

CELL ECHO

细胞
回响

DONNA HUANCA 唐娜·胡安卡



甘甜的蓝铜矿 AZURITE DULCE

布面数码打印绘丙烯，油彩及颜料

Oil, acrylic and pigment on digital print on canvas

300x760 cm

2017



细胞回响

- 刘秀仪

“细胞回响”是常驻柏林的艺术家唐娜·胡安卡在中国的首个个展，本次展览包括了艺术家的最新画作、雕塑、影像和行为表演。

唐娜·胡安卡的艺术实践取自我们对皮肤的恐惧。在她的展览中，模特身着肤色紧身衣或站，或跪，或坐于展厅、座台及亚克力板后。裸体是当代艺术的经典主题，而皮肤与彩绘的融合则了发扬了伊夫·克莱因及白发一雄的精神，皮肤在他们的作品中成了个调皮鬼——一个喧闹的灵魂，一个隐形的幽灵，只能通过移动时留下的痕迹证明自己无形的存在，藏于它（没有实体）的行动中。

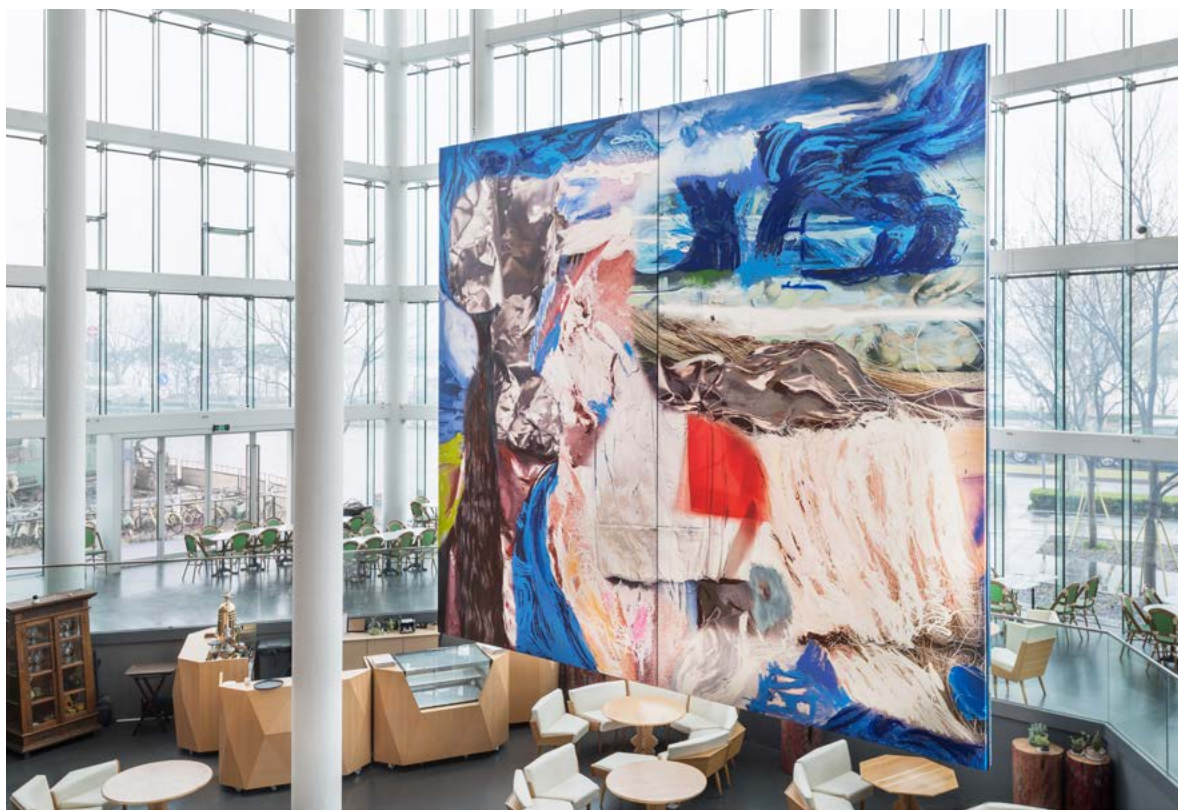
胡安卡作品中裸露的身体不仅剥下了人的外衣，也褪去了他们的动作和表情。人体被色彩柔和、块状或线形的黏土、香料或颜料裹覆着：薄荷绿、蓝、铅白、粉、亮黄、黑——犹如彩妆组合的色盘。对比并不强烈的用色与沉默的模特共谱了平和寂静的视觉效果；这些色彩仿若孤岛。艺术家又作画于精密的数码打印上，叠加了“覆盖”这一行为。她用同样的方式在皮肤和及图像表面进行创作。用色彩覆盖皮肤的方式颠覆了与皮肤相关的既定认知，仿佛回到了前语言阶段的空白状态。随着皮肤及其对应——灵魂——之间的张力不断加剧，逐步变干的层层颜料开始龟裂。

