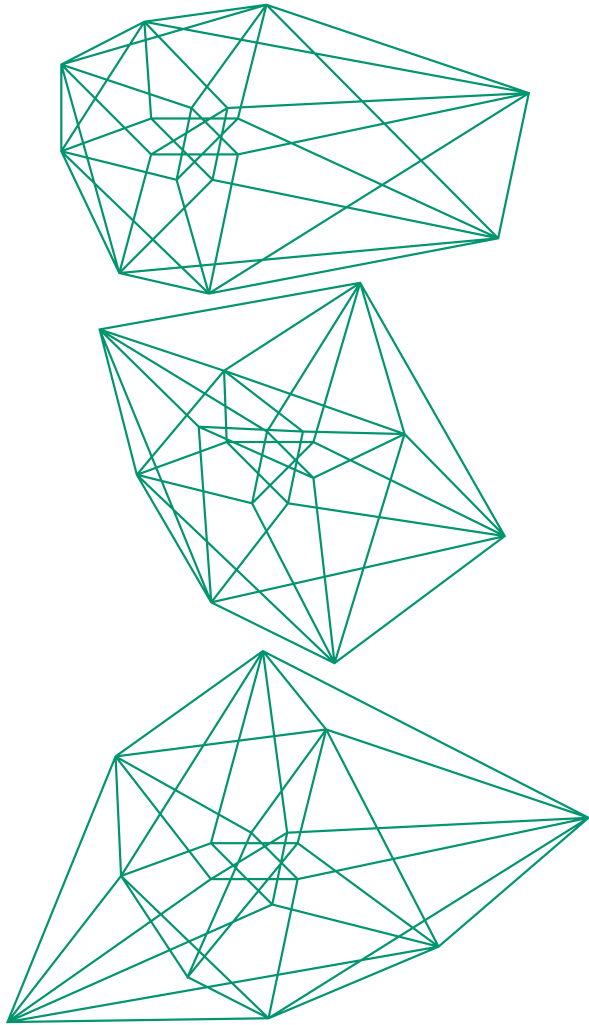


**E M E R A L D  
C I T Y**



4	Foreword 前言
6	Emerald City
18	Ashley Bickerton
20	Dora Budor
22	Nina Canell
24	Oscar Chan Yik Long 陳翊朗
26	Chen Zhou 陳軸
28	Carl F. Cheng
30	Dumb Type
32	Peter Halley
34	Nik Kosmas
36	Ajay Kurian
38	Liu Chuang 劉窗
40	Andrew Luk 陸浩明   Alexis Mailles   Peter Nelson
42	Mountain River Jump! 山河跳!
44	Oscar Murillo
46	Shen Xin 沈莘
48	Keiichi Tanaami 田名網敬一
50	THE PLAY
52	Ben Tong 唐嘉豪
54	Clarissa Tossin
56	Adrián Villar Rojas
58	Alice Wang 王凝慧
60	Doris Wong Wai Yin 黃慧妍
62	Trevor Yeung 楊沛鏗
64	Zhang Enli 張恩利
66	Zhang Ruyi 張如怡
68	Zhou Siwei 周思維
70	About K11 Art Foundation 關於 K11 Art Foundation
72	Acknowledgements 鳴謝

## 前言 FOREWORD

橫直之間，衍生無窮。從大自然的點線面到人造的建築空間，「幾何」無處不在，牽動我們對於世界的想像。「Emerald City」是 K11 Art Foundation (KAF) 特別在巴塞爾藝術展重臨香港之時呈獻的聯展，匯聚來自中國和世界各地的藝術家，帶來繪畫、錄像、雕塑和場域特定裝置等 39 件作品，從多個角度解構人與宇宙萬物的關係，並鼓勵觀眾擺脫固有思維的局限，重新探索抽象與可觸及的實體空間。現今全球化現象難以名狀，展覽嘗試從參展藝術家的觀察和體會，整理出一套屬於此時此刻的幾何語彙，解讀我們對自身的定位。

幾何帶來的啟示，正是要在散落中尋找聚合，在交匯處牽引跨越的可能——這亦是 KAF 自 2010 年成立以來秉持至今的信念。我們一直以推廣中國當代藝術為己任，為新晉中國藝術家製造展覽、交流及創作機會，讓他們在多元文化交替的語境下，與來自不同地區和國家的藝術家和策展人展開對話；我們同時鼓勵藝術家保持對自身文化的敏銳觸覺，在國際舞台上展現中國當代藝術豐富的人文內涵。過去八年，KAF 積極與國際知名的藝術機構合作，策劃多個大型展覽，包括去年與 MoMA PS1 聯合主辦「.com/cn」，以及 2016 年與蛇形畫廊共同呈獻「HACK SPACE」，成功連繫中國及世界各地的藝術家，亦拉近了公眾與藝術之間的距離。我們很高興能再一次擔當中國藝術家與國際藝壇之間的橋樑，在各地藝術家及藝術工作者聚首香港參與巴塞爾藝術展之時舉辦「Emerald City」。KAF 向來重視藝術家的專業發展，是次展覽特別委約其中幾位參展藝術家創作新作，除了讓他們延伸各自的創作研究，更希望為大眾展現眼前一亮的當代視野。

「Emerald City」展示了 KAF 默默耕耘的研究成果，貫徹跨越世代的文化觀點。我們相信藝術可以成為每個人的思考利器，我期望是次展覽能在學術研究層面開拓更寬廣的討論空間，進一步提高公眾鑒賞藝術的能力，從藝術反思自身與社會。在此感謝所有參展藝術家在展覽的策劃過程中與 KAF 團隊緊密合作，以及各位合作夥伴一直以來的支持。期待展覽作品啟發你以嶄新的視角，重新想像瞬息萬變的世界。

Lie within the space formed by lines and shapes are endless possibilities. From naturally-occurring points, lines, and surfaces to man-made architectural spaces, geometry is ubiquitous, spurring our imagination about the world. Amid the hype of the imminent return of Art Basel to Hong Kong, K11 Art Foundation (KAF) presents *Emerald City*, a group exhibition showcasing 39 pieces of works including paintings, videos, sculptures, and site-specific installations by artists from China and other parts of the world. The exhibition dissects the intricate relationship between humankind and the cosmos from multiple perspectives, encouraging viewers to break away from the confines of their deep-set beliefs to make room for the reinterpretation of abstract and tactile spaces. Being caught in the current of globalisation is a head-spinning, indescribable experience. The exhibition serves as an attempt to, based on the participating artists' observations, put together a set of geometric vocabulary suited to the needs of this time and age—a vocabulary that will provide an instrument for us to decipher our being in the world.

The enlightening moment of geometry lies in the new possibilities of reaching beyond existing limits in the process of collecting the scattered pieces and reorganising them into coherence. This is also the belief that KAF has been upholding since it was founded in 2010. We make promoting Chinese contemporary art our mission, providing emerging Chinese artists with the opportunities to create new works, hold exhibitions, and exchange ideas, enabling them to engage in dialogues in pluralistic, multi-lingual settings with artists and curators from different regions and countries. We also encourage artists to remain sharp and mindful of their own cultural identities in order to showcase the richness and depth of Chinese contemporary art to the world. In the past eight years, KAF has presented numerous large-scale exhibitions in collaboration with internationally reputable art institutions and organisations, including *.com/cn*, co-presented with MoMA PS1 last year, and *HACK SPACE*, jointly presented by KAF and the Serpentine Galleries in 2016. The exhibitions have successfully connected artists from China and other parts of the world, engaging the general public in understanding contemporary art. We are honoured to have the opportunity to serve as the intermediary between artists from China and the international art scene and organise *Emerald City* as artists and art practitioners meet in Hong Kong to participate in Art Basel. KAF has always valued the professional developments of artists; to that end, we commissioned some of the participating artists to create new works in the hope that they would have the chance to further their research and exploration, and bring to the public a refreshing contemporary vision.

*Emerald City* demonstrates KAF's grounded research efforts and puts in practice the cultural perspective that spans across generations. We are convinced that art has the potential of serving as a thinking tool for everyone. It is our hope that our effort will expand the discussion on the academic level, enhance the public's capability of art appreciation, and provide an instrument with which the public can contemplate about their own lives and society at large. We would like to extend our heartfelt thanks to the participating artists, who have worked closely with the KAF team. Our gratitude also goes to our partners for their unfailing support. We hope that the exhibits will allow you to reinterpret the ever-changing world from a brand new angle.



鄭志剛 Adrian Cheng  
K11 Art Foundation 創辦人及名譽主席  
Founder and Honorary Chairman of K11 Art Foundation

## EMERALD CITY

人類想像世界，不得不以幾何概念劃分空間。自古希臘數學家歐幾里得的《幾何原本》面世以來，幾何學 (geometry) 一直是我們用以認識大地 (即「geo」) 萬物——包括生物和非生物，以及物理和非物理現象——的重要工具。除了是數學的一大分支，幾何學還是其他學科的重要基礎，例如量子力學。2013 年，物理學家 Nima Arkani-Hamed 和 Jaroslav Trnka 發現了簡化計算分子互動方式的方法，提出了名為「幅面體」(amplituhedron) 的幾何線形，它如一顆切面複雜的寶石，相比起算式，能大大簡化粒子間相互作用的計算。展覽「Emerald City」以幾何為切入點，但這種幾何並非愛因斯坦口中的「軟體動物」(科學家以軟趴趴的動物作比喻，形容重力場裏的非歐幾里得式時空體系)，亦非三維空間的單純呈現。展覽以歐幾里得幾何學表達關係的方式展開，如點、線、面、對稱、平行、角度、內與外，藉以探討世界複雜多變的結構與形態，解構萬物存在的原理和奧秘，因而衍生出「世界中的世界」、「海洋作為負空間」、「被幾何化的外界」、「歐幾里得盒子的表面」、「地面連接」、「功能性非對稱」、「視差和框子」等概念。德國哲學家 Peter Sloterdijk 曾說過，全球化「把所有本土特色簡化成兩個分母——資本和幾何學」<sup>1</sup>，彷彿世界萬物都被兩者穿透。在全球化的年代，文化差異的生存空間愈益狹窄；幾何學被視為一種跨越時空和國界的世界語言，「Emerald City」旨在探討這語言所擔當的角色，探索在全球化浪潮下「差異」共存的可能，以拓寬對過去、現在和未來的討論。

二千多年前，古希臘人為了丈量地球而建立幾何的知識系統，此後一直嘗試將這系統轉譯成世界語言：幾何公理是隨時召喚造化的口訣，企圖量度和呈現大自然的空間規律，建構萬物的空間秩序。幾何學源自古希臘，也是涉及多種書寫系統的學科，要成為世界語言，對譯的過程在所難免，歷史上經歷實際的翻譯過程包括埃及象形文字和希臘字母的對譯。1607 年，明朝末年學者、官至禮部尚書徐光啟和傳教士利瑪竇把歐幾里得的《幾何原本》翻譯成中文出版，衝擊了以《九章算術》為基礎的中國古代數學。法國哲學家 Michel Serres 認為幾何學的翻譯——或者說「闡釋」——有更深層的意義，數理系統本身和其疏義是一例，自然現象和自然語言轉化為符號、定理為主的數理系統是另一例<sup>2</sup>。Serres 以圖象分析翻譯關係：兩條對角線貫穿一個正方形，其中一條線的兩端代表兩個對話方 (或者語言)，另一條線的兩端分別是「噪音」(noise) 和

1. Peter Sloterdijk, *In the World Interior of Capital*, trans. Wieland Hoban (Cambridge: Polity Press, 2013), 30.  
2. Michel Serres, *Hermes: Literature, Science, Philosophy*, ed. Josué V. Harari and David F. Bell (Baltimore: Johns Hopkins University Press, 1982), 125.

「編碼」(code)。在翻譯的過程中，不被納入新語言編碼的體系 (例如譯文) 的噪音會被清除<sup>3</sup>。幾何學和翻譯的抽象理想狀態是「透明度」。因為語言和文化的差異，譯文總無法百分百傳遞原文意思，沒有「雜音」、沒有「混沌」的「信達雅」只是理想。

幾何學建立在相似性上，通過公理以同樣的邏輯波長穿透萬物，把世界變成可以同樣方式運算的關係。數學家泰勒斯以木棍的影子推演三角形的定理，以金字塔陰影計算其高度。如果埃及的四角錐體皇陵是模擬太陽神「Ra」的放射線，那麼泰勒斯以理性 (Reason) 之光穿透每一座金字塔的數理結構，就像光線穿過透明的物料。現代光學和古希臘古埃及不可同日而語，光源從劃分曆法的天體光線 (如陽光) 到多種人造光源。光能照亮事物，自然光線穿越透明的大氣，資訊科技影像通過訊號傳播物相 (當光線進入人的肉眼，大腦分析有關信息，我們才得以「看見」)，前者受物理距離限制，義大利理論家 Paul Virilio 稱為「小光學」，線型幾何學的地平線和「消失點」正是這種概念的表徵；後者透過電視、電腦等機器的屏幕連結不同時空，間斷地延長傳統透視場域，重新定義可視世界的「透明」，是「大光學」<sup>4</sup>。幾何學好比一扇玻璃窗，透明的玻璃讓我們看到外面的觀景，但同時窗的外框限制了我們的視野，像仲夏的猛烈陽光驅走它所不認同的「晦暗」，同時消蝕事物的輪廓。「Emerald City」是文學經典《綠野仙蹤》裏奧茲國的首都 (中譯「翡翠城」)，這個烏托邦城市光芒四射，城裏的人需要戴上綠色護目鏡以防強光刺目。

「Emerald City」的幾何學背景，或讓人認定展品中有大量幾何形狀，但事實上幾何的呈現，從不限於實在可見的圖形。無疑在部分作品中，幾何的形狀顯然易見，例子有劉窗的《被分割的風景》中的兩個菱形及中國吉祥圖案「方勝紋」。周思維的《Images Carrier 02》由二維和三維圖形組成——他把從互聯網下載的圖片打印出來，貼在不同形狀的板材上，組裝成一件立體的紙雕塑，然後用相機拍攝，使到這件雕塑最終變成了一幀照片。幾何規則在現實生活中無處不在，如水中之水：畫框、錄像作品的投影距離、雕塑底座的面積、場地的平面圖，無一不和「幾何」牽上關係。展覽毋需重申幾何法則的普遍性，而是要突出這個系統外的「噪音」。作曲家 Iannis Xenakis 以電腦控制機器生成音樂，他的「篩子」理論通過排除的方法建立音階，沒進入網格的「殘餘」，可比喻此展的重心——幾何學理性之光之外的事物。

Nik Kosmas 以源於 19 世紀的肋木架為創作靈感，其雕塑作品《Stall Bars》色彩斑斕，無異於一般遊樂設施 (遊樂設施的出現，與城市

3. Serres, 126.  
4. Paul Virilio, "Big Optics," in *On Justifying the Hypothetical Nature of Art and the Non-Identity Within the Object World*, ed. Peter Weibel, trans. J. Cray and S. Kwinter (Cologne: Galerie Tanja Grunert, 1992), 82-93.

規劃者把孩童的身心發展納入公共健康規劃不無關係)。Kosmas 近年投身健身事業，以他對身體機能(如左右腦和動作的關係、肌肉的活動機制等)的獨特見解，闡述身體和社會的「功能性非對稱」(functional asymmetry)。Ajay Kurian 的作品《Tall Toys, No Noise (Fear)》尺寸和外型酷似尋常衣櫃，暗色長方體的透明部分透射橘色的 LED 燈光，內部懸掛的鏈條，提醒人們幾何空間的重要概念：連續性。動畫電影《玩轉腦朋友》是藝術家的靈感來源，電影中不同的情緒被形象化成意識企業總部管理者。藝術家挑選了代表恐懼的人物「阿驚」——擬人化的神經的角色，展示兒童心理發展和恐懼之間的微妙關係。阿驚代表的是功能性恐懼，作用是分析形勢、迴避危機，它掩蓋了邏輯和理性無法消除的驚怖。日本多媒體表演組合 Dumb Type 在 1984 年組成，為這次展覽帶來其舞台作品的原聲大碟。Dumb Type 的名字來自他們的作品中並無語言，翻譯並不存在。他們的舞台設計強調 Robert Wilson 式的幾何結構，配樂亦非常出色。我們可藉着幾何計算建築的聲學結構，但無法以幾何原理框限聲音，正如在作品中，配樂像游離在舞台結構外的影子。

在世界之內建立世界，是幾何學的其中一個追求。沈莘的錄像《禮記施用》從宴會賓客角度，觀察中國富商企圖重建英國水晶宮的鐵羽而歸。水晶宮為第一屆世界博覽會而興建，展示英國生產業在工業革命後的輝煌成就，包括玻璃工業。水晶宮的主建築是由金屬和玻璃建成的龐然大物，通體透明，展示殖民帝國對世界的運籌帷幄的幻想。現今，跨國企業早已代替「帝國」體系掌握生產資源。富商希望重現水晶宮和現代主義的透明視角，讓人難明所以。1960 至 70 年代間，Carl F. Cheng 在位於洛杉磯的工作室製造了大量盒型裝置，尺寸和微波爐之類的家用電器相若；在這些方型裝置裏的現成和自然物料形成了一個個「封閉」的微型生態系統——例如在《Erosion Machine No.2》裏，循環的水流侵蝕石頭，觀眾可從正面的小窗戶觀察部分風化過程，就像窺看帶着面具的泛靈信仰巫師、模仿自然現象所跳的舞蹈。

幾何學藏在現實的每個角落，一般人對其視而不見，但當人們對世界的整體概念改變的時候，它會像閃電般閃現眼前。1980 至 90 年代，全球無數人在電視屏幕前目擊世界大事(如電視直播柏林圍牆倒下)，實時大眾媒體的虛擬地理帶來「全球一體」的視角。那時候在中國，各種文化形式開始復甦，文學和藝術從業者開始反思中國在世界擔當的新角色，有些藝術家把理性的象徵——幾何元素融入作品(部分被策展人高明潞稱為「理性繪畫」)，以「理性」替補過往的意識形態。舒群作品中大量出現的六角形、王廣義繪

畫中的紅色的網格，割裂卻同時成就其冷峻的畫面。同期在美國紐約，「新幾何」(新幾何概念主義的簡稱，即「Neo-geo」)興起，成員有提出新幾何就是現代生活幾何化的 Peter Halley，還有 Ashley Bickerton 和 Jeff Koons。他們的不少作品的共同點是方正箱子形狀，例如 Koons 透明箱子裏的籃球和吸塵器，這些探索消費主義的作品中，很多讓人想起商品的包裝盒，或者 Donald Judd 作品中的箱狀結構，讓人反思商品包裝盒被拆開前後形而上學的狀態變更：從可消費的概念到海德格口中「上手」(Zuhandenheit，指類不用探索、反思、理論化，就能使用之物，例如錘子等日常工具)的器物，這些作品是「Emerald City」前期研究的開始，期望打破幾何學的「上手」狀態。

劉秀儀

「Emerald City」策展人

K11 Art Foundation 藝術總監

## EMERALD CITY

Geometric demarcation of space is central to our perception of the world. Since the birth of Greek mathematician Euclid's *Elements*, geometry has been one of the greatest tools with which we make sense of all spatial being on earth ('geo'). As a branch of mathematics, it has also provided a basis for other fields of study, such as quantum mechanics, which describes the nature and behaviour of matter and energy at the smallest possible dimensions. In 2013, physicists Nima Arkani-Hamed and Jaroslav Trnka discovered 'amplituhedron'—an immaterial geometric shape resembling a multi-dimensional and multi-faceted gem—as they attempted to simplify the calculation of interaction between particles. In *Emerald City*, geometry is not the non-Euclidean space-time of gravitational fields that Einstein called a 'mollusk', nor is it a simple description of the standard three dimensions. While beginning with the relationships expressed in Euclidean geometry—examples include lines, surfaces, symmetry, parallelism, angles, the interior and the exterior—the exhibition is about the breakdown of geometry's standard rules as a metaphor for dealing with difference through its sub-concepts including 'a world in a world', 'sea as negativity', 'the geometricized outside', 'groundedness', 'the finish of Euclidean box', 'functional asymmetry', and 'parallax and de-framing'. Globalisation has narrowed the spaces in which cultural differences can exist. German philosopher Peter Sloterdijk holds that globalisation 'reduces all local particularities to two denominators: money and geometry'<sup>1</sup>. Examining the role of geometry as a universal spatial language that is believed to have transgressed historical and geographical bounds, the exhibition seeks to shed light on the possibility of cultural coexistence amid globalisation and renew the discussion about the past, present and future.

