



# 洄游

## A JOURNEY

余德耀基金会收藏展  
A Yuz Foundation Collection



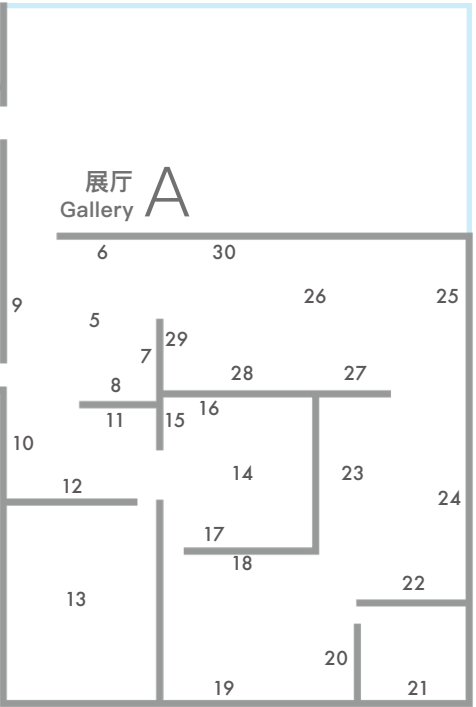
“洄游：余德耀基金会收藏展”，上海余德耀美术馆展览现场，2023年 / 摄影：王闻龙  
"A Journey: A Yuz Foundation Collection," Installation view at Yuz Museum, Shanghai, 2023 / Photo: Alessandro Wang



展厅 B  
Gallery B



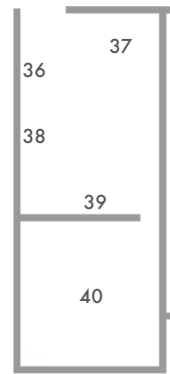
展厅 A  
Gallery A



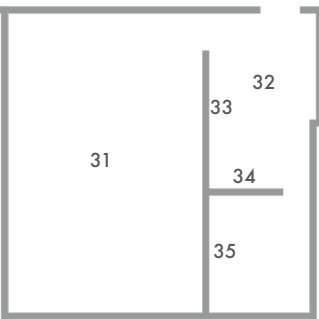
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B1

展厅 D  
Gallery D



展厅 C  
Gallery C



- 1 徐冰 XU Bing
- 2 奈良美智 Yoshitomo NARA
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- 7 邬一名 WU Yiming
- 8 朱莉·柯蒂斯 Julie CURTISS
- 9 希拉里·佩西斯 Hilary PECIS
- 10 瓦伦丁·卡伦 Valentin CARRON

- 11 廖伟衡 LIU Wai Hang
- 12 欧阳春 OUYANG Chun
- 13 瑞秋·罗斯 Rachel ROSE
- 14 尚 - 米歇尔·欧托尼耶 Jean-Michel OTHONIEL
- 15 杨诒苍 YANG Jiechang
- 16 谢德庆 HSIEH Tehching
- 17 金容翼 KIM Yong-Ik
- 18 奈德科·索拉科夫 Nedko SOLAKOV
- 19 周洁 ZHOU Jie
- 20 艾默格林与德拉塞特 ELMGREEN and DRAGSET

- 21 林昆颖 LIN Kun-Ying
- 22 洪浩 HONG Hao
- 23 黄永砵 HUANG Yong Ping
- 24 苏伯德·古普塔 Subodh GUPTA
- 25 陈彧君 CHEN Yujun
- 26 林明弘 Michael LIN
- 27 劳伦·哈尔西 Lauren HALSEY
- 28 岳敏君 YUE Minjun
- 29 尹秀珍 YIN Xiuzhen
- 30 尼尔·贝卢法 Neil BELOUFA

- 31 克利·特赖布 Kerry TRIBE
- 32 沈远 SHEN Yuan
- 33 张健君 ZHANG Jian-Jun
- 34 凯特·莱昂斯 Kat LYONS
- 35 崔旻嵐 CHOE U-Ram
- 36 小野洋子 Yoko ONO
- 37 阿丽莎·柯维德 Alicja KWADE
- 38 陈箴 CHEN Zhen
- 39 阿洛拉和卡萨迪利亚 ALLORA & CALZADILLA
- 40 凯蒂·克劳斯 Kitty KRAUS

离开黄浦江畔的工业遗址，沿着上海纵横交错的河道水系一路溯源而上，余德耀美术馆在蜿蜒曲折的蟠龙古镇水乡边重新安家。依河流、稻田、池塘、竹林这一片四方天地而建，江南传统民居的“山墙”和“双坡顶”结构被解构重组，经由两组互承式钢桁架结构，交织承托起美术馆内外空间，将自然与人工、传统与现代融为一体。

伴随地理位置的移动和实体空间的改变，在美术馆为蟠龙新空间勾画全新蓝图之际，展览最初的构想也以“家”为切入点应运而生。以“家”为题，不仅出于美术馆搬家的契机，还在于疫情三年空间流动的限制使每个人都与家产生了更多交集和随之而来的思考。更为重要的是，在中国的文化传统中，家是一种“生生不息”的生存结构基础，也是人们最初理解世界的一种方式，因而“家”与每个个体都密切相关，也在不同维度和视角下构成了与个体对应且关联的整体概念。

在现代社会的语境中，家可以指向具体的房屋、住所，可以代表有血缘关系或生活在一起的家人、家庭，也可延伸至亲族、社群、国家以及全人类命运共同体。同时，家作为一种“精神性文化的存在”，亦是个体精神归属和心灵寄托的象征。如同坐标轴的轴心，“家”是由之出发，无论离开多远或多久都能回归于它的原点。

随着社会发展和全球化进程中人类不同形式的迁徙，数字时代技术革新带给人们全新的认知方式和观念，使“离散”个体和社群在自我身份建构和认同的过程中，趋向多元选择甚至模糊、暧昧的转换，成为“多文化的游牧族”。“家”不再局限于传统家庭结构的组成，人们也不囿于地域、历史、政治、文化等因素与“家”建立联结。在这样的背景下，探索“家”在本体论意义上的存在变得更为重要，尤其在当代社会面临各种未知和危机的时刻，有关“家”的讨论，为拓展理解、重塑认知，提供了一个稳定的锚点。

此次展览将从余德耀基金会近 1500 件当代艺术收藏中，精选 40 余件中外艺术家的代表作品，以绘画、雕塑、装置、摄影、影像等多种创作媒介，展开一段穿梭于时空长河的洄游之旅。艺术家们从平凡普通的物质、日常生活经验、个体记忆或梦境、持续或重复性的个人实践、以及对历史和社会议题的思考切入，呈现与“家”的意象有关的创作。在与艺术家们不同阶段的生命历程相遇的过程中，展览邀请观众从自身主体性出发，对“家”和“本根”展开思考，探寻个体存在、物我关系以及时空流转等永恒的命题。

此次展览不仅是一趟回溯艺术家创作的旅程，也是对余德耀美术馆基于收藏起步的创馆历史的回望。创始人余德耀先生以收藏家的身份与艺术结缘，经年累积后投身美术馆事业，为其收藏打造了一个“家”。收藏成为余德耀美术馆的源头，也是其不断回望的基石和养分。从这个角度出发，我们希望通过此次展览及美术馆第二篇章的开启，不断深耕美术馆的收藏“家”之使命，履行美术馆作为一个“家”的存在对于日常生活、行业生态、社会发展的职能。

余德耀美术馆不仅是艺术品物质形态的守护者，同时也在守护这些凝结着人类生命历程的思想、精神和文化，并通过当代社会语境的激发，赋予其多元、开放的叙事可能，让艺术在与观众“邂逅”的过程中触发“灵光”，使“家”成为思想流动碰撞的枢纽和文化接续传承的纽带，以不断溯源求新的方式，应对充满未知和不确定的当下。

Leaving the industrial site on the banks of the Huangpu River and tracing the meandering waterways of Shanghai, Yuz Museum has made its home in the winding waterfront of the ancient town of Panlong. The museum is built on a quadrangle of rivers, paddies, ponds and bamboo forests, with deconstructed and reorganized gable walls and double-slope roof in traditional Jiangnan dwellings. Two sets of intertwining inter-bearing steel trusses support the interior and exterior of the museum, blending nature and man-made landscape, tradition and modernity.

With the change of geography and the physical space, "home" becomes the initial concept for the exhibition, drawing up a new blueprint for the museum's new space in Panlong. The concept "home" was not only prompted by the museum's relocation, but also by the fact that greater attachment to and reflection on home had ensued from the limitation on spatial mobility during the past three years in pandemic. More importantly, in the cultural tradition of China, home is the basis of the survival structure, "generation after generation," and one of the first ways for people to understand the world. Therefore, "home" is closely related to each individual and constitutes a holistic concept in different dimensions and perspectives.

In the context of modern society, "home" can refer to a specific house or dwelling, represent a family or household that is related by blood or lives together, or mean kinship, community, nation and the community of common destiny. As a "spiritual cultural being", "home" is a symbol of the individual's spiritual belonging and support. Like the axis of the coordinates, home is the point of departure from which one can return to no matter how far or how long one has travelled.

With different forms of human migration in the process of society's advancement and globalization, as well as new perceptions and concepts brought by technological innovations in the digital age, individuals and communities of "diaspora" diversify their choices or even blur the transformation in their self-identity construction and identification, becoming "nomads of multi-culture". "home" is no longer confined to traditional family structures, and people are no longer confined to geographical, historical, political and cultural factors to connect with it. Against this backdrop, it has become even more important to explore "home" in the sense of ontological significance, especially at a time when contemporary society is facing various unknowns and crises, and the discussion about "home" provides a stable anchor for expanding understanding and reshaping perceptions.

Selecting from nearly 1,500 pieces of contemporary art collected by Yuz Foundation, this exhibition will feature over 40 major works by Chinese and international artists, including paintings, sculptures, installations, photographs and videos, to embark on a journey through time and space. The artists present works related to the imagery of "home" through mundane objects, everyday experiences, individual memories or dreams, ongoing or repetitive personal practices, and reflections on historical and social issues. Meeting the artists at different stages of their lives, the exhibition invites the audience to think about "home" and "roots" subjectively, exploring the eternal propositions of individual existence, the relationship between the object and the self, and the flow of time and space.

The exhibition is not only a journey back in time to the artists' creations, but also a look back at the collection-based history of Yuz Museum since its beginning. The founder, Mr. Budi Tek, first got involved with contemporary art as an art collector and, after years of collection, built the museum to create a "home" for his collection. The collection has become the source, the foundation and nourishment of Yuz Museum. From this perspective, we hope that through this exhibition and the opening of the second chapter of the museum, we will continue its mission as a permanent "home" for the collection, to perform its function in people's daily life as well as to fulfill its duties of improving the ecology of the industry and promoting the development of society.

The museum is not only a guardian of the physical form of artworks, but also of the ideas, spirit and culture of the human journey. By inspiring contemporary social contexts, it provides diverse and open narrative possibilities, allowing art to trigger enlightenment during encounters with audience. It is a "home" where ideas flow and minds collide, a link that culture is inherited generation by generation, and the origin where we could always trace back for innovation to tackle the present moment full of challenges and uncertainties.



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"A Journey: A Yuz Foundation Collection," Installation view at Yuz Museum, Shanghai, 2023 / Photo: Alessandro Wang

# 1

## 徐冰

### XU Bing

1955 年生于中国重庆  
在北京 / 纽约生活工作  
b. 1955, Chongqing, China  
lives and works in Beijing and  
New York

## 石径

### Stone Path

2010  
76 块刻字花岗岩  
76 carved granite stones  
尺寸可变  
Dimensions variable  
版数 Ed. 2/3

© 徐冰, 上海余德耀美术馆惠允  
© Xu Bing, courtesy of Yuz Museum  
Shanghai



1993 年徐冰前往美国之后, 在语言沟通不畅的特定环境下, 创造了“英文方块字”系列。他用汉字结构和书法形式表达英文单词, 每个单词被转化为一个方块字, 使中文书法成为可以被英语观众阅读和理解的形式。在《石径》中, 徐冰将英文方块字书法雕刻在自然的石型上, 一石一字, 76 块石头连成一条小路, 组成了一首译自苏东坡《和子由渑池怀旧》的英文诗。苏轼和其弟苏辙曾路经渑池, 寄宿寺僧处并同在寺壁上题诗。后来苏辙作诗相赠, 回忆当年与兄长的这段旅途; 苏轼故地重游后, 以此诗和之, 表达与家人的惜别难舍之情, 同时感怀人生无定、旧日不再。徐冰将古典与当代、东方与西方的文化融汇于此, 由石径这种东方传统园林特有的基本形式, 呼应诗中蜿蜒崎岖的人生旅途以及偶然留下的痕迹。人们沿着石块读完整首诗, 也将被引向一个“没有结果”的去处。

Xu Bing created the *Square Word Calligraphy* series after experiencing language barriers when coming to the United States in 1993. He used the structures and calligraphic forms of Chinese character to express English letters, and each letter was transformed into a square character, making Chinese calligraphy a form that can be read and understood by an English-speaking audience. In *Stone Path*, Xu Bing carved English Square Word into natural stones, one stone at a time, and 76 stones linked together to form a pathway of the English translation of Su Shi's poem *Written in Response to Ziyou's Poem About Days in Mianchi*. Su Shi and his younger brother Su Zhe once passed through Mianchi and stayed with the monks at the temple, where they inscribed poems on the wall. Later, Su Zhe wrote a poem in remembrance of this journey with his brother, and Su Shi, after revisiting the place, echoed the poem, expressing his sadness at parting with his family and his feeling that life is uncertain and fleeting. Xu Bing brings together classical and contemporary, Eastern and Western cultures in this stone path, a basic form unique to traditional Eastern gardens, which echoes the winding and rugged journey of life. As one reads the entire poem along the stone path, it also leads people to a place of "nowhere."

