

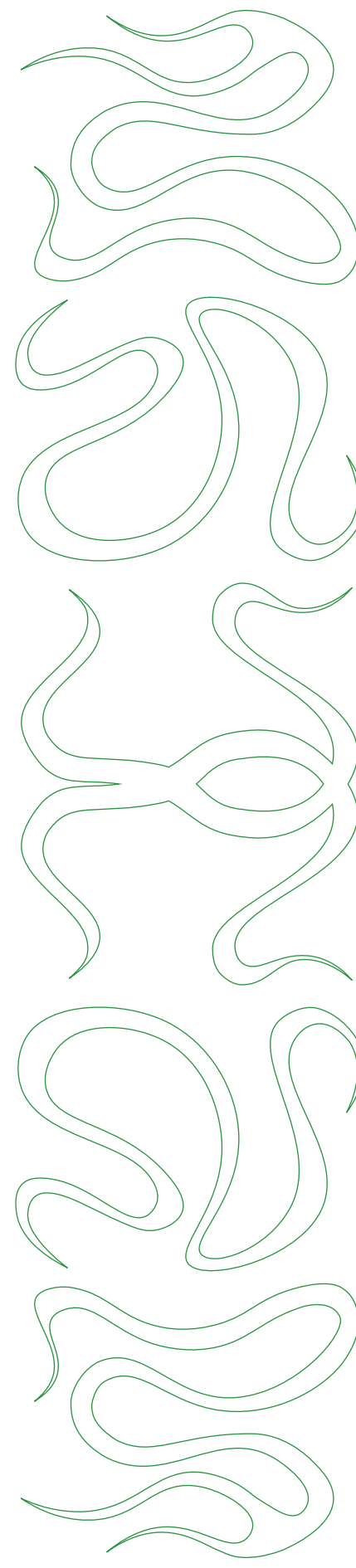
多 种 之 云

Multispecies Clouds

2022.12.27 - 2023.4.16

多物种之云

Multispecies Clouds



.....

此刻，将森林的各部分都想象成云朵
它们彼此交错，有些灰暗，有些明亮，
或更加明亮。绿色团块的名称是
绵延：一棵树代替了另一棵，
并且永远不会
倒下，除非是它自己的意愿和顺从
普遍的法则。没有任何劫掠，
没有任何拆毁，
没有任何东西在其生命中被切割，
在丛林地面上留下血迹。
云团翻涌，却始终包含在群云之中
尽管有些，像气球，似乎可以
起飞，如果看得够久，够认真的话。
在墙壁上，在看不见的小径上，
叶子下的水蛭有着不可估量的耐心。
身体在哺乳动物肉体的温暖中回旋，
最后，森林紧紧裹住
自己，停下来自我欣赏，而后
休息。惊叹于自身的美丽，
它向地球表示同意
它应该继续，它应该活着
它的生物方舟也是如此。

.....

——节选自纳撒尼尔·塔恩的诗歌《林河内外》

.....

Think now as if the forest's parts were clouds
meshing with each other, some dark, some
light, or lighter. The green mass has the name
duration: one tree replacing another and never
falling but of its own accord and in obedience to
the common law.

Nothing despoiled,
nothing torn down, nothing cut in its very life,
leaving its blood over the jungle floor.
Clouds billowing but contained in the mass
although some, like balloons, could seem to take
off — if looked at long and hard enough.
Up there in the walls, on invisible paths,
leeches immeasurably patient below leaves,
bodies gyrating to warmth of mammal flesh
And, at the end, the forest closes in
on itself, and stops to admire itself, and
rests. Astounded at its own beauty
it gives assent to the planet
that it should continue, that it should
survive and its ark of creatures also.

.....

Selected from Nathaniel Tarn's poem, *In and
Outs of the Forest Rivers*

展览前言

“多物种之云”是美凯龙艺术中心规划的“谁拥有自然？”研究性系列展览的第一章。在这个展览中，我们试图呈现一则关于新型物种间关系的隐喻，其一方面指向了不同生命形式间形成的网络结构，另一方面亦涉及一个全球性的交换系统，于其中人类世时代的物种以近乎信息、物质与能量的方式流动。在这朵“云”内部物种的边界异常模糊，且不再具有中心与边缘的区分，其“身份”亦不断经历交融、重组与变异，进而这个相互交织的过程逐渐演变为一个蔓生与延展的开放性世界。

虽然人类时常以边界搅动者的形象出现，但这些创造性的行动者自有其回应方式——如同“诸众”一般，它们在漫长的历史中持续与我们遭遇、共生、结盟抑或对抗，时而亲密时而疏离。正如人类学家西利娅·洛维所指出的：“我们的未来位于人类、动物与微生物等各种生命形式相遇的接合处，在那里，每一种形式都维持着——与云——与另一种形式的限制及可能性。”每一个物种都携带着自身的宇宙论模型，这些模型跨越了感官、知觉与身体的限度，混合着有机与无机的叙事，并最终抵达泛灵论的寓言境界。

“多物种之云”的艺术家恰如多物种民族志研究者与萨满的结合体，他们透过与植物、动物、病毒、微生物与真菌的互动来再次编织这些宇宙论模型，并将之转化为图像、诗歌与政治。“多物种之云”中的迷醉与幻觉象征着生命的繁荣，意味着我们在倾听一个多重宇宙的呼唤，并以情感与想象力来与之呼应。这里酝酿着一种浑圆、密匝的“共生诗学”，其不再仅仅将审美注意力置于那些通常被认为有“魅力”的事物之上，而是借由可视及可感的方法去发现那些被遗忘或遮蔽的生命形式，或者在不同物种的故事之间进行“转译”，正如曾经部落中的巫师所做的一般——艺术的能量无疑正集聚于此。

Curatorial Introduction

"Multispecies Clouds" marks the first chapter of a three-part research-based curatorial project, "Who Owns Nature?" forthcoming at the Macalline Art Center. In this exhibition, we seek to present a metaphor for new interspecies relationships, which on the one hand, point to the networked structure of different life forms and, on the other hand, involve a global system of exchange, within which species in the Anthropocene move about through information, material, and energy. Within the "clouds", the boundaries of species blur, effacing the distinction between the center and the periphery; hence their "identities" constantly intermingle, reshape and transform, and this interweaving process gradually evolves into a sprawling and vast open world.

Although humans often intervene on the boundary, these creative agents have their way of responding—like "the multitude" they continue to encounter, co-evolve with, align with, and confront us, sometimes intimately, other times at a distance. As anthropologist Celia Lowe notes, "Our futures lie at the junctures where forms of the human, animal, and microbe meet and where each sustains—and clouds—the limits and possibilities of the other." Each species carries its cosmological model that transcends the limits of the senses, perceptions, and bodies, mixing organic and inorganic narratives and ultimately arriving at the metaphorical realm of animism.

The artists of "Multispecies Clouds" act as integrals of multispecies ethnographers and shamans who re-build these cosmological models through their interactions with plants, animals, viruses, microbes, and fungi and translating them into images, poetry, and politics. The ecstasy and illusion in "Multispecies Clouds" symbolize the vitality of life, implying that we hear the call of a Multiverse and respond with emotion and imagination. Here brews the sophisticated and dense "sympoietics", which no longer focuses aesthetic attention only on what is usually considered "glamorous" but instead discovers, through visible and perceptible forms, those forms of life that are forgotten or obscured, or "translate" the stories between species, as what the tribal shamans once undertook—conjuring the energy of art here.

策展人

杨北辰

Curator

Yang Beichen

艺术家

Artists

卡罗琳娜·凯塞多&大卫·德·罗萨斯

Carolina Caycedo & David de Rozas

塞尔希奥·罗哈斯·查韦斯

Sergio Rojas Chaves

张欣

Sheryl Cheung

罗梅蒂·科斯塔莱斯

Rometti Costales

帕特里夏·多明戈斯

Patricia Domínguez

范加

Jes Fan

费亦宁

Fei Yining

刘窗

Liu Chuang

龙盼

Long Pan

尤利·奥罗

Uriel Orlow

大米发酵姐妹俱乐部

Rice Brewing Sisters Club

帕梅拉·罗森克朗茨

Pamela Rosenkranz

童义欣

Yi Xin Tong

吴其育

Wu Chi-Yu

杨沛铿

Trevor Yeung

张文智

Zhang Wenzhi

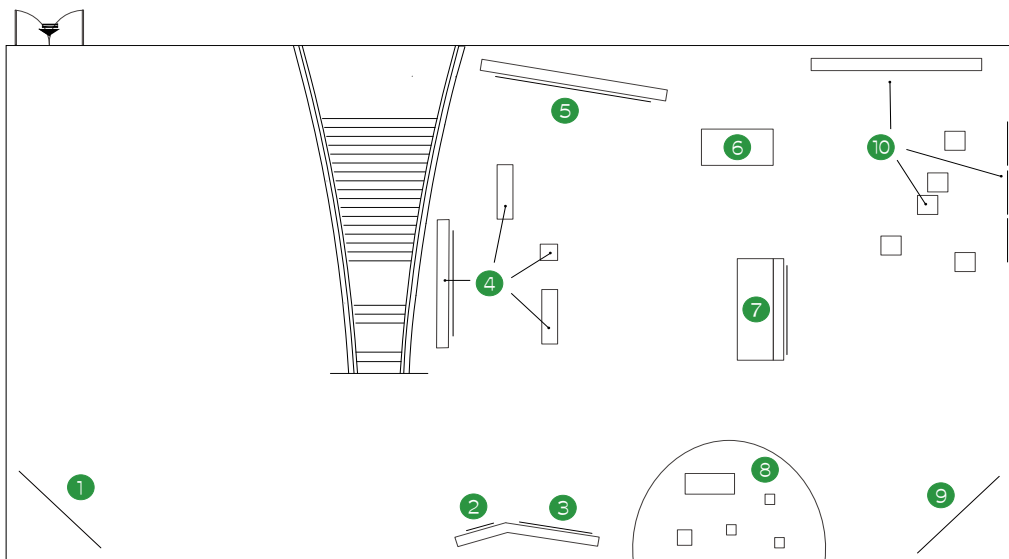
郑马乐

Zheng Mahler

一层平面图

1st Floor Plan

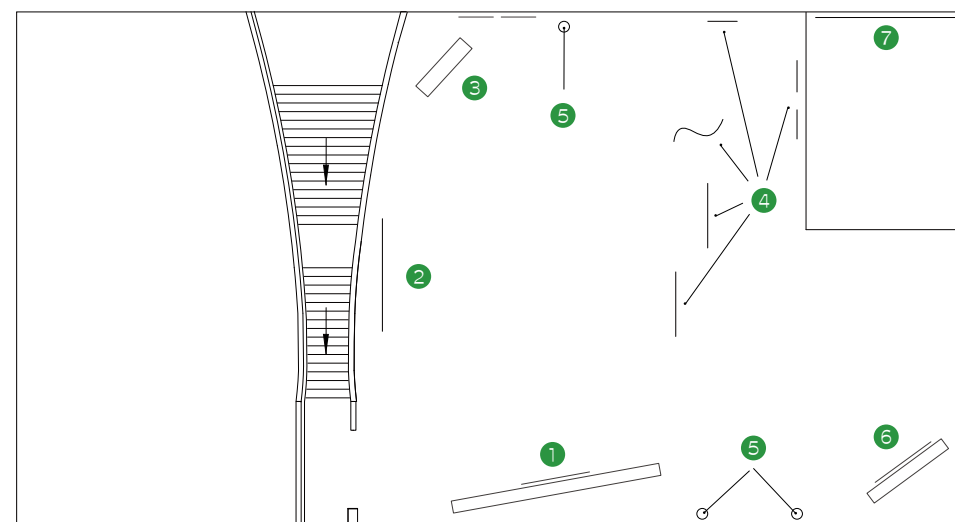
- ① 费亦宁
Fei Yining
《月之滨 I》
The Moonshore I
- ② 卡罗琳娜·凯塞多 & 大卫·德·罗萨斯
Carolina Caycedo & David de Rozas
《爆炸，绽放》
Boom, Bloom
《绽放，爆炸》
Bloom, Boom
- ③ 罗梅蒂·科斯塔莱斯
Rometti Costales
《美洲种》
Americanas
- ④ 帕梅拉·罗森克朗茨
Pamela Rosenkranz
《亚马逊（蛇）》
Anamazon (Serpentining)
《亚马逊（祈求者的成长）》
Anamazon (Prayer Growth)
《治愈者皮肤（河岸）》
Healer Skins (River Front)
《治愈者皮肤（日落小屋）》
Healer Skins (Sunset Lodge)
《治愈者皮肤（玉山）》
Healer Skins (Jade Mountain)
- ⑤ 张文智
Zhang Wenzhi
《北山》
North Hill
- ⑥ 张欣
Sheryl Cheung
《小青龙汤》
Little Dragon Soup
- ⑦ 刘窗
Liu Chuang
《无题（青绿）No.1》
Untitled (Cyan)
《鹰与蛇》
Eagle and Serpent
- ⑧ 龙盼
Long Pan
《流动的身体》
The Flowing Body
- ⑨ 范加
Jes Fan
《异体记》
Xenophobia
- ⑩ 尤利·奥罗
Uriel Orlow
《向非洲蒿学习》
Learning from Artemisia



