Cards  
2018  
Inkjet print on paper  
212.1x145.1x6 cm

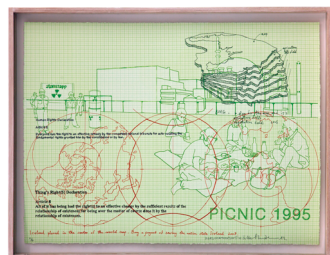


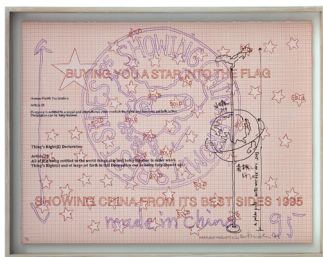


这组版画集合了吴山专与英格在 1990 年代创作的各种符号与图像，包括“完美括号”“单性”“从最好的方面展示中国 1995”等。1995 年，吴山专与英格决定把联合国 1948 年通过的《人权宣言》译为《物权宣言》，把以人为本的词组逐一转化成为“物”为主体的语汇。“物权”并非指财产权。恰恰相反，“物权”是对“人权”概念的反思。解放“物”的深刻意涵首先不在于抽象的“平等”，而在于经由物来理解自身处境、经由物来诱发自身的实践、让被解放而归于“莫名”的物，同时将我们带离物体系施予我们的制约。\*

\* 引用自黄建宏《物权与拓扑》（2017）

## 吴山专 & 英格 - 斯瓦拉·托斯朵蒂尔 Inga Svala Thórsdóttir & Wu Shanzhuan Thing's Right(s) 物权版画





This collection of prints features a multitude of symbols and images which Wu Shanzhuan and Inga Svala Thórsdóttir created in the 1990s, including “perfect brackets” “sex mono” and “showing China from its best sides 1995” etc. In 1995, Wu and Thórsdóttir undertook a project to transform the *Universal Declaration of Human Rights*, a document adopted by the United Nations in 1948, into the *Thing's Right(s) Declaration*. This involved meticulously converting phrases centered on humans into ones with “things” as the subjects. However, rather than signifying property rights, “Thing’s Right(s)” actually stands as a reflection on the very concept of “human rights”. To begin with, the profound signification of emancipating “things” does not lie in the abstract ideal of “equality”, but instead in the understanding of oneself and one’s circumstance through things, the initiative of one’s practice propelled by things, and how the emancipation of these “things”, restoring them to “strangeness”, allows us to escape the restraints imposed upon us by prevailing systems of things.\*

\*Referencing Jianhong Huang’s article *Thing's Right(s) and Topology* (2017)





画面中的人形自上至下顺时针分别是：纳西索斯、西西弗斯与艾科，代表自恋的人、行动的人、等待的人。艺术家将这“三重人格”与他们所创造的“括旋”图形相结合。他们在“完美括号”（两个反向的括号被拉近直至相交）的基础上加上一个螺旋，并将其命名为“括旋”；这一图形可以无限递归的形式出现。艺术家通过组合常用的数学图形，试图抵达一种与真（理）相关的美与和解。



## 吴山专 & 英格·斯瓦拉·托斯朵蒂尔 Inga Svala Thórsdóttir & Wu Shanzhuan

### Bracketed Spiral and Its Three Layers of Personality 括旋和它的三重人格

The human figures in this painting, arranged clockwise from top to bottom, represent Narcissus, Sisyphus, and Echo, respectively symbolizing the narcissist, the action-taking person, and the one who waits. The artists merge these “three layers of personalities” with the images of “bracketed spiral” they create – a term they have coined by applying a spiral pattern onto the “perfect brackets” (two vertically flipped brackets infinitely pulled closer until they intersect). The resulting image can appear in the form of infinite recursion. By pairing common mathematical graphs, the artists strive to achieve a type of beauty and reconciliation associated with truth (reason).

括旋和它的三重人格  
2011

布面丙烯  
200×200 厘米

Bracketed Spiral and Its Three Layers of Personality  
2011

Acrylic on canvas  
200×200 cm



杨健  
Yang Jian  
170160

杨健将其绘画工作视为对未来创作系统星座般的蓝图。这些绘画呈现了他所强调的“艺术家的画”和“画家的画”间显著的区别。他不仅试图对未来加以预示，更坦诚体现具体社会压力下的切身实感以及对无处不在的规训的应对。消防水带在此形成非同寻常的包围，水带的塌软暗示了强力释放的过去与压力充盈的威慑可能，是对某种训诫方式与反抗现场的提喻。

Yang Jian considers his paintings as a constellation of blueprints that contributes to the system building of his future artistic endeavor. They articulate what the artist stresses as a clear distinction between “an artist’s paintings” and “a painter’s paintings”. More than a prophetic look into the future, the works honestly embody the tangible experience of living under societal forces, offering a counteraction to the omnipresence of discipline. Fire hoses form an unconventional framing device, metaphorically besieging the paintings. Collapsed and slack, they suggest the once powerful release and the looming threat as pressure rebuilds, a synecdoche for certain forms of discipline and a site for resistance.

