11/3 – 9/4/2017
(Open daily 天天開放 10:00–18:00)

Curator 策展人
Janet FONG 方敏兒

Artists 藝術家
David ALTMEDJ
John BALDESSARI
Claus BÖHMLER
HE Chi 何鈞
HMFF 華茂一樓
Idris KHAN
Alicja KWADE
LAM Yau Sum 林佑森
LIN Xin 林欣
Helen MARTEN
Kingsley NG 伍韶勁
Tony OURSLER
Utopia Group 烏托邦小組
YANG Xinjia 楊欣嘉

chi art space
663 Clear Water Bay Road, Clear Water Bay, Hong Kong
香港清水灣道663號
Foreword

Nature and experience have been two of the most frequently speculated subjects in the history of modern human civilisation and in contemporary philosophy. Borrowing from American philosopher John McDowell’s conception of a ‘second nature’ in humans, the exhibition, hence titled referentially Second Nature, explores the relationship between the human mind and the external world, and between man and society, in an age synonymous with over-consumption, environmental exploitation, and digital communication. Similar to any philosophical enquiry, it does not, however, determine for its audience an absolute interpretation. Multivalent and open-ended, it foregrounds the fact that the art we see does not mean the same for each of us.

An exhibition intended to stimulate thoughts, Second Nature, therefore, brings together a wide range of contemporary art pieces in different media – which, altogether, demonstrate the unlimited possibilities of artistic expressions. Those who are familiar with contemporary art history should have known that the use of ready-mades defied the traditional notion of art a century ago when Marcel Duchamp designated mass-produced articles as works of art. It is interesting to see that, in a lot of the works presented here, everyday objects and natural materials are re-appropriated, and hence their materiality and cultural associations are re-defined. Looking at these works leads us to ruminate on – other than the world issues they raise – the changes in the notions of art and aesthetics throughout the century as well. Meanwhile, participating artists who work with new media or mixed media reaffirm the idea that art making must be flexible in order to make a statement, especially when images are so omnipresent that they are now losing their shock values. All these show that art is not simply a means of self-expression; it is also an ongoing meaning making process that involves the audience.
That the newly built chi art space – away from the hustle and bustle of the city – enjoys tranquillity and connection with nature also contributes to the meditative ambience of an exhibition. An exhibited object can speak for itself, but when it interacts with its surroundings, it reminds viewers of their relationships with space and other beings on earth. We believe that art has the power to unearth what we have forgotten. While fulfilling our mission, Second Nature, as the first exhibition at chi art space in Clear Water Bay, also lays a foundation of the future pursuits of this brand-new art space.

That said, there must be a person who puts together those insightful works in order for the exhibition to happen. Therefore, I would like to take this opportunity to express my gratitude to the curator, Janet Fong. Currently based in Beijing, Fong has curated and co-curated many exhibitions since the late 1990s and is now a member of the committee of the artist-in-residence programme of K11 art village. I must also thank all the participating artists and their representing galleries for their efforts in the production of this exhibition. The K11 Art Foundation is dedicated to nurturing young artists and curators as well as engaging the general public in reflecting upon their lives through art. As I said, every artwork here leads to diverse interpretive potentials. I am sure you get something from the exhibition, something that you relish and enjoy.

Adrian Cheng
Founder and Honorary Chairman, K11 Art Foundation

前言


[Second Nature]上的當代藝術作品富有多樣媒介、呈現藝術創作的無限可能：創意靈感，如果你熟悉當代藝術史的話，一定記得一百多年前，馬塞爾·杜象把大小生產的現成品擺放藝術，企圖把焦點從「作品」的實體形態轉移到創作動機與思想詮釋，挑戰人們對藝術和美的看法。這次展覽有不少作品都是由日常生活中的物質或自然物轉化而成，過程中，物件本身的物質性和文化意義都被重新定義。觀眾欣賞這些作品時，除了反思它們提出社會議題，還不得不思考藝術的本質。今時今日，圖像氾濫、失去了新鮮感、運用新媒材或複合媒介創作的參展藝術家則透過自己的作品，展示藝術創作需重生多元、才能提出質疑及批判。這一切都證明藝術平不於個人情感的表達－－它是個不斷產生新意義的過程，而且需要觀眾主動參與。

chi art space遠離繁囂，被自然環抱，一片靜謐的氛圍，也有助思想沉澱與發酵，放置在展覽場域的作品本身自有其传达的訊息，當它們與環境互動，就能進一步提醒觀眾自己與空間、萬物的關係。我們誠信藝術能使人記起遺忘了的事物。[Second Nature]作為第一個在清水灣chi art space舉行的展覽，不但與住信信念呼應，而且為展新的藝術空間奠下發展方向。