二层平面图

2nd Floor Plan

- ① 塞尔希奥·罗哈斯·查韦斯
Sergio Rojas Chaves
《需要什么？（赢得你对我的爱）》
What Does it Take? (to Win Your Love For Me)
- ② 大米发酵姐妹俱乐部
Rice Brewing Sisters Club
《山区说书人，讲故事的山区：一间故事剧院》
Mountain Storytellers, Storytelling Mountains: A Tale Theatre
- ③ 郑马乐
Zheng Mahler
《贝壳里的一季》
A Season in Shell
- ④ 童义欣
Yi Xin Tong
《外星人》
Alien
《兽性朋克一洞穴》
Animalistic Punk - Cave
《蹦床腿响尾蛇》
Trampoline Leg Rattlesnake
- ⑤ 杨沛铿
Trevor Yeung
《使用蟾蜍石治疗忧郁症》
The Use of Toadstone in Treating Melancholia
《下落》
Falling
《鹰猎》
Falconry
- ⑥ 帕特里夏·多明戈斯
Patricia Domínguez
《植物矩阵》
Matrix Vegetal
- ⑦ 吴其育
Wu Chi-Yu
《人族》
Hominins



01 云

云的不确定形状有时是可疑的，甚至是威胁性的，比如天边飘来一朵裹挟着闪电的乌云，抑或武器与火药爆炸形成的烟云。它们的不透明性制造了认识论层面的迷雾，悬浮、易变且不可接近；有时又会袒露出不祥的“神人同形”的特征，比如核爆制造的蘑菇云。“神人同形”在此不再只是缥缈的想象，正如凯伦·巴拉德指出的，这种充满放射性尘埃的云与作为物种的蘑菇之间存在着某种紧密的关联：

“当原子弹爆炸时，连接天堂与地球的蘑菇云是物质的浓缩，而这不仅仅是象征性的。据说，当广岛在1945年被原子弹摧毁时，从废墟中出现的第一个生物是松茸；无论前面这个故事在历史上是否准确，已经被证实的是蘑菇不仅在事故后的切尔诺贝利核反应堆附近被发现，而且还在反应堆内部与墙壁上生长。”¹

蘑菇的属性是古怪的，带有炼金术式的神秘，其能够在极端的条件下成长，并吸纳周遭环境中各种异质性力量。与核爆的类似之处正在于此，物质在蘑菇与“云”中同样呈现为聚合状，并迅速从一种形态化为另一种形态，从分散转为凝结，进而形成“内爆”。巴拉德进一步指出：“当核弹爆炸时，每一个放射性物质都是时空连续体物质化的内爆衍射模式，是‘蘑菇化’的特定的纠缠的可能历史。”²在蔡国强的作品《用蘑菇云描绘世纪：20世纪的计划》（1995-1996）中，一朵灵芝与一片火药炸出的蘑菇云被并置在一起，艺术家敏锐地意识到这种生命形式与非生命的人造物之间除却图像学的连接之外，还共享着更深层次的羁绊：一种非人生命与人类历史的叠加态，二者在最微观的物质尺度上生成着彼此。

如果我们将蘑菇云视为一种“物种云”，那么便得到了一则巴洛克式的隐喻：物种是一种弥散的、叠加的、内爆的物质形态。从亚马逊丛林到撒哈拉沙漠，从切尔诺贝利到福岛，云与蘑菇在天空与地面之间发生着粒子层面的呼应。而在人类学家西莉亚·洛维看来，物种云不应只是某种一一对应的关系：大量物种的聚集、相互作用与转化同样可以构成一种云。如同一个“物种倍增器”，“多物种之云”内部皆酝酿着混沌的边界，物种在其中混合、重组与再生，并因此获得了各自不确定的未来的形式。

¹ 凯伦·巴拉德，《无小事：蘑菇云，虚无的生态学以及时空的怪异拓扑结构》。

² 同上。

01 The Clouds

The indefinite shapes of clouds are often suspicious, even threatening, such as the dark cloud with lightning rolling in the sky or a cloud of smoke from the explosion of weapons and gunpowder. Their opaqueness forms an epistemological fog, hovering, volatile and inaccessible; at times, they reveal ominous "anthropomorphic" features, such as the mushroom cloud generated from a nuclear explosion. This "anthropomorphism" is no longer a nebulous imagination, but, as Karen Barad pointed out, there is a close connection between this cloud of emissive dust and the mushroom as a species.

"But when the atom bomb exploded, the mushroom cloud that connected heaven and earth was a condensation of matters that were more than merely symbolic. When an atomic bomb destroyed Hiroshima in 1945, the first living thing to emerge from the blasted landscape was a matsutake mushroom. Whether or not this story is historically accurate, it has been verified that mushrooms were found in the immediate area surrounding the Chernobyl nuclear reactor after the accident in 1986 and growing inside the reactor, on its walls."¹

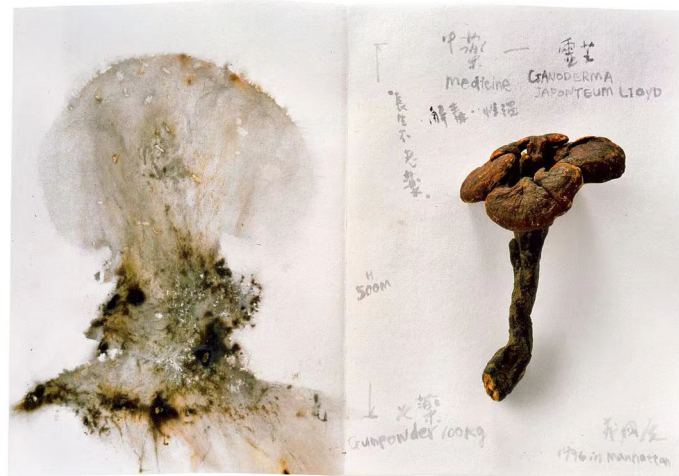
The mushrooms' eccentric and alchemically mysterious properties allow them to grow under extreme conditions and absorb the heterogeneous forces of their surroundings. Like nuclear explosions, matter, in both mushrooms and "clouds," appears to condense and rapidly change from one form to another, from dispersion to condensation, resulting in an "implosion." Barad further states, "When a nuclear bomb explodes, each radioactive bit of matter is an imploded diffraction pattern of spacetime mattering, a mushrooming of specific entangled possible histories."² In Cai Guo-Qiang's work *Drawing for The Century with Mushroom Clouds: Project for the 20th Century* (1995-1996), a reishi mushroom in juxtaposition with a mushroom cloud from a gunpowder explosion, made the artist keenly aware that other than the iconographic connection between such a

¹ Karen Barad, *NO SMALL MATTER MUSHROOM CLOUDS, ECOLOGIES OF NOTHINGNESS, AND STRANGE TOPOLOGIES OF SPACETIME MATTERING*.

² Ibid.

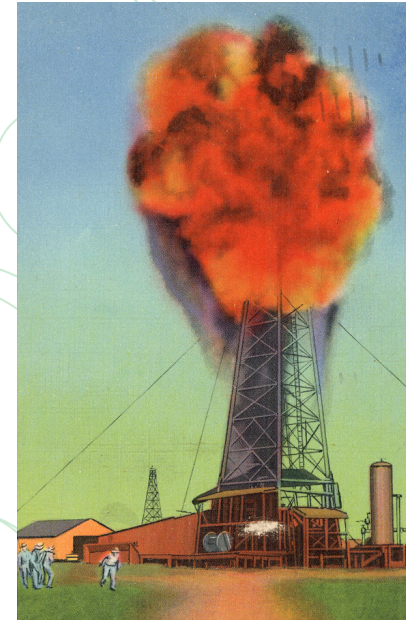
life form and lifeless artificial object, they share deeper ties: a superposition of non-human life and human history, where the two generate each other on the most microscopic material scale.

If we consider the mushroom cloud a "species cloud," we would come to a baroque metaphor: species is a diffusive, superimposed, imploding material form. From the Amazon jungle to the Sahara Desert, from Chernobyl to Fukushima, clouds and mushrooms resonate on the particle level between the sky and the ground. For anthropologist Celia Lowe, species clouds should not be a one-to-one relationship: the aggregation, interaction, and transformation of a large number of species can also constitute a cloud. Like a "species multiplier," "multispecies clouds" brew ambiguous borders within them, in which species mix, mutate and regenerate, and thus acquire the forms of their uncertain future.

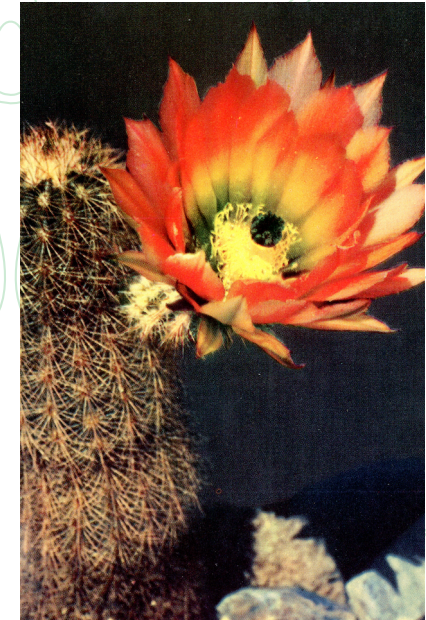


《用蘑菇云描绘世纪：20 世纪的计划》，1995-1996。
Drawing for The Century with Mushroom Clouds: Project for the 20th Century, 1995-1996.

卡罗琳娜·凯塞多 & 大卫·德·罗萨斯 Carolina Caycedo & David de Rozas



《爆炸，绽放》
拼贴
16.8×26.7 厘米
2020
由联邦与议会画廊惠允



Boom, Bloom
Collage
16.8×26.7 cm
2020
Courtesy of Commonwealth and Council

两幅拼贴画来自《来自德克萨斯的问候》系列，源自与美国西部有关的流行文化，使得史诗般的风景与资源开采的图像碰撞在一起。艺术家们并置了表现德克萨斯州景色的不同现成品，以表达嵌入西部电影交汇处的多层次和矛盾的文化信息，包括榨取土地财富的空头支票，对原住民的抹杀，以及这片土地的自然壮丽。除了图像上的关联外，作品的标题也是英文文字押韵的词组：绽放与爆炸。

The collages are from the *Greetings from Texas* series, which plays off of pop cultural associations with the West, colliding epic landscapes with images of resource extraction. The artists juxtapose ready-made representations of Texas to express the layered and contradictory cultural messages embedded at the intersection of Western films, the extractive promise of wealth, the erasure of Indigenous peoples, and the natural splendor of the land.

爆炸，绽放
Boom, Bloom

绽放，爆炸
Bloom, Boom



《绽放，爆炸》
拼贴
26.7×36.8 厘米
2020
由联邦与议会画廊惠允

Bloom, Boom
Collage
26.7×36.8 cm
2020
Courtesy of Commonwealth and Council

塞尔希奥·罗哈斯·查韦斯
Sergio Rojas Chaves

需要什么？（赢得你对我的爱）
What Does it Take? (to Win Your Love For Me)



《需要什么？（赢得你对我的爱）》
壁画，高清影像，摄影
9 分 45 秒
2021

What Does it Take? (to Win Your Love For Me)
Mural painting, HD videos, photographic prints
9 min 45 sec
2021

塞尔希奥·罗哈斯·查韦斯以个人的方式探索了人与自然之间的关系。他的中心主题之一是我们与室内植物的关系：如同一位民族志学者，他探索了西方社会照料植物的习惯的演变，以及许多年轻人认为自己是“植物父母”的这种热潮是如何形成的。他的视频装置《需要什么？（赢得你对我的爱）》实际上是一封给 Monstera Deliciosa（龟背竹）的情书。长期以来，这位哥斯达黎加艺术家一直认为这种巨大的植物只能在他家乡的丛林里生长，但当他搬到加拿大和西欧时，他遇到了一种形态比较小的、家养的“monstera”，深受人们的喜爱。对于这位远离家乡的艺术来说，除了童年记忆，龟背竹还承载了与思乡和作为移民的孤立感有关的额外层次的意义，与此同时，视频也不乏幽默和讽刺的元素。

Sergio Rojas Chaves explores the relationship between humans and nature in a personal way. One of his central themes is our relationship with our houseplants: as a kind of ethnographer, he explores how the plant-keeping habits of Western society are changing and how a viral trend has developed leading many young adults to consider themselves "plant parents". His video installation *What does it take? (to win your love for me)* is practically a love letter to Monstera Deliciosa. The Costa Rican artist had long thought of the plant as a giant jungle dweller in his native jungle, but when he moved to Canada and then Western Europe, he encountered a diminished, domesticated version of the 'monstera' and the adoration that surrounded it. For the artist far from home, the Swiss cheese plant has become loaded, beyond childhood memories, with additional layers of meaning related to homesickness and the feeling of isolation as an immigrant, yet the video is not without humour and irony.