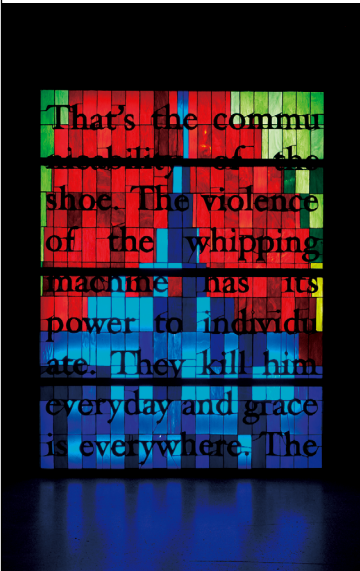
170160  
2021  
亚麻布面丙烯，消防水带  
170x160 厘米

170160  
2021  
Acrylic on linen, fire hose  
170x160 cm

作品的姿态与其浓烈鲜艳的颜色肖似教堂的彩绘玻璃花窗，使人联想到它惯常出现的宗教场合与其承载的宣扬圣迹的功能。灯箱上的文字节选自曾吴与诗人弗雷德·莫顿的表演文本《曲调骤升》：“笞刑机器的残暴有着叫人孤立的力量。它们日复一日地残杀他，而天恩则无处不在。”观者对文本的识读被窗格不断切分、打断，晦涩且难以辨认。信仰与暴力、人群的聚合与孤立、强烈的爱与恨的涌动与翻转赋予作品一种如梦似幻的气息。

The gesture of the artwork, along with its intense and vibrant colors, resembles the stained glass windows of the church, immediately evoking its usual presence in religious settings and its function of promoting sacred narratives. The text on the lightbox is excerpted from “Sudden Rise at a Given Tune”, a performance text by Wu Tsang and poet Fred Moten: “The violence of the whipping machine has its power to individuate. They kill him everyday and grace is everywhere.” The interpretation of the text is constantly interrupted by the grid structure, making it obscure and unrecognizable. The interplay between faith and violence, gathering and isolation, love and hatred creates a dreamlike atmosphere.

曾吴 Wu Tsang  
Untitled (Window #3)  
无题（窗 #3）



无题（窗 #3）  
2017  
玻璃、灯箱  
200x150x40 厘米

Untitled (Window #3)  
2017  
Stained glass, light box  
200x150x40 cm



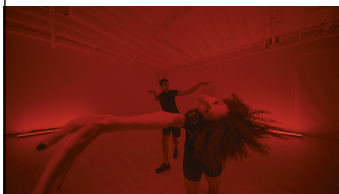
## 曾吴 Wu Tsang We Hold Where Study 学处自持

《学处自持》以斯特凡诺·哈尼与弗雷德·莫顿对“学习”的定义为基础。“学习”指向酷儿、跨性别者与黑人群体在日常生活中需要反复排演、确认与他人牵绊的一种社交模式。这种学习无关信誉、个人认可，或将效率与进步划等号的资本主义程式；相反，它指向聚集与共处、共同决定一起学习什么，而不指向明确的终点，亦不去回避我们永远不成熟、不完整的事实。作品将学习的社会律动转译为接触即兴的动作，这种舞蹈“基于两具运动中的身体的不断接触，以及由重力、势能、惯性等物理法则所支配的动作产生的共同关系，从而放大二者在运动过程中分享的身体与情感的真切感受。”

文本改编自李佳桓的《学习——曾吴个展“琉璃尤韧”》（2017）

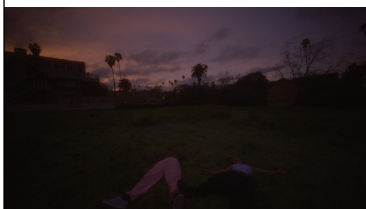
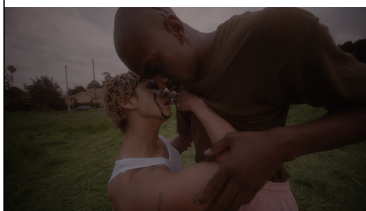
学处自持  
2017  
双通道高清影像，彩色，立体声  
19分钟  
编舞：boychild, 乔什·约翰逊, 莉吉娅·路易斯, 乔纳森·冈萨雷斯  
音乐：本迪克·吉斯克

*We Hold Where Study*  
2017  
Two-channel HD video, color, stereo sound  
19 min  
Choreographers: boychild, Josh Johnson, Lúgia Lewis, Jonathan Gonzalez  
Music: Bendik Giske



*We Hold Where Study* builds on Stefano Harney and Fred Moten's notion of "study", which refers to the mode of sociality that queer, trans, and black lives continuously rehearse in their existential entanglements with one another. This kind of study is disconnected from credit, individual accreditation or the equation of capitalist efficiency with improvement; instead, it is about gathering and spending time with each other, determining what needs to be learnt together, without an end-point or any sense that we will ever escape the feeling that we are permanently immature, incomplete, without credit. The work translates the social rhythm of study into movements of contact improvisation, a dance form that is "based on the communication between two moving bodies that are in physical contact and their combined relationship to the physical laws that govern their motion - gravity, momentum, inertia...bringing forth a physical/emotional truth about a shared moment of movement that leaves the participants informed, centered, and enlivened."