不過，這次展覽得以順利舉行，還需要一個連繫作品和展覽空間的策展人——這個人就是方敏兒，在北京居住的她，自1990年代末聯合策展和單獨策展。現時亦是K11藝術村駐村計劃的顧問委員。我謹代表K11 Art Foundation，向她表示深切的謝意，當然還要感謝與KAF團隊緊密合作的參展藝術家和其代表畫廊。我們致力培育年輕藝術家和策展人，並讓公眾透過藝術，反思生活，如我所說，展覽上的藝術品都帶來多樣的詮釋空間，相信你一定能找到值得回眸，享受的地方。

鄭志剛
K11 Art Foundation創辦人及名譽主席
Second Nature: A Contemporary Art Exhibition of Your Own

The role art plays in daily life varies from one individual to another. Viewing and creating are both processes of self-reflection and self-comprehension for spectators and artists. Artists adopt different forms and languages of art to create works that communicate their very own messages. Their works, therefore, are unique vehicles of their ideas. However, individuals often approach an exhibition or a piece of art with their own perspectives and interpretative styles. When spectators view an exhibition, they enter a singular state of mind through the free play of imagination and cognitive faculties and judge the different levels of interesting contents the exhibition conveys.

The layout and arrangement of an exhibition steered by a solid curatorial plan are often directive in nature. Curator Hans Ulrich Obrist writes, "...the task of curating is to make junctions, to allow different elements to touch. You might describe it as the attempted pollination of culture, or a form of map-making that opens new routes through a city, a people and a world." Art, similar to fields such as finance, politics, and sociology, offers space for individuals to take the initiative to participate or to engage in dialogues—through creation, research, purchases of art, or exhibitions. Throughout their participation and engagement, they have the insights of experienced viewers or experts to fall back on. Curators mediate between artists and viewers. Curators are in a position to familiarise viewers with multiple artistic angles and to unlock their imagination and cognitive faculties. They enable viewers to experience different dimensions of the world and to explore even more possibilities and leads through art. As for this exhibition, it looks into one main theme from different perspectives. Viewers are encouraged to bring into play their own imaginations as well as their understandings of the artworks and the featured artists to interpret the exhibition. While exploring and contemplating the exhibition, viewers eventually embark on a unique spiritual journey.

Back to the theme of the exhibition, the source of inspiration was in fact from the geographical landscape of the exhibition space. The art space, located in Clear Water Bay, is backed by a range of green mountains and a linear row of newly built structures by its side. The way nature resonates with the man-made brought my thoughts to the relationship between nature (innate nature or natural environment) and artificial issues (man-made items and human civilisation). This trail of thoughts led me to the decision of naming the exhibition Second Nature: A Contemporary Art Exhibition of Your Own.

The exhibition is laid out in two exhibition halls. The first hall starts off the exposition by anchoring the content of display on nature and traces of civilisation. The second one exhibits the participating artists' reflections upon the issues they take on through new media, interactive pieces, and creative modes through which the development of human civilisation can be manifested. Each exhibit is riddled with complexity. The issues the artists raise and examine are also highly pluralistic, demanding viewers to observe, contemplate, and deliberate. Works of different artists are juxtaposed in the same space, and we are met with various degrees of similarities as well as differences; such features, in turn, highlight the meaning of the exhibition.

In a time when the virtual world is expanding exponentially, a physical exhibition like Second Nature requires not only a reverberation between the theme and the surroundings but also an indirect connection between the exhibition and the physical space itself. In a conversation with Perry Smith, scholar of Art History, Obrist points out, "The question of sensibility is deeply connected with physical experience. I think it is essential to recall Margaret Mead – "the eye, the ear, the smell of incense, the kinesthesia of genuflection, the kneeling or swaying to passing procession, the cool touch of holy water on a forehead" – and to understand how to have all the senses involved." The sensations brought forth by the physical space of the exhibition are intertwined with all senses. I hope that viewers of this exhibition will allow their physical senses to be the guides of their interpretations. Sight, of course, is indispensable, but the art exhibits of this exhibition are not limited to the application of any single sense. Apart from the exhibits themselves, massive efforts have also been put into the creation of the exhibition space. Natural light and fresh air permeate through it because of the open design with regard to the lighting and space of the exhibition halls. The geographical features of the exhibition location also expose viewers to the chemistry between the natural environment and the brand-new architectural structures. It is a unique experience.