张欣
Sheryl Cheung



青龙，自古为灵兽，清代医家张秉成云：“名青龙者，以龙为水族，大则可兴云致雨，飞腾于宇宙之间；小则能治水驱邪，潜于波涛之中耳。”小青龙作为药贴，是桂枝、麻黄、白芍、干姜、细辛、五味子、半夏、炙甘草，解表散寒，止咳平喘。小青龙汤化为神话的血肉，治理人的身体，如其治理江河宇宙。艺术家又通过声音创作，及声波带来的物理震动，拓展其视听维度，试图揭示不同生命体的混合、变化与流动。

The dragon submerges into turbulent waves to ease troubled waters. Zhang Bingcheng, a doctor of the Qing-Dynasty, said: "The beast called dragon is an aquatic species, the larger ones can raise clouds to rain, soaring in between the universe; the smaller ones can manage water and drive away evil, diving in the waves." As medicine, the "dragon" is composed of cinnamon twigs, ephedra, peony root, dried ginger, asarum, schizandra, penillia and a dash of honey-fried

小青龙汤
Little Dragon Soup

licorice. An aromatic recipe that is at the same time mythological, medicinal, and revealing of a cosmological order, and in this world, a performative score is vivid, ambiguous yet tangible, constantly changing, guided by a calculation of botanical powers, a dynamic design to restore estranged morality, to quell an emotional flooding in the lungs, to shudder the sorrow that sprouts in stagnated waters, to keep dexterity and flow and mobility of life. *Little Dragon Soup* is an exercise of abstract scoring, sound, and kinetics that speak to the body as a micro-universe.



《小青龙汤》
声音装置
100×150×40 厘米
2020

Little Dragon Soup
Sound installation
100×150×40 cm
2020

罗梅蒂·科斯塔莱斯
Rometti Costales



美洲种
Americanas



《美洲种》
黑白摄影印刷，铝板及胶合板裱装，6 幅
20×30 厘米
2013

Americanas
6 black & white photographic prints, laminated on aluminium and mounted on plywood
20×30 cm
2013

《美洲种》是一组在厄瓜多尔安第斯山脉半干旱地区拍摄的死亡龙舌兰照片。它们最初来自墨西哥和德克萨斯州，在过去的五个世纪里已经传播到世界各地。在一次开花后，龙舌兰会进入一个漫长的分解过程，在此过程中，它们会化身成各种形状的萨满、战士、地下世界的守护者或死亡的植物。该种植物的学名是“美洲龙舌兰”（*Agave Americana*）。

Americanas is a series of photos of dead agaves, taken around the semi-arid areas of Ecuadorian Andes. Originally from Mexico and Texas, they have been spreading around the world during the last five centuries. After a single flowering, the agaves enter a long decomposition process during which they take on various shapes of shamans, warriors, guardians of underworlds, or dead plants. Their general scientific name is *Agave Americana*.

帕特里夏·多明戈斯
Patricia Domínguez

植物矩阵
Matrix Vegetal



《植物矩阵》
影像装置
21 分 12 秒
2021 – 2022

由银幕城市双年展委任，Cecilia Brunson Projects 支持

Matrix Vegetal
Video installation
21 min 12 sec
2021 – 2022

Commissioned by Screen City Biennial
and supported by Cecilia Brunson Projects

从帕特里夏·多明戈斯在秘鲁马德雷德蒂奥斯学习艺术阐释的经验出发，作品《植物矩阵》逐渐开始探索了实验民族植物学、南美量子思维、奇幻小说和有机连接技术，以扩展对植物和精神世界的感知。作为她实现这项工作的研究的一部分，艺术家花了一个月的时间在阿马多尔·阿尼塞多，一位在马德雷德蒂奥斯的疗愈师手下学艺。在他的指导下，多明戈斯启动了一次与生物、多物种语言和植物世界知识亲密联系的过程。为了实现这一点，艺术家的目标是暂时脱离“数字矩阵”，通过耐心专注于当下时刻，激活了与植物和植物矩阵的联盟。在这样做的过程中，多明戈斯建立了与地球上超越于人类的语言之间的联系，并思辨地进入了量子世界的门户，揭示了植物及其多重不同的精神状态是如何运作的。本作品的装置部分为首次展出，由艺术家与美凯龙艺术中心共同在地制作完成。

Departing from the artistic interpretation of Patricia Domínguez's learning in Madre de Dios (Peru), *Matrix Vegetal* grows as an inquiry from experimental ethnobotany, South American quantum thinking, dream fiction, and organic connection technologies to expand the perception of the vegetal and the spiritual world.

As part of her research to realize this work, the artist has spent a month of apprenticeship with Amador Aniceto, a healer and curandero living and practicing in Madre de Dios. Under his guidance, Domínguez has activated an intimate process of connecting with the living, multi-species language and knowledge of the vegetal world. In order to realize this, the artist aimed at achieving a temporary disengagement from the "digital matrix," activating an alliance with plants and the vegetal matrix instead, through patience and focus on the present moment. In doing so, Domínguez establishes a connection with the more-than-human language of the earth, and speculatively accesses a portal to the quantum world, revealing how plants and their multiple spirits operate.

The locally produced installation part of this work was developed collaboratively by the artist and Macalline Art Center.

范加
Jes Fan

异体记
Xenophobia



《异体记》是一件全新的单频道录像作品。有别于较多人认识、拼法相近的词语 xenophobia（排外），异体记意指对外来事物的喜爱，取名源自一种神秘的水生黏物贝壳类物种 *Xenophora pallidae*（缀壳螺）。缀壳螺把海床的物件钙化成自己的壳，自由地把外物结合到自身结构上。同样地，异体记所呈现的，是在拟人和非拟人身体上，疯狂寻找以不同形式现身、与皮肤肤色有关的黑色素。参考了显微镜图像和颅内高潮录像的美学，作品刻画了不同动作，包括解剖鱿鱼戳破墨囊、追踪林官医学画作上的变色肿瘤、收集真菌，还有寻找身体上的黑痣，以荒谬主义探查种族排他的本质。

Jes Fan's video work *Xenophobia*, as opposed to the term "xenophobia", refers to a love of the foreign and is inspired by the name of a mysterious species of aquatic carrier shell. This creature, *Xenophora pallidae*, calcifies free-floating objects in the water to its spine, bringing foreign bodies into its own structure.

Likewise, *Xenophobia* stages a delirious search for the melanin pigment the molecule responsible for skin color—as it manifests in both human and non-human bodies. Referencing the aesthetics of both microscopic imagery and ASMR videos, the work depicts such actions as dissecting squids and bursting their ink sacs, tracing the discolored tumors within Qing Dynasty painter Lam Qua's medical paintings, harvesting fungi, and locating bodily moles in an absurdist investigation of the substance of racial othering.



《异体记》
单通道高清影像，无声
7 分 35 秒
2018 — 2020
由 Empty Gallery 惠允

Xenophobia
Single-channel HD video, silent
7 min 35 sec
2018 — 2020
Courtesy of Empty Gallery

费亦宁
Fei Yining

月之滨 I
The Moonshore I



《月之滨 I》
单通道高清影像，有声
11 分 53 秒
2021
由蜂巢当代艺术中心惠允

The Moonshore I
Single-channel 4K video, sound
11 min 53 sec
2021
Courtesy of Beehive Center for Contemporary Art

《月之滨 I》以被植入人体的液态拟神经节点的口吻叙述，在这一段落中，它借由召唤回一个背离系统、关闭体内记忆模块的人展开一段模拟写作或是梦中絮语；又好像它其实已经放弃照管的职责，不断累积堆叠的 CGI 图景与同样已“过时”的算法（VQGAN）生成的幻象，更像是一种回望与抓取、朝向更遥远未来的喃喃自语。

The *Moonshore I* is narrated in the voice of an implanted artificial neuron network node. In this chapter, the implanted A.I. is calling to someone who tried to shut down the memory module in her body. But at the same time, it seems to have given up its caretaking duties, and the accumulated stack of CGI imageries and the illusions generated by the "obsolete" algorithm (VQGAN) is more like some sort of nostalgic somniloquy towards a more distant future.

刘窗
Liu Chuang

无题（青绿）No.1
Untitled (Cyan)



《无题（青绿）No.1》
青铜和化学颜料高温氧化
63×67×147 厘米
2016
由魔金石画廊惠允

Untitled (Cyan)
Painted bronze
63×67×147 cm
2016
Courtesy of Magicien Space

这件作品是艺术家两个长期研究项目的交叉，传统图案的演变与动物的驯化，护栏雕塑是从北京二环街道上花坛的护栏上翻模制作，上面有两个菱形叠加的图案，俗称方胜纹，是中国传统图案中的一种，从古代辽国的纺织品，到宋代瓷器，清代窗花，再到今天的建筑装饰，像一个活着的微生物，寄生在各处。而猫的形象，来自古埃及，属于早期驯化的品种，如今也随处可见。

This work is a cross between two of the artist's long-term research projects, the evolution of traditional patterns and the domestication of animals. The parapet sculpture is made by the mold from the parapet of a parterre on the Second Ring

Road of Beijing, with two diamond-shaped superimposed patterns, commonly known as "Fang Sheng" motif, which are one of the traditional Chinese patterns. Like a living microorganism, it is parasitic everywhere, from ancient Liao Dynasty textiles, to Song Dynasty porcelains, Qing Dynasty window decorations, to today's architectural decorations. The image of the cat, which comes from ancient Egypt, is an early domesticated variety and can be seen everywhere today.



《鹰与蛇》
丙烯，黑板
120×220 厘米
2009

Eagle and Serpent
Acrylic, blackboard
120×220 cm
2009

在《查拉图斯特拉如是说》中，鹰与蛇和查拉图斯特拉伊同居与高山之巅，它们相互依赖、相互怜悯、平等交流，互为伴侣。这张画的意象来源于此，并强调了两个不同空间（天空和洞穴）中的物种的关联性。

In the book *Thus Spoke Zarathustra*, the eagle and the serpent and the Zarathustra live together on the top of a high mountain, where they depend on each other, show compassion for each other, communicate as equals, and are each other's companions. The imagery of this painting derives from this and emphasizes the interconnectedness of the species in two different spaces (sky and cave).

“如果我们把人类想象成菌丝，而不是“一滴”，而是一束线条或者关系，生命沿着它们生长，会怎么样？以及，我们所说的“环境”是什么意思呢？”³

按照蒂姆·英格尔德的说法，我们都是“菌丝人”⁴。这是另一种类型的隐喻，其试图对抗的正是人类中心主义式的话语，诸如“化身”或者“具身”——菌丝人并不生活在一个所谓的“身体”之中，抑或此“身体”并非由人类所独享，而是由诸多细菌、微生物以及寄生虫所共同拥有。与此同时，生命亦不是由内部携带着遗传指令的独立有机体组成，而是一种不断流动与涌现的关系性“毡团”。这个“毡团”就像热带雨林中茂密的藤蔓或者攀缘植物一样，具有交互绞缠的根系；在这里亦无外部与内部、自我与他者的差别，存在的只有为了生存与运动而持续穿越夹缝与裂隙的关系线，其代表着人类、植物、动物、真菌以及所有事物演变的轨迹——当不同的物种遭遇并共生时，它们的轨迹便被捆绑在了一起。

如同某种织物，菌丝人总在与其它生命形式彼此编织，一起新陈代谢，一起进行能量与信息的交换，以至于和它们无法区分。生命是拓扑状的，其不会被限制在明确的边界内，而是蔓生为无定形的“环境”——环境的肌理就是那些关系线与轨迹，它们在进化的过程中相互干预，进而缠绕、打结并织网。菌丝人游走在由物种间关系塑造的蜿蜒的路径之上，在充斥着流动、混合与变异的大地上前行。这自然区别于海德格尔所设计生命模式，在他的哲学想象中即便人和其他物种生活在一起，也依然“栖居”于毫不相干的不同世界，然而真实的情况则是“世界化”的动力源于菌丝包裹下滚动的生命毡团。

不过依然存在着危险，比如一个突然降临的克苏鲁式的病毒。全球性的大流行提示我们，物种间的共生关系时常会被摧毁，尤其当一方追求不断扩散与自我繁殖，另一方力图施加制裁与控制传播时。病毒来自地球的深层时间，如同远古的伤口突然在当下涌现，制造出人类社会的巨大撕裂。然而正如罗安清所说：“没有一个单一的‘创世计划’可以抹去所有其他计划……在‘相遇’的过程中，一些种类的生命存在会死亡，一些会减少，而另一些会繁荣。”⁵也许菌丝人必须经历这种创伤性的编织，抑或断裂性的生成，方能在持续的延展与曲折中获得开放性与永续性。

³ 蒂姆·英格尔德，《在科学与艺术之间：一场人类学奥德赛》。

⁴ 同上。

⁵ 罗安清，《一个多物种的本体论转向？》。

The Mycelia Person

"What if we were to think of the person, like the fungal mycelium, not as a blob but as a bundle of lines, or relations, along which life is lived? What then can we mean by 'environment'?"³

According to Tim Ingold, we are all "The Mycelia Person."⁴ This is another type of metaphor that attempts to counteract anthropocentric discourses such as "incarnation" or "embodiment" – that The Mycelia Person does not live in a so-called "body" or that this "body" is not uniquely humans, but in all bacteria, microbes, and parasites. At the same time, life does not consist of separate organisms carrying genetic instructions inside but a relational "meshwork" that is constantly fluid and emergent. This "meshwork" is like the dense vines or climbing plants in the rainforest, whose roots intertwine; there is no distinction between external and internal, self and other, but only the relational lines that continue to traverse the cracks and crevices for survival and movement. It represents the evolutionary trajectories of humans, plants, animals, fungi, and everything else when different species encounter and coexist, their tracks are bound to converge.