Text edited from Wu Tsang: *Sustained Glass* (2017) by Alvin Li



漂浮物  
2007  
单通道影像, 彩色, 有声  
30 分钟

Flotsam Jetsam  
2007  
Single-channel video, color, sound  
30 min



2005 年, 一艘美国核潜艇撞上一座太平洋海底的山丘。两年后, 艺术家张怡和大卫·凯利建造了属于他们自己的潜艇, 并使其在紧邻三峡大坝的长江下游入水。在中国戏剧团成员的陪伴下, 潜艇的旅程变成了一场探索空间、身份和记忆的充满想象力的表演。这些支离破碎的乡土叙事构成了第三种叙事, 将景观与想象联系在一起。《漂浮物》的创作灵感包括: 毛主席几渡长江、法国作家儒勒·凡尔纳的《海底两万里》及当代新闻媒体对亚洲经济发展和现代化的想象。

## 张怡 & 大卫·凯利 Patty Chang & David Kelley 漂浮物 Flotsam Jetsam



In 2005, an American nuclear submarine crashed into an uncharted underwater mountain in the Pacific Ocean. Two years later, artists Patty Chang and David Kelley constructed their own submarine and launched it in the Yangtze River in China, just below the Three Gorges Dam. With members of a Chinese opera troupe on board, the sub's journey becomes an imaginative performance exploring space, identity and memory. These fragmented, vernacular narratives compose a third narrative which links landscape to imagination. The work is inspired from a broad collection of sources including: Chairman Mao's many swims in the Yangtze, Jules Verne's *Twenty Thousand Leagues Under the Sea*, and contemporary news' exposing on economic development and imaginaries of the Asia's modernization.

**米莫萨·埃查尔德**（出生于1986年，法国阿尔勒）现生活工作于法国巴黎。埃查尔德以生物学研究、实验电影史以及个人生活为灵感，其作品探讨了性别、合成与感知之间的关系。她的创作跨越各种媒介——从雕塑、装置到电子游戏——其驱动力来自于从流行文化、新陈代谢或电磁波谱等各种现象中观察到的持续而矛盾的吸收、积累和循环过程。她关注所使用材料的隐形或潜在潜力，她的组合和装置挑战了语言对其所指对象的阐释能力，允许新的和“非自然”的联想涌现。

**Mimosa Echard** (b. 1986, Alès, France), now lives and works in Paris, France. Mimosa Echard draws on biological research, histories of experimental cinema and her own life to create works that play with the relationship between sexuality, synthesis, and perception. Working across various media—from sculpture to installation to video games—her work is driven by ongoing and contradictory processes of absorption, accumulation and circulation, observed in phenomena as diverse as popular culture, metabolic systems or electromagnetic spectra. Attentive to the invisible or latent potential of the materials she uses, her assemblages and installations displace the capacity of language to know its object, allowing new and “unnatural” associations to proliferate.



米莫萨·埃查尔德  
Mimosa Echard

**陈丽同**（出生于1984年，香港）创作的雕塑充满神秘色彩。她将城市废弃物、古代工艺品、天然材料、工业和日用品融入其中。这些看似矛盾的视觉材料在过去、现在和未来之间无缝切换。她的雕塑反映了香港周边环境不断变化的城市肌理。艺术家扩展作品的身体性边界，以及抽象语言的可能性。艺术家对未知事物发自内心的探索包含了她对都市生活、建筑、物质文化、工艺和古物的兴趣。她将抽象形式、错综复杂的细节和意想不到的材料交织在一起，呼唤一种身体体验，鼓励观看和感知的新方式。

**Leelee Chan** (b. 1984, Hong Kong, China) makes enigmatic sculptures that incorporate urban debris, ancient artifacts, natural materials, industrial and mundane products, generating visual paradoxes in which these objects move seamlessly between past, present and future. Her sculptures reflect the shifting urban fabric in her immediate surroundings in Hong Kong. The artist pushes the limits of her objects' physicality and expands the possibilities of the language of abstraction. Chan's visceral exploration of the unknown encapsulates her interest in urbanism, architecture, material culture, craft, and antiquities. Her interplay of abstract forms, intricate details, and unexpected materials calls for a physical experience and encourages a new way of seeing and perceiving.



陈丽同  
Leelee Chan



**陈维**（出生于1980年，浙江）现生活工作于北京。他的艺术创作始于杭州。他最初从事声音艺术创作与表演，而后转向影像及装置。陈维的创作常将舞台装置和情境再造呈现于摄影之中。近年来，他更是不断地以布景和多媒介装置结合的展出形式，将其工作延伸至现场。

**Chen Wei** (b. 1980, Zhejiang, China) lives and works in Beijing. Initially a sound and performance artist, Chen Wei's interest developed into photo, video and installation art. Staged mise-en-scène and scenario re-enacting are often seen in Chen's photography. In recent years, he has been working on the combination of stage setting and multi-media installation as an on-site extension in his work.



