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17

PRESENCE IN THE ART WORLD

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前言

Foreword

K11 Art Foundation 自 2010 年成立以來，一直站在藝術界的最前線，在蓬勃發展的中國當代藝壇持續耕耘，發掘抱負非凡的大中華藝術家與策展人，讓他們的意念變成真實。

憑藉日漸擴大的網絡與多元面向的資源，我們抓緊每個機會，向國際藝壇展示優秀的中國當代藝術作品。我們珍視難得一遇的才雋，窮盡每次協作的可能，開拓更廣的觀眾層——過去七年，團隊的雄心壯志使到 K11 Art Foundation 的藝術項目愈趨多元、與日俱增，走遍世界各地大型藝術機構及不同類型的空間，開拓各樣發展，包括展覽、駐留、出版及教育計劃。我們與時並進，適時回應人們在實體空間和虛擬世界接收藝術的模式改變。回看 2017 年，我們的工作進一步在藝術界擴展，成果豐碩，開闊大家對中國當代藝術的印象，讓更多新晉藝術家登上國際舞台，在聚光燈下顯露鋒芒。

除了延續與世界各地頂尖藝術機構的夥伴關係，K11 Art Foundation 為來自大中華地區及世界各地的藝術家帶來更多探討文化議題的機會。自 2015 年起與 MoMA PS1 展開的研究計劃，衍生為一聯展，命題為「.com/.cn」，於巴塞爾藝術展香港展會期間在亞洲亮相，標誌着兩家機構的合作成果。數碼革命時代來臨，科技碰撞藝術，這種關於科技前景的思考正是「.com/.cn」的主線——此展覽透過中國及西方藝術家的

The K11 Art Foundation, founded in 2010, has always been at the forefront of the art world. We are always present in the burgeoning Chinese contemporary art scene to identify aspiring artists and curators from Greater China, and to help them turn their visions into reality; we never miss a chance to present the best Chinese contemporary art to the international art community by tapping into our ever-expanding network and varied offering of resources. In the past seven years, our projects have multiplied—in institutional and casual settings around the globe—with our growing ambition to celebrate talents, maximise collaboration, and engage new audiences. The breadth of these projects—including exhibitions, residencies, publications, and educational programmes—is also a testament to our keeping up with the changes in how people enjoy art at different locations, physical and virtual. Looking back at the year 2017, we are pleased that our work brought about fruitful results—our increased presence in the art world led to wider representation of Chinese contemporary art, allowing more emerging artists to showcase their talents in the spotlight on the global stage.

As our partnerships with the world's leading art institutions extended into the year 2017, a diversity of collaborative projects were undertaken, creating opportunities for artists from Greater China and other parts of the world to deepen the cultural inquiry that concerns everyone living in this age. Debuting in Hong Kong in March to coincide with Art Basel, .com/.cn. marked the culmination of the research that the

作品，檢視中西方網絡世界的異同。另外，我們與巴黎龐畢度藝術中心於2016年建立的三年合作計劃亦為今年帶來了另一個重點項目——「展演劇場」短片放映系列。踏入11月，適逢專業藝術工作者與藝術愛好者聚首「上海藝術周」，「.com/.cn」和「展演劇場」移師到上海 chi K11 美術館舉行。繼往開來巡迴展出，讓K11 Art Foundation及夥拍合作的場地夥伴都連繫到新的觀眾羣。我們另策劃了「圖像岩樣」，從我的個人藏品精選一系列中國藝術家作品向觀眾展示，延伸「.com/.cn」上海站討論的課題。繼2016年合辦藝術家駐留計劃，我們再度與紐約新美術館合作，舉辦於上海舉行的聯展「我們之後」，藉著藝術家的作品預示未來：或許有一日，人類會被儼如真人的電腦頭像和數碼化身取代。這些展覽讓曾與我們合作的中國藝術家參與其中，兌現了我們扶植藝術家專業發展的承諾。

除了與藝術機構締結合作邁向共同目標，我們亦致力主辦藝術項目，包括在香港清水灣 chi art space 舉行聯展「Second Nature：一個屬於你的當代藝術展」及「The Garden」。展覽場地清幽閒適、陽光充沛，為我們和策展人提供靈感，以大自然為策展主題。為鼓勵「The Garden」的參展藝術家拓展創作領域，我們委約部分藝術家創作新作品。我們以堅定不移的決心經營各個展覽，培育創作與策展人才，促進藝術家與策展人之間的交流，而展覽期間還有講座和工作坊等多場教育活動，拓展觀眾層，築起橋樑拉近距離。

我們亦為藝術家籌辦個人展覽及出版計劃，集中展示他們的個人作品，為他們製造面向廣大觀眾的機會，讓世界了解他們對自身及社會文化的反思。美籍華裔藝術家王浩然獲我們委約創作特定場域作品，其展覽「縱虎歸山」在巴塞爾藝術展香港展會舉行期間揭幕，鋪陳出一個炫目多彩的庭園，解構

Foundation had been carrying out with MoMA PS1 since 2015. The prospect of digital revolution, of the convergence of technology and art, was the central thread running through .com/.cn—featuring works by artists from China and the West, the exhibition examined the similarities and differences between the online networks in China and Western countries. Another important project of the year 2017 is *Performing Dramas*, a short film screening coming out of the three-year partnership we forged with Centre Pompidou in Paris in 2016. Both .com/.cn and *Performing Dramas* were brought to chi K11 art museum in Shanghai in November, during which art professionals and art lovers convened in the city for the Shanghai Art Week. We are always enthusiastic about touring exhibitions and especially about presenting them at locations associated with the Foundation, for we love to see artists' works appeal to new demographics, and we seek to put the resources that we share with our venue partners to good account. To broaden the discussion raised in the Shanghai edition of .com/.cn, we curated *Image Core Sample*, showcasing a selection of works by Chinese artists from my collection. Together with New Museum, whom we had worked with in 2016 for a joint residency programme, we hosted a group show in Shanghai, titled *After Us*, which shed light on a future where human existence could be diminished by lifelike digital personae. By involving Chinese artists whom we had worked with in these shows, we fulfilled our promise to continually support their professional development.

In addition to teaming up with art institutions to achieve mutual goals, we committed ourselves to our role as the sole presenter of a number of projects. Two group exhibitions, namely *Second Nature: A Contemporary Art Exhibition of Your Own* and *The Garden*, were held in chi art space in Clear Water Bay in Hong Kong. The idyllic, sunlit setting of the exhibition space provided a source of inspiration for the curators and us to make nature the theme of both shows. In hopes

西方對於「東方」的想像。展覽後來以「新東方花園」之名登陸上海。5月，威尼斯雙年展舉行期間，我們特別邀請了現居北京的藝術家梁遠葦呈獻個人展覽「勘玉釧」，作為雙年展的週邊展覽。此外，鄭婷婷在香港舉辦的展覽「參差」，鼓勵觀眾反思香港藝術教育的路向，為當代藝術史留下駐腳。這些展覽皆備有出版專著，記錄參展藝術家的創作過程。為了豐富討論中國藝術的國際文獻，我們出版了《Zhang Enli—Human》，此書以全彩印刷，收錄逾百幅繪畫作品，並邀得 Gregor Muir 和 Hans Ulrich Obrist 提供稿件，讓讀者從畫家張恩利的角度，窺探中國近二、三十年的生活面貌。

流動性與知識交流對於當今藝術家的專業發展尤關重要，我們有責任為他們打破障礙。過去一年，我們不斷探索試驗，推行全新的駐留計劃，讓藝術家能在不同地方旅居，讓想法匯聚。我們邀請了兩位前任K11藝術村駐留藝術家及兩位現居香港的藝術家參與「之後將會發生美好的事」駐留計劃，在香港聚首交流，並創作新的作品。這計劃亦有一連串於香港、廣州和深圳藝術館和機構開展的考察活動，引發四位藝術家互動之餘，亦打開他們與珠三角地區藝術工作者的對話。突破不同界別及領域的革新，我們呈獻了首個線上駐留計劃，並與藝術家葉甫納共同策劃「一秒電影節」，在網上公開招募錄像作品，鼓勵網絡社羣參與其中，探索數碼時代共同創作的可能。

能夠與中國新晉藝術家及策展人建立美好的合作關係和友誼，是 K11 Art Foundation 團隊一直引以為榮的事。我們不斷壯大，履行 K11 Art Foundation 的使命，推動中國當代藝術的長遠發展。2017年下旬，K11 Art Foundation 有新成員加入，擔任團隊中重要崗位，標誌着我們踏入嶄新發展階段；憑藉我們在活動策劃及社區

of encouraging participating artists of *The Garden* to expand their practices, we commissioned some of them to create new works. Underpinning these exhibitions was an unwavering resolve to cultivate artistic and curatorial talents and foster exchanges between artists and curators. There were also educational events, such as talks and workshops, taking place at the exhibition venue. By reaching out to a wider audience, we bridged the gap between the art groups and the masses.

Exhibitions and publications featuring the work of a single artist also exemplified our endeavour to consistently provide artists with opportunities for exposure and communicate their reflections on personal and socio-cultural matters to the world. Receiving our commission to create a site-specific work, Chinese-American artist Adrian Wong laid out a psychedelic, multi-coloured garden at *The Tiger Returns to the Mountain*, unveiled during Art Basel Hong Kong, to deconstruct Western imagination of the 'Orient'. This exhibition was later presented as *New Orient Garden* in Shanghai. In May, we staged *Behind the Curtain*, Beijing-based artist Liang Yuanwei's solo show, in Venice as a satellite show alongside Venice Biennale. We also delighted in organising *Enfante* for Hong Kong artist Cheng Ting Ting and inviting rumination about art education in Hong Kong through her paintings. All these exhibitions were accompanied by publications that document the featured artists' creative processes, and in enriching international literature on Chinese art, we published *Zhang Enli—Human*. With more than 100 full-colour plates and essays contributed by Gregor Muir and Hans Ulrich Obrist, the book reveals painter Zhang Enli's thoughts on the life of Chinese people in recent decades.

Sustaining our effort to reduce barriers to mobility and knowledge exchange, both of which are experiences essential to artists' careers today, we experimented with new forms of residency to create travelling opportunities and connect ideas. With the launch of *The Best Is Yet to*

參與方面的專業知識，團隊往後定必推動更多跨文化、跨領域的精彩計劃，提升中國藝術家在國際藝壇的位置，培育人才、促進交流，同時為大家營造獨一無二的藝術體驗。我們將闊步向前，拉近各種的距離。感激各位支持我們向目標邁進，期望你的參與，在了解、親近藝術與藝壇之時，找到無限樂趣。



鄭志剛

K11 Art Foundation創辦人及名譽主席
2018年1月

Come, we invited two former resident artists of the K11 art village and two Hong Kong-based artists to spend time together and create new works in Hong Kong. Dialogues were generated not only between the four artists but between them and art professionals working in Pearl River Delta region, for the programme also involved a series of visits to museums and institutes in Hong Kong, Guangzhou, and Shenzhen. Besides, we presented our first online residency programme and hosted *One Second Film Festival* with artist Ye Funa. Through an online open call for video submissions, the festival engaged the online communities, exploring the possibilities of collaborative art making in the digital era.

All of us at K11 Art Foundation take pride in being partners and friends of emerging Chinese artists and curators. Our team continues to grow to advance the Foundation's mission to promote long-term development of Chinese contemporary art. Towards the end of 2017, a number of important appointments were made. With our expertise in programming and community engagement, there will be more cross-cultural and multi-disciplinary projects to increase the visibility of Chinese art on the art scene, incubate talents and exchanges, and give everyone a unique experience of art. Giant strides will be made; distances will be shortened. Thank you for your consistent support as we pursue our goals, and I hope you find pleasure in becoming closer to art and everyone in the art world.

Adrian Cheng

Founder and Honorary Chairman of K11 Art Foundation
January 2018

關於 About K11 Art Foundation

K11 Art Foundation (KAF) 由鄭志剛 (Adrian Cheng) 於 2010 年創立，是個推動中國當代藝術持續發展的非牟利機構，全力支持大中華地區新晉藝術家創作，讓他們在國際舞台上盡顯才華。KAF不但培育藝術人才，還扶植有潛質的年輕策展人的專業發展。

KAF積極與世界各地的知名藝術機構合作，舉辦地區性及國際性藝術項目。KAF曾與費格拉斯卡拉·達利基金會、倫敦蛇形畫廊、倫敦當代藝術學院、巴黎龐畢度藝術中心、巴黎東京宮、巴黎瑪摩丹莫內美術館、紐約大都會博物館、軍火庫藝術展、紐約新美術館、紐約現代藝術博物館、MoMA PS1 等知名藝術館和單位合作，向亞洲以至全球展示中國藝術家的優秀之作。位於中國武漢市的K11 藝術村自2011年起營運，一直是KAF舉辦藝術家駐留計劃的基地；2017年11月，藝術村搬往市內的K11購物藝術中心，為來自中國和世界各地的駐村藝術家提供更完善的資源和設施，進行創作和交流。現時藝術村除了設有藝術家工作室，還配備展覽空間和多用途活動室，舉行各式各樣的展覽和活動，鼓勵創作之餘，也讓藝術走進大眾的生活當中。

Founded by Adrian Cheng in 2010, K11 Art Foundation (KAF) is a registered not-for-profit organisation that promotes the long-term development of the contemporary art scene in Greater China by providing support for emerging Chinese artists and taking them to the international stage. Not only does KAF nurture artistic talents, but it also serves as an incubator for professional practices of promising young curators.

