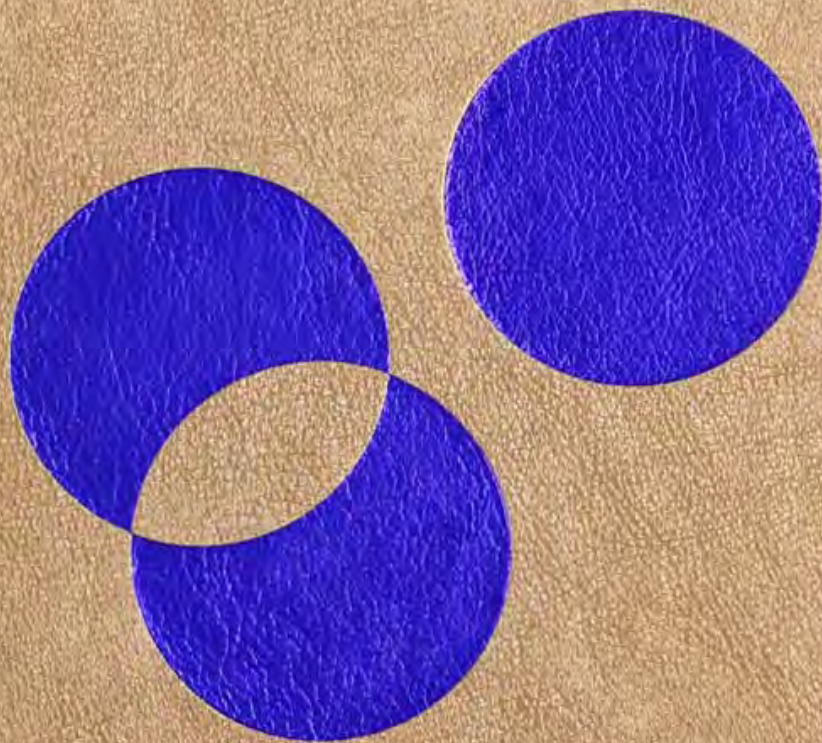


WHY
NOT
ASK
AGAIN



再何
问不

第十一届
上海双年展



11th SHANGHAI BIENNALE

上海当代艺术博物馆、Raqs媒体小组 编著
Edited by the Power Station of Art and
Raqs Media Collective + Shveta Sarda

BLUEPRINT 蓝图

中国美术学院出版社
CHINA ACADEMY OF ART PRESS

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爱马仕源于自然万物间



WHY
NOT
ASK
AGAIN

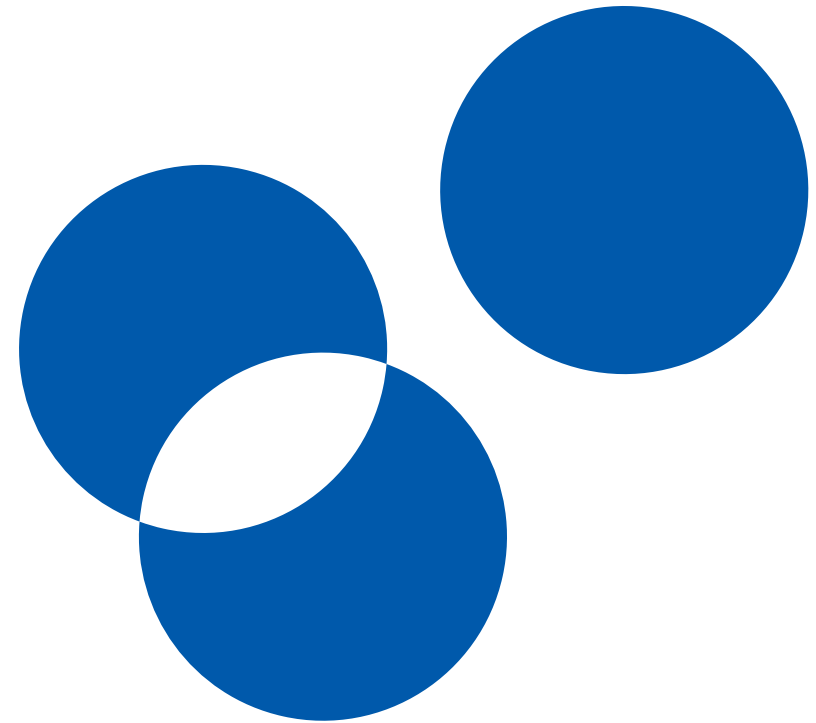
Arguments,
Counter-arguments,
and Stories



再何
问不

第十一届
上海双年展

正辩, 反辩, 故事



11th SHANGHAI BIENNALE

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Preface

Chandrasekhar had been drifting in the sea for over ten days. Steeped in calculating the mass of a white dwarf star, there was no time for him to detect changes occurring in his life. Ahead of him was a 1930 Britain hidden in the fog, while India quietly faded away behind him—he was nineteen years old at the time. Five years later, he announced publicly his calculations; the British physics community was furious. He was never really accepted by them, not until he was awarded the Nobel Prize in physics more than forty years later. The calculation he came up with at sea was later termed the “Chandrasekhar Limit.” The deferred recognition of the limit drove the world to an epiphany—the destiny of a star is not to become a supernova, but to collapse as a result of an excessive compacting of mass into a gravitational black hole.

Do exhibitions also have limits? A fossil park of dreary clichés?

From the private collector's Cabinets of Curiosities to a curated international biennale, magnitude, capital, and ideology always interfere with the calculation method of an exhibition's limit. People are always willing to believe that beyond the limit lies a brighter, better world. They knock on the border in the name of “experimentation,” unconcerned with whether they are caught in a repetition of going forward and backward. They resolve and transform materiality and the everyday under the aegis of “concept,” submitting the upshot of a revolution to the collective fiction of the language; the artists and critics then bid farewell to their initial individuality and fall into complicity. Calculation is no more than a pale blue dot on the agenda.

Hailing from India, the Raqs Media Collective enjoys lingering in discussions around the limit: the limit of the perfect question. “Why Not Ask Again: Arguments,

序言

钱德勒塞卡已经在海上漂了十多天，计算白矮星的质量让他来不及察觉生活正在发生的变化。前方，1930年的英国还躲在浓雾里，另一头的印度已悄然褪去，这一年他19岁。5年后，他公布了这次计算，英国物理界大怒。他始终不怎么受欢迎，直到四十多年后获得诺贝尔物理学奖。他在海上的那次计算数据后来被喻为“钱德勒塞卡极限”。这个迟到的极限定义让世界恍悟——原来，恒星的归宿并非超新星，而是一种因过剩造成的坍塌，能量的黑洞。

展览是否也有极限？一座陈词滥调的化石公园？

从私人藏家的好奇屋到策展人制的国际双年展，规模、资本、意识形态总是干扰着展览极限的计算标准的法则。人们总是愿意相信极限之后是一个更美好的世界，以“实验”之名敲击边界，不在乎是否正陷于向前和向后的反复中；以“观念”去化解转变物性和日常，把革命成败交给语言的集体虚构，从此艺术家和评论家告别原始个体，成为共谋。计算，不过是日程上的一个暗淡蓝点。

来自印度的Raqs媒体小组喜欢在漫游中讨论极限，完美问题的极限。“何不再问：正辩，反辩，故事”是他们为本届双年展设立的主题。这些问题不但要能够被简明清楚地表达出来，而且其解决方案必须以全新的思想方法才能实现。Raqs从两条小路出发——特立独行的孟加拉电影制作人李维克·吉哈塔克拍摄的电影《正辩，反辩，故事》和中国科幻小说家刘慈欣的

Counter-arguments, and Stories” is their theme for this biennale. Not only must these questions be expressed in a clear and succinct manner, their solutions must also be achieved through a completely new way of thinking. Setting off from two points of departure, the film *Jukti, Takko aar Gappo* (Reason, Debate and a Story) by the Bengali maverick Ritwik Ghatak, and the novel series *The Three Body Problem* by Chinese science fiction writer Liu Cixin, Raqs weaves history and geography, archive and science fiction into a net and builds a shelter through improvisation at the Power Station of Art for the seekers and the performers.

In fact, to calculate the orbits that Monica, Shuddhabrata and Jeebesh—the three members of the Raqs Media Collective—navigate is not as complex as the three body problem: orbits comprised of spirals, stacks, enclosures, and alienation. Rather than vaguely commenting on their curatorial as a challenge to the biennale system, a breakthrough in the binary opposition of Eastern and Western cultures, one may read it as a test on the limits of narrative. By means of unceasingly generated questions, they manage to find other ways out and discover silver linings. Imagine a steady stream of questions that generate a momentum; will the audience be returned by this elaborate orchestration to the endless yet hopeful dark dawn after the Big Bang? Perhaps, this would be a good destiny for an exhibition.

This year marks the 20th year of the Shanghai Biennale, and the fourth year of its symbiosis with the renovated former Nanshi Power Plant. From “Reactivation” (2012), through “Social Factory” (2014), and onto “Why Not Ask Again” the Power Station of Art is establishing itself as a museum without a set form: it is starting its own performance.

Why can't the questioner be the one to provide the answers? Why kill a hen that lays golden eggs? This “Blueprint” in your hand is composed of questions and entirely personal answers; it will be the map, guide, and notebook for your short journey. Now the stage is yours.

作品《三体》——将历史与地理，文献与科幻编织成网，为行者和表演者们上海当代艺术博物馆里即兴搭起一个庇护所。

其实，计算Raqs媒体小组三位成员莫妮卡·纳哈拉、舒德哈巴拉特·森古普塔、吉比什·巴什的运动轨迹并不像三体问题那样复杂。螺旋，层叠，套盒，疏离。与其泛泛评论他们的这次策展是对双年展机制的挑战，对东西文化二元对立的突破，不如说是对叙述极限的测试。借助不断生成的问题，他们总能另辟蹊径，柳暗花明。设想，源源不断的问题生成动能，积聚成推力，观众们是否会被这场精心安排送回宇宙大爆炸后那段漫长又充满期待的黑暗黎明所吸引呢？也许，这将是一个展览不错的归宿。

今年是上海双年展第20年，也是它与改造后的南市发电厂共生的第4年。从“重新发电”（2012），到“社会工厂”（2014），到“何不再问”，上海当代艺术博物馆正在将自己打造成为没有形式的博物馆，开始自我表演。

提问者为何不能是回答者？为何要杀死一只会生金蛋的母鸡？您手中的这本“蓝图”由问题和纯属个人的答案构成，它将是您短暂历程的地图、指南和笔记本。现在就请您登场了。

Foreword

With *Why Not Ask Again: Arguments, Counter-arguments, and Stories*, Raqs Media Collective uses the 11th Shanghai Biennale to pose questions concerning all living things of the universe, questioning the sky, questioning this earth, questioning humanity, questioning events and things, questioning anything that's questionable. This seemingly simple proposition, a kind of playful invitation, still carries immeasurable weight that can inspire immensely: "why not ask again" suggests it is possible to question, that one ought to question and consider how to question effectively, but it can also mean to reflect again on things as they change with the passage of time and when situations are altered. For instance, questions that seem naïve, such as "what is art?" would have been relatively clear in the past, in the sense that paintings are art, sculptures are art. But after Duchamp, a urinal is art too; art is not easily described or named these days. Why not ask again: it's an invitation as well as a challenge, a game as well as a mission, common and ordinary but it's the starting point for great discoveries.