陈维  
Chen Wei

**大卫·杜阿尔**（出生于1983年，法国佩皮尼昂）现生活工作于法国巴黎。语言是大卫·杜阿尔作品的基础。他通过互联网收集文本和诗歌，加以改造，并转化成其雕塑作品的源泉。大卫·杜阿尔将语言作为创作材料，带入各种匿名、混乱、离间、病态、挫败的诗句，以混生的方式重新定义这个诗歌空间。当他将真实世界千疮百孔的环境带到数字技术之中，其中的幻想空间也更推进了一步。

**David Douard** (b. 1983, Perpignan, France) lives and works in Aubervilliers, France. Language is the very basis of David Douard's work. The texts and poems he collects on the Internet are manipulated, transformed in order to become a vital flow, feeding into his sculptures. Through language as an ingredient, David Douard redefines space as hybrid and collective by injecting anonymous, chaotic, deviant, ill and frustrating poems in it. As he recreates an infected environment where the real world used to be, the fantasy brought by new digital technologies expands.



大卫·杜阿尔  
David Douard

**冯至炫**（出生于 1993 年，浙江）于 2015 年获中国美术学院学士学位，于 2018 年获英国皇家艺术学院硕士学位。他不断从多重生活和艺术经历中汲取灵感。他的作品通过非虚构材料的渐变引发文化共鸣，并以此产生历史行动。他作品中的文化元素从高度个性化的材料形式中展现出来，通过历史和即兴叙事进行转化，从而创造出跨越时空的游牧文明。

**Feng Zhixuan** (b. 1993, Zhejiang, China) received his BA from China Academy of Art in 2015 and MA from Royal College of Art in 2018. He is constantly inspired by multiple life and artistic experiences. His work provokes cultural resonance through gradations of non-fictional materials, which he uses to produce historical action. The cultural elements in his works are revealed from a highly personalized material form, transformed through historical and improvisational narratives, thus creating nomadic civilizations that function across time and space.



**冯至炫**  
**Feng Zhixuan**

**龚剑**（出生于 1978 年）2001 年毕业于湖北美术学院，现工作生活于武汉。龚剑的创作涉及绘画、摄影、装置等多样化媒介。他始终在探索新的可能：从早期的“坏画”风格到观念主义抽象的尝试，以及对前现代主义和早期现代主义作品的回溯，艺术家试图寻找一系列有关绘画基础性问题的启示。作为中国当代绘画系统中的一个典型个案，龚剑的创作始终致力于在社会介入和体裁进步方面建立自己的道路，将油画材料与前社会主义式的现实主义绘画风格相结合。

**Gong Jian** (b. 1978) graduated from Hubei Institute of Fine Arts in 2001, currently lives and works in Wuhan. Gong Jian's works involve diverse mediums such as painting, photography, and installation. He has always been exploring new possibilities. From his previous “bad painting” style to attempts at conceptualist abstraction, to the retrospection of the works of pre and early-modernism, the artist sought to shed light on a range of fundamental issues in painting. As a typical case in the contemporary Chinese painting system, Gong Jian has always been committed to establishing his path in social intervention and genre advancement, combining oil painting materials with the pre-socialist realism painting style.



**龚剑**  
**Gong Jian**

**蒋鹏奕**（出生于 1977 年，湖南沅江）毕业于中国美术学院，现工作生活于北京。目前作品主要以摄影、录像为媒介，通过制造超现实景观以及对景物的微妙叙述，呈现出个体生命的内外障碍与疑惑。

**Jiang Pengyi** (b. 1977, Yuanjiang, Hunan, China) graduated from the China Academy of Art, and currently lives and works in Beijing. Jiang creates a kind of surreal spectacle and delicate narration of the scene, mostly, by photo and video, to reveal the barriers and confusions of the individuals.



蒋鹏奕  
Jiang Pengyi

**廖斐**（出生于 1981 年，江西景德镇）2006 年毕业于上海师范大学，现工作生活于上海。廖斐在他的创作中探究物质材料中的关系与张力——在现实与几何之间，认知与神秘主义之间，二元性与简单化之间。廖斐的创作始终以“物质”为线索展开，并对规则及由其产生的“真相”予以警觉。他的作品在将注意力引向较为宏观理念的同时，也揭示出日常材料中蕴含的形而上气质。

**Liao Fei** (b. 1981, Jingdezhen, Jiangxi, China) graduated from Shanghai Normal University in 2006. He is now based in Shanghai. Liao Fei explores the relationship and tension in materials in his works - between reality and geometry, between cognition and mysticism, between duality and simplification. Following the kernel of "material", the creation of Liao Fei has always been alert to the rule itself and its consequent "truth", aspiring to approximate the essence of the material in a more practical approach. While drawing attention to the broader concepts related to these relationships, his works also reveal the metaphysical temperament contained in everyday materials.



廖斐  
Liao Fei

**廖国核**（出生于 1977 年，印度加尔各答）2001 年结业于加州大学圣巴巴拉分校机械制图专业，现生活工作于长沙、北京。廖国核是爱玩笑和恶作剧的，在当代艺术既依赖体制又试图对之加以批判的游戏已经令人深感疲惫的今天，他似乎打破了意识形态的游戏规则，选择相信图像的自治——当“绘画的真理轻轻吹过”，自会让人轻轻地产生一种动容。

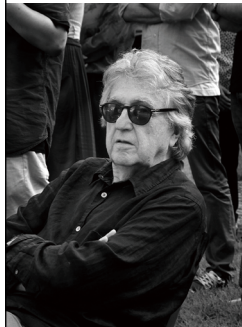
**Liao Guohe** (b. 1977, Kolkata, India) graduated from the University of California, Santa Barbara in 2001, majoring in mechanical drawing, and currently lives and works in Changsha and Beijing. Liao certainly is playful and mischievous; when many are tired of contemporary art relying upon but, at the same time, calling into question the system, he seems to break past ideological games, trusting the autonomy of images, believing “the truth in painting” to move the viewers like a breeze.



