“谁 拥有 自然?” 系列

“Who Owns Nature?” Series

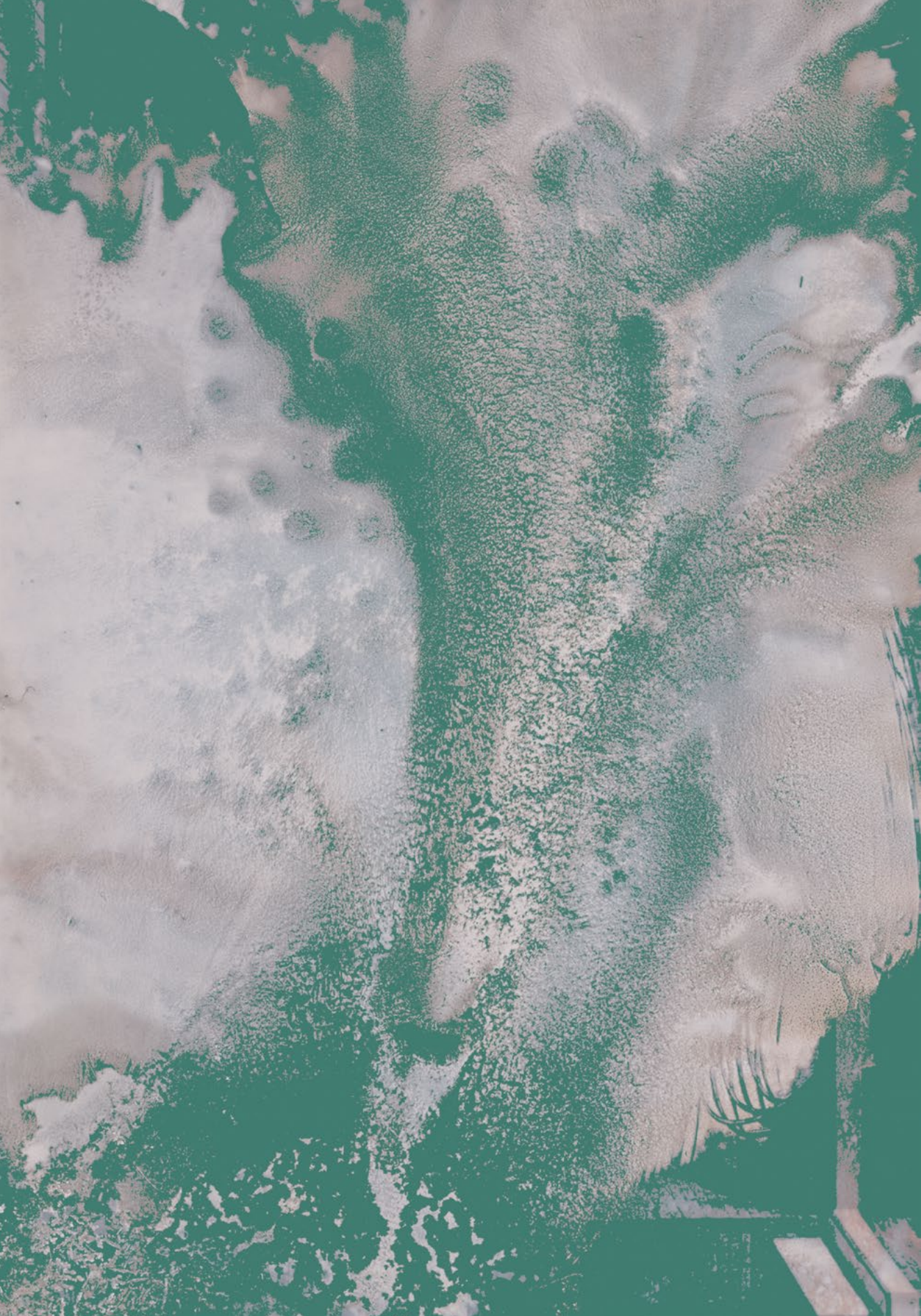
元素小说

Elemental Constellations

元素小说

Elemental Constellations

2023.11.05-2024.02.05



策展人

杨北辰

Curator

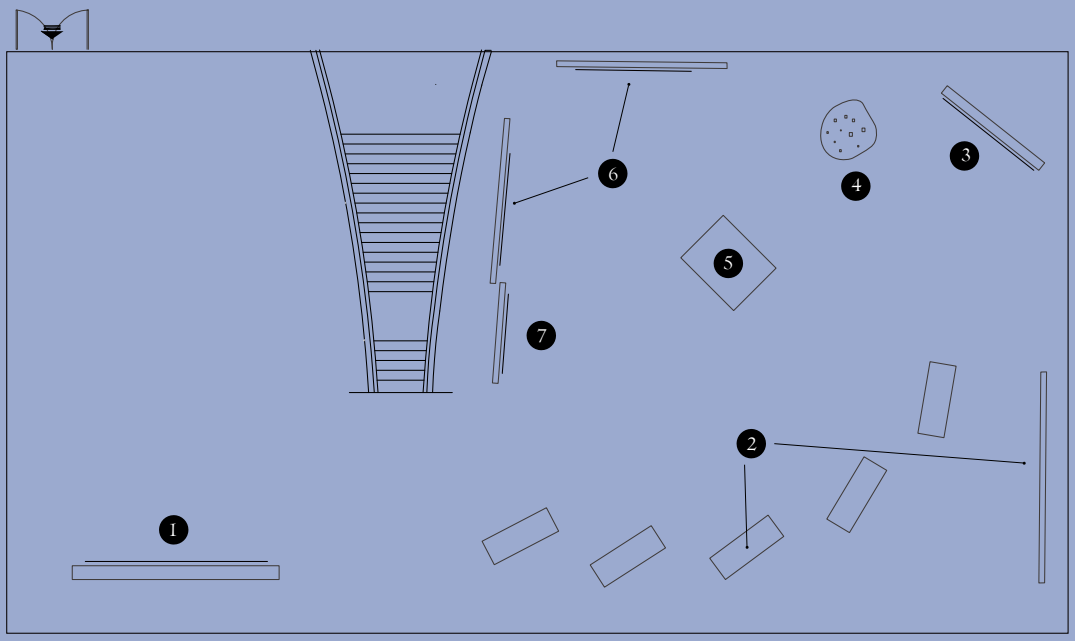
Yang Beichen

艺术家

夏赫鲁·阿努尔
乌苏拉·比尔曼 & 莫·迪纳
朱利安·查理埃
安妮·格拉夫
郭城
路易斯·亨德森
许家维
汉娜·荣格
奥托邦戈·恩坎加
阿伦·雷乃
里亚尔·里扎尔迪
奥斯卡·桑蒂兰
马丁·范登·艾恩德 & 穆萨萨
王思顺
展望

Artists

Syahrul Anuar
Ursula Biemann & Mo Diener
Julian Charrière
Ane Graff
Guo Cheng
Louis Henderson
Chia-Wei Hsu
Hanna Ljungh
Otobong Nkanga
Alain Resnais
Riar Rizaldi
Oscar Santillán
Maarten Vanden Eynde & Musasa
Wang Sishun
Zhan Wang



1 朱利安·查理埃

《烈焰之下，静水深流》

Julian Charrière

And Beneath It All Flows Liquid Fire

2 展望

《素园造石机——一小时等于一亿年》

Zhan Wang

Suyuan Stone Generator-1 Hour Equals 100 Million Years

3 乌苏拉·比尔曼 & 莫·迪纳

《百分之二十一》

Ursula Biemann & Mo Diener

Twenty-One Percent

4 安妮·格拉夫

《失忆与其他缺失》

Ane Graff

The Loss of Memory with Other Losses

5 王思顺

《深渊》

Wang Sishun

Abyss

6 马丁·范登·艾恩德 & 穆萨萨

《物质的重要性》（锂、铜、锡、金、铅）

Maarten Vanden Eynde & Musasa

Material Matters (Li3, Cu29, Sn50, Au79, Pb82)

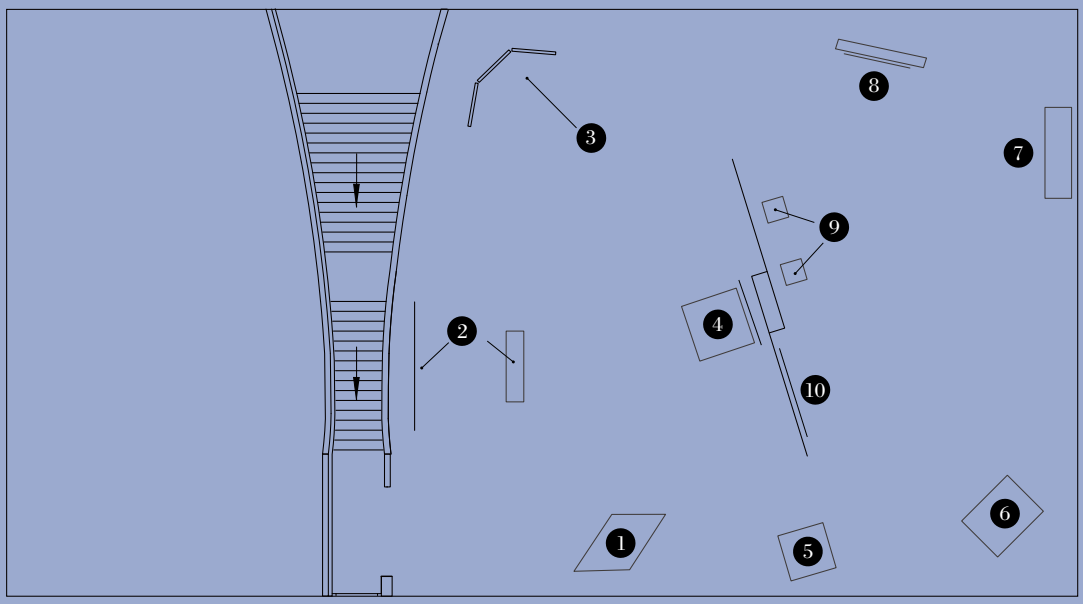
7 奥托邦戈·恩坎加

《追求闪亮》

Otobong Nkanga

In Pursuit of Bling

一层平面图 1st Floor Plan



1 里亚尔·里扎尔迪

《锡石》

Riar Rizaldi

Kasiterit

2 夏赫鲁·阿努尔

《唯一不变的是渐近景观》

Syahrul Anuar

The Only Constant Is an Asymptotic Landscape

3 许家维

《矿物工艺》

Chia-Wei Hsu

Mineral Crafts

4 汉娜·荣格

《健康之泉：自制锂元素生成装置——侵蚀雕塑》

Hanna Ljungh

The Health Spring: DIY Petalite Lithium Generator - Erosion Sculpture

5 阿伦·雷乃

《苯乙烯之歌》

Alain Resnais

The Song of Styrene

6 郭城

《倒数 No.1》

Guo Cheng

Countdown No.1

7 王思顺

《启示》

Wang Sishun

Apocalypse

8 奥斯卡·桑蒂兰

《反世界 0A》

Oscar Santillán

ANTIMUNDO 0A

9 朱利安·查理埃

《变质岩》

Julian Charrière

Metamorphism

10 路易斯·亨德森

《一切坚固的》

Louis Henderson

All That Is Solid

二层平面图 2nd Floor Plan

“谁拥有自然？”研究性系列展览

Research-based Curatorial Project "Who Owns Nature?"