# 2

## 奈良美智

### Yoshitomo NARA

1959 年生于日本青森  
在日本生活工作  
b. 1959, Aomori, Japan  
lives and works in Japan

## 小狗

### Puppy

2015  
铝, 上覆聚氨酯涂层  
Urethane on aluminum  
10 件雕塑 Set of ten pieces  
每件 Each: 26 × 22 × 45 cm  
安装尺寸可变  
Installed dimensions variable  
版数 Ed. 1/2 + 1AP

© 奈良美智, 奈良美智基金会惠允  
© Yoshitomo Nara, courtesy of  
Yoshitomo Nara Foundation

奈良美智的创作直面其自我内心以及人和事物的真实本质。源自他对家乡和童年的遥远记忆以及早期身处异乡的经历, 白色小狗的形象成为贯穿奈良美智创作核心的重要主题之一, 自 90 年代开始出现在其画作和雕塑中。他对小狗俏皮可爱的造型和沉静的面部表情进行过诸多微妙的细节调整和转变。它们被置于不同的场景, 独自或成群出现, 指向孤独、寂寞、遗弃、等待、陪伴、疏离等多重情感。小狗承载着艺术家回溯生命过往的感受, 以及对记忆和身份的思考, 也唤起人们所有的情感体验, 引领他们开启自己的记忆之旅和想象。

Yoshitomo Nara's art works confront his inner self and the true nature of people and things. Derived from the distant memories of his hometown and childhood, as well as his early experiences in a foreign country, the image of the white dog has become one of the key themes running through the core of Nara's work, appearing in his paintings and sculptures since the 1990s. He has made many subtle adjustments and transformations to the puppy's cute forms and quiet facial expressions. They are placed in different scenes, alone or in packs, alluding to multiple emotions such as loneliness, isolation, abandonment, waiting, companionship and alienation. The puppy carries the artist's feelings of retracing the past, memory and thoughts on identity, and evokes the common emotional experience of people, leading them to open their own journey of memory and imagination.



# 3

## 高磊

### GAO Lei

1965 年生于中国江苏  
在地球生活工作  
b. 1965, Jiangsu, China  
lives and works on the earth



### 海 *The Sea* 家园 *The Home*

2008  
布面颜料、丙烯涂层和手工上色  
Pigment on canvas coated with  
acrylic and hand colored  
每幅 Each: 90 × 270 cm  
版数 Ed. 1/6



艺术家惠允  
Courtesy of the artist

高磊擅于运用多种拍摄技术和设备，捕捉自然世界的美，创造令人惊叹的图像。在这组作品中，高磊以全景摄影呈现自然风景的宽广。他使用红外线胶片进行拍摄，捕捉肉眼看不见的独特光谱，突出景观的自然纹理和图案，创造出梦幻的效果和一种情绪化的氛围。将图像打印在画布上之后，运用手工着色技术，为黑白图像注入色彩。《海》拍摄于辽宁盘锦的辽河油田红海滩，《家园》拍摄了内蒙草原牧区牧民迁徙后的景象。然而，海已干涸，家园不再，艺术家以壮阔的视角和灰黄的色调呈现草原退化后的末世景观。

Gao Lei is adept at using a variety of filming techniques and equipment to capture the beauty of the natural world and create stunning images. In this group of works, Gao uses panoramic photography to present the expanse of the natural landscape. He uses infrared film to capture the unique spectrum of light invisible to the naked eye, highlighting the natural textures and patterns of the landscape to create a dreamy effect and a moody atmosphere. After printing the images on canvas, hand coloring techniques are used to infuse the black and white images with color. *The Sea* was taken at the red beach of Liaohe Oilfield in Panjin, Liaoning Province, and *The Home* captures the scene after the migration of herdsmen in the grassland of Inner Mongolia. However, the sea has dried up and the homeland is no more. The artist presents the post-apocalyptic landscape of the degraded grassland with a magnificent perspective and gray and yellow tones.

# 4

## 曾根裕

### Yutaka SONE

1965 年生于日本静冈县  
在多地生活工作  
b. 1965, Shizuoka, Japan  
lives and works in different cities

### 热带构成系列之香蕉树 2 号 *Tropical Composition/ Banana tree No. 2*

### 热带构成系列之香蕉树 3 号 *Tropical Composition/ Banana tree No. 3*

2008–2010  
藤、金属支架、颜料  
Rattan, metal armature and paint  
每件 Each: 236.2 × 287 × 299.7 cm

© Yutaka Sone  
上海余德耀美术馆惠允  
Courtesy of Yuz Museum Shanghai

曾根裕以“四海为家”的工作方式闻名，他在世界各地旅居，并在多个城市设有工作室。他对创作媒介并不设限，但多以雕塑的语言和思考方式出发，选择与所在地对应的独特材料和传统的手工作方式进行创作。其作品题材主要涉及自然和城市景观的重塑，体现了他在各地不同文化和生活中浸润的独特经历，以及对材料和所在地语境之间关系的思考。《热带构成系列》围绕自然与人造结构之间的对话展开，艺术家用藤条围绕金属支架编织了两棵香蕉树，叶子和茎都被仔细地涂上了丙烯颜料。在远处自然景观的映衬下，它们遗世独立，自成一个时空。

Living around the world and having studios in several cities, Yutaka Sone is known for his nomadic approach to work. He is not limited to any medium, but mostly works and thinks in the language of sculpture, choosing unique materials and traditional manual methods that correspond to his location. The subjects of his works are mainly related to the reshaping of nature and urban landscape, reflecting his unique experience of being immersed in different cultures and life in different places, as well as his reflection on the relationship between the materials and the location context. *Tropical Composition* series revolves around the dialogue between nature and man-made structures, in which the artist weaves two banana trees with rattan around a metal stand, whose leaves and stems are carefully painted with acrylic. Set against the natural landscape in the distance, they stand alone to form a time and space of their own.



# 5

## 马西莫·巴尔托利尼

### Massimo BARTOLINI

1962 年生于意大利切奇纳  
在切奇纳生活工作  
b. 1962, Cecina, Italy  
lives and works in Cecina

#### 小火

##### Fuochino

2011  
铸铜  
Bronze casting  
尺寸可变  
Dimensions variable  
版数 Ed. 1/2 + 1 AP

摄影: Alessandro Zambianchi  
艺术家与 MDC 画廊惠允  
Photo by Alessandro Zambianchi  
Courtesy the artist and  
MASSIMODECARLO

这件雕塑作品令人联想到营地，像是人们首次聚集的地方，又仿佛是首个广场。火象征着城市的中心，同时也是沙漠独行者的中心聚集地。这是个游牧民族的城市，是休息和讲述故事，而非创作故事的地方。然而，它也有着与战争相关、令人惶恐的故事。19 世纪之前，燃烧的雕塑和青铜器被用于制作大炮，一座座青铜器构成了一家兵工厂。

This sculpture is reminiscent of a camp, perhaps the first place where people gathered or maybe even the first square. The fire serves as the centre of the city, but it's also the centre for the loner in the desert. It's the city for the nomad, a place to rest and tell stories rather than create them. However, there is also another, less reassuring story that involves war. Until the 1800s, burning sculptures and bronze objects served to make cannons. A stock of bronze is an arsenal.



《无题》以巨大的尺幅呈现了一根倾斜于水平面的火柴棒。绿色的火柴头在摩擦火柴盒侧面的擦火皮，或是在撞击蓝色的路面，溅起橙色的火花。在黑色背景的映衬下，连同漂浮于空气中的彩色碎屑，点火这个处于运动状态中瞬息万变的时刻被凝固为永恒。哈罗德·安卡特通过简洁清晰的轮廓线和单色平涂的大面积色块，将火柴提炼为一个符号般的存在。巨幅尺寸的运用和画面抽象的构图也体现出他创作中无处不在的风景。对于平庸而不起眼的火柴，安卡特从形式和其诗意的属性展开美学研究，展现动静之间的巨大张力和即将迸发的能量，以此向那些平凡无奇的日常致敬。

*Untitled* presents a matchstick tilted on a horizontal surface on a huge scale. The green match head is rubbing against the striking pad on the side of the matchbox or hitting the blue pavement to splatter orange sparks. Against the black background, and with the colored debris floating in the air, the fleeting moment of striking a match in motion is frozen in eternity. Harold Ancart abstracts the matches into a symbolic presence through clean, clear contours and large blocks of monochromatic paint. The use of large sizes and the abstract composition of the images also reflect the ubiquitous landscape in his creations. For the mundane and inconspicuous matches, Ancart conducts an aesthetic study of its form and poetic properties to show the great tension between movement and stillness and the energy that is about to burst forth, thus paying tribute to the ordinary and unexceptional life.

# 6

## 哈罗德·安卡特

### Harold ANCART

1980 年生于比利时布鲁塞尔  
在纽约生活工作  
b. 1980, Brussels, Belgium  
lives and works in New York

#### 无题

##### Untitled

2019  
布上油画棒和铅笔，艺术家特制框  
装裱  
Oil stick and pencil on canvas,  
artist's frame  
206 × 287 cm

© Eden Krsmanovic  
图片提供: 艺术家与 CLEARING, 纽约 /  
布鲁塞尔 / 洛杉矶  
Courtesy: the artist and CLEARING,  
New York / Brussels / Los Angeles

# 7

## 邬一名

### WU Yiming

1966 年生于中国上海  
在纽约生活工作  
b. 1966, Shanghai, China  
lives and works in New York

### 盆栽

#### *Bonsai*

2013  
宣纸上水墨  
Ink and color on rice paper  
145 × 180 cm

图片提供: 艺术家和香格纳画廊  
courtesy of the artist and ShanghART  
Gallery



邬一名使用水墨、宣纸进行创作长达近三十年。他逐渐从对社会、历史题材的关注转向更为个人化的叙事表达。取材自其个人生活的片段，他描绘盆栽、街景、蔬果或自身所处环境中的一角，试图剥离事物的意义，以还原其本来的面貌，表现生活中的常态。在作品《盆栽》中，邬一名承袭传统水墨画墨色叠染、直白凝练的笔法，闲散自由的笔触赋予画面生动的气韵，墨色与留白之间透出光的变化，为画面渲染上一层含蓄朦胧的柔软光感。通过“去意义、私人化、回归日常”的艺术实践，邬一名质疑现代文明和社会已建立的价值体系，并在其描绘的日常中提出另一种理解生命价值的可能。

Wu Yiming has been working with ink and Xuan paper for nearly thirty years. He has gradually shifted from a focus on social and historical subjects to a more personal narrative. Drawing from fragments of his personal life, he depicts potted plants, street scenes, fruits and vegetables, or a corner of the environment, trying to strip things of the meaning in order to restore them to their original appearance and express the normality of life. In his work *Bonsai*, Wu inherits the overlaying, straightforward and concise technique of traditional ink painting. His free and casual brushwork gives the painting a vividness, as if light changes between the ink and the blank space, rendering a subtle and hazy light. Through his artistic practice of "erasing meaning, returning to private topics and daily life," Wu questions the value system established by modern civilization and society, and proposes other possible ways to understand the value of the everyday life he depicts.

# 8

## 朱莉·柯蒂斯

### Julie CURTISS

1980 年生于法国巴黎  
在纽约生活工作  
b. 1980, Paris, France  
lives and works in New York

### 最后的花束

#### *Bouquet Final*

2018  
布面丙烯、油彩  
Acrylic and oil on canvas  
76.2 × 60.96 cm

艺术家惠允  
Courtesy of the Artist



朱莉·柯蒂斯的作品具有高度风格化的视觉语言，借鉴了 18 和 19 世纪的法国绘画、芝加哥意象派、日本的“浮世绘”以及漫画、插图等。她的实践也深受超现实主义精神分析符号学的影响。柯蒂斯从当代日常生活中挖掘主题，以被裁切的模棱两可的构图表现她所好奇的小细节，透露着梦幻般的电影感。通过对主体与客体、可见和暗示之间意想不到的并置方式，以及卡通式的夸张描绘，柯蒂斯为画作注入了直接的冷幽默，揭露平庸中的奇异感，以及人类特性和行为中怪诞和超现实的底色。《最后的花束》描绘了一盆莲花，是其海洋意象渗透到叙事中的系列创作之一。通过画面中物与影的并置，柯蒂斯让我们深陷层层递进的多变思想中，与我们自己潜意识的反映相遇。

Employing a highly stylised visual language, Julie Curtiss draws on 18th- and 19th-century French painting, the Chicago Imagists, Japanese "Ukiyo-e" as well as manga and illustration. Her practice is also informed by the psychoanalytic symbology of Surrealism. Curtiss mines her subjects from contemporary, everyday life, representing its curious, small details in cropped and ambiguous compositions that are cinematic and dreamlike in feel. Through the use of unexpected juxtapositions, of subject with object, of the seen and the implied, and an exaggerated portrayal of cartoon-like forms, her paintings are infused with a direct and deadpan humour, revealing the uncanny within the banal and the grotesque and surreal undertones of human characteristics and behaviour. *Bouquet Final*, which depicts a pot of lotus flowers, is one of her series works that marine imagery permeates the narratives. Through the juxtaposition of objects and shadows, Curtiss invites us to dive deeper into the layered, mercurial mind of her subjects, and encounter a reflection of our own subconscious.