The exhibition is titled Second Nature also in the hope that viewers will not only utilise their five senses to view and interpret the artworks but
Second Nature: 一個屬於你的當代藝術展

藝術在每個人的生活裏擔任不同的角色，無論是觀眾欣賞藝術，抑或是藝術家進行創作，都是自我反省與對自身認識的過程。藝術家運用不同的藝術形式和語言，將自己獨有的想法通過作品傳達，作品因此成為獨一無二的思想載體，不過，由於每個人都是獨立的個體，面對同一個展覽，每一件作品時，都會有自己的判斷和感受，觀眾有時候，也可以於想像力與創造力的自由遊走中，進入一種唯一的心靈狀態，並與展覽所傳達之不同ことの趣味味之。1

一個有其體策展方向的藝術展覽，其佈局和安排是有指向性的。策展人漢斯·烏爾里希·奧布里斯特（Hans Ulrich Obrist）曾寫道：「策展的任務就是要建立焦點，要使不同元素產生碰撞，你可以形容這是文化傳播的一種嘗試，或是繪製地圖的過程，通過城市、人和世界，開創新的方向。」2藝術和很多行業，如金融、政治和社會學有相似之處，每個人都可以有主動參與和討論的空間，例如自己創作和研究、自己去買作品，或者自己做展覽，同時也可以參考其有深感興趣和專業人士的意見。策展人作為藝術家與觀眾之間的橋樑，可以提前給觀眾熟悉一些多維度的藝術視角，開放想像力與創造力。使觀眾能更深地感受到影響世界的多姿多采，並透過藝術去發掘更多的可能性與線索。此次展覽則圍繞一個具指向性的中心主題，但以不同的切入點展開，讓觀眾可以憑藉自己個人的想像，以及對藝術品和藝術家的認知去理解這展覽，再透過探索和思考，踏上一個獨特的心靈旅程。

回到展覽的主題，靈感其實源自展覽空間的地理位置：chi art space 位於清水灣，背後是一條綠悠悠的山脈，旁邊是連貫的新建建築，自然與人造，如此交織，引起我對「Second Nature」（本質/自然）與「Artificial issue」 （人造與人類文明）之間關係的關注，進而想到以「Second Nature：一個屬於你的當代藝術展」作為展覽名稱。

此次展覽分為兩個展廳，第一展廳以本質、文明探討相關的內容與題材為切入點和主題，對於在第二展廳，藝術家與利用新媒体、互動作品和能夠體現人類文明發展脈絡的創作形式，對他們各自提出的話題作出反應，每件作品本身都有其複雜性，藝術家探討和提出的新題亦非常多元，需要觀眾個人化的觀看，思考和消化，當不同藝術家的作品並置在

Janet Fong
Curator of Second Nature
同一個空間裏，我們可發現它當中有着不同程度的共通性，而這更凸顯出展覽主題的意義。

在虛擬空間發展迅速的今日，「Second Nature」作為一個在實體空間舉行的展覽，除了主題要與四圍環境呼應，還必須直接與實體空間建立關係。奧布里斯特在與藝術史學者特里，史德斯（Terry Smith）對談時提到，「感受這問題與身體經驗有著很深的關係。我們必須要回顧的教訓是：身體的記憶無法直接從經驗中獲得。」

展覽之所以名為「Second Nature」，除了希望大家以五官感受之五官感受不同作品，視覺、聽覺不可或缺，但這裏展出的藝術作品，並不是關於一種感知的分佈或反應，作品之外，展覽空間的體驗也須考慮：由於建築師對展覽空間和空間的處理採用開放式的設計，自然光和空間的自然光可直接進入展覽。再加上地點的設計，觀眾參觀展覽時，能感受到展覽空間的氣氛相互交換，體驗獨特。