过去数世纪，皮肤常被用于种族主义的理论中，如约翰·弗里德里希·布鲁门，他基于肤色提出人种论，这也是东亚“黄种人”的起源。尽管在学界鲜有对皮肤的辩护，保尔·瓦雷里就曾提出“人类身上最具深刻意义的就是皮肤”。皮肤的意义深远，它是我们为摆脱死亡追求升华时徒劳之举的一种外化。在皮肤中，灵肉与死亡相连，犹如伊特鲁里亚严刑中被捆绑在一起的活人与尸首。而对另一些人来说，皮肤是一种有待充分挖掘的信息之渊。“为支持中情局执行要务而识别、改编、提供新技术”的美国非盈利性风投公司 In-Q-Tel 被报道投资了护肤品牌 Clearista，后者的明星产品中有一款焕肤啫喱，声称可使肌肤再生并提取人的生物信息。


在艺术界（至少对一部分人来说），女性对肌肤的执迷仿佛是一种秘密的宗教崇拜或是禁忌，某些性别歧视的说法会粗暴地将女性定义为皮肤和大脑皮层之间的零和博弈：越在意外表的人对世界的知识贡献就越少。对皮肤的厌憎由来已久，主要源于对外在——内在、深度之敌——的轻视。这种二元论就好比内容与形式、真相与表象，以及笛卡尔的身心二元论——即肉体是没有情感的躯干，皮肤则是延展性极小的轻薄物质。事实上表面本身就近乎一种无形的抽象平面，藏匿在留于其上的痕迹中。在蒂姆·英戈尔德的论作《线的转化

轨迹、线条和表面》一文中，他就将表面比作“一个待殖民的空间”、是“人体中的皮肤”（也是“一处旅游景观”以及“一面心灵之镜”），促使线条和外部融汇在一起。然而，这也强调了平面是一种附属；“两大类线”之间的转化——轨迹（在一个表面连续移动时所留下的渐深或渐浅的痕迹）及线条（可与其他线条或微观表面缠绕在一起但不依附于表面而存在的线）——既可以形成也可以瓦解表面。这些理论载体将皮肤扁平化，使其变成一种无方向的、处于临界状态的抽象表面，像屏幕一般随时等待投射。

胡安卡通过叠加随着纹理和质感固化的涂层，呈现了皮肤经时间流逝而枯竭的过程，捕捉了皮肤的灵性。她在裸露的肌肤上覆盖垂坠的织物和布料，随后将它们挂在画布上或是堆放在画和雕塑中，从而延伸了一种折叠的动势。织物理应可以承载身体和动作：线的交织无需依附于表面进行。



“细胞回响”，上海余德耀美术馆展览现场，2018 年
"CELL ECHO", installation view at Yuz Museum, Shanghai, 2018



CELL ECHO

– Venus Lau

Cell Echo is Donna Huanca's first exhibition in China and consists of new painting, sculpture, video and performance works by the Berlin based artist.

Donna Huanca's artistic practice samples our fear of skin. In her exhibitions, models wearing skin-coloured body stockings stand, kneel, or sit in the exhibition space, sometimes on a pedestal or behind plexiglass. Nudity is a tradition of contemporary art, and juxtaposing skin and painterly surface summons the spirits of Yves Klein and Kazuo Shiraga, whose masterpieces hosted the skin as poltergeist – a noise-making spirit, an invisible specter whose absent presence is defined by the traces of its own movement, and who is cloaked by the bodily movements (the corporeal freedom) it stages.

The exposed body in Huanca's work is a denudation not only of attire but also of movements and expressions. Bodies are clothed by patches and lines in mild-colored materials from clay to spices to pigments: minty green, blue, lead white, pink, bright yellow, black – a palette bearing a resemblance to cosmetic products. The lack of chromatic conflicts orchestrates a visual quietness along with the models' silence; the colors are like lone islands. The act of coverage is doubled and folded by the artist's painting on detailed photographic prints. She paints both surfaces – skin and its images – in the same way. The enveloping of skin with color is a slash-and-burn of existing skin-related identity narratives, rehearsing a pre-linguistic tabula rasa on the skin. The layers of drying pigment crackle as the tension between skin and this other – its spirit – intensifies.

In the past few centuries, skin was steeped in scientific racism by people including Johann F. Blumenbach, who invented physiognomy based on skin color, which is how the 'yellow race' of East Asians was invented. Yet in a rare defense of skin in the intellectual world, Paul Valéry declared, 'That which is most profound in the human being is the skin'. Skin is profound, as it externalizes the futility of unchaining ourselves from death through the pursuit of the sublime. In skin, soul and body are anchored to death, like the Etruscan torture in which a living person is tied to a corpse. For some skin is an unfathomable pool of information ready to be exposed. In-Q-Tel, an American non-profit venture that 'identifies, adapts, and delivers innovative technology solutions to support the missions of the Central Intelligence Agency', was revealed to have invested in Clearista, a skincare brand with a skin retexturing gel as its star product, which unveils fresher skin and biomarkers.