Like particular fabric, The Mycelia Person is constantly weaving with other life forms, metabolizing together and exchanging energy and information to the point of being indistinguishable from them. The topological nature of life does not harness itself within precise boundaries but sprawling into an amorphous "environment" – the fabric of which is the relational lines and trajectories that interfere with each other in the process of evolution, thereon entwining, knotting, and weaving. The Mycelia Person wanders on a winding path shaped by interspecies relations, moving through a fluid, integrated, mutated earth. This model is essentially different from the life devised by Heidegger, whose philosophical imagination suggests even if a human being lives together with other species, he still "inhabits" a distinct and unrelated world. Rather the actual situation is that the impetus of "Worlding" originates from the rolling life meshwork under the mycelium.

³ Tim Ingold, *Between Science and Art: An Anthropological Odyssey*.

⁴ Ibid.

Although, there are still potential dangers, such as the unexpected advent of a Cthulhu-like virus. Global pandemics remind us that symbiotic relationships between species are often destroyed, primarily when one party seeks to proliferate and reproduce itself, and the other seeks to impose sanctions and control transmission. The virus comes from the deep time of the earth, like a wound from the distant past suddenly emerging in the present, creating a massive tear in human society. Yet as Anna Tsing stated, "No single project of world making wipes out all the others. All this matters because in the course of encounters, some kinds of living beings will die, some will dwindle, and others will flourish."⁵ Perhaps The Mycelia Person must experience this traumatic weaving, or fractured becoming, in order to achieve openness and perpetuity in a continuous stretch and twist.

⁵ Anna Tsing, *A multispecies ontological turn?*

龙盼 Long Pan



《流动的身体》
菌丝雕塑，AI生成视频，无声
90×30×45 厘米，45×10×10 厘米，
50×30×25 厘米，22×10×8 厘米，17×8×3 厘米
2022

The Flowing Body
Mycelium sculpture, AI generated video, silent
90×30×45 cm, 45×10×10 cm, 50×30×25 cm, 22×10×8 cm, 17×8×3 cm
2022

通过 3D 扫描获得的身体轮廓，如散碎古典雕塑，它们皆试图记录或呈现最理想的人体状态，但却因捕捉时的 bug 支离破碎。这些肢体的碎块如今成为菌丝生长的基底，菌丝穿透基料的空隙相互连接，绵密的菌丝体逐渐构建了肢体的轮廓。而这并不是生命生长的终点，肢体内的菌丝逐渐凝聚成菇芽，在表层继续发育。像触须般的菇芽不断涌出，将确定的人体造型逐渐变为了不确定、不可控的、不断变化的形态。这种穿透、变化的状态，如 AI 生成关于人体图像的过程一般。抓取素材的噪点相互穿透融合，组合成一幅幅混杂肢体的画面，不断变化，无法确定，如菇芽的生长。缓慢变化的 AI 生成画面与更长时间维度生长着的菌丝，都在叙述着一个流动的身体——一个无法凝固最佳瞬间，一个不断与她者穿透交融的“身体”。

流动的身体 The Flowing Body

The body contours obtained through 3D scanning, like scattered classical sculptures, they all try to record or present the most ideal human body state, but are fragmented by bugs in the capture. These fragments of limbs now become the substrate of mycelium, which penetrates through the gaps of the substrate to interconnect, and the dense mycelium gradually builds the outline of the limbs. This is not the end of the growth, the mycelium inside the limb gradually develops into mushroom buds, which continue to grow on the surface of the body. The tentacle-like mushroom buds continue to emerge, gradually changing the definite human body shape into an indefinite, uncontrollable and ever-changing form. This state of penetration and change is like the process of AI generating images about the human body. The manic points of the captured material penetrate and fuse with each other, combining into a picture of a mixed human body, constantly changing and indefinable, like the growth of mushroom buds. The slowly changing AI images and the even more slowly growing mycelium are narrating a fluid body—a "body" that cannot be frozen in the best moment, a "body" that constantly penetrates and merges with others.

尤利·奥罗 Uriel Orlow



《向非洲蒿学习》
影像装置
14 分 18 秒
2019 – 2020
由伦敦 LUX 惠允
由卢本巴希双年展委任

Learning from Artemisia
Video installation
14 min 18 sec
2019 – 2020
Courtesy of LUX, London
Commissioned by Lubumbashi Biennale

青蒿是一种本地药用植物，能有效治疗和预防疟疾，可以直接作为一种药物。尽管研究表明它的有效性、管理的简单性和当地生产的可持续性，但世界卫生组织不建议将其作为一种治疗方法，这似乎有利于制药业及其全球影响力。尤利·奥罗在刚果民主共和国卢本巴希南部卢马塔的一个妇女合作社工作了几个月。合作社正在种植非洲蒿，所得收益为他们自己及其家人提供集体健康保险。然而，由于缺乏国际和当地层面的支持，很少有人知道这种国产疗法。

Artemisia afra, an indigenous medicinal plant, effectively treats and prevents malaria and can simply be taken as an

向非洲蒿学习 Learning from Artemisia

incision. Despite studies that show its effectiveness and the simplicity of its administration and sustainability of its local production, it is not recommended as a treatment by the World Health Organisation which appears to favour the pharmaceutical industry and its global reach. Uriel Orlow worked for several months with a women's cooperative in Lumata, south of Lubumbashi, DRC. The cooperative is growing Artemisia afra with the proceeds funding a collective health insurance for themselves and their families. However, because of the lack of support on an international and local level few people are aware of this home-grown treatment.



大米发酵姐妹俱乐部 Rice Brewing Sisters Club



《山区说书人，讲故事的山区：一间故事剧院》
单通道高清影像，有声
16分16秒
2020

Mountain Storytellers, Storytelling Mountains: A Tale Theatre
Single-channel HD video, color, sound
16 min 16 sec
2020

大米发酵姐妹俱乐部与当地居民合作，创造了第一个实验性的影像，将口述历史、民间故事、诗歌和在韩国江原东北部的小农村社区德巨里收获的农业智慧编织在一起。这部作品由七个简短的章节组成，每一章都以村民、神木和仪式物品一道表演简单的舞蹈为特色，以说明人类、自然环境和充满精神实体的另一个世界之间共存和相互关联的故事和实践。《山区说书人，讲故事的山区：一间故事院》充满了有趣和异想天开的通感，提供了对可持续实践和生态信仰体系的另类世界观的洞察。

Realised in collaboration with the local residents, the first experimental video of the collective Rice Brewing Sisters Club weaves together oral histories, folk tales, poems, and agricultural wisdom harvested in Deokgeo-ri, a small rural community in the north-eastern region of Gangwon

山区说书人，讲故事的山区：一间故事剧院 Mountain Storytellers, Storytelling Mountains: A Tale Theatre

(South Korea). The work is structured in seven short chapters, with each chapter featuring enactments where villagers, sacred trees, and ritual objects perform simple choreographies to illustrate stories and practices of coexistence and interrelatedness between humans, the natural environment, and an otherworld teeming with spiritual entities. Imbued with a playful and whimsical sense of the communal, *Cheopcheopdamdam Iyagi-geuk / Mountain Storytellers, Storytelling Mountains: A Tale Theatre* offers an insight into alternative worldviews made of sustainable practices and ecological belief systems.



帕梅拉·罗森克朗茨 Pamela Rosenkranz



《亚马逊（蛇）》
丙烯，喷墨打印
154x213 厘米
2021
由施布特·玛格画廊惠允

Anamazon (Serpentining)
Acrylic paint, inkjet print
154x213 cm
2021
Courtesy of Sprüth Magers Gallery

艺术家将精致的半透明粉色涂层罩在亚马逊丛林的带有机水印的图像上，涂层是完全手工的，使用不同的、重叠的透明粉色，携带着运动的痕迹，看起来好像层层冻霜。粉色在罗森克朗茨的作品中一次又一次出现，指涉着人体组织。这些迷人的画作将自然、古老的符号和广泛意义上的文化——由国际公司改造、打上品牌和商标——转移到新的语境中。这些画作在崇高与抽象、重复与表达之间摇摆，唤醒了粉红色的肉体以及发光的、绿得过头的叶绿素，模拟了一种沉浸、不安、保护和毁灭并存的美学体验。自然，作为一种理念，既是沉浸又是异化的。

The artist applies delicate, semi-transparent layers of pink to agency-water-marked images of the Amazon, always by hand using distinct, overlapping transparent-pinkish layers that have

亚马逊（蛇） Anamazon (Serpentining)

an arresting effect on motion, making it appear frozen. This color appears again and again in Rosenkranz's work, a reference to human tissue. The beguiling paintings shift nature, archaic symbols, culture at large—transformed, branded and trademarked by international corporations—to new contexts. Oscillating between the sublime and the abstract, the repetitive and the expressive, the paintings evoke everything from pinkish-flesh to glowing, supernaturally green chlorophyll, simulating an aesthetic experience that is at once immersive and unsettling, protective and devastating. Nature as idea—immersive and alienating.

亚马逊（祈求者的成长）
Anamazon (Prayer Growth)



《亚马逊（祈求者的成长）》
丙烯，喷墨打印
154×213 厘米
2021
由施布特·玛格画廊惠允

Anamazon (Prayer Growth)
Acrylic paint, inkjet print
154×213 cm
2021
Courtesy of Sprüth Magers Gallery

闪烁的 LED 聚光灯照亮了躺在透明底座上的蛇形机器人皮肤，将对自然的模仿转变为一种新的自然状态，其标志是二极管和超强互联的属性。这些作品提出了关于真实的问题，同时强调了自然和技巧之间边界的破裂。蛇既迷人又令人恐惧，它能引起强烈的心理和生理反应：几个世纪以来，我们的眼睛越来越善于识别蛇的图案和运动（曾经意味着危险和可能的食物来源），这一发展促成了我们视觉的进化。蛇的象征意义是复杂的，在不同的文化中被解释为时间的开始和结束；它是具有特殊生存能力的爬行动物，是后人类时代的先兆；通过合成在其毒液中发现的成分，蛇可以是有效的药物来源；蛇也是阿斯克勒庇俄斯之杖的符号元素，缠绕着蛇的权杖现在是全球卫生组织的象征。蛇象征着治愈的艺术，持续体现着生与死、疾病与健康的双重结果。

治愈者皮肤（河岸）
Healer Skins (River Front)



《治愈者皮肤（河岸）》
折纸皮肤，纸
28×5 厘米
2021
由施布特·玛格画廊惠允

Healer Skins (River Front)
Kirigami skin, paper
28×5 cm
2021
Courtesy of Sprüth Magers Gallery

Flickering LED spotlights illuminate snakebot skins resting on transparent pedestals, transposing the mimesis of nature into a new kind of naturalness marked by diodes and hyperconnectivity. The works raise questions about the real while simultaneously highlighting a breakdown of the boundary between nature and artifice. At once fascinating and frightening, snakes elicit a powerful psychophysiological response: our eyes have grown more and more adept at recognizing snake patterns and movements over the centuries (as a sign of danger and a possible source of food once), a development that has contributed to our evolving sense of sight. The symbolism of the snake is complex, interpreted variously by different cultures as the be-

治愈者皮肤（玉山）
Healer Skins (Jade Mountain)



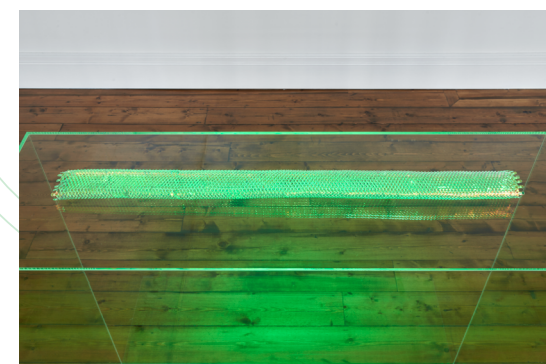
《治愈者皮肤（玉山）》
蛇皮机器人蛇皮，折纸 PVC，LED 灯
87×7×5 厘米
2021
由施布特·玛格画廊惠允

Healer Skins (Jade Mountain)
Ekdysian robot snake skin, kirigami cut PVC, LED projector
87×7×5 cm
2021
Courtesy of Sprüth Magers Gallery

ginning and end of time; as a reptile with exceptional survival ability or harbinger of a posthuman era; as a source of effective medicines via the synthesis of ingredients found in its venom; inspiration for biorobotics or—since ancient times—as a feature of the Rod of Asclepius, the

治愈者皮肤（日落小屋）
Healer Skins (Sunset Lodge)

serpent-entwined rod that is now a symbol of global health organizations. Emblematic of the art of healing, serpents continue to embody the dual outcomes of life and death, sickness and health.