展覽之所以名為「Second Nature」，除了希望大家以五官感受去觀看和理解作品，也用我們人類的「Second Nature」——第二天性，去反思藝術作品所提出的各種問題。美籍哲學家約翰·麥克德維特（John McDowell）指出，第二天性基於原始本能上，是透過教化而習得的概念性思考能力（conceptual capacities）他指出：「當我們獲得了概念性思考，生活變得不僅是於哲學領域的問題和哲學問題，而是要自發地決定所為。」他認為发展概念性的能力，是伴隨社會中人與人之間的互動，第二天性是獨立於這個世界的，以及與原始本能作分野，概念性正就是近年當代藝術熱烈討論的主題。本次論述的主題是：思考、新思考以及思考的時間。本次論述的主題是：思考、新思考以及思考的時間。
About Janet FONG

Janet Fong is an independent curator who was born in Hong Kong and currently lives and works in Beijing. She has 15 years of experience in curatorialship and has worked with many organisations, including CAFA Art Museum, Osage Art Foundation and Gallery, University Museum and Art Gallery of the University of Hong Kong, 1a Space, and Hong Kong Maritime Museum.

Fong has curated numerous exhibitions, including Next Ten Years of Contemporary Art in China at Today Art Museum, Beijing (2011); The 1st Art Sanya (2012-2013); I wanna eat, yummy yummy at Oil Street, Hong Kong (2013); CAFAM Future Biennial Artist Residency Project Chinese Artists to Hong Kong at Emergency Lab, Hong Kong (2015); Rotera in China at National Museum of China in Beijing and China Art Museum in Shanghai (2015-2016); Ubiquity – Exhibition of Zhang Dan at Zero Art Centre, Beijing (2016); Lam Tung Pang's solo exhibition I Was Once There at Klein Sun Gallery, New York (2016).

Fong obtained a Master's Degree in History of Art from the University of Sussex as well as a Postgraduate Degree in Museum Studies from the University of Sydney. She also graduated from Hong Kong Polytechnic University with a degree in Photography. She is the committee member of K11 International Artist-in-residence Programme, advisor of Osage Art Foundation, committee member of Young Artist Award (Hong Kong), committee member of SAYA Young Artists Award, project committee member of Museum and the Web (Asia); U.S.A.; and co-founder of International Art Exchange and Residency (IAER) in New York.

關於方敏兒

獨立策展人，生於香港，現於北京居住與工作，曾任職於中央美術學院美術館，香港大學美術館，澳亞藝術基金會香港辦事處，1a空間等機構，擁有超過15年的策展經驗。


方敏兒畢業於香港理工大學攝影系，後於悉尼大學研修博物館學，並留學英國薩塞克斯大學，修讀中國美術史碩士。現為K11國際藝術駐留項目顧問委員，美國博物館與學術協會（亞洲）委員，澳亞藝術基金會顧問，香港青年學生藝術家獎委員，方敏兒也是紐約國際藝術交流及駐留計劃（IAER）聯合創始人。
David ALTMEJD

The Eve is a gigantic, transparent structure where a solitary figure is made seated upside-down, reflecting Altmjej's exploration of the relationship between body, built environment, and architectural space. From this work, we can also see how the artist is interested in the 'invisible' that exists beneath the surface of things, making hidden structures visible by creating negative spaces in forms of gap, hole, and fissure.

Born in Montreal, Canada in 1974, David Altmejdz new lives and works in New York City. Altmejd received his BFA from Universite du Quebec a Montreal in 1998 and MFA from Columbia University in 2001. He represented Canada at Venice Biennale in 2007. Altmejd creates highly delicate sculptures that blur the boundaries between the interior and the exterior, between surface and structure, and between figurative representation and abstraction, with a surprising range of materials and objects.

1974年在加拿大多倫多繼續
讀約克大學並在當地
工作。1983年獲
亞克大學藝術與設計
學士。2001年獲進修藝術
學推薦文凭。他的作品
在加拿大多倫多及各地
展出。他的作品涉
及到雕塑、繪畫等不同
媒材，並有時會結合
其他媒材，如紙、麻、
布等。

The Eve
2014
Fiberglass, polystyrene, polyurethane foam, quartz, epoxy clay, epoxy gel, synthetic hair, glass eyes, resin, coconuts, steel, sesame seeds, synthetic flower, synthetic branch, flock, metal wire, lighting system including fluorescent lights, thread
302 x 244 x 399 cm
Courtesy of the K11 Collection