In the art world (at least part of it), women's obsession with skin is like a secret cult or even a taboo, as some sexist narrative chains females to a zero-

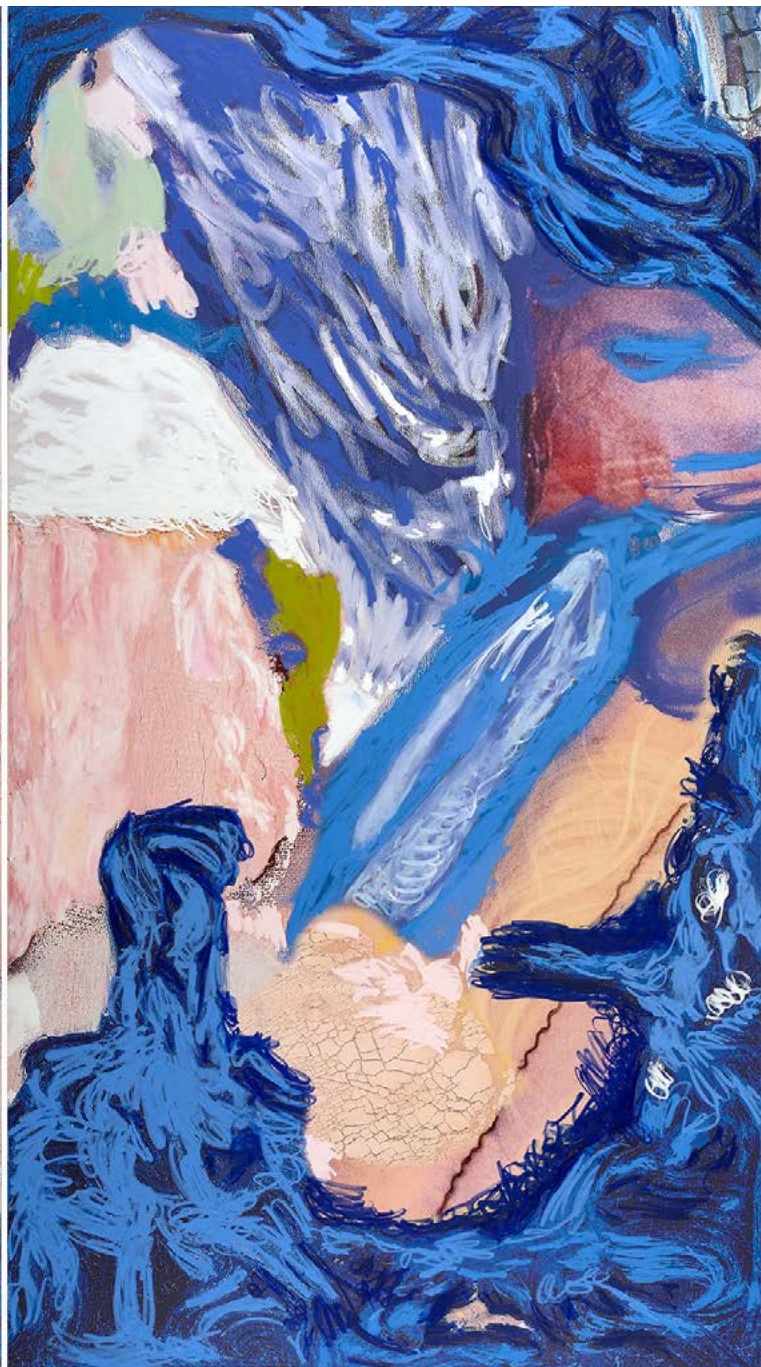
sum game of the skin and cerebral cortex: the more attention you pay to your appearance, the less wisdom you can contribute to the world. The loathing of skin has a long history, stemming from a disdain of the surface – the enemy of depth and core. This dualism is parallel to pairs like content-form, truth-appearance and the Cartesian body-soul, in which body is emotionless flesh and skin is a thin material with minimal extension. Surfaces are almost an invisible abstract plane cloaked by the traces inscribed on them. In Tim Ingold's essay 'Transformation of the Line: Traces, Threads and Surfaces', he imagines surface as 'a space to colonize' and the 'skin of the body' (also 'a landscape to travel' and 'a mirror of the mind'), aligning lines and surfaces. However, the subordination of flatness is accentuated; transformations between 'two major classes of lines' – traces (additive or reductive enduring marks left on a surface by continuous movement) and threads (lines with the possibility of entwining with other threads and also microscopic surface, but not reliant on surfaces) – bring both the birth and dissolution of surfaces. These ontological vectors weave and flatten skin into a disoriented, abstract and liminal surface ready for projection, like a screen.

Huanca extracts the spectrality of skin by adding coatings that solidify along its grain and texture, making manifest the skin's withering process over time. She expands the motions of folds, by unfolding and covering skin with fabrics and garments that are modified into draped forms, before being attached to canvas or stacked up in her paintings and sculptures. Textiles are supposed to harbor the body and its movements: threads woven without a surface.