“谁拥有自然？”是 MACA 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”顺理成章地纳入到帝国的知识与贸易版图内。

"Who Owns Nature?" is a research-based curatorial project with three chapters at MACA.

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 homebound or greenhouse-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 classify them and integrate "nature" into the knowledge and

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——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与非人的关系，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。“元素小说”是该系列的第二章。

trade landscape of the empire.

In turn, we discovered that objectifying "nature" led to huge historical debts. 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 multiscaled existence, just as "nature" has become a multi-nature 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 to "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. "Elemental Constellations" is the second chapter of the series.

元素小说

策展人：杨北辰

众所周知，元素是构成这个世界的基本单位，是事物与生命出现的基础。但与此同时，元素也象征着某种不可观察的“自然”，抑或带有神话或魔法倾向的“科学”。从这个视角出发，元素也许可被视为“媒介”物质，一直在形塑着人类的技术与文化实践，无论是在恩培多克勒或道家的时代，还是在元素周期表被发现之后。在新物质主义的框架中，正如杰弗里·杰罗姆·科恩指出的：“元素就像人类的想象力一样躁动不安。”这种不安并不仅仅来自于化学或者工业的进程，还与从前苏格拉底时期到现代的各种替代性本体论与宇宙论息息相关。

身处生态危机的时代，人们开始注意到诸多貌似分离的事物之间的动态纠缠关系，而这些曾经不可见的关系很多便可以追溯到元素层面。被动的、惰性的以及无法介入的元素，同时也是主动的、活跃的甚至是破坏性的。从无机到有机，从环境到生命，从自然到话语，元素跨越各种实体，犹如一台混合事物、身体与力量的机器，而世界在这种作用之下呈现为一个不断重新建构的物质聚合体。在这个面向上，人类世中的我们方能在某种终极意义上思索人类在行星生态中的嵌入性，以及与不同元素结成联盟的可能。

受到普里莫·莱维的小说《元素周期表》的启发，我们试图在展览“元素小说”中激活元素的叙事与物质想象的潜能，为其创造出形象与感官价值，并由此构建起炼金术式的星丛。延续“谁拥有自然？”系列展览第一章“多物种之云”针对物种的思考方式，“元素小说”希望将元素物质定义为不确定、无法预测且不断进化的存在，其并不居于我们的外部，而是内在于我们。展览犹如一场布鲁诺·拉图尔所言及的介于人与非人之间的“议会”，一场发生于不同宇宙论之间的论辩。在自然逐渐被殖民主义与采掘主义化为了无生气的资源之时，我们在此尝试以“元素诗学”之名，重新发明关于水、火、土地以及矿物的情绪与正义。

Elemental Constellations

Curator: Yang Beichen

As we all know, elements are the fundamental units of the world, serving as the basis of all things and life. However, they have also come to symbolize an intangible “nature,” or a certain kind of mythological and magical “science.” Elements may be seen as a "medium" from such a perspective, constantly shaping the technology and the culture, whether in the time of Empedocles or Taoism, or since the establishment of the periodic table. Within the framework of New Materialism, "the elements are as restless as the human imagination," as Jeffrey Jerome Cohen notes. This restlessness is not only rooted in chemical or industrial processes but also tied to various alternative ontologies and cosmologies from the pre-Socratic period to the modern age.

In the era of ecological crisis, we are noticing the dynamic entanglements between seemingly separate entities, and many of these once-invisible connections can be traced back to the elemental level. Passive, inert and non-intervening elements are at the same time active, vibrant, and even destructive. As a machine that mixes objects, bodies, and power, elements transcend various entities, from the inorganic to the organic, from the environment to life, from nature to discourse. The world under such influence is presented as a material assemblage constantly being reconstructed. It is in this context that we, as humans in the Anthropocene, can finally contemplate our embeddedness in the planetary ecology and the possibility of forming alliances with the elements.

Inspired by Primo Levi's novel *The Periodic Table*, we seek to activate the narrative and material imagination of elements in the exhibition “Elemental Constellations,” creating their images and sensory values, and thus constructing an alchemical constellation. Building on the reflection on species developed in “Multispecies Clouds,” the first chapter of the “Who Owns Nature?” exhibition series, “Elemental Constellations” hopes to define the element as an indeterminate, unpredictable, and ever-evolving being, not external but intrinsic to us. The exhibition is akin to a "parliament" as described by Bruno Latour, an assembly between humans and non-humans, a debate between different cosmologies. As nature is increasingly reduced to a lifeless resource due to colonialism and extractivism, we, in the name of “elemental poetics,” attempt to reinvent the emotions and justice related to water, fire, earth, and minerals.

《沙子》

威廉·布莱克

德谟克利特的原子
牛顿的光粒子
都是红海岸边的沙子
那里闪耀着以色列的帐篷

（王佐良 译）

Sands

William Blake

The Atoms of Democritus
And Newton's Particles of light
Are sands upon the Red Sea shore
Where Israel's tents do shine so bright

夏赫鲁·阿努尔

唯一不变的是渐近景观

在数学中，渐近线是函数图像里与某条直线无限趋近但永不相交的线。利用这一数学原理的动态张力，《唯一不变的是渐近景观》将沙子视为我们日常生活中至关重要的元素。作品呈现一个由 CG 渲染随机生成景观的影像，以及一个木制模块长凳，以审视沙子这一全球重要资源的物质性、实际应用、地理和经济特性。在新加坡因填海造陆和建筑开发而不断变化的地理环境里，艺术家将这种颗粒状材料的普遍和不可或缺性置于半导体工业及其与计算机数字领域的关联之中，进一步重构我们对永远处于变动之中的实体和景观的理解，以及我们与之的关系。

Syahrul Anuar

The Only Constant Is an Asymptotic Landscape

In mathematics, an asymptote is a line on a graph that a numerical function may tend towards but never intersect. Adopting the dynamic tension encapsulated by this mathematical principle, *The Only Constant Is an Asymptotic Landscape* hones in on sand as one of the most critical elements in our everyday lives. The work comprises a single-channel video rendered through computer graphics and procedurally generated landscapes alongside a wooden formwork bench to examine the materialities, applications, geographies and economies of this global and vital resource, especially in the context of Singapore's changing horizontal and vertical environments fuelled by land reclamation and construction developments. By situating the ubiquity and indispensability of this granular material in the semiconductor industry and its associations with computational and digital realms, Anuar further reframes and reconfigures our understanding and relationship with entities and landscapes that will never remain static.



《唯一不变的是渐近景观》
影像装置
20 分钟
2022
由艺术家惠允

The Only Constant Is an Asymptotic Landscape
Video installation
20 min
2022
Courtesy of the artist

乌苏拉·比尔曼 & 莫·迪纳
百分之二十一

《百分之二十一》始于一小段大气化学形成史。观者被告知氧气的积累最终推动了思维的演化：人类意识的 21% 依赖于氧气。画面离开激荡的星系和蒸腾的地球，在富含氧气的森林中，一位科幻式的表演者操纵着多种原料——矿物、浆果、液体、颗粒和提取物。表演者身着用于供养和监测身体新陈代谢的人体科技服装，阐述宇宙烹饪的概念。她全神贯注，通过提取、蒸馏、过滤、分解或浸渍等化学步骤，将物质转化为不同的存在状态。该影像和表演以令人耳目一新的方式，将超新星——恒星的致命爆炸——这一宇宙事件中产生的化学元素的故事与地球的物质性、人类生命和意识的基本组成联系在一起，以重塑宇宙、地球和我们身体之间的纠葛。

Ursula Biemann & Mo Diener
Twenty-One Percent

The film *Twenty-One Percent* starts with a small formation history of atmospheric chemistry. The introduction teaches us that the accumulation of oxygen finally drove the evolution of thinking minds: the human consciousness depends for 21% on oxygen. Leaving the images of stirring galaxies and steaming earth, in the midst of the oxygenic forest, a science-fictional performer manipulates a multitude of ingredients—minerals, forest fruits, liquids, granulates, and extracts. Sporting a bodytech suit for feeding and monitoring the metabolic processes of her body, the performer lays out the concept of cosmic cooking. In utter concentration she transforms matter into different states of being using chemical processes of extracting, distilling, filtering, decomposing, or macerating. The film and performance reframe in a refreshing way the entanglement of the cosmic, the earth and our bodies by interlinking the story of the chemical elements that were created in the cosmic event of supernovas, the deadly explosion of stars, to the earth's materiality, to the basic ingredients of human life and consciousness.



《百分之二十一》
单通道影像，有声
17 分 15 秒
2016
由艺术家惠允

Twenty-One Percent
Single-channel video, sound
17 min 15 sec
2016
Courtesy of the artists

Psychoanalysis of Fire

Gaston Bachelard

If fire, which, after all, is quite an exceptional and rare phenomenon, was taken to be a constituent element of the Universe; is it not because it is an element of human thought?

《火的精神分析》

加斯东·巴什拉

如果说火这种十分奇特而又稀有的现象被看作是构成宇宙的一种元素的话，难道不是因为它是思想的一种元素吗？

（杜小真、顾嘉琛译）

朱利安·查理埃

烈焰之下，静水深流

在与生态系统各种现象相关的政治争论、哲学思考和象征意义之下，隐藏着地球的原始和自主状态，它不受任何人类阐释的影响。在地表深处，在最外层的地壳和内部的地核之间，岩浆——形成所有岩浆岩的熔融或半熔融的天然物质——不断被搅动。即使在地球最严寒的区域，这种“液态火”也在不断地流动。在影像中，查理埃的喷泉描绘了一种荒诞的状态，暗示水与火这两种对立元素的共存。艺术家也用象征性的术语颠覆传统的喷泉图像：与水的联系、以及现在由火焰主宰的生命之泉的概念。火的模糊含义在于，它不仅是具有毁灭力量的元素，还被认为是人类最古老的征服对象，对应着人类文明的开端。



《烈焰之下，靜水深流》
超高清影像，有声
11 分 13 秒
2019
由艺术家惠允

And Beneath It All Flows Liquid Fire
UHD video, sound
11 min 13 sec
2019
Courtesy of the artist

© Julian Charrière, VG Bild-Kunst, Bonn, Germany. Photo by Jens Ziehe.

Julian Charrière

And Beneath It All Flows Liquid Fire

Beneath the political debates, philosophical reflections and symbolic meanings associated with various phenomena of the environmental system, there lies the original and autonomous state of the planet, free from all human interpretation. Deep beneath the Earth's surface, between its outer-most crust and inner core, magma—the molten or semi-molten natural material from which all igneous rocks are formed—constantly churns. Even in the most frozen regions of the earth, this "liquid fire" constantly flows. In this film, Charrière's fountain depicts an absurd state that implies the coexistence of opposite elements, water and fire. The artist turns the traditional iconography of the fountain on its head in symbolic terms too: the connection with water and the concept of a spring of life now dominated by flames. Fire has an ambiguous meaning, for it is not just an element of destruction but is also considered humankind's oldest conquest, corresponding to the beginning of civilization.