KAF has forged partnerships with many prestigious art institutions for regional and international art projects. It has collaborated with, for example, Fundació Gala-Salvador Dalí in Figueres; Serpentine Galleries and Institute of Contemporary Arts in London; Centre Pompidou, Palais de Tokyo, and Musée Marmottan Monet in Paris; The Metropolitan Museum of Art, The Armory Show, New Museum, The Museum of Modern Art, and MoMA PS1 in New York. Works of Chinese talents are showcased at exhibitions and on other occasions in Asia and other parts of the world. Another undertaking of the Foundation is to host artist-in-residence programmes at the K11 art village in Wuhan, China. In November 2017, the village was relocated to the K11 Art Mall in the city to provide artists-in-residence from Greater China and around the globe with better resources and facilities for artistic

透過展覽、合作、駐留、研究、出版及教育項目，KAF在大中華地區及世界各地建立了無數創作、展示及認識當代藝術的平台，引起廣大觀眾對當代藝術的興趣，並提升公眾鑒賞藝術與文化的能力。

production and knowledge exchange. Equipped with studios, exhibition spaces, and multifunctional rooms, it makes itself an ideal place for all kinds of exhibitions and activities, encouraging creative practices and connecting art to life.

Through its exhibitions, partnerships, residencies, researches, publishing projects, and educational programmes, KAF has created countless platforms for the production, presentation, and interpretation of contemporary art in Greater China and beyond, piquing public interest in contemporary art and fostering appreciation of art and culture.

項目

Projects

Second Nature:

一個屬於你的當代藝術展

**A Contemporary Art Exhibition
of Your Own**

11.03.2017 — 17.04.2017

地點： 香港清水灣道663號chi art space

藝術家： David Altmejd、John Baldessari、
Claus Böhmler、何遲、華茂一樓、
Idris Khan、Alicja Kwade、
林佑森、林欣、Helen Marten、
伍韶勁、Tony Oursler、
烏托邦小組、楊欣嘉

策展人： 方敏兒

主辦： K11 Art Foundation

場地夥伴： chi art space

媒體夥伴： CoBo Social

贊助： OnePure

Venue: chi art space, 663 Clear Water Bay Road,
Hong Kong

Artists: David Altmejd, John Baldessari,
Claus Böhmler, He Chi, HMFF,
Idris Khan, Alicja Kwade,
Lam Yau Sum, Lin Xin, Helen Marten,
Kingsley Ng, Tony Oursler,
Utopia Group, Yang Xinjia

Curator: Janet Fong

Presenter: K11 Art Foundation

Venue Partner: chi art space

Media Partner: CoBo Social

Sponsor: OnePure

「Second Nature：一個屬於你的當代藝術展」是香港清水灣 chi art space 的首場藝術展覽，由現居香港和北京的方敏兒策展，帶來14位藝術家的作品，呈現人類文明發展的進程。這個展覽借用了美國哲學家約翰·麥克道爾（John McDowell）對「第二天性」（second nature）的論述，強調藝術家作為自主的個體，除了憑藉人類的天賦直覺，亦可運用自己的生活經驗，探索人的內在，以及人與外在世界的關係。展覽上的作品涵蓋多個藝術形式，鼓勵觀眾張開感官，從多方面感知藝術家對世界的理解，反思人的本質——無論我們來自哪個國籍、哪個族群，我們的歷史、過去，還有對未來的期盼，都建構在某種本質之上。

Second Nature: A Contemporary Art Exhibition of Your Own is the first art exhibition presented at chi art space in Clear Water Bay, Hong Kong. Curated by Janet Fong, who splits her time between Hong Kong and Beijing, the exhibition brought together works by 14 artists, all of which revealed some truth about the development of human civilisation. Borrowing from American philosopher John McDowell's conceptualisation of a 'second nature' in human beings, the exhibition placed emphasis on the fact that artists are autonomous individuals who can choose to base their explorations of humans' inner existence and relationship with the external world on their own lived experiences other than their human intuitions. The exhibits, which spanned a wide range of art forms, encouraged viewers to use their senses to perceive the world as perceived by the participating artists and reflect upon the nature of man—the rumination of our history, our past, and our hope for the future is built upon this shared nature, regardless of nationality and ethnicity.



香港清水灣chi art space「Second Nature：一個屬於你的當代藝術展」展覽現場

Installation view of *Second Nature: A Contemporary Art Exhibition of Your Own* at chi art space, Clear Water Bay, Hong Kong





展覽開幕當日，策展人方敏兒向觀眾介紹展覽的策展概念

Curator Janet Fong talked about the curatorial concept of the exhibition at the opening reception





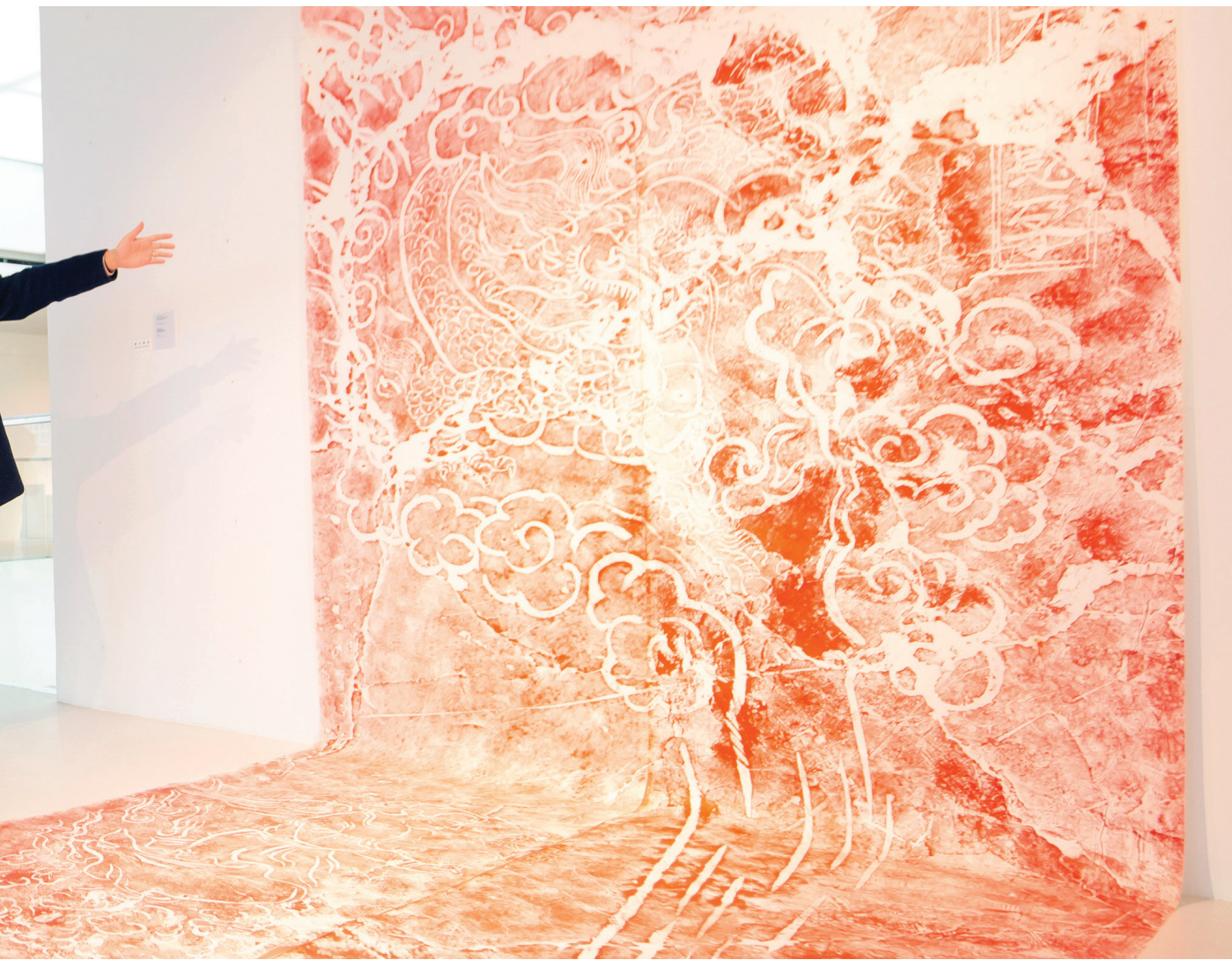
藝術家林佑森及其作品《銅林之二》和《銅林之三》

Artist Lam Yau Sum and his works *Tong Lin II* and *Tong Lin III*



藝術家林欣及其作品《有風的空間No.2》
Artist Lin Xin and her work *Windy Space, No. 2*





烏托邦小組向觀眾介紹其作品《理雅閣博物館計劃》

Utopia Group told visitors about their work *James Legge Museum Project*

我們之後

After Us

17.03.2017 — 05.06.2017

地點： 上海市黃浦區淮海中路300號
K11購物藝術中心chi K11美術館

藝術家： Dora Budor、陳軸、鄭曦然、
Cécile B. Evans、JODI、李燎、
林科、陸揚、苗穎、
村田武、Katja Novitskova、
Jon Rafman、Rachel Rossin、
Stewart Uoo、尉洪磊

策展人： Lauren Cornell

助理策展人： 陳抱陽

主辦： K11 Art Foundation、紐約新美術館

鳴謝： 上海市社會經濟文化交流協會

Venue: chi K11 art museum, K11 Art Mall,
300 Huaihai Road Central,
Huangpu District, Shanghai

Artists: Dora Budor, Chen Zhou, Ian Cheng,
Cécile B. Evans, JODI, Li Liao,
Lin Ke, Lu Yang, Miao Ying,
Takeshi Murata, Katja Novitskova,
Jon Rafman, Rachel Rossin,
Stewart Uoo, Yu Honglei

Curator: Lauren Cornell

Assistant Curator: Chen Baoyang

Presenters: K11 Art Foundation, New Museum

Special Thanks: Association of Social Economic and
Cultural Exchange, Shanghai

人工智能、社交網絡、電玩遊戲急速興起，無數虛構擬人的角色由此而生，佔據着流行文化與日常生活。這些虛擬角色儼如真人，賦有感情、智慧，甚至可以投射我們內心的價值和信念。人類的壽命有限，但科技發展卻是無限；虛擬的身體，也許會變成人類生命的一種延伸。「我們之後」的參展藝術家把一個個注入生命的原創角色帶到觀眾跟前，藉着他們審視當下社會現象、透視未來。

「我們之後」為 K11 Art Foundation 和紐約新美術館首個在中國合辦的重點展覽，參展藝術家來自世界各地，當中包括新晉中國藝術家，貫徹 K11 Art Foundation 推廣中國當代藝術、促進文化交流的理念。參展藝術家的作品涵蓋雕塑、裝置、攝影、表演、錄影等藝術形式，結合擴充實境和虛擬實境，並且用上大量代用人物、替身和數碼頭像，把虛擬和幻想的情景融合到當刻的現實。是次展覽的策展人為新美術館科技發展部策展人及副總監 Lauren Cornell，K11 Art Foundation 另委任陳抱陽出任展覽的助理策展人。

展覽開幕當天，兩家機構特別舉辦學術論壇「混合現實——數位文化與身份認同」，邀請 Lauren Cornell、陳抱陽及現代傳播集團時尚編輯總監葉曉薇，與藝術家陳軸、Cécile B. Evans、苗穎、林科、Stewart Uoo、李燎、Rachel Rossin 和尉洪磊就着三個課題展開討論——「情感的邊緣」、「遊戲化和虛擬經濟」和「觀看方式」，探討數碼世代人們如何透過虛擬化身拓展情感、重拾身份。

With the rise of artificial intelligence, social web, and gaming, it is nothing unusual to see newly invented personae proliferating in popular culture and everyday life. Immortal stand-ins for the self, for feelings and intelligence, and for values and beliefs have expanded our lives. Artists participating in *After Us* presented to us the original personae they animated—roles and characters that amplified current social conditions and shed light on potential future states.

As the first major show that K11 Art Foundation and New Museum co-presented in China, *After Us* was ambitious to bring together an international group of artists, including emerging artists from China, manifesting the Foundation's commitment to promoting Chinese contemporary art and fostering cultural exchange. Participating artists of the exhibition layered virtual or imagined states onto the present through the use of surrogates, proxies, and avatars—which appeared in works of sculpture, installation, photography, performance or video, or in the form of augmented reality or virtual reality. The curator of the exhibition was Lauren Cornell, Curator and Associate Director of Technology Initiatives at New Museum, and the assistant curator was Chen Baoyang, who was appointed by the Foundation to take up this role.

A symposium titled *Mixed Reality—Digital Culture and Identity* was held alongside the opening ceremony of *After Us*. Lauren Cornell, Chen Baoyang, and Shaway Yeh, Group Style Editorial Director of Modern Media Group, joined artists Chen Zhou, Cécile B. Evans, Miao Ying, Lin Ke, Stewart Uoo, Li Liao, Rachel Rossin, and Yu Honglei to discuss three subjects—'borderline feelings', 'gamification and virtual economics', and 'the way of viewing'—exploring how people understand feelings and reconstruct their identities through the stand-ins created in the digital realm.