Translation is inevitable in order for Greek geometry, which was established more than two thousand years ago, to become a universal spatial language. Geometric axioms are abstracted from nature to form spatial rules for humans to take over the

1. Peter Sloterdijk, *In the World Interior of Capital*, trans. Wieland Hoban (Cambridge: Polity Press, 2013), 30.

role as a creator who can (re)design the world. They are a spell for the instantaneous evocation of transformation—for the measurement, depiction, and construction of a universal spatial order. Greek geometry has been involved in a process of translation, between Egyptian hieroglyphics and Greek letters. In 1607, when Xu Guangqi, the late Ming scholar and high-ranking court official, and Matteo Ricci, the missionary, published their Chinese translation of Euclid's *Elements*, they challenged the ancient Chinese conception of mathematics, which was based on the inductive method described in *Nine Chapters on the Mathematical Art*. French philosopher Michel Serres regarded the Greek conception of geometry as a knowledge about two systems of writing; there was the transition from 'mathematical corpus' to 'doxography', and from 'language reputed to be natural and its alphabetical notations' to 'the systematic language of numbers, measures, axiom and formal arguments'<sup>2</sup>. Serres described the fundamentals of translation with a diagram: two diagonal lines run through a square, the ends of one line representing the speakers, and the ends of the other representing noise and code. For biking speakers, noise is an anti-feature to be excluded in the coding process entailed in the formation of the new language (the translation)<sup>3</sup>. The abstract ideal of both geometry and translation is 'transparency'—faithfulness, or fidelity, devoid of noise or chaos. Of course, this is only an ideal—or an illusion.

Geometry relies on semblance—it penetrates all things through its axioms and the wavelength of the logic that ensues, thereby reducing the world to commensurate measurability. Mathematician Thales measured the height of the Great Pyramid by measuring its shadow with a small stick. If the pyramids are the manifestation of Ra's rays, we can say that Thales pierced the spatial structure with the light of reason, like the first rays of sunbeam passing through a transparent gem without diffusion. There remains a gulf between modern optics and ancient Greek or Egyptian science, and there have been changes in the sources of light: from natural light (sunlight), which humans have relied on to keep track of days, to artificial light. There has also been a shift in how the appearance happens, from the refraction of light through the transparent atmosphere to telecommunication.

2. Michel Serres, *Hermes: Literature, Science, Philosophy*, ed. Josué V. Harari and David F. Bell (Baltimore: Johns Hopkins University Press, 1982), 125.  
3. Serres, 126.

In telecommunication, images are transmitted via signals at the speed of light, reaching far beyond the vanishing point of a geometric perspective. The implication of the geometry of light rays is the physical human finitude in perceiving the world, as reflected in the concepts of horizon. Italian philosopher Paul Virilio referred the viewpoints based on geometric perspective to as 'small optics', reserving 'big optics' for the extensions of the traditional linear perspective in the light of television and computer screens, which open up an intermittent void that connects other time-spaces and extends human vision through appearance transformed by telecommunication<sup>4</sup>. The sources of light have changed over the centuries, but the idea of transparency has remained—the visible world is scorched by it. Geometry is like a window: one looks through its glass, yet one's visual perception is at the same time restricted by its frame, just like the fierce sun of midsummer drives away the gloom of opacity it opposes even as it corrodes the very shape of things. In L. Frank Baum's *The Wonderful Wizard of Oz*, Emerald City is a utopia so brilliant and glorious that its inhabitants must wear a pair of green spectacles.

Given this geometric foundation, one may assume that the exhibition contains copious geometric shapes, grids, or diagrams. They do appear, as in Liu Chuang's *Segmented Landscape*, which is characterised by two rhombuses and the traditional Chinese auspicious *fangsheng* pattern. Zhou Siwei's *Images Carrier 02* deconstructs found internet images into geometric forms—the artist printed these images out and reassembled them into a delicate paper sculpture, which was then recaptured as a photograph. The exhibition tries to avoid 'overly geometric' artworks, albeit to no avail, since the rules of geometry are omnipresent—like water in water—in everything from painting stretchers to projector throw distances to pedestal surface areas. The works featured in this exhibition are more concerned with the 'residues' that are not easily simplified, systematised, or unified in a single knowledge system, such as geometry. Composer Iannis Xenakis used cellular automata (a discrete model formed by grids of cells) to build scales like a sieve: the remainder is, left behind by the grid, the opaque difference.

4. Paul Virilio, "Big Optics," in *On Justifying the Hypothetical Nature of Art and the Non-Identicality Within the Object World*, ed. Peter Weibel, trans. J. Crary and S. Kwinter (Cologne: Galerie Tanja Grunert, 1992), 82–93.

Nik Kosmas's colourful sculpture *Stall Bars*, titled after the stall bars originated in the 19<sup>th</sup> century, is no different from any playground equipment (which is a product of the urban planning ideology that children's physical and mental development is essential to public health). For Kosmas, who has recently devoted himself to the fitness industry, the subtle asymmetries of the human body can be extended to the asymmetries of social structures. Ajay Kurian's work, *Tall Toys, No Noise (Fear)*, is a pair of dark cuboids that resemble wardrobes at first glance. Punctuated by orange LED lights around a transparent surface where chains are suspended, this work reminds us of an important principle of geometric space: the continuum. Based on the popular animated film *Inside Out*, in which emotions are reconceptualised as managers in a corporate headquarters, *Tall Toys, No Noise (Fear)* centres on the character Fear, the purple, personified emotion. It represents the role of functional fear in the delicate process of child development; it conceals terror which is irrational and cannot be reduced to caution, like the opaque area in Kurian's sculpture. Japanese multimedia performance group Dumb Type, formed in 1984, exhibits the soundtrack to their live stage work at this exhibition. Their name implies the fact that language does not appear in their work. Their stage design relies on geometric frames in a style reminiscent of Robert Wilson, while the accompaniment stands out: although geometry allows for the calculation of architectural acoustics, geometric principle applies on acoustics but not sound itself which roams the stage like a shadow beyond the frame.

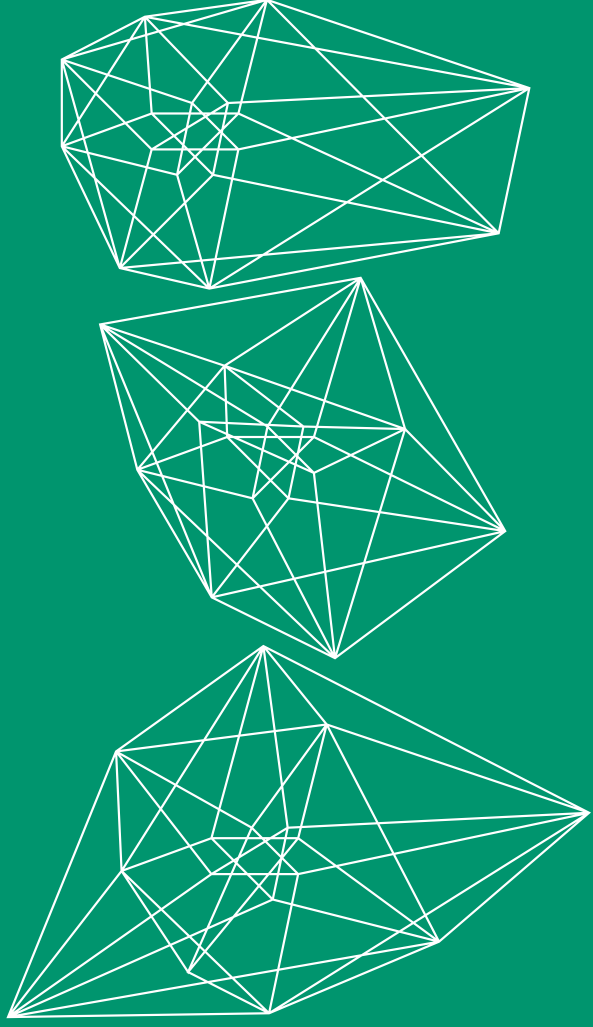
One of the goals of geometry is to establish a world within the world. Shen Xin's *Record of Rites* describes a Chinese developer's failed attempt to reconstruct the Crystal Palace through the perspective of a banquet guest. The Crystal Palace was built specifically for the Great Exhibition of 1851, the first world's fair, intended to showcase Britain's achievements in industrial revolution. The design of the huge glass-and-iron structure of the Crystal Palace was based on the shape and size of the largest plate glass available at the time. The impressive use of glass was conceived to celebrate the superiority of an empire and its colonies. Multinational corporations have long since replaced the regime of empire in controlling the means of production;

the attempt to re-create the imperial ideal of modernist gaze through transparent glass can only be sheer folly. Between the 1960s and 1970s, Carl F. Cheng created numerous installations resembling large household appliances such as microwave ovens in his Los Angeles studio. Closed circuit ecological systems were created in these installations, an example being *Erosion Machine No.2*, which is on view at *Emerald City*. The small window in this work allows us to observe the weathering of sedimentary rocks, as if we are sneaking a glimpse at a masked shaman imitating natural phenomena in animistic dance rituals.

Geometry is an oft-ignored, transparent part of our reality, but sometimes, in the midst of a paradigm shift, it reveals itself like a bolt of lightning. In the 1980s and 1990s, television audiences witnessed important events around the world, including the fall of the Berlin Wall. Mass media ushered in the age of virtual geography, allowing us to conceive the world as a unified whole. In China, these decades were marked by a resurgence of cultural forms, including literature and art; many writers and artists reflected on China's new role in the world. Others turned to symbols of rationality, including geometric shapes—as in the works that curator Gao Minglu described as 'rational paintings'—to confront the overemphasis of scars and affect in art forms after the collapse of ideological systems. For Shu Qun, it is the hexagon that appears repeatedly; for Wang Guangyi, it was the red grid, segmenting and completing the cold composition. During the same period of time, New York witnessed the emergence of Neo-Geo (short for Neo-Geometric Conceptualism), a movement associated with artists including Ashley Bickerton, Jeff Koons, and Peter Halley (who stated that Neo-Geo stood for the geometrisation of modern life). Their works share in common the use of boxes and cubes. For example, in Koons's works, we see basketballs and vacuum cleaners in transparent boxes. Artworks that explore consumerism, along with Donald Judd's minimalist boxes, bring to mind the shift between ontological states that occurs before and after the unboxing of consumer products, from the concept of consuming to a tool ready-at-hand. These works were the beginning of the research that made *Emerald City* an attempt to create fissures for the opaque concealed by transparent tool-being of geometry.

Venus Lau  
Curator of *Emerald City*  
Artistic Director of K11 Art Foundation







## ASHLEY BICKERTON

1959 年生於巴巴多斯  
現於峇里生活及工作  
Born in Barbados in 1959  
Lives and works in Bali

Ashley Bickerton 是 1980 年代活躍於紐約的新幾何派藝術家之一，他當時的創作運用大量抽象的幾何語彙，探索消費主義和工業化的現象。1993 年，Bickerton 離開紐約遠赴峇里島，逐漸發展出一種獨特的超現實具象藝術風格，仿諷西方對熱帶島嶼生活的幻想。多年來，他的創作一直離不開對物質性的探索；透過模糊媒介、藝術類型和主題之間的界線，他挑戰藝術創作的界限，並質疑藝術作品本身的價值和意義。

Bickerton 最近的個人展覽在紐約旗幟藝術基金會 (2017) 舉行。其作品亦曾見於「Brand New: Art and Commodity in the 1980s」(赫胥鴻博物館和雕塑花園，華盛頓，2016) 和「Human Interest: Portraits from the Whitney's Collection」(惠特尼美國藝術博物館，紐約，2016) 等聯展。

Ashley Bickerton belonged to a group of artists known as Neo-Geo, which emerged in New York during the 1980s. Central to his work at the time was his abstract and geometric exploration of consumerism and industrialisation. As he left New York for Bali in 1993, his work began to take on a distinct hyper-realistic figurativism that parodied the Western fantasy of tropical island life. That said, his investigation of materiality has remained a major thread throughout his practice. Often blurring the boundaries between media, genre, and subject, Bickerton challenges the parameters of art making, and questions the value and significance of the art object itself.

Bickerton's most recent solo show took place at The FLAG Art Foundation, New York (2017). Group exhibitions featuring his work include *Brand New: Art and Commodity in the 1980s* at the Hirshhorn Museum and Sculpture Garden, Washington (2016), and *Human Interest: Portraits from the Whitney's Collection* at the Whitney Museum of American Art, New York (2016).

藝術家於紐約旗幟藝術基金會，  
由 Steven Robert 攝  
Portrait of the Artist at The FLAG Art  
Foundation by Steven Robert



Ashley Bickerton  
《Wall-Wall (The Black Mud Bubble...)》  
2017  
鉛夾板上油彩、塑膠彩、磁漆、金屬片、  
樹脂  
180 × 120 × 21 厘米  
鳴謝藝術家及紐約／香港立木畫廊  
攝影：Elisabeth Bernstein

Ashley Bickerton  
Wall-Wall (The Black Mud Bubble...)  
2017  
Oil, acrylic, enamel, metal flake and resin on  
plywood with aluminium  
180 × 120 × 21 cm  
Courtesy of the Artist and Lehmann Maupin,  
New York and Hong Kong  
Photo: Elisabeth Bernstein

Ashley Bickerton 的「Wall-Wall」繪畫系列糅合了常見於其新幾何派作品中邊緣銳利的大平板，以及他近年運用的表現主義和媚俗風格；美學元素與概念的融合，帶出了他對「繪畫」本質的質疑。Bickerton 早在 1980 年代開始創作這類「牆壁繪畫」，當時他在墨西哥阿卡普爾科看到一些色彩斑斕的牆壁，想到要把它們從原本的語境中抽象地擷取出來；他一直試驗牆壁繪畫的表達形式，把不同的牆壁層疊、再製，創造新的語境。在《Wall-Wall (The Black Mud Bubble...)》中，Bickerton 把人造石頭置放在五顏六色的圖案上，這些圖案看起來像失焦的海灘照片；這件作品更配上了一段不相干的文字，反映他嗜好形式和內容之間創造模糊的聯繫。Bickerton 的「Floater」系列則探索繪畫的美學和功利價值，他特意把作品設計成漂浮在水面之上，令人聯想到大海上的漂流瓶，以及太空中的時間艙。《Seascape: Floating Ocean Chunk No.1》中滿佈斑點的綠松石平板恍如一幅海洋的鳥瞰圖，當中的「Susie」標誌乃 Bickerton 的重要創作標記，用以隱喻藝術商品化的現象。

Ashley Bickerton's *Wall-Wall* paintings aesthetically and conceptually merge his hard-edged Neo-Geo panels with his more recent expressionist and kitschy style to question the nature of 'painting'. He began experimenting with this form of 'wall painting' in the 1980s when he saw some garishly coloured walls in Acapulco, Mexico, and abstracted them from their original contexts. For him, walls can be continually recontextualised as they are installed upon other walls. In *Wall-Wall (The Black Mud Bubble...)*, he lays artificial stones over colourful patterns that resemble out-of-focus pictures of a beach. It is also incorporated with a short, irrelevant paragraph, for the artist enjoys creating ambiguous connections between form and content. For his *Floater* series, Bickerton explores painting as both an aesthetic and a utilitarian object. Designed to float on water, the series reminds viewers of message bottles sent out into the ocean and time capsules sent into space. In *Seascape: Floating Ocean Chunk No. 1*, the spotted turquoise plane resembles an aerial view of the ocean. The 'Susie' logo, which is a signature of Bickerton, is a metaphor for commodification of art.