廖国核  
Liao Guohe

**安东尼·蒙塔达斯**（出生于 1942 年，西班牙巴塞罗那）是国际知名的媒体艺术和观念艺术先驱。他于 1971 年至今工作生活于纽约，并在全球范围内开展艺术项目。蒙塔达斯通过作品探讨社会、政治和传播问题，诸如社会框架内公共与私人空间之间的关系，并研究信息传播渠道及其可能被用于审查或传播思想的方式。他的创作多以摄影、录像、出版物、互联网，装置和城市介入的形式呈现。

**Antoni Muntadas** (b. 1942, Barcelona, Spain) is an internationally acclaimed pioneer of media art and conceptual art. He has lived and worked in New York City since 1971, and developed art projects around the world. Through his works, Muntadas addresses social, political and communication issues such as the relationship between public and private space within social frameworks, and investigates channels of information and the ways they may be used to censor or promulgate ideas. His projects are presented in different media including photography, video, publications, the Internet, installations and urban interventions.



安东尼·蒙塔达斯  
Antoni Muntadas

**邵纯**是一位新媒体艺术家。她于 2010 年获得中国美术学院学士学位，于 2013 年获得美国芝加哥艺术学院硕士学位，并于 2019 年获得西雅图华盛顿大学博士学位。她的研究兴趣包括多媒体装置、电子纺织、后网络艺术、以及设计虚构。艺术家长期致力于探索人体与数字技术之间的亲密关系以及与之衍生出的情绪依赖。她的近期创作致力于结合传统手工技艺和电子编程，意在展开关于互动美学的实验性创作，由此反思当下的数字化生活。

**Shao Chun** is a new-media artist. She completed her undergraduate studies in the department of Fine Art at the China Academy of Art, Hangzhou, in 2010. In 2013, she obtained an MFA degree in performance art from the School of the Art Institute of Chicago. She received her Ph.D. from the University of Washington in Seattle in 2019. Her research interests encompass multimedia installation, e-textiles, post-internet art and design fiction. The artist has been dedicated to exploring the intricate relationship between the human body and digital technologies ('digital intimacy') and the resulting emotional dependencies. Her recent work combines traditional craft with computer programming to explore the aesthetics of interaction as reflections upon our digitized contemporary life.



邵纯  
Shao Chun

**沈心怡**（出生于 1989 年，美国新泽西州）现生活工作于纽约。她的装置、雕塑通常流露出不同寻常的诡谲与疏离，通过肉体的极端性审视精神的有限性。她从一系列的历史和当代文化资源中得到灵感，包括但不限于中世纪刑罚考究、超自然恐怖文学、网络亚文化，并以弗兰肯斯坦式的手法将中西方医疗器械、平面设计元素、生物标本等有机和虚构材料缝合在一起，利用这种诱人且恐怖的双重性将观众一步步拉入她自编自导自演的光怪陆离的世界之中。

**Sydney Shen** (b. 1989, New Jersey, United States) now lives and works in New York. Shen uses sculptures and installations to create an atmosphere of wretched apprehension, examining the limitation of mentality through the extremity of the physical body. Exploring through various sources from historical and contemporary art history, including but not limited to medieval excruciation, supernatural horror fiction, and Internet subcultures, Shen Frankenstein's organic and fabricated materials such as Chinese and Western medical apparatus and instruments, graphic designed ornaments, and biological specimens. With the enticing but horrifying duality in her work, Shen manages to drag the audiences into the bizarre yet motley world she creates, directs and performs in.



沈心怡  
Sydney Shen

**薇薇安·苏特**出生于阿根廷布宜诺斯艾利斯，求学于瑞士巴塞卢，现生活工作于危地马拉帕纳哈切尔。艺术家的灵感来自抽象表现主义、色彩理论，还有她周遭的自然环境。过去三十年来，薇薇安·苏特一直居住在危地马拉，并经常从周围的环境中汲取灵感。她在作品中处处体现出阳光、雨水、风和树木的姿态，并策略性地将受侵蚀的泥土、动物生命、雨水和植物成分巧妙地融入未经处理的画布表面。苏特打破了材料间的等级秩序，并将工作室的各个组成部分与生物世界同等对待。

**Vivian Suter** was born in Buenos Aires, Argentina; studied in Basel, Switzerland; and currently lives and works in Panajachel, Guatemala. Based in Guatemala for the past thirty years, Vivian Suter frequently draws on the environment around her by gesturally referencing the sun, rain, wind, and trees throughout her work and tactically incorporating eroded dirt, animal life, rainwater, and plant matter onto the untreated surfaces of her canvases. A disruption of material hierarchy, Suter places the components of her studio on equal footing with the biological world.