《变质岩》
人造熔岩，熔化的电脑废料，可丽耐板，钢，白玻璃
170×25×25 厘米每件
2016
由艺术家惠允

Metamorphism
Artificial lava, molten computer waste, corian, steel, white glass
170×25×25 cm each
2016
Courtesy of the artist



朱利安·查理埃

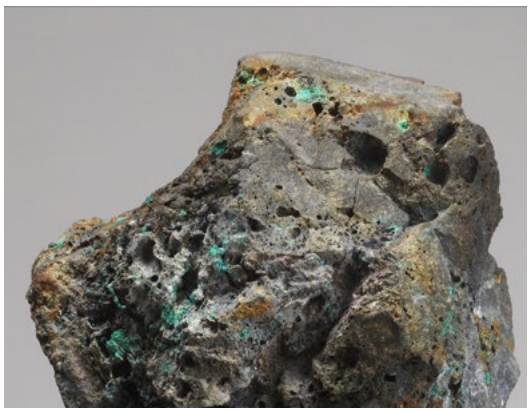
变质岩

该系列作品像来自未来自然历史博物馆的拓扑碎片一样陈列在玻璃橱窗里，是文化记忆融入地质矩阵的混合物。来自各种技术设备的内部元件（笔记本电脑和智能手机主板、硬盘驱动器、中央处理器、内存条等）被融化在这块人造熔岩中，回到了它们的地质起源。这些华丽多彩的雕塑本身就是美丽的审美对象，也反映了人类文明对原材料的开采和使用，以及这些人工副产品的未来。

Julian Charrière

Metamorphism

Displayed in vitrines like topological fragments from a futuristic natural history museum, *Metamorphism* is an amalgam of cultural memories incorporated into a geological matrix. For this piece internal elements from various technological devices (main boards, hard drives, CPUs, RAMs, etc. from laptop computers and smartphones) have been melted into an artificial lava, returning them to their geological origins. Beautiful aesthetic objects in their own right, these magnificent polychromatic sculptures reflect upon the mining and use of raw materials and the future of our civilization's artificial by-products.



© Julian Charrière, VG Bild-Kunst, Bonn, Germany. Photo by Jens Ziehe.



© Julian Charrière, VG Bild-Kunst, Bonn, Germany. Photo by Jens Ziehe.

安妮·格拉夫

失忆与其他缺失

《失忆与其他缺失》探讨了建筑与自然环境中的材料与表现为回忆与记忆缺失的认知障碍之间的联系。作品中的高脚杯象征着肠道菌群，反映了我们摄入的物质、以及我们的肠道和健康状况如何反映其所处环境。玻璃杯中含有会出现在我们身体系统（如消化系统）中的成分与化学残留。这些残留物来自工业化生产的食品、我们周遭的污染物以及身体每天接触的其他物质。个人与集体记忆、健康与环境风险因素密不可分，后者诸如社会经济压迫带来的持续压力，以及转基因食品所蕴含的政治因素。格拉夫的作品提醒我们，大脑并不是身体的中心，而只是无尽连接和反应网络的一部分，其中包括肠道和我们所处的环境。

Ane Graff

The Loss of Memory with Other Losses

The Loss of Memory with Other Losses examines the connections between materials from our built and natural environments with cognitive impairment in the form of recall and memory problems. The goblets in *The Loss of Memory with Other Losses* are themselves gut biomes, reflecting upon what we ingest and how our guts and general health mirror that of its environment. The glasses contain compositions and chemical residues that occur in our bodily systems such as the digestive system, informed by foodstuffs that are industrially made, pollutants that surround us, and other materials that the body is exposed to on a daily basis. Individual and collective memory and health are inherently tied to environmental risk factors, like the ongoing stress of socioeconomic oppression and the politics of consuming modified food. Graff's work reminds us that the brain is not the center of the body, but rather just one part of a never-ending web of connections and reactions that includes the gut and our environments.



《失忆与其他缺失》
土壤，高脚杯
尺寸可变
2023
由艺术家惠允

The Loss of Memory with Other Losses
Soil, glass
Dimensions variable
2023
Courtesy of the artist



高脚杯中含有：

多环有机碳氢化合物、有机磷阻燃剂、邻苯二甲酸盐、苯并噻唑、麝香化合物、增塑剂、铅、镍、镉、砷、磁铁矿以及道路和隧道尘埃中的硅尘[1]；

氨、砷、苯、丁烷、镉、一氧化碳、甲醛、六胺、铅、萘、甲醇、尼古丁、焦油、甲苯、铅、硅尘、多环芳香烃、糖（蔗糖和 / 或转化糖和 / 或高果糖玉米糖浆）和人工香料（提取自在美国占有相当市场份额的某品牌香烟）[2]；

奥美拉唑镁（提取自某全球生物制药公司生产的奥美拉唑质子泵抑制剂）[3]；

部分氢化大豆油、人造黄油香精 / 二乙酰基 /2,3- 戊二酮、天然黄油香精、全氟烷基、全氟辛酸 (PFOA) 和全氟辛烷磺酸 (PFOS)（提取自美国某爆米花公司种植、加工和销售的爆米花）[4]；

1- 萘酚、滑石粉、二氧化硅、二甲基硅氧烷、十六烷基二甲基硅氧烷、2,5- 甲苯二胺硫酸盐、二氧化钛 /CI 77891（提取自美国某领先家用染发品牌销售的红色发根染色套装）[5]；

糖精酵母、霉菌、糖、残留化学漂白剂、甘油的二乙酰酒石酸酯和脂肪酸酯，以及小麦麸质（提取自美国烘焙分店生产的模压封装白面包）[6]；

胭脂红 4R（E124）、柠檬黄（E102）、诱惑红（E129）、苯甲酸钠、玉米糖浆、糖、山梨糖醇、变性玉米淀粉和山梨酸钾（提取自美国某蛋糕装饰公司生产的红色糖衣色素）[7]；

谷氨酸钠增味剂（味精）（由一家美国食品服务公司生产）[8]；

亮蓝（E133）、柠檬黄（E102）、红色 6 号钡色淀、诱惑红（E129）、二氧化钛、铝粉（CI 77000）、氧化铁（CI 77499）、氢氧化铬绿、二甲基硅氧烷、环五硅氧烷、亚铁氰化铁、苯氧乙醇和提取自橘色哑光眼影的己二醇（由一家成立约十年的美国化妆品公司生产）[9]；

尿素（46% N）（由一家美国公司生产）[10]。

[1] 高速公路附近的土壤受到汽车尾气和其他运输产生的废弃物中有害重金属的影响。

[2] 烟草种植对环境造成了严重后果：烟草比其他作物吸收更多的氮磷钾，使土壤变得贫瘠。

[3] 一种抑制胃酸分泌的质子泵抑制剂，用于治疗胃食管反流病（GERD）、胃溃疡和其他由胃酸过多引起的症状。研究表明，烯唑醇能提高植物对氮的吸收和同化作用，从而提高氮的利用率。虽然苯并咪唑类杀菌剂已在农业中使用了几十年，但公众舆论和当前的监管环境是否会接受像奥美拉唑和 / 或其衍生物这样的新型植物生长调节剂，还是个未知数。

[4] 目前大约有 40 种杀虫剂登记用作爆米花的活性化学品，其中包括 3 种对蜜蜂有毒的新烟碱类化学品：噻虫胺、噻虫嗪和吡虫啉。尽管种子包衣剂在农业——尤其是在玉米作物上，被大量使用。由于它不被视为杀虫剂，其使用情况没有被跟踪，导致全美范围内普遍存在不受监控的污染。这种广泛使用尤其令人担忧，因为它们对蜜蜂等授粉物种的危害已被记录在案，而蜜蜂对我们的食物供应和环境至关重要。

[5] 即使是浓度很低的染发剂也会对环境造成有害影响。纳米颗粒通过灌溉或施用污水污泥间接排放到农业土壤中，或作为纳米肥料或纳米杀虫剂直接排放。二氧化钛等成分（对土壤微生物功能有强烈影响，对硝化酶活性和氨氧化微生物的丰度有强烈的负面影响）在施用后可在土壤中存留数月或数年，对植物尤其有害。此外，众所周知，向水体倾倒染料会减少阳光的通过量，增加生化需氧量，阻碍光合作用，抑制植物生长。

[6] 近 40 年来，白面包都是用三氯化氮（俗称 Agene）漂白的。在发现三氯化氮会导致动物发病后，该物质被禁止使用，现在使用的是二氧化氯。美国食品和药物管理局（FDA）将其列为有毒物质，但仍允许使用，理由是“通常使用可能是安全的”。

[7] 尽管缺乏营养价值，但以石油为基础的偶氮染料，如诱惑红（E129）、胭脂红 4R（E124）和柠檬黄（E102）以及其他许多染料，经常被用作染色剂、标记或内在传感器。偶氮染料可在土壤中存留数天至数周，影响土壤微生物结构以及与碳（C）和氮（N）循环相关的土壤过程。

[8] 美国食品和药物管理局已将味精列为“公认安全”的食品配料，但其使用仍存在争议。在一些国家，味精生产过程中产生的副产品被用作土壤肥料和杀虫剂混合物的一部分。

[9] 在工业废水和废水处理厂排放的废水中，已经记录了化妆品污染物的存在。以石油为基础的偶氮染料（如诱惑红、亮蓝和柠檬黄）可在土壤中存留数天至数周，并影响土壤微生物结构以及与碳（C）和氮（N）循环相关的土壤过程。此外，纳米二氧化钛微粒会对土壤微生物功能产生强烈影响，对硝化酶活性和氨氧化微生物的丰度产生强烈的负面影响。纳米粒子通过灌溉或施用污水污泥间接排放到农业土壤中，或作为纳米肥料或纳米杀虫剂直接排放到农业土壤中。此外，铬（Cr）等金属进入土壤，在农作物植株中积累，污染食物链。铬（Cr）是一种有毒元素和众所周知的致癌物质，具有高活性 / 氧化性，因此很容易在土壤中积累。

[10] 含有尿素的肥料毒性对幼苗尤其明显，尤其是在碱性土壤上，因为尿素在转化成氨气之前会水解成铵。即使是少量的氨气也会对种子和根系产生毒性。



Goblets containing:

Polycyclic organic hydrocarbons, organophosphate flame-retardants, phthalates, benzothiazoles, musk compounds, plasticizers, lead, nickel, cadmium, arsenic, magnetite, and silica dust *from road and tunnel dust*[1];

ammonia, arsenic, benzene, butane, cadmium, carbon monoxide, formaldehyde, hexamine, lead, naphthalene, methanol, nicotine, tar, toluene, lead, silica dust, polycyclic aromatic hydrocarbons, sugars (sucrose and/or invert sugar and/or high fructose corn syrup), and artificial flavoring *(from a brand of cigarettes with a considerable market share in the US)*[2];

omeprazole magnesium *(from omeprazole proton pump inhibitor produced by a global biopharmaceutical company)*[3];

partially hydrogenated soybean oil, artificial butter flavoring/ diacetyl/2,3-pentanedione, natural butter flavoring, perfluoroalkyls, perfluorooctanoic acid (PFOA), and perfluorooctane sulphonate (PFOS) *(from popcorn sold, grown and processed by a US-based popcorn company)*[4];

1- Naphthol, talc, silica, dimethicone, cetyl dimethicone, toluene-2,5-diamine sulfate, titanium dioxide/CI 77891 *(from a root touch-up kit in red shades, sold by a leading at-home hair color brand in the US)*[5];

saccharomyces cerevisiae yeast, mold, sugar, residual chemical bleach, diacetyltartaric and fatty acid esters of glycerol, and wheat gluten *(from molded packaged white bread produced by a branch of US bakeries)*[6];

E124 Ponceau 4R, E102 Tartrazine, E129 Allura Red, sodium benzoate, corn syrup, sugar, sorbitol, modified corn starch, and potassium sorbate *(from icing color in red from a cake decoration company based in the US)*[7];

monosodium glutamate flavor enhancer (MSG) *(manufactured by a US-based food services company)*[8];

E133 Brilliant Blue FCF, E102 Tartrazine, CI 15850/D&C Red No. 6 barium Lake, E129 Allura Red, titanium dioxide, CI 77000 aluminum powder, CI 77499 iron oxides, chromium hydroxide green, dimethicone, cyclopentasiloxane, ferric ferrocyanide, phenoxyethanol, and hexylene glycol from matte eyeshadow in red-orange tones *(manufactured by a US-based cosmetics company started around ten years ago)*[9];

urea (46% N) *(manufactured by a US-based company)*[10].