细胞回响 CELL ECHO

行为表演, 亚克力, 金属底座, 泥土, 综合材料
Performance, Plexiglass, metal frame, clay, mixed media
2018



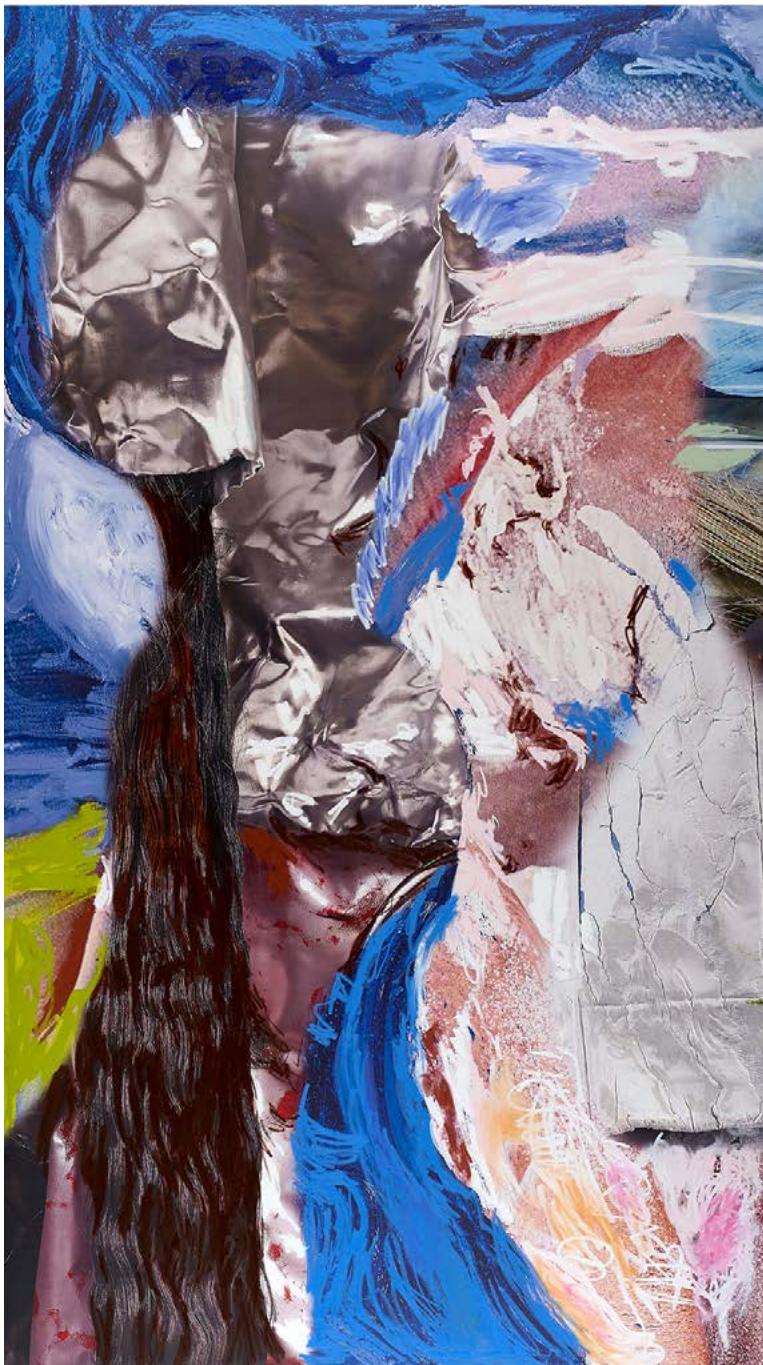


乌拉斯 URRAS

布面数码打印绘丙烯及油彩
Oil and acrylic on digital print on canvas
280x500 cm
2017

天仓五 TAU CETI

布面数码打印绘丙烯及油彩
Oil and acrylic on digital print on canvas
280x500 cm
2017



安纳瑞斯 ANARRES

布面数码打印绘丙烯及油彩
Oil and acrylic on digital print on canvas
280x500 cm
2017

猿面 CARA DE MONO

布面数码打印绘丙烯及油彩
Oil and acrylic on digital print on canvas
280x500 cm
2017

余德耀美术馆：2012 年，在维也纳艾克斯纳巷艺术中心的展览“用了致幻剂的萨特”中，你第一次在装置作品里使用了人体。你是如何想到使用人体的？当时是怎么呈现它的？是否可以简单谈一谈？

唐娜·胡安卡：当时这个展览设在维也纳，我希望可以参照一些行为艺术家，尤其是赫尔曼·尼特西的想法，因为他不仅是我的朋友，也是对我影响很深的人。正巧在 2012 年的展览上，我问了尼特西关于他和女性身体之间的关系——这场对话非常特别，是公教项目的一部分。除此以外，在做视觉艺术前，我是音乐表演出身，所以在一个现场环境中与人们一起合作对我来说是自然而然的事。

你是什么时候开始创作皮肤画的？它们又是如何演变的？

皮肤画的第一次展出是在我的个展“聚苯乙烯之架”（金？当代艺术中心，里加，拉脱维亚，2015 年）上，作为我行为表演的背景。它们是我对皮肤研究的自然产物，画它们就仿佛在画身体本身一样，雄心壮志、凭着一腔直觉。

我在绘制它们的时候用的材料和我在人身上的相同：化妆品、土、姜黄粉。

我最初画皮肤画是希望揭示在模特身上彩绘的私密过程，使观众也看到我近距离观察模特的身体时所看到的内容。我开始拍摄那些我希望进行创作的身体细节和符号，最终这些细微之处或微观之见变成了一种抽象的源泉，代表着演出者本身所蕴含的能量。