## DORA BUDOR

1984 年生於札格勒布  
現於紐約生活及工作  
Born in Zagreb in 1984  
Lives and works in New York

Dora Budor 喜歡在變幻的環境中把主流電影體驗融入到建築式結構中，探索兩者敘事方式的相互交疊。她把用過的電影道具循環再製，然後整合到裝置、雕塑及精心設計的場景中，在電影空間之外賦予這些物件新的生命。

Budor 的作品在歐美多國廣泛展出。她曾在位於紐約的瑞士學院和 Ramiken Crucible 舉辦個人展覽，最近亦參與了多個博物館及藝術機構的聯展，包括漢勒貝克路易斯安那現代藝術博物館、巴黎東京宮、惠特尼美國藝術博物館、倫敦大衛·羅伯茨藝術基金會、貝爾格萊德當代藝術博物館、卡塞爾弗里德利希阿魯門博物館，以及格拉茨美術館藝術與媒體展演中心等。她的作品亦曾於第九屆柏林雙年展、維也納雙年展 2017 及蒂米基瓦拉 Art Encounters 2017 展出。Budor 於 2014 年獲得紐約 Rema Hort Mann 基金會「新銳藝術家獎」。她亦曾參與於紐約賈德基金會、邁阿密巴塞爾藝術展和惠特尼美國藝術博物館舉行的研討會。

Dora Budor explores the intertwining narratives of mainstream cinema and architectural structures in ever-evolving environments. Integrating re-appropriated screen-used cinema props into her installations, sculptures, and staged settings, she has given these objects a second life in a new context outside that of the cinematic arena.

Budor has exhibited widely in America and Europe. Her solo exhibitions have taken place at, among others, the Swiss Institute and Ramiken Crucible in New York. Recently, she took part in institutional group exhibitions at the Louisiana Museum of Modern Art, Humlebæk; Palais de Tokyo, Paris; the Whitney Museum of American Art, New York; David Roberts Art Foundation, London; Museum of Contemporary Art Belgrade; Kunsthalle Fridericianum, Kassel; and Künstlerhaus, Halle für Kunst & Medien, Graz. Her works were also featured in the 9<sup>th</sup> Berlin Biennale, the Vienna Biennale 2017, and Art Encounters 2017, Timisoara. Budor was awarded the Emerging Art Grant by Rema Hort Mann Foundation, New York, in 2014. Additionally, she has participated in panel discussions at Judd Foundation, New York; Art Basel Miami; and the Whitney Museum of American Art, New York.



Dora Budor  
《Slow Ticking of the Callous Mind》  
2015  
《蝙蝠俠再戰風雲》(1992) 拍攝用微型屋頂、鋼製電樞、人造樹脂黏土、變質乳膠特技配件、鎖色塑膠成膜劑、SFX 及舊化技術、油漆、各種金屬零件  
100 × 118 × 82 厘米  
鳴謝譽婷堂·藝術家及巴黎 New Galerie，與 Noirmontartproduction 合作

Dora Budor  
Slow Ticking of the Callous Mind  
2015  
Screen-used miniature rooftop from *Batman Returns* (1992), steel armature, epoxy clay, diseased latex prosthetics, acrylic polymer with pigment suspension, SFX and weathering, paint, assorted metal hardware  
100 × 118 × 82 cm  
Courtesy of The Chu Collection, the Artist, and New Galerie, Paris in collaboration with Noirmontartproduction

電影製作，本質上是要控制觀眾的感知和空間感。拍攝團隊每每要費盡心思製造各種引人入勝的幻象，例如搭建模擬真實世界的微型場景，再配合不同的視角和剪接技巧，在平面的銀幕上營造如同真實的三維空間。Dora Budor 近來有不少作品重新挪用上一代荷里活電影所用的科幻城市場景模型，以探討主流電影的意識形態為觀眾帶來的身體和情感體驗。《Slow Ticking of the Callous Mind》的主要結構本是道具，曾用於拍攝電影《蝙蝠俠再戰風雲》(1992)，是其中一個出現在葛咸城市景觀的微型屋頂。在鏡頭下，動作與光影流動交錯，這個場景模型亦因着拍攝角度，按演員身體的比例「變大」。在 Budor 的一雙巧手下，整個模型變得像個混雜的發熱建築結構和血液循環系統。她不但複雜了模型從虛構故事中獲得的生命，更賦予它人機複合 (cyborg) 的生命特質。作品邀請觀眾重新審視光影幻象帶來的感官體驗，思考透過相機鏡頭和肉眼觀看事物時，自身與事物之間的空間關係。

Film-making necessitates the manipulation of spectators' perception and sense of space. Miniature models are used to simulate their referents in the real world; perspective techniques and editing strategies are employed to create the illusion of three-dimensional space on the flat silver screen. Considering the representation of physical and affective experiences within the ideological subtexts of mainstream cinema, Dora Budor has recently created a number of works that involve the re-appropriation of architectural miniatures used in the production of science fiction cityscapes from the last era of analogue prop making in Hollywood films. The main structure of *Slow Ticking of the Callous Mind* is one of the rooftops that appeared in the skyline of Gotham City in *Batman Returns* (1992). When being captured on camera, the architectural model was placed on different planes of action and scaled up using actors' bodies as referents. Through Budor's artistic rendering, the model has become a hybrid of architectural heating infrastructure and blood circulation system. Its fictional histories are complicated as it is endowed with a cyborg quality. Viewers are invited to re-examine the sensory experiences that cinematic illusions stimulate and to reflect on their spatial relations with the object, seen from the eye of the camera and the human eye.



## NINA CANELL

1979 年生於韋克舍  
現於柏林生活及工作  
Born in Växjö in 1979  
Lives and works in Berlin

Nina Canell 曾為十個人製作了一件雕塑，使到他們的房子每個月都在毫無預警的情況下同時停電一次，情況持續了整整一年。一直以來，能源都是 Canell 創作中不可或缺的元素——它的形態多樣，更可連結空間裏的軀體。

Canell 近來於多個著名藝術館舉辦個人展覽，包括紐約 The Artist's Institute、墨西哥市塔馬約博物館、首爾韓國文化藝術委員會藝術中心、斯德哥爾摩當代美術館、柏林漢堡車站美術館、卡塞爾弗里德利希阿魯門博物館和倫敦卡姆登藝術中心。她亦曾參與威尼斯、悉尼、里昂和利物浦雙年展的聯展。她的作品曾在紐約現代藝術博物館、巴黎東京宮、鹿特丹魏特德維茨當代藝術中心和倫敦當代藝術學院展出。

Nina Canell once made a sculpture for ten people that caused the electricity in their homes to go out simultaneously and unannounced once every month for a year. Energy in its many forms has been an integral preoccupation of Canell's work since the beginning, especially as a connector between bodies in space.

Canell has had recent solo exhibitions at The Artist's Institute, New York; Museo Tamayo, Mexico City; Arko Art Center, Seoul; Moderna Museet, Stockholm; Hamburger Bahnhof Museum für Gegenwart, Berlin; Kunsthalle Fridericianum, Kassel; and Camden Arts Centre, London. Her group exhibitions include the Venice, Sydney, Lyon, and Liverpool biennales; her works were also featured in, among others, exhibitions at The Museum of Modern Art, New York; Palais de Tokyo, Paris; Witte de With Center for Contemporary Art, Rotterdam; and the Institute of Contemporary Arts, London.

Nina Canell 於明尼亞波利斯，  
由 Robin Watkins 攝  
Nina Canell in Minneapolis,  
photographed by Robin Watkins



Nina Canell  
《Brief Syllable (Lossless)》  
2016  
高壓地下電線、亞加力膠、混凝土  
111 × 16.5 × 16.5 厘米  
鳴謝藝術家、柏林 Daniel Marzona  
及柏林 Barbara Wien Galerie

Nina Canell  
*Brief Syllable (Lossless)*  
2016  
High voltage subterranean cable, acrylic,  
concrete  
111 × 16.5 × 16.5 cm  
Courtesy of the Artist, Daniel Marzona, Berlin  
and Barbara Wien Galerie, Berlin

對 Nina Canell 而言，沒有任何「中介」是無損的。電量輸出，指的不純粹是從源頭而發的輸送，也包涵在傳送過程中穿越的距離及與之接觸或反彈的事物。Canell 利用導體、載體或訊息主機創作，近年的作品主要由截斷的地下電纜和通訊線纜組成。在《Brief Syllable (Lossless)》中，她把截斷的高壓電纜密封於透明的亞加力膠立方體中，再裝嵌在混凝土基座上。儘管 Canell 的雕塑作品中的線纜被切斷，但仍然有連接、散佈和壓縮功用，而傳輸亦沒有因此而終止。它們不僅縮短和消除地理上的距離或邊界，而且在無形中一直向外擴展。每一根線纜都象徵我們無形行經的隱然痕跡，無形隱然，全因距離只是一個可量度但實際上難以想像的狀態——距離可以分開我們每一個人，但亦可以把我們連接起來。

For Nina Canell, there is no mediation that is lossless. An output is never about the pure transmission of a source but the distance it has travelled, as well as the things it has come in contact with and bounced with or off in the process. Canell utilises conductors, carriers, or willing hosts of information, and her recent body of work is made up of truncated subterranean electricity and communication cables. In *Brief Syllable (Lossless)*, for example, a truncated high voltage cable is encased in a transparent acrylic cube mounted on a concrete plinth. Far from ending in themselves, the cables in Canell's sculptures connect, distribute, and compress. Not only do they shorten and erase geographical distances or boundaries, but they also ramify, even though they are infrastructural segments. Each cable is a symbolic relic of the invisible distance we only ever travel immaterially—'symbolic' in so far as the distance is but a part of a measurable but virtually unimaginable condition that separates and connects every one of us.



OSCAR CHAN YIK LONG

陳翊朗

1988 年生於香港  
現於香港生活及工作  
Born in Hong Kong in 1988  
Lives and works in Hong Kong

陳翊朗於 2011 年畢業於香港浸會大學視覺藝術院。他的創作涵蓋裝置、陶瓷、插畫等多個媒介，當中大部分都與展覽場域密不可分。他的作品主要表達自身的感受，藉此表現他對生存狀態的關注，並延伸探討個體如何與羣體和社會產生關係。

陳翊朗近年的個展有「自由落體」( 咩事藝術空間, 香港, 2017 ) 及「也許是魔鬼」( 觀察社, 廣州, 2015 )。他亦曾參與「山中美術館」( 四方當代美術館, 南京, 2016 )、「恆星與怪獸」( 惑星海王, 香港, 2016 )、「疫年日志」( 卡蒂斯藝術基金會、The Lab, 三藩市, 2015; Para Site 藝術空間, 香港, 2013 ) 及「獨自入眠」( 站台中國, 香港, 2013 ) 等聯展。

Oscar Chan Yik Long graduated from the Academy of Visual Arts at Hong Kong Baptist University in 2011. His works span a range of media, including installation, ceramics and illustration, and are often inseparable from the sites in which they are exhibited. His practice focuses on his personal experiences, through which he further explores the conditions of life, and examines the ways individuals associate themselves with others and society.

Chan's recent solo exhibitions include *Soliquid* at Things that can happen, Hong Kong (2017), and *The Devil, Probably* at Observation Society, Guangzhou (2015). He has also participated in group exhibitions such as *Mountain Sites: Views of Laoshan* at Sifang Art Museum, Nanjing (2016); *Stars and Monsters* at Neptune, Hong Kong (2016); *A Journal of the Plague Year* at Kadist Art Foundation and The Lab, both in San Francisco (2015), and *Para Site*, Hong Kong (2013); as well as *we all sleep alone* at Platform China, Hong Kong (2013).

陳翊朗  
《本來無一物 ( 2 ) 》  
2018  
木本塑膠彩及磁漆  
尺寸可變  
K11 Art Foundation 委約創作  
鳴謝藝術家

Oscar Chan Yik Long  
*Since All Is Void II*  
2018  
Acrylic and enamel on wood  
Dimensions variable  
Commissioned by K11 Art Foundation  
Courtesy of the Artist

不安與恐懼，佔據了陳翊朗的生活；然而，他從不抗拒與負面能量為伴，甚至從中汲取靈感，在創作中為自己尋找出口。他經常幻想家中浴室的瓷磚藏有妖魔鬼怪，彷彿有股神秘能量蟄伏其中。《本來無一物 ( 2 ) 》佔據了展場某個角落，方形木板上的手繪圖案乍看之下與一般浴室瓷磚的紋理無異，但事實上每筆每劃都是鬼怪形象的抽象呈現，對應陳翊朗焦慮時在浴室裏感受到的魑魅魍魎。展場如是者變成了一個充滿未知數的環境，而藝術家的個人感受亦被轉化成一種空間體驗。作品中的鬼怪似乎都在掙扎擺脫他所賦予的形態和符號，透視我們對真實與假象、有形與無形的沉溺與遐想——事物皆由心創造，一切也許只屬虛幻。

Oscar Chan Yik Long lives with angst and fear. Still, he never shuns the company of negative energies, which he regards as his muse. Hidden in the ordinary bathroom tiles at his home are the fiends and demons Chan imagines, ridden with mystical energy. *Since All Is Void II* takes up a corner of the exhibition space. At first glance, the painted quadrilateral planks of wood are deceptively similar to ordinary bathroom tiles, the usual veins and vessels running through the surface; yet, in fact, every stroke on the wooden surface manifests the fiends and demons in abstract forms, corresponding to the ghostly, oppressive anxiety that Chan feels in his bathroom. As unknowns impregnate the exhibition space, the artist's personal feelings are transformed into a spatial experience. The fiends and demons in the artwork all seem to struggle against their own shapes and symbols, revealing to us that our fantasy and obsession over the real and the unreal, solids and voids are merely products of our hearts. Perhaps all is but illusion.



### CHEN ZHOU 陳軸

1987 年生於浙江  
現於上海生活及工作  
Born in Zhejiang in 1987  
Lives and works in Shanghai

陳軸於 2009 年畢業於中央美術學院，作品主要是錄像裝置和繪畫。他喜歡發掘記號和零散敘事形式的意義，而這種實驗精神正是他的創作標記。陳軸的錄像作品隱然揭示了潛藏在單調日常與社會角力中的衝突；他常以單一顏色為流動影像着色，以作為比喻或符號，致使其作品層疊着一種視覺上的平坦與靜止。

陳軸近年的展覽包括「寒夜」（尤倫斯當代藝術中心，北京，2017）及「我們之後」（chi K11 美術館，上海，2017）；他亦曾參與第二屆亞洲錄像藝術與電影論壇（國立當代美術館首爾館，2017）。他的首部長篇錄像作品《模仿生活》（2017）獲得哥本哈根紀錄片電影節「新視野獎」及第九屆韓國 DMZ 電影節「亞洲視點獎」，並入圍第 61 屆倫敦電影節官方評選。

Chen Zhou, who graduated from the China Central Academy of Fine Arts in 2009, works primarily in video installation and painting. The artist's experimentation with the meanings of signs, and of fragmented narratives is a hallmark of his work; his penchant for tinting the video frames with a colour of his choice, as a metaphor or symbol, allows for the superimposing of visual flatness and motionlessness on his moving images, which reveal the conflicts inherent in social forces and the humdrum of everyday life.

Chen's recent exhibitions include *Cold Night* at the Ullens Center for Contemporary Art, Beijing (2017); *After Us* at the chi K11 art museum, Shanghai (2017); and the 2<sup>nd</sup> Asian Film and Video Art Forum at the National Museum of Modern and Contemporary Art, Seoul (2017). His first feature film, *Life Imitation* (2017), received the New:Vision Award at the CPH:DOX Film Festival (2017) and the Asian Perspective Award at the 9<sup>th</sup> DMZ Korean International Documentary Film Festival. It was also included in the Official Selection of the 61<sup>st</sup> BFI London Film Festival.



陳軸  
《即使在夢中你還是要繞過那堵牆》  
2017  
鋁板裝裱 Hahnemühle 收藏級噴墨打印  
86 × 120 厘米  
鳴謝藝術家

Chen Zhou  
*We Are Still Trying to Get Around That Wall Even in Dreams*  
2017  
Hahnemühle archival inkjet print mounted on aluminium board  
86 × 120 cm  
Courtesy of the Artist

命名是原初的死亡，亦是蓋棺定論的開始。在命名之前是自由的空間，是不確定的狀態，而死亡就是通往這個空間的門。死亡非僅是生命的結束，還是無處不在的命名，如一道牆，成為認知的邊界，牆的盡頭是神秘的暗室。藍色更多的是一種空間而非單純的顏色，超越了顏色本身的概念；藍色作為空間可以無限廣大，無邊無際，如虛空。陳軸為「Emerald City」帶來的兩件作品充滿了死亡的意象，在《你無法命名》中，文字排列驟眼看像墓碑滿佈。在《即使在夢中你還是要繞過那堵牆》中，母親帶領小孩穿過半透明的牆，彷彿要踏過死亡的界限。霍爾班的變形骷髏出現在這兩幅作品中，在陳軸看來是死亡虛幻特質的呈現。兩幅作品似乎在向我們提問：死亡，或命名，是否真實存在？

To name is to kill, to begin the process of sealing the coffin and forming conclusions. Prior to naming, freedom and uncertainty reign the space; death is the doorway to this very same space. Death does not merely mark the end of a life; it is also the omnipresent, pressing needs to name. It is a wall that encloses cognition, with a mysterious chamber standing where the wall ends. Blue is a space much more than it is a hue, reaching beyond the concept of colour. Blue is expandable as a space, stretching beyond the horizon, boundless and vacant. The two works that Chen Zhou presents at *Emerald City* are characterised by the imagery of death. The arrangement of texts in *You Can Not Name It* creates the illusion that the space is filled with tombstones. A mother leads a child through a semi-transparent wall in *We Are Still Trying to Get Around That Wall Even in Dreams*, as if they are about to cross River Styx. Holbein's signature anamorphic skull, which appears in both works, symbolises the illusionary quality of death. Both works confront us with a question: does death, or naming, actually exist?