[1] The soil adjacent to highways is exposed to hazardous heavy metals from vehicle emissions and other transportation-generated wastes.

[2] The cultivation of tobacco has serious consequences for the environment: it impoverishes the soil by assimilating more nitrogen, phosphorus, and potassium than other crops.

[3] A Proton Pump Inhibitor inhibiting gastric acid secretion used to treat the symptoms of gastroesophageal reflux disease (GERD), gastric ulcers, and other conditions caused by excess stomach acid. Studies have shown that omeprazole treatment enhances nitrogen use efficiency through increased nitrogen uptake and assimilation in plants. While benzimidazoles have been used in agriculture for decades as fungicides, it is still uncertain if public opinion and the current regulatory climate would accept a novel plant growth regulator like omeprazole and/or its derivatives.

[4] There are roughly 40 insecticides currently registered for use as an active chemical on popcorn, including 3 bee-toxic neonic chemicals: clothianidin, thiamethoxam, and imidacloprid. Despite the heavy use of seed coatings in agriculture, particularly on corn crops, it is not considered pesticide application and therefore the usage is not tracked-leading to widespread, unmonitored contamination across the US. The widespread use is particularly alarming because of their documented harm to pollinator species, like bees, that are vital to our food supply and environment.

[5] Hair dyes cause harmful effects on the environment, even in low concentrations. The nanoparticles are indirectly discharged in agricultural soils through irrigation or sewage sludge application, and directly as nanofertilisers or nanopesticides. The ingredients such as titanium dioxide (strongly impact soil microbial function, with strong negative impact on nitrification enzyme activities and the abundances of ammonia-oxidizing microorganisms) can remain in the soil for months or years after application and can be especially harmful to plants. In addition, it is known that dumping dyes into water bodies decreases the passage of sunlight, increases biochemical and chemical oxygen demand, prevents photosynthesis and inhibits plant growth.

[6] For nearly 40 years, white bread was bleached white with nitrogen trichloride, commonly known as agene. After agene was found to cause fits in animals, it was banned, and chlorine dioxide was now used. It is listed by The Food and Drug Administration (FDA) as being a toxic substance, yet its use is permitted on the ground that it is “probably safe as normally used.”

[7] Despite their lack of nutritional value, petroleum-based azo dyes such as E129 Allura Red, E124 Ponceau 4R, and E102 Tartrazine, and many more, are frequently used as stains, markers or intrinsic sensors. Azo dyes can persist in soil for several days to weeks, and affect the soil microbial structure and soil processes related to carbon (C) and nitrogen (N) cycling.

[8] FDA has classified MSG as a food ingredient that is “generally recognized as safe,” but its use remains controversial. By-products from MSG production are used as a soil fertilizer in some countries, and as part of pesticide mixes.

[9] The presence of pollutants stemming from cosmetic products has been documented in wastewater streams out flowing from industrial as well as wastewater treatment plants. Petroleum-based azo dyes such as E129 Allura Red, E133 Brilliant Blue FCF and E102 Tartrazine can persist in soil for several days to weeks, and affect the soil microbial structure and soil processes related to carbon (C) and nitrogen (N) cycling. In addition, titanium dioxide nanoparticles strongly impact soil microbial function, with strong negative impact on nitrification enzyme activities and the abundances of ammonia-oxidizing microorganisms. The nanoparticles are indirectly discharged in agricultural soils through irrigation or sewage sludge application, and directly as nanofertilisers or nanopesticides. Furthermore, metals such as Chromium (Cr) enter the soil and get accumulated in agricultural crop plant parts and contaminate the food chain. Chromium (Cr) is a toxic element and well known carcinogen and is highly reactive/oxidative and can thus easily accumulate in soil.

[10] Fertilizers containing urea are particularly toxic to seedlings especially on alkaline soils, because the urea is hydrolyzed into ammonium before it is converted into ammonia gas. Even small amounts of ammonia gas are toxic to seeds and roots.

郭城
倒数 No.1

《倒数 No.1》是一个综合媒介装置。作品中一片凝固成形的沥青被放置在废旧材料拼凑而成的拖车之上。随着时间的推移，沥青受环境和重力影响缓慢形变。装置不时发出从各种事件中截取的倒计时播报音。人造沥青是一种可从石油中提取的物质，可被视为一种“液态化石”。其在室温下呈现为固态，而实质上是一种粘性极大的液体，会持续地经历缓慢的形变。作品以这种呈现地质时间尺度的性状微妙的物质作为倒计时播报音的载体，从而使得人造的线性时间系统无效化，成为单纯的、无始无终的声响。

Guo Cheng
Countdown No.1

Countdown No.1 is a mixed-media installation work. A plate of solidified asphalt is positioned on top of a trolley made out of an assemblage of wasted materials. Over the course of time, the asphalt gradually deforms due to environmental changes and gravitational influence. The installation intermittently plays countdown alerts recorded and collected from various events. Artificial asphalt is a composite material that can be manufactured from the refining of petroleum and can be considered a “liquid fossil.” It appears as a solid at room temperature but is, in fact, essentially a high-viscosity liquid that continuously undergoes gradual deformation. A substance with ambiguous characteristics that can illustrate geological time scale, it is used as the medium for countdown alerts, thus rendering the artificial linear time system invalid and making it into a simple sound without a beginning or end.



《倒数 No.1》
沥青，定制木拖车，定制电路，钢丝绳
尺寸可变
2023
由 MACA 艺术中心、龙星如策展项目“当盖亚屏住呼吸”
与北京新世纪当代艺术基金会支持
由艺术家惠允

Countdown No.1
Asphalt, custom flatbed wooden cart, custom circuit, stainless steel cable
Dimensions variable
2023
Support from MACA Art Center, Beijing New Century Art Foundation and the exhibition program "When Gaia Holds Her Breath" curated by Iris Long
Courtesy of the artist

路易斯·亨德森

一切坚固的



《一切坚固的》
单通道高清影像，有声
15 分 40 秒
2014
由艺术家惠允

“一切坚固的东西都烟消云散了，一切神圣的东西都被亵渎了，人们终于不得不冷静地直面他们生活的真实状况和他们的相互关系。”该影像拍摄于加纳的非法金矿和阿克拉市的阿格博罗什电子垃圾场，是对电子回收和新殖民主义采矿的技术图景式研究。该影像构建了一个嵌套式的批判结构，以打破新技术非物质性的资本主义神话——从而揭示“云”在地球起源时所具有的矿物重量。



All That Is Solid
Single-channel full HD video, sound
15 min 40 sec
2014
Courtesy of the artist

Louis Henderson

All That Is Solid

"All that is solid melts into air, all that is holy is profaned, and man is at last compelled to face with sober senses his real conditions of life, and his relations with his kind." A technographic study of e-recycling and neo-colonial mining filmed in the Agbogbloshie electronic waste ground in Accra and illegal gold mines of Ghana. The video constructs a mise-en-abyme as critique in order to dispel the capitalist myth of the immateriality of new technology—thus revealing the mineral weight with which the Cloud is grounded to its earthly origins.

Ode to Copper

Pablo Neruda

I see the mountains fall,
the terrain open up
in angry dark cavities,
the desert,
the temporary shacks.
The mineral is fired
and beaten
and handled
to become military ingots,
battalions of merchandise.
The ships depart.

Wherever the copper arrives,
as utensil or wire,
no one who touches it sees
the rugged solitudes of Chile,
or the small houses
at the edge of the desert.

《铜颂》

巴勃罗·聂鲁达

我看见
山岳轰然倒下，
领地
打开
让渡给
狂暴的
棕黑洞穴，
沙漠，临时居所。

矿石
点着火
敲打
再过一遍手
就成为战争的
铸块
堆在军营货堆中。
船只远行。

铜
不论去往何处，
变成器具或电缆，
摸到它的人
却不会看到
智利陡峭的孤寂，
或沙漠边缘的
小房子

（刘博宁译）

许家维
矿物工艺

《矿物工艺》以铜为主题，将盛产金矿和铜矿的金瓜石区域地理样貌、日本占领时期的矿业发展，与铜在人类历史、现今、未来占据的重要地位联系起来。铜是人类最早使用的金属，被广泛应用于日用品、武器、电导体等领域，改变了人类生活的样貌。作品在游戏《我的世界》中拍摄制作而成。透过与专业玩家社群合作，作品在游戏中构建了金瓜石地貌、十三层选炼厂遗址与四连栋日式宿舍等场景。影片旁白由谷歌文字转语音配音，像一位游戏向导一样，带领我们认识金瓜石区域历史与世界的关系。

现实世界中的铜以无孔不入的方式推进信息社会的发展，使我们能在虚拟的游戏世界中进行采矿与建造，这是由矿物所搭建起的当代物联网循环。以铜为首要元素，《矿物工艺》试图将单一地区的历史脉络，扩延至人与物共生的技术发展史。

脚本：许家维、庄博舜、陈宣甫
行政制片：刘宥宜
专案经理：庄博舜
制作经理：陈宣甫
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剪辑：许家维
剪辑助理：庄博舜
特效制作：李亦凡
后期混音：冯志铭
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Script: Chia-Wei Hsu, Tomtom Chuang, Hsuan-Fu Chen
Executive Producer: You-I Liu
Project Manager: Tomtom Chuang
Production Manager: Hsuan-Fu Chen
Minecraft Production: Eric Chen, BigDipper, He Xue-Dian (dianlemel), Arukawa Ifu, YaS, Ru, Airhiker, Cheshire, Chen Bo-Hao, Kevin, Rex Lai, Cats Le, Larry, DukeAnn
Image Editor: Chia-Wei Hsu
Assistant Image Editor: Tomtom Chuang
VFX Supervisor: Yi-Fan Li
Sound Mixer: Chih-Ming Feng
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Chia-Wei Hsu
Mineral Crafts

Jinguashi is recognised for its gold and copper mines, and the subject of *Mineral Crafts* is copper. The work connects the geographical features of Jinguashi and the development of the mining industry during the Japanese occupation with the key role that copper plays in humanity's past, present and future. Copper was the first metal to be used by humans. It is used widely for household objects, weaponry, electrical conductors, etc., and has changed our lives on a massive scale. The work is made in the online game Minecraft. In collaboration with the gaming community, the artist creates the terrain of Jinguashi, the 13-level remains of Copper Refinery, and the Four Joined Japanese-style Residence. The narration for the video was made with Google Text-to-Speech, acting as a guide in the game to help audiences immerse themselves in the history of Jinguashi and its connections with the rest of the world.

In the real world, copper has propelled human society from ancient times to the Information Age. Technology developed in the Information Age further allows us to do mining and construction in the virtual world of Minecraft. This is an Internet of Things built on minerals. With copper as an overarching theme, *Mineral Crafts* attempts to expand the historical context of a single region into a history of technology that chronicles the symbiosis of people and objects.