# 9

## 希拉里·佩西斯

### Hilary PECIS

1979 年生于美国加州  
在洛杉矶生活工作  
b. 1979, California, U.S.A.  
lives and works in Los Angeles

## 百合

### Lilies

2020  
布面丙烯  
Acrylic on canvas  
157.5 × 127 cm

艺术家与 Rachel Uffner Gallery 惠允  
Courtesy of the artist and Rachel Uffner Gallery



希拉里·佩西斯的作品使观者沉浸于充满南加州风情的温馨场景和环境中，其作品图像源自远足、旅行、去朋友家或在餐厅拍摄的快照集锦，以及对其周围环境的描绘。佩西斯不仅仅是简单地情境再现，她更专注于特定的细节，以唤起记录瞬间的情感。她在注重肌理、笔触、色彩、图案和操作视角的基础上，倾向于自由挥洒创意。佩西斯的作品展现了她对具象绘画历史的兴趣。她经常在自己的作品中加入大量的专题书籍、展览海报和其他艺术家的作品，这让她有机会在创作过程中尝试不同的风格。在作品《百合》中，佩西斯描绘了桌上的一些诗集和画册，近景的两本书打开着。她纳入文化和艺术史的参考视角，为观者带来了一系列与时间和地点紧密相连的视觉线索。这些细节为观者提供了巧妙的切入点，引发其深思并构建自己的联系。

Hilary Pecis invites viewers to step into intimate settings and environments inspired by the Southern California light. The imagery in Pecis' work comes from her archive of snapshots taken from hikes, travels, visits with friends in their homes or restaurants, and depictions of the artist's surroundings. Rather than direct re-creations, Pecis focuses on specific details that evoke the feeling of a captured moment-taking liberties while emphasizing texture and brushstroke, color and pattern, and manipulating perspective. Pecis' interest in the history of representational painting is evident throughout her work. She often includes stacks of monographs, exhibition posters, and works by other artists within her compositions, allowing Pecis the opportunity to try out different styles alongside her vernacular of making. In *Lilies*, Pecis depicts some collections of poetry and catalogues on the table, with two books open in close-up. With the inclusion of cultural and art historical references, she offers a set of visual cues to the viewer that speak to specific time and place. These details subtly offer points of entry for the viewer to reflect and form their own associations.

# 10

## 瓦伦丁·卡伦

### Valentin CARRON

1977 年出生于瑞士马蒂尼  
在马蒂尼生活工作  
b. 1977, Martigny, Switzerland  
lives and works in Martigny

## 一把梳子一个洞

### A Comb A Hole

2016  
青铜，看古铜色和瓷漆  
Bronze, patina and enamel paint  
3.8 × 58.7 × 68.3 cm

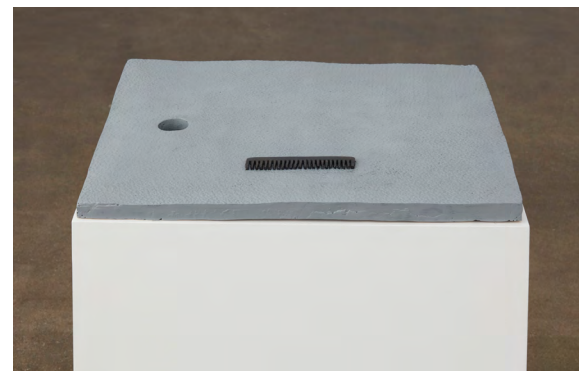
图片版权归艺术家所有  
艺术家与 David Kordansky Gallery 惠允  
Copyright The Artist  
Courtesy of the Artist and David Kordansky Gallery

瓦伦丁·卡伦的创作灵感源自其所身处的日常景观，他挪用常见的符号和普遍存在的形式，通过材料的转换，重塑那些被人忽视或遗忘的无声物件，在颠覆物件原始意义的同时，为普通和平凡的日常事物注入诗意。

2016 年，卡伦根据他在瑞士西南部的家乡随机抓拍的人行道、沥青路面、地板和下水道算子的照片，创作了一系列扁平的板状青铜雕塑。他用黏土塑形，翻模铸造成青铜后再着色。这些水平放置的浮雕，捕捉了那些常常出现在人们脚下而不被注意的路面景观，有掉落的香蕉皮和薯条，留在路面的鞋印，还有在混凝土路面凝固前掉入其中的螺栓和钉子。《一把梳子一个洞》是这个系列的其中的一件雕塑。艺术家以极其朴素的语言描绘了生活中梳子掉落在地上这种平庸且随意的场景，并幽默地将其与一个黑洞并置，为作品打开了一个通向未知深渊的入口，赋予其开放性叙事的维度和想象空间。

Inspired by the everyday landscape in which he lives, Valentin Carron appropriates common symbols and ubiquitous forms, and by transforming materials, he reinvents silent objects that have been overlooked or forgotten, subverting original meanings and infusing poetry into ordinary and mundane everyday things.

In 2016, Carron created a series of flattened slab-like bronze sculptures based on photographs of sidewalks, asphalt pavements, floors and sewer grates he randomly captured in his hometown in southwestern Switzerland. He molded them in clay, cast them into bronze and then colored them. These horizontally placed relief sculptures capture the often unnoticed pavement landscape under our feet, with dropped banana peels and French fries, shoe prints, and bolts and nails dropped into the concrete pavement before it solidified. *A Comb A Hole* is one of the sculptures in this series. The artist depicts in extremely simple language the banal and random scene of a comb falling on the ground in life, and humorously juxtaposes it with a black hole, opening an entrance to the unknown abyss for the work and giving it an open narrative and imagination.



廖伟衡

LIU Wai Hang

1996 年生于中国香港  
在香港生活工作  
b. 1996, Hong Kong, China  
lives and works Hong Kong

石砖如景 1

*Brick as a landscape 1*

2021  
布面油彩、油画棒  
Oil, oil bar and oil pastel on canvas  
155 × 240 cm

© The Artist



狮子山的精神，简而言之，是香港人敢于锲而不舍的毅力。那股毅力的目的和原动力，往往被遗忘了，亦少被理论化或者记录下来。也许唯一可见的记录是人们日常通勤中积累的污垢和尘垢，在晨晨交际的九龙塘月台留下脚印累累的痕迹，可以作为唯一的见证。而狮子总是昂首阔步，远眺那不可及的远方。我好想知道，它在仰望什么呢？

也许，它从眼角，瞥见了，我在查探火车站地上的污垢吧。

——廖伟衡

The spirit of the Lion Rock, in short, refers to the willingness and diligence of Hong Kong people to work hard and persevere. However, the purpose and motivation behind such perseverance is often overlooked and rarely discussed, documented and theorised.

Perhaps the only visible records are the dirt and grime accumulated from the daily commutes of people.

The lion is always looking into the distance with its head held high. I wonder what it is gazing at.

Perhaps it has caught a glimpse of me examining the dirt on the floor of the train station out of the corner of its eye.

— Liu Wai Hang

欧阳春

OUYANG Chun

1974 年生于中国北京  
在北京生活工作  
b. 1974, Beijing, China  
lives and works in Beijing

灵与肉——三重奏

*Soul and Flesh – Trio*

2011  
布上油画  
Oil on canvas  
不规则三联画  
Triptych, various size  
190 × 410 cm

图片提供：艺术家和香格里拉画廊  
courtesy of the artist and ShanghART  
Gallery

《灵与肉——三重奏》是欧阳春对于他在西安生活的那段青春岁月的致敬和纪念。沿着画面左下角那一辆装满画具的小板车，我们便跟随艺术家从高楼下密集的城中村，一同驶向辽阔星空下的花田和原野，而右侧的道路则通向城市的璀璨灯火。欧阳春不事雕琢、自由随意的笔触不仅勾勒出画面中心市井生活的真实灵动和烟火气息，也洋溢着他对这一片土地浓烈的情感。深灰色背景下蜿蜒的小路串联起艺术家在城市、乡村和城乡结合部往返迁徙的三重奏。透过一个小人物的视角，他在不同角落中游荡的生命音符似乎被隐没在城市化进程的宏大乐章中。绚烂的烟花投射着他曾经的憧憬和迷惘。

*Soul and Flesh – Trio* is Ouyang Chun's tribute to and remembrance of his youth spent in Xi'an. Along a cart full of painting tools in the lower left corner of the painting, we follow the artist from the urban village with its high buildings to the fields of flowers and fields under the vast starry sky, while the road on the right leads to the bright lights of the city. Ouyang Chun's unrefined and free brushstrokes not only outline the authentic and vibrant city life in the center of the painting, but also overflow with his strong emotions for this land. The winding path against the dark gray background echoes the artist's migration trio between the city, the countryside and the urban-rural area. Through the perspective of a nobody, his life wandering in different corners seem to be hidden in the grand movement of urbanization. The gorgeous fireworks project his former longing and confusion.



# 13

瑞秋·罗斯

Rachel ROSE

1986 年生于美国纽约  
在纽约生活工作  
b. 1986, New York, USA  
lives and works in New York



湖流谷

Lake Valley

2016  
高清影像  
HD Video  
8'25"

卵

Egg

2016  
树脂玻璃  
Resin  
34.5 x 28.5 x 28.5 cm

图片由艺术家及柯芮斯画廊惠允  
Image courtesy of the artist and Pilar  
Corrias Gallery



瑞秋·罗斯的创作基于某一时刻获得的感知经验展开, 对她而言, “创作艺术作品意味着将一种不断涌现的感觉与特定时间点、某个人物或某个地点相联系, 以发展更为深入、完备的感知理解, 并探查这感觉可带来的启示。”《湖流谷》的灵感源自罗斯养的一条狗, 她会思考狗在她工作时将如何度日, 以及狗呈现不同状态时的感受。在着手准备的过程中, 她也融入自己对于事业的关注和对动画的好奇, 并最终以手绘赛璐珞动画的形式创作了这件作品。动画的每一帧画面是艺术家以繁复手法剪切、层叠、拼贴 19 至 20 世纪儿童绘本插画创造的结果。故事讲述了一个奇幻宠物离家之后的旅程。在某一天, 这宠物感到格外孤独, 想要获得外界的关注, 因此它离开了家, 去往附近的原野寻找慰藉。作品的叙事结构扎根于儿童文学的经典主题: 遗弃。被家庭、伙伴或某个归属集体遗弃, 事实上是一种常见的、受日常生活及焦虑情绪影响的经验。

《卵》是艺术家创作的一系列卵状树脂雕塑的其中一件, 她使用电流刺激让晶莹剔透的流体雕塑得以成型, 将某一特定的瞬间变为永恒。

Rachel Rose's work is based on the experience of perception gained at a moment in time. For her, "the point of making an artwork for me is to attach this feeling to a moment in time, a person or place, and in so doing, develop a more complex understanding of that feeling and what it could shed light on." The inspiration for *Lake Valley* came from a dog that Rose had, and she would think about how the dog would spend his days while she was working, and how the dog would feel when he was in a different state. In the process of preparing the piece, she also incorporated her career concerns and curiosity about animation, which resulted in the creation of this work in the form of hand-drawn cel animated video. Each frame is a composite of elements from 19th-20th century children's book illustrations cut, layered and re-mapped for the present day. The story tells the fantasy journey of an imagined pet after it leaves home. The pet seeks attention on one particularly lonely day. It leaves family in search of connection in the nearby green. The narrative is rooted in the classic theme of children's literature: Abandonment. Abandonment by a family, a partner or a collective of belonging is, in fact, a common experience sustained by everyday routines and anxiety.

*Egg* is one of a series of egg-shaped resin sculptures, in which the artist uses electrical frequency to give shape to crystalline fluid sculptures, turning a particular moment into an eternity.