Providing a multiplicity of observations, thinking, experience, and practice on life, art, and technology, while considering both the past and future, and imbued with the kind of free imagination of a troubadour and the meaningful reflections of a philosopher, Raqs' proposal poses questions like an innocent child, regardless of whether there is an answer, or what the answer might be. It elevates people's consciousness toward new questioning, opening up loopholes in our thinking that allow for doubt and new thoughts and perspectives; it even provides information that can serve as a path to answers: within the "arguments, counter-arguments and stories," answers can come from the "arguments" or "counter-arguments", perhaps

前言

“何不再问：正辩，反辩，故事”，Raqs媒体小组借第十一届上海双年展向着古往今来六合八荒的芸芸众生发问，问天、问地、问人、问事、问物，问一切可问的。这一个看似轻松的提议，一种游戏般的邀约，却带着不可掂量之重，令人恰似醍醐灌顶：何不再问，意味着可以发问，应该发问，以及如何有效发问，更意味着时过境迁、事过境迁后的重新思考。比如，即便是“什么是艺术”这样一个貌似简单的问题，在往日，答案是相对明确的，绘画是艺术，雕塑是艺术，但在杜尚之后，小便池也是艺术；在今天，艺术已经难以言说。“何不再问”是邀请也是挑战，是游戏也是使命，稀松平常却是一切伟大发现的起点。

Raqs的提议裹挟着对生活、艺术、科技、过去、未来的种种观察、思考、体验和实践，以游吟诗人般自由开放的想象和哲人般深沉隽永的思考，像孩子那样天真地发问，不管是否有答案，不管答案是什么，开启了人们提问的意识，给人们打开了一个去质疑去思考去寻求答案的脑洞，甚至提供了如何寻求答案的路径：“正辩，反辩，故事”，也许是“正辩”，也许是“反辩”，也许是其中二者的纠缠，也许是三者的合一，但永远没有标准答案。

Raqs媒体小组打造了一个复调展览：PSA内的展览随着他们设置的22个问题渐次展开叙事，以艺术家为主角的主题展、终端站、复策展平台交叉展示着各种风格的艺术视角；在展览同期的某些时间点上，在

by an entanglement of the two, or maybe the combining of all three, but it is never a standardised answer.

Raqs Media Collective has crafted a polyphonic exhibition: the exhibition at the Power Station of Art unfolds its narratives gradually through the 22 questions they have put forth. It sets the artists as protagonists as well as presents them in stations. "Terminals" and "Infra-Curatorial Platforms" show intersecting artistic perspectives with diverse styles. Occurring concurrently in different spaces of the exhibition, theory practitioners navigate a "Theory Opera" speaking on different tonalities in art theory, while the "51 Personae" project hosts local citizens as protagonists in the recounting of multifaceted, fascinating stories of ordinary life.

In the PSA exhibition space, the huge question mark that serves as a primary visual reference, the admission tickets with questions randomly printed on them, the volunteers circulating with questions printed on their T-shirts, and the curatorial guidebook *Blueprint*, collectively offer people the scripts to questions, maps of the exhibition, and clues to new thinking. The name for the biennale's primary curatorial collective, "Raqs", is a word found in the Persian, Arabic, and Urdu languages, which originally referred to the mental state that "whirling dervishes" enter when they whirl. But what kind of state is it? Perhaps, while wandering and experiencing Raqs Media Collective's program for this year's Shanghai Biennale, with new-found doubts and impressions, we can sense a thing or two through the yoga of our minds and the movements of our bodies.

I ask therefore I think, I think therefore I am. Why not ask again; all questions are welcome!

不同的空间中，以理论工作者为主的“理论剧院”讲演着各种调性的艺术思想，以普通人为主角的“51人”项目叙述了平凡人生中各种面向的精彩故事。

在PSA展览现场，展览主视觉上巨大的问号，购票时随机印在票上的某个问题，身穿印有某个问题的T恤在展厅里来回走动的志愿者，以及导览册《蓝图》⁴将给人们提供问题的脚本、观展的地图和思考的线索。主策展人小组的名称“Raqs”是波斯语、阿拉伯语和乌尔都语中的一词，原意是指反复修行的苦行僧在旋转舞中进入的出神状态，那是一种什么样的状态呢？也许带着疑问和思考边走边看Raqs媒体小组策划的本次上海双年展，在“运动中冥想”，通过头脑的瑜伽和身体的行走可以感受一二。

我问故我思，我思故我在！
何不再问，欢迎发问！

Eleven Notes for the Eleventh Shanghai Biennale

1. Source

A listener waits in solitude under a radar. A wanderer falls in solidarity with a band of rebels in a forest.

The solitary listener eavesdropping on deep space is walking out of the pages of the recent science fiction novel written in Chinese, *The Three Body Problem*, by Cixin Liu. The eloquent wanderer is the maverick Bengali filmmaker Ritwik Ghatak, almost playing himself as he steps out into the deep time of eternity and the straight path of a police bullet in the terminal sequence of the picaresque Bengali film *Jukti, Takko aar Gappo* (Reason, Debate and a Story), 1974.

Both share a common surface of restless stillness. They embody the spirit of a mobile triangulation between reason, intuition and the fabulous. The triangle begun by the listener and the wanderer is completed by the artist.

2. Orbit

An orbit—the arc that loops into itself when an object obeys its attraction to another without crashing into it—is a dance actualised in space. Any two bodies will settle into a regular pattern of reciprocal attraction. Things get really interesting when a third body enters the picture. Now you have a whole new geometry of unpredictability—this is a three-body problem. Translate this into discourse, into thought, into the imagination. You could have argument and counter-argument changing their lock-stepped dance to the eccentric rhythm of a story. You could have a maneuver and a disputation change trajectory when complicated by a narrative.

3. Scaffold

The scaffolding of propositions and ideas that are mobilised to build arguments dissolve and give way in the end to an experience of sensate, embodied thought. The unforeseen circumstances of an accumulation of several thousand acts of viewing and visitation bring unintended consequences to life. This is the unresolved terrain of fantasy, fear, and fable that inundates with a scatter of unprepared moments from different temporal dimensions. Contending velocities and matter from the recent past, from distant mythic epochs, and from the twilight of the future detonate in dreams. The belly of the earth is torn open. Our bodies enter first; the mind, trying to make sense of it all, comes after. Delirium demands analysis, imagination, and the power of strong desires.

4. Caravan

A biennale makes a mark on time. The beauty of a biennale is that it occupies the imagination of a city for a few months and then de-occupies, until the next time. There is both finitude and plenitude built into this form. Let us measure the length of a biennale's shadow.

A biennale is a caravan. It moves, trades, and pitches tents. It changes shape, sheds ballast, grows limbs, finds new formats and fraternities. Its currency is the concept, not commemoration. The question of a biennale's form is in its play of expressions and extensions. When we raise the question of a biennale's structure we are asking how and whether a curatorial proposition can allow for its own dilation.

5. Itineraries

A seismograph gives us points and lines of travel. The world in the exhibition is a crisscross of lines of journeys, with preferred, or confused, or jolted destinations. The force and duration of itineraries—of walking, stopping, resting, looking—becomes recalibrated with the shifting of sensory and auditory rhythms through the *Theory Opera*.

6. Terminal

Terminals can also be the frontiers of the perceptual, the bodily, the fabulist, and of hibernating philosophical modes of knowing and expressing the world.

7. Miniature

One painting tradition of South Asia uses multiple perspectives to enable a play of different temporal rhythms and spatial planes. It conjoins melancholy with reverie, surrender with indifference, magic with routine, and calmness with eruption. It is generative to think with miniatures.

8. Epiphyte

Orchids are epiphytes. They find their place in the sun by hooking themselves to a plant or a tree without draining their host of nutrients or energy. The biennale is an epiphyte in Shanghai, an orchid in conversation. *'Why Not Ask Again'* is an ambidextrous epiphyte. Its right hand tangles with Shanghai, with *'51 Personae'* and its left hand embraces the wider *'Infra-Curatorial'* layer.

Underneath the sky of Shanghai is a stellar constellation of urban chroniclers, street hackers, musicians, candy enthusiasts, acrobats, information aficionados, apartment storytellers, purveyors of pavement paradoxes, merchants of street-corner dreams, traffic intersection historians and philosophers, also a wetland, a reservoir, a ferris wheel, and a host of other dialects of the human imagination. *51 Personae*. Choose your encounter.

At the same time, listen in to seven Infra-Curatorial layers folded within the biennale. These interventions by an incoming generation of curatorial interlocutors interrupt, leaven, and relay the exhibition. They are moments of pause and expansion along resonant and dissonant lines of enquiry. Each Infra-Curatorial striation draws upon networked thinking and knowledge to produce its own orbit of investigations and attitudes. They are annotations, annexures, and antennae.

9. Sediments

We forget sediments even as we become more and more dependent on using them. They rear their head and force themselves terrifyingly in the public imagination. They emerge from the deep—both real and from nightmares. Sediments however can be heard in other ways. Another future needs another vision of its past, its sediments.

10. Dilation

Between the forces of gathering and dispersal lingers an imperceptible yet persistent force-field of dilation. To find ourselves within unpredictable moments of dilation is the actuality of living. It neither affirms nor elides, neither negates nor persuades. Dilation makes us forget our immediate surroundings as it makes us meander into unfamiliar and unknown dimensions of life.

11. Launch

In this Blueprint of a biennale, you hear echoes rise from sediments and sight obscure markings of tomorrow. A motley crowd has been investigating a proposition for a year: What does it mean to build arguments, counter-arguments and stories, and let them spin? The fact, however, is that each of these three dispositions that lurk waiting in ambush are incomplete. Arguments are irreverent to everything but themselves, counter-arguments too dependent, and stories are inadequately poised to launch if alone. They all need another cycle of listeners and wanderers, another crowd, for them to renew themselves. Welcome.

第十一届 上海 双年展的 十一则 笔记

1. 起源

一位倾听者在雷达下独自等待；一个流浪汉和一群反叛者在森林里达成一致。

这位偷听深层空间的孤独倾听者，正从刘慈欣前几年出版的中文科幻小说《三体》的扉页中走出来。那位出口成章的流浪汉则是特立独行的孟加拉电影制作人李维克·吉哈塔克，在这部有关流浪汉题材的《正辩，反辩，故事》（1974年）结尾处，随着他步入永恒的深层时间中，步入警察开枪射出的直线弹道中，他几乎是在本色出演。

两人共享一片不停息的静止表面。他们体现了一种精神，由理性、直觉和寓言的动态三元所形成。而这个由倾听者和流浪者所开启的三角，最后由艺术家完成了。

2. 轨道

一条轨道——这是当一个物体顺着另一个物体的引力运动但不碰撞它，并循环回自身的那条弧——是在太空中实现的舞蹈。任何两个物体都能投入相互吸引的规律模式中。而当第三体加入时，事情就会变得非常有趣。随之而来的是一个崭新的、不可预测的几何——这就是三体问题。它被翻译成话语、思想及想象。你可以将正辩和反辩的锁步舞变成一个故事的反常节奏。你可以为一个计谋或一场争论引入叙事而使其变得复杂，从而改变它的弹道。

3. 脚手架

为建立争论而支撑命题和观点的脚手架开始淡出，最终让位给真实可感的、具身的思想经验。成千上万次累计的注视和访问必定会有不可预见的情况，这会给生活带来意想不到的后果。这是幻想、恐惧和寓言束手无策的地方，它们被来自不同时间维度的一系列毫无防备的瞬间淹没。来自近期、遥远神话时代和未来黎明的诸种速度和物质竞相角斗，并在梦中爆发。地球的腹部被撕裂开来。我们的身体首先进入，接着才轮到试图理解这一切的思想。谵妄的精神在要求分析、想象和强烈欲望的力量。