薇薇安·苏特  
Vivian Suter

**沃尔夫冈·提尔曼斯**（出生于 1968 年，德国雷姆沙伊德）现生活工作于伦敦和柏林。自 20 世纪 90 年代初以来，他的作品体现了一种新的摄影主体性，将亲密感和游戏性与社会批判以及对现有价值观和等级制度的持续质疑结合在一起。通过对各种流派、主题、技术和展览策略的完美融合，他拓宽了摄影媒介的传统处理方式。他的实践持续关注在一个图像日益饱和的世界中创作摄影意味着什么这一根本问题。

**Wolfgang Tillmans** (b. 1968 Remscheid, Germany) lives and works in both London and Berlin. Since the early 1990s, his works have epitomized a new kind of subjectivity in photography, pairing intimacy and playfulness with social critique and the persistent questioning of existing values and hierarchies. Through his seamless integration of genres, subjects, techniques, and exhibition strategies, he has expanded conventional ways of approaching the medium and his practice continues to address the fundamental question of what it means to create pictures in an increasingly image-saturated world.



沃尔夫冈·提尔曼斯  
Wolfgang Tillmans



**吴山专**（出生于1960年，中国舟山）1986年毕业于浙江美术学院师范系，1995年毕业于汉堡艺术学院自由艺术系。他于1985年创立“红色幽默”，1990年创立“国际红色幽默”。

**英格 - 斯瓦拉·托斯朵蒂尔**（出生于1966年，冰岛）1991年毕业于冰岛艺术学院绘画系，1995年毕业于汉堡艺术学院自由艺术系。1993年创立“雷神女儿粉化服务”，1999年创立 BORG。

吴山专和英格 - 斯瓦拉·托斯朵蒂尔自1991年合作至今，并各自以独立艺术家身份进行创作。他们工作生活于汉堡、冰岛与上海。

**Wu Shanzhuan** (b. 1960, China) graduated from Normal Department of the Zhejiang Art Academy in 1986 and later graduated from the Hochschule für bildende Künste in Hamburg in 1995. He founded 1985 founded Red Humour in 1985 and Red Humour International in 1990.

**Inga Svala Thórsdóttir** (b. 1966, Iceland) graduated from Painting Department of the Icelandic School of Arts and Crafts in 1991, and later graduated from the Hochschule für bildende Künste in Hamburg in 1995. She founded Thor's Daughter's Pulverization Service in 1993 and BORG in 1999.

Since 1991 Thórsdóttir and Wu have been working and exhibiting collaboratively and working as independent artists as well. They live and work in Hamburg, Iceland and Shanghai.



吴山专 &  
英格 - 斯瓦拉·托斯朵蒂尔  
Inga Svala Thórsdóttir  
&  
Wu Shanzhuan

**杨健**于1982年出生于福建，现生活于北京。通过对最微不足道对象的关注以及叙事架构的切中肯綮，杨健的创作试图挑动惯常经验和日常规制，这种兼具戏剧性和幽默感的戏谑和调侃，与以往很多明确指涉现实政治的行为方式面目迥然。艺术家往往通过营造怪诞来抵达真相的彼岸，或在随机与偶然之中展开强有力的技术修辞，揭示隐藏在日常表象下的逻辑悖逆。

**Yang Jian** (b. 1982, Fujian, China) lives and works in Beijing. Through his concern for the most insignificant subjects and the pertinence of his narrative framework, Yang Jian attempts to use his artistic creation to stir up habitual experiences and the restrictions and stipulations imposed on daily life. At face value, this kind of joking and teasing - both theatrical and humorous at the same time - is diametrically opposed to a great many previous performance methods that related explicitly to Realpolitik. Oftentimes the artist constructs grotesqueness to reach the shore opposite to that of the truth. Either that or he uses randomness and coincidence to unfurl a vigorous, technical rhetoric, whereby he uncovers a logical revolt hidden beneath everyday appearances.



杨健  
Yang Jian

**曾吴**（出生于 1982 年，美国）现生活工作于柏林和纽约。曾吴是一位屡获殊荣的电影工作者和视觉艺术家。她围绕影像、装置、行为表演、雕塑展开创作实践，在纪实、介入性行动与虚构之间自由转换。她的作品结合纪录片和叙事片的技巧，引入奇幻色彩的图像，探索隐藏的历史、被边缘化的叙事和表演行为本身的意义。曾吴重新想象了在主流框架之外的种族性别的表达，包容了我们体验社会现实的多样且变化着的视角。

**Wu Tsang** (b. 1982, United States) currently lives and works in Berlin and New York. Tsang is a renowned filmmaker and visual artist who's practice encompasses moving image, installation, performance and sculpture and shifts among documentary, intervention and fiction. Tsang combines documentary and narrative techniques with fantastical detours into the imaginary in works that explore hidden histories, marginalized narratives, and the act of performing itself. Tsang re-imagines racialized, gendered representations beyond the visible frame to encompass the multiple and shifting perspectives through which we experience the social realm.