(The Eve)
2014
Fiberglass, polystyrene, polyurethane foam, quartz, epoxy clay, epoxy gel, synthetic hair, glass eyes, resin, coconuts, steel, sesame seeds, synthetic flower, synthetic branch, flock, metal wire, lighting system including fluorescent lights, thread
302 x 244 x 399 cm
Courtesy of the K11 Collection

John BALDESSARI

This sculptural work is composed of two main parts: a fibreglass ear and a bronze trumpet. Named after one of the final quartets Beethoven wrote on the verge of being completely deaf, this interactive work plays a melodic tune from Beethoven String Quartet No. 12 in E major, Op. 127 when one stands in front of the bell of the trumpet and speaks to it. If this is Beethoven's deaf ear, it remains a mystery as to whether what is said can be delivered – this paradox of communication, however, is up to viewers to resolve.

Born in California in 1931, John Badessari is known for his use of words and appropriated images as well as his experiments with ideas surrounding language and communication through a multilayered practice encompassing painting, sculpture, video, and installation. Although he personally thinks it is unnecessary to label him as a conceptual artist, Badessari is widely recognized as one of the pioneers who shaped the conceptual art scene. He has also influenced many contemporary artists.

1931年出生在美國加利福尼亞州的
企業家家John Badessari
是知名的人物，他通常
使用語言和圖像來表達
自己的觀點。他研究
語言和交流的多重層
次，包括繪畫、雕塑、
視頻和裝置。雖然他個
人認為不必要將他標
為概念主義者，但
他被公認為改
變概念主義
藝術發展的先驅之一。他
也對許多當代藝術家
有影響。

Beethoven's Trumpet (With Earl Opus 127)
2007
Resin, fiberglass, bronze, aluminum, electronics
185 x 188 x 267 cm
Courtesy of the K11 Collection

(Beethoven's Trumpet (With Earl Opus 127)
2007
Amplifier, glass, metal, electronics
185 x 188 x 267 cm
Courtesy of the K11 Collection
Claus BÖHMLER

Böhmler is well-known for his radical experiments with banal objects, an example being the milk can in this work. Associated with Fluxus, which valued simplicity and anti-commercialism, the artist created works with a whimsical sense of humour.

Böhmler大膽利用日常生活中的物件進行創作，例如牛奶罐。Böhmler活躍於注重反商業化的前波普風，作品帶有幽默與諷刺。

Milk coke (Milk Can)
1971
Milk can, avoplastic, steel plate, resin, wire
38 x 26 x 13 cm
Courtesy of the K11 Collection

Milk coke (Milk Can)
1971
牛奶罐 - avoplastic, 鋼板、樹脂和銅線
38 x 26 x 13公分
協展K11藝術收藏

HE Chi 何遲

A sage once said that pearls represent the rationality of the universe and the goodness of Heaven; pearls are not formed from our tears.

Pearl is a stubborn yet docile rock found along the banks of the river in anyone's hometown. There is no other rock in the world quite like it, but each of these differently shaped stones contains a large, entirely perfect stone sphere.

人子說：「珍珠是天地的理性，是造化的良心。」

《珍珠》是你我故鄉河邊上倔強如山、溫順如水的石頭，世界上沒有石頭是完全相同的，但在這些形態異常的每塊石頭裏，都錦藏著一個最大、最完美的石頭球。

Pearl 24.1
2014
River stone
27 x 62 x 48 cm

Pearl 36.1
2014
River stone
37 x 77 x 56 cm

Courtesy of Tang Contemporary Art
**Hua Mao First Floor (HMFF)**

華茂一樓

In March 2015, members of HMFF stayed in Motel with Dreams. The next day, they decided to book a room for those who have a dream. In July, they made a replica of the motel at OVAADA in Oxford; and a month later, they brought it to a bar in Berlin. Compressed into a suitcase size, this motel can be carried around and can do ‘business’ anytime – which alludes to a shared dream that travels. For this exhibition, HMFF collects some blankets and places them in some specific places after cleaning them. The work leads to two questions for thought: why do we realise our dreams through a motel? Where does the real absurdity lie when our real needs are satisfied in seemingly absurd circumstances? It is also hoped that the presence of the work A Motel with Dreams in Hong Kong could start some discussion.