我們之後

策展人：勞倫·康奈爾

Curator: Lauren Cornell

CO-PRESENTED BY

K11 ART
FOUNDATION
NEW YORK
NEW YORK
MUSEUM

上海chi K11美術館「我們之後」展覽現場

Installation view of *After Us* at chi K11 art museum, Shanghai

之后

策展人：陈抱阳

Curator: Chen Baoyang

展览时间：2019.10.18-11.18

M+ MUSEUM
ARTS





苗穎的作品《黃金配方，素材的邊緣》於「我們之後」展出

Miao Ying's *Golden Formula, Edge of Footage* was exhibited at *After Us*



在《寄生蟲撤退2》（左）及《寄生蟲撤退1》（右）中，Dora Budor把演員Bruce Willis在電影《偽能叛變》中身穿的機械傀儡胸甲嵌入影院座椅的椅背

In her works *Mental Parasite Retreat 2* (left) and *Mental Parasite Retreat 1* (right), Dora Budor integrated the animatronic chest plate that actor Bruce Willis wore in the film *Surrogates* into the back of a cinema seat



Jon Rafman 《New Age Demanded》系列的其中六件雕塑作品於「我們之後」展出

Six of the sculptures in Jon Rafman's *New Age Demanded* series were exhibited at *After Us*



觀眾投入於 Rachel Rossin 作品《洗滌時間》營造的虛擬實境當中

Exhibition visitors were fascinated by the virtual reality that Rachel Rossin created in her work *Timescrubbing*



陸楊的《子宮戰士項目》嘗試顛覆社會中性別的二元對立

Lu Yang's *Uterus Man Project* was an attempt to subvert the gender binary entrenched in society





展覽策展人、藝術家與K11 Art Foundation創辦人及名譽主席鄭志剛於展覽開幕禮合影

Curators and participating artists of the exhibition with Adrian Cheng, Founder and Honorary Chairman of K11 Art Foundation, at the opening ceremony of the exhibition



展覽開幕當日舉行了學術論壇「混合現實——數位文化與身份認同」

A symposium titled *Mixed Reality—Digital Culture and Identity* was held on the opening day of the exhibition

縱虎歸山

**The Tiger
Returns to
the Mountain**

20.03.2017 — 29.04.2017

地點： 香港中環皇后大道中18號
新世界大廈2期8樓chi art space

藝術家： 王浩然

策展人： 陳浩揚

主辦： K11 Art Foundation

場地夥伴： chi art space

媒體夥伴： CoBo Social

贊助： OnePure、Perrier-Jouët

Venue: chi art space, 8/F, New World Tower 2,
18 Queen's Road Central, Hong Kong

Artist: Adrian Wong

Curator: David Chan Ho Yeung

Presenter: K11 Art Foundation

Venue Partner: chi art space

Media Partner: CoBo Social

Sponsors: OnePure, Perrier-Jouët

王浩然個人展覽「縱虎歸山」由陳浩揚策展，於香港巴塞爾藝術月開幕。「縱虎歸山」以昔日一尊置於「萬金油花園」的兇猛水泥老虎塑像為切入點，花園毗連著名萬金油品牌「虎標」創始人的家族大宅「虎豹別墅」，多年來歷經多次變動，從最初的私人住宅，到後來演變成香港首座遊樂園——這一切光景，盡收老虎眼底。物換星移，俯瞰香港近一個世紀的老虎像在十多年前與花園一同被拆下，但它們的魂魄始終盤旋不去，剩下的幾片亮麗碎片，仍頑強地依附在崖邊。

這尊老虎像既是逝去日子的一種紀念，亦象徵道家思想的精神，代表無所不在的威脅，沉重地提醒着我們，我城熱衷於追名逐利，卻沒有妥善保育文化。中國諺語有云：「縱虎歸山，必有後患」。是次展覽為這頭昔日猛獸招魂，注入新生命，讓「牠」再次發聲，未有明言卻藏有隱意，批判解構香港引以自傲的國際文化重鎮地位，揭示其無所依附、自身不明之混沌狀態。

「縱虎歸山」後來演變成「新東方花園」，2017年11月於上海chi K11美術館開幕（見頁146）。

Curated by David Chan Ho Yeung, Adrian Wong's solo exhibition *The Tiger Returns to the Mountain* was unveiled during the Art Basel month in Hong Kong. *The Tiger Returns to the Mountain* took a ferocious cement tiger that once stood erect at Tiger Balm Garden, which was built adjacent to the family mansion of the inventor of the famous Tiger Balm ointment, as its starting point. The tiger represented one of the few constants in the history of the garden, which evolved from being part of a private residence to the first amusement park in Hong Kong. Both the tiger and the garden, having looked down upon the city for almost a century, were demolished more than a decade ago; however, their ghosts have always lingered at the site, as brightly coloured fragments clinging stubbornly to the cliffside.

The tiger is a nostalgic memento of days gone by, a Taoist signifier of spiritual power, an immanent threat, and a sombre reminder of failed cultural preservation efforts in a metropolis that thrives on the exchange of fortune and power. A Chinese proverb warns that 'a tiger released into the wild guarantees future calamity'. Through this exhibition, the once fearsome beast was given a voice, albeit an abstruse one, and its ghost a new life. The result was a critical deconstruction of the city of Hong Kong and its self-anointed position as a global cultural capital, at once precarious and above all uncertain of itself.

The Tiger Returns to the Mountain was later developed into *New Orient Garden*. The new exhibition opened at chi K11 art museum in Shanghai in November 2017 (see page 146).



觀眾穿過拱門，步進王浩然悉心佈置的人工花園，迎面而來是色彩炫目的仿真山石及引人入勝的裝置

Stepping into the artificial garden laid out by Adrian Wong through the moon gate, visitors would find themselves surrounded by colour-charged rock formations and immersive installations





展場中央有一尊蹲伏於巨石上的老虎像，凝視着觀眾

At the centre of the exhibition space was a giant tiger, crouching on a rock and staring at exhibition visitors



藝術家王浩然、策展人陳浩揚和K11 Art Foundation創辦人及名譽主席鄭志剛於展覽開幕現場

Artist Adrian Wong, curator David Chan Ho Yeung, and Founder and Honorary Chairman of K11 Art Foundation Adrian Cheng met at the opening of the exhibition



資深香港音樂人及作曲家龔志成於展覽開幕當日表演

Experienced Hong Kong musician and composer Kung Chi Shing performed at the opening of the exhibition



展覽歡迎觀眾觸摸和探索王浩然帶來的作品

Visitors were welcomed to touch and explore Adrian Wong's works



香港中環chi art space「縱虎歸山」展覽現場

Installation view of *The Tiger Returns to the Mountain* at chi art space, Central, Hong Kong



.com/.cn
(香港)
(Hong Kong)

21.03.2017 — 30.04.2017

地點： 香港上環永樂街33號中遠大廈地下
K11 Art Foundation 臨時展覽空間

藝術家： Darren Bader、曹斐、DIS、
Aleksandra Domanović、
Gregory Edwards、李明、梁偉、
林科、劉詩園、苗穎、
Laura Owens、Oliver Payne、
Sondra Perry、王欣、Anicka Yi

聯合策展人： Klaus Biesenbach、Peter Eleey

聯合主辦： K11 Art Foundation、MoMA PS1

媒體夥伴： CoBo Social

贊助： JD.com、Sharp、Perrier-Jouët、OnePure

Venue: K11 Art Foundation Pop-up Space,
G/F, Cosco Tower, 33 Wing Lok Street,
Sheung Wan, Hong Kong

Artists: Darren Bader, Cao Fei, DIS,
Aleksandra Domanović,
Gregory Edwards, Li Ming, Liang Wei,
Lin Ke, Liu Shiyuan, Miao Ying,
Laura Owens, Oliver Payne,
Sondra Perry, Wang Xin, Anicka Yi

Co-curators: Klaus Biesenbach, Peter Eleey

Co-presenters: K11 Art Foundation, MoMA PS1

Media Partner: CoBo Social

Sponsors: JD.com, Sharp, Perrier-Jouët, OnePure

「.com/.cn」和「縱虎歸山」（見頁34）一樣，於2017年巴塞爾藝術展熱潮席捲香港時開幕。「.com/.cn」由K11 Art Foundation 和 MoMA PS1聯合主辦，是兩家機構自2015年建立研究合作關係後首場共同呈獻的藝術展覽。是次展覽由MoMA PS1的Klaus Biesenbach 及 Peter Eleey 聯合策展，參展藝術家為Darren Bader、曹斐、DIS、Aleksandra Domanović、Gregory Edwards、李明、梁偉、林科、劉詩園、苗穎、Laura Owens、Oliver Payne、Sondra Perry、王欣及 Anicka Yi。

參展的藝術家來自不同的文化背景，作品呈現藝術創作與數碼生態的相互影響。數碼生態隨「網絡」或「雲端」等基礎建設的形成而發展，在許多人眼中，這些基礎建設接通整個世界，超越國界、語言、法律和文化的限制；但事實上，由於每個國家都有特定的國情，互聯網往往被劃分成不同的地區網絡，影響着社會行為、經濟體系和思考模式。對比中國及西方的互聯網，這些分別尤其明顯，反映中西方南轅北轍的政經系統。展覽開幕當日，K11 Art Foundation 和 MoMA PS1還特別舉行了一場座談會，讓公眾了解參展藝術家的創作過程。

2017年11月，K11 Art Foundation和MoMA PS1與各大藝術機構及博物館一起迎接一年一度的「上海藝術周」，把「.com/.cn」帶到上海chi K11美術館舉行（見頁120）。

.com/.cn, along with *The Tiger Returns to the Mountain* (see page 34), kicked off amid the hype of the 2017 edition of Art Basel Hong Kong. This exhibition was co-presented by K11 Art Foundation and MoMA PS1 as the first project coming out from the research partnership established between the two institutions in 2015. Co-curated by Klaus Biesenbach and Peter Eleey from MoMA PS1, .com/.cn featured Darren Bader, Cao Fei, DIS, Aleksandra Domanović, Gregory Edwards, Li Ming, Liang Wei, Lin Ke, Liu Shiyuan, Miao Ying, Laura Owens, Oliver Payne, Sondra Perry, Wang Xin, and Anicka Yi.

The impressive array of works by artists from different cultural backgrounds at the exhibition demonstrated how art practices respond to, or are affected by, our digital ecosystem. Often described as a 'network' or a 'cloud', the infrastructure that facilitates the development of this system is often assumed to be universal, unencumbered by territory, language, law, and culture; however, under varying forms of control, distinct regional networks have developed, conditioning social behaviours, economies, and modes of thought. When we compare the Internets in China and the West, these variations are particularly evident, reflecting the differences between the Chinese and Western political and economic systems. To provide intimate insights into the artists' creative processes, K11 Art Foundation and MoMA PS1 also hosted an artist talk at the opening reception of the exhibition.

In November 2017, K11 Art Foundation and MoMA PS1 joined the troop of art institutions and museums involved in the annual Shanghai Art Week, staging .com/.cn at chi K11 art museum in Shanghai (see page 120).



香港上環K11 Art Foundation臨時展覽空間「.com/.cn」展覽現場

Installation view of .com/.cn at K11 Art Foundation Pop-up Space, Sheung Wan, Hong Kong





「.com/.cn」開幕酒會吸引各界藝術愛好者出席

The opening party of .com/.cn attracted huge crowds of art lovers





李明的作品《直線，風景》於「.com/.cn」展出

Li Ming's *Straight Line, Landscape* was exhibited at *.com/.cn*



在展覽開幕酒會上，觀眾觀賞Sondra Perry的《Graft and Ash for a Three Monitor Workstation》

Visitors were enjoying Sondra Perry's *Graft and Ash for a Three Monitor Workstation* at the opening party of the exhibition



藝術家苗穎與其裝置作品《風景.gif》

Artist Miao Ying and her installation work *Landscape.gif*



藝術家Oliver Payne與其錯視壁畫作品《無題（Portal Painting）》

Artist Oliver Payne and his trompe l'oeil mural *Untitled (Portal Painting)*



在座談會上，（左起）李明、林科、曹斐、Klaus Biesenbach、Oliver Payne、劉詩園、苗穎和Peter Eleey討論數碼科技與藝術創作的關係
(From left) Li Ming, Lin Ke, Cao Fei, Klaus Biesenbach, Oliver Payne, Liu Shiyuan, Miao Ying, and Peter Eleey discussed the relationship between digital technology and art making at the talk



(左起) K11 Art Foundation創辦人及名譽主席鄭志剛與MoMA PS1首席策展人Peter Eleey及MoMA PS1總監兼紐約現代藝術博物館 (MOMA) 非駐館首席策展人Klaus Biesenbach於展覽的開幕酒會聚首

(From left) Adrian Cheng, Founder and Honorary Chairman of K11 Art Foundation, met Peter Eleey, Chief Curator at MoMA PS1, and Klaus Biesenbach, Director at MoMA PS1 and Chief Curator at Large at MoMA, at the opening party of the exhibition

Zhang Enli— Human

03.2017

藝術家： 張恩利
出版： K11 Art Foundation
出版地： 香港
ISBN： 978-988-14796-3-1

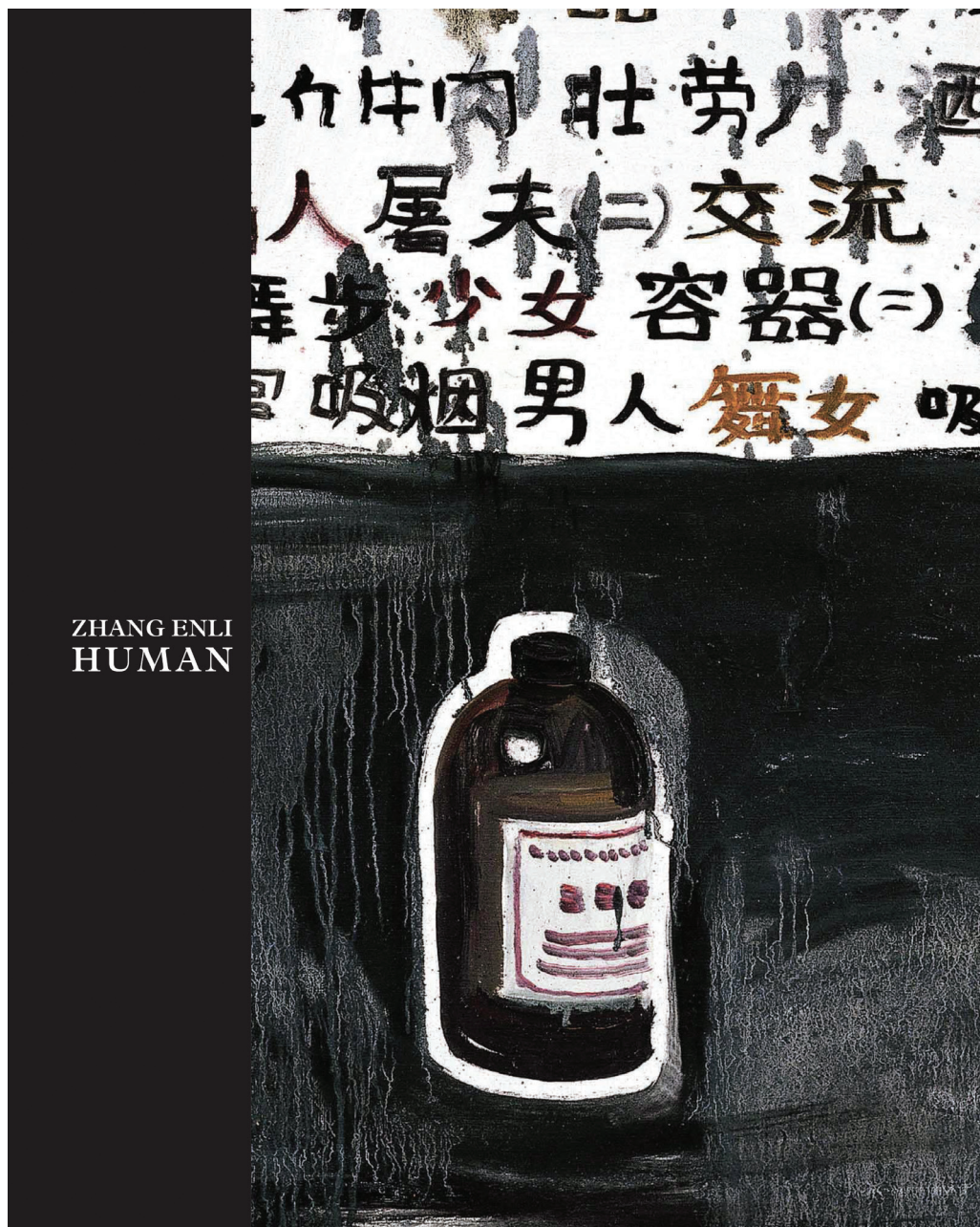
Artist: Zhang Enli
Publisher: K11 Art Foundation
Place of publication: Hong Kong
ISBN: 978-988-14796-3-1