在《存在与虚无》一书中，萨特提到“我们的身体——其特性即本质上是被他人认识的：我认识的东西就是他人的身体，而我所知道的关于我身体的主要内容来自他人认识它的方式。”对于你作品中的身体，我们应当如何去理解和认识它？身体与你自己、身体与观众之间有着怎样的联系？你希望观众借由身体认识到什么？

每个人都可以说是受困于或被置于一个身体中的。这种束缚的不确定性在于它由一些原生材料组成，而这些材料已经被赋予了既定的条件。我感兴趣的是皮肤，它是一种普遍存在的事物，这也是为什么（我希望）你，作为观看者，可以与表演中移动的身体以及绘画中蕴含的身体产生共鸣和连结。肉体充斥于我们的日常生活中，每个人都可以发现自己与它的关系。

这关乎一种转瞬即逝的状态，我所关注的是暂存的事物。

整组作品源于某些短暂的事物、或事件、或某一刻、或我们体内分化出的某种感受。事实上，万事万物都在持续不断地变幻分化。一切都在进行中。不论你是否希望它发生，这些过程是不可避免的。

所有的变化与情绪影响着你的心理状态。我在创作绘画和雕塑时使用的方法之一是仔细斟酌由皮肤构成的、或是深入你体内的存在与事物，而后才了解到世事无常的重要性。

你提到自己主要关注的是瞬间，一切都关于一种转瞬即逝的状态。但是表演者的动作却非常缓慢，他们有时看起来仿佛是静止的。我们应该如何理解这种静止 / 慢动作与瞬间之间的关系？

耐心等待是关键——而我也希望在作品中挑战人们对戏剧化场景的期待。静止其实就是一种反抗。

表演结束后，观众只能见到表演者通过移动在雕塑上留下的痕迹。这一过程以及人体的缺失类似于汉语表达中的“金蝉脱壳”。在表演中和表演后，是否有什么脱壳了？又有什么被留下了？

表演结束后，整个空间与展陈环境被划破并改变了。这一空间在被观看的过程中同时也在不断地演变、进化。表演者在你面前即兴演出，留下了类似洞穴绘画的创作，而这些痕迹不顾一切地要留存下来。演出者留下了他们的痕迹，这也是他们在当时基于自己的感受唯一可做的事。一切都不是预设的。我不是制造者，他们才是。

你本人在之前也会参与作品的演出，但近期由模特取代了你的出演。对你而言，两者有什

么不同？

不同之处在于我现在转到了幕后，而不是台前。这一转变非常重要，因为它能够使我为随性表演和即兴动作的产生创造一个安全区，从而完全地投入其中。同时，将表演者和舞台设计分开也有助于模特们更为自由地进行发挥，与作品互动。

皮肤，布料与泥土作为你独有的创作语言，或者说一种可视化的字母表，引人入胜。这些材料背后的含义是什么？你为何会选择它们？

织物本就有着承载历史的潜能。我所使用的一部分材料源于我自己的衣物，又或者它们的颜色或图样会与皮肤或我的绘画相关。我所用的姜黄，沙，泥都是过去被用于治疗的材料，它们都源于土壤。

当所有的媒介被放置在同一展厅时，一个现实世界中的生态系统仿佛被复刻了，其中包含了人类，人造物与自然。你也提到“要忽略孕育作品的情境是不切实际的”。你究竟在构建一种怎样的环境？我们应如何理解它？

我希望构建出一种全新的、可以不断自鸣回响的领域。绘画部分借鉴了人体，人体又是被绘制而不断变化的生命体。我所制作的装置是对预设环境的解答，但现在这种情况略有改变。原先的创作方式源于我未获得任何资源时的紧迫感。现在既然我可以更提前地进行创作，我就能遵从本心、把更多相互回应的元素带入作品中，然而，我仍会使整个空间对原有的建筑解构和它的历史作出回应。

作品的用色使人感到非常平和、宁静，尤其是蓝色，使人不由联想到伊夫·克莱因，但还可以明显感到两者的区别及它的独特之处。你是如何选择色彩的？

我会观察许多自然中本身存在的色彩冲突，比如地质层和极乐鸟。之后再转向自然界中和谐的色彩。蓝色使我想起地球或是天空，与伊夫·克莱因无关。

在展览中，你用行星命名了部分作品，理由是什么？是否背后蕴含着特殊的含义？这与你的作品有着什么关系？此外，作品中也使用了西语及英语的结合，原因又是什么？

宇宙排布是至关重要的。

我喜欢把展览的名称作为线索，用来提示开幕表演中将会透露的讯息。但这些讯息并非

事先预设好的，因为每次开幕都是一次现场表演。我是玻利维亚裔，西语是我的母语。对我来说，有时混合使用英语和西语比仅使用一种语言表达来得更为优美。

声音与音乐是你作品及展览中的重要组成部分（比如 2016 年第 11 届欧洲双年展的参展项目“钹痕”），但此次作品都是无声的；而展览却名为“细胞回响”，这两者间有什么联系？作为观众的我们应如何理解它？展览背后的寓意是什么，为什么会起这样的标题？