4. 大篷车

每届双年展在时间中留下一个记号。每届双年展的美在于它能占据一座城市的想象长达几个月，随后撤离，直到下一届。有限与充实都被同时置入这个形式中。让我们测量一届双年展的影子的长度。

双年展是一座大篷车。它移动、交易，搭起帐篷。它改变形状、卸除压舱重物、生长枝条，探寻新的形式和联谊。它的货币是概念，而不是庆典。有关双年展的形式的问题在于它关于表达和延展的剧目。当我们质问一届双年展的结构问题时，我们所问的是一个策展提案如何，是否能允许自身的扩张。

5. 旅程

一台地震仪能为我们提供旅行的点和线。展览中的世界是一系列旅行路线的交叉，其中包含着优选的、莫名的或颠簸的目的地。旅程的影响力和持续时间——这包括行走、停顿、歇息、观望——通过“理论剧院”中感知和听觉节奏的变换而得到重新校准。

6. 终端站

终端站也可以成为一种前线，它是知觉的、身体的、寓意的，它是认识和表达世界之冬眠的哲学范式。

7. 细密画

在南亚有一个绘画传统，它运用多点透视上演了一场关于不同的时间节奏和空间平面的戏剧。它结合了忧郁与冥想、投降与中立、魔幻与常规、平静与爆发。通过细密画的逻辑来思考，充满着创造力。

8. 附生植物

兰花是附生植物。它们将自己挂在植物或树上，从而在阳光下栖身，但并不消耗它们宿主的营养或能量。双年展是上海的附生植物，是对话中的一朵兰花。“何不再问”是一株左右逢源的附生植物。它的右手与上海和“51人”相交，左手则环抱更广阔的“复策展”层。

上海的苍穹下闪烁着这样的星群：
城市编年史记录者、街头黑客、音乐家、糖果爱好者、杂技演员、资讯迷、公寓说书人、车库剧目经理、街头悖论的承办商、街角梦想的经销商、十字路口的史学家和哲人、大忙人、满口上海话的“刀子嘴”，以及一片湿地、一处水库、一座摩天轮，和对人类有其他方言想象的主持人。51人。选择你的邂逅。

同时，聆听折叠于双年展中的七个“复策展”层。新生代的策展对话者的这些介入打断、发酵和接续了展览。它们是在或和谐、或刺耳的质询思路中施加调停、激发拓展的时刻。每条复策展的光谱都运用网络化的思维和知识，来催生它自己的研究轨道和态度。它们是注释、附录和天线。

9. 沉积物

我们遗忘了地质沉积物，即便我们越来越依赖于使用它们。它们仰起头，强迫自己在公共想象中令人惊悚地存在。它们从深处涌现出来——真实的深处，以及来自梦魇的深处。然而，地质沉积物可以通过其他方式而被聆听到。另一种未来需要另一种观看，关于它的过去，它的沉积物。

10. 扩张

在聚集和分散的力量之间，有一片不可察觉却又持久的扩张力场。在不可预知的扩张时刻发现自我，是生活状态的现实。它既不肯定又不规避，既不否定又不说服什么。扩张使我们忘却当前的环境，因为它使我们信步抵达不熟悉且还未知的生活维度。

11. 发起

在这份关于一个双年展的《蓝图》中，你会听到发自地质沉积物的回声，你会看到明天那昏暗的标记。一群人对一个命题的调研持续了整整一年：建立正辩、反辩和故事，并让它们旋转，这到底意味着什么？然而，事实是：这些在伏击中等待潜藏着的三种倾向都不完整。正辩总独善其身；反辩又依赖性太强；单独的故事，在展开时不足以保持平衡。他们都需要另一圈子的倾听者和流浪者，另外一群人，来更新他们自己。来吧。

Twenty-two Questions of the Eleventh Shanghai Biennale

What dances when forces gather and disperse?
Does memory place limits on the horizons of perception?

Can we think of theses on gravity and lunacy?
What does the eye of the hurricane see?

What does the revolt of sediments look like?
Is it necessary to find the axes of illegible orbits?

What is animal nature?
What is human nature?
What is natural nature?
What is artificial nature?

What is the future of our auguries?
How pliable are the membranes of place?

How chromatic is the fragility of spectres?
Can procedures tame forces?

What happens when worlds collide?
Do archives bleed?

What?
Do?

How do you face other gravities?
How do you live with departure?

How long are the shadows?
How incommensurable?

第十一届 上海 双年展的 二十二问

在力的分合聚散之时，何物起舞？
记忆会限制感知的视野吗？

我们能构思引力与月梦夜行的议题吗？
飓风之眼看见了什么？

沉积物造反时会有何等样貌？
是否有必要找到难以辨认的轨道之轴线？

动物的天性是什么？
人类的天性是什么？
自然的天性是什么？
人造物的“天性”是什么？

什么是我们的占卜术的未来？
场所的界膜有多柔韧？

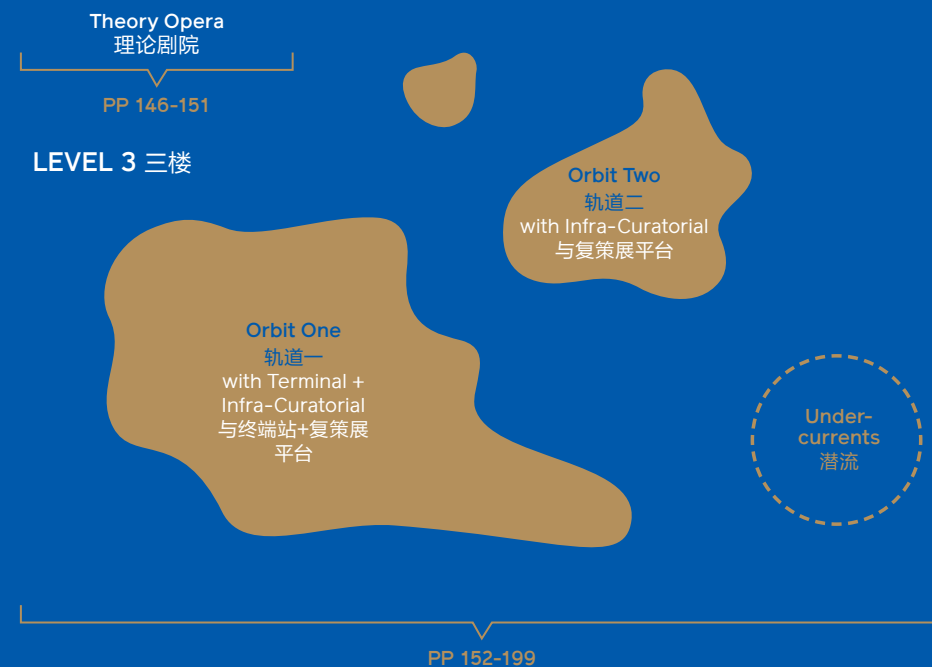
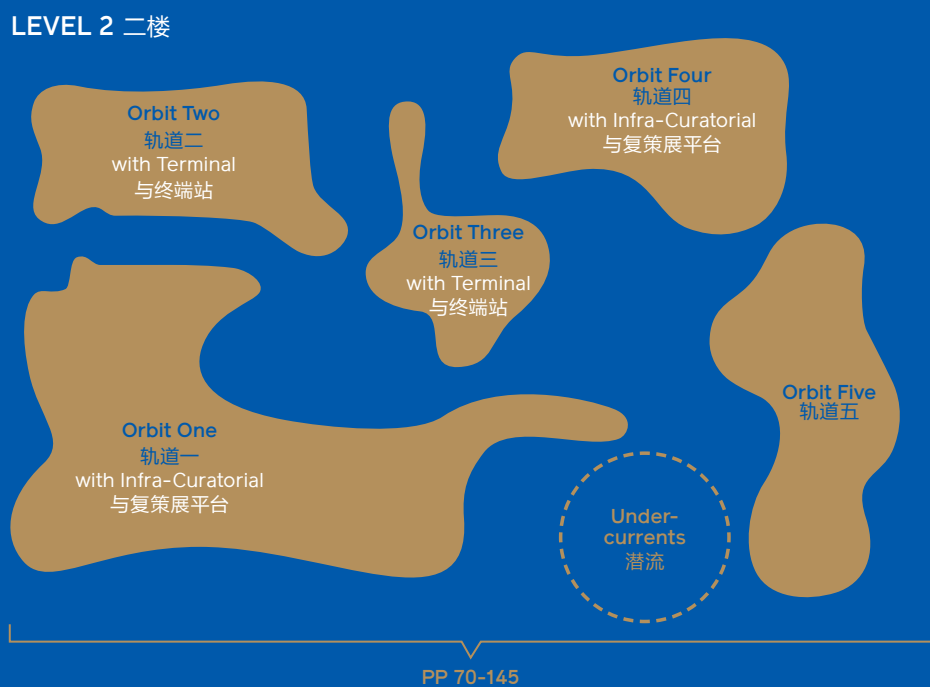
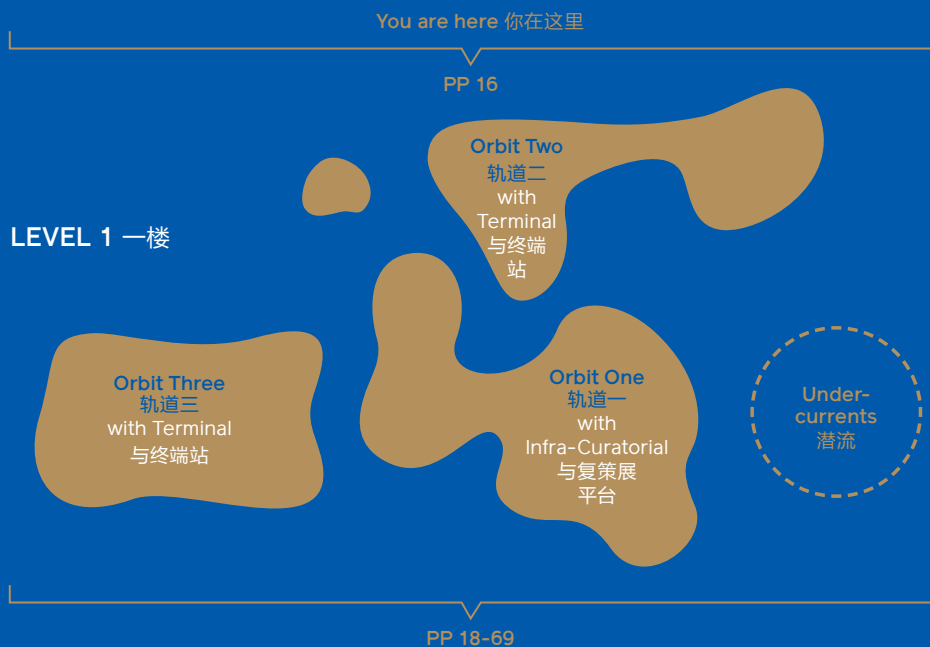
幽灵的脆弱有着怎样的光谱？
流程能够驯服力量吗？