從九十年代人們對生活的茫然，到後來經濟繁榮帶來的物質富裕——這一切中國社會精神面貌上的轉變，乃藝術家張恩利作品的基調。張恩利生於吉林省，現於上海生活和創作；其作品主要描繪平民百姓的生活場景，或是一些唾手可取的物件，流露他對日常生活微小事物的思考與觀察。

《Zhang Enli—Human》以全彩色印刷，收錄逾百件由張恩利創作的繪畫作品，包括他在九十年代所畫的屠夫和酒吧男女，以及2000年後的吃喝場面和頭髮特寫系列等。本書亦收錄由 Gregor Muir 撰寫的文章及 Hans Ulrich Obrist 與藝術家訪談的內容。從《Zhang Enli—Human》可見張恩利多年來對「人性」的關注從未減退，也讓讀者從他的角度，窺探當代中國社會的浮生百態。

From the sense of helplessness that individuals felt towards life in the 1990s to the material wealth brought about by the economic boom from that decade onwards—all these changes in the mentality of the Chinese community are central to Zhang Enli's oeuvre. Zhang was born in the provincial town of Jilin and is currently living and working in Shanghai. Focusing on ordinary men and banal objects, his paintings express his contemplation and observation of the minutiae of everyday life.

Zhang Enli—Human features more than 100 full-colour plates of the paintings by the artist, all expressive of the theme of 'human'—the 'butcher' and 'pub' paintings of the 1990s, the 'eat' and 'hair' series developed since 2000, and more—alongside an essay by Gregor Muir and an interview with the artist by Hans Ulrich Obrist. An essential volume that celebrates the artist's undiminished interest in the 'human condition' throughout the years, *Zhang Enli—Human* reveals for the readers the spectrum of episodes in life in contemporary China seen through his eyes.



《Zhang Enli—Human》封面上的繪畫於2002年創作，概括了以往出現在張恩利繪畫作品的主题

Completed in 2002, the painting on the front cover of *Zhang Enli—Human* summarises the subjects that appear in Zhang Enli's paintings prior to this year



張恩利在1990年至2000年間創作了一系列「屠夫」繪畫，此頁展示的是他在1993年完成的《二斤牛肉》

Zhang Enli created a series of 'butcher' paintings between 1990 and 2000, and the painting on this page of the book is *Two Jins of Beef*, completed in 1993





2001年，張恩利創作了一系列名為《吃》的油畫，描繪食客圍着大圓枱吃喝的場面

In 2001, Zhang Enli produced a series of paintings entitled *Eat*, depicting diners eating and drinking at big, round tables

一秒電影節

**One
Second
Film Festival**

24.05.2017 — 06.08.2017

駐留地點： 線上駐留

藝術家： 葉甫納

主辦： K11 Art Foundation

Location of residence: Online residence

Artist: Ye Funa

Presenter: K11 Art Foundation

生活在複雜多變、節奏急速的社會，我們每天都接收大量資訊。冗長浪費時間的內容，有意義的往往可能只有一秒；只有那一眼，令人難以忘懷。科技發達，攝錄裝置唾手可得，我們無論身處何方，都能輕易捕捉眼前的一刻，以畫面表達心中所想。藝術家葉甫納現居北京，她在幾年前開始以公開徵集方案的形式實踐創作及策展計劃，把生活中不同的地方和物件變成如畫廊般有着展示功用的空間，打破「日常展示」與「藝術展覽」的界限。2017年5月至8月，她擔任K11 Art Foundation首位線上駐留藝術家，與K11 Art Foundation共同策劃「一秒電影節」，邀請大家把最有趣、最瘋狂的想法和畫面，拍攝成一至三秒長的短片，向世界展示。「一秒電影節」透過網上公開徵集，收到逾500部短片作品，全部上載到電影節的社交平台，如Instagram和微博。

在線上駐留期間，葉甫納更在紐約Metro Pictures的展覽空間展出她當時創作的作品，並把「一秒電影節」搬到此實體展示場域呈現。葉甫納特別把智能電話和平板裝置組裝成一部「影片播放機」，播放從世界各地收集得來的「一秒電影」，呈現電影節參加者無邊無際的想像之餘，也以應接不暇的影像透視數碼時代的視覺混亂。

Daily bombardment by a copious amount of information is a reality of life in our capricious, fast-paced society. Oftentimes, only an infinitesimal fraction—as fleeting as one second—of the lengthy, unavailing content we come across is indelible. Rapidly developing technology has put filming devices at our fingertips, granting us the freedom of expressing our thoughts through capturing the moment as we are experiencing it, regardless of where we are. Beijing-based artist Ye Funa, who has started a number of creative and curatorial projects through open calls since a few years ago, has a penchant for obliterating the divide between everyday life and art exhibition by endowing ordinary places and objects with exhibitory functions. As the first online resident artist of K11 Art Foundation, she hosted *One Second Film Festival* together with the Foundation between May and August 2017, inviting everyone to turn the most interesting and exciting thoughts or episodes into films of one to three seconds and to show them to the world. *One Second Film Festival* called for entries online, and received over 500 submissions, all of which were then uploaded to the Festival's social media platforms, such as Instagram and Weibo.

During her online residency, Ye also exhibited her works at an exhibition space of Metro Pictures in New York and presented *One Second Film Festival* at the physical site. With a multitude of smartphones and tablets, she assembled a 'video player' for showing the 'one-second films' collected from all over the world. Not only did it demonstrate the boundless imagination of the festival participants, but it also revealed the visual hotchpotch of the digital age through the overwhelming images it displayed.

CINEMA

OFFICIAL SELECTION

EXHIBITION

ONE SECOND
FILM FESTIVAL

2017



#1secff



#一秒电影节#



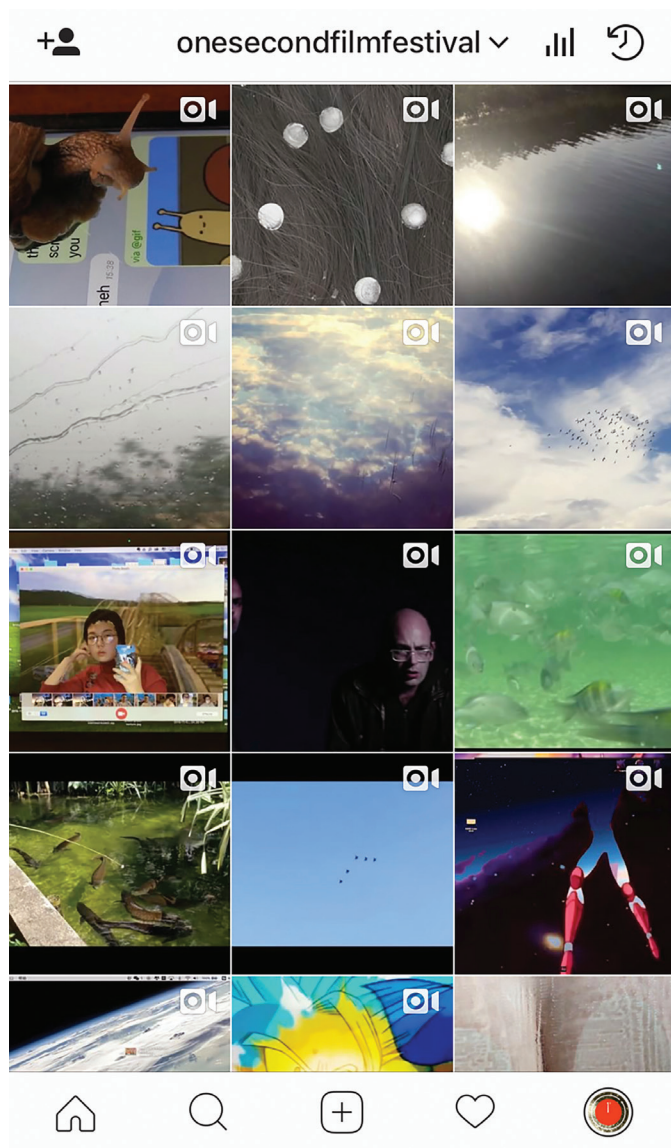
葉甫納把「一秒電影節」帶到紐約Metro Pictures的展覽空間作實體展覽（相片鳴謝藝術家及Metro Pictures）

Ye Funa presented *One Second Film Festival* at the exhibition space of Metro Pictures, New York, as a physical exhibition (Photo courtesy of the Artist and Metro Pictures)



在紐約Metro Pictures展覽空間展出的其中一件作品（相片鳴謝藝術家及Metro Pictures）

One of the works shown at the exhibition space of Metro Pictures, New York (Photo courtesy of the Artist and Metro Pictures)



Instagram是「一秒電影節」其中一個網上平台，展示參加者提交的錄像作品

Instagram was one of the online platforms of One Second Film Festival for showcasing all the submitted videos



葉甫納組裝了一部「影片播放機」，在紐約Metro Pictures的展覽空間展示公開徵集得來的短片（相片鳴謝藝術家及Metro Pictures）

Short videos collected through the open call were played on a 'video player' assembled by Ye Funa at the exhibition space of Metro Pictures, New York (Photo courtesy of the Artist and Metro Pictures)



勘玉釧

Behind the Curtain

12.05.2017 — 18.06.2017

地點： 威尼斯音樂學院Palazzo Pisani (Palazzo
Pisani, Piano Nobile, San Marco 2810,
30124 Venezia)

藝術家： 梁遠葦

策展人： Loïc Le Gall

主辦： K11 Art Foundation

媒體夥伴： CoBo Social

Venue: Palazzo Pisani, Conservatorio di
Musica (Palazzo Pisani, Piano Nobile,
San Marco 2810, 30124 Venezia)

Artist: Liang Yuanwei

Curator: Loïc Le Gall

Presenter: K11 Art Foundation

Media Partner: CoBo Social

梁遠葦個人展覽「勘玉釧」與第57屆威尼斯雙年展同期揭幕，在這場當今藝壇盛事上演之際，向來自世界各地的藝術界人士展示她的藝術實踐和研究。是次展覽由巴黎龐畢度藝術中心的Loïc Le Gall策展，梁遠葦多年來在北京居住和工作，六年前她與一眾藝術家代表中國參與威尼斯雙年展，這趟因着「勘玉釧」重訪威尼斯，同時亦讓主辦方 K11 Art Foundation 初次體驗到展會期間水都濃厚的藝術氛圍。

展覽「勘玉釧」的英文名字「Behind the Curtain」意指舞台布幕拉開時觀眾看到幕後場景的一刻；中文名字則取自一齣京劇的劇目，梁遠葦在繪畫新作時，此劇自然而然地浮現在她的腦海裏。「勘玉釧」串連了梁遠葦作品中那超然於物質的情感內容，揭示其意涵之深。作品成形之際，彰顯的是生活中的某個時刻、某段瞬間即逝的回憶，或者某種彌散的領悟，有時難以言喻。感知感覺的喚起，成了展覽上多件裝置及繪畫的主軸，而且每一件作品都有關人性，有關印象、認知、情感等構成人性的要素。

「勘玉釧」除了讓世界看到中國當代藝術家的才華，亦為促進跨文化交流對話提供平台。展覽連繫了中國藝術家和法國策展人，見證他們跨文化合作的過程，也拓寬了國際間對中國當代藝術的討論。

Coinciding with the 57th Venice Biennale, one of today's biggest contemporary art fairs, Beijing-based artist Liang Yuanwei's solo exhibition *Behind the Curtain* communicated her artistic practice and research to art-world insiders who came together from around the globe for the biennial art spectacle. Curated by Loïc Le Gall from Centre Pompidou, this satellite exhibition marked Liang's return to Venice after she represented China with other artists at the Venice Biennale six years ago, as well as K11 Art Foundation's first-time experience of the festive ambience spreading over the city during the Biennale.

The exhibition title in English alludes to the revelation of what is unseen for a moment on the theatre stage, whereas the Chinese is a direct borrowing from the title of a Peking opera which recurred in Liang's mind when she was working on her new paintings. Weaving together the emotive content beyond the surface materiality of the artist's works, *Behind the Curtain* revealed the profundity of her art. When a work took shape, it manifested a lived moment, a fleeting memory, or a diffusing influence, sometimes inexplicable. The evoking of sensations was central to the paintings and installations on view at the exhibition, all of which were concerned with humanity, with the fundamentals constituting it, including impressions, perceptions, and feelings.