# 14

尚 - 米歇尔·欧托尼耶

Jean-Michel OTHONIEL

1964 年生于法国圣艾蒂安  
在巴黎生活工作  
b. 1964, Saint-Étienne, France  
lives and works in Paris

玻璃在吹制过程中柔韧可塑, 而在常温凝固后却坚硬易碎, 其复杂性、透明属性以及制作工艺都令尚 - 米歇尔·欧托尼耶深深着迷。在三十多年的探索过程中, 他将玻璃冶炼成珠子、砖块等符号, 通过模块化的方式, 呈现精致、简约、沉静的雕塑, 唤起人们在特定环境中的体验和情感共鸣。装置作品《幸福日记》融合了中国屏风和传统算盘的形式, 每一颗穆拉诺玻璃珠子代表一年中的每一天。在一年的开始, 所有珠子放在算盘框架黑色的一面, 而人们的工作是把它们移到白色的那一面。欧托尼耶刻意保留玻璃成型过程中的缺陷, 使每一个珠子都自成风景, 隐喻每一日生活的无常与不完美。珠算记录着时间的流逝, 也注入人们对过往的追忆, 以及追求幸福生活的渴望。

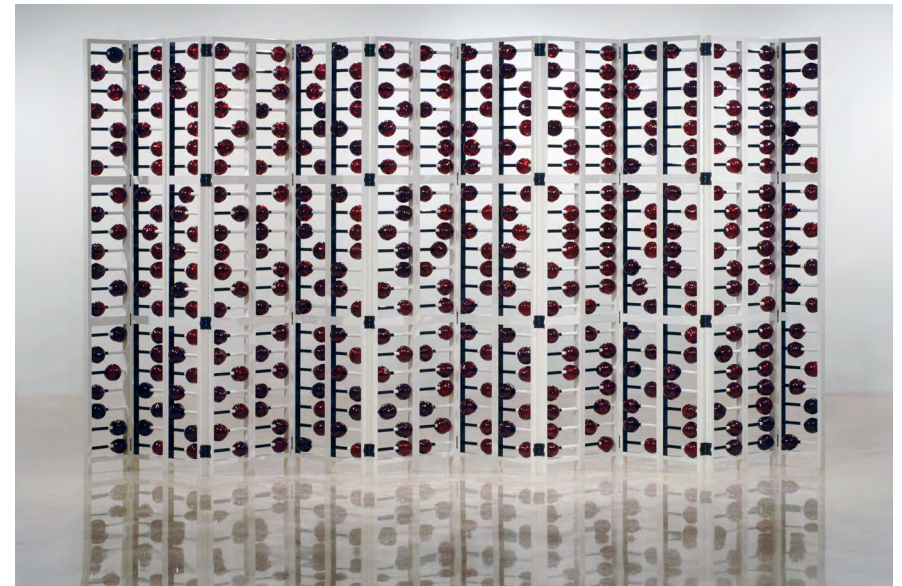
The complex physical properties, transparency and production process of glass, which is flexible and malleable during the blowing process but hard and fragile when solidified at room temperature, have fascinated Jean-Michel Othoniel. Over the course of more than thirty years of exploration, he has smelted glass into symbols such as beads and bricks, and through a modular approach, presents delicate, simplistic, and restrained sculptures that evoke the experience and emotional resonance of a specific environment. The installation *Diary of Happiness* combines the forms of a Chinese screen and a traditional abacus, with each Murano glass bead representing each day of the year. At the beginning of the year, all the beads are placed on the black side of the abacus frame, and it is people's job to move them to the white side. Othoniel deliberately preserves the imperfections in the glass forming process, making each bead a sight, as a metaphor for the impermanence and imperfection of each day. The beads record the passage of time, and also infuse people's memories of the past and their pursuit of a happy life.

幸福日记

Diary of Happiness

2008  
穆拉诺玻璃、木头  
Murano glass, wood  
348 x 33 x 206 cm  
独版 Unique

图片提供: 艺术家与贝浩登  
Courtesy of the artist and Perrotin



## 杨诒苍

## YANG Jiechang

1956 年生于中国广东  
在巴黎 / 海德堡生活工作  
b. 1956, Guangdong, China  
lives and works in Paris/  
Heidelberg

## 千层墨

*Hundred Layers of Ink*

1991-1992  
墨、宣纸、纱布  
Ink on Xuan paper and gauze  
200 × 100 cm

© 杨诒苍 YANG Jiechang



《千层墨》系列是杨诒苍的代表作品之一，始于 1989 年。当年他为参加巴黎蓬皮杜艺术中心的展览“大地魔术师”所准备的作品被扣海关，只身前往法国时只带了几只毛笔。他转而以退为进，沿用传统水墨艺术的工具和技法，以最原始的笔、墨、纸进行创作，却不再作画。杨诒苍通过重复涂墨的方式，记录他在巴黎的那段时光。待墨干了以后，便在同样的位置继续涂墨，重复百多遍。宣纸遇水就会吸收变形，逐渐产生凹凸不平的褶皱和龟裂沧桑的肌理，墨色叠加亦有了金属的质感。此次展出的作品创作于 1991 年至 1992 年，艺术家将“大地魔术师”展览现场创作剩下的《千层墨》重新折叠上胶，再画黑（宣纸）白（纱布）千层墨，故而产生一系列不规则的图案，进一步探索“千层墨”在时间维度、空间维度和融入不同材料质地后变化的可能。在日复一日的修行中，杨诒苍将传统工笔画“三矾九染”的基本原理沿用至当代抽象水墨的实践中，尽显观念和禅意之美。

The series *Hundred Layers of Ink*, one of Yang Jiechang's representative works, began in 1989. The works he had prepared for the exhibition "Magiciens de la terre" at the Pompidou Center in Paris were detained at customs, and he traveled to France alone with only a few brushes. He turned back to the traditional tools and techniques of ink art, using the most primitive brush, ink and paper to create his works, but no longer paint. Yang recorded his time in Paris by repeatedly applying ink. When the ink dried, he continued to apply ink in the same position, repeating it for more than a hundred times. When the Xuan paper met water, it absorbed and deformed, gradually creating uneven folds and cracked texture, to make ink overlays take on a metallic quality. The works in this exhibition were created between 1991 and 1992, and the artist refolded and glued the leftover *Hundred Layers of Ink* from the "Magiciens de la terre" exhibition, and then painted hundreds of layers of black (Xuan paper) and white (gauze), thus creating a series of irregular patterns to further explore the possibilities in the dimension of time and space and the changes after incorporating different materials and textures. In his day-to-day practice, Yang applied the basic principles of traditional brush painting "three alums and nine dyes" to his contemporary abstract ink practice, revealing his concepts and the beauty of Zen.

## 谢德庆

## HSIEH Tehching

1950 年生于中国台湾  
在纽约生活工作  
b. 1950, Taiwan, China  
lives and works in New York

## 一年行为表演 1978-1979

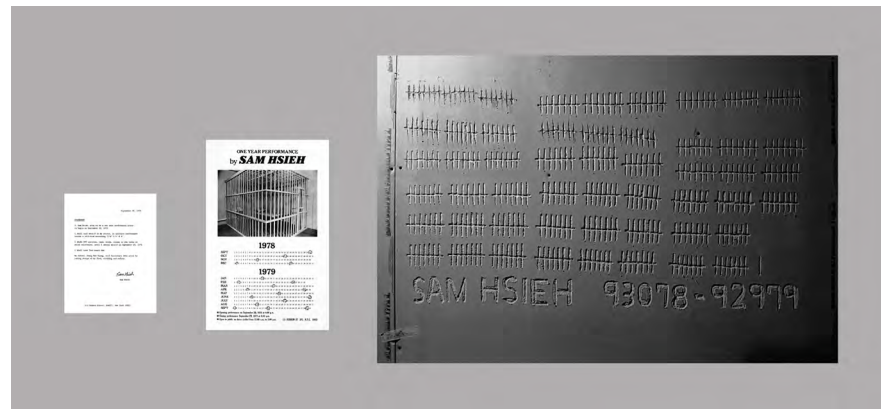
*One Year Performance 1978-1979*

1978-1979  
陈述、海报、丝网印照片  
Statement, Poster and Silkscreen  
陈述 statement: 27.9 × 21.6 cm  
海报 poster: 43.2 × 27.9 cm  
丝网印 silkscreen: 96.5 × 127 cm  
版数 Ed. 190/365

© Tehching Hsieh  
图片提供：纽约 Sean Kelly 画廊  
Courtesy: Sean Kelly Gallery, New York

这件作品是谢德庆《一年行为表演》系列的第一件作品，又名《笼子》。在 1978 年至 1979 年间，他把自己孤独监禁在位于纽约工作室一个 3.5 × 2.7 × 2.4 米的牢笼里，度过一年时间，并根据他自己设立的规则严格执行，没有任何交流和娱乐，唯有思考不受限制。对谢德庆而言，“生命就是生命的徒刑，生命就是度过时间，生命就是自由思考。”基于人类计算生命周期的基本单位，也对应地球绕太阳运转的自然定律，其一年行为表演，旨在探寻周而复始的生命进程，以及有关自我、存在、自由的本质和意义。此次展出的作品资料包括一份艺术家自述，一张海报，上面标明了公众可以前来参观作品的日期，以及一张摄影，记录了他一年中每日刻在墙壁上的标记。

This work, also known as *Cage Piece*, is the first in Hsieh Tehching's *One Year Performance* series. Between 1978 and 1979, he spent a year in solitary confinement in a 3.5 x 2.7 x 2.4m cage in his New York studio, strictly enforcing the rules he had set for himself, with no communication or entertainment, except for unrestricted thought. For Hsieh, "life is life imprisonment, life is spending time, and life is free thinking." Based on the basic unit of human calculation of life cycle, which also corresponds to the natural law of the earth's orbit around the sun, his one-year performance aims to explore the process of life in its cycle, as well as the nature and meaning about self, existence and freedom. The documents displayed in the exhibition include an artist's statement, a poster with the dates on which the public can come to see the work, and a photograph documenting the daily markings he inscribed on the wall throughout the year.



17

**金容翼****KIM Yong-ik**

1947 年生于韩国首尔  
在杨平生活工作  
b. 1947, Seoul, South Korea  
lives and works in Yangpyeong

**靠近……更近……****Closer... Come Closer...**

1994–2015  
布面综合材料  
Mixed media on canvas  
194 × 130 cm

艺术家与 Kukje 画廊惠允  
Courtesy of the artist and Kukje Gallery



一般而言，我的作品为旧作品，但我并不认为它们是“过去式”作品。从某种意义上来说，我所有的作品始终以来未完成的形态，处于持续构建中，并不断创造新内容。储存过程中产生的霉菌和蜘蛛网，以及在运输过程中获得的划痕和指纹，让我的作品不断演变。除了时间留下的痕迹，有时我会在这些“旧”画作上增添或减少几笔，涂上额外的泥垢，或刻上一两句话。所以，我的作品仍在构建中。它们需要多久才能完成？当然是直到我认为它们完成为止。然而，严格来说，一个确切的完成时刻并不存在，那是因为自然的力量不能为常人所抗衡。我全然接受大自然对我的作品的“干预”，因为我坚信艺术作品的创建以自律性（如艺术家的想法）和他律性（如自然的干预）为基础。

当我们透过分裂、排斥和控制的框架来理解现代性时，我的作品则代表着现代主义的对立面。如果说几何图案占据了画布的表面，那么霉菌、污渍、泥垢和划痕的产生则创造了新的裂缝。

——金容翼

Generally speaking, they are all old works, yet I consider none of my works as belongings to the past. All of my paintings are new in a sense that they are engaged in an ongoing process, never crystallized in a state of completion. The mold and spider webs obtained while in storage as well as the scratches and fingerprints acquired while being transported constantly transform my work. In addition to these marks of time, I sometimes take out these "old" paintings to add or erase strokes, apply additional dirt, or inscribe a phrase or two. In so doing, they remain works in progress. For how long? Until I think they are finished. Yet, strictly speaking, it is impossible to mark a fitting finale, since the forces of nature often act against my will. I wholeheartedly embrace this "intervention" of nature as a part of my work, as my faith lies in the belief that a work of art is built upon both the autonomy, i.e., the idea of an artist, and heteronomy such as the intervention of nature.

My work acts as an antithesis to modernism when we understand modernity through the frame of division, exclusion, and control. If the geometrical pattern was meant to exclusively dominate the surface, the interference of molds, stains, dirt, and scratches create a fissure.

— Kim Yong-ik

18

**奈德科·索拉科夫****Nedko SOLAKOV**

1957 年生于保加利亚切文布里亚格  
在索菲亚生活工作  
b. 1957, Cherven Briag, Bulgaria  
lives and works in Sofia

**夜（梦）****Night (Dreams)**

1990  
多联画，6 个部分  
丙烯，油，石墨，PVC，青铜，布，木  
acrylic, oil, graphite, PVC, bronze  
on canvas and wood, polyptych  
in 6 parts  
194 × 333 × 5 cm

鸣谢常青画廊 / 圣吉米那诺 / 北京 / 穆琳  
摄影：奥克·泰勒 - 史密斯  
Photo: Oak Taylor-Smith  
Courtesy Galleria Continua San  
Gimignano / Beijing / Le Moulin



奈德科·索拉科夫将自己的传统壁画教育经历与概念性实践相结合，创造出复杂多面的巧智作品。他是一名出色的故事讲述者，以绘画叙事，也在画作上添加文本解释与注释。他对短篇叙事、格言、对比描写、文字游戏、双关语有着清楚确切的诗意诠释，成为其艺术形式的独特元素。他的作品往往根据故事情节进行布局，而非按照经典的构图规则。《夜（梦）》中，三幅月夜和三幅梦境相互交叠。在夜晚的映衬下梦境正上演，交织着异形生物、鲸鱼、怪物、器官、人像、小屋、符号等纷繁的景象。而在三幅夜景中，一些文字片段反复出现，如梦中的呢喃絮语、痛苦呻吟。

Nedko Solakov combines his traditional education in mural paintings with conceptual practices to create complex, multi-faceted and sharp-witted works. He is a great storyteller. His narratives is told in paintings and drawings, which are combined with textual explanations and commentaris. He shows an unmistakably poetic desire for short narratives, aphorisms, comparative descriptions, plays on words and semantic double entendres that are the characteristic elements of the his idiom. His works are not so much arranged to classical compositional rules but rather according to story lines. In *Night (Dreams)*, three scenes of moonlit nights overlap with three dream scenes. The dreams are playing out against the night, interweaving a myriad of alien creatures, whales, monsters, organs, human figures, huts and other symbols. In the three night scenes, some word fragments are recurring, just like the murmuring and moaning of pain in the dream.