《治愈者皮肤（日落小屋）》
机器蛇皮，折纸 PVC，LED 灯
87×7×5 厘米
2021
由施布特·玛格画廊惠允

Healer Skins (Sunset Lodge)
Robot snake skin, kirigami cut PVC, LED projector
87×7×5 cm
2021
Courtesy of Sprüth Magers Gallery

并对黄金市场·

03 共生诗学

“忽然为人兮，何足控抃；化为异物兮，又何足患！”⁶
“当萨满想独自一人待着时，就会变成老虎。”⁷

在《鵩鸟赋》中，一只预示着不祥的“鵩”飞入作者贾谊的房间，并发出了颇具哲理的感叹。在“鵩”的描述中，死亡并不可怖，其只是某种灵魂的异变，是人在死后化为其他怪诞生命形式的过程。相较于儒家知识分子对于灵魂问题的遮掩，在更多原住民的想象中，人与其他物种之间的界限显得更为开放，人类与非人类的相互生成与转化仿佛是内置于灵魂的本体功能。对于他们而言，灵魂本身即是非语言的，抑或说是与那些没有共同语言的非人类生命交流的方式。

人类学家爱德华多·科恩在针对亚马逊地区鲁纳人的研究中，强调人类与非人类共同分享一套“有灵”的符号学系统，其导致了一种新型“自我生态”的发生：“在这种自我生态之中，为了保持‘自我’，所有的‘自我’必须识别居住在宇宙中其他‘灵魂化’的‘自我’的‘灵魂物’。我选择用‘灵魂失明’这个术语来描述衰弱灵魂的丧失形式，这些形式导致了在这个自我生态中无法意识到其他拥有灵魂的自我并与之相连……在这个自我生态中，所有的‘自我’都有灵魂，‘灵魂失明’不仅仅是个体的问题，还是一个宇宙性问题。”⁸

很显然，这与埃德瓦多·威维洛思·德·卡斯特罗所开创的概念“视角主义”息息相关。德·卡斯特罗眼中的亚马逊热带雨林中遍布着迷人的“平等”或“对称”可能：“对我们来说是血，对美洲虎来说是玉米啤酒；对死者的灵魂来说是腐烂的尸体，对我们来说是浸泡的木薯；我们看到的是一个泥泞的水坑，獭看到的是一个伟大的仪式空间”⁹。无论是科恩还是德·卡斯特罗，他们都认为灵魂/主体性可以在人类与非人类生命之间自由穿行与转换，这是一种非排他性的萨满思维，于其中“人观”即“物观”，“主体”即“客体”，“自我”即“非我”。这种生态性的“共生诗学”事实上颠覆了民族志自身，即基于西方认识论的“身心二元论”在此土崩瓦解，取而代之的是泛灵论的多元宇宙论模型；而热带雨林则成为了一个真正多元的世界——一个由包含人类在内的各种生命不断相遇、交流与协商而产生的世界。

⁶ 贾谊，《鵩鸟赋》。

⁷ 迈克尔·陶西格，《萨满教、殖民主义与野蛮人》。

⁸ 爱德华多·科恩，《森林如何思考？》。

⁹ 埃德瓦多·威维洛思·德·卡斯特罗，《宇宙论指示与美洲的视角主义》。

03 Sympoietics

"Suddenly they form a man: How is this worth taking thought of? They are transforming again in death: Should this perplex you?"⁶
"Santiago told me that the shaman turns into a tiger when he wants to be alone."⁷

In "The Owl," an ominous "owl" flies into the author Jia Yi's room and utters a philosophical lament. Its description of death is not fearful but a transformation of the soul, a process by which a person transforms into other grotesque life forms posthumously. In contrast to the Confucian literatis' concealment of issues related to the soul, in the imagination of many indigenous people, the boundaries between humans and other species appear more open, and the mutual generation and transformation of humans and non-humans seem to be an ontological function built into the soul. For them, the soul is a nonverbal channel of communication with those non-human beings who do not share a common language.

In his study of the Runa people of the Amazon, anthropologist Eduardo Kohn emphasizes that humans and non-humans share a "spiritual" semiotic system that engenders a "new ecology of selves." "In this ecology of selves, to remain selves, all selves must recognize the soul-stuff of the other souled selves that inhabit the cosmos. I've chosen the term soul blindness to describe the various debilitating forms of soul loss that result in an inability to be aware of and relate to other soul-possessing selves in this ecology of selves...Because in this ecology of selves, all selves have souls, soul blindness is not just a human problem; it is a cosmic one."⁸

It's apparent the above-mentioned is closely related to the concept of perspectivism pioneered by Eduardo Viveiros de Castro. De Castro's vision of the Amazon rainforest is filled with fascinating possibilities of "equality" or "symmetry," "What to us is blood, is

⁶ Jia Yi, *The Owl*.

⁷ Michael Taussig, *Shamanism, Colonialism, and the Wild Man*.

⁸ Eduardo Kohn, *HOW FORESTS THINK toward an anthropology beyond the human*.

maize beer to the jaguar; what to the souls of the dead is a rotting corpse, to us is soaking manioc; what we see as a muddy waterhole, the tapirs see as a great ceremonial house."⁹ Both Kohn and de Castro believe that the soul/subjectivity is free to travel and transform between human and non-human beings, a non-exclusive shamanic thinking in which the "personhood" is the "objecthood," the "subject" is the "object," and the "selves" is the "nonselves." This ecological "sympoietics" in fact subverts ethnography. Hence the "mind-body dualism" based on Western epistemology collapses here and is replaced by a multiverse model of animism. Moreover, the rainforest becomes a truly pluralistic world where all kinds of beings, including humans, meet, communicate and negotiate.

⁹ Eduardo Viveiros de Castro, *Cosmological Deixis and Amerindian Perspectivism*.

童义欣 Yi Xin Tong

外星人 Alien



《外星人》
提花挂毯
213×180×6 厘米
2017
由 Vanguard 画廊惠允

Alien
Jacquard tapestry
213×180×6 cm
2017
Courtesy of Vanguard Gallery

在实施《纽约市钓鱼之旅——切割一棵倒下的树以清理一钓鱼点》（2017）之后的某一天的一特定时刻，艺术家发现切割后的那颗倒下的树与它旁边的巨石恰好和镜面的潮水构成了一个外星人的形象。于是意识到当时以树以清理钓鱼点为目的切割那棵树，其实也是在这个废墟海湾里雕琢和发掘这个外星人。这件作品是2017年《外星人》项目的一部分，探索对人类来说作为“他者”意味着什么，以及源自于异化的痛苦和愉悦感。

At a specific time of a certain day after carrying out the action in *NYC Fishing Trip—Cut up a Fallen Tree to Clear the Fishing Spot* (2017), the artist discovered the fallen tree he cut and the boulder next to it happened to form the shape of an alien with the mirroring tidal water at the moment. He then realized him cutting that tree for the purpose of clearing a fishing spot was actually carving and excavating this alien in this ruined bay. This piece is part of the project *Alien* from 2017, exploring what it means to be the "other" for the humans as well as the feelings of pain and pleasure resulted from alienation.

兽性朋克—洞穴

Animalistic Punk – Cave



《兽性朋克—洞穴》
提花织锦
160×206×7.5 厘米
2019
由 Vanguard 画廊惠允
Animalistic Punk – Cave
Jacquard tapestry
160×206×7.5cm
2019
Courtesy of Vanguard Gallery

此织锦描绘一个构造出的洞穴，同时提及通过现代科学对自然进行理解的高度分析性的方式，以及“仙人洞”的概念——在这些空间里，神话传说被用来增强它们的超自然属性。这件织锦作品来自2018年开始的项目《兽性朋克》，探索某些动物特性能如何被用来改变人在社会中的常规角色和心理状态。

A tapestry depicting a constructed cave with references to the obsessively analytical manner of understanding nature through modern sciences, and to the idea of the "immortal caverns," spaces where legends of fairies are adopted to

蹦床腿响尾蛇

Trampoline Leg Rattlesnake



《蹦床腿响尾蛇》
蹦床镀锌钢腿，橡胶响尾蛇，蹦床安全防护罩泡沫管，钢管支架
150×40×43 厘米
2016
由 Vanguard 画廊惠允
Trampoline Leg Rattlesnake
Galvanized steel trampoline leg, rubber snake, trampoline safety enclosure foam tube, steel pipe brackets
150×40×43 cm
2016
Courtesy of Vanguard Gallery

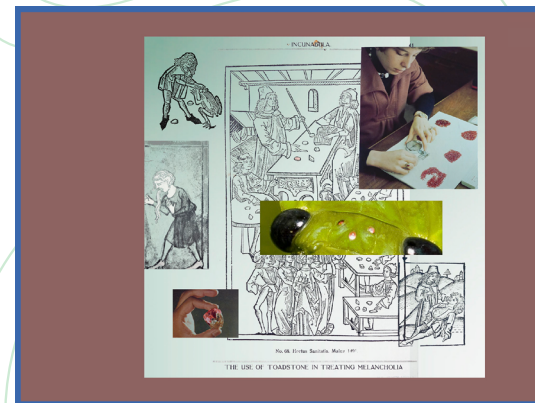
当一条橡胶响尾蛇穿过或被卡在一根蹦床钢腿中。这件作品来自2016年的《新奇特健康》项目，把玩健康的概念、休闲与商业化生活方式之间的关系以及荒谬的人类中心主义。

When a rubber rattlesnake passes through or gets stuck in a steel trampoline leg. This piece is part of the project *Strange New Health* from 2016, which

使用蟾蜍石治疗忧郁症

The Use of Toadstone in Treating Melancholia

plays with idea of health, the relationship between leisure and commercialized lifestyles, and the irony of anthropocentrism.



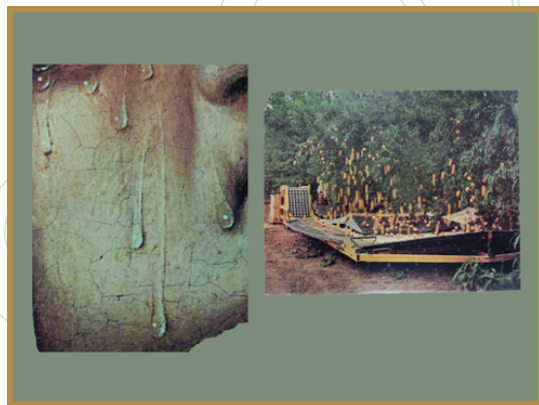
《使用蟾蜍石治疗忧郁症》
显色打印
137.2×101.6 厘米
2016
由 Vanguard 画廊惠允
The Use of Toadstone in Treating Melancholia
Lightjet C print
137.2×101.6 cm
2016
Courtesy of Vanguard Gallery

在古代人们相信蟾蜍石，一种从蟾蜍头部取出的神话宝石，能被用做各类毒药的解毒剂。在古老的体液医学概念中，忧郁症是由较其它三种体液而过量的黑胆汁引起的一种疾病。通常的配药是以刺激呕吐来缓解此类疾病。作品中间的绿色动物不是这样一个前额上带有宝石蟾蜍——那三个红宝石般的圆点是一只蝉的眼睛。蟾蜍石、宝石产业和绿色知了就这样走进了同一个故事。这件作品来自2016年的《新奇特

健康》项目，把玩健康的概念、休闲与商业化生活方式之间的关系以及荒谬的人类中心主义。

In ancient times people believed toadstone, a mythical gem to be extracted from the head of a toad, could be used as an antidote to all kinds of poison. In old medical concept of humorism, melancholy was a disease caused by the excess of black bile over the three other bodily liquids. Purgatives were often prescribed to stimulate vomit to relieve illnesses like such. The green animal in the center of the piece is not such a toad bearing gems on its forehead those three ruby looking dots are a cicada's eyes. Toadstones, gem industry, and green cicadas somehow came into the same story. This piece is part of the project *Strange New Health* from 2016, which plays with idea of health, the relationship between leisure and commercialized lifestyles, and the irony of anthropocentrism.