Apart from providing insight into the talent of a prominent Chinese artist, *Behind the Curtain* served as a platform for cross-cultural exchange—it bore witness to the collaboration between a Chinese artist and a French curator and facilitated new discussions about Chinese contemporary art in the global context.



威尼斯Palazzo Pisani「勘玉鉤」展覽現場

Installation view of *Behind the Curtain* at Palazzo Pisani, Venice





梁遠華的裝置作品《umustbestrong》於「勘玉釧」展出

Liang Yuanwei's installation work *umustbestrong* was exhibited at *Behind the Curtain*



梁遠葦的裝置作品《早春圖之一桌四機》於「勘玉釧」展出

Liang Yuanwei's installation work *Early Spring—1 Table 4 Stools* was exhibited at *Behind the Curtain*



來自世界各地的藝術家、收藏家及藝術愛好者在Palazzo Pisani見證「勘玉釧」開幕

Artists, collectors, and art lovers from all over the world assembled in Palazzo Pisani for the opening of *Behind the Curtain*





What is behind the stage curtain? The English and Italian titles of the exhibition both imply this essential question. In opera and theatre, this hanging cloth reveals the performance of actors and actresses, separating the real world from the imaginary one. Curated by French curator Loïc Le Gall from Centre Pompidou, *Behind the Curtain* unveils the intimate and living nature of Chinese artist Liang Yuanwei's work. It is also a tribute to Venice, to the mythical opera house Teatro La Fenice, and to the Carnival of Venice, during which crowds of revellers hiding behind their masks roam alleys and canals of the city. The Chinese title is a direct borrowing from the name of a Peking opera whose intrigue lies in a pair of jade bracelets. The story naturally recurred in the artist's mind when she was working on her new pieces. It evokes universal themes such as duplicity, love, justice, and betrayal; it is also a paradigm, a representation of the world, a way of looking at things. Liang's art is moulded by a processual abstraction, but it is above all a matter of feelings and memory that makes her work emerge.

Bringing together Liang Yuanwei and Loïc Le Gall, *Behind the Curtain* also exemplifies the K11 Art Foundation's commitment to identifying promising Chinese artists who deserve international recognition and to fostering cross-cultural exchanges between artists and curators through collaborative work and exhibitions. It is a stage of display, of solo performance, that spotlights an untiring, talented artist whose artistry holds the attention of everyone in the exhibition team and will surely hold yours. Peek behind the curtain and let yourself be absorbed in the show she presents.

Cosa c'è dietro il sipario? I titoli della mostra in inglese ed in italiano suggeriscono quest'essenziale domanda. Nell'opera e nel teatro, questo drappo rivela la performance degli attori e delle attrici, separando il mondo reale da quello immaginario. Curata dal curatore francese Loïc Le Gall dal Centre Pompidou, *Dietro le Quinte* dissvela la natura intima e vivente del lavoro dell'artista cinese Liang Yuanwei. È anche un tributo a Venezia, al mitico teatro d'opera Teatro La Fenice, e al Carnevale, durante il quale folle festanti si nascondono dietro le loro maschere, girovagando per le calli e i canali della città. Il titolo cinese è una diretta prestito dal nome di un'opera di Pechino la cui trama si basa su un paio di bracciali di jade. La storia ricorre naturalmente nella mente dell'artista quando lavora sulle sue opere. Evoca temi universali come la duplicità, l'amore, la giustizia, la tradimento; è anche un paradigma, una rappresentazione del mondo, un modo di guardare le cose. L'arte di Liang è modellata da un'astrazione processuale, ma è soprattutto una questione di sentimenti e di memoria che fa emergere il suo lavoro.

策展人Loïc Le Gall（左）與藝術家梁遠葦（右）於展覽合影

Curator Loïc Le Gall (left) and artist Liang Yuanwei (right) at the exhibition



出席「勘玉釧」開幕禮的收藏家與梁遠華及Loïc Le Gall交流

Art collectors met Liang Yuanwei and Loïc Le Gall at the opening ceremony of *Behind the Curtain*

Prospectif Cinéma:

展演劇場

(巴黎)

**Performing
Dramas
(Paris)**

25.05.2017 — 29.06.2017

地點： 巴黎龐畢度廣場龐畢度藝術中心

藝術家： 方璐、郝敬班、李燎、李然、
馬秋莎、陶輝、黃漢明

策展人： 馬容元

聯合主辦： K11 Art Foundation、巴黎龐畢度藝術中心

Venue: Centre Pompidou, Place Georges
Pompidou, Paris

Artists: Fang Lu, Hao Jingban, Li Liao, Li Ran,
Ma Qiusa, Tao Hui, Ming Wong

Curator: Yung Ma

Co-presenters: K11 Art Foundation, Centre Pompidou

2016年，K11 Art Foundation 和巴黎龐畢度藝術中心展開為期三年的中國當代藝術研究合作計劃，並委任馬容元為龐畢度藝術中心當代及未來創作部的策展人。

K11 Art Foundation 與龐畢度藝術中心在2017年5月25日及6月29日舉辦放映活動「Performing Dramas I」及「Performing Dramas II」。「Performing Dramas」由馬容元策劃，是龐畢度藝術中心全年舉行的「Prospectif Cinéma」（即「未來的電影院」）系列的其中一個節目，放映由法國國內外年輕藝術家創作的電影，讓公眾認識當代藝術的最新發展，並了解流動影像作品探索的議題。「Performing Dramas I」放映了三部作品，全部由中國藝術家創作：郝敬班的《正片之外》、李然的《從卡車司機到騎兵政委》及陶輝的《多餘的》。「Performing Dramas II」則放映中國藝術家方璦的《沒有世界》、中國藝術家李燎的《我是正義的》、中國藝術家馬秋莎的《從平淵里4號到天橋北里4號》，以及新加坡藝術家黃漢明的作品《吞噬恐懼》。

「Performing Dramas」是K11 Art Foundation 及龐畢度藝術中心自建立合作關係後首個聯手呈獻的項目，2017年11月至2018年2月於上海chi K11美術館再次舉行（見頁140），中文名稱為「展演劇場」。

In 2016, K11 Art Foundation and Centre Pompidou in Paris started a three-year research programme on Chinese contemporary art. As the partnership was forged, the two institutions also appointed Yung Ma as a curator at the Contemporary and Prospective Creation Department of Centre Pompidou.

Together with Centre Pompidou, K11 Art Foundation hosted *Performing Dramas I* on 25 May 2017 and *Performing Dramas II* on 29 June 2017. Curated by Yung Ma, *Performing Dramas* was a programme of Centre Pompidou's year-round *Prospectif Cinéma* (Cinema of the Future) series, which focused on films made by young artists from and outside France, allowing the general public to keep abreast of the latest developments of contemporary art and the issues explored in moving images. At *Performing Dramas I*, three video works, all by Chinese artists, were screened: Hao Jingban's *Off Takes*, Li Ran's *From Truck Driver to the Political Commissar of the Mounted Troops*, and Tao Hui's *Excessive*. *Performing Dramas II* presented Chinese artist Fang Lu's *No World*, Chinese artist Li Liao's *I Stand by Justice*, Chinese artist Ma Qiusha's *From No.4 Pingyuanli to No.4 Tianqiaobeili*, and Singaporean artist Ming Wong's *Angst Essen/Eat Fear*.

Performing Dramas was the first project jointly delivered by K11 Art Foundation and Centre Pompidou since the establishment of their partnership. It was toured to Shanghai and presented at chi K11 art museum from November 2017 to February 2018 (see page 140).



陶輝的短片作品《多餘的》於「Performing Dramas I」放映
Tao Hui's short film *Excessive* was screened at *Performing Dramas I*

李遼的短片作品《我是正義的》於「Performing Dramas II」放映

Li Liao's short film *I Stand by Justice* was screened at *Performing Dramas II*





(左至右) 在「Performing Dramas I」的映後座談會上，馬容元、郝敬班、李然、陶輝和司儀討論當晚放映的錄像作品

(From left to right) At the post-screening talk of *Performing Dramas I*, Yung Ma, Hao Jingban, Li Ran, Tao Hui, and the talk moderator discussed the video works screened

參差

Enfante

28.06.2017 — 04.08.2017

地點： 香港中環皇后大道中18號
新世界大廈2期8樓chi art space

藝術家： 鄭婷婷

策展人： 陳子澈

主辦： K11 Art Foundation

場地夥伴： chi art space

媒體夥伴： CoBo Social

贊助： OnePure

Venue: chi art space, 8/F, New World Tower 2,
18 Queen's Road Central, Hong Kong

Artist: Cheng Ting Ting

Curator: André Chan

Presenter: K11 Art Foundation

Venue Partner: chi art space

Media Partner: CoBo Social

Sponsor: OnePure

展覽「參差」以香港藝術家鄭婷婷在藝術教育工作中的觀察為切入點，審視社會各界對教育及創意培育的看法。在她的課室裏，學生的個性和能力各有不同，有些能輕易達到她定下的學習目標，有些卻需要她時刻從旁指導，或者堅持己見，只做自己想做的勞作。鄭婷婷利用絢爛奪目的顏色捕捉這些差異，與學生相處久了，也令她回想起自己的成長經歷，翻找小時候畫的作品。她特別製作了一本藝術書，把兒時舊作連同一些新的繪畫收進其中，回應童年之餘，也追溯自己的創作歷程。「參差」有別於鄭婷婷過往的展覽，為她提供難得的機會，展示她在繪畫以外的嘗試——除了在畫布和紙上繪畫，她還為這個展覽創作了一系列蝕刻版畫，更以投影的方式呈現作品。

展覽期間，K11 Art Foundation 亦舉辦了一連串免費的公眾活動，加深大家對展出作品及香港藝術圈的認識。其中兩場活動是與都爹利會館共同呈獻，首場活動為分享會「景緻不可重覆／眼還是一樣的眼」。在分享會上，鄭婷婷與藝術家黃榮法、藝術家馬琮珠及藝評人楊陽對話，討論他們在作品中如何處理「時間」。另一場活動為策展人導賞，當晚「參差」策展人陳子澂及都爹利會館聯展「朝花夕拾」策展人陳立親自解說兩場展覽的概念，讓參加者了解展覽策劃的過程。此外，K11 Art Foundation 邀請了藝術家禰善勤和梁御東各自為「參差」帶領一場導賞，談談他們對鄭婷婷的作品的看法。

Enfante pivoted on Hong Kong artist Cheng Ting Ting's observations in her classroom as an art instructor, shedding light on the attitudes towards education and creativity in society at large. The artist was always fascinated by the personalities and capabilities of her students—some of the children accomplished the learning objectives she set with ease, while others required step-by-step guidance from her or would insist on their own ways of craft making. All these differences she saw at close quarters were captured with her colourful palette. The time she spent with her students also made her recollect her growing-up experiences and dug out her childhood sketches. She then created an art book, which contained those old drawings and some new ones, as not only a response to her childhood but an attempt to trace her artistic journey. Unlike her past exhibitions, *Enfante* offered Cheng a rare opportunity to showcase her attempt to expand her painting and drawing practices—apart from working on canvases and paper, she made a series of etched prints, and experimented with presenting her works with slide projection for this exhibition.

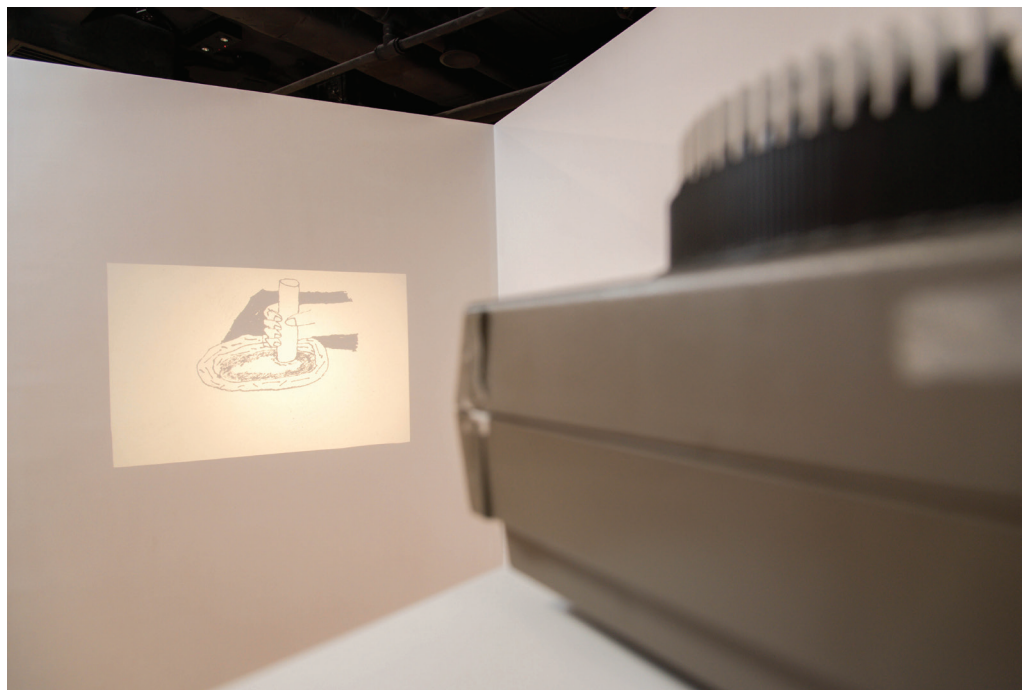
To better connect everyone with the works on view at the exhibition and to deepen public understanding of the Hong Kong art scene, K11 Art Foundation hosted a series of free public programmes during the exhibition period. Two of the events were presented with Duddell's. The first one was *The World Never Repeats Itself People Always Stay the Same*, a sharing session where Cheng and artists Morgan Wong and Ivy Ma had an in-depth discussion with art critic Yeung Yang about how they dealt with the notion of time in art. The second one was a curator-led tour to *Enfante* and *Dawn Blossoms Plucked at Dusk*, a group show presented at Duddell's. In the tour, the curators of the two exhibitions, André Chan and Leo Li Chen, talked about the concepts of the exhibitions and offered glimpses into the scenes behind. In addition, artists Chris Huen and Ocean Leung were invited to each host a guided tour of *Enfante* to offer their interpretations of Cheng's works.