## CARL F. CHENG

1942 年生於三藩市  
現於聖莫尼卡生活及居住  
Born in San Francisco in 1942  
Lives and works in Santa Monica

Carl Cheng 於 1963 年獲加州大學洛杉磯分校藝術與設計系學士學位，其後在埃森福克旺藝術大學深造一年。1965 年，他回到加州大學洛杉磯分校攻讀雕塑藝術碩士學位課程。Cheng 以其「自然機器」聞名，這一系列的作品以他的企業 John Doe Co. 之名製作，旨在「為未來一種有可能是全人造的環境而仿造自然，以及其過程與結果」。它們不但推進了後極簡主義的界限，亦打破了系統藝術的假設。著名策展人 Peter Bunnell 於 1970 年在紐約現代藝術博物館策劃了具劃時代意義的「Photography into Sculpture」展覽，當中展出了 Cheng 的作品。Cheng 的作品近年亦在其他美術館舉辦的展覽中亮相，包括洛杉磯當代藝術博物館的「Under the Big Black Sun: California Art 1974–1981」(2013)。

Carl Cheng graduated with a BA in Art and Design from the University of California Los Angeles (UCLA) in 1963, after which he studied at the Folkwang School of Art in Essen for a year. In 1965, he returned to UCLA for his MFA in Sculpture. Cheng is known for his 'nature machines', which are, as he said, designed to 'model nature, its processes and effects for a future environment that may be completely made by humans'. These nature machines, produced under the auspices of Cheng's corporation John Doe Co., push the boundaries of post-minimalism, and break open the assumptions of systems art. Cheng was featured in *Photography into Sculpture*, Peter Bunnell's landmark 1970 exhibition at The Museum of Modern Art (MoMA), New York. More recently, his work was showcased at institutional exhibitions such as *Under the Big Black Sun: California Art 1974–1981* at the Museum of Contemporary Art, Los Angeles (2013).

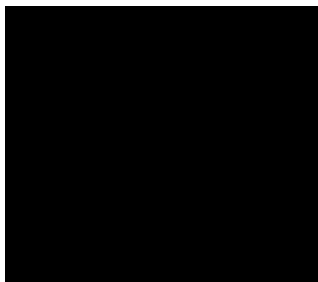


Carl F. Cheng  
《Erosion Machine No.2》  
1969  
亞加力膠、木材、玻璃水族箱、LED 燈光、  
螢光黑光燈及配件、水泵、噴嘴、金屬架、  
開關器、一系列人工侵蝕岩石、植物於  
底座生長  
30.5 × 55.9 × 20.3 厘米  
鳴謝藝術家及 Philip Martin Gallery

Carl F. Cheng  
*Erosion Machine No. 2*  
1969  
Acrylic plastic, wood, glass aquarium,  
LED lighting, florescent black light lamp  
and fixture, water pump, nozzle,  
metal racks, electrical switches and an  
assortment of human-made erosion rocks.  
Plant growth in base.  
30.5 × 55.9 × 20.3 cm  
Courtesy of the Artist and Philip Martin Gallery

Carl Cheng 為「Emerald City」帶來的六件便攜式裝置作品是他在 1967 年至 1970 年間創作。當中四件是他的「自然機器」，包括《Erosion Machine No.2》和《Erosion Machine No.4》。他在和微波爐尺寸相若的兩個螢光黃色盒子裏，置放各種手工製和現成物料，「製造」出微型的生態系統。觀者可從這些模仿自然的裝置，觀察沉積岩的侵蝕過程。《Specimen Viewer No.2》和《Specimen Viewer No.4》則以藍色的亞加力膠塑成，是用來探查有機標本的工具雕塑。藝術家透過把自然壓縮成便攜式盒子，挑戰人類世界對生態系統的定義。至於另外的兩件作品，是以相片和塑膠製作而成的盒型裝置，曾於紐約現代藝術博物館在 1970 年舉辦的「Photography into Sculpture」展覽中亮相。在加州大學洛杉磯分校畢業的前一年，Cheng 創作了《V.H.》，以批判美國退伍軍人在越戰初期所遭受的待遇。《Car Wreck Sculpture—Red》反映了美國人對駕駛的迷戀，以及自移動車輛的窗戶間對大自然的狹隘體驗。這些透明裝置不但以早期的攝影設備為參考，例如立體鏡，更把社會歷史的有機本質融合到藝術創作之中。

The six portable installations by Carl Cheng on view at *Emerald City* were created between 1967 and 1970. Four of them are what the artist describes as 'nature machines'. *Erosion Machine No.2* and *Erosion Machine No.4* are both fluorescent yellow microwave-sized boxes containing handmade and off-the-shelf materials. Meant to mimic nature, these boxes allow viewers to witness the erosion process of sedimentary rocks. *Specimen Viewer No.2* and *Specimen Viewer No.4*, fashioned from blue acrylic plastic, are art tool sculptures intended for close examination of organic specimens. By compressing nature into portable boxes, the artist challenges the definition of the eco-system the Anthropocene. The other two works are moulded plastic and photographic sculptural film pieces included in MoMA's 1970 exhibition *Photography into Sculpture*. Executed a year before Cheng graduated from UCLA, *V.H.* critiques the treatment of America's veterans during the early years of the Vietnam War. *Car Wreck Sculpture—Red* comments, in part, on America's fascination with driving and experiencing nature through the window of a moving vehicle. These transparent devices not only merge the organic nature of social history with artistic engineering but also make reference to early photography devices such as the stereoscope.



## DUMB TYPE

1984 年成立  
現活躍於京都  
Formed in 1984  
Based in Kyoto

Dumb Type 由一班京都市立藝術大學的學生於 1984 年創立——當時他們因受到主修學科和培訓課綱的限制而感鬱鬱不得志，故此決定一起自立門戶。在那段時光裏，每個成員都希望透過擺脫劇場的固有形式，創作出新穎的作品，而他們亦漸漸建立了一套打破戲劇、舞蹈和視覺藝術間的界限的創作風格。「Dumb」一詞是「愚笨」的意思，用以表達 Dumb Type 對所謂「高級藝術」(high art) 的批判，也象徵了他們對自由創作的嚮往。Dumb Type 的創作橫跨多個媒介，包括展覽、表演、影視作品和出版等。

Dumb Type 最近的展覽包括「DUMB TYPE: ACTIONS+REFLEXIONS」( 龐畢度中心梅斯分館，2018 )、「Reenacting History Collective Actions and Everyday Gestures」( 國立當代美術館首爾館，2017 )、「Re: Quest—Japanese Contemporary Art since the 1970s」( 首爾大學美術館，2013 ) 等。

Dumb Type was founded in 1984 by a group of students from the Kyoto City University of Arts who were frustrated at not being allowed to take any subjects outside their majors. They shared an aspiration to create something new by departing from conventions, and eventually they established a creative style that overcame the boundaries between theatre, dance, and visual art. The word 'dumb' is meant to be a cynical antithesis to 'high art' and represents the freedom of artistic expression that the collective enjoys. Dumb Type's creative practice spans a range of media and formats, including exhibition, performance, audio-visual work, and publication.

Dumb Type's recent exhibitions include *DUMB TYPE: ACTIONS + REFLEXIONS* at Centre Pompidou-Metz (2018); *Reenacting History Collective Actions and Everyday Gestures* at the National Museum of Modern and Contemporary Art, Seoul (2017); and *Re: Quest—Japanese Contemporary Art since the 1970s* at the Seoul National University Museum of Art (2013).

Dumb Type  
OR, CD  
Foil Records: DTOR  
1998

*Dumb Type 1985-1994*, CD  
Foil Records: ML8852008  
1996

*S/N*, CD  
NEWSIC: 30CD-N022  
1995





## PETER HALLEY

1953 年生於紐約  
現於紐約生活及工作  
Born in New York in 1953  
Lives and works in New York

Peter Halley 於 1975 年畢業於耶魯大學，1978 年獲新奧爾良大學藝術碩士學位。他在 1980 年回到紐約後開始在繪畫中運用幾何的抽象語言，探討人造建築環境如何透過有形與無形的幾何結構控制社會大眾。他與同伴的創作後被稱為「新幾何」。1980 年代，Halley 受法國後結構主義思想家如布希亞、德波和傅柯的理論影響，開始撰文剖析因社會科技發達而衍生出來的社會空間。多年來，他一直運用這套簡潔的視覺語彙，透過作品反映社會空間對我們的嚴格規限。

Halley 的作品在世界各地廣泛展出，近期個展見於美國的聖巴巴拉藝術博物館 (2015)，以及歐洲的法蘭克福席恩美術館 (2016) 和聖艾提安現代藝術博物館 (2014)。

Peter Halley graduated from Yale University in 1975 and received his MFA from University of New Orleans in 1978. Returning to New York in 1980, he began to make paintings that employed the language of geometric abstraction to examine the role of geometry as a technique for social control in the built environment. His work and that of his colleagues was given the tongue-in-cheek title 'Neo-Geo'. During the 1980s, Halley, influenced by French Post-Structuralist thinkers such as Jean Baudrillard, Guy Debord, and Michel Foucault, also published essays on social space in an increasingly technological society. In the years since, Halley has continued to employ the same concise visual lexicon, allowing his work to evolve within these tightly controlled syntactical limits.

Halley has exhibited widely around the world. One-person shows of his work were recently held in the United States at the Santa Barbara Museum of Art (2015); and in Europe at Schrin Kunsthalle Frankfurt (2016) and Musée d'Art Moderne et Contemporain de Saint-Étienne Métropole (2014).

攝影：Roxanne Lowit  
Photo: Roxanne Lowit



Peter Halley  
《Prisons》  
2018  
Vinyl 上數碼打印  
尺寸可變  
K11 Art Foundation 委約創作  
鳴謝藝術家

Peter Halley  
Prisons  
2018  
Digital print on vinyl  
Dimensions variable  
Commissioned by K11 Art Foundation  
Courtesy of the Artist

Peter Halley 為是次展覽創作了一件全新的數碼印刷壁畫裝置，整幅作品由冷峻的監獄框格和禁閉窗戶組成。這些矩形大小不一，輪廓漆黑而粗厚，色彩明亮而飽滿，使到展場的牆壁恍如往前向後的推移挪動，隱去了牆壁的平乏虛白，為展場的正門帶來動感。自 1990 年代以來，Halley 一直是以數碼印刷創作壁畫裝置的先驅。他運用數碼印刷技術創作了許多覆蓋整個室內空間的作品，色彩鮮豔的圖像從地板到天花佈滿牆身，把展出作品的建築環境完全改變。

For this exhibition, Peter Halley has created a new digitally-printed wall installation, composed of an unrelenting grid of prison-forms with barred windows. The varying scale of these rectangular forms, with their thick black outlines and bright saturated colour, animates the walls of the entrance hall, yielding a surface that pushes forward and back, belying the flat plane of the wall beneath. Since the 1990s, Peter Halley has been a pioneer in employing digital printing to create wall mural installations. Digital printing has allowed him to create floor-to-ceiling, intensely coloured images in a scale sufficient to cover the walls of entire rooms, enabling him to transform the architectural setting in which the works are exhibited.



## NIK KOSMAS

1985 年生於明尼亞波利斯  
現於柏林生活及工作  
Born in Minneapolis in 1985  
Lives and works in Berlin

Nik Kosmas 曾於 2006 年與 Daniel Keller 創辦藝術團體 AIDS-3D，近來致力於健美、茗茶業務、時裝設計、家具設計和寫作，其創作因此重新定位，偏重與生活相關、更親近日常與現實的活動和語言。他近來創作了多件如健身肋木架般的混合結構，顏色豐富鮮艷，貫串藝術與日常。這些作品實用且功能多樣，觀者可運用直覺和創造力，自由發掘它們的用途。Kosmas 將自己廣泛的興趣融入創作中，把不同界別連繫起來，並透過設計，釋放蘊藏於物件和結構中的變革性社會潛力。

Nik Kosmas, formerly a member of the artist collective AIDS-3D, which he founded with Daniel Keller in 2006, has recently devoted himself to fitness, the business of tea, fashion and furniture design, and writing. His practice has reoriented itself towards activities and languages that are more relevant to daily life, his works becoming more ordinary but more realistic. His latest works are hybrid, multi-coloured structures that—like pieces of aestheticised exercise equipment, or stall bars, to be exact—occupy the intersection between art and the everyday. Usable and highly versatile, these structures are to be activated by the intuition and creativity of users, who are free to explore ways in which to interact with them. Blending his wide-ranging interests into his art, Kosmas has become a mediator between disciplines, a designer who unleashes the transformative social potential of objects and structures.

攝影：Alex DeBrabant  
Photo: Alex DeBrabant

肋木架起源於 19 世紀，一直是被廣為使用的健身設備，有助鍛煉身體肌肉和伸展性。肋木架的形式多變、功能多樣，使 Nik Kosmas 為之着迷。他近年創作的金屬結構作品以肋木架為藍本，堅固而美觀，不但可用來鍛煉身體，還可當作公園攀架和毛巾架。《Stall Bars》是這金屬結構系列的作品之一，啟發自人類身體機能不對稱的概念——大腦左右半球在調節和協調人體自律神經、運動及其他功能方面有着種種差異。完美的對稱幾近不可能，多數人的動作不管在功能上，還是穩定與力量的表現上均不對稱。Kosmas 鼓勵觀眾探索身體與此互動裝置之間的關係，同時希望大家對其他不對稱結構——包括政治結構——蘊藏的潛在能量作出反思。此作品令人聯想到包浩斯的美學風格，體現了物件的功能與設計間的和諧；此外，幾何形狀和鮮活的色彩豐富了它的雕塑感和視覺趣味。

*Stall Bars* is part of an ongoing series of metal structures by Nik Kosmas, who is fascinated by the open form and multi-functionality of stall bars, which, originated in the 19<sup>th</sup> century, has remained one of the most popular pieces of strength and stretching exercise equipment. Kosmas's solid and aesthetically pleasing metal structures can be used not only for exercises—they can function as, for example, playground climbers and towel racks. *Stall Bars* draws inspiration from the concept of 'functional asymmetry', which describes the differences in the functioning of the cerebral hemispheres in regulating and coordinating autonomic, motor and other functions of the human body. Perfect symmetry is almost impossible; most human movements are asymmetric in terms of function, an expression of stability versus power. While encouraging visitors to explore the relationship between their bodies and the interactive installation, Kosmas hopes to invite rumination about the potential energies of other asymmetric structures, including political ones. Reminiscent of Bauhaus aesthetics, the work also demonstrates the harmony between the function of an object and its design. Besides, the use of geometric forms and vibrant colours allow for more sculptural volume and visual delights in the work.

Nik Kosmas  
《Stall Bars》  
2018  
鋼架  
250 × 120 × 8 厘米  
K11 Art Foundation 委約創作  
鳴謝藝術家

Nik Kosmas  
*Stall Bars*  
2018  
Steel rig  
250 × 120 × 8 cm  
Commissioned by K11 Art Foundation  
Courtesy of the Artist



## AJAY KURIAN

1984 生於巴爾的摩  
現於布魯克林生活及工作  
Born in Baltimore in 1984  
Lives and works in Brooklyn

Ajay Kurian 於 2006 年獲哥倫比亞大學視覺藝術與藝術史學士學位。他的作品審視教育及流行文化的結構，詰問在當今紛繁複雜的美國社會中，大眾傳授宗教、歷史傳統及樂觀主義等概念的方式。Kurian 曾在多個地方舉辦個展，包括德塞多夫 CAPRI、聖路易斯 White Flag Projects、溫哥華 Artspeak、孟買 Jhaveri Contemporary，以及紐約 Audio Visual Arts。他的作品亦曾在多個藝術機構聯展中展出，包括位於紐約的惠特尼美國藝術博物館、MoMA PS1 和總督島，以及海勒魯普愛克各博物館、羅利當代藝術博物館和卡塞爾弗里德利希阿魯門博物館。他的作品獲多個公共機構收藏，如貝魯特 Aishti 基金會。

Ajay Kurian received his BA in Visual Arts and Art History from Columbia University in 2006. Exploring the structures of education and popular culture, his work questions how concepts such as religion, heritage, and optimism are disseminated in today's complex American society. Kurian has had solo exhibitions at CAPRI, Düsseldorf; White Flag Projects, St. Louis; Artspeak, Vancouver; Jhaveri Contemporary, Mumbai; and Audio Visual Arts, New York. His work was featured in group exhibitions at the Whitney Museum of American Art, MoMA PS1, and Governor's Island, all in New York; Øregaard Museum, Hellerup; the Contemporary Art Museum of Raleigh; and Kunsthalle Fridericianum, Kassel. His work is included in public collections such as the Aishti Foundation Collection, Beirut.



Ajay Kurian  
《Tall Toys, No Noise (Fear)》  
2016  
有機玻璃、塑膠鏈、人造樹脂黏土、零件、銅絲、銅絲球、石塊、LED 燈、木材、油漆  
共兩座，每座 167.6 × 40.6 × 40.6 厘米  
鳴謝藝術家及紐約 47 Canal  
攝影：Joerg Lohse

Ajay Kurian  
*Tall Toys, No Noise (Fear)*  
2016  
Plexiglas, plastic chain, epoxy clay, hardware, brass wire, brass wool, various stones, LED lights, wood, paint  
Each tower: 167.6 × 40.6 × 40.6 cm  
Courtesy of the Artist and 47 Canal, New York  
Photo: Joerg Lohse

Ajay Kurian 的《Tall Toys, No Noise (Fear)》靈感來自彼思動畫電影《玩轉腦朋友》。這齣電影的主人翁是 11 歲的女孩韋莉，她的腦裏住了五個「腦朋友」，分別是阿樂、阿愁、阿燥、阿憎和阿驚。《Tall Toys, No Noise (Fear)》以阿驚為藍本，隱喻孩子在面對競爭時的恐懼。在這作品中，長方體雕塑的核心代表官僚秩序，這種秩序不僅控制着勞動者，還征服了兒童——未來的勞動者的思想。電影中的五種情感表現了他們作為規範並同化兒童的媒介，證明自己能夠為社會獻出生產力的一份子。這種再現總結了不斷發展的育兒工業的深刻影響。家長希望給孩子最好的一切：最好的機會、最好的學校，使孩子身懷各種競爭優勢。孩子未必知道自己到底為何而競爭，但他們所承受的壓力卻與成年人面對的壓力一樣沉重。透過不斷的競賽，孩子慢慢被訓練到達至社會的標準，變成了要按照既定要求工作的勞動者。

Ajay Kurian's *Tall Toys, No Noise (Fear)* was initially inspired by the Pixar animated film *Inside Out*. In the head of an 11-year-old girl named Riley there reside five personified emotions—Joy, Sadness, Anger, Fear, and Disgust. *Tall Toys, No Noise (Fear)* represents the fear that children feel when they face competition. The core of the cuboid sculptures in this work is the bureaucratic order that has conquered not only the mind of the worker but the mind of the worker to come—the child. In the film, the five emotions demonstrate how they are nothing more than normalising, policing agents within the child so that they all become productive members of society. This representation sums up the cumulative effects of the endlessly growing industry devoted to children. Parents want the best for their kids, the best opportunities, the best schools, giving them an edge for competition. What they are competing for remains unclear, but it is almost certainly true that the stress on the child is beginning to meet that on the adult. Through competition, children are slowly normalised, being treated as the paperwork they will soon become.