下落
Falling



《下落》
显色打印
137.2x101.6 厘米
2016 - 2022
由 Vanguard 画廊惠允

Falling
Lightjet C print
137.2x101.6 cm
2016 - 2022
Courtesy of Vanguard Gallery

这系列数字拼贴作品思考人与其他动物的关系、人与物件的关系、抽象手势等问题，特别是在它们身体上相临近或有接触的时候。素材来自纽约公共图书馆的物理图片收藏。

鹰猎
Falconry



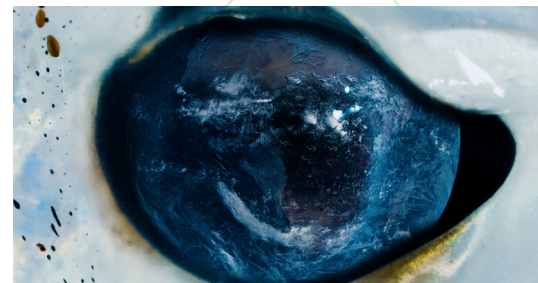
《鹰猎》
显色打印
137.2x101.6 厘米
2016 - 2022
由 Vanguard 画廊惠允

Falconry
Lightjet C print
137.2x101.6 cm
2016 - 2022
Courtesy of Vanguard Gallery

This series of digital collage work reflects on the relationships between humans and other animals, between humans and objects, and abstract gestures, especially when they are physically close to or in contact with each other. Materials are drawn from the New York Public Library's Picture Collection.

吴其育
Wu Chi-Yu

人族
Hominins



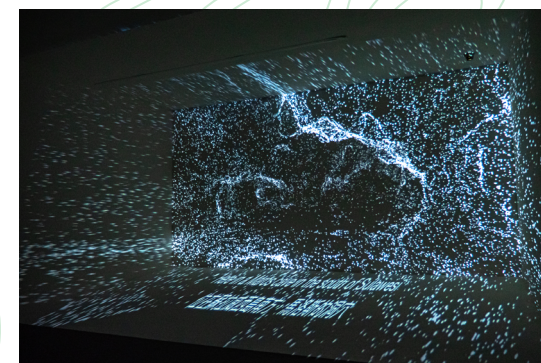
《人族》
单通道全高清影像，有声
16 分 04 秒
2019

Hominins
Single-channel full HD video, sound
16 min 04 sec
2019

《人族》以苏拉威西岛上的史前洞穴壁画，和其他在东亚、东南亚，或不同地区正被开发或尚未被发掘的化石与遗迹作为发想蓝本。洞穴壁画的创造作为智能生物发觉沉浸式体验影像的黎明，不同的物种可以在处于相似的环境下趋同演化出相近的机能，而不同的人类族群也可以在相似的空间下发展出一致的认知能力，作为世界上最古老的洞穴壁画之一的 Leang-Leang 洞穴壁画，见证了意识的多核心起源，同时也述说着人族族群的相同与逐渐相同的关系。

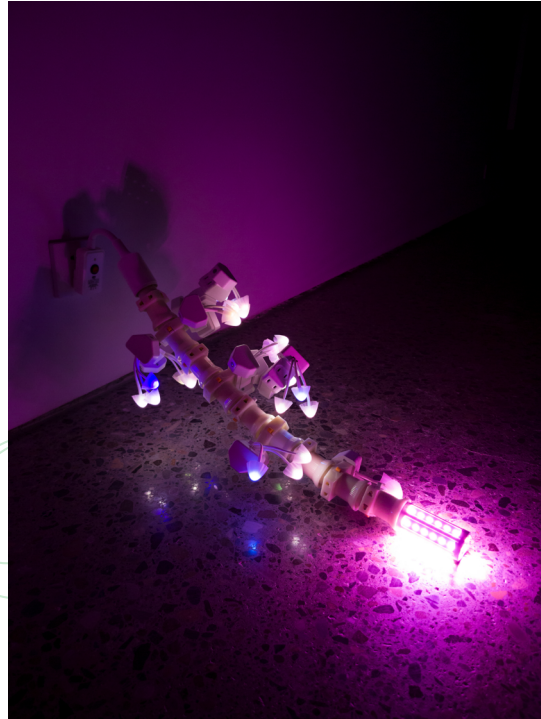
The conception of the work is based largely on prehistoric cave paintings on Sulawesi Island, as well as fossils and remains undiscovered or still undergoing excavation in East Asia, Southeast Asia and other regions. The creation of

cave paintings marks the dawn of the intelligent creature discovering images for immersive experience. Species of different lineages can develop similar functions because of being in similar environments—what we call convergent evolution; different ethnicity groups, too, are able to develop consistent cognitive ability in similar spaces. As one of the oldest cave paintings, the painting at Leang-Leang cave had witnessed the beginning of consciousness, which happened across different locations in human history. It illustrates the common ground of humans and how they gradually evolve to share more similarities.



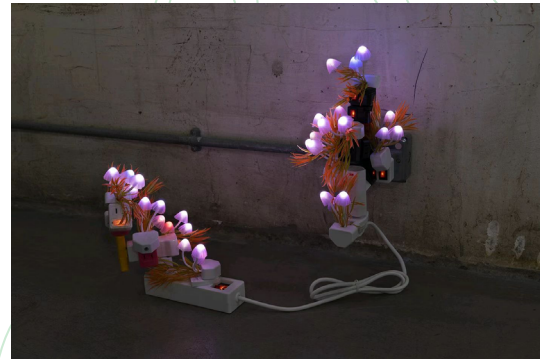
杨沛铿
Trevor Yeung

晚菇群
Night Mushroom Colon



《晚菇群》
夜灯，转换插头
55×54×45 厘米
2022
由魔金石画廊惠允

Night Mushroom Colon
Night lamps, plug adaptors
54×55×45 cm
2022
Courtesy of Magicien Space



Trevor Yeung presents his newest edition of his *Night Mushroom Colon* series, a mixed media work that combines electrical converters and night lights, forming a cluster of unruly luminescent mushrooms thriving in fecundity, reproducing through polyamorous converters and tempting colors. *Night Mushroom Colon* sees the colony penetrate a meandering limb in the form of an extension cable out from the vicinity of its unassuming corner.

杨沛铿的《晚菇群》是由电流转换器与夜灯组成的混合媒体创作中，小一簇发光的蘑菇任意地生长在不起眼的角落，在迷人的光晕与电流制造的多性交缠之下，它们穿破土壤的缝隙，肆意地繁殖并生长。在蘑菇的世界里，人类的霸权与介入毫无意义——这或许恰恰能为我们提供一个另类的、多物种纠缠的生存之道。

张文智
Zhang Wenzhi

北山
North Hill



《北山》
纸本水墨
351×140 厘米
2022
由 Art Labor 画廊惠允

North Hill
Ink and wash on paper
351×140 cm
2022
Courtesy of Art Labor Gallery

黑龙的骸骨化作了辽东土地上黢黑的岩石，海风在岩石上散落下硝化细菌，菌类与青苔肆意生长在这龙脉之上。人类的神话与历史也随着水草一起摇曳在萨满的鼓声之中。当人们一次次的征伐与掠夺之后，那些在这片土地上所留下的遗迹也将化为新的骸骨附着在岩石上。直到再次布满青苔，萨满的鼓声依然游荡在吹拂着岩石的海风之中。

The skeletons of the black dragon are transformed into the pitch-black rocks on the land of Liaodong Peninsula. The sea breeze scatters nitrifying bacteria on the rocks, and fungi and mosses grow unchecked on this dragon vein. The myth and history of mankind also swayed with the water plants in the drums of the shaman. As people conquer and plunder again and again, the remains left on this land will become new skeletons attached to the rocks. The shaman's drums will still be wandering in the sea breeze blowing on the rocks until they are covered with mosses again.

郑马乐

Zheng Mahler

2013年，由艺术家吴瀚生和人类学家黛西·比森尼克斯二人组成的小组郑马乐在香港对来自非洲的商人和寻求庇护者进行了为期6个月的实地调查。具体来说，他们聚焦于位于重庆大厦的贸易中心，并让自己的主体性与经营红海贸易公司的索马里商人“公牛”的工作交织在一起。他们与“公牛”合作，记录了粉鲍的洄游过程。一个索马里渔民合作组织曾经研究了日本鲍鱼潜水手册，收集了600多公吨鲍鱼，然后来到香港非正式的海鲜干市场，“公牛”一直在那里销售粉鲍。通过“公牛”在索马里兰（自称具有主权的国家）的关系，艺术家们将两公吨的鲍鱼壳从伯贝拉运到迪拜，再运到苏黎世，最后运到中国。“公牛”消失后，艺术家们将鲍鱼壳磨成粉末，出口到中国景德镇，在那里，它成为了一种釉面餐具的材料基础，贝壳粉提取的碳酸钙所形成的粗糙外观与半透明、光滑的白色内部相映衬，反映出了鲍鱼壳本身的成分，同时也反映出软体动物生命周期的最终安息之处。



《贝壳里的一季》
影像装置
尺寸可变
2013-2016

A Season in Shell
Video installation
dimension variable
2013-2016

贝壳里的一季

A Season in Shell

Artist Royce Ng and anthropologist Daisy Bisenieks duo Zheng Mahler engaged in fieldwork amongst African traders, businessmen and asylum seekers in Hong Kong for six months in 2013. Specifically, they have focused on the trading hub of the Chungking Mansions and allowed their subjectivities to become entwined with the work of a Somali businessman, the Bull, who runs the Red Sea Trading company. They have worked with the Bull to document the passage of the pink abalone, from a co-operative of Somali fishermen who have studied Japanese abalone diving manuals and collected over 600 metric tonnes of abalone to the informal dried seafood markets in Hong Kong where the Bull has been selling them. Using the Bull's contacts in the self-declared sovereign state of Somaliland, the artists moved two metric tonnes of abalone shells from Berbera to Dubai to Zurich and onwards to China. After the disappearance of the Bull, the artists had the abalone shells ground into powder and exported to Jingdezhen, China where it became the base for a glazed porcelain dinner service, the rough exterior of calcium carbonate made from the ground shells against the translucent, glossy whiteness of the interior mirroring the composition of the abalone shells themselves, while reflecting the final resting place of the mollusc's life cycle.

04

诸众、团结与正义

“我们在新的网状政治组织中看到的群体，是由创造性代理人的诸众组成的。”¹⁰

奈格里与哈特在讨论“诸众”这个概念时列举了蜜蜂与白蚁的例子，他们发现这些物种的个体成员在进行沟通与协作的同时依然保有着各自的创造性。这种现象基于一种多元且平等的政治生态学，其一方面带有去中心化的倾向，另一方面又能催生出某种集体化智能。虽然奈格里与哈特的目的是提出一种新型的“革命”程式——一种分布式的、高度协同的且可以令参与者不丧失主体性的方法论——但除却过于“人类中心主义”的面向，我们依然可以将之视为一种物种间关系的隐喻：作为诸众的物种在面对斗争与困境时有能力建立起特殊的团结与互助的形式。

2018年西巴布亚的社交媒体上出现了一种新的抗议方式，人们纷纷以“我是猴子”和“猴子们联合起来，反对殖民者！”的标签发表内容，以指控印尼政府在此地长时间推行的种族歧视政策与暴力行径。这里无疑暗含着这样的逻辑：作为诸众的人类与猴子的生命遭遇到同样的迫害、威胁与污名化，但这反而促成了二者间实现跨物种联盟的激进可能性。通过拥抱猴子的形象，原住民们破坏了人类与非人类的价值序列，并拒绝承认种族与动物的配对逻辑。无疑，这种拒绝与本内迪克特·布瓦森容关于“纠缠在一起的压迫形式”¹¹的论述发生着共鸣。

正如苏菲·赵指出的：“作为政治工具，多物种故事……突出了人类正义如何反过来依赖于在日常生产和消费实践中、在全球经济和政治体系中以及在法律中，对于维持生命的非人类世界所伸张的正义。”¹²正因如此，我们不能将多物种问题进行“去政治化”或者“去历史化”处理。无论是多物种民族志抑或多元本体论，其中都包含了“参与”与“实践”的维度，只有在这样维度中，物种与人类自身才能获得彻底的“去殖民化”与创生新的宇宙论的契机。在“多物种之云”中，我们试图揭示的正是物种以诸众（去掉了前面诸众的引号）的面貌在这个星球上的实践状态，以及它们在这个过程中如何相遇、互助与结成联盟，以对抗由于资本、技术或权力造成的剥削与伤害。

¹⁰ 奈格里与哈特，《诸众》。

¹¹ 本内迪克特·布瓦森容，《非-狗：黑色性与动物问题》。

¹² 苏菲·赵，《为什么多物种民族志对于气候与人权如此重要？》。

The Multitude, Solidarity, and Justice

"The swarms that we see emerging in the new network political organizations, in contrast, are composed of a multitude of different creative agents."¹⁰

Negri and Hardt's discussion on the notion of the "multitude" cites the example of bees and termites, who discovered that members of these species communicate and collaborate while retaining their creativity. This phenomenon is grounded on a pluralistic and egalitarian political ecology, which on the one hand, has a tendency to decentralize, and on the other, catalyze a certain kind of collective intelligence. However, Negri and Hardt aimed to propose a new type of "revolutionary" model – a distributed, highly collaborative methodology that does not deprive the participants of their subjectivity. Other than its overtly "anthropocentric" tendency, we can still see it as a metaphor for interspecies relations: species' capacity as multitudes to establish particular forms of solidarity and mutual aid in the face of struggle and adversity.