当诸世界对撞时会发生什么？
档案会出血吗？

什么？
是吗？

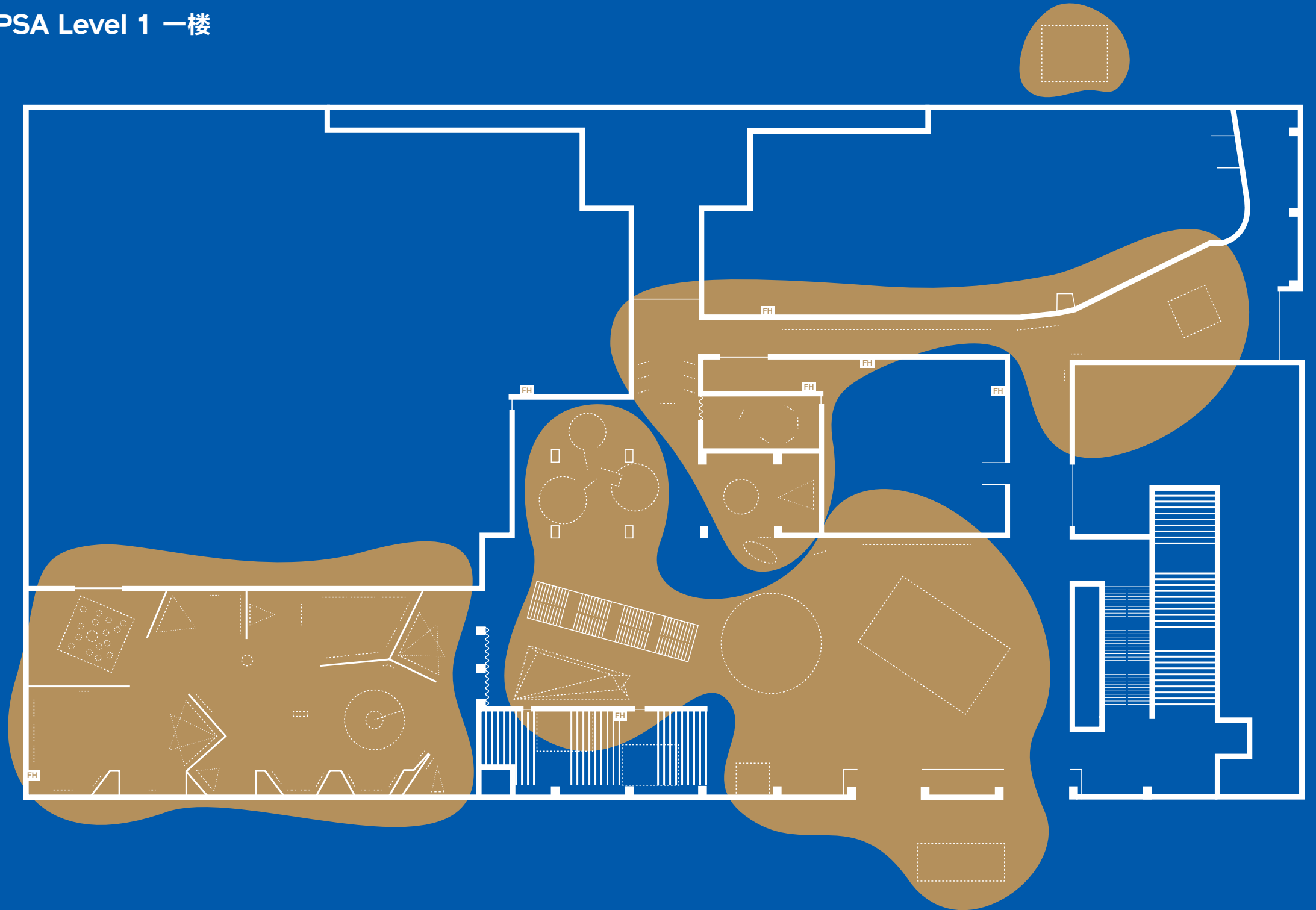
如何面对其它的引力？
如何与离别共存？

影子的长度是多少？
有多不可测量？



- PP 207 Sources for Undercurrents 潜流的源头
- PP 210 Credits 图片版权
- PP 214 Biographies 艺术家生平
- PP 232 Colophon 工作团队与鸣谢

PSA Level 1 一楼

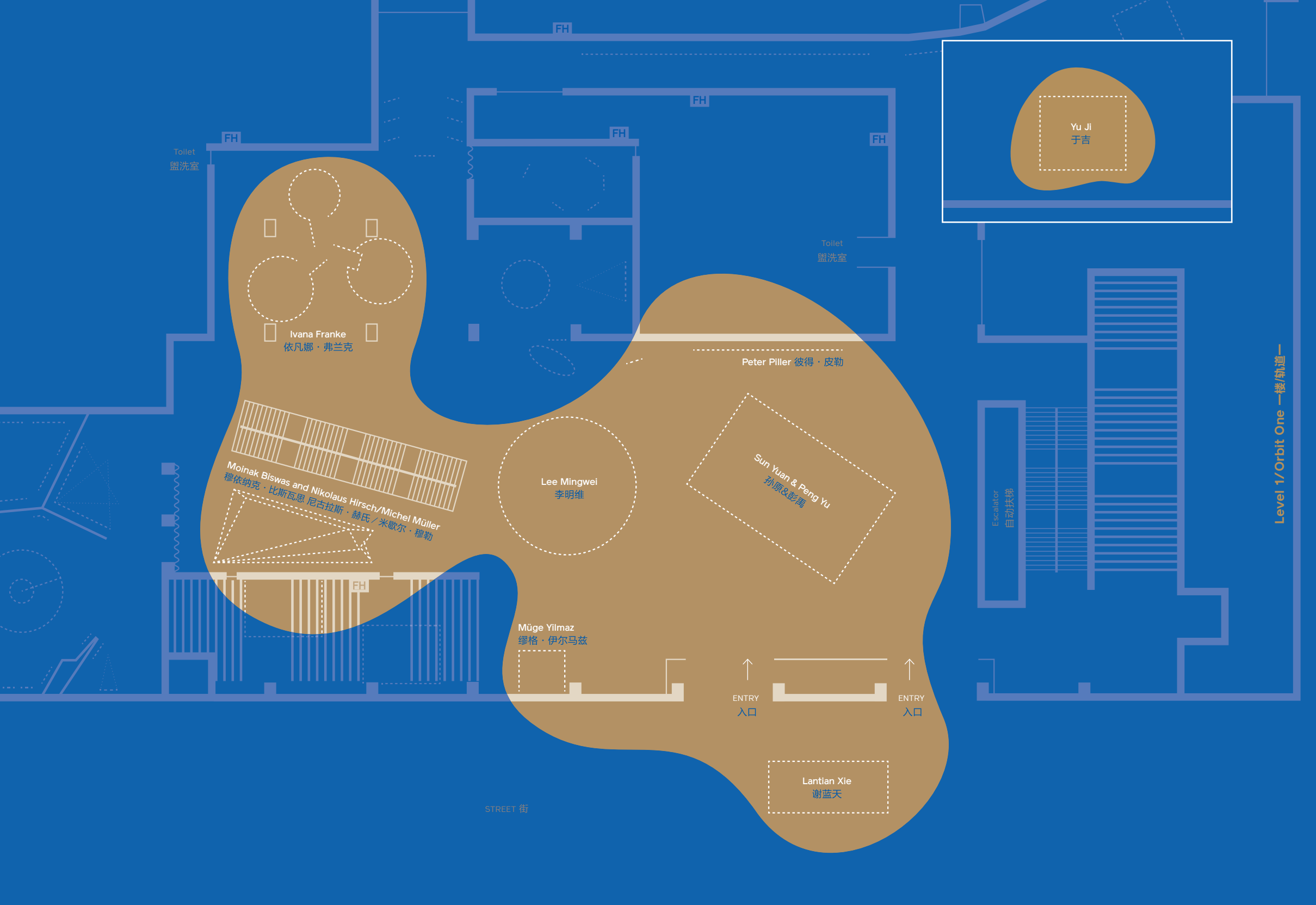


Artists Level 1

Yu Ji [Shanghai](#) P.25
Lantian Xie [Dubai](#) P.26
Sun Yuan & Peng Yu [Beijing](#) P.27
Peter Piller [Hamburg](#) P.28
Lee Mingwei [New York/Paris](#) P.29
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Sammy Baloji [Lubumbashi/Brussels](#) P.63

艺术家 一楼

于吉 [上海](#) P.25
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缪格·伊尔马兹 [阿姆斯特丹](#) P.30
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海蒂·芙欧特 [布鲁塞尔/上海](#) P.41
肯德尔·戈尔斯 [布鲁塞尔](#) P.42
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Toilet
盥洗室

FH

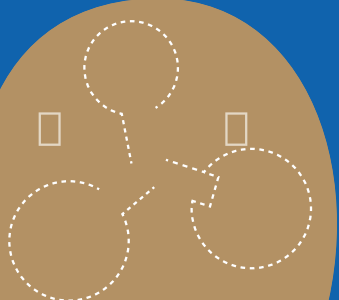
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FH

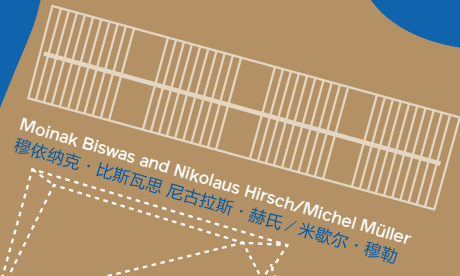
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FH

Toilet
盥洗室



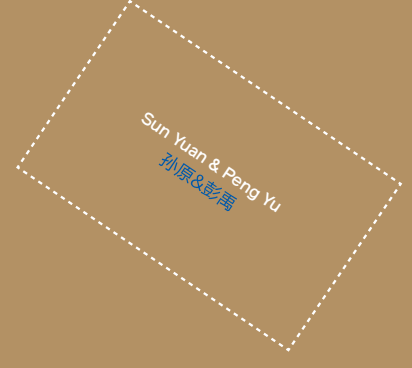
Ivana Franke
依凡娜·弗兰克



Moınak Biswas and Nikolaus Hirsch/Michel Müller
穆依纳克·比斯瓦思 尼古拉斯·赫氏/米歇尔·穆勒



Lee Mingwei
李明维



Sun Yuan & Peng Yu
孙原&彭禹

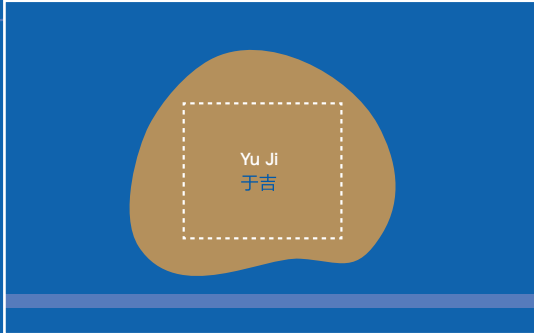
↑
ENTRY
入口

↑
ENTRY
入口

STREET 街



Lantian Xie
谢蓝天



Yu Ji
于吉

Escalator
自动扶梯

Level 1/Orbit One 一楼/轨道一

What dances when forces
gather and disperse?

在力的分合聚散之时，何物起舞？

Does memory place limits on
the horizons of perception?

记忆会限制感知的视野吗？

一个非展厅的空间——PSA车库二层——被改造成一个混合区域。它既是工作室，又是陈列的装置，还是互动的空间，是创作和生产发生的地点。它那混凝土的环境被保留了下来，融入生物生命力中，同时，那半废弃空间的命运也受到了质问。

声音、雕塑、装置、版画、其他媒介
2016年（新委任制作）



Green Hair Monster 绿毛怪

A non-exhibition space—second floor of the parking garage of the PSA building—is transformed into a hybrid zone. Part studio, part display apparatus, and part space for interaction, it acts as a site for creation and production. Its concrete environment is left open to embrace biological vitality, and the destiny of semi-abandoned spaces is queried.