在开始绘画前，我是一名音乐人，所以我所有的创作不仅仅和“物质”相关，更与“声音”相联。无声也是一种声音——像是喘息等声使人感觉不适。这是人发出的一种听觉共鸣。无声并非真正的沉寂，相比使人聆听某些声音，它更为微妙。

“回响”是我在思考或谈论自己的作品时重复用到的一个词。从同一内核中分离出的某些方法和元素在外化上彼此回响，异曲同工。形似皮肤的绘画、颜料碎片或是雕塑上像皮肤一般的材质形成了一种自循环，是衔尾蛇一般、连续不断的回旋。我喜欢用与声音相关的词，它使我明确获知如何去激发作品中的动感。

与之前的表演不同，模特们此次会构建出属于他们自己的新空间、新形象以及展厅内的景物。

你在做一些和靴子以及拼贴画相关的项目。是否可以简单谈一谈？

这些项目是行为表演以及表演者服装的草稿。

玻利维亚裔的你在芝加哥长大，你是如何在作品中处理这两种不同的文化的？它们对你产生了怎样的影响？

我的成长环境迫使我多面化地活着，并对“存在”的意义进行灵活变通——这主要归因于一个两极化现实原因，尽管是移民，我的家族对自己的出身仍饱含热情。我从前常在自己的脑海中旅行，现在我试着活在当下。

你现工作于柏林和纽约，这两个城市对你的艺术创作有怎样的影响？

尽管我的身体留在这两个城市，但我的思绪并未停驻。我更倾心于利用不同的方式旅行。我感到世界像一个巨大的丛林——而这些城市却并不是这样。总的来说，我在创作时构想的是沙漠和风景。在我的思想之旅中，我的所到之处更多是诸如雨林一类的自然景象而非城市景观。

Yuz Museum: Your first installation with the human figure was in 2012 called "SADE on DMT" shown at the Kunsthalle Exnergasse (KEX) in Vienna. How did this idea of using the body in the work come to you? How did you present the body at that time? Would you mind to talk a little bit about this work?

Donna Huanca: The exhibition was set in Vienna, and I wanted to reference specifically the actionists, specifically, Hermann Nitsch, as he is a friend and major influence for me. On the occasion of the 2012 exhibition, I interviewed Nitsch where I asked about his relationship to the female body-this talk was very special and part of the public programming. Besides this reference, I come from a musical performance background before considering myself a visual artist, so working with people in a live setting was natural for me.

When did you start your skin paintings? How do they evolve?

The skin paintings were first shown as a part of my exhibition "POLYSTYRENE'S BRACES" (2015, KIM, Riga, Latvia) and were installed as backdrops for the performance. They came as a natural progression of the skin study, and I began to paint them as if I were painting the body itself, aggressively and intuitively.

I paint them with the same materials I use on the body, makeup, clay, turmeric.

The skin paintings began as my intent to reveal the private process of painting the models, and allowing the audience to see what I see -when I am up-close to the bodies of the performers. I began to photograph the tiny details and codes I would create on the bodies, ultimately these details/close-ups became a source of abstraction that represents the energy of the performances themselves.

In Being and Nothing, Jean-paul Sartre pointed out that "our body-has for its peculiar characteristic the fact that it is essentially that which is known by the Other. What I know is the body of another, and the essential facts which I know concerning my own body come from the way in which others see it. Thus the nature of my body refers me to the existence of others and to my being-for-others." How shall we understand the body in your work? What's the relationship between the body and you, the body and the viewer? What do you want the viewers see through the body?

Everyone can relate to being trapped in a body or being housed by a body. The problematic aspect of this trap is that it's composed of a raw material embedded with preexisting conditions. I'm interested in skin as a universal subject, that's [hopefully] why you, the viewer, can empathize or have a

connection to the bodies moving throughout the performances, or glimpses of body parts in the paintings. Physicality pervades our everyday lives and anyone can connect with that.

It's about ephemerality, I like focusing on the temporal.

The whole body of work is based on things that are temporary or taken apart or moments or a feeling of detachment to our own bodies. The fact is that everything is constantly changing and disintegrating. Everything is being worked on. Whether you want it to happen or not, these processes are inevitable.

All the changes and emotions that affect your mental state. One of the ways that I approach painting and sculpture is meditating on beings or things that are made of skin or go into your body, so deconstructing and acknowledging that nothing is permanent is most important.

You said that you like focusing on the temporal and it's about ephemerality. But the movements of the performers are very slow and sometimes they appear still. How should we perceive the relationship between this stillness/slow motion and the ephemerality?

Patience is key-but also the expectation of drama is what I want to defy within my work. Stillness is defiance.

After the performance, the audience could only see the traces which are left on the sculpture by the movements of the performers. This process and the absence of body is a little bit like a Chinese saying "a cicada casting off its skin" which means someone or something slips away while casting off a cloak. Is there anything slipping away during or after the performance? What is left behind the body?