**LIU CHUANG 劉窗**

1978 年生於湖北  
現於上海生活及工作  
Born in Hubei in 1978  
Lives and works in Shanghai

劉窗於 2001 年畢業於湖北美術學院。他的創作透過社會介入、制度批判，審視社會的現況。在他的錄像、裝置、建築及至行為作品中，劉窗都能把他那細膩的情感，以及對荒謬性的銳利覺察，糅合到平庸的現成物和介入方式當中。

劉窗最近的個人展覽包括「被分割的風景」（K11 藝術村，武漢，2015）、「無題」（舞伴）（斯塔萬格美術館，2014）、「愛情故事」（Salon 94，紐約，2014）及「劉窗：作品 #16–21」（LEO XU PROJECTS，上海，2012）。他的作品在中國及其他國家廣泛展出，聯展包括「教程：來自中國的移動影像和使用說明」（Pino Pascali 基金會博物館，波利尼亞諾阿馬雷，2016）、「本土，激流與嬗變下的中國藝術」（路易威登基金會，巴黎，2016）、第 66 屆柏林影展、第十屆上海雙年展等。

Liu Chuang graduated from the Hubei Institute of Fine Arts in 2001. He produces work that integrates social intervention with institutional critique to examine immediate social realities. Working across disciplines including video, installation, architecture, and performance, Liu uses banal readymades and intervention techniques with a subtle sensibility and an awareness of absurdity.

Liu's recent solo exhibitions include *Segmented Landscape* at the K11 art village, Wuhan (2015); *Untitled (The Dancing Partner)* at Kunstthall Stavanger (2014); *Love Story* at Salon 94, 94, New York (2014); and *Liu Chuang: Works #16–21* at LEO XU PROJECTS, Shanghai (2012). His work has been exhibited extensively in China and other countries, at group exhibitions including *Tutorials—Moving Images and a User's Guide from China* at the Pino Pascali Foundation Museum, Polignano a Mare (2016); *Bentu, Chinese Artists in a Time of Turbulence and Transformation* at Fondation Louis Vuitton, Paris (2016); the 66<sup>th</sup> Berlin International Film Festival; and the 10<sup>th</sup> Shanghai Biennale.



劉窗  
《被分割的風景》  
2015  
錄像、背投軟幕、投影機、鋼絲  
尺寸可變  
共 5 版，第 1 版  
鳴謝 K11 藝術典藏

Liu Chuang  
*Segmented Landscape*  
2015  
Video, rear projection screen, projector, wire  
Dimensions variable  
Edition 1 of 5  
Courtesy of the K11 Collection

《被分割的風景》審視從 1980 年代初至 1990 年代末期間，作為中國當代建築重要元素的窗戶所具有的美學價值和實用功能。隨着開放政策和經濟改革的巨輪轟隆推進，中國社會經歷翻天覆地的變化。此作品以北京常見的「單元樓」為背景，反映社會住房被私有房屋取代的現象，以及人們在過渡時期的物質追求和心理狀態。

此作品的視覺主題是安裝在公寓窗戶或陽台上的鐵窗，這些鐵窗既可防盜，又能裝飾。在錄像中，鐵窗的菱形設計令人聯想到中國的「方勝紋」吉祥裝飾；自然光散落在窗後的布上，形成了優雅變幻的圖案。通過「還原」傳統「方勝紋」的美學價值，劉窗強調鐵窗作為功能性防盜裝置以外的不確定性。當錄像投影到高架屏幕時，由投影機射出的光線構成觀影空間，營造出一種連續的現實和斷裂的幻覺。仰頭探看，觀眾也許分不清到底自己是屏幕外的看客，還是作品的一部分。

*Segmented Landscape* examines the aesthetic qualities and functions of windows as a central feature of the architecture erected in China between the early 1980s and the late 1990s. As the country was undergoing huge transformations following the introduction of the opening policy and economic reforms, social housing was beginning to be replaced by private properties. Set against the backdrop of the proliferation of *danyuanlou*, or 'unit flats', which were particularly common in Beijing, the work reflects the materialistic pursuits and mentality in the transition period.

The visual motif in this work is the decorative, anti-burglary iron bars that people fit on the windows and balconies of their flats. In the videos, natural light spreads across the pieces of cloth hung behind the grilles, whose diamond-shaped design is reminiscent of the auspicious Chinese *fangsheng* decoration, creating gracefully shifting patterns. By restoring the traditional aesthetic qualities of *fangsheng*, Liu Chuang highlights the ambiguity around the function of the iron bars as security devices. When the videos are projected onto the overhead screens, the viewing space framed by the light from the projector constitutes both a continuous reality and a discontinuous illusion. Looking up, viewers wonder if they are no longer off-screen spectators but a part of the work.



### ANDREW LUK 陸浩明

1988 年生於薩米特  
現於香港生活及工作  
Born in Summit in 1988  
Lives and works in Hong Kong

陸浩明在波士頓薩福克大學紐英倫藝術與設計學院修讀純藝術和歐洲史。他以雕塑和裝置著稱，擅長在城市的碎石崩沙中擷取鑲嵌其內的歷史和記憶。陸浩明曾在香港、波士頓、西雅圖及光州展出。

Andrew Luk studied Fine Art and European History at the New England School of Art & Design at Suffolk University in Boston. The artist, known for his exhibition practice in sculpture and installation, specialises in the history and memory embedded in detritus materials from the urban environment. He has exhibited in Hong Kong, Boston, Seattle, and Gwangju.



### ALEXIS MAILLES

1978 年生於拉洛歇爾  
現於法國及東亞地區生活及工作  
Born in La Rochelle in 1978  
Lives and works between France and East Asia

多年來，Alexis Mailles 一直致力研究數碼和模擬技術，創作出糅合貧窮藝術和數碼龐克美學的混合裝置。他曾在巴黎國立高等美術學院任教，並於台灣、巴黎和上海廣泛展出作品。

Alexis Mailles has worked in digital and analogue technologies for years, producing hybrid art installations that make references to Arte Povera and cyberpunk aesthetics. He taught at École Nationale Supérieure des Beaux-Arts de Paris, and has exhibited widely in Taiwan, Paris, and Shanghai.



### PETER NELSON

1984 年生於悉尼  
現於香港生活及工作  
Born in Sydney in 1984  
Lives and works in Hong Kong

Peter Nelson 於新南威爾斯大學藝術及設計學院修讀純藝術，現為香港城市大學創意媒體學院博士研究生，研究專長包括景觀藝術史研究和電玩研究等。Nelson 的作品涵蓋繪畫、3D 圖像和互動數碼媒體創作，曾於台北國立故宮博物院及重慶四川美術學院美術館舉辦的展覽展出。

Peter Nelson studied fine art at the University of New South Wales. He is currently a doctoral researcher at the School of Creative Media at the City University of Hong Kong, specialising in art historical landscape research and computer game studies. Nelson works in drawing, 3D graphics, and interactive digital media. He was previously featured in exhibitions held at the National Palace Museum, Taipei, and the Art Museum at Sichuan Fine Arts Institute, Chongqing.



陸浩明、Alexis Mailles、Peter Nelson  
《Autosave: Redoubt》  
2017  
電腦遊戲裝置、連線電腦網絡、  
場域特定裝置  
無限時長  
鳴謝藝術家

Andrew Luk, Alexis Mailles, Peter Nelson  
*Autosave: Redoubt*  
2017  
Computer game installation,  
networked computers, customised  
site-specific installation  
Infinite duration  
Courtesy of the Artists

《Autosave: Redoubt》是由三位藝術家在多人第一身射擊 (FPS) 遊戲「Counter-Strike: Global Offensive」的伺服器上共同開發的創作。太平洋戰爭初期，香港保衛戰爆發，英軍於醉酒灣興建了一系列防禦設施以抵抗日軍侵略；《Autosave: Redoubt》以醉酒灣防線上的地堡結構為原型，按真實比例製作 FPS 地圖，使玩家有如身臨戰爭前線。藝術家先進行檔案研究和實地考察，及後與香港大學建築系的測量師和歷史學者合作分析數據和歷史。他們運用遊戲設計程式重構地理數據，再設計出一個仿照歷史實境的聲畫環境，透過這種空間體驗建立遊戲的互動性。藝術家透過在電腦遊戲中重建地堡結構，探討如何把真實場境的歷史意義呈現於虛擬世界當中。此作品亦藉着射擊者在遊戲世界中穿梭的第一身視角，以及展覽觀眾站於屏幕前操控射擊者的親身體驗，創造出一種重現地方歷史的新方式。

Developed by the three artists on the servers of Counter-Strike: Global Offensive, a popular online multiplayer first-person shooter game (FPS), *Autosave: Redoubt* is a scale reconstruction—a playable FPS map—of the bunker network along the Gin Drinkers' Line, a British military defensive system used against the Japanese in the Battle of Hong Kong, one of the first conflagrations of the Pacific War. The artists undertook extensive archival research and multiple site visits and then collaborated with surveyors and historians from the Faculty of Architecture at the University of Hong Kong. Geographical survey data was reconstructed using the computer game editor, and the artists designed a light and sound environment that negotiated the historical context of the site with a spatial experience adapted to the interactivity of the game. The artists' re-creation of the bunker network explores how computer games transform the historical legacy of physical sites, and how the first-person shooter perspective combined with the off-screen experience of being a player at a keyboard within an exhibition creates an entirely different way of representing the history of place.



## MOUNTAIN RIVER JUMP!

### 山河跳！

2016 年組成  
Formed in 2016

山河跳！是由生於 1985 年的雙胞胎藝術家黃山、黃河組成的二人組合。她們既會共同創作，也作獨立發展。山河跳！勇於觸碰禁忌，從不避諱談論只能於地下流傳的民間雜題，如輪迴、星相學、卡牌占卜、幽靈傳說、神話學說等。她們的興趣廣及古今，意欲從語言和視覺層面對當下的現實進行「文化精神分析」，並透過鑽研民間信仰探討主流和官方話語。她們的創作形式廣泛，包括靜態作品、流動影像、聲音、講座、工作坊和占卜等。

山河跳！的近代見於「唯心主義」（西岸藝術與設計博覽會，上海，2017）、「越過界|國際跨媒體藝術節」（牛棚藝術村，香港，2017）、「鬥法」（SLEEPCENTER，紐約，2017）等。

Mountain River Jump! is an artist duo founded by identical twin sisters Huang Shan and Huang He, who were born in 1985. The two collaborate as a group while working independently on their own solo projects. They are fearless in discussing subjects that can only be talked about behind closed doors, such as samsara, astrology, card divination, ghost stories, and mythology. They have broad interests in the ancient and the modern, and attempt to apply 'cultural psychoanalysis', at both the linguistic and visual levels, to their study of the reality of the present. They also examine mainstream and official discourses through their research of folklore. Their artistic practices cover a range of formats, including static visual works, moving images, sound, lectures, workshops, and divination behaviours.

Recent projects of Mountain River Jump! were presented at *Idealism in the East* at West Bund Art & Design, Shanghai (2017); *Crossing Border | Border Crossing—International Festival of Intermedia* at Cattle Depot Artist Village, Hong Kong (2017); and *REALITY CHECK* at SLEEPCENTER, New York (2017).

鳴謝濃濃  
Courtesy of NONO



山河跳！  
《三百年後》（影片截圖）  
2018  
錄像裝置  
共三段錄像，每段 6 分 20 秒  
K11 Art Foundation 委約創作  
鳴謝藝術家

Mountain River Jump!  
*After Three Hundred Years* (still)  
2018  
Video installation  
A series of 3 videos, each 6 mins 20 secs  
Commissioned by K11 Art Foundation  
Courtesy of the Artist

占星學仰賴精密的幾何計算，藉着觀測和推算天體運行的位置與變化，指引當下、預測未來。山河跳！意圖在星空和宇宙的無限時間線上擷取一刻時光。任何一位向錄像裝置《三百年後》問卦的觀眾均可獲得一個隨機提示，此提示將指引出一個人生方向。星空、方向、人類的所思所行在此際凝聚為一。日常中，人們透過占星以卜算現世；然而《三百年後》卻指向超越想像的時間和空間。「未來」不必然意味着前進，也可以是倒退。

Astrology relies on meticulous geometric calculation and close observation of the movements and relative positions of celestial objects to divine counsel about the present and prophecies about the future. Mountain River Jump! attempts to extract a specific moment from the infinite timeline of the galaxy and the universe. Viewers who consult the video installation *After Three Hundred Years* will each get a random hint that indicates a direction of life. The starry sky, orientations, human thoughts, and behaviours momentarily converge into a unity. While people use divination for secular guidance about the present moment, *After Three Hundred Years* points to the time and space beyond imagination. 'Future' does not necessarily mean advancement; it could also be regression.



## OSCAR MURILLO

1986 年生於拉帕拉  
現於多個地方生活及工作  
Born in La Paila in 1986  
Lives and works in various locations

Oscar Murillo 於 2007 年獲倫敦西敏大學藝術學士學位，2012 年獲倫敦皇家藝術學院碩士學位。他近年喜好把繪畫當成裝置，以此創作方式與不同地方的地理、歷史和經濟環境直接產生連繫。Murillo 曾於多個知名藝術機構舉辦個展，包括慕尼黑美術館 (2017-18)、波爾多 CAPC 當代藝術博物館 (2017)、巴黎國立網球場現代美術館 (2017)、巴庫 YARAT 當代藝術空間 (2016-17)、波哥大哥倫比亞國立大學藝術博物館 (2015)、馬德里道伊斯與貝拉爾德文化中心 (2015) 及紐約行為藝術雙年展 (2015)。Murillo 曾參與多個國際聯展和雙年展，包括「A Poet\*hical Wager」(克里夫蘭當代藝術博物館，2017)、「Jerusalem Lives」(巴勒斯坦博物館，2017)、第 13 屆沙迦雙年展、第六屆馬拉喀什雙年展及第 56 屆威尼斯雙年展。

Oscar Murillo earned his BA in Fine Arts at the University of Westminster in London in 2007 and his MA at the Royal College of Art, also in London, in 2012. He has been keen on exploring painting as installation, engaging directly with the geographical, historical, and economic contexts of different localities.

Murillo's solo exhibitions were previously presented at, among others, Haus der Kunst, Munich (2017-18); CAPC Musée d'Art Contemporain de Bordeaux (2017); Jeu de Paume, Paris (2017); YARAT Contemporary Art Space, Baku (2016-17); Museo de Arte de la Universidad Nacional de Colombia, Bogotá (2015); Centro Cultural Daoiz y Velarde, Madrid (2015); and Performa 15, New York. He has also participated in numerous international group exhibitions and biennials, including *A Poet\*hical Wager* at the Museum of Contemporary Art Cleveland (2017), *Jerusalem Lives* at the Palestinian Museum (2017), Sharjah Biennial 13, Marrakech Biennale 6, and the 56<sup>th</sup> Venice Biennale.

攝影：Jungwon Kim  
Photo: Jungwon Kim



Oscar Murillo  
《collected amalgam》  
2015-2016  
麻布上乳膠、粟粉  
245 × 70 厘米  
鳴謝藝術家、柏林 Isabella Bortolozzi  
Galerie，以及紐約/倫敦/香港卓納畫廊  
© H Trumble

Oscar Murillo  
*collected amalgam*  
2015-2016  
Latex on linen, corn flour  
245 × 70 cm  
Courtesy of the Artist, Isabella Bortolozzi  
Galerie, Berlin and David Zwirner, New York,  
London and Hong Kong  
© H Trumble

Oscar Murillo 的大型作品《collected amalgam》歡迎觀眾走進其中，印證了他把繪畫轉化為沉浸式空間的不懈嘗試。《collected amalgam》延伸自藝術家近年創作的大型場域特定裝置作品——在這類作品中，漆上象牙黑油彩的巨型帆布從展覽場域的天花懸吊下來，例子有他在第 56 屆威尼斯雙年展展出的《signalling devices in now bastard territory》(2015)。透過這種創作模式，藝術家借鑒個人經驗，使自身連繫到歷史和社會，並把更廣闊的政治共鳴萌發於作品之中。Murillo 過去的繪畫裝置藝術令人聯想到旗幟的象徵意義，但《collected amalgam》卻把繪畫與肉身形態直接地聯繫為一。塗上乳膠的麻布被縫合成一個巨大而無以名狀的表面；自工業秤上懸垂而下，啞肉色的麻布吊詭地竟與獸皮肖似。

*collected amalgam* exemplifies Oscar Murillo's ongoing experimentation with transforming paintings into immersive spaces which viewers can physically enter. It is a continuation of the large-scale, site-specific installations that the artist previously created by suspending masses of canvas smeared with ivory black oil paint from the ceiling of the exhibition site, an example being *signalling devices in now bastard territory* (2015), which was exhibited at the 56<sup>th</sup> Venice Biennale. This experimental form of expression allows him to, while drawing on his personal experience, connect himself with histories and societies and imbue his works with political resonance. While many of Murillo's previous works may have been symbolically associated with flags, *collected amalgam* makes a direct link between painting and the corporeal. Pieces of latex-covered linen are sewn together in irregular shapes to form a large, amorphous surface. Hanging from an industrial weighing scale, the creased, flesh-toned linen uncannily resembles an animal hide.