A new form of protest emerged on social media in West Papua in 2018, with people posting content with the hashtags "I am a monkey" and "Monkeys unite against the colonizers!" accusing the Indonesian government of discriminatory policies and violence that have been perpetuating. No doubt, there is an implicit logic here: the same persecution, threats, and stigmatization of human life as that of the monkeys have led to the radical possibility of an inter-species alliance between the two. By embracing the image of the monkey, the indigenous people disrupt the hierarchical value of humans and non-humans and refuse to acknowledge the logic of the pairing of race and animal. Undoubtedly, this refusal resonates with Bénédicte Boisseron's discourse on "entangled forms of oppression."¹¹

As Sophie Chao points out, "Multispecies stories... foreground how human justice depends in turn on doing justice to the life-sustaining worlds of non-human beings—in our

everyday practices of production and consumption, in global economic and political systems and in the law."¹² For this reason, we cannot "depoliticize" or "dehistoricize" the issue of multispecies. Both multispecies ethnography and pluralist ontology contain dimensions of "participation" and "practice" in which only in such dimensions can species and humans themselves be thoroughly "decolonized" and have the opportunity to create a new cosmology. In "Multispecies Clouds," we aim to reveal precisely the state of practice of species on the planet in their various guises and how they encounter, assist each other and form alliances in this process in resisting exploitation and detriments caused by capital, technology, or power.

¹⁰ Antonio Negri and Michael Hardt, *Multitude*.

¹¹ Bénédicte Boisseron, *Afro-Dog: Blackness and the Animal Question*.

¹² Sophie Chao, *WHY MULTISPECIES ETHNOGRAPHY MATTERS FOR HUMAN RIGHTS AND THE CLIMATE*.

卡罗琳娜·凯塞多 & 大卫·德·罗萨斯
Carolina Caycedo & David de Rozas

卡罗琳娜·凯塞多（出生于1978年，英国）是一位哥伦比亚多学科艺术家，以表演、录像、艺术家书、雕塑和装置作品闻名，作品主要研究环境和社会问题。她的工作关注构建环境历史记忆，作为倡导对人类和非人类实体的暴力不重复的基本元素。

大卫·德·罗萨斯（出生于1979年）是加州的电影制作人、多学科艺术家和教育家。他的作品探索了记忆的政治，将其作为一种具体的方法和情感媒介，以唤起集体抵抗和集体恢复的形式，反对文化健忘症和身体暴力的历史。

Carolina Caycedo (b. 1978, UK) is a Colombian multidisciplinary artist known for her performances, videos, artist's books, sculptures, and installations that examine environmental and social issues. Her work contributes to the construction of environmental historical memory as a fundamental element for non-repetition of violence against human and nonhuman entities.

David de Rozas (b. 1979) is a filmmaker, multidisciplinary artist, and educator based in California. His work explores the politics of memory as an embodied method and affective medium to conjure forms of collective resistance and restitution against a history of both cultural amnesia and physical violence.

塞尔希奥·罗哈斯·查韦斯
Sergio Rojas Chaves

塞尔希奥·罗哈斯·查韦斯（出生于1992年，委内瑞拉）是一位居住在瑞士巴塞尔的哥斯达黎加艺术家。通过雕塑、装置、视频、摄影和表演，罗哈斯·查韦斯与包括植物和动物在内的非人类伙伴合作，通过礼物和情感来质疑人类中心主义。

Sergio Rojas Chaves (b. 1992, Venezuela) is a Costa Rican artist based in Basel, Switzerland. Through sculptures, installations, video, photography and performance, Rojas Chaves collaborates with non-human partners including plants and animals to question anthropocentrism through gift and affect.

张欣
Sheryl Cheung

张欣的声音像是剖开生命体，同时间暴力且脆弱，裸露地展现内部运动中情绪、力量和道德之间的复杂关系。受斯宾诺莎和道家哲学所影响，将身体视为一个持续被情感弹奏的乐器，体内外世界有着普世的联结和呼应。近期进行中的计划以声音的角度去理解亚洲医学系统的身体诠释。

Sheryl Cheung experiments with the idea of the body as an instrument that is continually played by affects. Like an open, metabolic body, her sound palette is vulnerable and harsh at the same time. Sheryl works between experimental music, abstract scoring and writing to explore a materialist understanding of power, emotion and moral order. Her recent research focuses on sound and medicine through the perspective of Chinese ontology.

罗梅蒂·科斯塔莱斯
Rometti Costales

罗梅蒂·科斯塔莱斯（茱莉亚·罗梅蒂 & 维克多·科斯塔莱斯）两人的艺术合作始于2007年，他们的研究将他们带到了南美，尤其是巴西和厄瓜多尔，科斯塔莱斯也曾在那里生活过。在他们的研究之旅中，艺术家二人组形成了一种对他们所到之处环境、传统和微观历史的关注。他们的工作基于他们对环境和文化状况的个人解读，以及对自然和文化之间关系的哲学和人类学辩论的理解。

Rometti Costales (Julia Rometti & Victor Costales) is an artistic collaboration between Julia Rometti and Victor Costales that began in 2007. Their research has led them to South America, and particularly Brazil and Ecuador, where Costales has also lived. During their research trips, the artist duo develop a form of attention to the environment, traditions, and micro-histories of the places they visit. Their work is based on their personal readings of environmental and cultural situations and an understanding of philosophical and anthropological debates on the relationship between nature and culture.

帕特里夏·多明戈斯
Patricia Domínguez

帕特里夏·多明戈斯（出生于智利）在她的实践中汇集了关于民族植物学、治疗实践和福利公司化的实验研究。她的工作集中于从殖民时代到新自由主义榨取和过度工作的转变。帕特里夏获得了纽约亨特学院的艺术硕士学位和纽约植物园的植物插图证书。

Patricia Domínguez (b. Chile) in her practice brings together an experimental research on ethnobotany, healing practices and the corporatisation of wellbeing. Her work focuses on the transference from colonial times to neoliberal practices of extraction and overworking. Patricia earned her MFA from Hunter College New York and a Botanical Illustration Certificate from the New York Botanical Garden.

范加
Jes Fan

范加（出生于1990年，加拿大）生活和工作于香港和美国布鲁克林。范加最初接受的是玻璃制作专业的训练，后扩展涵盖至不同的媒介和方法。从视频到雕塑，他的跨学科实践思考了生物学和身份的交叉，与性别和种族化的身体的物质性有关。

Jes Fan (b. 1990, Canada) lives and works in Hong Kong and Brooklyn, USA. Fan originally trained in glass making, but has expanded his practice to encompass diverse mediums and approaches. From videos to sculptures, His trans-disciplinary practice speculates on the intersection of biology and identity in relation to the materiality of the gendered and racialized body.

费亦宁
Fei Yining

费亦宁，现工作生活于上海，2013年本科毕业于复旦大学新闻学院，2017年毕业于纽约帕森斯艺术学院，获硕士（MFA）学位，费亦宁的创作从文学、神话、科学的脉络中抽取丝线，通过影像、装置、雕塑等媒介，重新织就亦真亦幻的叙事之网，呈现出神秘怪诞的美学气质。漫游于多重时空和诗性文本之中，她的作品可以被视为糅合了科学与幻想的预言图景，是其对一个愈发充满不确定性的末世情景的推想与叩问。

Fei Yining is an artist who lives and works in Shanghai. She received her MFA in Design and Technology from the Parsons School of Design, The New School. Fei Yining's works draw threads from the literature, mythology and science, and with her practice of video, sculpture, and, she weaves a web of narratives that are both real and fantastical, presenting a mysterious and grotesque aesthetic. Wandering through multiple times and spaces, theoretical prose and poetic texts, Fei's works can be seen as a prophetic vision that combines science and fantasy, a speculation of a post-apocalyptic scenario filled with increasing uncertainties.

刘窗
Liu Chuang

刘窗（出生于1978年，天门）2001年毕业于湖北美术学院油画系，目前生活工作于上海。他的作品包括录像、雕塑、现成品和装置。刘窗的作品通常将长时段历史和生态弧线结合起来进行想象，追踪当代中国的社会、文化和经济转型。他编织了连接微观和宏观、过去和现在、虚构和现实的叙事，探讨了自然、传统、人口、尖端技术和社会经济体系的巨大而复杂的变化如何影响个人以及他们与整个世界的接触。

Liu Chuang (b. 1978, Tianmen) currently lives and works in Shanghai. In 2001, he received his BA from the Hubei Institute of Fine Arts. Liu Chuang works primarily with film, sculpture, readymade and installation. His works often integrate long-term history and ecological arc for imagination, tracing the social, cultural and economic transformations of contemporary China. Weaving narratives that connect the micro and macro, past and present, fiction and reality, Liu Chuang explores how vast and complex changes in nature, tradition, demographics, cutting-edge technology, and socio-economic systems affect individuals and their engagements with the world as a whole.

龙盼
Long Pan

龙盼（出生于1991年，江西）对自然界中沉积的人类痕迹很感兴趣，不论是在生物体内或是环境中残留的人类足迹。她试图从微观中的实存去搜寻线索，以找到事物间更广泛的联系，进而在这张广泛联系的网络中找到人所处的位置。她常以真菌、植物作为创作材料，并将环境科学相关的生物技术转化成艺术创作的语言。例如在近期作品中，她利用“植物炼金术”、“真菌降解”等技术，将环境中不可见的异化特质转化为可以被感受的形式——将植物体内沉积的重金属元素还原提炼，并制成可被听见的风铃。

Long Pan (b. 1991, Jiangxi) now lives and works in China. She is interested in human traces deposited in the natural world, whether within organisms or in the environment. She tries to search for clues in the microcosm in order to find the broader connections between things, and thus to find the place of people in the wide network. She often works with fungi and plants, and translates biotechnologies related to environmental science into the language of art. In her recent works, for example, she has used techniques such as "phytometallurgy" and "fungal degradation" to transform the invisible alienation of the environment into perceptible forms.

尤利·奥罗
Uriel Orlow

尤利·奥罗的实践以研究为基础，以过程为导向，经常与其他学科对话。项目涉及殖民主义残余、记忆的空间表现、社会和生态正义、表现盲点和植物作为政治角色。他的多媒体装置专注于特定的地点、微观历史和萦绕的形式。他的作品跨越装置、摄影、电影、绘画和声音，带来了不同的影像体制和叙事模式。

Uriel Orlow's practice is research-based, process-oriented and often in dialogue with other disciplines. Projects engage with residues of colonialism, spatial manifestations of memory, social and ecological justice, blind spots of representation and plants as political actors. His multi-media installations focus on specific locations, micro-histories and forms of haunting. Working across installation, photography, film, drawing and sound his works bring different image-regimes and narrative modes into correspondence.

大米发酵姐妹俱乐部
Rice Brewing Sisters Club

“大米发酵姐妹俱乐部”是一个姐妹团体，以“社会发酵”作为一种艺术形式进行实验，是一个跨越视觉艺术、表演、创意写作、口述历史、生态思考、阿姨智慧的开放式过程。我们探索了各种形式的“社交”元素，尝试了将感官与关系联系起来的方法，并在人与非人的身体之间创建协同网络。

Rice Brewing Sisters Club is a collective of sisters who experiments with "social fermentation" as an artistic form and an open-ended process that traverses visual art, performance, creative writing, oral history, ecological thinking, and auntie wisdoms. Exploring the element of "social" in various forms, we experiment with ways to connect the sensorial with the relational and to create synergistic networks between human and more-than-human bodies.