The performances scar the space and change the show's environment once they are finished. The space is a process that morphs and evolves while it's simultaneously being watched. The performers improvise before your eyes and what they leave behind is much like leaving a cave painting, a mark that is desperately trying to exist. They leave their mark, and that is only something they can do in the moment based on how they feel. It's not preplanned. I don't make it, they do.

You performed for your works before, but recently, you used models instead. Do you think there is a significant difference between the two?

The difference is that I am now behind the work, not in front of it. This aspect is important because it allows me to fully participate by creating a safe

space for improvisation and natural gestures to take place. It's also good for the models to have a detachment from the creation of the stage which is important in order for them to be free within the work.

Skin, cloth and clay you used in your work as a special language or visual vocabulary is very attractive. What are these materials referring to? How do they find you?

Textiles have the potential to encase a long history. Sometimes the materials I use are my own clothing, otherwise, they carry colors or textures that are akin to skin or to my paintings. I use turmeric, sand, clay: these are all materials used to heal, they're all deriving from the earth.

It feels like a replication of an eco-system of the present world when all the mediums are combined together in the gallery, which includes human beings, man-made products, and nature. You've also mentioned "it is impossible to ignore the context that the works are born in." What kind of landscape you are trying to build? How do we see the context?

The landscape I build is a new terrain that echoes itself. The paintings reference the body, and the body is a painted, changing, living entity. An installation I make is a response to the space I'm given, but that's now changing a bit. That way of working came from a sense of urgency because I didn't have resources. Now that I can make things much more ahead of time, I bring in more elements of this very echo I wish to create, however, I still allow the space to affect it responding to the architecture or history of the room.

Your color palette feels very calm and quiet, especially the blue you use, recalling a sense of Yves Klein, but still differ and distinct on its own. How do you come to choose to use this color?

I look at natural clashes of colors a lot in nature, like geology or birds of paradise. I turn to the colors that harmonize in nature. Blue reminds me of earth or sky, it has nothing to do with Yves Klein.

You used planets as some of the titles in the exhibition, why is that? Is there a special meaning behind it? How is it linked with your work? Also, we can see some of your works are named using both Spanish and English, what's the reason?

Cosmic alignment is essential.



I like the titles to be clues as to what will be revealed in a performance, which is still undetermined at the opening because there is always a live performance. I am of Bolivian origin and Spanish was my first language, sometimes the mix is more beautiful to me rather than just using one language or the other.

Sound or music was a key component to some of your artworks and exhibitions (such as “Scar Cybals” in Manifesta 11, 2016). But this time, your work is a complete silent; yet, your title of the exhibition is “Cell Echo”, what is the correlation between them and how should we, the audience, perceive it? What’s the story behind this exhibition and why the title?

I started as a musician before making paintings so all these ideas are not only related to materiality rather sound, as well. Silence is a sound-sound is also people feeling audibly uncomfortable: a gasp, etc. There is an audible vibe people give off.

Silence is not actual silence. It's way more subtle than giving people something to listen to.

Echo is a recurring word I use when thinking or speaking about my work. Certain approaches or elements are distributed from the same core then reverberate a resemblance or similarity to one another. The way the paintings are semblances of skin and, furthermore, fragments of paint or skin-like materials on sculptures maintains a self-sustaining cycle. It's a continuous whirl like a snake eating its own tail. I love using sound words because that's how I know to verbalize the dynamics of the works.

Unlike the other performances, this time the models will build a new space and image of themselves, as well as the surrounding objects in the room.

We found some interesting projects you were working on such as the hooves and collages. Would you like to talk about them a bit?

These projects are sketches for performances and performance wear.

Bolivian origin but raised in Chicago, how do you manage the cultural differences in your artworks? How does it influence you?

My upbringing forced me to live a layered existence and improvise with what “being” meant-because of this bipolar reality of being from a family of immigrants who were passionate about our origins-I was always traveling within my mind-today I practice being present.

You’ve been working in both Berlin and New York. Do you think these two cities have a role in influencing you as an artist?

Although my body is in these cities, my mind is not. I'm more interested in travel through different outlets. I feel like a part of a greater jungle-these cities are not that at all. When I make my work I perceive the desert and landscapes in general. I'm more traveling in my mind to different terrains like a rainforest rather than an urban landscape.





陆 / 地 TERRAIN/TERRIA
 影像, 45 分钟, 无声
 video, 45 minutes, no sound
 2017

关于艺术家 About the artist

唐娜·胡安卡，于2004年获得美国德州休斯敦大学绘画系学士学位，并于2006年和2010年分别前往缅因州斯考希根绘画雕塑学院和法兰克福史泰德学院进行深造。胡安卡现生活并工作于柏林。重要个展包括：“铍痕”，扎布罗克茨收藏馆，伦敦，2016年；“聚苯乙烯之架”，金？当代艺术中心，里加，2015年；“萨特之屋（旧时隐遁）”，纽约现代艺术博物馆PS1分馆，纽约，2014年等。群展包括：“捷豹与电鳗”，尤莉娅·施托舍克收藏馆，柏林，2017年；“我是谁！”，罗马当代艺术美术馆，罗马，2017年；“孔雀石冰”，第11届欧洲当代艺术双年展，苏黎世，2016年；“温暖无常之流”，戴维·罗伯茨艺术基金会，伦敦，2016年等。