### SHEN XIN 沈莘

1990 年生於成都  
現於倫敦和阿姆斯特丹生活及工作  
Born in Chengdu in 1990  
Lives and works in London and Amsterdam

沈莘於 2012 年畢業於新加坡拉薩爾藝術學院，2014 年獲倫敦斯萊德美術學院藝術碩士學位。她的創作透過影像和事件，探索情感、價值判斷和倫理在個體及羣體層面上的交互狀態。她最近的個人展覽包括「半唱半說」（蛇形畫廊，倫敦，2017）、「據點」（荔枝一號，倫敦，2017）、「在家」（剩餘空間，武漢，2016）、「巨人的肩膀」（倫敦議會大樓，2015）等。聯展有新美術館三年展（2018）、「例外狀態」（尤倫斯當代藝術中心，北京，2017）及「疆域」（OCT 當代藝術中心上海館，2017）等。沈莘於 2017 年獲「BALTIC 藝術家獎」。她將參與荷蘭皇家視覺藝術學院 2018–19 年度的藝術家駐留項目。

Shen Xin graduated from LASALLE College of the Arts in Singapore in 2012 before she went on to earn her MFA from the Slade School of Fine Art in London in 2014. Through images and events, Shen explores emotions, value judgements and ethics that circulate through individual and collective subjects. Her recent solo exhibitions include *half-sung, half spoken* at Serpentine Galleries, London (2017); *Strongholds* at Lychee One, London (2017); *At Home* at Surplus Space, Wuhan (2016); and *Shoulders of Giants* at Senate House, London (2015). Her work was featured in group exhibitions at the New Museum Triennial (2018); *The New Normal* at the Ullens Center for Contemporary Art, Beijing (2017); and *Frontier* at the OCT Contemporary Art Terminal Shanghai (2017). Shen was awarded the BALTIC Artists' Award in 2017. She will take part in the 2018–19 artist-in-residence programme offered by Rijksakademie van Beeldende Kunsten, Amsterdam.



沈莘  
《禮記施用》（影片截圖）  
2014  
數碼錄像  
16 分鐘  
鳴謝藝術家

Shen Xin  
*Records of Rite* (still)  
2014  
Digital video  
16 mins  
Courtesy of the Artist

沈莘的《禮記施用》環繞着中國億萬富翁倪昭興和中融控股集團於 2013 年提出重建倫敦南部水晶宮的建議而開展。這部隨筆錄像透過一個被邀請到挪威參加聖誕晚宴的中國女孩的視覺推進，沈莘的旁白與背景中的舊影片和水晶宮重構後的圖像相互交織，向歷史和文化的獨特性和不確定性提出詰問。影片在展示前倫敦市長約翰遜介紹倪昭興的重建項目時，對照了《禮記》所記載的主客置換的編排；緊接着，沈莘以她的獨白——「時間在人與人的關係中被混淆，經驗與知識被互相的替代着。我慶祝着己知的，並對未知的保持沉默」，尖銳地洞悉了人們對新與舊，或東與西，以及文化的獨特性和普遍性的矛盾誤譯，開啟了一系列針對社交生活、人際網絡和妥協關係的多重討論。

Shen Xin's *Records of Rite* evolves around the proposal by Chinese billionaire Ni Zhaoxing and Zhongrong Holdings Group to rebuild the Crystal Palace in 2013. Narrated from the perspective of a Chinese girl invited to a Christmas dinner in Norway, this essayistic film raises questions about the distinctiveness and uncertainties of histories and cultures with the dubbing in of Shen's own voice, and with the interweaving of old footage and new renderings of the Palace into the background image. Following the then London mayor Boris Johnson's introduction to Ni's project against a choreography of the guest-host exchange described in the *Confucian Book of Rites*, Shen's statement 'Time is mixed up by the relationships people have. Experience and knowledge keep reaching each other. I celebrate the unknown, and kept quiet when it comes to the unknown' pinpoints the paradoxical mistranslation of the new and old, of the east and the west, and of the cultural-specific and the universal. A series of multi-dimensional discussions about social life, networking, and compromising are initiated.





## KEIICHI TANAAMI

### 田名網敬一

1936 年生於東京  
現於東京生活及工作  
Born in Tokyo in 1936  
Lives and works in Tokyo

田名網敬一畢業於東京武藏野美術大學，自 1960 年代起活躍於平面設計、插畫、電影和純藝術領域。他向來不受任何媒介或流派所限，堅持以自己獨特的個人風格遊走於不同領域。田名網敬一以荒誕奇幻的作品聞名，他總能透過創作，把自己的夢境、回憶、幻覺和童年經驗融合到流行文化圖像當中。

田名網敬一最近的個展有「LAND OF MIRRORS」( Gary Tatintian Gallery, 莫斯科, 2017)、「Amulet of the Tapir」( NANZUKA, 東京, 2017) 等。他曾參與「曖昧：香港流行文化中的性別演繹」( M+ 展亭, 香港, 2017) 、大型普普藝術回顧展「International Pop」( 沃克藝術中心, 明尼亞波利斯; 達拉斯藝術博物館; 費城藝術博物館, 2015-16) 及「The World Goes Pop」( 泰特現代藝術館, 倫敦, 2015) 等多個聯展。

Keiichi Tanaami graduated from Musashino Art University, Tokyo. He has been active in the fields of graphic design, illustration, film, and fine art since the 1960s, never heeding the boundaries of mediums or genres but instead continuing to aggressively traverse them through his unique practice. Tanaami is known for his highly fantastical works that blend his dreams, memories, hallucinations, and childhood experiences with pop culture iconography.

Tanaami's recent solo exhibitions include *LAND OF MIRRORS* at Gary Tatintian Gallery, Moscow (2017), and *Amulet of the Tapir* at NANZUKA, Tokyo (2017). He has also participated in numerous group exhibitions, including *Ambiguously Yours: Gender in Hong Kong Popular Culture* at M+ Pavilion, Hong Kong (2017); *International Pop*, a large-scale pop art retrospective first presented at Walker Art Center, Minneapolis, and later at the Dallas Museum of Art and the Philadelphia Museum of Art (2015-16); as well as *The World Goes Pop* at Tate Modern, London (2015).

© 田名網敬一 Keiichi Tanaami  
攝影：Keizo Kioku  
鳴謝 NANZUKA  
Photo: Keizo Kioku  
Courtesy of NANZUKA



田名網敬一  
《升天的屋\_A》  
1986  
86.5 × 45.5 × 14 厘米  
木材、漆  
鳴謝藝術家及 NANZUKA

Keiichi Tanaami  
*The House in Ascension\_A*  
1986  
86.5 × 45.5 × 14 cm  
Wood, lacquer  
Courtesy of the Artist and NANZUKA

「Emerald City」展出了六件田名網敬一的木製雕塑。童年時以木製積木玩樂的記憶誘發了他運用木質材料進行實驗和創作，而 1980 年代初的生活經歷亦激發了他在作品中反覆呈現某些主題和意念。1980 年在中國的一次遊歷，令他意識到不論是中國還是日本的園林，皆有模型大自然之意，這認知逐漸發展出他的創作志趣：嘗試把無垠的宇宙於濃縮的自然環境之中展現。微型花園般的雕塑，與各種意念獨特的圖案並置，如大象和裸女，例子有《擬景圖鑑\_K》、《輪具\_C》和《黃金之象》。一切天馬行空的奇想，透過木頭模製成物象。1981 年，田名網敬一因肺水腫而住院，徘徊生死間；在他的雕塑作品中經常出現的松樹，源自他在藥物治療下出現的幻覺，在《模型樹\_A》和《模型樹\_B》均可得見這些由幻覺轉化而成的奇特姿態。康復後，田名網敬一始嘗試以藝術回應生死大問。《升天的屋\_A》中形態扭纏的松樹，充份展示了藝術家的回憶和經歷如何影響其作品的美學和形式。

Six of Keiichi Tanaami's wooden sculptures are presented at *Emerald City*. While his childhood memory of playing with wooden building blocks led to his fascination with experimenting with the material wood, his life experiences in the early 1980s inspired the themes and motifs that have since recurred in his work. His visit to China in 1980 convinced him that Chinese and Japanese gardens were concerned with modelling nature, and he eventually developed an interest in representing the vast cosmos within the context of a condensed nature. Miniature garden-like sculptural forms, along with other motifs such as elephants and naked women, are moulded from wood, as in *Geikei Zukan\_K*, *Ring\_C*, and *Golden Elephant*. In 1981, Tanaami was hospitalised for pulmonary edema, hovering between life and death. The pine trees that frequently appear in his sculptures, including *A Model Tree\_A* and *A Model Tree\_B*, originate from the hallucinations that he experienced as a result of medication. As he recovered from illness, he started to address life and death in his work. *The House in Ascension\_A*, characterised by its twisted pine-tree form, is a perfect example that demonstrates the influences of the artist's memories and experiences on his formal and aesthetic choices.



## THE PLAY

1967 年組成  
Formed in 1967

藝術家團隊 THE PLAY 於 1967 年於日本關西地區組成，多年來雲集了超過 100 位成員。THE PLAY 熱衷於策劃和發動結果無法預料的集體行為，創造各種可能，使事件發生，過程中讓事情自然發展。這些集體行為體現了團隊成員對「藝術作品即具目的性之事物」此一觀念的隱然否定；對他們來說，生活經驗和現實中的互動才是尤關重要。他們發起的行為活動多以行旅遠航為題，且深具普世性。暢行之間，他們以旅行計劃、海報、照片和錄像記錄征途。

THE PLAY 最近的個展為「THE PLAY since 1967: beyond unknown currents」(國立國際美術館，大阪，2016)，聯展包括第 57 屆威尼斯雙年展。

THE PLAY is an artist collective that has brought together more than 100 members since its formation in the Kansai region of Japan in 1967. Members of THE PLAY are keen on devising and staging collective action whose outcomes are not predetermined. Together they create possibilities for events to take place, without ever worrying about the way things may turn out. Underpinning their collective effort is an implicit rejection of the notion that a work of art is an object with a purpose; for them, what matter most are lived experiences and real-life exchanges. Their staged actions are universal and often based on the idea of travel, of voyage. The execution processes are documented in preparatory plans, posters, photographs, and videos.

THE PLAY's most recent solo exhibition is *THE PLAY since 1967: beyond unknown currents* at The National Museum of Art, Osaka (2016). Their group exhibitions include the 57<sup>th</sup> Venice Biennale.



THE PLAY  
《VOYAGE: Happening in an Egg》  
1968 年 8 月 1 日 / 和歌山縣串本町  
鳴謝藝術家

THE PLAY  
VOYAGE: *Happening in an Egg*  
1968.8.1 / Kushimoto, Wakayama  
Courtesy of the Artists

1968 年 8 月 1 日，THE PLAY 把一個長 3.3 米、寬 2.2 米、重達 150 公斤的巨蛋，漂浮至黑潮之上。巨蛋由聚酯樹脂和玻璃纖維製成，蛋面附上了 THE PLAY 的聯繫方法。上午 10 時 45 分，THE PLAY 的成員攜着巨蛋乘船從和歌山縣的串本町港出發；至下午 2 時，巨蛋終在位於串本町潮岬以南 35 公里外的黑潮中飄揚出海。THE PLAY 預計巨蛋會進入阿拉斯加洋流或加利福尼亞洋流，繼而漂到美國的西岸一隅。一個月後，一葉帆船捎來一封電報，通知 THE PLAY 他們發現了巨蛋的踪跡；但從此之後，巨蛋就下落不明。巨蛋在流水圍繞陸地之間消失，揭示了大海的無垠。在「Emerald City」展出的海報、照片、錄像和手寫圖表，記錄了 THE PLAY 的行為藝術作品《VOYAGE: Happening in an Egg》。

On August 1<sup>st</sup> 1968, THE PLAY set a gigantic egg—3.3m long and 2.2m wide, weighing 150 kg—afloat on the Kuroshio current. The egg was made of polyester resin and fibreglass, with a note attached to its surface showing the contact information of the collective. At 10:45am, the egg, loaded onto a ship carrying members of THE PLAY, departed from the Kushimoto Port in Wakayama Prefecture. At around 2pm, it was released onto the Kuroshio Current at a spot 35km south of Cape Shionomisaki, Kushimoto. THE PLAY predicted that the egg would enter the Alaskan or Californian Current, arriving somewhere along the West Coast of the United States. A month later, a telegram was received from a sailing ship informing them that the egg had been sighted; since then, however, nothing has been heard about the whereabouts of the egg. The disappearance of the egg, carried by the currents of water flowing around solid land masses, sheds light on the ungroundedness of the sea. The posters, photos, videos, and a hand-written chart displayed at *Emerald City* are the records of their work, *VOYAGE: Happening in an Egg*.



### BEN TONG 唐嘉豪

1981 年生於多倫多  
現於洛杉磯生活及工作  
Born in Toronto in 1981  
Lives and works in Los Angeles

唐嘉豪於多倫多大學獲電腦科學系學士學位，2010 年獲加州藝術學院攝影學士學位，2012 年獲加州藝術學院藝術碩士學位。其創作包括錄像、攝影、混合媒體裝置等。

唐嘉豪的作品曾在多個地方展出，包括位於洛杉磯的漢默爾美術館、洛杉磯現代藝術博物館、ltd los angeles、REDCAT、Night Gallery、Commonwealth and Council、Golden Spike Press 和 Underground Museum，以及膠囊上海、紐約 Practice、多倫多 Images Festival、加州大學聖芭芭拉分校，及布倫瑞克造型藝術學院等。他曾獲墨西哥市 SOMA 夏季項目駐留藝術家獎、Villa Aurora 的柏林駐留計劃獎項、DAAD 學術研究獎金，以及安大略省藝術委員會的資助獎金。

Ben Tong obtained his BSc in Computer Science from the University of Toronto, BFA in Photography from the California Institute of the Arts in 2010, and MFA in Art from the California Institute of the Arts in 2012. His practice includes video, photography, and mixed-media installation.

Tong's works have been exhibited at, among others, Hammer Museum, the Museum of Contemporary Art Los Angeles, ltd los angeles, REDCAT, Night Gallery, Commonwealth and Council, Golden Spike Press, and Underground Museum, all in Los Angeles; CAPSULE SHANGHAI; Practice, New York; Toronto Images Festival, Toronto; University of California Santa Barbara; and Hochschule für Bildende Künste Braunschweig. He was an artist-in-residence at SOMA Summer in Mexico City, a Villa Aurora fellow in Berlin, a recipient of a DAAD Academic Research Grant, and a recipient of an Ontario Arts Council Grant.



王凝慧、唐嘉豪  
《Oracle》  
2017  
高清錄像  
9分40秒  
鳴謝藝術家及膠囊上海

Alice Wang, Ben Tong  
*Oracle*  
2017  
HD video  
9 mins 40 secs  
Courtesy of the Artists and CAPSULE  
SHANGHAI

《Oracle》由王凝慧和唐嘉豪於美國亞利桑那州的生物圈二號研究中心實景拍攝。生物圈二號是個研究地球系統的科研中心，位於一座佔地 3.14 英畝的密封玻璃和鋼造建築內；它取名自「生物圈一號」（地球），旨在成為一個完全自給自足、與地球系統相似的生物圈，用以研究各種生命系統。藝術家以錄像呈現光、空氣、水、土壤、植物和動物群的互動，從而對地球、人類和科技的平衡關係提出詰問。藝術家認為，生物圈二號寓言人類在全新世時代，與物質世界中二氧化碳、細菌、陽光、天氣元素和病毒的糾纏關係。《Oracle》營造了多重世界的感官體驗——通過攝錄機鏡頭，觀眾自世界（地球）中的世界（玻璃建築）裏見證世界（生物和眾生）。

（關於王凝慧，請見頁 58。）

Alice Wang and Ben Tong filmed *Oracle* on location at Biosphere 2—an Earth system science research facility housed in a 3.14-acre sealed glass and steel architectural structure in Arizona, USA. Named after Biosphere 1 (Earth), the facility was intended to be a fully functioning self-enclosed ecosystem, not unlike that of the Earth, and created for the study of life systems. As the video renders the interactions of light, air, water, soil, flora, and fauna, the artists present the question of maintaining a balanced relationship between the planet, humans, and technology. For the artists, Biosphere 2 can be seen as an allegory of our entanglement in the age of the Holocene, within the world of substances such as CO<sub>2</sub>, bacteria, rays of sun, weather elements, and viruses—all of which exert their own forces. *Oracle* allows for a sensory experience of multiple worlds—through the camera lens, the viewer witnesses a world (all creatures and living things) in a world (the glass architecture) in the world (the Earth).

(Please refer to P.58 for more about Alice Wang.)



## CLARISSA TOSSIN

1973 年生於愉港  
現於洛杉磯生活及工作  
Born in Porto Alegre in 1973  
Lives and works in Los Angeles

Clarissa Tossin 於 2009 年獲加州藝術學院藝術碩士學位。她曾於美國各大美術館及藝術學院展出作品，包括洛杉磯漢默爾美術館、長灘拉丁美洲藝術博物館、紐約皇后區藝術博物館、底特律當代藝術博物館、聖塔菲 SITE、侯斯頓布萊佛美術館等。Tossin 最近獲洛杉磯文化事務部委約，為蓋蒂基金會的藝術項目「Pacific Standard Time: LA/LA」創作錄像作品《Ch'u Mayaa》。此作品在「Emerald City」展出前曾於洛杉磯郡立美術館亮相。Tossin 曾獲加州社區基金會（2014）、海息飛 Joaquim Nabuco 基金會（2015 及 2014）、聖安東尼奧 Artpace（2013）和洛杉磯文化創意中心（2013 及 2012）的資助。她剛獲得「洛杉磯 Artadia 獎 2018」，而且是 2017 至 18 年度哈佛大學「拉德克利夫學院獎學金」的得獎人之一。

Clarissa Tossin obtained her MFA from the California Institute of the Arts in 2009. She has exhibited widely in America, at museums and institutes including Hammer Museum, Los Angeles; the Museum of Latin American Art, Long Beach; Queens Museum, New York; the Museum of Contemporary Art Detroit; SITE Santa Fe; and Blaffer Art Museum, Houston. She has recently completed *Ch'u Mayaa*, a video work commissioned by the City of Los Angeles Department of Cultural Affairs for the Getty Foundation's initiative *Pacific Standard Time: LA/LA*. It was showcased at, among others, the Los Angeles Municipal Art Gallery before making its appearance at *Emerald City*. Tossin previously received funding from the California Community Foundation (2014); Fundação Joaquim Nabuco, Recife (2015 & 2014); Artpace San Antonio (2013); and the Center for Cultural Innovation, Los Angeles (2013 & 2012). She has just received the 2018 Los Angeles Artadia Award, and is one of the 2017–18 Radcliffe Institute Fellows at Harvard University.