2015年3月，華茂一樓的成員入住有夢賓館。第二天，他們決定為沒有夢的人預留一個房間，同年7月，他們在牛津OVAADA複製了一間有夢賓館，一個月後又把它帶到柏林的一間酒吧「開業」，有夢賓館被壓縮到一個旅行箱的大小，可四處攜帶，又可隨時「啓業」。壓抑著一個虛處，與共同具有的夢，作品在海展出，華茂一樓特別收集了一些街頭地鐵，清洗後把它们放置到特定的場景，作品引伸出兩個問題：明明是自己的夢，為甚麼要靠有夢賓館來實現？當真實的需要在看似荒謬的情境中被滿足，那麼甚麼才是真正的荒謬？《有夢賓館》在香港的展出，期望能喚起一些在地的討論。

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**Idris KHAN**

Marcel Duchamp – famous, or notorious, for his designation of ready-mades as works of art – once mounted a bicycle wheel upside down on a kitchen stool and took pleasure in watching it turn. Although he did not intend to call this bicycle art back in those days, as the word ‘ready-made’ did not appear until in 1915, it is considered the first of a class of his ready-mades in the art world. As a tribute to Duchamp, Khan’s work shows the mimicking of the motion of a bicycle wheel as he draws on a chalkboard and photographs the marks. A prominent feature of this work is the process of simultaneously creating and erasing – new layers are added while traces of what has gone are being retained.

馬塞爾・杜尚的成名為藝術家，顯然從來爭議，但又為人津津樂道。有一次，他把單車輪反轉放在廚房的凳子上，然後看着它轉動，樂在其中。雖然他在1915年才提出「現成物」一詞，但藝術界一般把這單車輪歸類為杜尚前期的現成作品。Khan的作品則承頌向杜尚致敬，他用粉筆在黑板上畫了一個又一個模兒輪轉動的圓圈，並拍下他運行的軌跡，這個是不斷創造，不斷擦除的過程，先前的軌跡仍未消失，卻已蓋上了新的軌跡。
Alicja KWADE

Mirror images and repetition are key elements in Kwade’s art. She often works with commonplace materials, such as glass, wood, and copper, transforming them completely into mesmerising works of art.

镜面反射和複製手法是Kwade作品的重要元素。她巧妙地運用随处可见的物料，如玻璃、木材和銅，把它們製作成引人入勝的藝術作品。

Born in Katowice, Poland in 1979, Alicja Kwade is an artist who now lives and works in Berlin, Germany. She won the prestigious Prague Biennale Prize for Sculpture in 2008, which was followed by numerous exhibitions across Europe and in the U.S. Her work often manipulates mental perceptions and physical experiences of how the human body inhabits space and time. Marcel Duchamp and his readymades have hugely influenced Kwade’s artistic practice.

1979年生于波蘭卡托維茲，居於德國柏林生活和工作。2008年獲得波茲南都市藝術雙年展雕塑組金獎，之後在歐美舉行眾多個展，影響著現代藝術界。杜尚和他改裝的現成品對Kwade的創作有很大影響。

Concentration in Perspective

2016
Mirror, brass, granite, sandstone, steel, wood
150 x 280 x 100 cm
Courtesy of the K11 Collection

LAM Yau Sum 林佑森

The growth of plants among the slits of water-pipes and infrastructures has set off Lam in devising his epitone of contemporary industrial forests. Using water-pipes and abandoned electronic components as trunks, wires on circuit board as branches, and rusty metal as leaves, the artist deconstructs the readymades and infuses an organic, invigorated life form into them.

林佑森着眼於貿易生物、山水與都市景觀的關係，他目睹水管縫隙之間長出植物為終能，賦予電子器材和被淘汰的工業成品新的生命。他以銅管、銅線、金屬零件為骨幹，以鐵罐為綠葉，配合現成品和機械，組成一片工業叢林。

Hong Kong-based artist Lam Yau Sum received his Bachelor of Art from Royal Melbourne Institute of Technology University and won the New Trend Award at New Trend 2016, presented by Artist Commune in 2016. He participated in CHWA II in 2015. His works were exhibited at Ciffhau Museum in Germany as well as art fairs including Art Basel Hong Kong, Fine Art Asia, and Art Asia Miami. Working with industrial materials, electrical components, and everyday objects, Lam creates miniature landscapes that invite people living in the concrete jungle to discover the beauty of nature.