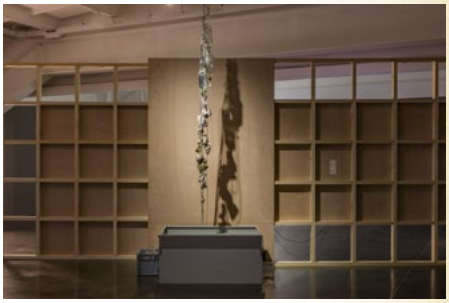
《矿物工艺》
三通道影像，有声
9 分 52 秒
2018
由新北市立黄金博物馆委任制作
由艺术家惠允

Mineral Crafts
Three-channel video, sound
9 min 52 sec
2018
Commissioned by Gold Museum, New Taipei City
Courtesy of the artist

汉娜·荣格

健康之泉：自制锂元素生成装置——侵蚀雕塑

在这件悬挂雕塑中，汉娜·荣格考察了透锂长石和伟晶岩作为富含锂元素的健康矿物、药物、水晶，以及作为自然资源在地缘政治上的意义。锂矿床似乎巧合地与曾经的圣泉——也就是后来的健康之泉，在地理位置上有所重合。艺术家以此作为创作出发点。这件雕塑泵取了北京市的自来水。展览期间，悬挂的透锂长石和伟晶岩中的矿物质会慢慢使水质变得丰富。透锂长石于 1818 年在乌托岛被首次发现，随后其中的锂元素也被发现。



《健康之泉：自制锂元素生成装置——侵蚀雕塑》
透锂长石，伟晶岩，金属罐，塑料瓶，软管，水泵
尺寸可变
2022
由艺术家惠允



Photo by Jean-Baptiste Béranger

The Health Spring: DIY Petalite Lithium Generator - Erosion Sculpture
Petalite, pegmatite, metal containers, plastic bottles, hoses, pumps
Dimensions variable
2022
Courtesy of the artist

Hanna Ljungh

The Health Spring: DIY Petalite Lithium Generator - Erosion Sculpture

In the hanging sculpture Hanna Ljungh examines the mineral petalite and the rock pegmatite and their significance as lithium bearing health minerals, medicine, crystal and geopolitical natural resources. The artist's starting point is the fact that lithium deposits seem to coincide geographically with what once were holy springs, which later came to be health springs. The sculpture pumps around what originally is municipal tap water from Beijing but during the duration of the exhibition slowly becomes enriched by the minerals in the hanging petalite and pegmatite stones. Utö is where petalite in 1818 first was found, and later lithium in the petalite mineral.

奥托邦戈·恩坎加

追求闪亮

《追求闪亮》探索人类对自然景观的消费，揭示云母矿被转化为化妆品等令人欲求的商品的隐秘过程。艺术家将我们赋予这些商品的价值与采掘矿产对社区和环境造成的破坏进行比较。该作品探讨时尚与化妆品工业开采矿物所造成的有害影响，并将云母矿与肌肤、血肉和土地联系在一起。

云母在世界各地被广泛开采，并出口以用于工业和美容产品。该系列作品还反映了“闪亮”一词的矛盾特质——“闪亮”象征着自然资源的壮丽辉煌，以及与之相伴的负面影响：殖民主义黑暗阴沉的过去，以及与采矿相关的无休止的资本主义剥削。此外，“闪亮”还代表着对光鲜亮丽和夸张的个人主义的迷恋。除了矿物故事和对历史的指涉，该系列还体现了人们对更好、更靓丽的自我的追求。







《追求闪亮》
单通道高清影像，有声
11 分 59 秒
2014
由艺术家与里森画廊惠允

In Pursuit of Bling
Single-channel HD video, sound
11 min 59 sec
2014
Courtesy of the artist and Lisson Gallery

Otobong Nkanga

In Pursuit of Bling

The video *In Pursuit of Bling* explores human consumption of the landscape, revealing the hidden transformations of the mineral mica into desirable products such as cosmetics. Nkanga contrasts the value we place on these commodities with the damage that their extraction causes to communities and the environment. Addressing the detrimental impact of the extraction of minerals used in fashion and cosmetics, the work connects the mineral mica with skin, flesh, and the earth.

Mined heavily in many parts of the world, mica is exported for use in industry and beauty products. This series is also a reflection on the contradictory nature of the word “bling.” “Bling” signifies both the splendour and pomp natural resources can provide and the downside of that splendour: the dark and sombre past of colonialism and the unending capitalist exploitation linked to the exploitation of minerals. Additionally, “bling” also stands for a fascination with gloss and glitter, and exaggerated individualism. In addition to the mineral story and references to history in general, the series embodies the striving for a better and prettier version of ourselves.

Plastic Matter

Heather Davis

This concept (plastic matter) speaks to how the materiality of plastic has been imposed on to our expectations of matter more broadly, how matter itself has come to be produced as inherently pliable, disposable, and consumable. The amorphous, shape-shifting qualities of fossil fuel-derived materials are refracted through the iridescent surfaces and deflective capacities of oil in plastic's plasticity.

《塑料物质》

希瑟·戴维斯

塑料物质这一概念说明了塑料的物质性是如何被强加于我们对物质的期望之上的，物质本身又是如何被制造成具有内在柔韧性、一次性和消耗性的。化石燃料衍生材料的无定形、可变形的特质，在塑料的可塑性中通过石油的彩虹色表面和偏转能力得以折射。

阿伦·雷乃

苯乙烯之歌

《苯乙烯之歌》是一部关于塑料在产业链中被制造、生产和使用的法国纪录片。该片由法国工业集团 Pechiney 委任阿伦·雷乃创作，旨在赞颂塑料的优点。旁白叙述由皮埃尔·杜克斯完成，文本内容则是一首由雷蒙·格诺用亚历山大体写就的诗。

Alain Resnais

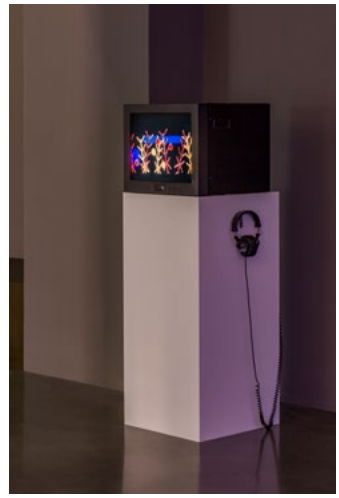
The Song of Styrene

The Song of Styrene is a French documentary film about the creation, manufacture and use of plastic throughout the industrial chain. It was directed by Alain Resnais for the French industrial group Pechiney to highlight the merits of plastics. The narration spoken by Pierre Dux is a poem written by Raymond Queneau in alexandrines.



《苯乙烯之歌》
单通道影像，有声
13 分 11 秒
1958
由 L'agence du court métrage 惠允

The Song of Styrene
Single-channel video, sound
13 min 11 sec
1958
Courtesy of L'agence du court métrage



阿伦·雷乃 Alain Resnais

里亚尔·里扎尔迪
锡石

全球三分之一的锡供应来自印度尼西亚的邦加岛。锡是受即将到来的技术发展（包括人工智能和可再生能源技术）影响最大的矿产。娜塔莎是由太阳能供能的 AI 人声。在这部影片中，TA 追溯了自己的谱系和起源的真相——从资本流动到劳动力的动态变化。娜塔莎用女性化的声音——就像科技公司生产的其他人工智能语音助手所经常使用的那样——从热带自然人类学、价值理论、时间哲学、转基因、地缘政治和自动化的角度，讲述了锡在印度尼西亚邦加岛的存在与起源。

Riar Rizaldi
Kasiterit

One-third of the global tin supply is extracted from Bangka Island in Indonesia. Tin is the most impacted mineral by the upcoming technological development, which includes artificial intelligence and technology for renewable energy. Natasha is a solar-powered AI voice, and in this film, they trace their genealogy and the truth of their origin—from the capital liquidity to labour dynamics. With their feminised voice—as quite often performed by other AI-powered voice assistants produced by tech companies—Natasha narrates the emergence of tin in Bangka Island and their existence from the perspective of tropical anthropology of nature, value theory, philosophy of time, genetic mutation, geopolitics, and automation.



《锡石》
单通道高清影像，有声
18 分 16 秒
2019
由艺术家惠允

Kasiterit
Single-channel full HD video, sound
18 min 16 sec
2019
Courtesy of the artist



奥斯卡·桑蒂兰

反世界 0A

灯箱上的图像由三维软件生成。图像灵感来源于原住民概念中的“Huaca”。“Huaca”可以通过地球上的任何事物（从山脉到人造物）展现其神圣甚至认知属性。灯箱的轮廓源自安第斯山脉编织物中的古老图案，强调了作品的实体性。尽管上述参考对作品至关重要，灯箱上的图像在更广义的范畴内指出了一个显要的当代问题：我们地球的生态环境比任何西方模型及其分类都要复杂得多。这种复杂性只会随着人工技术与生态现实的交织而与日俱增。这些图像是这一新现实的产物。

Oscar Santillán

ANTIMUNDO 0A

Actual lightbox with a print of an image generated on 3D software that draws inspiration from the indigenous notion of *huaca*, which can manifest its sacred and even cognitive attributes through anything on Earth (from mountains to human-made objects). The particular lightbox's outline, which derives its shape from ancient patterns found in weavings from the Andes, emphasizes the physicality of the piece. While all these references are vital to the work, the images in this (and the following lightbox), more broadly speaking, envision a prominent contemporary concern: the ecology of our planet is vastly more complex than any Western model and its categories. This complexity is only increasing once our artificial technologies intertwine with the biological realities around us. These images are daughters and sons of that emerging reality.



《反世界 0A》
印于灯箱内的有机玻璃
100×140×4 厘米
2021
由 Tiziana Di Caro 画廊支持
由艺术家与科波菲尔画廊惠允

由反世界（Antimundo）工作室制作
三维设计（图像）：马里恩·范·贝库姆
三维设计（金属结构）：雷内·马丁内斯
金属加工：皮姆·克塞米克斯

ANTIMUNDO 0A
Print on plexiglass in lightbox
100×140×4 cm
2021
Support from Tiziana Di Caro Gallery
Courtesy of the artist and Copperfield, London

Produced by Studio Antimundo
3D design (image): Marijn van Bekkum
3D design (metal structure): René Martínez
Metal work: Pim Kerssemakers

马丁·范登·艾恩德 & 穆萨萨

物质的重要性（锂、铜、锡、金、铅）

本次展出的作品来自系列绘画《物质的重要性》。该系列中的每幅作品均代表门捷列夫元素周期表中的一种天然元素，后者如今被普遍用来概括现存所有化学元素。这些画作由范登 · 艾恩德与穆萨萨合作完成，并展示在卢本巴希国家博物馆的教育展板上。穆萨萨擅长使用视觉语言向公众传递和交流信息。画布用两根木杆抻直，形制参考了前数字时代在世界各地被广泛使用的老式学校挂图。每种元素都通过各种绘画、象形图和符号被视觉化地呈现，从而组成了益智猜谜游戏，或是对各种材料的起源、使用和影响的总结。这系列作品既向观众介绍了大量鲜为人知的元素知识，也很好地保存了相关元素的重要信息。

Maarten Vanden Eynde & Musasa

Material Matters (Li3, Cu29, Sn50, Au79, Pb82)

The works on display are from the series of paintings *Material Matters*, a series of paintings, each representing a naturally occurring element as part of Mendeleev's periodic table, and the series is universally used as an overview of all existing chemical elements. The paintings were made in collaboration with the Lubumbashi-based Congolese artist Musasa, who specialises in the use of visual language as a means of transmitting and communicating information to the general public, on educational panels in the National Museum of Lubumbashi. The canvases are stretched between two wooden rods, making reference to old school charts or wall charts widely used around the world in pre-digital times. Each element is visualised by various drawings, pictograms and symbols that form an educational rebus, or a summary of the origin, use and influence of the various materials. The series functions both as an introduction to vast amounts of little-known knowledge and as a means to preserve vital information about all the elements involved.