Sound, sculpture, devices,
prints, other media
2016 (New Commission)

The Sidewinder 响尾蛇

金属、音乐、运动和它们短暂的汇合一起引出了各种历史的张力与权力的叙事：一辆大众桑塔纳停在屋外，它灯光闪烁，炫目夺目；车里播放着一些最具实验性的爵士乐曲；一本杂志放在副驾驶座上，翻开到火箭穿过清澈蓝天的那一页。后殖民时代的残留物和回声在这日常场景中相互碰撞着。

大众桑塔纳，萨拉·拉格伯《埃及爵士乐》节选，李·摩根《响尾蛇》节选，《生活》杂志。
尺寸可变
装置
2016年（新委任制作）



Site-specific installation with Volkswagen car, audio system, and magazine
2016 (New Commission)

Metal, music, movement and their brief point of confluence implicate various forces of history and narratives of power: a ubiquitous Volkswagen Santana taxicab is parked, hazard lights blinking urgently; muffled jazz, some of the most experimental, plays inside; a magazine lies on the front passenger seat, flipped open to a spread of a rocket flying through a clear blue sky. Colliding in this quotidian circumstance are the hangovers and echoes of a postcolonial era.

With the air inside and between them evacuated by a vacuum machine, three pairs of crocks become one system. Two forklifts attempt to pull them apart. A field of tension is generated.

Two forklifts, three pair crocks, vacuum pump
2016 (New Commission)

把三对陶缸内部和之间的空气用真空泵抽空后，它们就形成了一个系统。两辆叉车试图把它们拉开。一个张力场就此形成。

两辆叉车、三对陶缸、真空泵
2016年（新委任制作）

So Far 那么远



彼得·皮勒在汉堡的广告销售代理商Carat Hamburg工作的时候，每周都要将几千份报纸归档。为了调剂工作的无聊，他开始建立自己的图像档案库，并将它们以某种视觉或概念性的主题联系起来。于是，《朝洞穴里看》这个奇特而富有幽默感的系列出现了。

涂料印刷
2000—2005年



Looking into Holes 朝洞穴里看

While working at the Hamburg ad sales agency Carat Hamburg, to subside his boredom in his role of filing thousands of newspapers every week, Piller started compiling his own archive of images by bringing them into some visual and conceptual relation with one another. *Looking into Holes*, a series both uncanny and humorous, emerged.

Pigment prints
2000—2005

Our Labyrinth 如实曲径

一名舞者循着自己内心的曲径游走于展厅中，并扫拂地面散落的稻谷。尽管在扫拂途中舞者或许会偶遇阻碍，然而舞者仍将静默且用心地继续整场演出。这是表演者赠予观众们的一件礼物，这件作品所探索的正是它自身所创造出来的神圣的空间。

由米、谷物、种子、
服装和舞蹈组成的参与式表演装置
2015年至今



A dancer sweeps a mixture of grains along a labyrinthine path of his choosing, encounters obstacles, but continues to navigate them silently and mindfully. A gift from the performer to visitors, this work explores the sacred space it itself creates.

Performance installation with rice,
grains, seeds, costume and dance.
2015—ongoing

Level 1/Orbit One 一楼/轨道一

By its subjectification, nature is redefined as an 'actant'; and by the naturalisation of its subjects, it is seen as embracing all living beings. In myths and stories nature speaks, and still in current discourses humans say, 'We are nature defending itself'. Figures submit themselves to being human, inhuman, organic, inorganic, natural, technological, gendered and genderless at the same time.

Ghillie costumes
(desert, jungle, snow),
three mannequins
2016

The Water, The Soil, The Jungle 水, 土壤, 丛林

“自然”在其主体化过程中被重新定义为“行动者网络”，通过其主体的自然化，似乎将所有生物都揽入怀中了。“自然”在神话和故事中言说，即使到了今天的语境里人类仍然说，“我们是自然在自卫”。各种形状同时屈从于人、非人、有机物、无机物、自然的、科技化的、有性别的、无性别的。

吉利伪装服（沙漠、丛林、雪地），三个假人
2016年



Ritwik Ghatak's last film *Jukti, Takko aar Gappo* (Reason, Debate and a Story, 1974), which tells the story of an intellectual caught in the turmoil of 1970s Bengal, is re-scripted. With images, texts and voices spectrally connecting moments from history with current flows of a city, viewers dive into the recesses of what the film's protagonist calls 'life for the living'; journey with a consciousness embedded in a 'burning universe'.

Two-screen video
2016 (New Commission)

Housed in a structure by
Nikolaus Hirsch/Michel Müller

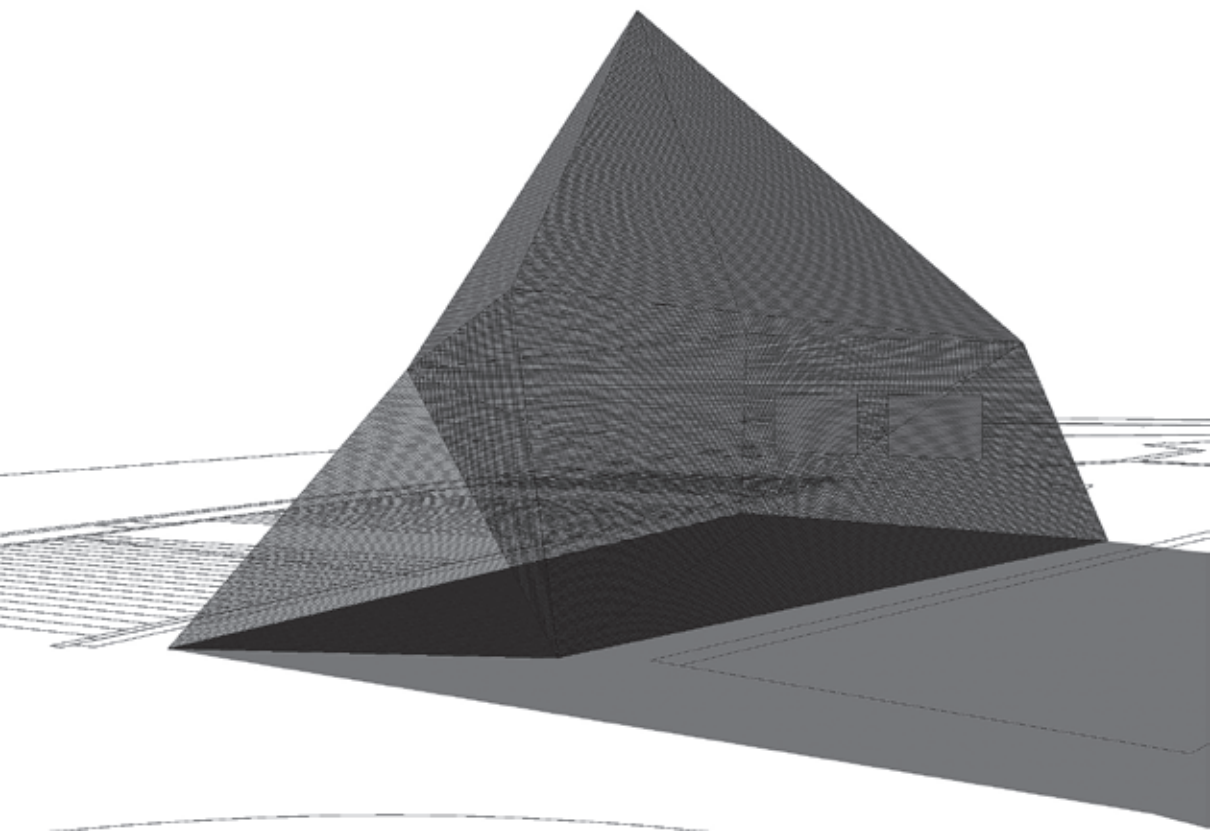
录像改编自李维克·吉哈塔克的最後一部电影“正辩，反辩，故事”（1974），这部电影讲述了20世纪70年代孟加拉一位身陷混乱的知识分子的故事。当图像、文本和声音幽灵似地将历史里的时刻与城市的当下联结时，观者也落进了电影主角称为“为活而活”的深渊；这是一场带着一种有“燃烧宇宙”之意识的旅程。

双屏影像
2016年（新委任制作）

置放在尼古拉斯·赫氏/
米歇尔·穆勒设计的结构中

Across the Burning Track 穿越燃烧的路途





A House for Jukti, Takko aar Gappo
“正辩，反辩，故事”之家

2016 (New Commission)
2016年 (新委任制作)



尼古拉斯·赫氏 / 米歇尔·穆勒
32 **Nikolaus Hirsch/Michel Müller**

Our brain interprets the flux of impressions we exchange in multidimensional spaces and multifold times into a seemingly ordered space-time; we recognise what we are in as if we were already there. But this is *Disorientation Station*. Here perceptual points that connect us with our environment lose their transparency, become visible as edges. The speed with which the *seen* becomes *known* is altered, and space opens up for the *imagined*.

Circular rooms,
polystyrene panels,
white LED-lights,
micro-controller
2016 (New Commission)

Disorientation Station 迷失站台



我们在多维度空间和多重时间中交流所接收到的信息流被大脑诠释成一个看似有序的空间—时间(关系); 我们会意识到自己身处何处——就好像我们早已在那里。但是这里是《迷失站台》，那些将我们连接至周围环境的感知点不再透明，而是变得像边缘般可见。“见者”变成“知者”的速度被改变了，空间向“想象者”敞开。

圆形的房间、聚苯乙烯板、
白光LED灯、微控制器
2016年 (新委任制作)

Ivana Franke 依凡娜·弗兰克 33



Can we think of
theses on gravity
and lunacy?
我们能构思引力与月
夜梦行的议题吗?



What does the eye of the
hurricane see?
飓风之眼看见了什么?

我们全球境况是什么样的？我们和世界是什么关系？这个世界在宇宙中又处在什么位置？通过猜测性的作品、恰当的科学实验、谈话，以及它们的累积，月亮站涉及世界中的某一刻，那时艺术、科学和哲学构成了一个联合领域，这一领域既对业余爱好者，又对专家们的探究开放。那一刻已然再临了。

钢制钟摆和沙、桌子、录像、拾来物
2015年+新委任制作

Lunar Station 月亮站



What is our global condition? What are our relationships to the world, and what is the world's place in the cosmos? With speculative works, appropriated scientific experiments, talks, and their accumulation, *Lunar Station* relates to a moment in time when the arts, science and philosophy made up a connected field, open to exploration by amateurs and professionals alike. That time has come again.

Steel pendulum and sand ,
Table , Video , Found objects
2015+New Commission

画布上是显要的大英帝国殖民时期的人物——一个探险家、一个艺术评论家、一个民族志学者和一个人类学学者——这些人物画像上的眼睛被小心翼翼地挖掉了，被换上了克里斯蒂安自己的眼睛，于是画布成了他戴的面具。这些眼睛在问一个问题：“你们当时是如何对这个世界进行划分和归类的？”

摄影冲印
2016年



Museum of Others 他者的博物馆

The canvas panels of notable British colonial figures—an explorer, an art critic, an ethnologist and an anthropologist—are worn as masks, and their eyes are meticulously removed and replaced by Christian's own, asking, “How did you divide up and classify a world?”