香港中環chi art space「參差」展覽現場

Installation view of *Enfante* at chi art space, Central, Hong Kong





鄭婷婷把繪畫投影在牆上，組成新作品《勞作課的步驟圖》

Cheng Ting Ting's new work *Craft Class Prodecures* was composed of a series of sketches projected onto the wall



觀眾專注欣賞鄭婷婷帶來的繪畫作品及藝術書

Exhibition visitors were absorbed in the drawings and art book presented by Cheng Ting Ting



鄭婷婷在《我們的耳朵在哪裏？》（左）及《我們的頭在哪裏？》（右）中描繪她教授美術班時看到的情景，提出小朋友在能力上的差異其實是一種美

Cheng Ting Ting illustrated her observations of the art classes she taught in *Where Are Our Ears?* (left) and *Where Are Our Heads?* (right), suggesting that differences in children's capabilities was a form of beauty



參
差
Enfante

鄭婷婷個展
Solo exhibition
Cheng Ting Ting
陳子澈策展



策展人陳子澈（左）和藝術家鄭婷婷在油畫作品《跳舞練習》前合影

Curator André Chan (left) and artist Cheng Ting Ting (right) in front of the oil painting series *Dance Practice*



策展人導賞舉行當晚，參加者和陳立一起參觀「朝花夕拾」後，由陳子熾帶領到chi art space參觀「參差」

During the evening curator-led tour, André Chan took participants to *Enfante*, on view at chi art space, after they visited *Dawn Blossoms Plucked at Dust* with Leo Li Chen

The Garden

01.09.2017 — 13.10.2017

地點： 香港清水灣道663號chi art space

藝術家： Shane Aspegren、Neil Beloufa、
蔡凱、鄭得恩、鄭曦然、
卓穎嵐、曲倩雯、
陸浩明、Samuel Adam Swope

策展人： 鄭得恩

主辦： K11 Art Foundation

場地夥伴： chi art space

媒體夥伴： CoBo Social

贊助： OnePure

Venue: chi art space, 663 Clear Water Bay Road,
Hong Kong

Artists: Shane Aspegren, Neil Beloufa,
Cai Kai, Enoch Cheng, Ian Cheng,
Cheuk Wing Nam, Vzela Kook,
Andrew Luk, Samuel Adam Swope

Curator: Enoch Cheng

Presenter: K11 Art Foundation

Venue Partner: chi art space

Media Partner: CoBo Social

Sponsor: OnePure

展覽「The Garden」宛如沒有植物的溫室花園——它在時間長河裏不着痕跡，不流於綠意盎然的和諧意象。這樣一個花園，體現的是環境的動感韻律。九位參展藝術家以裝置及多種體現時間流動的媒介，如聲音、錄像、雕塑和行為藝術，邀請觀眾細察空間環境的變幻無常。這些作品靈感來自大自然的活潑姿態，再加上chi art space本身位於遠離市區的清水灣，一列落地玻璃把清幽美景統統收進室內，讓人安神靜心；觀眾漫步於花園之中，能暫且忘卻繁囂俗世，回歸一處，盡情發掘自然。

展覽期間，K11 Art Foundation 邀請了廣東工業大學華立學院風景園林學院院長安庚心主持講座「造園、禪與藝術」，談談景觀設計與禪的關係。「The Garden」的公共教育活動還有「親愛的樹，我是小偵探——自然童書工作坊」。插畫師貓珊和藝評人張煒森帶領參與工作坊的小朋友組成「偵探團」，親近清水灣chi art space附近的老樹小樹，發掘自然生態的豐富多姿，並合力完成一本記錄chi art space自然面貌的童書。

The Garden was an exhibition like a garden in a glasshouse, but without plants. It was a garden not remembered in time; it was nature beyond the harmony of greenery; it was a glasshouse that celebrated motions in the environment. It invited visitors to observe a space that was constantly changing through the works by the nine participating artists—installations and time-based media of art made up of, for instance, sound, video, sculpture, and performance. These artworks took their inspirations from various aspects of nature; at the same time, the expansive floor-to-ceiling windows of chi art space, located in Clear Water Bay, a secluded district in the city, let nature in to soothe the mind. Strolling around the garden, visitors could temporarily forget about the secular world—they returned to a space where they could discover nature and spend time with it.

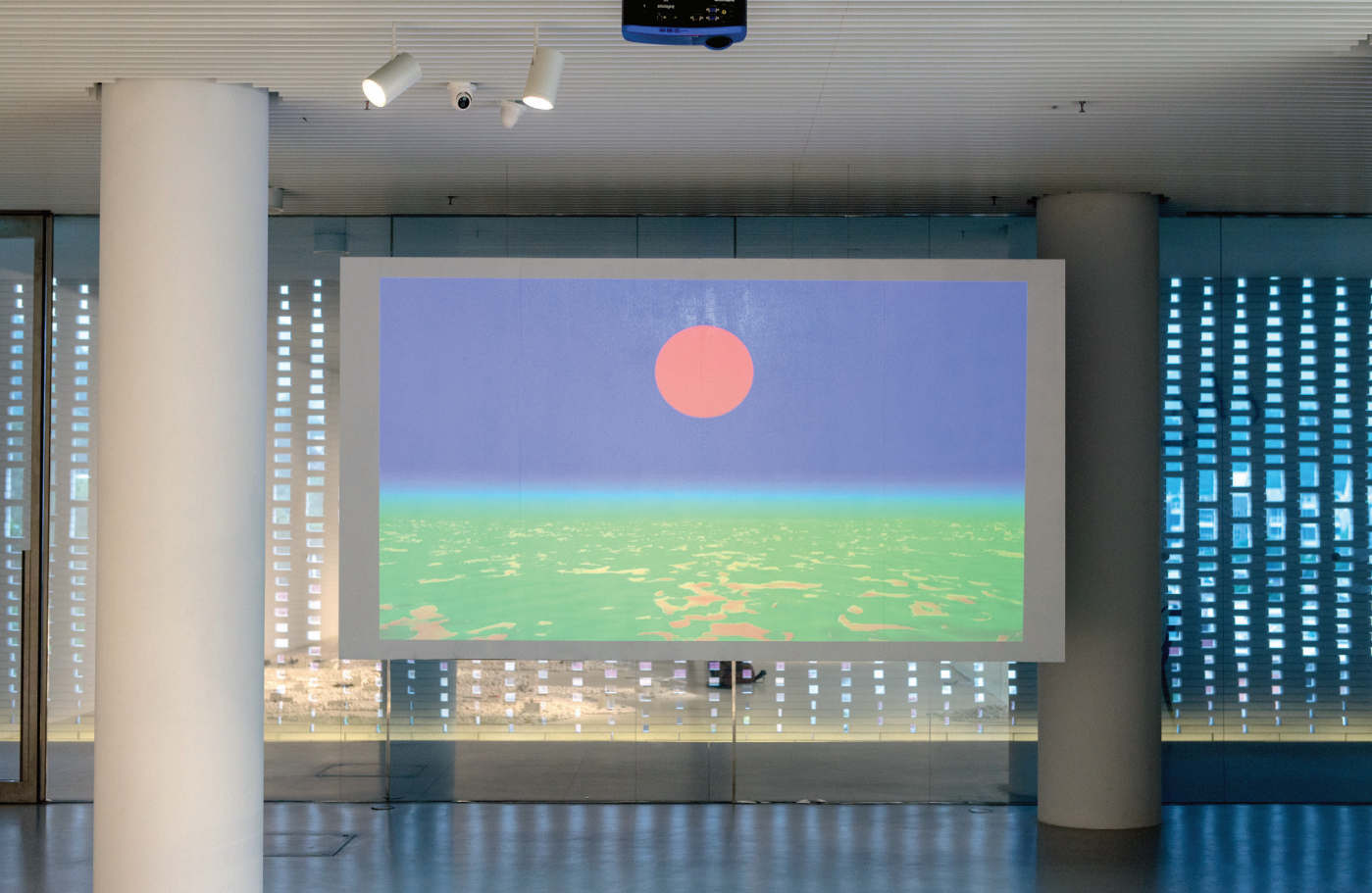
During the exhibition period, K11 Art Foundation invited Clayton An, Dean of School of Landscape Architecture of Huali College Guangdong University of Technology, to host a talk, titled *Garden, Zen and Art*, to discuss the relationship between landscape architecture and zen. *Dear Tree, I'm a Detective—Nature Picture Book Workshop* was another educational programme accompanying *The Garden*. Led by illustrator Maoshan and art critic Eddie Cheung, children who joined this workshop investigated the old trees and saplings surrounding chi art space, learned about the rich diversity of life in nature, and worked together to create a picture book documenting the natural wonders they observed.



陸浩明的裝置作品《Distilled of Fired Leaves》於「The Garden」展出

Andrew Luk's installation work *Distilled of Fired Leaves* was exhibited at *The Garden*





蔡凱的錄像作品《海上日出》以日出循環表達人類對不可抗力的逆來順受

Cai Kai's video work *Sunrise on the Sea* illustrated humans' fear of futility and submission to inescapable adversities through the rising of the sun



卓穎嵐的《微觀世界》如日本的枯山水，疊放有致的碎石如水流，置放於上的機械裝置發出不同聲響，流露她對墓地微生物的想像

In Cheuk Wing Nam's *The World of Microcosm (Series of Necropolis)*, reminiscent of the Japanese zen garden, raked pebbles mimicked flowing water, and the varying sounds produced by the devices on the pebbles expressed her imagination of the activities of the microorganisms in burial grounds



「The Garden」策展人及參展藝術家鄭得恩在展覽開幕當日現身展場，親自向觀眾介紹展覽

Enoch Cheng, who was not only the curator of *The Garden* but also one of the participating artists, guided visitors through the show on the opening day



Shane Aspegren (右) 向觀眾介紹其作品《天氣時變，只在一時》

Shane Aspegren (right) told visitors about his work *Weather's Always Changing, for a Limited Time*



插畫師貓珊和藝評人張煒森為「親愛的樹，我是小偵探——自然童書工作坊」擔任導師，與小朋友一起創作一本描繪清水灣chi art space 自然環境的童書

As the tutors of *Dear Tree, I'm a Detective—Nature Picture Book Workshop*, illustrator Maoshan and art critic Eddie Cheung worked with children participating in the workshop to create a picture book illustrating the natural environment surrounding chi art space in Clear Water Bay



廣東工業大學華立學院風景園林學院院長安庚心主持講座「造園、禪與藝術」

Clayton An, Dean of School of Landscape Architecture of Huali College Guangdong University of Technology, spoke at the talk *Garden, Zen and Art*

之後將會發生美好的事

**The Best
Is Yet to Come**

03.11.2017 — 18.12.2017

地點： 香港中環皇后大道中18號
新世界大廈2期8樓chi art space

藝術家： 陳嘉翹、何銳、
沙麗娜、吳佳儒

駐留計劃主持：黃小鵬

主辦： K11 Art Foundation

場地夥伴： chi art space

媒體夥伴： CoBo Social

Venue: chi art space, 8/F, New World
Tower 2, 18 Queen's Road Central,
Hong Kong

Artists: Chan Ka Kiu, He Rui,
Sha Lina, Wu Jiaru

Residency moderator: Huang Xiaopeng

Presenter: K11 Art Foundation

Venue Partner: chi art space

Media Partner: CoBo Social

對於藝術家來說，任何形式的短期駐留都是種挑戰。藝術家來到一個新地方，很容易依循習慣思路重覆既往的自己；匆忙的旅程，帶來的或許只有浮光掠影。駐留計劃「之後將會發生美好的事」嘗試把挑戰變成機遇，讓四位年輕藝術家在有限的時間來一趟「深度遊」，使駐留體驗在他們的創作脈絡上留下痕跡。四位駐留藝術家分別是現居香港的陳嘉翹和吳佳儒，以及現居武漢的何銳和沙麗娜。他們以香港為駐留基地，並在擔任駐留計劃主持的資深藝術家黃小鵬陪伴下，走訪香港、廣州和深圳的藝術機構、院校和工作室，與藝術工作者和學生深入對話，了解三個城市之間的異同。這計劃亦強調藝術家和藝術工作者的知識交流，加強珠江三角洲藝術社群之間的連繫。

「之後將會發生美好的事」舉行期間，K11 Art Foundation 除了策劃一連串實地考察和教育活動，還在香港中環 chi art space 舉辦展覽，為四位藝術家製造機會，整理旅程體驗。所有作品都是他們某次勞動和思考的紀錄，是一種閱歷的載體。觀者走進展場，猶如置身各人的旅程之中。展覽並非旅程的終點，而駐留亦只是創作路途上的其中一個中途站——整理自己過後再次上路，眼前就是另一片風景。

For artists, short-term residency, regardless of its nature, is a challenge. Old habits die hard, and artists tend to follow certain behavioural patterns when travelling to a new place. The brief visit, as a result, brings about nothing but fleeting impressions. Seeking to turn that challenge into an opportunity, the residency programme *The Best Is Yet to Come* allowed four young artists to experience a profound journey within a limited time frame, and ensured that the expedition resulted in lasting impacts on their professional practices. The four artists-in-residence were Hong Kong-based artists Chan Ka Kiu and Wu Jiaru, and Wuhan-based artists He Rui and Sha Lina. They split their time between Hong Kong, where they took up residence, and its neighbouring cities, including Guangzhou and Shenzhen, visiting art organisations, institutes, and studios with experienced artist Huang Xiaopeng, who served as the moderator of the residency programme. Through the discussions they had with art practitioners and students, they examined the similarities and differences between the three cities. The programme also fostered exchanges between artists and art practitioners, strengthening the ties among the art communities in the Pearl River Delta region.