# 19

## 周洁

ZHOU Jie

1986 年生于中国湖南  
在北京 / 京都生活工作  
b. 1986, Hunan, China  
lives and works in Beijing/Kyoto

### 美妙的规划

*Wonderful plan*

2015

不锈钢丝、高纤维密度板、金属、  
丙烯手工上色  
Stainless steel wire, high density  
fiberboard, metal, acrylic  
480 x 300 x 355 cm  
独版 Unique

图片由艺术家惠允  
Image courtesy of the artist

周洁的作品展现了她对人们普遍生存环境和生活状态的观察、怀疑以及反思。从 2013 年开始，她用铁丝进行雕塑创作，以一种冰冷且看起来具有伤害性的工业材料还原床和毛绒玩具等通常出现在私密空间的柔软、温暖之物。材料的转换和强烈的反差呈现了现代技术发展虽赋予人们便捷、高效的生活方式，但同时，这种快速的节奏和基于技术建立起来的机制也在削弱人们的感知能力使人被技术和机制所裹挟。“长久的麻木逐渐变成隐隐的刺痛。”周洁以古老的编织工艺缓慢为铁丝塑形，在近似修行的实践过程中体会真实的感受，并试图唤起人们在现代技术的温床中早已被麻痹的痛感。《美妙的规划》在过往创作的基础上，使用不锈钢丝编织沙发、拖鞋和毛绒玩具，并用丙烯颜料为墙面和地面手工上色，仿佛一层温暖模糊的滤镜，使人置身于危险又美妙的梦境中。

Zhou Jie's works show her observations, doubts and reflections on people's general living environment and state of life. Since 2013, she has been creating sculptures with wire, using a cold and seemingly damaging industrial material to restore the softness and warmth that are usually found in private spaces, such as beds and plush toys. The transformation of materials and the strong contrast present an idea: although modern technological development has realized a convenient and efficient way of life, this fast pace and the mechanisms based on technology are also weakening people's perceptive ability and making them hostage to technology and mechanisms. "The long-lasting numbness gradually turns into a vague tingling pain." Zhou Jie slowly shapes the wire with an ancient weaving process, experiencing the real feelings in the ascetic practice, and tries to evoke the pain that have long been dulled in the hotbed of modern technology. Based on previous works, *Wonderful plan* uses stainless steel wire to weave sofas, slippers and plush toys, and hand-paints the walls and floors with acrylic paint, as if a warm and blurred filter, putting people in a dangerous and wonderful dream.



# 20

## 艾默格林与德拉塞特

ELMGREEN and DRAGSET

迈克尔·艾默格林  
1961 年生于丹麦哥本哈根  
英格·德拉塞特  
1969 年生于挪威特隆赫姆  
在柏林生活工作  
Michael Elmgreen  
b. 1961, Copenhagen, Denmark  
Ingar Dragset  
b. 1969, Trondheim, Norway  
lives and works in Berlin

### 无题

*Untitled*

2014

铜铸哑光白色枕头、亮光黑色底座  
Bronze cast pillows, matt white  
on high gloss black plinth  
60 x 135 x 60 cm  
版数 Ed. 2/3+1 AP

艺术家与 MDC 画廊惠允  
Courtesy the artists and  
MASSIMODECARLO



艾默格林与德拉塞特于 2014 年创作的自画像作品《无题》，虽没有显示出两人的身影，却处处彰显他们的存在。作品由两个铸铜枕头构成，柔软坍塌的枕头并排依偎在一起，呈现出两个头部的印记。通过这件作品，艾默格林与德拉塞特传达了对已故艺术家费利克斯·冈萨雷斯-托雷斯的纪念之情，同时捕捉并保存下他们二人之间的私密时刻让大家共同见证，它深刻提醒着我们的生活是如何在付出与回报、爱与失去的交织纠缠中翩然起舞的。

Elmgreen & Dragset's *Untitled* from 2014 is a self-portrait that doesn't show the duo but evokes their presence. The artwork comprises two bronzed pillows, softly crumpled and nestled side-by-side, bearing the imprint of two heads. With this piece, Elmgreen & Dragset pay homage to the late Felix Gonzalez-Torres while capturing a private moment between two individuals, preserved in time for everyone to witness. It is a poignant reminder of the way our lives are woven together, forever entwined in a dance of give-and-take, of love and loss.

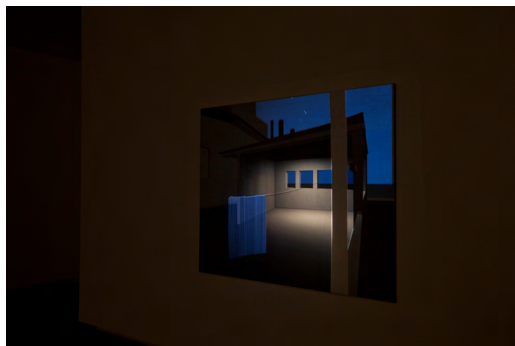
**林昆颖****LIN Kun-Ying**

1980 年生于中国台湾  
在台北生活工作  
b. 1980, Taiwan, China  
lives and works in Taipei

**日常的光****The Common Light**

2010  
影像装置  
Video installation  
120 × 160 cm,  
影像 Video: 3 mins  
版数 Ed. 2/2

图片由诚品画廊提供  
Courtesy of Eslite Gallery



《日常的光》描绘了一幅位于海边屋顶露台的旧时生活场景。林昆颖在画布上采用灰白为主的色调和光滑平涂的笔触，构建起一个没有建筑细节和生命迹象的抽象空间。同时，他利用 3D 技术将画中场景制作成空间模型，进而计算出一天的日照运行变化，通过投影精准对位后，为画面注入时间的维度。绘画以二维形式展现三维空间，而影像作为时基媒体，则是一种虚拟现实。这两种媒介交汇于此，在日升日落、斗转星移之间，光影与天色随之流动变换。艺术家将记忆中的片段转化为“全景式的宁静感受”，凝结成一首永恒绵长的诗，在现实与虚拟之间展开有关时空的哲思，人们得以在此逃离生活的喧嚣，静观、等待，放空一会儿。

*The Common Light* depicts a scene of old-time life on a rooftop terrace by the sea. Using a predominantly gray and white color palette and smooth, flat brushstrokes on the canvas, Lin Kun-Ying builds an abstract space devoid of architectural details and signs of life. At the same time, he uses 3D technology to make a spatial model of the scene in the painting, calculates the sunlight changes in a day, and injects the dimension of time into the scene after precise alignment through projection. Painting presents three-dimensional space in two-dimensional form, while video, as a time-based media, is a virtual reality. These two media converge here, where sunrises and sunsets, light and shadows coexist. The artist transforms the fragments of memory into a "tranquil feeling of panoramic view" and an eternal long poem, which unfolds philosophical thoughts about time and space between reality and virtuality, where people can escape from the hustle and bustle of life, watch, wait and let go for a while.

**洪浩****HONG Hao**

1965 年生于中国北京  
在北京生活工作  
b. 1965, Beijing, China  
lives and works in Beijing

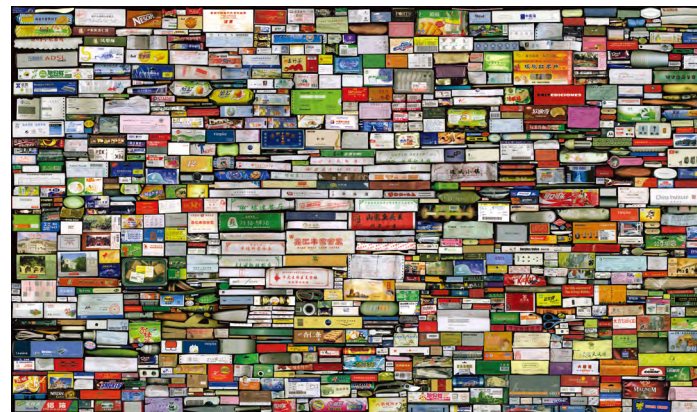
**我的东西 - 结算 06 A**  
**My Things - Book Keeping of 06 A**

2006  
实物扫描、数码输出  
Scanned objects, digital c-print  
120 × 205 cm  
版数 Ed. 5/12

© 洪浩, 艺术家惠允  
© Hong Hao, courtesy the artist

《我的东西》系列是洪浩从 2001 年开始实施的计划，持续进行了十二年。他将自己每日的消费物、消费凭证或生活中出现的物品放进扫描仪扫描，再用图像处理软件组合成拼贴集锦。实物扫描的影像以“反摄影”的视觉形式，去除景深、虚实、光影等因素的影响，在客观、平等以及去中心化的排布方式下再现每一个物件。艺术家选择了一种档案学式的研究方法，观察并记录自己当下的生存状态。通过生活与工作并行的实践，他也在每日不断重复的过程中，持续思考人们生活习惯、需求欲望和物质依赖在消费社会的影响下所发生的巨大改变。在《结算 06A》中，食物、一次性餐具、机票、电子用品等令人熟悉的物件被密密麻麻地平铺在眼前，这是艺术家 2006 年消费物的“年终结算清单”，也是当今社会大部分人的生活镜像。

The series *My Things* is a project that Hong Hao started in 2001 and continued for twelve years. He scans his daily consumptions, vouchers or objects that appear in his life, and then combines them into a collage with image processing software. The scanned images are "anti-photographic" in visual form, removing the effects of depth of field, blur and clarity, light and shadow, and reproducing each object in an objective, egalitarian and decentered layout. The artist chooses an archival research method to observe and record his current state of existence. Through his parallel practice of living and working, he also continues to contemplate the drastic changes in people's habits, needs and desires, as well as material dependence under the influence of the consumer society in daily repetition. In *My Things - Book Keeping of 06 A*, familiar objects such as food, disposable tableware, airline tickets, and electronic goods are laid out in a dense and flat manner, which is the artist's "year-end settlement list" of consumer goods in 2006 and a mirror image of most people's lives in today's society.



## 黄永砵

HUANG Yong Ping

1954 年生于中国福建  
2019 年逝于法国巴黎  
born in 1954, Fujian, China  
died in 2019, Paris, France

## 大限

Da Xian

1997

综合媒材, 水彩纸本, 银盐相纸  
Mixed media, watercolor on paper,  
gelatin silver print

尺寸可变

Dimensions variable

© 黄永砵档案

© Huang yong ping archives

黄永砵擅于挖掘日常经验、传统文化、历史事件中的意象和典故, 旁征博引, 以此混杂多重语义和模糊关系, 创造出惊人的空间装置。1989 年移居法国之后, 他基于移民艺术家的体验围绕移民身份、文化差异、殖民历史等主题展开思考并呈现独特的视角。在《大限》这组作品中, 黄永砵还原了三个 18 世纪东印度公司定制的外销粉彩瓷碗, 碗的外壁绘有广州十三行中外贸易的场景, 旗杆上悬挂着英国、荷兰、瑞典等多国国旗, 意指殖民岁月和殖民势力。碗中放着外国品牌的食品袋, 显示食物的有效期至 1997 年 6-7 月, 以香港回归的历史性时刻和碗中的临期食品象征殖民的终结。碗作为“生存之器物”, 则喻示生命的局限。黄永砵通过“碗”的意象, 建立这些事物之间的联系, 并从“有效期”的概念出发, 指出人类历史、社会以及生活都有限制。他借此反思殖民主义的历史及其对当今社会和人们生存现状的影响, 也试图打破人们固有的认知和思维方式, 提问何为大限, 何时大限。

Huang Yong Ping excels at mining imagery and allusions from everyday experiences, traditional culture, and historical events, and draws on them to create astonishing spatial installations by mixing multiple semantics and ambiguous relationships. After moving to France in 1989, he began to present a unique perspective based on his experience as an immigrant artist around the themes of immigrant identity, cultural differences, and colonial history. In *Da Xian*, Huang restores three custom-made 18th century East India Company export famille rose-glazed porcelain bowls, the outer layers of which are painted with scenes of Chinese and foreign trade in Guangzhou's Thirteen Factories, with the flags of England, Holland, Sweden and other countries hanging from the flagpole, referring to the colonial years and colonial power. The bowls contain foreign branded food bags, showing that the food is valid until June/July 1997, symbolizing the end of colonization with the historic moment of Hong Kong's return and the expiration of the food in the bowls. The bowls, as an "object of survival," is a metaphor for the limits of life. Through the imagery of the bowl, Huang establishes a connection between these things and, from the concept of "expiration date," points out that human history, society and life have limits. By reflecting on the history of colonialism and its impact on today's society and people's living conditions, he also tries to break people's inherent perception and way of thinking, asking what and when is *Da Xian* (doomsday).