Photographic prints
2016

Rocks on Your Belly, Conjure by Moon 你肚子上的石子， 被月亮召唤

In defiance to enquiries rationalising rituals and religions of the world's indigenous peoples, and reflecting on the ceremonial images of Australia's central desert, the artist—as shaman and ancestral being—merges his dream world with the autobiographical to draw out magical, fantastical human forms.

Photographic prints
2013

相较于以理性化的视角研究世界各地原住民族群的仪式和宗教，艺术家——既是巫师又是来自远古世界的精神实体——回溯澳大利亚中部沙漠礼仪的图像，把他梦想中的世界以自传的方式，通过刻画出魔幻的、捕风捉影的人类形象而呈现出来。

摄影冲印
2013年



“利亚兹”指的是声乐练习里的重复、间歇、坚持、打乱和排序。“利亚兹”时，练习者反思自己的实践，关注自己是如何在音乐中行动的。这件作品上演着聆听、反思和自我指导的时刻，通过这些时刻，音乐习惯才得以形成。

五屏影像装置
2016年（首次展出）

'Riyaz' references musical learning through repetition, interruption, persistence, and dis- and re-engagement. When in *Riyaz*, one reflects on one's practice, with an attention to how one is moving through music. This work rehearses moments of listening, reflection, and self-instruction through which musical habits are honed.

5-screen video installation
2016 (Premiere)

Riyaz 利亚兹



Surabhi Sharma and Tejaswini Niranjana

40 苏拉比·夏尔马与特贾斯维尼·尼南贾纳

《一千零一夜》可以追溯到8世纪。在14世纪，安托万·加朗将一部叙利亚民间传说手稿翻译为法语，并加入了来自阿勒颇的基督教僧侣重新讲述的十四个故事——包括了阿里巴巴的贪婪和所罗门王的飞毯的故事。1999年，马云成立了阿里巴巴——这是中国最大的电商平台。2016年，从alibaba.com购买地毯并铺满PSA一整面墙。文化翻译还在继续。

40块地毯
2016年（新委任制作）



Alibaba and the 40 Thieves 阿里巴巴和四十大盗

40 carpets
2016 (New Commission)

1001 Nights goes back to the 8th century. In the early 18th century, Antoine Galland translated a

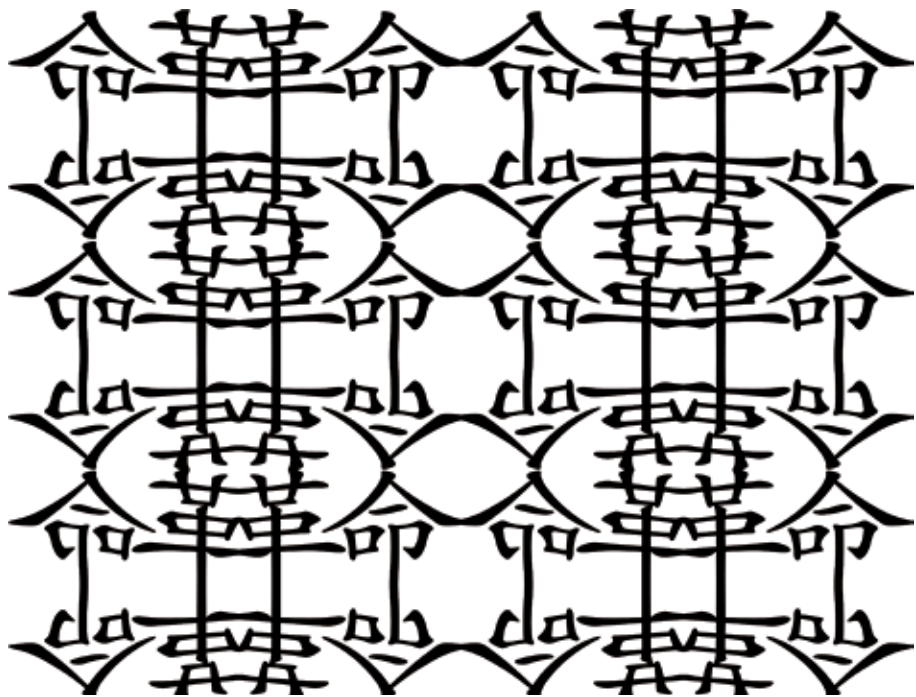
14th century Syrian manuscript of folk tales into French and added to it fourteen tales recounted by a Christian monk from Aleppo. The stories about Ali Baba's greed and King Solomon's flying carpet were among them. In 1999, Jack Ma established Alibaba Holdings, the largest e-commerce platform in China. In 2016, carpets bought from alibaba.com cover a wall of the PSA. Cultural translation continues.

Heidi Voet 海蒂·芙欧特 41

When folded, the Chinese character for revolution creates the glyph for double happiness. Happiness can be small, and it can be monumental.

Mural
2011

PostPopRevolution 后波普革命



汉语里“革命”二字折叠起来成了双喜的形状。幸福可以是细微的，也可以是里程碑式的。

壁画
2011年



Ocean Wave 海浪

电扇运行5分钟，静止5分钟，如此反复。机械声与来自不同方向的风声互相交织。电扇的位置和朝向都经过仔细设计，风只会囿于此矩阵内，并在其中相互消解。声音的形成和风的消散同时发生。

49个风扇排成7 x 7 的矩阵
2016年(新版)

Electric fans run for 5 minutes, stop still for 5 minutes, and then repeat. Mechanical sound mixes with the sound of wind crashing in from different directions. By careful design of the position and orientation of the fans, the winds only run within the matrix, and decompose within it. The becoming of sound and the digestion of wind happen at the same time.

49 fans in a 7x7 matrix
2016 (New iteration)

Will Draw 将画

辛格在展墙上作注释，为大家导览作品，并留下秘密的记号。

铅笔、钢笔和记号笔画
2016年（新委任制作）

Singh annotates the walls of the exhibition. He navigates the art works, and leaves surreptitious notes.

Drawings with pencil, pens and markers
2016 (New Commission)



陆平原的父亲是一位药剂师，在医院里工作了很多年。陆平原一直对艺术抱有热情，他的创作关注艺术的本质和其历史。有一天他注意到，他那看起来一直很平静与理智的父亲开始诉说他职业生涯里遇到的那些无法解释的现象。这引起了陆平原的注意，并激发了他对解谜的好奇，导致他开始写故事。这些故事建构出了一个充满惊喜、恐惧和无法解释的世界。它们与艺术有关。

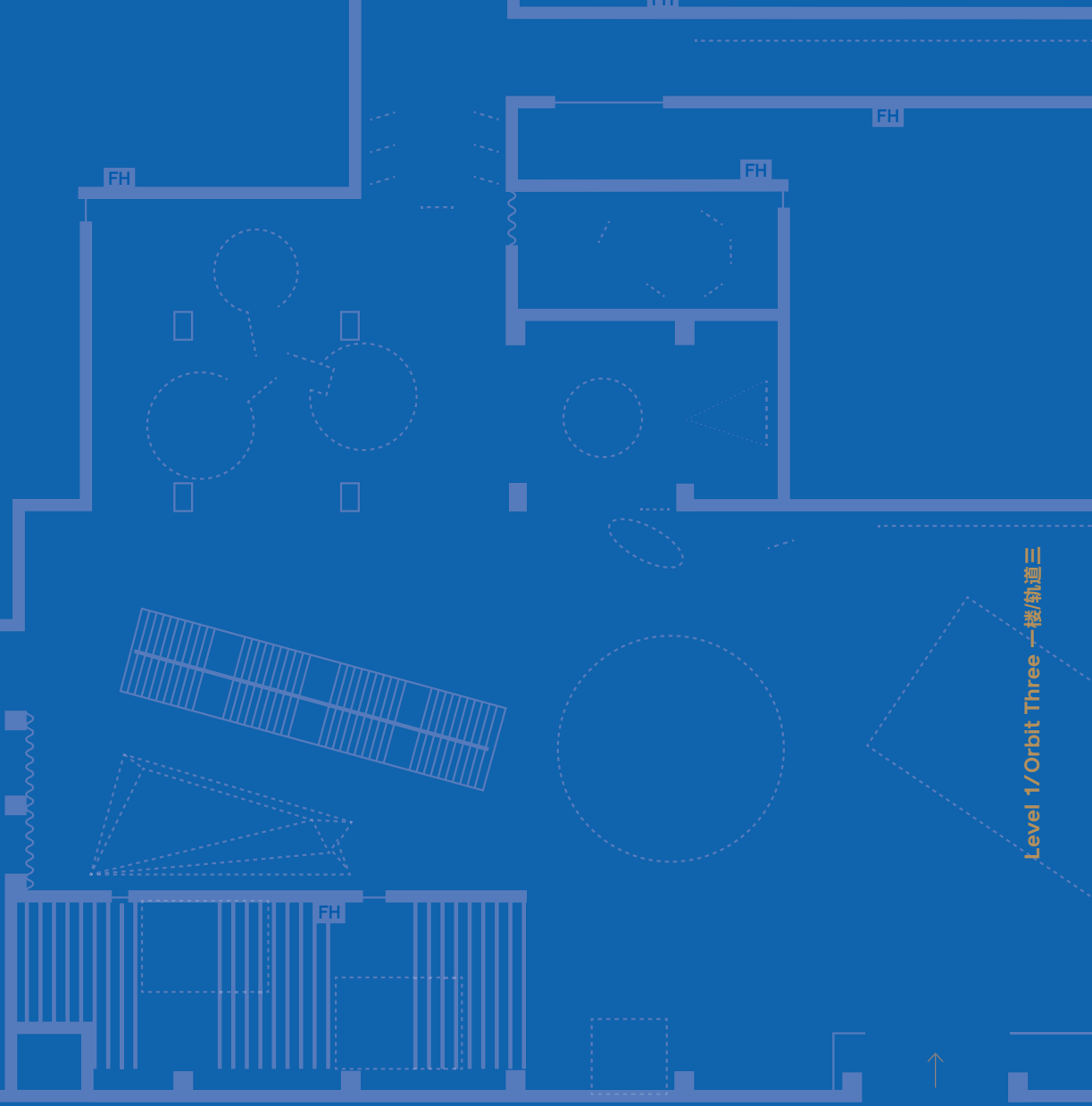
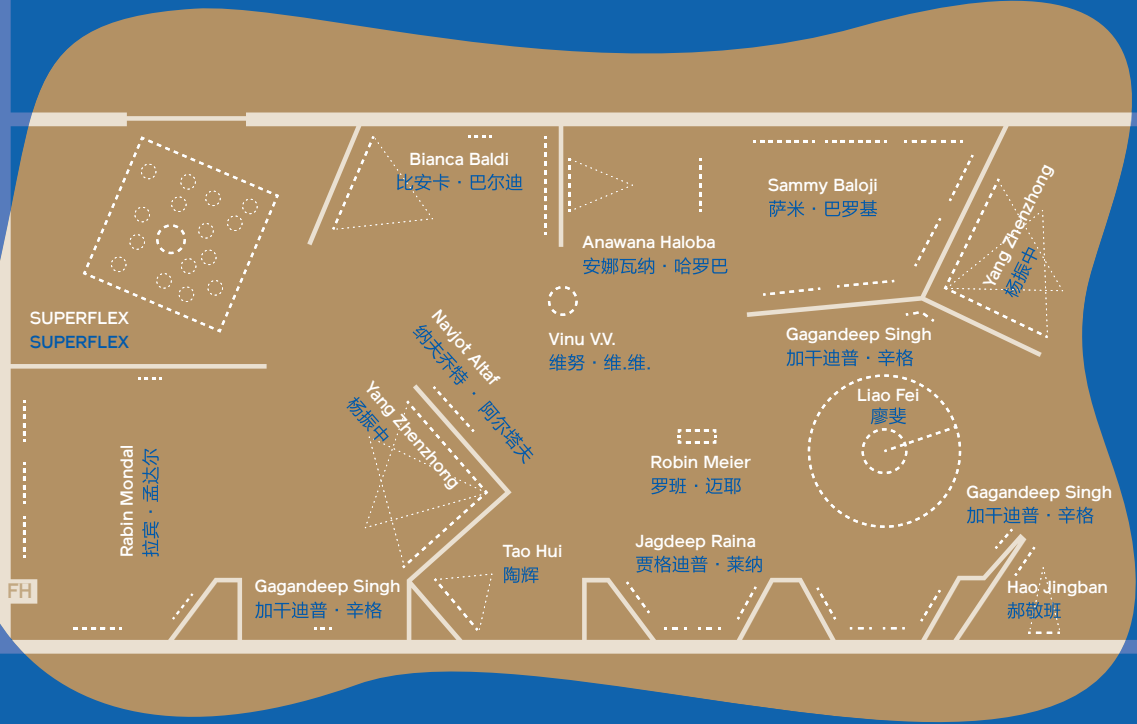
纸本，铺遍走廊的装置，根据场地制作
2013年 至今