Not only did K11 Art Foundation organise a series of field trips and educational activities, but it also hosted an exhibition at chi art space in Central, Hong Kong, during the programme period. This exhibition enabled the four artists to reflect on their travel experiences. All the exhibits were records of their labour and cogitation, vehicles of their experiences. As viewers stepped into the exhibition space, it was as though they were partaking in the expedition themselves. This exhibition was not meant to be the finale of the programme; the undertaking of a residency was merely an intermediate stop in an artist's creative journey. When one leaves old habits behind and resumes the journey, one often sees an entirely different scene.



Look at n

陳嘉翹的錄像及裝置作品邀請觀眾思考何謂「藝術」和「藝術家」

Chan Ka Kiu's video and installation works invited rumination about the meanings of 'art' and of being an 'artist'



看藝術展
展現你的深度

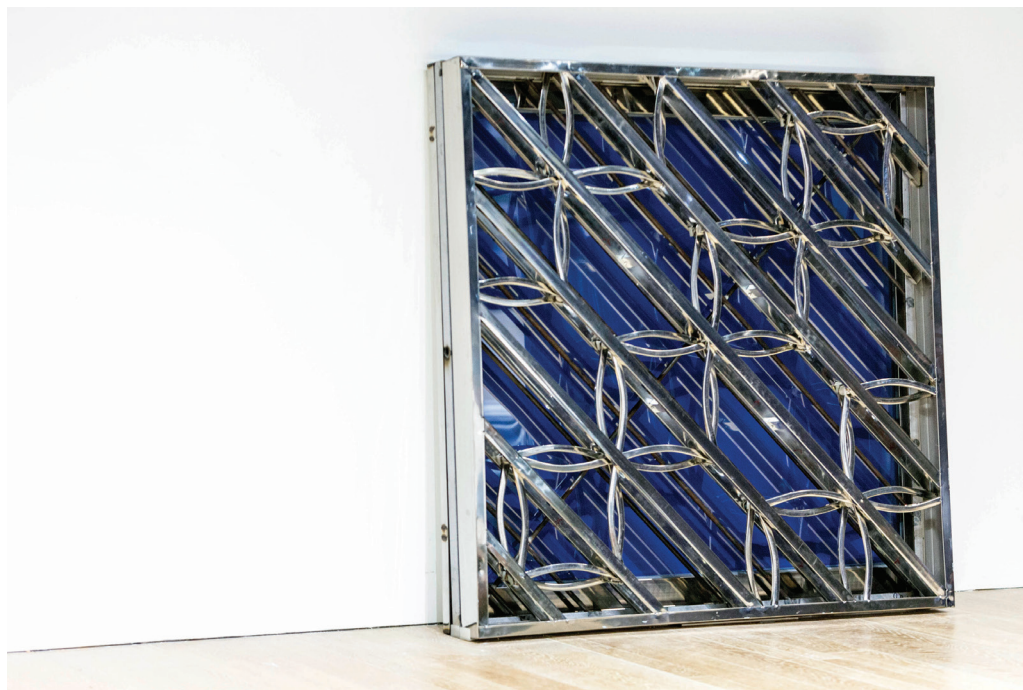
me

何銳請來表演者演奏他在香港駐留期間編寫的樂章《會在這裏發聲》，表演完結後，他親自向觀眾解釋樂章背後的創作概念

He Rui invited a performer to perform *Play It Loud*, the score that he composed during his residence in Hong Kong, and after the performance, he explained to the audience the concept behind his composition







沙麗娜的《守護》把窗比喻為現代人的守護者

In Sha Lina's *Guardian*, windows were a metaphor for guardians of modern men



(左起) 陳嘉翹、沙麗娜、黃小鵬、何銳和吳佳儒於展覽開幕當日合影

(From left) Chan Ka Kui, Sha Lina, Huang Xiaopeng, He Rui, and Wu Jiaru at the opening reception of the exhibition



沙麗娜到訪亞洲藝術文獻庫，了解文獻庫的館藏

Sha Lina familiarised herself with the collection housed in Asia Art Archive's resource centre in Hong Kong



陳嘉翹和吳佳儒與「之後將會發生美好的事」駐留計劃主持黃小鵬一起參觀廣州時代美術館

Chan Ka Kiu and Wu Jiaru visited Times Museum in Guangzhou with Huang Xiaopeng, residency moderator of *The Best Is Yet to Come*

藝術家走訪過的機構、院校和工作室：

香港：亞洲藝術文獻庫、亞洲藝術文獻庫火炭項目空間、社區文化發展中心、油街實現、C&G藝術單位、永天台、香港浸會大學視覺藝術院、香港城市大學創意媒體學院、香港中文大學藝術系、蛙王博物館

廣州：廣州K11、廣東時代美術館、黃邊站當代藝術研究中心、錄像局、維他命藝術空間鏡花園

深圳：華僑城創意文化圈、蜂巢當代藝術中心、何香凝美術館、華•美術館、楊勇工作室

Organisations, institutes, and studios that the artists visited:

Hong Kong: Asia Art Archive, Asia Art Archive's Fotan project space, Centre for Community Cultural Development, Oil!, C&G Artpartment, WING, Academy of Visual Arts of Hong Kong Baptist University, School of Creative Media of City University of Hong Kong, Department of Fine Arts of The Chinese University of Hong Kong, Frog King Kwok Museum

Guangzhou: Guangzhou K11, Times Museum, HB STATION Contemporary Art Research Center, Video Bureau, Mirrored Gardens of Vitamin Creative Space

Shenzhen: OCT LOFT, Hive Center for Contemporary Art, He Xiangning Art Museum, OCT Art and Design Gallery, Yang Yong's studio

.com/.cn

(上海)

(Shanghai)

09.11.2017 — 25.02.2018

地點： 上海市黃浦區淮海中路300號

K11購物藝術中心chi K11美術館

藝術家： Darren Bader、Trisha Baga、曹斐、

Heather Dewey-Hagborg、

Aleksandra Domanović、

Gregory Edwards、李明、梁偉、

林科、麥影彤、苗穎、

Jon Rafman、Martine Syms、王欣

聯合策展人：Klaus Biesenbach、Peter Eleey

聯合主辦： K11 Art Foundation、MoMA PS1

場地夥伴： chi K11美術館

媒體夥伴： CoBo Social

Venue: chi K11 art museum, K11 Art Mall,

300 Huaihai Road Central,

Huangpu District, Shanghai

Artists: Darren Bader, Trisha Baga, Cao Fei,

Heather Dewey-Hagborg,

Aleksandra Domanović,

Gregory Edwards, Li Ming, Liang Wei,

Lin Ke, Mak Ying Tung, Miao Ying,

Jon Rafman, Martine Syms, Wang Xin

Co-curators: Klaus Biesenbach, Peter Eleey

Co-presenters: K11 Art Foundation, MoMA PS1

Venue Partner: chi K11 art museum

Media Partner: CoBo Social

在如今的數碼時代，藝術呈現着怎樣的變化？科技發展日新月異，除了促使全球貿易和資訊交流高速發展，還帶來許多創作和傳播藝術的新方式。在許多人眼中，數碼系統超越國界，連接整個世界；但事實上，這龐大的系統被劃分成不同的地區網絡，每個網絡都有一套規則，決定用戶可以接觸到多少資訊。「.com/.cn」於3月在香港首次亮相（見頁44），11月在「上海藝術周」期間移師到上海舉行，進一步探討數碼科技和當代藝術創作的相互影響。「.com/.cn」上海站的參展藝術家為Darren Bader、Trisha Baga、曹斐、Heather Dewey-Hagborg、Aleksandra Domanović、Gregory Edwards、李明、梁偉、林科、麥影彤、苗穎、Jon Rafman、Martine Syms和王欣。

在展覽上，數碼空間以烏托邦形象再現，透過虛擬實境和擴增實境構造另類景觀。從作品中，我們亦可看到網絡生態如何影響或限制世界各地的文化願景。參展藝術家亦運用電子繪圖裝置，創造出包涵歷史上中西文化語彙的抽象空間。另外亦有裝置作品結合監控技術和流動應用程式，鼓勵觀者參與其中。科技再現的情景和虛擬國度與現實世界形成鮮明對比，挑戰全球化所擁抱的自由理念。

「.com/.cn」上海站與「圖像岩樣」（見頁132）同場舉行，延伸「.com/.cn」當中所探討的課題。上海chi K11美術館同期另有兩場展覽：「展演劇場」及「新東方花園」（見頁140及146）。

How is art changing in the digital era? Technology has provided new tools for the production and distribution of art while enabling rapid advancements in global trade and information exchange. The digital system is often assumed to exist across geographical bounds, but the fact is regional networks have developed, all of which conditioning the levels of access that users have to the information stored on the virtual networks. Having made its debut in Hong Kong in March (see page 44), *.com/.cn* was toured to Shanghai in November to coincide with Shanghai Art Week. It invited further investigation into the influences that digital technology and art making have had on each other. The artists participating in the Shanghai edition were Darren Bader, Trisha Baga, Cao Fei, Heather Dewey-Hagborg, Aleksandra Domanović, Gregory Edwards, Li Ming, Liang Wei, Lin Ke, Mak Ying Tung, Miao Ying, Jon Rafman, Martine Syms, and Wang Xin.

At the exhibition, the digital space recurred as a utopian, modeling alternative landscapes in virtual and augmented forms. Certain works engaged the cultural aspirations encouraged or limited by the digital ecosystems around the world; meanwhile, some participating artists proposed new abstract spaces combining historical Chinese and Western vocabularies with pictorial schematic devices. There were also installation works in which technologies of surveillance mingled with apps and devices to invite visitors' participation. Real geographies were set against technological representations and imaginary terrains, evoking challenges facing the liberal ideals of globalisation.

The Shanghai edition of *.com/.cn* was complemented by *Image Core Sample* (see page 132) to offer other perspectives on the subject matter explored in *.com/.cn*. The two shows were on view at chi K11 art museum along with *Performing Dramas* and *New Orient Garden* (see page 140,146).

艺术家: Darren BADER, Trisha BAGA, 曹斐, Heather DEWEY-HAGBORG,
Aleksandra DOMANOVIC, Gregory EDWARDS, 李明, 梁伟, 林科, 麦影影,
苗颖, Jon RAFMAN, Martine SYMS, 王欣
联合策展人: Klaus Biesenbach和Peter Eleey

在如今的数码时代, 艺术呈现着怎样的变化? 科技发展日新月异, 除了带来许多创作、传播和认识艺术的新方式, 还促使全球贸易和信息交流高速发展。数码生态系统由「网络」或「云端」等基础设施建设构建而成, 在许多人眼中, 它接通整个世界, 超越了国界、语言、法律乃至民族文化的限制。但实际上, 互联网是由不同的网络组成, 由于每个国家都有特定的国情, 各个网络形态千差万别, 影响着社会行为、经济体系和思考模式。若我们对比中国和西方的互联网生态, 这些分别尤其明显, 反映出中西方南辕北辙的政经系统。那么, 当艺术家在「本地」环境中进行创作时, 他们的作品如何呈现中西方网络语境的差异呢?

这次展览汇集来自中国和西方国家的艺术家, 藉着他们的作品, 探讨以上种种差异。数码空间以乌托邦形象再现, 透过虚拟现实、扩增实境和模拟形式, 构造出另类景观。部分作品反映因中国网络生态使致或为其所限的文化愿景, 以及西方内容的渗透程度。艺术家亦运用新兴的电子绘图装置, 创造出包涵历史上中西文化语汇的全新抽象空间。作品中监控技术与流动应用程序和各种装置结合, 加强与观者之间的互动。科技再现的情景和虚拟国度与现实世界相互对比, 在民族主义紧缩的时代语境下, 挑战全球化所提出的自由理念。

“.com/.cn”展览由MoMA PS1馆长兼MoMA总策展人Klaus Biesenbach与MoMA PS1总策展人Peter Eleey联合策展, 这是两家艺术机构长期研究合作计划的重要里程碑。

**.com
/cn**







上海chi K11美術館「.com/.cn」展覽現場

Installation view of .com/.cn at chi K11 art museum, Shanghai

REFER TO YOUR ADOLESCENCE AS "BEFORE."
SAY "LOS ANGELES," NOT "L.A."



"GIRL," IS YOUR FAVORITE WAY



OF BEGINNING A SENTENCE. DON'T TALK TO PEOPLE
WHO BORE YOU. ALWAYS SPEAK FOR YOURSELF.



BE EASY.