## 苏伯德·古普塔

Subodh GUPTA

1964 年生于印度比哈尔  
在新德里生活工作  
b. 1964, Bihar, India  
lives and works in New Delhi

## 中国蓝调

Chinese Blues

2010

布面油画

Oil on canvas

每件 Each: 38.2 × 50.8 cm

鸣谢常青画廊 / 圣吉米那诺 / 北京 / 穆琳  
摄影: 奥克·泰勒 - 史密斯  
photographs: Oak Taylor-Smith  
courtesy: Galleria Continua San  
Gimignano/Beijing/Le Moulin



苏伯德·古普塔的创作灵感源自他在印度贫困乡村成长的童年记忆和成年后迁居新德里的个人经历。从日常物品和生活场景取材, 锅碗瓢盆等厨房器皿是其作品中最常见的元素。他试图展现这些凡尘俗物的美和潜力, 并通过挪用和重新组合的方式展开隐喻, 表现人的生存以及印度本土城市化、现代化转型时期的现状。《中国蓝调》系列描绘了一组中国餐桌上的残羹剩饭景象, 画作被装入 16 世纪的画框, 凌乱的桌面、未饮尽的酒杯、盘中剩骨指向 17 世纪荷兰静物画风格的影响和隐藏在画中的象征寓意, 而光的运用使画作呈现摄影过曝的效果, 增添了一层模糊的滤镜。从古普塔的视角, 我们得以透过他者短暂凝视的目光, 感知到“我们与他者之间共有的脉络和经纬”。

Subodh Gupta's work is inspired by his childhood memories of growing up in a poor village in India and his personal experiences living in New Delhi as an adult. Drawing from everyday objects and scenes of life, kitchen utensils such as pots and pans are the most common elements in his works. He attempts to show the beauty and potential of these mundane objects and develops metaphors through appropriation and recombination to represent human existence and the current state of India's urbanization and modernization transition. *Chinese Blues* series depict a group of leftovers from a Chinese table. They are framed in the 16th century frames, with the messy tabletop, glasses with remnant wine, and leftover bones on the plate pointing to the influence of the 17th century Dutch still life style and the symbolism hidden in the painting, while the use of light gives the painting a photographic overexposure effect and adds a blurring filter. Through Gupta's perspective, we are able to perceive "the veins as well as warp and woof that we share with the other" through the brief gaze of the other.

**陈彧君****CHEN Yujun**

1976 年生于中国福建  
 在上海生活工作  
 b. 1976, Fujian, China  
 lives and works in Shanghai

**亚洲地境——12 平方米****No.20110520**

*Asian Circumscription – 12 Square  
 Meters No.20110520*

2011

布面丙烯

Acrylic on canvas

200 × 600 cm

图片提供: 陈彧君工作室

Image: courtesy of Chen Yujun Studio

“亚洲地境”是一个虚拟的空间概念。陈彧君通过这个系列的绘画创作，重新审视自我成长经历、家族移民历史和家乡的地缘文化。“12 平方米”是画布的实际面积，既指向一个地理意义上的真实存在，也通向艺术家内心对建筑空间的感知、记忆和想象。在他用线条划分墙面、地面，勾勒屋中沙发的轮廓时，线条也在打破明确的界限和分隔，使背景突然跃入前景，而前景的局部隐于背景之中。两联幅拼接处故意造成色彩与明暗错位，细密凌乱的线条为画面制造出随意复杂的肌理，仿佛是脑海中拼凑记忆画面时会闪现的视觉信息碎片和系统故障。陈彧君试图呈现一种被异化的空间，以及个体身处其中的陌生感受，在乡愁情怀中追寻“家”的方向。

"Asian Circumscription" is a virtual concept of space. Through this series of paintings, Chen Yujun re-examines his own upbringing, his family's migration history and the geo-culture of his hometown. The "12 square meters" is the actual size of the canvas, pointing both to a real existence in a geographical sense and to the artist's inner perception, memory and imagination of architectural space. As he divides the walls and floors with lines and outlines the sofas in the house, the lines are also breaking clear boundaries and separations, so that the background suddenly leaps into the foreground, while the foreground is partially hidden in the background. Color and shade are deliberately misaligned between the diptych, and the thin, messy lines create a random and complex texture in the picture, as if visual information fragments and systemic failures are flashing in the mind when piecing together images from the memory. Chen Yujun attempts to present an alienated space and the unfamiliar feeling of being in it, nostalgically tracing where "home" is.

**林明弘****Michael LIN**

1964 年生于日本东京  
 在台北 / 布鲁塞尔生活工作  
 b. 1964, Tokyo, Japan  
 lives and works in Taipei/Brussels

**里斯本日间床****Lisboa Cama de Dia**

2003

木板上乳胶漆、抱枕

Emulsion on wood, pillows

240 × 240 × 39 cm

独版 Unique

© 林明弘, 上海余德耀美术馆惠允

© Michael Lin, courtesy of Yuz Museum Shanghai



源自其横跨欧美及亚洲等地的成长背景和生活经历，林明弘的创作关注空间转换、身份认同以及创作媒介等与“边界”有关的议题。他经常根据实地空间，创作特定场域的作品，将放大的传统花布图案绘制在物体表面，甚至覆盖整个展示空间，以此构建出一种介于展览场地与日常生活、私密与公共、观看与被看之间的空间疆界。在《里斯本日间床》中，林明弘在展场放置了一张日间床，并随意摆放了四个抱枕，邀请观众或躺或坐，以身体感知作品并与之互动。在其勾勒的空间“画布”上，他利用花布图案建立与观众之间的对话，亮丽多彩的传统花卉图案以“花开富贵”的吉祥寓意，唤起本地观众对家中常见旧物的记忆，营造了一种“在家”的熟悉氛围，也以此模糊了作品的边界，将展示空间转化成一种回归日常的“状态”，成为社交、互动和共享愉悦的场合。

Marked by his background and life experiences across Europe, America and Asia, Michael Lin's works focus on issues related to "borders" such as spatial transformation, identity and creative media. He often creates site-specific works, painting enlarged traditional floral patterns on the surface of objects or even covering the entire display space, thus building a spatial boundary between the exhibition venue and daily life, between private and public, between seeing and being seen. In *Lisboa Cama de Dia*, Michael Lin places a daybed in the exhibition space, with four pillows randomly on it, inviting the audience to lie or sit, to physically perceive and interact with the work. He uses floral cloth patterns to establish a dialogue with the audience. On his spatial "canvas," the bright and colorful traditional floral patterns, as an auspicious symbolism of blossom and prosperity, evoke memories of common old objects at home, creating a "home" atmosphere. It also blurs the boundaries of the works, transforming the exhibition space into a state of everyday life and an occasion for socializing, interacting and sharing a pleasant moment.

## 劳伦·哈尔西

Lauren HALSEY

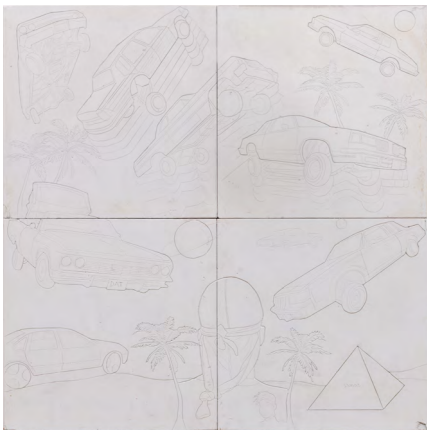
1987 年生于美国洛杉矶  
在洛杉矶生活工作  
b. 1987, Los Angeles, U.S.A.  
lives and works in Los Angeles

## 星期日，有趣日，空气日（福惠阿姨）

*Sunday, fun day, airday (auntie fawn)*

2019  
木板上手刻石膏  
Handcarved gypsum on wood  
121 × 121 × 4.8 cm

洛杉矶 David Kordansky 画廊惠允  
摄影: Jeff McLane  
Courtesy of David Kordansky Gallery,  
Los Angeles  
Photography: Jeff McLane



劳伦·哈尔西的家族一直居住在洛杉矶中南部，至今已好几代人。她的创作也扎根于这片土地，在其作品中出现的图像、文字反映了她生活中的景观和接触的社群，也投射了她对社区以及城市中各种现实问题的关注和思考。哈尔西将她的石膏墙面作品设想为建筑面板，这是她对于城市景观和市政建设构想的模板，为计划在中南部社区建造一个功能空间而进行的初期实践。石膏是一种建筑材料，其运用可追溯至古埃及金字塔的建造。哈尔西在石膏板上雕刻出她所在中南部社区的图像标志与符号，包括当地的店面招牌、街道、棕榈树、车辆以及亲友的肖像。金字塔符号和象形标记不仅在物理层面呼应石膏材质的使用，也“以有形的形式实现了精神和神话的维度”。哈尔西通过其艺术实践，思考着艺术、建筑和社区建设之间的关系，不断拓展社区参与的可能性。

Lauren Halsey's family has lived in South Central Los Angeles for several generations now. Her work is also rooted in this land. The images and texts that appear in her work reflect the landscape and the communities she is in contact with, as well as project her concerns and thoughts on various realities in the community and the city. Halsey envisions her gypsum wall pieces as architectural panels, a template for her vision of urban landscape and municipal construction, an initial practice for planning a functional space in a South Central neighborhood. Gypsum is a building material, the use of which could date back to the construction of the pyramids in ancient Egypt. Halsey carved pictorial signs and symbols of her South Central community into the gypsum panels, including local storefront signs, streets, palm trees, vehicles, and portraits of friends and family. The pyramid symbols and pictographs not only echo the use of plaster on a physical level, but "they are realizations, in tangible form, of a spiritual and mythological dimension." Through his artistic practice, Halsey contemplates the relationship between art, architecture and community building, and continues to expand the possibilities of community engagement.

## 岳敏君

YUE Minjun

1962 年生于中国黑龙江  
在北京生活工作  
b. 1962, Heilongjiang, China  
lives and works in Beijing

## 迷宫 – 修身持志，怡情养性

*Maze – Self Discipline*  
2008  
布面丙烯  
Acrylic on canvas  
280 × 400 cm

艺术家惠允  
Courtesy of the artist

中国传统造园旨在构建一个集居住、观赏、休憩于一体的空间，通常也是文人墨客寄予生活情趣、表达诗性和审美的载体，象征人们的精神家园。而岳敏君则通过“迷宫”的形式，在古典园林砌起数不尽的白墙黑瓦，将挪用自中国传统绘画中的历史、人物、题材等元素困于迷宫之中。他戏仿名家大师的画作和签名，将他们打乱分散并藏匿在画面中，呈现出一派繁杂的迷局乱象。俯视的全景视角似乎也不能带观者走出迷宫，被封闭在高墙内的又何止是画中之人事，岳敏君以此反思中国画和中国传统文化在当今社会的困局。透过“修身持志，怡情养性”的传统之道，艺术家寻找着自我的精神家园，也进一步思考传统艺术和文化的精髓在当代社会的转换问题，追问中国艺术的根源和去处。

Traditional Chinese gardens aim to build a space that integrates living, viewing and resting, and is usually a vehicle for the literati to express their interest in life, poetry and aesthetics. They symbolize a spiritual home. Yue Minjun, on the other hand, has built an endless number of white walls and black tiles in the classical gardens in the form of a "labyrinth," trapping elements of history, characters and themes appropriated from traditional Chinese paintings in the labyrinth. He imitates the paintings and signatures of masters, scattering them and hiding them in the paintings to present a maze of chaos. Even with a panoramic view, the viewers still can't escape the labyrinth. It is not only the people in the paintings that are trapped in the high walls, through this work, Yue Minjun reflects on the predicament of Chinese painting and traditional Chinese culture of today. Through the traditional way of "cultivating body and mind, and nurturing inner tranquility," the artist searches for his spiritual home, further considers the transformation of the essence of traditional art and culture in contemporary society, and examines minutely the roots and destination of Chinese art.