© Philippe de Gobert

《物质的重要性》（锂、铜、锡、金、铅）
系列挂画，布面丙烯
96×126 厘米每幅
2018 - 至今
由艺术家惠允

Material Matters (Li3, Cu29, Sn50, Au79, Pb82)
Series of wall chart paintings, acrylic paint on linen canvas
96×126 cm each
2018 - ongoing
Courtesy of the artists

《元素周期表》

普里莫·莱维

铅是种代表死亡的金属，
因为它象征死亡。
它重，
倾向坠落，
而坠落是死尸特性，
它颜色是死色，
它代表天上最慢的行星，
死亡之星。

（牟中原译）

The Periodic Table
Primo Levi

Lead is actually the metal of death: because it brings on death, because its weight is a desire to fall, and to fall is a property of corpses, because its very color is dulled-dead, because it is the metal of the planet Tuisto, which is the slowest of the planets, that is, the planet of the dead.

王思顺

深渊

将一块一吨重的铅穿透挂在展厅墙上，它承受不了自己的重量，某个时间撕裂自己从墙上坠落。

Wang Sishun

Abyss

A one-ton block of lead is suspended from the gallery wall. Unable to bear its own weight, it eventually tears apart and falls.



《深渊》
铅
240×170×110 厘米
2014
由艺术家惠允

Abyss
Lead
240×170×110 cm
2014
Courtesy of the artist

王思顺
启示

艺术家在世界各地有意识地收集象形石头。这些石头有不同的形态、颜色和肌理，像艺术家在旅途中遇到的不同国家、种族的不同面貌、性格和命运，具有各族类和身份的象征和人类学特质。在他看来，对这些石头做任何改动都是多余和破坏，因为自然和时间的雕刻已经使之具有充分的生命力和独特性。很多人类的文明和圣像最初由石头生成，最后被时间或战火摧毁还原成石头，而除此之外的将变成化石。这些象形石头贯穿着人类历史和自然时间，具有天然的和谐和力量，是最初和最后的超级雕像。

Wang Sishun
Apocalypse

The artist searches worldwide for different rocks resembling human figures consciously. These rocks are all very unique, with different shapes, colors, and textures, just as the different ethnic groups and nationalities the artist encountered on the road had different features, personalities and destinies. These rocks possess a diversity of traits that might correspond to different ethnic groups and identities. Wang takes any kind of alteration to the rocks as an unnecessary, harmful imposition, as objects found in nature already possess an innate harmony and power. Many human civilizations and religious icons rose out of stone; time and conflict later returned them to stone. Things other than stone will become fossils. These figural rocks fill human history and natural time; they are the first and final super sculptures.



《启示》
雕塑装置
尺寸可变
2016 - 至今
由艺术家惠允

Apocalypse
Sculptural installation
Dimensions variable
2016 - ongoing
Courtesy of the artist

展望

素园造石机——一小时等于一亿年

一般来说，自然界的山和石要经过上亿年才能形成。《素园造石机 —— 一小时等于一亿年》是一个组合机械装置，它能在一个小时内模拟上亿年的风化外表。艺术家通过控制造石机的内部环境，在一个封闭的玻璃箱内模拟自然环境中的元素，风、雨、浪、震、火、晒。造石塑形的方法是通过按键控制设备，该过程需要半机械化、半人工操作。我们能够观测到造石机内部的塑形过程。该作品的完成有赖于人工感觉的判断和控制。石粉的固化时间在缓凝剂的作用下被控制在一个小时左右。这也是艺术家第二次获得与作品有关的专利技术。

该作品首次展出于北京今日美术馆。展览为期八天，造石机持续现场造石，造石过程对观众开放参观。第八天同时是展览的开幕和闭幕日。本次展出造石机在今日美术馆制造的石头、车间制造影像、作品影像以及相关文献。







Zhan Wang

Suyuan Stone Generator-1 Hour Equals 100 Million Years

Generally speaking, it takes hundreds of millions of years for mountains and rocks to form naturally. *Suyuan Stone Generator-1 Hour Equals 100 Million Years* is an assembled mechanical device which can simulate the weathered surfaces of a stone aged hundreds of millions of years in an hour. The artist constructed the interior of the button-controlled generator to simulate natural elements such as wind, rain, waves, earthquakes, fire, and sunshine in a closed glass box. The method of shaping is to control the equipment by pressing the button. The operation is semi-mechanical and semi-manual. We can watch the molding process inside the generator. It relies on human sensory judgment and control to complete the work. The curing time of the stone powder is controlled to about one hour with a retarder. This was the second time the artist obtained a patent for his work.

Suyuan Stone Generator-1 Hour Equals 100 Million Years was first on view at Beijing Today Art Museum. For eight days, the generator made stones on site, under the audience's gaze. The show ended on the day of the opening. This exhibition features stones made by the stone generator at Beijing Today Art Museum, generator testing video, artwork video and related archives.

《素园造石机——一小时等于一亿年》	*Suyuan Stone Generator-1 Hour Equals 100 Million Years*
雕塑装置	Sculptural installation
尺寸可变	Dimensions variable
2010	2010
由艺术家惠允	Courtesy of the artist



夏赫鲁·阿努尔
Syahrul Anuar

夏赫鲁 · 阿努尔（出生于 1995 年，新加坡）毕业于南洋理工大学艺术与设计媒体学院，获媒体艺术（摄影）学士学位。他是一名文化工作者，其家族成员散居于马来世界，因此他的个人背景与“移民”的概念紧密相连。他关注马来世界的叙事和历史，及其如何被消费。他采用研究型方法交织事实与虚构、过去与现在，调查并揭示这些复杂的多重性。他的实践不止于摄影，也采用人工智能、机器学习和计算机图形学。在复杂多变的当代景观中，它们既是重构和重组摄影的方法，也是其框架。他也从事计算机全栈开发与教育。

Syahrul Anuar (b. 1995, Singapore) is a graduate of the Nanyang Technological University, School of Art, Design Media with a BFA in Media Art (Photography). He is a cultural worker aligning closely to the notions of *merantau* (migration), owing to his family's diaspora within the *Nusantara* (Malay World). Intrigued by the narratives and histories of the Malay World, as well as how humans consume them, he surveys and unravels these complex multiplicities, employing a research-based methodology that weaves fact and fiction, past and present. His practice has been continually expanding beyond the photographic, utilising Artificial Intelligence, Machine Learning and Computer Graphics. They act as both methods and frameworks into reframing and reconfiguring photography in a complex and dynamic contemporary landscape. He freelances as a full-stack developer, builder and educator.

乌苏拉·比尔曼 & 莫·迪纳
Ursula Biemann & Mo Diener

乌苏拉 · 比尔曼是一位瑞士艺术家和理论家。她的实践核心是在田野调查（通常在原住民领地）和不同知识领域之间建立联系。她的作品反映了环境退化及其相关历史和当代因素。通过影像、书籍和装置，她的作品对采掘主义提供了批判性视角，并提出以生态为中心、以知识为基础的面向世界的替代模式。

Ursula Biemann is a Swiss artist and theorist, whose practice centres on fieldwork, often in Indigenous territories, and the creation of networks between different fields of knowledge. Her work reflects on diverse forms of environmental degradation and its related historical and contemporary forces. Creating through videos, books and installations, her work proposes critical perspectives on the dynamics of extractivism as well as alternative eco-centric and knowledge-based modes of engagement with the world.

莫 · 迪纳是一位表演艺术家、编舞师、研究员和吉普赛人权活动家。她的创作基于对民事、法律、历史档案以及口述史的长期研究，关注各种文化语境下身体、心灵和能量的感知和相互联系。2013 至 2023 年，莫 · 迪纳担任艺术家团体 Roma Jam Session art Kollektiv（RJSak）的艺术总监。在美学和哲学方面，该团体受达达主义、情境主义、非洲未来主义策略以及吉普赛社区传统舞蹈和音乐的影响，旨在转变历史、艺术以及当代政治语境下僵化的吉普赛人形象，使其更具有流动性。该团体于 2022 年 12 月终止了艺术创作。此后，莫 · 迪纳接手 RJSak 档案，并继续负责 RJSak 档案的沟通与传播工作。

Mo Diener is a performance artist, choreographer, researcher and activist for Romani rights. Her work investigates the perception and interconnection of body, mind and energies in various cultural contexts. Her practice is based on long-term research in civil, legal and historical archives as well as on oral history. From 2013 to 2023, Mo Diener worked as the artistic director of the artist group Roma Jam Session art Kollektiv, RJSak. Aesthetically and philosophically, the collective was inspired by the Dadaists, the Situationists, and Afro Futurist strategies as well as traditional dances and the music of the Romani communities. Their aim was the transformation and liquefication of the fossilized imagery of the Roma people in history and art as well as in contemporary political contexts. After the collective decided to end their artistic production in December 2022, Mo Diener continues to take care of the RJSaK archive, its mediation and visibility.

朱利安·查理埃
Julian Charrière

朱利安 · 查理埃（出生于 1987 年）是一位常驻德国柏林的法国 - 瑞士艺术家。他的创作集表演、雕塑、电影和摄影于一体，常基于在偏远地区进行的田野调查——从工业开采地到火山口，从遥远的冰原到核试验场。通过接触这些形成了鲜明地球物理和文化特征的地方，查理埃透过物质性和深层时间，思考另类历史和我们不断变化的“自然”概念。查理埃的多维实践也经常引导他与科学家、音乐家、工程师和哲学家进行跨领域合作，旨在解构那些影响人们如何看待和表现自然世界的文化传统。从艺术探险到身临其境的装置艺术，他的创作核心关注人类如何栖息于世界，以及世界又如何栖息于我们自身。

Julian Charrière (b. 1987) is a French-Swiss artist based in Berlin, Germany. Marshalling performance, sculpture, film and photography, his projects often stem from remote fieldwork in liminal locations, from sites of industrial extraction to volcanic calderas; remote icefields to nuclear testing grounds. By encountering such places where acute geophysical and cultural identities have formed, Charrière speculates on alternative histories and our changing ideas of “nature,” often utilizing materiality and deep time as lenses for doing so. Seeking to deconstruct the cultural traditions which govern how the natural world is perceived and represented, Charrière's multidimensional practice frequently leads him to cross-field collaborations with scientists, musicians, engineers, and philosophers. From artistic expeditions to the staging of immersive installations, the core of his practice concerns itself with how the human being inhabits the world, and how it in turn inhabits us.