「.com/.cn」、「圖像岩樣」和「展演劇場」在K11 Art Foundation創辦人及名譽主席鄭志剛、「.com/.cn」聯合策展人Klaus Biesenbach、「展演劇場」策展人馬容元、部分參展藝術家及展覽嘉賓的見證下開幕

.com/.cn, Image Core Sample, and Performing Dramas opened in the presence of Founder and Honorary Chairman of K11 Art Foundation Adrian Cheng, .com/.cn co-curator Klaus Biesenbach, Performing Dramas curator Yung Ma, some of the participating artists of the exhibitions, and honorable guests



「.com/.cn」聯合策展人Klaus Biesenbach（右）向傳媒和嘉賓介紹展覽

Klaus Biesenbach (right), co-curator of .com/.cn, gave media representatives and guests a tour of the exhibition



藝術家Heather Dewey-Hagborg把在公眾場所搜集得來的毛髮、煙蒂和香口膠拿去做DNA分析，然後利用3D打印技術製作人臉雕塑《Stranger Visions》，喚起公眾對基因監控的關注

Artist Heather Dewey-Hagborg collected hairs, cigarette butts, and chewed up gum in public places, analysing the DNA extracted from them to generate 3D printed portraits, titled *Stranger Visions*, to raise public awareness of genetic surveillance





藝術家曹斐與其作品《派生》

Artist Cao Fei and her work *Derivation*



藝術家Martine Symns與其作品《99個小動作》

Artist Martine Symns and her work *99 Subtle Maneuvers*

圖像岩樣

Image Core Sample

09.11.2017 — 25.02.2018

地點： 上海市黃浦區淮海中路300號
K11購物藝術中心 chi K11美術館
藝術家： 陳維、程然、關小、
李明、劉窗、邱志傑、
楊福東
主辦： K11 Art Foundation
場地夥伴： chi K11美術館
媒體夥伴： CoBo Social

Venue: chi K11 art museum, K11 Art Mall,
300 Huaihai Road Central,
Huangpu District, Shanghai
Artists: Chen Wei, Cheng Ran, Guan Xiao,
Li Ming, Liu Chuang, Qiu Zhijie,
Yang Fudong
Presenter: K11 Art Foundation
Venue Partner: chi K11 art museum
Media Partner: CoBo Social

「圖像岩樣」是 K11 Art Foundation 創辦人及名譽主席鄭志剛先生私人藏品的梳理和展示，展品涵蓋 1990 至 2014 年的中國當代攝影及錄像作品。「圖像岩樣」延伸 K11 Art Foundation 和 MoMA PS1 聯合主辦的「.com/.cn」（見頁 120）所探討的議題，從美學、歷史和社會學的角度，探討網絡時代前後的圖像製作方式與技術，並呈現中國當代藝術的多樣形態。觀眾透過藝術家的鏡頭，亦可窺探過去 20 年來中國社會精神面貌的巨大轉變。

「.com/.cn」和「圖像岩樣」在「上海藝術周」期間於上海 chi K11 美術館揭幕，美術館同期還有另外兩場藝術展覽，分別是由 K11 Art Foundation 和巴黎龐畢度藝術中心聯合主辦的「展演劇場」（見頁 140），以及 K11 Art Foundation 為藝術家王浩然舉辦的個人展覽「新東方花園」（見頁 146）。

Image Core Sample was a manifesto as well as a celebration of the private collection of Adrian Cheng, Founder and Honorary Chairman of K11 Art Foundation, focusing on Chinese contemporary photography and video art from 1990 to 2014. Extending the subject matter explored in the exhibition *.com/.cn* (see page 120), which was co-presented by K11 Art Foundation and MoMA PS1, *Image Core Sample* investigated the methodologies and technologies for image making in the pre- and post-Internet eras from aesthetic, historical, and sociological perspectives; it also demonstrated the diversity of the forms of Chinese contemporary art. Through the camera lenses of the artists featured in the exhibition, one would also catch a glimpse of the huge changes in the mentality of the Chinese community over the past two decades.

Image Core Sample and *.com/.cn* opened concurrently with two other art exhibitions at chi K11 art museum during Shanghai Art Week: *Performing Dramas*, co-presented by K11 Art Foundation and Centre Pompidou (see page 140), and Adrian Wong's solo exhibition *New Orient Garden*, presented by K11 Art Foundation (see page 146).



上海chi K11美術館「圖像岩樣」展覽現場

Installation view of *Image Core Sample* at chi K11 art museum, Shanghai

Image
Core
Sample

图 像 岩 样

Co-presented by
联合主办

K11 ART
FOUNDATION

Venue partner
场地伙伴

M chiK11
art museum
美术馆

Media partner
媒体伙伴





楊福東作品《竹林七賢之五》及《別擔心，會好起來的（No.7）》於「圖像岩樣」展出

Yang Fudong's *Seven Intellectuals in Bamboo Forest Part V* and *Don't Worry, It Will Be Better...No.7* were exhibited at *Image Core Sample*





關小作品《大衛》於「圖像岩樣」展出

Guan Xiao's *David* was exhibited at *Image Core Sample*



K11 Art Foundation 創辦人及名譽主席鄭志剛（右）向觀眾介紹陳維的攝影作品《簾布後的偶像》，它如電影中的定格畫面，呈現房間一隅靜謐而美好的瞬間

Adrian Cheng (right), Founder and Honorary Chairman of K11 Art Foundation, told a visitor about Chen Wei's photography work *Idol Behind the Curtains*, which, like a freeze-frame from a film, captured a moment of serenity and sweetness in the corner of a room

展演劇場

(上海)

**Performing
Dramas
(Shanghai)**

09.11.2017 — 25.02.2018

地點：上海市黃浦區淮海中路300號
K11購物藝術中心chi K11美術館
藝術家：方璐、郝敬班、李燎、李然、
馬秋莎、陶輝、黃漢明
策展人：馬容元
聯合主辦：K11 Art Foundation、
巴黎龐畢度藝術中心
場地夥伴：chi K11美術館
媒體夥伴：CoBo Social

Venue: chi K11 art museum, K11 Art Mall,
300 Huaihai Road Central,
Huangpu District, Shanghai
Artists: Fang Lu, Hao Jingban, Li Liao, Li Ran,
Ma Qiusha, Tao Hui, Ming Wong
Curator: Yung Ma
Co-presenters: K11 Art Foundation, Centre Pompidou
Venue Partner: chi K11 art museum
Media Partner: CoBo Social

2016年，K11 Art Foundation 和巴黎龐畢度藝術中心正式開展合作研究項目，並委任馬容元為龐畢度藝術中心的其中一位策展人，策劃全新的當代藝術節目。連月來的研究工作在2017年首見成果，帶來了亞洲當代藝術家短片作品放映活動「展演劇場」。「展演劇場」於2017年夏天在巴黎首次亮相（見頁82），並於一年一度的「上海藝術周」期間移師到上海chi K11美術館，跟當地觀眾見面。美術館同期還有三場由K11 Art Foundation 主辦或聯合主辦的藝術展，分別是「.com/.cn」、「圖像岩樣」和「新東方花園」（見頁120、132及146）。

「展演劇場」上海站和巴黎站一樣，放映藝術家方璐、郝敬班、李燎、李然、馬秋莎、陶輝和黃漢明的作品。雖然這些錄像作品選材各異，但同樣強調流動影像中的「展演」概念。「展演劇場」審視藝術家如何令戲劇場景——不管是傳記式的、虛構的、觀察的甚或真實的——轉化成一種誇張手法，反映繁雜紛陳的歷史和現實。精選的錄像作品融合真人實境電視節目和社交媒體的元素，令虛構、紀錄片、通俗劇、喜劇和悲劇元素在流動的影像中無縫交互——事物在世態轉盤的刻度間游移流動之時，我們對於自身所處的世界的感知想法亦被重新解讀。

Since starting their collaborative research initiative in 2016, K11 Art Foundation and Centre Pompidou in Paris have been working closely with Yung Ma, whom they appointed as a curator at Centre Pompidou, to develop new contemporary art programmes. The first fruit of the institutions' research efforts was *Performing Dramas*, a screening programme of short films by contemporary artists from Asia. Having made its debut in Paris in summer 2017 (see page 82), *Performing Dramas* was toured to Shanghai towards the end of the year when the city was celebrating for the rolling around of the annual Shanghai Art Week. Its Shanghai edition took place concurrently with three other exhibitions presented or co-presented by K11 Art Foundation, namely *.com/.cn*, *Image Core Sample*, and *New Orient Garden*, at chi K11 art museum (see page 120, 132, 146).

The Shanghai edition of *Performing Dramas* featured the same group of artists participating in the Paris edition: Fang Lu, Hao Jingban, Li Liao, Li Ran, Ma Qiusha, Tao Hui, and Ming Wong. While examining subjects that interested the artists, the video works screened at the museum all foregrounded the idea of the 'performative' in moving images. More specifically, the screening examined how dramatic scenarios—be they biographical, fictional, observational, or real—were employed by these artists as a theatrical means to reflect the complex histories and realities concerning us. Mixing elements from reality TV and social media, the works showed how images shift fluidly between differing dials of fiction, documentary, melodrama, comedy, and tragedy, reinterpreting our perceptions of the world we live in today.



上海chi K11美術館「展演劇場」展覽現場

Installation view of *Performing Dramas* at chi K11 art museum, Shanghai

PERFORMING DRAMAS 展演剧场

Curated by Yung Ma
马容元策划

Co-presented by
联合主办

K11 ART
FOUNDATION

Centre 40
Pompidou

Venue partner
场地伙伴

M chi K11
art museum
美术馆

Media partner
媒体伙伴





藝術家李遼與其錄像作品《我是正義的》
 Artist Li Liao's video work *I Stand by Justice*

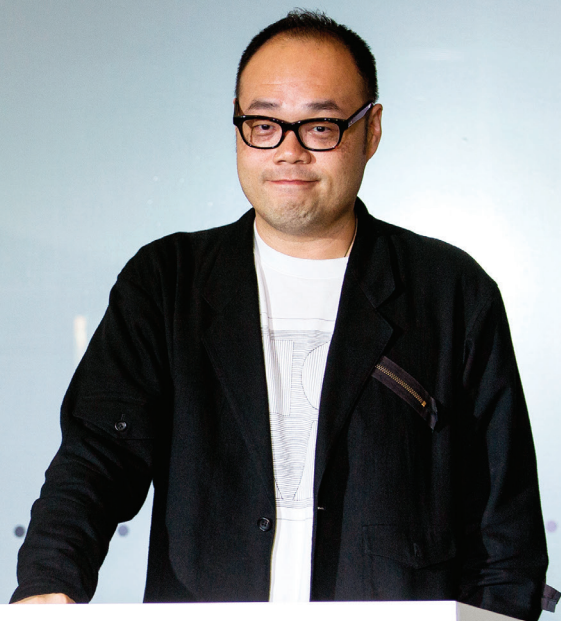


藝術家黃漢明與其錄像作品《誰幹的？》
 Artist Ming Wong and his video work *Whodunnit?*

Venue partner
場地伙伴



Media partner
媒体伙伴



K11 ART

在「展演劇場」、「.com/.cn」和「圖像岩樣」的開幕典禮上，「展演劇場」策展人馬容元憶述當初從何構思放映節目的內容

At the grand opening ceremony of *Performing Dramas*, *.com/.cn*, and *Image Core Sample*, Yung Ma, curator of *Performing Dramas*, recalled how he conceived the screening in the first place

新東方花園

New Orient Garden

09.11.2017 — 25.02.2018

地點： 上海市黃浦區淮海中路300號
K11購物藝術中心chi K11美術館

藝術家： 王浩然

策展人： 陳浩揚

主辦： K11 Art Foundation

場地夥伴： chi K11美術館

媒體夥伴： CoBo Social

Venue: chi K11 art museum, K11 Art Mall,
300 Huaihai Road Central,
Huangpu District, Shanghai

Artist: Adrian Wong

Curator: David Chan Ho Yeung

Presenter: K11 Art Foundation

Venue Partner: chi K11 art museum

Media Partner: CoBo Social

「新東方花園」演變自2017年3月在香港舉行的「縱虎歸山」（見頁34），探索遊離於大都市的散居社群在尋找文化本真時面對的內心掙扎。這糾結心境，恰恰是成長於芝加哥的美籍華裔藝術家王浩然的內心寫照。

步進展場，迎面而來的是一條五彩走廊，它參照世界各地中國餐館的裝潢所佈置，盡頭是個圓形的月門；觀眾一穿過月門，就發現自己身處王浩然悉心佈置的花園當中。展廳中央的老虎雕塑仿照昔日置於香港虎豹別墅「萬金油花園」的一尊水泥老虎像製成，1985年的一趟童年遊歷，令王浩然對此園中虎念念不忘。展覽的佈局陳設令人聯想起蘇州花園，層次豐富，需要觀眾從不同的預設視點仔細審視。從某個視點觀看，這花園酷似一幅現代嶺南派水墨畫；從另一個視點檢視，它卻像一幀滿懸霓虹燈的香港街景；再轉一個視點察看，它竟化成一幕揉合着光量、聲音和薄霧的幻景。

如此一個花園，批判我們對東方主義的迷戀；而我們作為觀者，亦因凝視回轉到自己身上而能夠探入潛意識當中。展覽探索西方對「東方」的想像，產生了一種互動的張力，叫我們在想像共同未來之際，沉思過去。

Developed from *The Tiger Returns to the Mountain*, which was presented in Hong Kong in March 2017 (see page 34), *New Orient Garden* investigated the psychological struggles that diaspora communities faced when searching for cultural authenticity in megacities. This issue was particularly close to the heart of Adrian Wong, a Chinese-American artist raised in Chicago.

Walking along a colourful corridor that made visual references to the décor of the Chinese restaurants found across the world, visitors of the exhibition would see a round gateway, through which they entered the garden painstakingly laid out by Wong. At the centre of the gallery was a sculpture made to bear resemblance to a cement tiger once situated at Tiger Balm Garden in Hong Kong, a ferocious beast that has left a strong impression on Wong since his visit to the garden as a child in 1985. The exhibition, which reminded one of a Suzhou garden, was intended to be viewed from set vantage points and to encourage a diversity of readings. From one vantage, it was reminiscent of a modern Lingnan ink painting; from another, a neon-lit Hong Kong streetscape; and from yet another, an abstract barrage of light, sound, and fog.

A garden as such served as a critique of our infatuation with Orientalism, probing into our subconscious by reversing the gaze back at us, the beholders. Investigating the West's conceptions of the 'Orient', the exhibition created a relational dynamic that stimulated us to contemplate the past while imagining a shared future.



上海chi K11美術館「新東方花園」展覽現場

Installation view of *New Orient Garden* at chi K11 art museum, Shanghai





五彩繽紛的人工山石，乃參照香港虎豹別墅「萬金油花園」的園林山石製成

The colourful artificial rocks were made with reference to the decorative rocks found in Tiger Balm Garden in Hong Kong





這尊老虎像3月於香港首次亮相，11月被帶到上海與當地觀眾見面

The tiger sculpture was unveiled in Hong Kong in March and brought to Shanghai in November



藝術家王浩然（左）及策展人陳浩揚（右）於展覽合影

Artist Adrian Wong (left) and curator David Chan Ho Yeung (right) at the exhibition

ART DIARY 2017

K11 Art Foundation

K11 Art Foundation 設計及出版

Designed & Published by K11 Art Foundation

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