Donna Huanca received her Bachelor of Fine Arts Painting from University of Houston, Texas in 2004. She then pursued her study at Skowhegan School of Painting and Sculpture, Maine in 2006 as well as Städelschule, Frankfurt in 2010. Huanca now lives and works in Berlin. Significant solo exhibitions include: “Scar Cymbals”, Zabludowicz Collection, London, 2016; “POLYSTYRENE'S BRACES”, kim? Contemporary Art Centre, Riga, 2015; “Sade Room (formerly reclusive)”, MoMA PS1, New York, 2014, and etc. Group shows include: “Jaguars and Electric Eels”, Julia Stoschek Collection, Berlin, 2017; “Io sono qui!”, Museo D'Arte Contemporanea Roma, Rome, 2017; “Ice Chrysocolla”, Manifesta 11, Zurich, 2016; “Streams of Warm Impermance”, David Roberts Art Foundation, London, 2016 and etc.



艺术家唐娜·胡安卡，摄影：保罗·菲斯克
Donna Huanca, the artist. Photo by Paul Physioc.

关于余德耀美术馆项目空间 About Yuz Project Space of Art

余德耀美术馆项目空间是独立于余德耀美术馆年度展览计划下的全新展示空间，于 2015 年 9 月正式对公众开放。项目空间邀请艺术家针对美术馆空间、环境及观众，创造特定场域的艺术作品及项目。以“一个项目 + 一个展览”相结合的方式，在艺术家主动与空间产生互动的同时呈现当代艺术正在发生的当时当刻。

余德耀美术馆项目空间旨在为国内外艺术家提供创作展示的平台和交流的契机，期待新的概念、内容和趋势在此发生。此外，项目空间希望艺术家在介入到美术馆空间的同时，激发出不同以往的创意和想法，尝试打破既定的创作形式，探索当代艺术创作的可能性。

Yuz Project Space of Art is a new independent program of Yuz Museum's exhibitions, which opened to the public in September 2015. Yuz Project Space of Art invites artists to make site-specific works or projects, engaging boldly with the museum, its surroundings and its audience. Combining a "project + an exhibition," the artist interacts actively with the space and aims to present the moment when contemporary art is happening.

Yuz Project Space of Art is the place where innovation, invention, and a new movement happen in the pathway of an artist. It aims to provide another platform for Chinese and international artists to exhibit their artworks as well as more opportunities to communicate with each other. Yuz Project Space of Art invites the artist to get inspired with new ideas by engaging the artist with the museum space and try to make some break-through artworks that are different from its own line.

关于艺术家驻地计划 About Yuz Artist Residency

余德耀美术馆推出艺术家驻地计划，旨在为艺术家提供更多当代艺术的创作实践，并力图为非本地的艺术家深入了解中国文化、促进中外文化交流创造契机。

The artist residency at Yuz Museum aims to provide an environment for cultural exchange, an opportunity for non-local artists to learn about China and Chinese culture.

本手册为余德耀美术馆于 2018 年 3 月 24 日至 6 月 3 日举办的唐娜·胡安卡项目空间展览“细胞回响”特别制作。

This brochure is produced in conjunction with the Yuz Project Space of Art exhibition "Donna Huanca: Cell Echo" at Yuz Museum from March 24th to June 3rd, 2018.

文章撰稿 / Text Contribution

刘秀仪，现任 K11 艺术基金会艺术总监，为北京尤伦斯艺术中心“不明时区三部曲”项目的策展人，曾任 OCAT 深圳馆艺术总监，并负责编撰出版《曹斐：锦绣香江》及《张培力：确切的快感》。Venus Lau is the artistic director of K11 Art Foundation and the curator of the Secret Timezones Trilogy at Ullens Center for Contemporary Art (Beijing). Lau was also the artistic director of OCAT Shenzhen. She is the editor of publications including *Cao Fei: Spenid River* and *Certain Pleasures: A Zhang Peili Retrospective*.

翻译 / Translation

校对 / Proofreading

设计 / Design

项目组织 / Project coordination

现场照片 / Installation views

灯光设计 / Light design

新媒体合作伙伴 / New media Art
Production Partner

战略合作媒体 / Media Strategy
Partnership

陈盈 Fiona Chen 李偲婕 April Li

江佩歆 Pessi 王璐琦 Lily Wang

陆越 Anna Deer

王璐琦 Lily Wang

王闻龙 Alessandro Wang

MINDS LAB
DESIGN

HE
!!!

artnet

所有作品图片由艺术家及柏林佩雷兹画廊提供。

All artwork images courtesy of the artist and Peres Projects, Berlin.

封面 Cover

唐娜·胡安卡，《天仓五》，2017，280x500 cm，布面数码打印绘丙烯及油彩
Donna Huanca, *TAU CETI*, 2017, 280x500 cm, oil and acrylic on digital print on canvas

上海市徐汇区丰谷路 35 号
No. 35 Fenggu Road, Shanghai
info@yuzmshanghai.org
www.yuzmshanghai.org





余德耀美术馆项目空间
yuz project space of art

yuzm
yuz museum 余德耀美术馆