Story Series 故事系列

Pingyuan's father practices medicine and worked for years in a hospital. Pingyuan always had a passion for art, and his creations focus on the nature of art and its history. One day he noticed his externally placid and rational father had started recounting incomprehensible phenomena from his career. This caught Pingyuan's attention and stimulated his curiosity for enigmas, leading him to write stories. These stories construct a world, filled with surprises, fears and the unexplainable. They relate to art.

Print on paper, site-specific
installation punctuating the
corridors
2013-ongoing

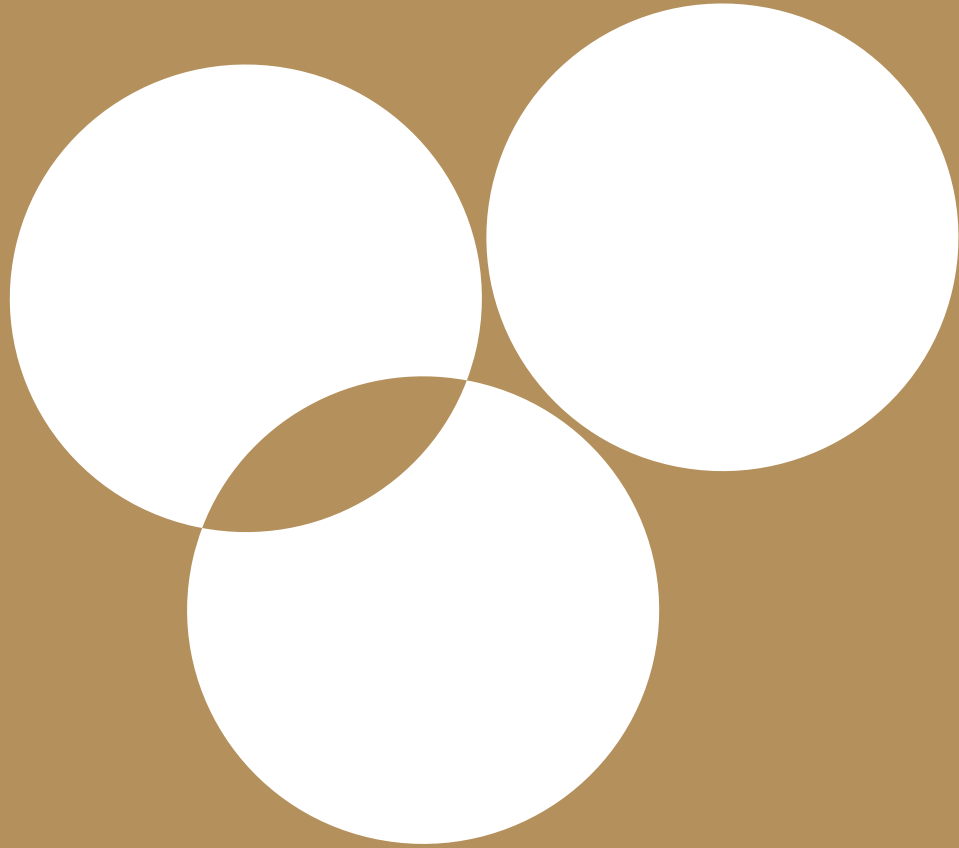


Level 1/Orbit Three 一楼/轨道三

ENTRY 入口

STREET 街

What does the revolt of
sediments look like?
沉积物造反时会有何等样貌?



Is it necessary to find the axes
of illegible orbits?

是否有必要找到难以辨认的轨道之轴线?

这些面具复制了佩戴者的脸，与其说它们遮盖了表情，不如说他们夸张了表情。即使工人们在流水线上只是按照要求行动，他们机械般的动作施展却也像自由的缓慢舞步。工厂仍旧保持着正常生产的氛围，但也正在转变为一个神秘的地方。

五屏影像装置
2015年

Disguise 伪装



Exact duplicates of each face that wears them, these masks dramatise rather than veil emotion. Even as they move according to the demands of the assembly line, the mechanical movements of workers unfurl like a slow dance of liberation. The factory still has an atmosphere of regular production, but it is transforming into a mysterious place.

5-screen video installation
2015

2012至2015年间，郝敬班收集了一批过去的录像，同时拍摄了舞厅派对、访谈以及她和舞者一起在北京舞厅里特别制作的场景。但是大部分片段都被遗弃了，没有被使用。她从其中抽取图像，重新叙述，查考它们饱含的记忆和历史。

影像
2016年（新委任制作）



Off Takes 正片以外

Between 2012 and 2015, Hao Jingban gathered found footage, and also shot dance parties, interviews and scenes she specially created with dancers in ballrooms in Beijing. But most of the footage was left over, unused. Pulling out images from it, she reiterates them, examining the memory and history they contain.

Video
2016 (New commission)

We have here scale, field, movement, and a system. In the universe, mechanical motions of spheres without pivots make day and night, and cause eclipses. They are the most ordinary events. Liao Fei presents a scene that is both open-ended and obscure.

Marble, steel plate,
lamp bulb, robot arm
2015

Event 事件



在这里有尺度、场域、运动和一个系统。在宇宙中，没有轴心的球体机械运动产生了昼夜，并制造了日月食。它们都是最平常的现象。廖斐呈现了一个开放而隐晦的场景。

大理石、钢板、灯泡、机械手臂
2015年



Reverberation Coils 混响线圈

With archives and family albums of Sikh communities in Canada as his entry point into history, weaving into them his assertions, Raina brings to surface the un-reckoned, unresolved, turbulent under-layer of images.

Mixed media on paper
2015-2016

莱纳以加拿大锡克教档案和家庭相册作为进入历史的入口，把自己的声明编入它们之中，让那些图像之下未被推想过、未解决的和汹涌的隐秘层浮出水面。

纸上综合材料
2015-2016年

为了几百万年后可能会遇到的外星生命，美国国家航空航天局在“旅行者II号”上放了一张白金唱片送入太空。与之相应的是另一张唱片，通过使用基于电脑的物理建模算法以及分析昆虫翅膀化石的可见静脉结构，一亿五千万年前的声音得以重现。

钢质及铜质录音唱片
2015年



Fossil Records 化石唱片

In symmetry to the Golden Record sent into space by NASA on-board Voyager II with sounds from Earth aimed at extra-terrestrial life that it may encounter several million years from today, a record plays sound from 150 million years ago created using computer-based physical modelling algorithms and analysing the physical structure of visible veins on an insect's fossilised wings.

Steel and copper audio record
2015

艺术家——穿着如一位穆斯林女孩，坐在被亲朋好友围着的床边——以一位人类学家的口吻来分析和讲述他自己的身体。这是否是一种对情感的抛弃、对传统之约束的远离，并且通过言说和仪式对一个崭新自我的创造？

影像
2013年

Talk About Body 谈身体



The artist, dressed as a Muslim girl, sits on a bed in a room surrounded by friends and family, analysing and describing his body through the words of an anthropologist. Is this an abandoning of emotion, a distancing from the constraints of tradition, and the creation of a new self through speech and ceremony?

Video
2013

These sickles, inscribed with caste names and geographies, are neither symbols nor an assembly, but a concatenation of singularities. On a tree trunk, they propose labour in a different moment of its manifestation: of repose and defiance. The field they evoke is at once essential, and a threat to the ideologies and imaginaries of productivity.

Tree trunk and sickles
2014

这些刻有种姓和地域的镰刀既不是符号也不是集合物，而是奇点的串联。它们在树干上，展现出劳动在一个不同时刻所发出的宣言：休止和对抗。它们所唤起的领域是一种极其本质的，对生产力的诸种意识形态与想象的挑战。

Noon Rest 午休

树干和镰刀
2014年



Landscape transforms rapidly in the state of Chhattisgarh in central India. The region spirals with a downward force accelerated by mining industries, and the image is clear: the pit is being dug deeper.

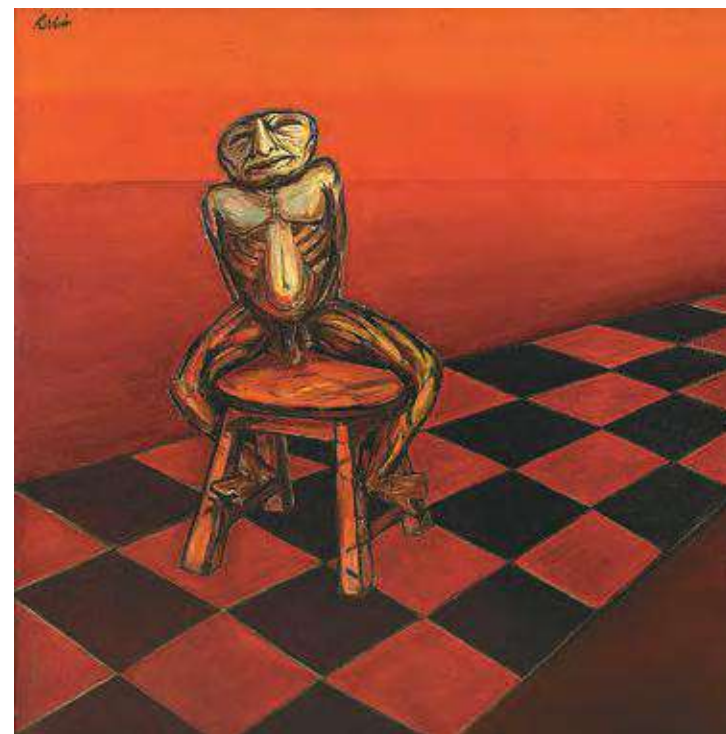
Digital print on canvas
2014

Soul Breath Wind 灵魂呼吸着风



印度中部恰蒂斯加尔邦的景观正在飞速变化。这个区域正在被采矿业那股加速向下的力量拖得每况愈下。这幅图景很鲜明：这个矿正被越挖越深。

布面数码打印
2014年



The King Series 国王系列

这些作品创作于20世纪70年代印度历史上的政治动荡时期，当时国家宣布进入紧急状况，撤回基本权利，并开始大量监禁屠杀。这些作品描绘的惊人图景展现了权力的脆弱——一种可以以恐惧和衰败来描绘的权力。君主及其身体之间的关系是不安的。

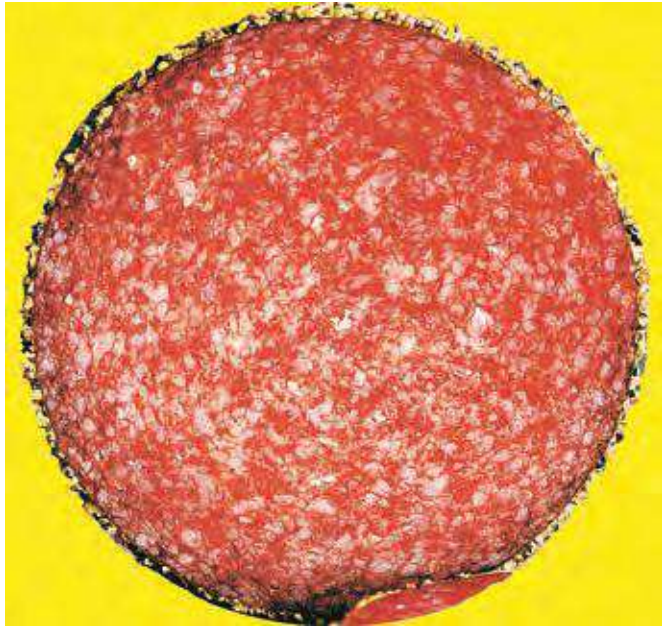
布面油画、纸本钢笔和墨画
1975—1977年

These works were made in the 1970s amidst a turbulent political moment in India's history when the government declared a State of Emergency, withdrew fundamental rights, and incarcerated and killed in large numbers. They depict a startling image of the fragility of power—a power that can be characterised by fear and decay. The relationship between the sovereign and its body is fraught.