帕梅拉·罗森克朗茨
Pamela Rosenkranz

帕梅拉·罗森克朗茨（生于1979年，瑞士）以包括雕塑、录像、装置和绘画的概念实践而闻名。她的作品质疑理解艺术品的主观因素，将观众的注意力转移到人类行为的物质、生化和神经决定因素上。这位苏黎世艺术家质疑将人类置于自然和物质宇宙中心的世界观，她还与名为思辨现实主义的哲学运动中的思想家合作。

Pamela Rosenkranz (b.1979, Switzerland) rose to prominence with a conceptual practice that encompasses sculpture, video, installation and painting. Her work questions the subjective element in the apprehension of an artwork, shifting the viewer's focus toward the material, biochemical and neurological determinants of human behavior. Dubious of a worldview that places human beings at the center of the natural and material universe, the Zurich-based artist has also collaborated with thinkers from the broad philosophical movement known as speculative realism.

童义欣
Yi Xin Tong

童义欣（出生于庐山）曾在北京中国地质大学学习地质学，之后毕业于西蒙菲沙大学视觉艺术专业和纽约大学工作室艺术硕士专业。童义欣创作物件、影像和声音来了解自己，探索人类文化与自然的动态关系，以幽默的方式对社会关于价值、体面和理性的信念进行干预。

Yi Xin Tong (b. Lushan) studied geology at China University of Geosciences in Beijing and received his BFA in Visual Art from Simon Fraser University and MFA in Studio Art from New York University. He creates objects, moving images, and sound to understand himself, to study human culture's dynamic relationship with nature, and with a wry sense of humor, to intervene in societal beliefs in value, decency, and rationality.

吴其育
Wu Chi-Yu

吴其育（生于1986年，台北）透过动态影像与影像装置等媒材进行创作，主要关注于受技术所建构的人类文明世界观，其物种、事物、环境所遗失与未能建立的连结，并从亚洲地缘的历史与想像中推辨物物之间的依存关系。近两年以“封闭世界的设定集”与“发光半导体未来”等系列作品，发表于立方计划空间与台北当代艺术馆，透过岛屿生态系的生成、东亚经济史与原始资源的误用和掠夺来审视近代科幻故事结构中的殖民特质，同时回应着疫情以降与后全球化时代的物种－环境关系。

Wu Chi-Yu (b.1986, Taipei)'s work has long been focused on re-establishing the connections among humans, things, animals, and the ruined world left by tech capitalism. His practice revolves around the moving image, looking for contemporary narratives in lost memory through the reproducing of oral history and myths. He is also involved in different collaboration projects of installation, video installation, and performance. In his work, the colonial character in modern science fictions is examined by exploring the formation of island ecosystems, the economic history of East Asia, and the misuse and of primitive resources, while responding to the species-environment relationship in the post-globalization era.

杨沛铿
Trevor Yeung

杨沛铿（出生于1988年，东莞）2010年毕业于香港浸会大学视觉艺术学院，目前居住并工作于香港。杨沛铿的实践注重于挖掘封闭系统的内在逻辑及其固有方式，进而去创造一种情感和行为的情境。在他的混合媒介的作品中，物质、动物与植物充当着美学的托辞，优美而讽刺地聚焦于非自然物的种种观念和人类关系过程。

Trevor Yeung (b.1988, Dongguan) graduated from the Academy of Visual Arts at Hong Kong Baptist University in 2010, currently lives and works in Hong Kong. The practice of Trevor Yeung consistently excavates the inner logics of closed systems and the way in which such systems contain and create emotional and behavioural conditions. In his mixed-media works, carefully staged objects, animals, and plants function as aesthetic pretexts which delicately and ironically address notions of artificiality and the processes of human relations.

张文智
Zhang Wenzhi

张文智的作品多以架上水墨绘画及装置为主。将亚洲神话故事、东北亚近代历史的研究作为创作基底。并将所收集相关文献资料与东北亚原生动植物标本融入至创作之中。现工作生活于北京和大连。

Most of Zhang Wenzhi's works employ the medium of ink on paper and installation. His practice is primarily based on his search of Asian mythology and the modern history of Northeast Asia. Zhang also collects the archival materials and specimens of native animals and plants in Northeast Asia, which is also an integral part of his creative process and final work. He is currently based between Beijing and Dalian.

郑马乐
Zheng Mahler

郑马乐是艺术家吴瀚生和人类学家黛西·比森尼斯合作的组合，研究全球贸易、连接自然和技术的关系网络以及超越人类的地理，探索它们相互影响的流动以及它们产生的环境建筑。利用数字媒体、表演和装置，他们开发了推测性的场景和身临其境的感官体验，探索各自学科的极限和潜力。他们一起参与澳大利亚、亚洲、非洲、欧洲和美国诸多艺术空间、机构和驻地的展出和表演。

Zheng Mahler are artist Royce Ng and anthropologist Daisy Bisenieks's collaborative examination of global trade, the relational networks connecting nature and technology and more-than-human geographies, exploring their flows of mutual influence and the environmental architectures they produce. Utilising digital media, performance and installation they develop speculative scenarios and immersive, sensory encounters that explore the limits and potentials of their respective disciplines. Together they have exhibited, performed and participated in numerous art spaces, institutions and residencies, working alongside various communities in Australia, Asia, Africa, Europe and the US.

特别公共项目：“毡团” Special Public Program: "Meshwork"



“毡团”是“多物种之云”的特别公共项目，由论坛、讲座、对话、播客、放映与读书会等活动共同构成。

“‘毡团’的隐喻指向了个体与知识是如何纠缠在一起的；它们通过与他人的相遇而出现——作为‘生成之线’，它们不是预先存在的、自足的与分立的实体。”（提姆·英戈尔德）正如英戈尔德指出的，“毡团”描述了我们如何在与他人的相遇与接触中建立连接，并由此形成了个人、知识与跨学科研究中相互交叉的行动路线。与“多物种之云”一样，作为隐喻的“毡团”同样是一种“讲故事”的方式，一种对于涌现的、不确定的、偶然的、历史的、叙事的“生成之线”的展开方式。我们将邀请来自各个领域的实践者参与到这一“纠缠”之中，共同完成创造这一不定形的新型网络。

"Meshwork" is a special public program throughout the course of "Multispecies Clouds," consisting of forums, lectures, conversations, podcasts, screenings and book clubs.

"The metaphor of 'meshwork' refers to how individuals and knowledges are entanglements; they emerge through encounters with others as 'lines of becoming', they are not pre-existent, self-contained and separate entities." (Tim Ingold) As Ingold points out, this notion describes how we build connections through encounters and contacts, and thus form the intersecting courses of action in personal, intellectual, and interdisciplinary research activities. Like "Multispecies Clouds," "Meshwork" as a metaphor is also a way of "storytelling," a way of unfolding the emergent, the fluid, the contingent, the historical, and the narrative "lines of becoming". We will invite practitioners from various fields to participate in this "entanglement" and to work together to create new indeterminate networks.

“谁拥有自然？”研究性系列展览

“谁拥有自然？”是美凯龙艺术中心的研究性展览系列，目前规划为三个章节。

必须承认，“谁拥有自然？”这个问题的答案在历史中的每一个时段皆不尽相同。对于一位 18 世纪的西方殖民者而言，“自然”意味着领地与其中的财产，代表在以“地球作为一种共同财富”名义下的持续占有与掠夺。在足不出户的，或仅仅躬耕于温室之中的博物学家那里，被从世界的遥远角落源源不断运抵欧洲的奇花异草与飞禽走兽均是上帝的馈赠，他们需要做的仅是利用命名法与分类法将之条分缕析，从而将“自然”顺理成章的纳入到帝国的知识与贸易版图内。

进而我们发现，一个彻底被客体化的“自然”造成了一笔巨额的历史性债务——这无疑解释了这个问题（Who Owns Nature？）一语双关的属性。我们对于“自然”有所亏欠，恰恰是因为“自然”仅仅被视为用以转化与积累的资源，并被以纯粹客体的方式开采与征用，直至枯竭。这是一种线性的、“进步”式的宇宙论框架，显然无法因应当下我们与“自然”之间复杂的纠缠关系。在人类世时代，我们早已是混合着多重尺度的存在物，正如“自然”一样，其同样在行星层级成为了多重自然，而非一个在本体层面均质且一成不变的实体的集合。“自然”既在我们的外部，又在我们的内部，我们与它的关系并非是人非人的关系，而是建立在真正多样性基础上的紧密交织与相互依存。

恰恰是在这个意义上，“谁拥有自然？”试图重新检讨我们与“自然”之间的历史性债务，并探索新型的非线性宇宙论模型。这是一个跨学科与跨领域的综合性项目，我们将透过与不同艺术家、学者以及文化实践者的合作，针对不同议题创造出生动与严肃的现场。“多物种之云”是该系列的第一章。

Research-based Curatorial Project "Who Owns Nature?"

"Who Owns Nature?" is a research based curatorial project with three chapters at the Macal-line Art Center.

It must be acknowledged that the answer to "Who Owns Nature?" has been different at every period of history. For an 18th-century Western colonizer, "nature" meant territory and the possessions therein, representing continued appropriation and plunder in the name of "the earth as a common wealth". In the eyes of the home-bound or green room-bound naturalists, the exotic flowers and animals that arrived in Europe from the far corners of the world were gifts from God, and all they had to do was to implement nomenclature and taxonomy to sort them out, and integrating "nature" into the knowledge and trade landscape of the empire.

In turn, we discovered that objectifying "nature" led to huge historical debts which certainly explains the double entendre of the question (Who Owns Nature?). We owe something to "nature" precisely because "nature" is seen only as a resource to be transformed and accumulated, and is exploited and expropriated as a pure object until it is exhausted. This is a linear, "progressive" cosmological framework that clearly fails to account for the complex entanglement between us and "nature". In the Anthropocene, we have long been a multi-scaled existence, just as "nature" has become a multinature at the planetary level, rather than a collection of homogeneous and unchanging entities at the ontological level. "Nature" is both within and beyond us, and our relationship with it is not human versus non-human, but intimately intertwined and interdependent, based on true diversity.

It is precisely in this sense that "Who owns nature?" seeks to re-examine our historical debt with "nature" and to explore a new non-linear cosmological model. This is an interdisciplinary and cross-sector project, in which we will work with different artists, scholars and cultural practitioners to stimulate lively and serious discussions on different issues. "Multispecies Clouds" is the first chapter of the series.

多物种之云 The Multispecies Clouds

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展览手册 Exhibition Book

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About Macalline Art Center

非营利艺术机构美凯龙艺术中心由红星美凯龙控股支持，由艺术赞助人车宣桥创立。美凯龙艺术中心联合全球艺术家、策展人和泛文化艺术工作者，以多形式的持续共同工作构建一个专注于视觉发明的实践场域，成为当代艺术版图上的新形态文化坐标。

Macalline Art Center is a non-profit art institution founded by philanthropist Che Xuanqiao and supported by the Red Star Macalline Holding Group Co., Ltd. Macalline Art Center brings together artists, curators, and cultural professionals from around the world working in a range of forms. The Center will build a practice-oriented site focused on contemporary visual inventions and become a new cultural coordinate on the contemporary art map.

参观信息

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参观时间

周二至周日 10:30—18:00
最后入场时间 17:00
周一闭馆

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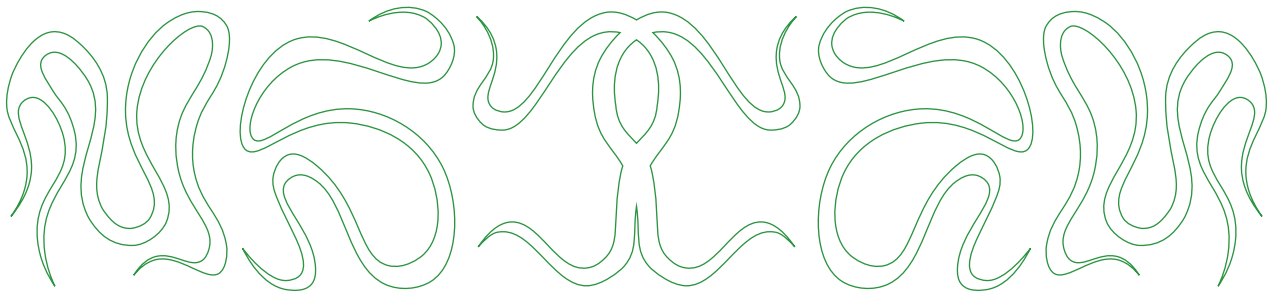
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Opening Hours

Tue. to Sun. 10:30-18:00
Last Entry 17:00
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