曾吴  
Wu Tsang

**张怡**是一位工作生活于洛杉矶的艺术家和教育家。她使用表演、录像、装置的媒介和叙事的形式探讨身份、性别、跨国主义、殖民主义遗产、环境、大型基础设施项目和对主体性的影响。她在展览和书籍《游移湖》中调查了受大型水利工程项目影响的自然景观：如苏联从咸海引水的工程，以及世界上最长的供水渠道——中国的南水北调水利工程。她的近期项目“学习结局”是一项以气候危机、海洋生态系统危机及科学知识危机等作为背景的跨学科研究。该项目对科学家解剖海洋哺乳动物时不为人知的关怀形式进行研究，并探讨艺术实践如何支持这种关怀工作。

**Patty Chang** is a Los Angeles based artist and educator who uses performance, video, installation and narrative forms when considering identity, gender, transnationalism, colonial legacies, the environment, large-scale infrastructural projects, and impacted subjectivities. Her museum exhibition and book *The Wandering Lake* investigates the landscapes impacted by large scale human-engineered water projects such as the Soviet mission to irrigate the waters from the Aral Sea, as well as the longest aqueduct in the world, the South to North Water Diversion Project in China. Her most recent collaborative project, "Learning Endings", is a multi-part interdisciplinary research that has surfaced amidst the overlapping contexts of climate crisis, threatened ocean ecosystems, and challenges to scientific expertise. It examines the work of scientists who perform necropsies of dead marine mammals as unacknowledged forms of attention and care, and explores how various kinds of art practice can support this care work.



张怡  
Patty Chang



**大卫·凯利**（出生于美国波特兰）现工作生活于美国洛杉矶。大卫·凯利从事摄影、录像和装置艺术创作。他的近期项目关注全球资本主义、资源开采以及不断变化的自然和政治景观的影响。受一系列视觉传统的影响，凯利的创作汲取了实验纪录片、民族志、表演和前卫电影中的元素。通过这些领域的交叉点上开展工作，他鼓励人们同时以直接和思辨的方式理解他的创作对象。

**David Kelley** (b. Portland, United States) lives in Los Angeles, United States. David Kelley is an artist working with photography, video, and installation. His recent projects draw attention to the effects of global capitalism, resource extraction, and shifting physical and political landscapes. Influenced by a range of visual traditions, Kelley draws upon elements of experimental documentary, ethnography, performance, and avant-garde cinema. By working at the intersection of these strategies, he encourages an understanding of his subjects that is simultaneously direct and speculative.



大卫·凯利  
David Kelley

封面图片作品：曾吴，《无题（窗 #3）》，2017，琉璃，灯箱，200x150x40 厘米  
致谢艺术家与天线空间

米莫萨·埃查尔德  
《Sap (iDeath)》  
作品图片致谢艺术家与桑塔画廊，摄影：Aurélien Mole  
艺术家肖像，摄影：Aodhan Madden

陈丽同  
《脐》  
作品图片致谢艺术家与胶囊上海  
艺术家肖像 © 陈丽同，摄影：Felix S.C. Wong

陈维  
《洛斯特大酒店》  
作品图片致谢艺术家与香格纳画廊  
艺术家肖像致谢 Dazed China，摄影：王阳

大卫·杜阿尔  
《Here 2》  
作品图片与艺术家肖像致谢艺术家和桑塔画廊，摄影：邓佳韵

冯至炫  
《风铃—中华白海豚》  
作品图片与艺术家肖像致谢艺术家

龚剑  
《女神 No. 4》  
作品图片致谢艺术家和天线空间  
艺术家肖像致谢艺术家

蒋鹏奕  
《太阳！太阳！ No. 8》  
作品图片致谢艺术家和香格纳画廊  
艺术家肖像致谢艺术家

廖斐  
《延长的直线》  
作品图片致谢艺术家和 Vanguard 画廊  
艺术家肖像致谢艺术家

廖国核  
《X 苦干实干巧干（运奴船）》  
作品图片致谢艺术家和马刺画廊  
艺术家肖像致谢艺术家

安东尼·蒙塔达斯  
《转译：赞歌》  
作品图片致谢艺术家和 Vanguard 画廊  
艺术家肖像致谢艺术家

邵纯  
《浮生—风之局部》  
作品图片致谢艺术家  
艺术家肖像，摄影：Ladina Bischof

沈心怡  
《Momo 是我的化身》《嘉娜·萨克斯》  
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作品图片致谢艺术家与格莱斯顿画廊，摄影：David Regen  
艺术家肖像 © 薇薇安·苏特，摄影：Kyung Roh

沃尔夫冈·提尔曼斯  
《打扑克》  
作品图片致谢艺术家与卓纳画廊  
艺术家肖像，摄影：Mustafah Abdulaziz

吴山专 & 英格·斯瓦拉·托斯蒂蒂尔  
《括弧和它的三重人格》《物权版画 2013 第二条》《物权版画 2013 第八条》  
《物权版画 2013 第九条》《物权版画 2013 第二十八条》  
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杨健  
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曾吴  
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张怡肖像致谢艺术家和 BANK 画廊  
大卫·凯利肖像，摄影：张怡

Cover Image Artwork: Wu Tsang, *Untitled (Window #3)* ,  
2017, stained glass, light box, 200x150x40 cm  
Image courtesy of artist and Antenna Space

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*Sap (iDeath)*  
Courtesy of artist and Galerie Chantal Crousel, photo by  
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Artist's portrait, photo by Aodhan Madden