2010年畢業於香港皇家墨爾本理工大學藝術系，2016年獲得香港藝術公會年度新人獎，2016年參加新時代展覽，作品展現香港藝術家對現成品的解構，構建一個微型園林，邀請城市中生活的人們來欣賞自然的美。

 Conversion in Perspective

2016
Mirror, brass, granite, sandstone, steel, wood
150 x 280 x 100 cm
Courtesy of the K11 Collection

2015
Mixed media
31 x 13.5 x 27 cm
Courtesy of the Artist and G分手 Fine Art

《樹林之三》

2015
混合媒材
31 x 13.5 x 27 cm
香港藝術家及畫廊畫廊
**LIN Xin 林欣**

The *Windy Space* series creates virtual space with a visual style that highlights the ‘real’ touch of wind. Lin Xin minimises camera movement and motion of her animated works to create an almost static but evolving time-space and fragments that are imprisoned in time. The result is a peculiar dimension of time-space which we can reference in real life.

《有風的空間》系列在虛擬的空間透過視覺效果，突出風的「真實」觸感。林欣減低動畫作品的鏡頭感和動感，創建一種近乎靜態，不斷重複的時空狀態，一種被時間單位囚禁的片段，從而引領出一個異樣的時空維度，以此形成一個現實生活的參照點。

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**Helen MARTEN**

What at first glance appear to be found objects arranged in a freestanding sculptural assemblage are revealed, on closer inspection, as a meticulously composed entity, created out of a variety of everyday and rarefied materials.

Marten's works draw upon multiple sources, invoking the history of the readymade while also inventing that precedent through craft and modification.

乍看之下，這件雕塑作品由許多現手可得的物件搭配而成，似乎沒有關聯，但細細一看，就會發現它們由一些生活常見，或無關的物料構成，是無法分割的整體，是藝術家的巧手之作。Marten的作品靈感來自不同事物，一方面參考現成物的歷史，但同時又經過工藝和改造，推陳出新。

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**Windy Space, Xin 2**

2016

1 min 45 secs

Three-screen digital animation with sound

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**Parrot Problems**

2014

Welded steel, aluminium, fabric, wood, string, cast plater, latex, rubber, stitched suede, prosthetic eyeballs, rivets, hammer, galvanized painted cardboard

135 x 172 x 126 cm

Courtesy of the K11 Collection

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Born in Manchester in 1985, Helen Marten is a promising young artist recognised for her inventive deployment of seemingly unrelated words, images and everyday objects, in the creation of complex works of sculpture, video and installation. These spaces together abstract concepts with an instant materiality. Marten is the winner of the 2016 Turner Prize and the 2016 Hepworth Prize for Sculpture. Her works are included in the collections of institutions including Tate and the Guggenheim.

1985年於英國曼徹斯特出生，Helen Marten是位具備前衛韻味的年輕藝術家之一。她的作品裡，將看似無關聯的文字、影像及日常生活物件組合在一起，創作成複雜的雕塑作品。這些作品常運用具象的空間材料，2016年獲得「透納獎」及「赫普沃斯獎」。作品多藏於美術館及古根漢美術館等著名藝術機構收藏。

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Kingsley NG 伍韶勁

The enduring erosion between nature and the cityscape of the Hong Kong Island is displayed as silhouettes, suspended in mid-space over the horizon.

The city becomes a void; its lights and glamour disappear. Instead, lights from fireflies and the city’s dust emerge discreetly from the suspected landscape.

The work alludes to a poem by Qing Dynasty poet Zha Shen Xing. The poet travels on a moonless night, with just one solitary source of light reflected on the water surface. In the poet’s eyes, the gentle wind moves across the water surface, casting the solitary illumination into a stream of light.

香港島的自然風光與城市景觀互相僞裝，變成一團團黑影，在地平線
上消逝。

城市於是變得一片空白，萬象煙火和繁華皆然消失。在這時，螢火蟲的
光與城市塵土，卻悄悄地浮現眼前。

這作品實如暗喻清詩人崔駱駝的一首詩，崔駱駝在一個無月之夜漫
遊，陪伴著他的就只有水面上零零星星的螢光，在其眼中，微風輕拂水
面，騰起的每朵浪花，似乎把那隱約的光影拽進水裏。

Tony OURSLER

Oursler’s interest in exploring how much, or how little, information is needed to discern human emotions is integral to this work. The visage bears the marks and geometric patterns of algorithmic facial recognition mapping, pairing human expression with electronic profiling. One of the artist’s intentions is to invite the viewer to look at themselves from another perspective – that of the machines we humans have invented.