攝影：Coral von Zumwalt  
Photo: Coral von Zumwalt



Clarissa Tossin  
《Ch'u Mayaa》（影片截圖）  
2017  
有聲彩色高清單頻數碼錄像  
17 分 56 秒  
鳴謝藝術家及洛杉磯 Commonwealth and Council

Clarissa Tossin  
*Ch'u Mayaa* (still)  
2017  
HD single-channel digital video, colour, sound  
17 mins 56 secs  
Courtesy of the Artist and Commonwealth and Council, Los Angeles

Clarissa Tossin 錄像作品的名字「Ch'u Mayaa」（中文稱作「瑪雅藍」）源自基切語——現今在洛杉磯廣泛使用的瑪雅語言之一。瑪雅藍是一種常用於古老瑪雅陶器和壁畫的天藍色顏料，不受風雨侵蝕，歷久常新。1921 年，美國建築師萊特設計的住宅「蜀葵之家」在洛杉磯建成；這座現代主義建築雖聞名於世，但卻只有很少人知道到它的建築元素深受瑪雅的建築風格影響。在《Ch'u Mayaa》中，藝術家重新挪用蜀葵之家，令到整座建築看起來像寺廟般，而她鏡頭下的舞步則取材自瑪雅陶器和壁畫上的動作和姿態圖案，突顯大宅結構和裝飾中的瑪雅特色。身穿美洲豹花紋裝的表演者在井然有序的正負空間移動，穿梭於虛實與光影之間，以肢體動作把大宅連繫到前哥倫布時期中部美洲建築的歷史脈絡。透過血肉之軀與人造環境的空間關係，此作品強調對歷史的文化思考，衍生出一種對文化表徵的全新詮釋。

由洛杉磯文化事務部委約，為蓋蒂基金會的項目「Pacific Standard Time: LA/LA」的展覽「Condemned to be Modern」創作

編舞／表演：Crystal Sepúlveda；拍攝：Jeremy Glaholt

The title of Clarissa Tossin's video work, *Ch'u Mayaa*—translated as 'Maya Blue' from K'iche', one of the Mayan languages spoken in Los Angeles today—refers to the ancient azure pigment found in Mayan pottery and murals, well known for being remarkably weather resistant and enduring the passage of time. *Ch'u Mayaa* responds to the overlooked influence of Mayan architecture on Frank Lloyd Wright's famous Hollyhock House in Los Angeles, completed in 1921, by re-appropriating the modernist architecture as a temple, and imbuing it with a dance performance based on gestures and postures on Mayan pottery and murals. As the performer, in a jaguar-print cat-suit, moves between the positive and negative spaces of the orderly architecture structures, between solids and voids, between light and shadow, the house is re-signified as belonging to the pre-Columbian Mesoamerican architecture lineage. Whilst cultural thinking about histories is highlighted through the spatial relationship between the living human body and the built environment, there born a new interpretation of cultural representation.

Originally commissioned by the City of Los Angeles Department of Cultural Affairs for the exhibition *Condemned to be Modern* as part of Getty Foundation's *Pacific Standard Time: LA/LA*  
Choreography/Performer: Crystal Sepúlveda; Cinematography: Jeremy Glaholt



## ADRIÁN VILLAR ROJAS

1980 年生於羅薩里奧  
現於不同地方生活和工作  
Born in Rosario in 1980  
Lives and works nomadically

Adrián Villar Rojas 進行的創作圍繞他和同伴獲邀前往旅居的地方，與每個環境、社會、文化、政治、經濟、制度、環境和地理環境起源對話。他最近策劃和創作的四場展覽和電影三部曲均以《The Theater of Disappearance》命名，於 2017 年至 2018 年先後在洛杉磯當代藝術博物館葛芬分館、布雷根藝術館、雅典國家天文台及紐約大都會藝術博物館呈獻，而該電影更曾於第 67 屆柏林影展上放映。他另曾參與第 14 屆伊斯坦堡雙年展、第 12 屆夏灣拿雙年展、沙迦雙年展 12、卡塞爾文獻展 13、第 54 屆威尼斯雙年展阿根廷館等聯展。Villar Rojas 屢獲殊榮，包括「沙迦雙年展獎」（2015）、蘇黎世裝置藝術之家「蘇黎世藝術獎」（2013）及「第 9 屆倍樂生獎」（2011）。

Adrián Villar Rojas's lifetime single project involves a deconstructive dialogue with the social, cultural, political, economic, institutional, environmental, and geographical singularity of every context where he and his collaborators are invited to develop a sustained residence. His most recent intervention consisted of four exhibitions and a film trilogy under the same umbrella title, *The Theater of Disappearance*, which were presented at The Geffen Contemporary at the Museum of Contemporary Art, Los Angeles; Kunsthaus Bregenz; the National Observatory of Athens; and the Metropolitan Museum of Art, New York between 2017 and 2018. The film trilogy was screened at the 67<sup>th</sup> Berlinale. Villar Rojas's recent group exhibitions include the 14<sup>th</sup> Istanbul Biennial; the 12<sup>th</sup> Bienal de La Habana; Sharjah Biennial 12; DOCUMENTA 13; and the Argentinian National Pavilion at the 54<sup>th</sup> Venice Biennale. Besides, Villar Rojas has received the Sharjah Biennial Prize (2015); the Zurich Art Prize at Museum Haus Konstruktiv, Zurich (2013); and the 9<sup>th</sup> Benesse Prize (2011).

© Panos Kokkinias · 2017 年攝於希臘  
© Panos Kokkinias, Greece, 2017



Adrián Villar Rojas  
《Films Before Revolution》  
2013  
木材、金屬、玻璃、彩色玻璃、素描、霓虹燈、電線  
85 × 149 × 93.5 厘米

《Return the World》  
2013  
紙本噴墨打印、水彩及鉛筆  
此系列其中 1 幅繪畫，21 × 32 厘米

《La inocencia de los animales》  
2013  
紙本噴墨打印及水彩  
此系列其中 4 幅繪畫，每幅 21 × 29 厘米

鳴謝藝術家  
攝影：Jörg Baumann

Adrián Villar Rojas  
*Films Before Revolution*  
2013  
Wood, metal, glass, stained glass, drawings, neon, cable  
85 × 149 × 93.5 cm

*Return the World*  
2013  
Inkjet printing, watercolour and pencil on paper  
1 drawing from the series, 21 × 32 cm

*La inocencia de los animales*  
2013  
Inkjet printing and watercolour on paper  
4 drawings from the series, 21 × 29 cm each

Courtesy of the Artist  
Photo: Jörg Baumann

Adrián Villar Rojas 透過其極特定、以測繪學為本的空間干預，與他獲邀前往居住或工作的地方進行互相解構的對話。在「Emerald City」中呈現的零碎紀錄證明了這些對話曾經存在，因著藝術家的創作得以被重塑成具有自主性的實體。Villar Rojas 像遊牧民族一樣旅居四方，他每踏足一個地方，那個地方就變他的臨時工作室，這種工作方式成為了他在創作過程中進行的形式探索。留待日後使用的結構零件堆疊在滿佈桌子、工具的角落，工作人員在工作室內東奔西走，卻為創作帶來與成品大相逕庭而又隨意的表現和陳列形式。對 Villar Rojas 來說，這些在工作室誕生的「現成作品」相比起完成品來得親切，而且代表了每天眾多可能的展示機會。在 Villar Rojas 的指引下，Germán Peralta 得以把工作室的潛藏空間以水彩及鉛筆變成全新的想像領域。

Adrián Villar Rojas's single lifetime project involves hyper-specific, topography-based interventions seeking to develop a mutually deconstructive dialogue with every context he is invited to reside and work in. The fragments presented at *Emerald City* are surviving testimonies of these dialogues, all recycled into new autonomous entities. Villar Rojas has always documented obsessively the intense life inside his nomadic, ephemeral workshops around the world. These registers became formal explorations of the peripheries of the working processes. Disassembled structures for future pieces stocked in a corner among tables, tools, and humans rushing in a warehouse space give constant birth to spontaneous forms and arrangements far different from the final products exhibited. These workshop 'readymades', for Villar Rojas and his team, are more familiar than the final products and represent dozens of possible exhibitions living and dying every day. It is the hidden universe(s) of the workshop what, under Villar Rojas's instructions, Germán Peralta pushes with watercolours and pencil into new alien landscapes.



### Alice Wang 王凝慧

1983 年生於西安  
現於洛杉磯生活及工作  
Born in Xi'an in 1983  
Lives and works in Los Angeles

王凝慧獲得多倫多大學電腦科學及國際關係理科學士學位後，於加州藝術學院取得藝術學士學位，並在紐約大學完成藝術碩士學位課程。她專注創作雕塑、繪畫、錄影、版畫和實驗電影。

王凝慧曾在不同的藝術機構展出作品，如位於洛杉磯的 ltd los angeles、Human Resources 及 LACE，以及膠囊上海、盧森麥勒畫廊、聖莫尼卡第 18 街藝術中心、巴黎 Immanence、帕薩迪納軍械庫藝術中心、紐約 80WSE、安大略密西沙加美術館、莫斯科現代美術館等。她曾獲巴黎第一大學及 Villa Aurora 柏林駐留計劃的駐留獎項。她亦曾獲加拿大藝術委員會頒發「視覺藝術家專案資助獎金」及「實現概念藝術獎金」。

Alice Wang received her BSc in Computer Science and International Relations from the University of Toronto, BFA from the California Institute of the Arts, and MFA from New York University. She makes sculptures, drawings, videos, prints, and experimental films.

Wang has presented her works at ltd los angeles, Human Resources, and LACE, all in Los Angeles; CAPSULE SHANGHAI; Galerie Urs Meile, Lucerne; 18th Street Arts Center, Santa Monica; Immanence, Paris; Armory Center for the Arts, Pasadena; 80WSE, New York; Art Gallery of Mississauga, Ontario; and the Moscow Museum of Modern Art, among others. She was a fellow of Université Paris 1 Panthéon-Sorbonne as well as a Villa Aurora fellow in Berlin. Wang received the Project Grant to Visual Artists and the Concept to Realization Grant from the Canada Council for the Arts.



王凝慧  
《無題》  
2016  
來自摩洛哥的三億年海百合化石鍍金  
尺寸可變  
鳴謝藝術家及膠囊上海

Alice Wang  
*Untitled*  
2016  
Gilded 300-million-year-old crinoid fossils  
from Morocco  
Dimensions variable  
Courtesy of the Artist and CAPSULE SHANGHAI

正如古希臘地理學家斯特拉波所言：「地球的輪廓和形狀主要由海洋賦予，海洋塑造了海灣、公海、海峽，以及峽谷、半島和海角」。大約四十五億年前，地球在太陽系中形成，自此作為「負空間」的海洋在「正空間」的陸地四周圍繞流動；汪洋之下，生命在地質過程中孕育，各種海洋生物勃然誕生。海百合是以莖附生於海底的海洋生物，也是現存最古老的生物物種之一；無獨有偶，黃金也是宇宙中自然化成之物，亦被認為是在太陽系形成時所產生的塵埃中生成。王凝慧的《無題》由一組 24K 鍍金海百合化石所組成。在精巧的鍍金過程中，閃爍的綠鏽與原始物質的粗糙產生對比，形成了一種新的物質。

As Greek geographer Strabo states, 'it is mainly the sea that gives the earth its outline and its shape, fashioning gulfs, the high seas, straits, and equally isthmuses, peninsulas and capes'. Ever since the formation of the Earth as a planet of the Solar System about 4.5 billion years ago, the sea has been a 'negative space' surrounding lands, the 'positive space', and the geological processes underneath the body of sea waters have given birth to varieties of marine life. Crinoids are marine animals usually attached to the bottom of the sea by a stalk, and are amongst the oldest living species on earth. Evidently, gold forms naturally in the universe and is thought to have existed in the dust from which the Solar System originated. Alice Wang's *Untitled* consists of a group of 300-million-year-old crinoid fossils gilded in 24K gold. The roughness of the primordial substances contrasts with the shimmering patina realised through the gold leaf gilding process, and a new substance is formed as a result.



## DORIS WONG WAI YIN

### 黃慧妍

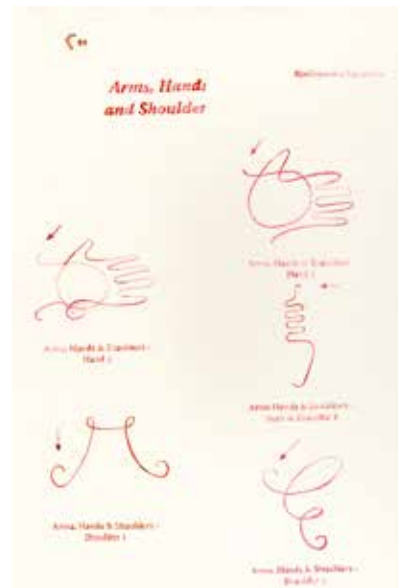
1981 年生於香港  
現於香港生活及工作  
Born in Hong Kong in 1981  
Lives and works in Hong Kong

黃慧妍於 2004 年畢業於中文大學藝術系，2005 年於列斯大學修畢藝術碩士課程。她善於運用不同媒介創作，如繪畫、雕塑、拼貼、裝置和攝影等；她的作品概念性強，不拘泥於傳統的藝術形式及表達手法，除了表現個人經歷、記憶片段，也以戲謔的方式介入藝術史的論述當中。

黃慧妍近年的個展有「如果沒有被你看見，這個地方根本不存在。」（油街實現，香港，2017）、「不要太努力讓事情發生」（Spring 工作室，香港，2016）等。她曾參與的聯展包括「土尾世界——抵抗的轉喻和中華國家想像」（Para Site 藝術空間，香港，2015）、「問之未來基金」（東京藝術博覽會，2014）、「M+ 進行：油麻地」（由西九文化區管理局主辦，香港，2012）等。

Doris Wong Wai Yin graduated from The Chinese University of Hong Kong in 2004, and obtained her MA in Fine Art from the University of Leeds in 2005. Wong is adept at a variety of mediums, including painting, sculpture, collage, installation, and photography. Highly conceptual, her works depart from conventional artistic forms and expressions, dealing with autobiographical narratives, episodic memory, and playful intervention with art history.

Wong's recent solo exhibitions include *A place never been seen is not a place.* at Oi!, Hong Kong (2017), and *Without Trying* at Spring Workshop, Hong Kong (2016). She has participated in group exhibitions including *A Hundred Years of Shame—Songs of Resistance and Scenarios for Chinese Nations* at Para Site, Hong Kong (2015); *Man's Future Fund* at ART FAIR TOKYO (2014); and *Mobile M+: Yau Ma Tei*, presented by West Kowloon Cultural District Authority, Hong Kong (2012).



黃慧妍  
《我們的器官有點毛病，所以喜歡藝術》  
2018  
紙本繪畫、海報架  
185 × 134 × 134 厘米  
K11 Art Foundation 委約創作  
鳴謝藝術家

Doris Wong Wai Yin  
*When There's Something Wrong with Our Organs, We Embrace Contemporary Art*  
2018  
Drawing on paper and poster stand  
185 × 134 × 134 cm  
Commissioned by K11 Art Foundation  
Courtesy of the Artist

幾何學既是數學的一大分支，也是其他研究領域的基礎，而我們生命裏有許多事物，都不得不與幾何牽上關係。世代交替，人類仍不懈地鑽研形狀、線條和角度的物理與非物理特性；牽涉觀察和分析幾何形式的嶄新學派不斷冒起，以闡釋地球上各種關係和相互作用。在 1990 年代，建築師和科學家 Ibrahim Karim 創立了生物幾何學，希望透過測量地球上各種生命能量的形態，協調人類身體和外在世界之間的和諧關係。黃慧妍受 Karim 的研究啟發，創作《我們的器官有點毛病，所以喜歡藝術》，表達她對藝術家和藝術工作者身心健康的關注。這些畫作特別以 Karim 的著作《BioGeometry Signatures》為藍本繪畫，此書收錄了大量線性圖像，據說可幫助平衡身體器官的能量，有益於我們的身心靈。黃慧妍認為這些圖像能幫助其他藝術家和藝術工作者面對他們在行業中所遇到的困境。

Both as a branch of mathematics and as a basis for other fields of study, geometry constitutes an integral part of our earthly existence. The physical and nonphysical properties of shapes, lines, and angles have been fervently investigated; new branches of knowledge involving observation and analysis of geometric forms have emerged to explain relations and interactions on the Earth. In the 1990s, architect and scientist Ibrahim Karim established BioGeometry, a science that—concerned with the measurement of the shapes of life energy on the Earth—seeks to bring about harmony between our bodies and the external world. Inspired by Karim's research, Doris Wong Wai Yin created *When There's Something Wrong with Our Organs, We Embrace Contemporary Art*, showing her concern for the well-being of artists and art practitioners. The paintings are based particularly on Karim's book *BioGeometry Signatures*, which contains an array of linear diagrams that can help balance the energies of our organs and, ultimately, benefit the functioning of our physical, mental, and spiritual worlds. Wong believes that the diagrams are useful in helping artists and art practitioners to tackle the struggles they face in the industry.



**TREVOR YEUNG 楊沛鏗**

1988 年生於東莞  
現於香港生活及工作  
Born in Dongguan in 1988  
Lives and works in Hong Kong

楊沛鏗於 2010 年畢業於香港浸會大學視覺藝術院。他擅長以攝影和裝置創作，以植物生態與園藝隱喻人與人之間的關係，從而得到舒懷。

楊沛鏗曾參與達卡藝術峰會(2018)、「The Other Face of the Moon」(光州國立亞洲文化殿堂, 2017)、「海珠白雲」(4A 當代亞洲藝術中心, 悉尼, 2016)、「他/她從海上來」(OCT 當代藝術中心深圳館, 2016)、「CHINA 8—Paradigms of Art: Installation and Object Art」(哈根東屋博物館, 2015)及第 10 屆上海雙年展(2014)。2015 年, 他憑着在香港巴塞爾藝術展舉行的個人展覽「遊園: 不太容易做綠色。」成為「寶馬藝術之旅獎」入圍藝術家之一。

Trevor Yeung graduated from the Academy of Visual Arts at Hong Kong Baptist University in 2010. Yeung's practice uses botanic ecology, horticulture, photography, and installation as metaphors that reference the emancipation of everyday aspirations towards human relationships.