Leelee Chan  
*Navel*  
Courtesy of artist and Capsule Shanghai  
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Chen Wei  
*Lost Hotel*  
Courtesy of artist and ShanghART Gallery  
Artist's portrait, courtesy of Dazed China, photo by Wang  
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David Douard  
*Here 2*  
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Artist's portrait, photo by Jiayun Deng

Feng Zhixuan  
*Wind Chimes - Sousa Chinensis*  
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Gong Jian  
*Goddess No. 4*  
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Artist's portrait, courtesy of artist

Jiang Pengyi  
*Sun! Sun! No. 8*  
Courtesy of artist and ShanghART Gallery  
Artist's portrait, courtesy of artist

Liao Fei  
*A Straight Line Extended*  
Courtesy of artist and Vanguard Gallery  
Artist's portrait, courtesy of artist

Liao Guohe  
*X Work Hard Steadfastly Ingeniously (Slave Ship)*  
Courtesy of artist and SPURS Gallery  
Artist's portrait, courtesy of artist

Antoni Muntadas  
*On Translation: Himnes*  
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Artist's portrait, courtesy of artist

Shao Chun  
*The Drowning – The Windy Part*  
Courtesy of artist  
Artist's portrait, photo by Ladina Bischof

Sydney Shen  
*Moi Même Moitié Le Momo; Gunne Sax*  
Courtesy of artist and Gallery Vacancy, Shanghai  
Artist's portrait, courtesy of artist and Gallery Vacancy,  
Shanghai

Vivian Suter  
*Untitled; Untitled; Untitled*  
Courtesy of artist and Gladstone Gallery, photo by David  
Regen  
Artist's portrait ©Vivian Suter, photo by Kyung Roh

Wolfgang Tillmans  
*Playing Cards*  
Courtesy of artist and David Zwirner  
Artist's portrait, photo by Mustafah Abdulaziz

Inga Svala Thórsdóttir & Wu Shanzhuan  
*Bracketed Spiral and Its Three Layers of Personality;*  
*Thing's Right(s) Printed 2013, Article 2; Thing's*  
*Right(s) Printed 2013, Article 8; Thing's Right(s)*  
*Printed 2013, Article 9; Thing's Right(s) Printed 2013,*  
*Article 28*  
Courtesy of artist and Long March Space  
Artists' portrait, photo by Thomas Fuesser

Yang Jian  
*170160*  
Courtesy of artist and WHITE SPACE  
Artist's portrait, courtesy of artist

Wu Tsang  
*Untitled (Window #3); We Hold Where Study*  
Courtesy of artist and Antenna Space  
Artist's portrait, photo by Tosh Basco

Patty Chang & David Kelley  
*Flotsam Jetsam*  
Courtesy of artist and BANK/MABSOCIETY  
Portrait of Patty Chang, courtesy of artist and BANK/  
MABSOCIETY  
Portrait of David Kelley, photo by Patty Chang

# 险境集

## An Atlas of the Difficult World

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# 展览手册

## Exhibition Booklet

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# 致谢

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特别感谢葡萄酒品牌 lucky wine、休闲健康饮食品牌 gaga、北京爱京华云印刷科技有限公司对本次展览的赞助。  
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# MACA 美凯龙艺术中心

## Macalline Center of Art

MACA 美凯龙艺术中心是一个位于北京 798 艺术区内的非营利艺术机构，于 2022 年 1 月 15 日正式面向公众开放。以一栋总面积 900 平方米的两层建筑为基地，MACA 联合全球范围内的艺术家、策展人以及泛文化艺术工作者，以多形式的持续共同工作构建一处当代艺术版图上的新形态坐标。以“艺术家的工作”为导向，以跨学科的研究为根基，MACA 试图重聚热爱艺术与信仰“当代”的群体，以回应这个处于激变之中的时代。

The Macalline Center of Art (MACA) is a non-profit art institution located in the 798 Art District of Beijing and officially inaugurated its space on January 15, 2022. Occupying a two-story building with a total area of 900 square meters, MACA unites artists, curators, and other art and cultural practitioners from around the world. Through its diverse, ongoing, and collaborative approaches, the Center establishes a new site on the contemporary art scene. Guided by the “work of artists” and backed by interdisciplinary research, the Center aims to bring together a community passionate about art and devoted to the “contemporary” moment so as to respond proactively to our rapidly evolving times.

## 参观信息

MACA美凯龙艺术中心  
北京市朝阳区酒仙桥路2号  
798艺术区706北一街

## 参观时间

周二至周日 10:30—18:00  
最后入场时间 17:30  
周一闭馆

## 关注我们

官方网站 [www.macallineart.org](http://www.macallineart.org)  
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Instagram macallinearts  
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扫描二维码，关注MACA微信公众号，购买门票，获取在线服务  
For tickets and more information, scan the QR code above and follow MACA on WeChat



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## Visitor Information

Macalline Center of Art  
706 N. 1st St.798 Art Zone,  
2 Jiuxianqiao Rd., Chaoyang, Beijing

## Opening Hours

Tuesday to Sunday 10:30—18:00  
Last Entry 17:30  
Closed on Monday

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