Oursler的作品探討捕捉人類情緒時需要的資訊之多少，他把人類真實表
情的細微變化，以及以電子科技複製的臉部特徵，結合在同一張圖片
上。作品上的面部人臉識別分析技術常用的幾何圖案與標記，人類發明了
機器和電腦技術，才夠有以機器的角度觀看自己。這作品正好引導觀
眾從此角度檢視自我。

2015

Wood, inkjet print, LCD, screens, USB flash drive, sound performed by Holly Stanton, Jim Fletcher, and Brandon Olson
271 x 182 x 7 cm

Courtesy of the K11 Collection

Oursler’s award-winning works range from painting to sculpture, and his technologically<br>advanced installations feature interactive video experiences. Oursler’s paintings, video<br>art, and sculptures have been shown at several major art institutions, including the<br>San Francisco Museum of Modern Art, the Tate Modern, and the National Portrait Gallery in Washington D.C.

Oursler

Courtesy of the Artist and Lehmann Maupin, New York and Hong Kong
James Legge: Museum Project is a continuation of James Legge: Palace of Puzzle, launched by Utopia Group in Scotland in 2009. The project takes the life experience of Huntly-born Sinologist James Legge, one of the first missionaries to land in China, as a starting point. The Group creates a series of stories about his ancestors, birth, upbringing, journey to China, missionary work, social work, and death. Some of the stories support one another, whereas some are contradictory and lead to different perspectives. A TV feature film featuring oral stories, pictures, and music is produced, too. The Group also makes physical works, including paintings, stone rubbings, articles, and devices that imitate Legge’s herlooms, articles, and art collection—all of which serve as testimonies to the stories.

The images of The Difficulty of Reading originate from a photograph taken during the Cultural Revolution, which captures a moment when members of a swimming team were reading the Little Red Book together. Yang deconstructs the interpersonal relationships, space, circumstance and incident, and disengages the individuals from the established historical context. The artist then creates new images by processing the extracted elements with computer. While maintaining the obvious, fundamental connection with the original photographs, the recreated images generate thought-provoking meaning in their own right.

The images of 難題的閱讀的圖像原為文革時期拍的照片，照片裏是在集體閱讀紅寶書的游泳隊員。藝術家拆解當中的人物關係、空間、情景和事件，並把照片裏的個體從既定的歷史語境抽離出來，然後利用電腦軟件把它們重新處理，製造出新的圖像。雖然新的圖像和歷史照片之間有着根本的聯繫，但同時衍生新的意義。
About K11 Art Foundation

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

KAF has embarked on international collaborations with Fundació Gala-Salvador Dalí in Spain; Serpentine Galleries and Institute of Contemporary Arts (ICA) in London; Centre Pompidou, Palais de Tokyo, and Musée Marmottan Monet in Paris; The Metropolitan Museum of Art, The Armory Show, New Museum, and The Museum of Modern Art in New York; and many other prestigious institutions. Works of Chinese talents are showcased at exhibitions in Asia and in other parts of the world.

The artist-in-residence programme held at the K11 art village in Wuhan, China – which has proven itself a dedicated platform for studio practices, exchanges, and connections since its establishment in 2011 – is another important undertaking of the Foundation that fulfills its mission. In order to provide guest artists from Greater China and around the globe with more resources and facilities, the village will be relocated to the first K11 Art Mall in the city in May 2017. Equipped with eight studios, exhibition spaces, and multifunction rooms for activities, it promises to, as always, spare no effort to encourage creative practices and popularise contemporary art.

Through researches, initiatives, and partnerships, KAF offers the Chinese public a diverse range of programmes, fostering the appreciation of art and culture. www.K11artfoundation.org
Second Nature: A Contemporary Art Exhibition of Your Own
Exhibition Period: 11 Mar - 9 Apr 2017
Venue: chi art space, 663 Clear Water Bay Road, Clear Water Bay, Hong Kong

Organiser: K11 Art Foundation
Curator: Janet Fong
Artists: David Altmejd, John Baldessari, Claus Böhmler, He Ch, HMFF, Idris Khan,
Alicja Kwade, Lam Yau Sum, Lin Xin, Helen Marten, Kingsley Ng, Tony Oursler,
Utopia Group, Yang Xinjia

Catalogue Publisher: K11 Art Foundation

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