Yeung has participated in various exhibitions, including the Dhaka Art Summit (2018); *The Other Face of the Moon* at the Asia Culture Center, Gwangju (2017); *Sea Pearl White Cloud* at the 4A Centre for Contemporary Asian Art, Sydney (2016); *Adrift* at the OCT Contemporary Art Terminal Shenzhen (2016); *CHINA 8—Paradigms of Art: Installation and Object Art* at the Osthaus Museum Hagen (2015); and the 10<sup>th</sup> Shanghai Biennale (2014). Yeung was shortlisted for the BMW Art Journey award for his solo exhibition *Garden Cruising: It's not easy being green*, which was presented at Art Basel Hong Kong in 2015.

鳴謝藝術家、何兆南及刺點畫廊  
Courtesy of the Artist, South Ho Siu Nam and  
Blindspot Gallery



楊沛鏗  
《園中荇苳 (Balkan)》  
2017  
收藏級噴墨打印  
108 × 108 厘米  
光州國立亞洲文化殿堂委約創作  
鳴謝藝術家及刺點畫廊

Trevor Yeung  
*Garden Acanthus (Balkan)*  
2017  
Archival inkjet print  
108 × 108 cm  
Commissioned by Asia Culture Center, Gwangju  
Courtesy of the Artist and Blindspot Gallery

《園中荇苳》和《白荇苳》為楊沛鏗《荇苳》作品系列的一部分。《園中荇苳》的四張紅外線黑白照片所拍攝的是於歐洲及地中海地區植物園生長的荇苳物種，紅外線攝影的特性使到荇苳葉變得蒼白。《白荇苳》則以真正的荇苳葉製作成白瓷葉，再置放於花器中。

雖然荇苳的起源並不為人熟知，但它卻是常見於各地文化的藝術與建築中的裝飾圖案之一，最著名的是運用於古希臘羅馬建築上的哥林多柱式。許多人對這植物本身並不熟悉，但當它們成為了裝飾圖案，反而令人感到親切和實在。這兩件作品和裝飾性的荇苳圖案一樣被漂去了自然色彩，但卻保留了植物形態和形狀的物理現實；藝術家把它們放置在綠色 LED 射燈下，人工還原植物的翠綠色彩。現實與虛擬、真實與傳播的神秘混合，從根本上對象徵性的再現方式和文化形式的情感流通提出了質疑。

*Garden Acanthus* and *White Acanthus* are from Trevor Yeung's *Acanthus* series. *Garden Acanthus* comprises four infrared black-and-white photographs of various acanthus species found in botanical gardens in Europe and the Mediterranean coast region. Infrared photography renders the acanthus leaves pale white. *White Acanthus* consists of white porcelain casted from real acanthus leaves placed in a stoneware pot.

Acanthus is a relatively obscure plant in its living form, but it is the source of one of the most prominent motifs in art and architecture across cultures, most famously in the Corinthian capitals of Greco-Roman architecture. The actual plant itself feels less familiar and, paradoxically, even more unrealistic than the decorative motif derived from it. Similar to the decorative acanthus motif, these two works are removed of their natural colours; however, the physical form and shape of the plant are retained. As the works are placed under green LED lights, the green colour of the acanthuses contained in them is artificially 'restored'. The uncanny conflation of reality and simulacrum, of authenticity and dissemination, fundamentally questions the means of symbolic representation and the affective circulation of cultural forms.



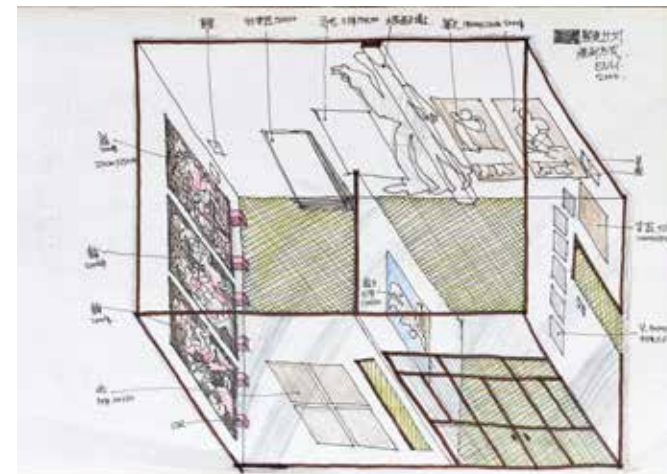


**ZHANG ENLI 張恩利**

1965 年生於吉林省  
現於上海生活工作  
Born in Jilin province in 1965  
Lives and works in Shanghai

張恩利於 1989 年畢業於無錫輕工業大學藝術學院，主要創作繪畫。他曾在世界各地舉辦同名個人展覽，包括台北當代藝術館 (2015)、上海美術館 (2011) 及紐約豪瑟沃斯畫廊 (2011)。他近期的個人展覽還有「Gesture and Form」(Firstsite, 高車士打, 2017)、「Intangible」(豪瑟沃斯畫廊, 蘇黎世, 2017)、「Four Seasons」(豪瑟沃斯畫廊, 森麻實, 2015)、「張恩利——空間繪畫」(K11 Art Foundation 臨時展覽空間, 香港, 2014)、「Landscape」(克魯切莊園當代藝術博物館, 熱那亞, 2013)、「空間繪畫」(倫敦當代藝術學院, 2013) 等。此外, 張恩利的作品曾在多個藝術展和博物館的聯展展出, 包括首屆南極雙年展、巴黎龐畢度藝術中心 (2016)、米蘭當代美術館 (2015)、杜伊斯堡勒姆布魯克博物館 (2015)、橫濱三年展 (2014) 及溫哥華美術館 (2014)。

Zhang Enli, who graduated from the Arts and Design Institute at Wuxi Technical University in 1989, works primarily in painting. He has presented a number of self-titled exhibitions at places around the world, including the Museum of Contemporary Art, Taipei (2015); the Shanghai Art Museum (2011); and Hauser & Wirth, New York (2011). Others of his recent solo exhibitions include *Gesture and Form* at Firstsite, Colchester (2017); *Intangible* at Hauser & Wirth, Zurich (2016); *Four Seasons* at Hauser & Wirth, Somerset (2015); *Space Painting by Zhang Enli* at the K11 Art Foundation Pop-up Space, Hong Kong (2014); *Landscape* at Museo d'Arte Contemporanea di Villa Croce, Genova (2013); and *Space Painting* at the Institute of Contemporary Arts, London (2013). In addition, Zhang's works have been featured in group exhibitions presented at the 1<sup>st</sup> Antarctic Biennale; Centre Pompidou, Paris (2016); Museo d'Arte Contemporanea, Milan (2015); Lehmbbruck Museum, Duisburg (2015); Yokohama Triennale (2014); and Vancouver Art Gallery (2014).



張恩利  
《舞蹈》  
2000  
紙本鋼筆  
21 × 29.5 厘米  
鳴謝藝術家

Zhang Enli  
*Dancing*  
2000  
Fountain pen on paper  
21 × 29.5 cm  
Courtesy of the Artist

張恩利在「Emerald City」展出的兩件作品皆名為《舞蹈》，是他在 2010 年為首個個人展覽準備的佈展方案。18 年後，這兩張草圖已有特別的意義，成為了兩件獨立的作品。張恩利以直線和平行透視法繪畫這兩張透視圖，使到展覽空間看起來像個透明的立方體。立方體的每一面都細手佈置了獨特的設計，方正排列的畫組、躍躍欲動的舞者線條、星羅棋佈的大小畫作等，呈現他期望為展覽觀眾營造的空間體驗。畫中每個細節都有通俗的表達性，也是對某種未實現的美好空間想像。

The two drawings that Zhang Enli presents at *Emerald City* are both titled *Dancing*. They are part of the design plan that he prepared for his first solo exhibition, which took place in 2010. Eighteen years on, each drawing has acquired its own significance and can be regarded as an independent work. Using straight lines and parallel perspective drawing techniques, Zhang rendered the exhibition space a transparent cube on paper. Every face of the cube is inscribed with his thoughtful planning—the spatial experience that he intended to create for exhibition visitors is expressed in the orthogonally arranged canvases, curved outlines of figures of the dancers, and arrays of paintings of various sizes. The details in the two perspective drawings are both accessible and imaginative, envisioning a promising space yet to materialise.



## ZHANG RUYI 張如怡

1985 年生於上海  
現於上海生活和工作  
Born in Shanghai in 1985  
Lives and works in Shanghai

張如怡分別於 2007 年及 2012 年獲上海大學美術學院版畫系學士學位及綜合材料碩士學位。她的創作存於生活的邏輯中，圍繞自我、物理空間及日常觀察展開。她擅長在繪畫和雕塑作品中呈現和改變形狀與結構的視覺形式，例如把格網重疊，或扭曲靜物的輪廓，捕捉個體與現實互相依存與限制所牽動的情感，並對空間的客觀性提出詰問。

張如怡近年的個展有「對面的樓與對面的樓」（東畫廊，上海，2016）和「間歇」（空白空間北京，2016）等。她的作品也曾在多個美術館和藝術機構展出，包括上海外灘美術館（2018）、北京尤倫斯當代藝術中心（2017）、奇切斯特卡斯雕塑基金會（2016）及南京四方當代美術館（2016）。

Zhang Ruyi obtained her BA in Printmaking and MFA in Synthesized Materials, both from the Fine Arts College of Shanghai University, in 2007 and 2012 respectively. Her artistic practice is positioned within the logic of life, centering on the self, physical space, and daily observation. By presenting and transforming the visual forms of shapes and structures, as exemplified by the overlapping grids and distorted outlines of still objects in her paintings and sculptures, she captures the emotions elicited from the relationship of mutual dependence or restriction between individuals and reality, and raises questions about the outwardness of space.

Zhang's recent solo exhibitions include *Building Opposite Building* at Don Gallery, Shanghai (2016), and *Pause* at White Space Beijing (2016). Her work has also been shown at various museums and art institutions, including the Rockbund Art Museum, Shanghai (2018); the Ullens Center for Contemporary Art, Beijing (2017); Cass Sculpture Foundation, Chichester (2016); and the Sifang Art Museum, Nanjing (2016).

張如怡  
《建築配件——3》  
2018  
混凝土、瓷磚  
260 × 100 × 122.8 厘米  
K11 Art Foundation 委約創作  
鳴謝藝術家

Zhang Ruyi  
*Architectural Fittings—3*  
2018  
Concrete, tiles  
260 × 100 × 122.8 cm  
Commissioned by K11 Art Foundation  
Courtesy of the Artist

張如怡在去年開始創作一系列的柱形作品，透過重疊與錯置的表達方式，以及交叉圖案的運用，探索城市建築物的柱形結構之美學價值和空間功能。《建築配件——3》是 K11 Art Foundation 委約張如怡創作的特定場域裝置作品，其高度與展場空間的高度一致，遠看或讓人以為是室內建築結構的一部分；然而，方形瓷磚在柱形結構的平面上整齊密鋪，磚與磚的直線邊緣形成了連綿流動的網格，與四周透明的牆形成強烈對比，反而突顯作品的「錯置感」。柱在建築物中有承托重量的功用，但這件豎立在展場中央的「擎天大柱」不但沒有支撐着展場空間，更可隨時被拆下——藝術家刻意把它當成一件裝飾物，藉此質疑我們所身處的物理空間。

Zhang Ruyi began to create a series of works in the form of columns last year. Through overlaps, misplacement, and the use of criss-cross patterns, Zhang explores the aesthetic qualities and spatial functions of columns in urban architecture. *Architectural Fittings—3* is a site-specific installation commissioned by the K11 Art Foundation. The height of the installation corresponds perfectly to the height of the exhibition space; from afar the installation creates the illusion that it is part of the building structure. However, viewers would soon discover a sense of misplacement in it—the edges of the rectangular tiles neatly tessellated on the column constitute a network of ceaseless circulation, providing a stark contrast with the transparent walls of the exhibition space. Columns bears weight in architecture, but this massive column, placed vertically in the centre of the exhibition space, does not serve any support purposes; it can even be dismantled in a moment's notice. The decorative nature of the installation is well calculated, intended to instil doubt in our sense of the physical space in which we find ourselves.



## ZHOU SIWEI 周思維

1981 年生於重慶  
現於上海工作及生活  
Born in Chongqing in 1981  
Lives and works in Shanghai

周思維於 2005 年畢業於四川美術學院，主修油畫。他在繪畫中運用反覆出現的圖案，並在混合媒體裝置中重製各種結構，建立了一套挑戰慣常觀看方式的視覺邏輯。

周思維主要的個人展覽有「美化了家」（麥勒畫廊及天綫空間聯合展出，天綫空間，上海，2017）、「示意圖」（麥勒畫廊，盧森，2015）、「環形工作室」（艾可畫廊，上海，2014）等。聯展包括「游·曆——華宇青年獎 2016 年度入圍藝術家群展」（三亞藝術季，2016）、「不見得」（艾可畫廊，上海，2015）、「真相部 II：再造界域」（博而勵畫廊，北京，2014）、「A+A 第 7 回：聰明壞了」（偏鋒新藝術空間，北京，2014）、「備忘錄 I」（空白空間北京，2013）等。

Zhou Siwei graduated from Sichuan Fine Arts Institute, where he majored in oil painting, in 2005. By employing recurring patterns in his paintings and re-engineering structures in his mixed-media installations, he has created a visual logic that challenges the usual ways of seeing.

Zhou's major solo exhibitions include *Beautify Home*, co-presented by Galerie Urs Meile and Antenna Space at Antenna Space, Shanghai (2017); *Schematic* at Galerie Urs Meile, Lucerne (2015); and *A Round Studio* at Aike-Dellarco, Shanghai (2014). He was featured in group exhibitions such as *TRAVERSE • COURSE—2016 Huayu Youth Award* at Art Sanya (2016); *Not Likely* at Aike-Dellarco, Shanghai (2015); *Ministry of Truth II: The Factitious and Its Realm* at Boers-Li Gallery, Beijing (2014); *7<sup>th</sup> A+A, Too Smart to Be Good* at PIFO Gallery, Beijing (2014); and *Memo I* at White Space Beijing (2013).



周思維  
《Images Carrier 02》  
2015  
數碼打印  
200 × 150 厘米  
鳴謝藝術家及天綫空間

Zhou Siwei  
*Images Carrier 02*  
2015  
Digital print  
200 × 150 cm  
Courtesy of the Artist and Antenna Space

周思維嘗試製作一件不可再現而又不穩定的互聯網「塑像」。他把在互聯網隨意下載的彩色廣告圖片列印出來，貼在不同形狀的幾何板材上，然後把板材疊放成一件「臨時」的立體雕塑，再用相機在室內空間裏進行拍攝。數碼照片傳輸到電腦存檔後，周思維把它們列印在半透明的亞加力膠板上，最後安裝到 LED 廣告燈箱裏。《Images Carrier 02》把廣告圖像的局部細節「還原」到廣告本身，但呈現的又非這些圖像本來的完整面貌。在電腦上擷取的圖像細節在虛擬與實體空間來回轉移之際，平面與立體之間的界線也變得模糊。

Zhou Siwei attempted to create an irreproducible, unstable Internet 'statue'. He printed out the full-colour advertisements he downloaded randomly from the Internet, and attached them on geometric panels of various shapes. He then assembled the panels into a provisional sculpture, and photographed it in a studio. Once the digitalised photo was saved on his computer, Zhou printed it out on a semi-transparent acrylic sheet, which was then mounted in a LED light box. *Images Carrier 02* 'restores' the disembodied details of the advertisements to advertisements themselves; however, the images on display bear little resemblance to the original, complete images. As the snips of images obtained digitally travel back and forth between virtual and physical spaces, the division between two- and three-dimensions is obfuscated.

## 關於 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功能活動室，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。

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。

## ABOUT K11 ART FOUNDATION

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 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.

# 鳴謝 ACKNOWLEDGEMENTS

## **Emerald City**

28.3.2018–22.4.2018

K11 Art Foundation Pop-up Space 臨時展覽空間

G/F, Cosco Tower, 33 Wing Lok Street, Sheung Wan, Hong Kong

香港上環永樂街 33 號中遠大廈地下

28.3.2018–31.5.2018

chi art space

8/F, New World Tower 2, 18 Queen's Road Central, Hong Kong

香港中環皇后大道中 18 號新世界大廈 2 期 8 樓

## **Artists 藝術家**

Ashley Bickerton、Dora Budor、Nina Canell、Oscar Chan Yik Long 陳翊朗、Chen Zhou 陳軸、Carl F. Cheng、Dumb Type、Peter Halley、Nik Kosmas、Ajay Kurian、Liu Chuang 劉窗、Andrew Luk 陸浩明 | Alexis Mailles | Peter Nelson、Mountain River Jump! 山河跳!、Oscar Murillo、Shen Xin 沈莘、Keiichi Tanaami 田名網敬一、THE PLAY、Ben Tong 唐嘉豪、Clarissa Tossin、Adrián Villar Rojas、Alice Wang 王凝慧、Doris Wong Wai Yin 黃慧妍、Trevor Yeung 楊沛鏗、Zhang Enli 張恩利、Zhang Ruyi 張如怡、Zhou Siwei 周思維

## **Curator 策展人**

Venus Lau 劉秀儀

## **Exhibition research & production 展覽研究及製作**

K11 Art Foundation、André Chan 陳子澂

## **Exhibition design 展覽設計**

COLLECTIVE

[www.collective-studio.co](http://www.collective-studio.co)

## **Graphic & publication design 平面及刊物設計**

K11 Art Foundation

## **Editing & proofreading 編輯及校對**

K11 Art Foundation

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