安妮·格拉夫
Ane Graff

安妮·格拉夫（出生于 1974 年，挪威博德）现生活和工作于挪威奥斯陆。她于 2022 年获奥斯陆美术学院艺术研究博士学位。她的艺术实践源于女权主义新物质主义对物质现实的持续反思，以关系和过程为导向的物质方法（包括活体物质）是其中不可或缺的一部分。在此框架内，格拉夫关注人类与非人类的关系；将人类视为广阔的物质网络的一部分，在我们的身体内外延伸。格拉夫的作品追溯了西方思想史的脉络，追问人类例外论、笛卡尔二元论和表象思维等思想如何与我们今天所面临的生态灾难相关联，以及这些思想对物质实体当前和未来的影响。鉴于我们的时代面临着全新的物质聚合形式，她将所有物质实体视为一场正在进行中的物质实验的一部分。新的物质正在与现有的物质混合体相融（通过工业生产和污染的方式），形成了错综复杂的变化网络，并促进了新的身体状态的生成。

Ane Graff (b. 1974, Bodø, Norway) now lives and works in Oslo, Norway. She received her PhD in Artistic Research at the Oslo Academy of Fine Art in 2022. Ane Graff's artistic practice is informed by feminist new materialisms' ongoing re-thinking of our material reality, in which a relational and process-oriented approach to matter—including the matter of living bodies—plays an integral part. Within this framework, Graff focuses on human and non-human relationships, viewing human beings as part of an expansive, material network, stretching inside and outside of our bodies. Graff's work traces the lines of Western intellectual history to ask how the ideas of human exceptionalism, Cartesian dualism and representational thinking all relate to the ecological disasters we face today, and furthermore, what seem to be their current and future implications for material bodies. As the material meetings of our time are new, she sees all material bodies as part of an ongoing material experiment, where new substances are being added to the mix (through industrial production and pollution), causing an entangled web of changes and promoting new bodily states.

郭城
Guo Cheng

郭城（出生于 1988 年，北京）现生活和工作于上海，2010 年本科毕业于上海同济大学，2012 年硕士毕业于英国皇家艺术学院。他的艺术实践着眼于既有 / 新兴科技对社会与文化方面的冲击与影响，以及置身其中的个体与社会生活之间的关系。近年来，他的创作涉及“人类世”、“第二自然”、数字化的客体间性，以及基础设施背后的意识形态等议题。郭城的作品常以雕塑或装置的形式呈现，使用幽默冷峻的语言，将宏大议题与看似随意的日常物品相连结，为想象和讨论提供批判性的视角。

Guo Cheng (b. 1988, Beijing, China) is an artist who currently lives and works in Shanghai. He received his bachelor's degree from Tongji University (2010) and his master's degree from Royal College of Art (2012). Guo works predominantly in sculpture and installation. His practice mainly focuses on exploring the mutual impact and influence between established and emerging technologies and individuals in the context of culture and social life. In recent years, his practice has dealt with themes such as the Anthropocene and Second Nature, digitalized interobjectivity, and the ideologies behind various infrastructures. Guo Cheng's works often use humorous yet calm language to link grand issues with seemingly arbitrary objects and to provide critical perspectives for discussion.

路易斯·亨德森
Louis Henderson

路易斯·亨德森是一位以考古学为工作方法的电影创作者。他通过触及和质询当前由种族资本主义和历久弥新的欧洲殖民历史所定义的全球境况来探索新的工作与合作方式。

Louis Henderson is a filmmaker who is currently trying to find new ways of working with people to address and question our current global condition defined by racial capitalism and ever-present histories of the European colonial project. The working method is archaeological.

许家维
Chia-Wei Hsu

许家维（出生于 1983 年，台中）现生活和工作于台北。许家维毕业于法国国立当代艺术工作室，是一名艺术家、导演和策展人。他的作品融合了当代艺术和电影语言，发掘图像创作过程背后的复杂生产机制。许家维的艺术实践致力于影像创作背后的行动性。透过建立镜头以外的事件，他连结了正统历史叙事所忽视、省略的人、物质与地方之间的关系。

Chia-Wei Hsu (b. 1983, Taichung) lives and works in Taipei now. He graduated from Le Fresnoy National Studio for Contemporary Arts in France. As an artist, filmmaker and curator, Chia-Wei Hsu merges the languages of film and contemporary art and unearths the complex mechanisms behind the production of images. Through his artistic practice, Hsu weaves connections between humans, materials and places that have been overlooked or omitted in conventional historical narratives.

汉娜·荣格
Hanna Ljungh

汉娜·荣格（出生于 1974 年）现生活和工作于瑞典斯德哥尔摩。她曾就读于纽约帕森斯设计学院、斯德哥尔摩皇家艺术学院和瑞典国立艺术与设计学院。她的艺术实践致力于研究我们称之为土地、土壤、石头和山脉的物质，其中包括对人类世、资源分配和人类构成成分的思考。她的作品探索有机与无机、人类与自然之间的关系，质疑所谓的人类与非人类存在形式之间的细微界限及其复杂联系。

Hanna Ljungh (b. 1974) lives and works in Stockholm, Sweden. She studied at Parsons School of Design in New York, The Royal Institute of Art and Konstfack in Stockholm. She has for some time dedicated her art practice to the matter we describe as land, soil, stone and mountain. This includes thoughts on the Anthropocene, allocation of resources and what we as humans consist of. Her work reflects upon the relation between the organic and inorganic, between human and nature where she questions the fine line between what we call human and non-human forms of existence and the complex relations between them.

奥托邦戈·恩坎加
Otobong Nkanga

奥托邦戈·恩坎加（出生于 1974 年，尼日利亚卡诺）现生活和工作于比利时安特卫普。她的作品以精炼的纠缠诗学为途径，突出了关系性中的生态主题。她的跨学科实践研究了身体、疆域、矿物和土地之间复杂的社会、政治和物质关系，打破了极简与概念、感性与超现实之间的界限，将人类与景观、有机与非有机物质、全球北方与南方经济融为一体。通过绘画、装置、表演、摄影、纺织物和雕塑，恩坎加创造了将自然界——植物、草药、矿物质和生物体——转化为相互交织累积的情境的途径，唤起人们对记忆、劳动、家庭、关爱、所有权、情感、触觉和嗅觉的感知。

Otobong Nkanga (b. 1974, Kano, Nigeria) lives and works in Antwerp, Belgium. Otobong Nkanga's work foregrounds ecological themes of relationality and becoming through a distilled poetics of entanglement. Her multidisciplinary practice examines the complex social, political, and material relationships between bodies, territories, minerals and the earth. Unsettling the divisions between minimal and conceptual or sensual and surreal approaches, the artist's research-based practice constellates humans and landscapes, organic and non-organic matter, Global North and Global South economies. Through drawing, installation, performance, photography, textiles and sculpture, Nkanga creates pathways translating the natural world–its plants, herbs, minerals and living organisms – into networked, aggregated situations evoking memory, labour, home, care, ownership, emotion, touch and smell.

阿伦·雷乃
Alain Resnais

阿伦·雷乃（1922–2014）是法国电影导演和编剧，其职业生涯长达六十多年。他于 1940 年代中期从事电影剪辑工作，随后执导了多部短片，其中包括关于纳粹集中营的知名纪录片《夜与雾》(1956 年)。1950 年代后期，雷乃开始拍摄剧情片，并凭借《广岛之恋》（1959 年）、《去年在马里昂巴德》（1961 年）和《莫里埃尔》（1963 年）奠定了自己的早期声誉。这些影片都采用非常规的叙事技巧，处理的主题多与混乱的记忆、想象中的过去有关。这些影片与法国新浪潮同属一个时代并有所关联，尽管艺术家本人并不完全视自己为新浪潮的一份子。

Alain Resnais (1922–2014) was a French film director and screenwriter whose career extended over more than six decades. After training as a film editor in the mid-1940s, he went on to direct a number of short films which included *Night and Fog* (1956), an influential documentary about the Nazi concentration camps. Resnais began making feature films in the late 1950s and consolidated his early reputation with *Hiroshima mon amour* (1959), *Last Year at Marienbad* (1961), and *Muriel* (1963), all of which adopted unconventional narrative techniques to deal with themes of troubled memory and the imagined past. These films were contemporary with, and associated with, the French New Wave, although Resnais did not regard himself as being fully part of that movement.

里亚尔·里扎尔迪
Riar Rizaldi

里亚尔·里扎尔迪（出生于 1990 年，印度尼西亚）是一名艺术家和电影创作者。他的艺术实践主要关注资本与技术、劳动与自然、世界观、类型电影以及理论虚构的可能性之间的关系。他的创作主要运用动态影像和声音媒介，既有黑匣子式的影院设置，也有作为影像装置的空间呈现。

Riar Rizaldi (b. 1990, Indonesia) works as an artist and filmmaker. He works predominantly with the medium of moving images and sound, both in the black-box of cinema settings as well spatial presentation as installation. His artistic practice focuses mostly on the relationship between capital and technology, labour and nature, worldviews, genre cinema, and the possibility of theoretical fiction.

奥斯卡·桑蒂兰
Oscar Santillán

奥斯卡·桑蒂兰（出生于 1980 年，厄瓜多尔）是一位视觉艺术家和控制论学者，生活于荷兰和厄瓜多尔。他的创作采用跨学科的方式，将不同的科学领域、宇宙论和非人类视角联系起来，以参与到我们星球奇妙的复杂性和冲突之中。桑蒂兰与其他同世代艺术家共同创建了团体 Lalimpia，他在其中自发地成为一名艺术家。在集体环境中工作的经历深深影响了他的成长，并使他不断与科学家、软件程序员、原住民思想家和人类学家、科幻作家和生物学家（研究“植物智能”等主题）合作，从而持续塑造他的创作实践，并引导他与新兴未来互动。

Oscar Santillán (b. 1980, Ecuador) is a visual artist and cybernetician who lives between the Netherlands and Ecuador. His practice departs from a transdisciplinary approach — connecting diverse scientific fields, cosmologies, and non-human perspectives — in order to participate within the wondrous complexity and conflicts of our planet. Santillán began as a self-taught artist within the environment of Lalimpia, a collective he co-founded with other artists of his generation. Those formative times were deeply shaped by working within collective

environments, and led him to continuous collaborations with scientists, software programmers, indigenous thinkers and anthropologists, sci-fi writers, and biologists (researching topics such as “plant intelligence”), which keep on shaping his practice and teaching him how to engage with the emerging future.

马丁·范登·艾恩德 & 穆萨萨
Maarten Vanden Eynde & Musasa

马丁 · 范登 · 艾恩德（出生于 1977 年，比利时）现居于比利时布鲁塞尔和法国圣米耶尔。他的艺术实践植根于长期的研究项目中，关注与社会、政治相关的诸多主题，如后工业主义、资本主义和生态学。他的作品着眼于过去与未来的交界处，时而展望昨天的未来，时而回顾明天的历史。目前，他正在研究橡胶、石油、象牙、铜、棉花和铀等重要材料的跨大西洋贸易对进化和进步、国家的建立以及其他全球权力结构的影响。已启动的项目“三角贸易”追溯了不同材料的起源，并追踪它们在加工和转化为“改变世界的奇迹”过程中的（革命性）进化轨迹。

Maarten Vanden Eynde (b. 1977, Belgium) is based in Brussels, Belgium and St-Mihiel, France. His practice is embedded in long-term research projects that focus on numerous subjects of social and political relevance such as post-industrialism, capitalism and ecology. His work is situated exactly on the borderline between the past and the future; sometimes looking forward to the future of yesterday, sometimes looking back to the history of tomorrow. Currently he is investigating the influence of transatlantic trade of pivotal materials like rubber, oil, ivory, copper, cotton and uranium, on evolution and progress, the creation of nations and other global power structures. The initiated project Triangular Trade traces back the origin of the different materials and follows their (r)evolutionary path as they are processed and transformed into 'world changing wonders.'