## 尹秀珍

## YIN Xiuzhen

1963 年生于中国北京  
在北京生活工作  
b. 1963, Beijing, China  
lives and works in Beijing

## 书架 25 号

*Bookshelf No.25*

2009–2013  
旧衣服、书架  
Used clothes and bookshelf  
108 × 27 × 122 cm

© 尹秀珍, 艺术家与佩斯画廊惠允  
© Yin Xiuzhen, courtesy the artist and  
Pace Gallery

从上世纪 90 年代中旬开始, 尹秀珍使用旧衣服、鞋子和行李箱等回收物作为材料和元素, 进行雕塑和装置的创作并为人所熟知。《书架》系列创作于 2009–2013 年, 她从各地收集不同的书架, 用旧衣服为她们缝制“新衣”, 那些被人穿过的衣服也汇集众多书籍, 整齐地摆放在书架上。尹秀珍认为“‘衣服’是人的第二张皮”, 不仅体现着人们的个性、身份, 也承载着不同的记忆和经历, “而人的经历本身就是一本或多本厚厚的书籍”。艺术家将这些收集而来的现成物重置并缝合在一起, 书架上的每一本书记录着生活和岁月的痕迹, 既是一段经历的缩影, 也是独一无二的人生传记。柔软的织物曾包裹带有温度的身躯, 唤起人们心底熟悉、温暖的记忆。而书架背面所呈现的混乱衣物似乎也暗示被忽视的个人生活以及在消费主义横行的时代下过度消费、物资过剩等社会现象。

Since the mid-1990s, Yin Xiuzhen has been known for her sculptures and installations using recycled materials and elements such as old clothes, shoes and luggage. In the series *Bookshelf*, created from 2009 to 2013, she collected different bookshelves from all over the world and used old clothes to sew "new clothes" for them, and those worn clothes were gathered into numerous books and placed neatly on the shelves. Yin considers "'clothes' as the second skin of people," which not only reflects people's personality and identity, but also carries different memories and experiences, and "everyone's personal experience is just like thick column of books." The artist resets and stitches together these collected ready-mades, and each book on the shelf records the traces of life and years, which is both a microcosm of an experience and a unique biography of life. The soft fabrics once worn on bodies evoke familiar and warm memories, while the chaotic clothes displayed on the back of the bookshelf also suggest neglected personal lives and social phenomena such as over-consumption and excess of materials in an era of consumerism.



## 尼尔·贝卢法

## Neil BELOUFA

1985 年生于法国巴黎  
在巴黎生活工作  
b. 1985, Paris, France  
lives and works in Paris

《无题》系列表现了尼尔·贝卢法对其标志性原材料 (树脂、钢和颜料) 的绘画性研究。装置从引人注目的质量中解脱出来, 提供了深入探究其材料关系的机会。这些作品用扭曲的钢筋和树脂打造, 树脂浸染让每件物品和场景都栩栩如生, 象征性地塑造了我和我的日常生活。

*Untitled* series represent painterly studies of Neil Beloufa's signature raw materials (resin, steel, and pigment), and provide relief from the engrossing quality of his installations, offering an opportunity to zoom in on his material relationships. The works are rendered solely in twisted rebar and resin. Washes of resin colors each object and scene with action, which symbolically shapes us and our daily life.

## 无题

*Untitled*

2016  
钢, 树脂, 颜料  
Steel, resin, pigment  
174 × 97.8 × 55.9 cm  
独版 Unique

## 无题

*Untitled*

2016  
钢、树脂、颜料  
Steel, resin, pigment  
177.8 × 7.6 × 47 cm  
独版 Unique

艺术家与 François Ghebaly 画廊惠允  
Courtesy of the Artist and François  
Ghebaly Gallery





“洄游：余德耀基金会收藏展”，上海余德耀美术馆展览现场，2023年 / 摄影：王闻龙  
"A Journey: A Yuz Foundation Collection," Installation view at Yuz Museum, Shanghai, 2023 / Photo: Alessandro Wang

**克利·特赖布****Kerry TRIBE**

1973 年生于美国波士顿  
在洛杉矶生活工作  
b. 1973, Boston, USA  
lives and works in Los Angeles

**失语症诗歌俱乐部****The Aphasia Poetry Club**

2015

三屏有声影像

Three-channel video with sound  
28:27

版数 Ed. 1/5+2 AP

洛杉矶 356 Mission 展览现场图

摄影: Fredrik Nilsen

Installation view, 356 Mission, Los Angeles

Photo: Fredrik Nilsen

《失语症诗歌俱乐部》是一部电影级的三屏影像装置,由三位失语症(因语言中枢神经受到损伤而导致的神经系统疾病)患者讲述。失语症患者拥有正常智力和人格,却深受语言理解和表达障碍的困扰。该影像主要通过特赖布对三名对象的采访展开。虽然未曾出镜,但当他们分享自己的想法和经历时,他们的话语触发了精心编排的角色动画、静态摄影和实景镜头。特赖布以三种不同的电影语言,展开视觉与历史、记忆、叙述关联的图景,与三位失语症患者口述的个人经历相互交织,共同勾勒出独具个性的人物肖像。艺术家试图呈现离场和缺失。当人物离场,语言缺失,这些不被占据的缝隙,如同诗的留白,唤起人们共有的情感与精神的共鸣。

*The Aphasia Poetry Club* is a cinematic-scale three-channel video installation narrated by three individuals who have aphasia, a neurological condition caused by damage to the language centers of the brain. Aphasics struggle to understand and produce language, even though their personalities and intellects are often unaffected. The video is organized around her interviews with the three subjects. Although never pictured, as they share their thoughts and stories, their words trigger elaborate arrangements of character animation, still photographs, and live action footage. Using three different cinematic languages, Tribe unfolds a visual landscape linked to history, memory and narrative, intertwined with the personal experiences of three aphasics, to create a unique portrait of their personalities. The artist tries to present absence and loss. When the characters are absent and the language ability is lost, these unoccupied gaps, like the blank space of poetry, evoke our shared emotional and spiritual resonance.

**沈远****SHEN Yuan**

1959 年生于中国福建  
在巴黎生活工作  
b. 1959, Fujian, China  
lives and works in Paris

**O**

2010

五个树脂蛋

5 resin eggs

每个蛋 Each: 20 × 15 × 15 cm  
独版 Unique

© 沈远 & 上海余德耀美术馆惠允

© Shen Yuan & courtesy of Yuz Museum Shanghai



2010 年上海世博会期间,沈远曾为世博轴雕塑展创作一件巨大的蛋形户外装置。之后,她进一步深化概念和工艺,于同年创作了同名作品《O》,即在此展出的五个树脂蛋。在这件作品中,地球被设想成没有蛋壳的鸡蛋,棕红色的蛋黄表面如土地一般沟壑纵横,分别刻有五大洲的英文。艺术家借用德国科学家阿尔弗雷德·魏格纳提出的大陆漂移理论,通过蛋黄完整的球体表现远古时代的地球曾是一块完整的大陆,被辽阔的海洋所包围,正如蛋黄被透明的蛋清所包裹。这与我国东汉天文学家张衡提出“浑天如鸡子,天体圆如弹丸,地如鸡中黄”的宇宙观异曲同工。

沈远从日常生活的细微处切入,反观地球起源、世界版图、人类迁徙等宏大主题。蛋是生命的原初形态,象征着孕育和新生,在当年世博会的背景下,她以此表达人们对一个和谐统一星球的共同心愿。而五个蛋似乎隐喻世界越发分崩离析、各国各自为政的格局,透露着她对当今社会现状的关注和忧思。

During the 2010 Shanghai World Expo, Shen Yuan created a huge egg-shaped outdoor installation for the Expo Axis sculpture exhibition. Later, she further deepened the concept and techniques by creating the work *O* in the same year, the five resin eggs on display here. In this work, the earth is envisioned as an egg without a shell, and the brownish-red yolk is furrowed like the earth, with the five continents inscribed in English. Borrowing from the theory of continental drift proposed by German scientist Alfred Wegener, the artist uses the intact sphere of the egg yolk to show that the earth in ancient times was once a complete continent, surrounded by vast oceans, just as the yolk is wrapped in transparent egg white. This is similar to the cosmology of Zhang Heng, an astronomer in the Eastern Han Dynasty, who proposed that "the sky is in the shape of an egg and the earth is like its yolk."

Shen Yuan starts from the subtleties of daily life and reflects on grand themes such as the origin of the earth, the territory of the world, and the migration of human beings. The egg is the original form of life, symbolizing conception and rebirth, and in the context of the World Expo, she expresses people's common wish for a harmonious and unified planet. The five eggs, however, seem to be a metaphor for the increasingly fragmented world, revealing her concern and anxiety about the current social situation.

**张健君****ZHANG Jian-Jun**

1955 年生于中国上海  
 在上海 / 纽约生活工作  
 b. 1955, Shanghai, China  
 lives and works in Shanghai/  
 New York

**溪岸****Bank of the Creek**

1980  
 油彩、卵石、砂、画布  
 Pebbles, oil paint on canvas  
 60 × 71 cm

图片由艺术家惠允  
 Image courtesy of the artist



上世纪 70 年代后期, 张健君在学习西方印象派以及表现主义绘画风格的同时, 也开始关注中国传统艺术形式和老庄哲学等思想。在古今中外多重历史、文化和观念间穿梭, 他将理解和感悟转化为多样的实践和表达。1980 春, 他创作了第一件综合材料的作品《溪岸》, 将自然界的物质如砂、石等直接引入画布之中。自然与时间一直以来都是张健君作品创作中最为重要的元素, 而经历千万年地壳运动、河水冲刷形成的鹅卵石, 正是这两者的产物。物质本身的造型和体积感赋予画面丰厚的肌理, 呈现出时间累积的厚重力量。艺术家以粗放笔触和强烈色彩挥就而成的三段线条横于画中, 既象征着源源不断的溪流, 也展现出他对宇宙源起、“道”生万物的哲思。

In the late 1970s, while studying Western Impressionist and Expressionist painting styles, Zhang Jian-Jun also began to focus on traditional Chinese art forms and ideas such as the philosophy of Laozi and Zhuangzi. Traveling among the multiple ancient and modern histories, cultures and concepts of China and other countries, he transformed his understanding and perceptions into diverse practices and expressions. In the spring of 1980, he created his first work in mixed media, *Bank of the Creek*, which introduced natural materials such as grit and stone directly into the canvas. Nature and time have always been the most important elements in the creation of Zhang's works, and the pebbles, formed through tens of millions of years of crustal movements and river erosion, are the product of these two. The shape and volume of the material give the painting a rich texture, presenting the power of time. The three lines across the painting, made with bold brush strokes and strong colors, symbolize the continuous flow of the stream and the artist's philosophical thoughts on the origin of the universe and the idea that "the Tao begets all things of the world."

**凯特·莱昂斯****Kat LYONS**

1991 年生于美国路易斯维尔  
 在沙龙生活工作  
 b. 1991, Louisville, U.S.A.  
 lives and works in Sharon

**创世纪水域****Genesis Waters**

2021  
 布面油画  
 Oil on canvas  
 160 × 200 cm

图片由艺术家及柯芮斯画廊惠允  
 Image courtesy of the artist and Pilar  
 Corrias Gallery

凯特·莱昂斯的绘画主要描绘了非人类生物的肖像和自然景观。其作品主题通常被置于画面正中心, 甚至塞满整张画布, 展现了人类主导的视角和生物关系。通过描绘不同程度的可见物, 莱昂斯试图探寻非人类生物的经历和记忆, 呈现另一种存在维度。她的作品意在打破人类中心论的现实, 拥抱自然, 接纳其具有能动性和道德意义的力量。《创世纪水域》展现了伟大的海洋生命生态圈, 并以螃蟹作为核心主题。这幅画体现了古典肖像画和自然主义插图的精神, 赞颂了螃蟹独特而不朽的生命, 同时突显出它与周遭生命力之间的重要的双向关系和联系。

Kat Lyons' paintings mainly depict non-human beings and natural landscapes. The subjects of her works are often placed right in the center of the painting, or even covering the entire canvas, showing a human-dominated perspective and biological relationships. By depicting varying degrees of visibility, Lyons attempts to explore the experiences and memories of non-human creatures, presenting another dimension of existence. Her compositions aim to transcend anthropocentric realities to welcome the natural world as a force of agential and moral significance. *Genesis Waters* presents the crab as a central subject within the greater ecosystems of oceanic life. In the spirit of both classical portraiture and naturalist illustration, this painting celebrates the unique and monumental life of the crab while emphasizing the essential mutualities and relationships between itself and other vital forces surrounding it.



# 35

## 崔吁嵐

### CHOE U-Ram

1970 年生于韩国首尔  
在首尔生活工作  
b. 1970, Seoul, South Korea  
lives and works in Seoul

#### *Arbor Deus Pennatus*

2011  
金属材料、机械、电子设备 (CPU 板、  
马达)  
Metallic material, machinery,  
electronic devices (CPU board,  
motor)  
79 × 112 × 46 cm

艺术家惠允  
Courtesy of the Artist



崔吁嵐的创作融合视觉艺术、神话、生物学、机械工程等诸多领域，将蚀刻的不锈钢金属、微型马达、感应设备有机地结合在一起，模仿史前生物的形态塑造动力学雕塑和机械装置。他遵循古老的语言传统，用拉丁文为作品命名，并为作品创作相应的故事文本，使这些具有自然生物形态的存在，拥有自己的身世和真正的生命轮廓。《Arbor Deus Pennatus》延续了崔吁嵐在 2010 年构思的另一件神话作品《Arbor Deus》，翅膀轻盈缓慢的摆动伴随机械转动的声响，将有关地球双子星与树神、鸟神和铁神的远古记忆娓娓道来。

Choe U-Ram's work integrates visual art, mythology, biology, and mechanical engineering, combining etched stainless steel metal, miniature motors, and induction devices to create kinetic sculptures and mechanical installations that mimic the forms of prehistoric creatures. He follows the ancient linguistic tradition to name his works in Latin and creates corresponding story texts for them, giving these beings with natural biological forms their own origins and life. *Arbor Deus Pennatus* is a continuation of another mythological work *Arbor Deus* conceived by Choe in 2010, in which the light and slow swaying of the wings is accompanied by the sound of mechanical rotation, bringing to life the ancient memories of the twin planet of the earth and the gods of trees, birds and iron.

# 36

## 小野洋子

### Yoko ONO

1933 年生于日本东京  
在纽约生活工作  
b. 1933, Tokyo, Japan  
lives and works in New York

#### 门和水滴

##### *Doors + Dropping*

2011  
旧木门、丙烯酸与乙烯基转印  
Found wooden door, Acrylic and  
vinyl transfer  
门 Door: 259.5 × 78.5 × 5 cm  
水滴 Dropping: 0.3 × 39.5 × 37 cm  
独版 Unique

© 小野洋子, 上海余德耀美术馆惠允  
© Yoko Ono, courtesy of Yuz Museum  
Shanghai

《门和水滴》最初为展览“不受诅咒”而创作。展览呈现了九扇旧木门，门下的人造水坑反射出一片湛蓝的人造天空。小野洋子创作这组作品的灵感源自日本战国时代武士山中鹿之介七难八苦之誓的传说。借用门的意象，她希望通过作品向广岛这个唯一在同一世纪里遭遇两次核灾难的城市送上祝福，祈祷他们被赐予七福八宝。在 911 事件之后，小野洋子为纽约送上同样的祝福，同时提醒人们全球的连通性和人类经验的普遍性，祝愿人们“解除诅咒”，继续前进。小野洋子曾说：“这些是我们生活中打开和关闭的门，许多门阻挡我们的去路。但我们一旦打开这些门，走过去，我们就开启了解救自己的旅程。”

*Doors + Dropping* was originally conceived for the exhibition "Uncursed," which presented nine old wooden doors with artificial puddles underneath reflecting a blue artificial sky. This group of works by Yoko Ono were inspired by the legend of the warrior Shikanosuke Yamanaka's oath of seven misfortunes and eight sufferings during Japan's Sengoku Jidai. Using the imagery of the door, she wanted to send a blessing to Hiroshima, the only city that have suffered two nuclear disasters in the same century, by praying that it would be blessed with the seven good fortunes and eight treasures. Ono envisions these same blessings for New York after 911, as a reminder of our global connectedness and the universality of human experience to "uncurse" ourselves and move on. "These are the doors that we opened and closed to go through life," Ono explained. "There were many doors that blocked us. But we opened them, and we went through. This is the journey to uncurse yourself."



## 阿丽莎·柯维德

## Alicja KWADE

1979 年出生于波兰卡托维兹  
在柏林生活工作  
b. 1979, Katowice, Poland  
lives and works in Berlin

## 被动元素的复兴

*Revival of Passive Elements*

2015

镜子和青铜条  
Mirror and bronze bar  
211 × 80 × 156 cm

## 死亡元素的复兴

*Revival of Dead Elements*

2015

青铜、镜子  
Bronze, mirror  
210 × 256 × 150 cm

© Alicja Kwade  
上海余德耀美术馆惠允  
Courtesy of Yuz Museum Shanghai



阿丽莎·柯维德通过拼贴日常物件，转变材料的物质属性和形态，创作极简、优雅、沉静的雕塑和空间装置，以此拆解人们习以为常的现象，颠覆惯常的认知，探索事物的本质。《被动元素的复兴》和《死亡元素的复兴》呈现艺术家对镜子和青铜这两种普通材料的巧妙转化和部署。青铜条不借助任何外力立于镜前，与镜子光滑表面上浮起的造型完美衔接对应。青铜尖利的一端似乎划过镜面，留下一道印痕。柯维德将这个运动过程的某个瞬间定格在极具势能的状态，使作品展现出一种微妙的平衡关系。原本坚硬的物质被赋予流动和柔韧的特性，也拓展了重塑现实的可能。

By collaging everyday objects and transforming the properties and forms of materials, Alicja Kwade creates minimalist, elegant, and quiet sculptures and spatial installations that dismantle commonplace phenomena, subvert common perceptions, and explore the essence of things. *Revival of Passive Elements* and *Revival of Dead Elements* present the artist's ingenious transformation and deployment of two common materials, mirror and bronze. The bronze bar stands in front of the mirror without any external force and corresponds perfectly with the shape floating up from the smooth surface of the mirror. The sharp end of the bronze seems to cut across the mirror surface, leaving an imprint. Kwade has framed a moment of this movement in a state of great potential energy and given the work a subtle balance. The originally hard material is given a flowing and flexible character, which also expands the possibility of reshaping reality.

## 陈箴

## CHEN Zhen

1955 年生于中国上海  
2000 年逝于法国巴黎  
born in 1955, Shanghai, China  
died in 2000, Paris, France

## 不间断的声音

*Un-interrupted Voice*

1998

椅子，皮革，木头，细绳，金属  
Chairs, skin, wood, string, metal  
92 × 134 × 43 cm

鸣谢常青画廊 / 圣吉米那诺 / 北京 / 穆琳  
摄影: Ela Bialkowska  
Courtesy GALLERIA CONTINUA,  
San Gimignano / Beijing / Le Moulin  
Photo: Ela Bialkowska



上世纪 80 年代末，陈箴开始投入装置艺术的创作。他以灵活多样的技术对日用品和现成品进行解构、改造、重组，赋予物品在特定语境下全新的意义。《不间断的声音》是陈箴 1998 年在以色列特拉维夫艺术博物馆展出的著名作品《绝唱——各打五十大板》的延续。该作品中“拍”或“打”的概念源自中国佛教传统的“棒喝”，是一种促人觉悟的方式。动物皮革常用于鼓面制作，陈箴将其覆盖在中国传统家具样式的椅子上，构成两架大鼓，通过观众的参与，他巧妙地将物理世界与精神世界联系在一起，提醒人们对自我身心的观照。

In the late 1980s, Chen Zhen began to devote himself to the creation of installation art. He deconstructed, transformed, and reorganized ready-made and found objects with a variety of flexible techniques, giving the objects new meanings in specific contexts. *Un-interrupted Voice* is a continuation of Chen's famous work *Jue Chang — Fifty Strokes to Each*, which was exhibited at the Tel Aviv Museum of Art in Israel in 1998. The concept of "strokes" or "beating" in this work is derived from the Chinese Buddhist tradition of "Bang He" (giving a lesson with a stick) as a way to bring people to enlightenment. Animal leather is often used for the drum surface, and Chen covers it with traditional Chinese furniture-style chairs to form two large drums. Through audience participation, he subtly links the physical world with the spiritual world, reminding people to look after themselves physically and mentally.

## 阿洛拉和卡萨迪利亚

## ALLORA &amp; CALZADILLA

珍妮弗·阿洛拉

1974 年生于美国费城

吉列尔莫·卡萨迪利亚

1971 年生于古巴哈瓦那

在圣胡安生活工作

Jennifer Allora

b. 1974, Philadelphia, U.S.A.

Guillermo Calzadilla

b. 1971, La Havana, Cuba

live and work in San Juan

## 太阳能灾难

*Solar Catastrophe*

2012

布上太阳能电池碎片拼贴

Broken solar cells on canvas

235.3 × 188 cm

图片版权: Jason Joseph Bonello © Allora &amp; Calzadilla

里森画廊惠允

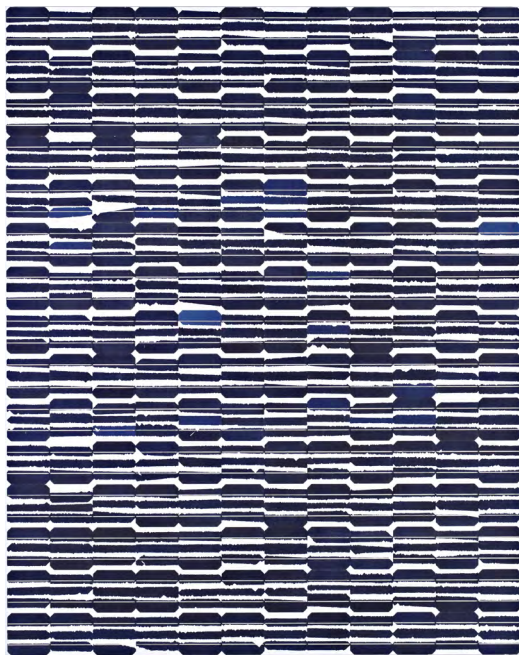
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Allora &amp; Calzadilla

Courtesy Lisson Gallery

Photo: Jason Joseph Bonello



常驻波多黎各的艺术家二人组阿洛拉和卡萨迪利亚基于研究的基础，以不同寻常的材料和多种媒介展开创作，考察人类行为和经历，分析并反思当代社会的政治局势、权力、能源和环境等问题。针对波多黎各倡导的绿色生活，艺术家发现当地使用的太阳能电池面板每两年就得更换一次，因而被许多家庭丢弃，事实证明这同样是一种浪费。以此为背景，他们从 2011 年开始回收当地废弃的多晶太阳能电池碎片，排列拼贴在画布上，制成《太阳能灾难》系列。太阳能面板代表人类对自然能源操控的技术和分配系统的不断发展，而在画布上被解构成碎片，则隐喻了技术进步背后的局限和遗留的残渣。阿洛拉和卡萨迪利亚从独特的视角，赋予这些废旧物新生，重释了对当下的理解。

Based on research, the Puerto Rican-based artist duo Allora & Calzadilla use unusual materials and a variety of media to create works that examine human behavior and experience, analyzing and reflecting on the political situation, power, energy and the environment in contemporary society. In response to Puerto Rico's promotion of green living, the artists found that the solar panels used there had to be replaced every two years and were thus discarded by many households, which proved to be equally wasteful. With this as the background, they started to recycle the discarded pieces of local polycrystalline solar cells in 2011 and collaged them on the canvas to make the series *Solar Catastrophe*. The solar panels represent the continuous development of technology and distribution systems for the manipulation of natural energy by humans, while the fragments deconstructed on the canvas are a metaphor for the limitations and residue left behind by technological progress. Allora & Calzadilla give new life to the discarded, reinterpreting the present from a unique perspectives.

## 凯蒂·克劳斯

## Kitty KRAUS

1976 年生于德国海德堡

在柏林生活工作

b. 1976, Heidelberg, Germany

lives and works in Berlin

## 无题

*Untitled*

2010

五个镜面灯: 镜面玻璃、胶带、电线、灯泡

Five mirror lamps: mirrors, tape, cable, light bulbs

尺寸可变

dimensions variable

艺术家与白立方惠允

Courtesy of Kitty Kraus and White

Cube

凯蒂·克劳斯的作品借鉴了极简主义的某些特点，但在形式上进一步推动了经济性或纯粹性的实践方式，以至于完全否定甚至抹杀了实物本身。在此装置作品中，镜面玻璃片在摇摇欲坠的失衡中由粘性胶带粘在一起，构成了一系列线形盒子。每个盒子中装有一个 100 瓦的灯泡，其电线在黑暗中隐匿绵延。克劳斯的许多作品无不透露着一种紧张感与脆弱感，这件装置在结构上也不例外。镜子之间的边缘松松垮垮地接合在一起，多波段的折射光线得以从不同的角度投射到空间四周，光线在周围的墙壁上绘制成光谱线。

Kitty Kraus' work draws upon aspects of minimalism, but further pushes the practice of economy, or purity, of form to the extent of negating or even obliterating the object altogether. In this installation, a series of rectilinear shaped boxes were constructed with sheets of mirrored glass, precariously balanced and adhered by sticky tape. In each box was a 100 watt light bulb, its cord snaking away in the darkness. There is a tension and vulnerability in the construction of this installation that is evident in much of Kraus' work. The perfunctory joint edges of the mirrors allowing multiple bands of refracted light to be cast at various angles around the space, produced a spectral line drawing in light on the surrounding walls.



## 洄游 A Journey

### 余德耀基金会收藏展

#### A Yuz Foundation Collection

2023年5月17日 - 2023年8月13日

余德耀美术馆展览与洛杉矶郡立艺术博物馆和卡塔尔博物馆群联合呈现  
Exhibitions at Yuz Museum are organized in partnership with  
the Los Angeles County Museum of Art and Qatar Museums



此次展览由余德耀美术馆策划

This exhibition is organized by Yuz Museum

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余德耀美术馆向所有参展艺术家、工作室或代理画廊以及支持和帮助本次展览的所有个人、机构致以最诚挚的感谢。我们感谢所有参与此次展览制作的公司及工作人员。

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This brochure is produced in conjunction with the exhibition "A Journey: A Yuz Foundation Collection" at Yuz Museum from May 17th to August 13th, 2023.

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封面、封底 Covers

沈远 Shen Yuan, O (局部 detail), 2010

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