埃德蒙 · 穆萨萨 · 莱乌 · 恩塞亚（出生于 1950 年，刚果共和国）生活和工作于刚果卢本巴希。他擅长具象绘画，关注乡村环境和古代社会生活中的习俗、规定和制度。他设计了卢本巴希国家博物馆的大部分视觉展陈，以解释各种自然和工业材料及工艺的起源和使用。过去 40 年来，穆萨萨的作品在刚果卢本巴希、利卡西和科卢韦齐等地展览中展出。

Edmond Musasa Leu N'seya (b. 1950, DRC) lives and works in Lubumbashi, DRC. He is specialised in figurative painting, focussing on habits, rules and systems that are part of life in rural environments and ancient societies. He developed most of the visual language used in the National Museum of Lubumbashi explaining the origin and use of a variety of natural and industrial materials and processes. Musasa's work has been exhibited over the last 40 years in DR Congo in local exhibition in Lubumbashi, Likasi and Kolwezi.

王思顺
Wang Sishun

王思顺（出生于 1979 年，武汉）于 2008 年硕士毕业于中央美术学院，现生活和工作于北京。王思顺的作品主要包括雕塑、装置等媒介。他近几年持续的《启示》系列，将地质学和人类学相结合，指涉人类各族群和身份以及其深层次精神及人格涵义。作品将人的历史与人之外更深邃的宇宙时间通过天然的象形原石相联结，贯穿既有文明和所有可能想象，显示出一种洪大荒蛮的野性和被预言确信的神性，给人一种突然的惊诧和反省。作者收集该系列原石目前已达数百件，并将不断延续下去。它们都经历千万年或更久远的地质运动和时间并被塑造成型，完全超越人类自身。

Wang Sishun (b. 1979, Wuhan, China) lives and works in Beijing now and graduated from Central Academy of Fine Arts (CAFA) in 2008. Wang Sishun's favored mediums include sculpture and installation. In recent years, he has continuously worked on the *Apocalypse* series, combining geology and anthropology to explore human ethnicity and identity, as well as the deep spiritual and personal meanings therein. He takes found stones that bear striking resemblance to the human figure, and uses them to link human history with the deep cosmological time external to us; he runs the gamut from existing civilizations to speculative phenomena. Through this process, Wang reveals a certain resounding, primeval wildness, and kind of sanctified air, affirmed in prophecies. They both surprise one with their novelty, and call on one to engage in self-reflection. He has collected several hundred stones thus far, and plans to continue this project for the long term. Each stone's geologic life has spanned tens of millions of years or more; the process that shaped and sculpted it surpasses humanity itself.

展望
Zhan Wang

展望（出生于 1962 年，北京）现生活和工作于北京。他于 1988 年毕业于中央美术学院雕塑系，曾任雕塑系教授。他的作品常以简单材料形态营造复杂问题，在雕塑、装置、摄影、影像及公共艺术方面有实验性创作。他于 1995 年开始创作的《假山石》系列为其观念性雕塑的代表作。近年来，展望以跨学科重叠的工作方法创作出诸如《素园造石机——一小时等于一亿年》、《隐形》系列、《有限 / 无限》、《对阵 - 粒子》系列等新类型作品，是观念艺术和雕塑实验并行的当代艺术实践者。

Zhan Wang (b. 1962, Beijing, China) currently lives and works in Beijing and graduated from the Sculpture Department of the CAFA in 1988, where he was a professor of sculpture. He is known for formulating complex questions through simple material forms and has made many experimental creations in sculpture, installation, photography, video and public art. *Artificial Rock (Jiashanshi)* series created in 1995 is a representative work of his conceptual sculpture, and in recent years, he has created various new types of works with interdisciplinary superposition, such as *Suyuan Stone Generator-1 Hour Equals 100 Million Years*, *Forms in Flux* series, *Finitude/ Infinitude*, and *Match Openings: Particle* series, etc., and he is a practitioner of both conceptual art and sculptural experimentation in contemporary art.

杨北辰是一位生活于北京的研究者与策展人，中央戏剧学院副教授。他目前担任 MACA 艺术中心总监，以及普拉达基金会“思想委员会”成员。

他的研究兴趣侧重于在当代复杂的技术 & 生态语境中探讨运动影像的可能性，致力于以激进的媒体考古学模型进行关于另类现代性问题的思辨，并强调以新物质主义的立场重新诠释历史与地缘政治。其策展实践与跨学科的学术方向相辅相成，策划过的项目包括“新冶金者”（尤利娅 · 斯托舍克基金会，杜塞尔多夫）、“微纪元”（文化论坛，柏林）、广州影像三年展 2021“交融的激流”（广东美术馆，广州）、“Nathalie Djurberg 与 Hans Berg：牛皮纸包裹的月亮”（荣宅，上海）以及“曹斐：潮汐宙合”（浦东美术馆，上海）等。

他曾于新世纪当代艺术基金会主持了一项为期三年、围绕中国运动影像艺术的学术项目，并为之策划了三个研究性展览：“反投影：中国早期录像艺术中的媒体雕塑”（2019），“具身之镜：中国录像艺术中的行为与表演”（2020）以及“无独有偶：影像及其扩展领域”（2021）。

他于 MACA 规划了为期三年的研究性展览项目“谁拥有自然？”，“元素小说”是该系列的第二章。

他亦曾为多位艺术家撰写过图录文章，包括劳拉 · 普罗沃斯特、安东尼 · 葛姆雷、 奥玛 · 法斯特、何子彦、曹斐以及王拓等。其个人学术专著《作为档案的电影》即将付梓。

Dr. Yang Beichen is a researcher and curator based in Beijing. He is currently the director of the MACA Art Center and an associate professor at the Central Academy of Drama. He is also a member of the Thought Council at Fondazione Prada.

His research explores the agency and potentialities of the moving image within the contexts of contemporary technology and ecology. Employing media archaeology as a critical framework, he investigates alternative modernities and reinterprets histories and geopolitics from a New Materialist perspective. His curatorial practices are informed by his multidisciplinary research approaches. Notable curatorial projects include *New Metallurgists*(Julia Stoschek Collection, Düsseldorf), *Micro-Era* (Kulturforum, Berlin), the Guangzhou Image Triennial 2021 *The Intermingling Flux* (Guangdong Museum of Art, Guangzhou), and *Nathalie Djurberg and Hans Berg: A MOON WRAPPED IN BROWN PAPER* (Prada Rong Zhai, Shanghai).

From 2019 to 2021, he led a three-year research project on Chinese moving image art at the New Century Art Foundation (NCAF), and curated three research-based exhibitions: *Anti-Projection: Media Sculptures in Early Chinese Video Art, Embodied Mirror: Performances in Chinese Video Art, and Polyphonic Strategies: The Moving Image and Its Expanded Field.*

In 2022, he conceived and initiated the three-year research-based curatorial project *Who Owns Nature?* at MACA, with *Elemental Constellations* as the second chapter of the series. He has also contributed critical essays to exhibition catalogues featuring artists such as Laure Prouvost, Omer Fast, Antony Gormley, Ho Tzu Nyen, Cao Fei, and Wang Tuo. His academic monograph *Film as Archive* is forthcoming.

公共项目
Public Program

“周期表”是“元素小说”的特别公共项目，由工作坊、讲座、对话、放映与读书会等活动共同构成。

"Periodic Table" is a special public program throughout the course of "Elemental Constellations," consisting of workshops, lectures, conversations, screenings and book clubs.

2023 年 12 月 16 日 | MACA × 1000 小食
饭桌上的基本演绎法

2023 年 12 月 30 日 | 谭威
"野黄金"的地方生息和草根全球化之旅

2024 年 1 月 13 日 | 东门杨 & 苗妙
绘画与炼金术

2024 年 1 月 20 日 | 王洪喆
元素幽灵——玛丽 · 居里与世纪末的超心理学媒介

2024 年 1 月 27 日 | 丁鹏飞
谁在担保“幸存”？——普里莫 · 莱维、元素、列维纳斯

2023.12.16 | MACA × 1000 小食
Elementary in the Plate

2023.12.30 | Tan Wei
The Social Life of Wild Gold and Its Global Flows

2024.01.13 | Dongmen Yang & Miao Miao
Painting and Alchemy

2024.01.20 | Wang Hongzhe
Elemental Spirits — Marie Curie and the Turn-of-the-Century Parapsychological Mediums

2024.01.27 | Ding Pengfei
Who Sustains "Survivability"?—Primo Levi, Elements, Levinas

元素小说
Elemental Constellations

策展人
杨北辰
Curator
Yang Beichen

展览协调
黄文珑、王嘉楠
Exhibition Coordination
Huang Wenlong, Wang Jianan

展览设计
房永法
Exhibition Design
Fang Yongfa

视觉设计
张露云
Graphic Design
Zhang Luyun

字幕翻译
余典而、黄格勉
Subtitle Translation
Yu Dian'er, Clement Huang

主题音乐
Leo
Theme Music
Leo

新媒体制作伙伴
北京苑艺瑞博科技有限公司
New Media Production Partner
Beijing Yuanyiruibo Science and Technology Co., Ltd.

展览搭建
北京维特森建筑工程有限公司
Exhibition Construction
Beijing Vitsen Construction Engineering Co., Ltd.

实习生
陈骏泽，刘家伊，王少华，余典而，朱昕蕊
Interns
Will Chen, Liu Jiayi, Wang Shaohua, Yu Dian'er, Zhu Xinrui

展览手册
Exhibition Booklet

编辑
王嘉楠、余典而
Editors
Wang Jianan, Yu Dian'er

翻译
孙佳婧
Translator
Lily Sun

设计
张露云
Designer
Zhang Luyun

校对
黄文珑、王嘉楠、余典而、周博雅
Proofreaders
Huang Wenlong, Wang Jianan, Yu Dian'er, Scarly Zhou

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MACA 艺术中心
MACA Art Center

MACA 艺术中心是一所非营利当代艺术机构，位于北京文化艺术地标 798 艺术园区内，为一座具有极简工业感与未来感的独栋建筑。MACA 艺术中心旨在通过具有前瞻性与实验性的内容，建立起跨越学科边界的交流和立足本土视野的国际对话。从展览到研究、从泛表演性实践到替代性的社群融合，我们致力于突破既有认知框架，成为中国当代艺术版图上的新形态机构坐标，以艺术回应当下这个激烈变化的时代。

MACA Art Center is a non-profit contemporary art institution housed in a standalone building of minimalistic industrial style and futuristic design in Beijing's 798 Art District, a major hub for arts and culture in the city. Through forward-looking and experimental content, MACA aims to enable communication traversing disciplinary boundaries while forging international dialogues grounded in the specificities of a Chinese perspective. Our programmatic scope, which spans exhibitions, research initiatives, pan-performance practices, and alternative communal engagement, signals a commitment to exploring ideas outside established epistemic frameworks. MACA seeks to position itself as a new institutional mode, proposing an alternative coordinate within the topology of Chinese contemporary art. Through art, we address our radically transforming times.

致谢
Special Thanks

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参观信息

MACA 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

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小红书 MACA 艺术中心
Instagram @macaartcenter
电子邮箱 info@macaarts.org

Visitor Information

MACA Art Center
706 Beiyi St, 798 Art Zone
No. 2 Jiuxianqiao Road, Chaoyang District, Beijing, China

Opening Hours

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