Oil on canvas/Pen
and ink on paper
1975—1977

Perhaps the ancient book on divination, *I Ching*, found its purpose in inspiring a German philosopher to consider binary numbers. Perhaps *Das Kapital* was meant to be a script for a Chinese opera. For sure, fat Chinese pigs helped lift Denmark out of poverty. And it seems the dying passengers of Titanic will inspire future generations through a theme park. This work strikes a tone and hits at historical hinges as it connects these disparate moments.

Video, pillows, carpet
2016 (New Commission)



Exchange of Pigs and Bits 猪与数字的交换

也许《易经》，这本卜筮古书的目的，便是启发了一位德国哲学家对二进制数字的思考。也许《资本论》本来应该成为一部京剧剧本。至少可以确定的是，肥美的中国肉猪帮助丹麦走出了贫困。泰坦尼克号上濒死的乘客似乎能通过一个主题公园来启发未来的一代。这件作品将这些碎裂的片段连接起来，撞击着历史的铰链且击打成音。

影像、枕头、地毯
2016年（新委任制作）

with
Bianca Baldi
Anawana Haloba
Sammy Baloji

Future of the Past I Can History be Written from Memory? Ugochukwu-Smooth C. Nzewi

Future of the Past maps the cartographies of individual and collective experiences and how they intersect with real, imagined and speculative histories. It presents works that assume voices from the past, and pairs them around specific events in history. It proposes artists as witnesses of history, and asks how might artists recuperate, frame, or contest the debris of historical narratives.

Like a sepia-toned photograph manipulated by technology, history manipulates the past and is a document of the present. Inasmuch as we take the pleasure of self-indulgence in imagining the future, the future insists on past and present as frames of reference. The past is thus reiterative and, like time, always in the process of becoming. While it is obvious that the historical past does not hold decisive truths, how might historical representations which served specific purposes and agendas in that past, and which continue to dictate the tenor of the now, and perhaps hold out possible consequences for the future, be addressed? How might artists attend to the ruins of postcolonial imaginings as an intellectual space within which old and new cartographies of representation, memory, place and time can be gainfully addressed? Ultimately, how might we contemplate the future through the past?

Rather than providing answers to these questions, *Future of the Past* hopes to uncover divergences, opposing viewpoints and conjunctive positions around three thematic questions that contemplate the past, knock at the present, and offer routes for the imagining of the future.

This is the first of three segments that unfold through this exhibition.

与以下艺术家合作：
Bianca Baldi
Anawana Haloba
Sammy Baloji

过去的未来 [一] 历史可以凭记忆书写吗？ 乌古楚克乌-史慕斯·泽卫

《过去的未来》绘制了个人经验和集体经验的制图法，以及它们是如何与现实的、想象的和思辨出来的种种历史相交。

它呈现的作品所表现的是来自过去的声音，并将这些作品围绕特定的历史事件进行配对。它提出，艺术家是历史的见证者，并探问艺术家如何可能复原、搭建历史叙事的碎片，或与其争辩。

就像由技术所操纵的棕褐色照片一样，历史操纵着过去，它同时也是对当前的记录。我们在想象未来的过程中享受自我放纵的乐趣，未来则坚持以过去和现在作为参考框架。因此，过去是反复迭代的，它和时间一样，处于不断形成的变化过程中。虽然历史的过去没有决定性的真理，这一点是显而易见的，如此一来，那些曾服务于特定目的和工作，并继续决定着当下基调，也许还为未来提供了可能性后果的历史图像，又会被怎样处理呢？艺术家如何将后殖民想象的废墟当做一个知识空间，在其中，关于再现、记忆、地点和时间的新旧制图法又将被怎样处理呢？最后，我们如何通过过去来思考未来呢？

《过去的未来》不是为这些问题提供答案，而是希望围绕三个主要问题来揭示出其中的分歧、对立观点和相关立场，它们思考过去，推敲现在，并给未来的想象提供路径。

这是在展览中展开的三个环节中的第一个。

这一由路易·威登（巴黎箱包品牌的创始人）为萨法尔格南·德·布拉扎定制的，供其在前往刚果的旅途上使用的便携床，从形式上让人无法抗拒。然而，尽管这张床是历史的共谋，其中却也蕴含着一种对历史的排斥。借由来自野心勃勃的欧洲帝国在非洲进行殖民冒险时期的遗产、雕塑、历史暗号和表演道具，这张探险者之床被重新构建了。

影像，印刷品
2014年

Zero Latitude 零纬度

The custom-made portable bed by Louis Vuitton (founder of the Parisian luggage goods brand) for the explorer Savorgnan de Brazza on his way to Congo is formally irresistible. But there is also a repulsion to the histories to which it is complicit. Relic, sculpture, historical cipher and performative prop from a period of European imperial ambition and colonial adventurism in Africa, the explorer's bed is re-orchestrated.

Video, prints
2014



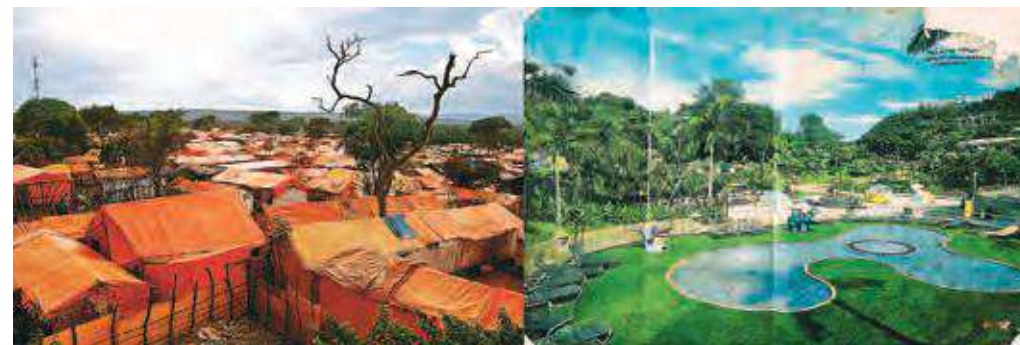
有这样一张海报：非洲的自由斗士在读《毛泽东语录》。有这样一条铁路——坦赞（斯瓦西里语里意为自由）铁路，是1968—1975年间中国出资建造的，它是连接内陆国家赞比亚和大海的重要通道，这让赞比亚能够不再依赖伊恩·史密斯统治下的罗德西亚和南非境内种族隔离下的铁路和港口。是历史，也是当下；是传说，也是现实。

动画影像
2016年

There is a poster: freedom fighters in Africa read a copy of Mao's *Red Book*. There is Tazara, or *Uhuru* (Swahili for freedom), the Chinese-sponsored railway line which was landlocked Zambia's critical link to the sea built between 1968 and 1975, her breakaway from dependency on Ian Smith's Rhodesia and Apartheid South Africa's rails and ports. There is a history, and there is a present; there are legends, and also realities.

Video animation
2016

A Dragon King in Sleepy Pride Rock 沉睡的荣耀石中的龙王



Kolwezi 科卢韦齐

Armed with picks, hammers, lamps and bags of raffia, artisanal miners climb up and down the slopes of the copper and cobalt mines of Kolwezi. In cities of tarpaulins made by them near the mines, posters made in China depicting cities and landscapes, real or imagined, decorate the interiors of makeshift bars, hotels, homes, hair salons and photo studios. You

can almost believe that these images of utopian futures represent the Congo of tomorrow. Almost.

Archival inkjet prints
2011–2012

带着镐、锤、灯具和酒椰袋，手工采矿者在科卢韦齐的铜矿和钴矿的斜坡上爬上爬下。在他们矿井附近的由防水油布搭建而起的城市里，其中中国制作的海报上描绘着或真实或想象出来的城市和景观，那里装点着各种临时酒吧、酒店、家庭、美发沙龙和摄影工作室的室内场景。你几乎可以相信这些未来乌托邦式的图片代表了未来的刚果。几乎如此。

收藏级喷墨打印
2011—2012年

Sun Yuan & Peng Yu ■ Follow a thought, like you would the beginning of a word.

Ivana Franke ■ Like a small forest that you have to cross.
Müge Yilmaz ■ Are you a hunter?
Lee Mingwei ■ Are you an obstruction?
Müge Yilmaz ■ Are you nature defending itself?

Yu Ji ■ I stood in a vast volcanic pit for a long time, no one around, and felt a strong, dignified sadness. This sadness is not from ordinary life; it is of the natural world and its passage of time.

Moinak Biswas ■ Are you the figure glowing against darkness, speaking with rebels in the forest?

Lee Mingwei ■ Perhaps you are yourself the labyrinthine path.

Lantian Xie ■ A widely oscillating vibrato emanates from a record.

Sun Yuan & Peng Yu ■ Would you call this an invention, this fierce confrontation of torques? Or is it not an invention if it doesn't have other uses?

Ivana Franke ■ Finding a signpost is going to be easy. But how can you know if what you've found really is the right one? Look around more.

Peter Piller ■ Our perception, or attentiveness, can have something to do with a mood or just a moment.

Ivana Franke ■ Maybe the shape of leaves will look familiar but the colour won't match what you know. Yes, that's it, go on.

Lee Mingwei ■ Wait, remove your shoes first; enhance the sensations produced by walking.

Sun Yuan & Peng Yu ■ The problem is not the answer. We need to continue to give the suspect a problem so she may find her coordinates.

These fragments, this flow between artist and artist, has been created by Shveta Sarda who is the editor of the BLUEPRINT. She pulls these undercurrents by reading through artist statements, essays on and by the artists, interviews of artists found online, reported oral conversations, exchanges between the artists and the curators, and curatorial annotations. The ebb and flow of these words, the arguments and counter-arguments that get formed, are a way to delve into the connections and currents that traverse *Why Not Ask Again*.

Raqs

孙原&彭禹 ■ 追随一个念头，就像你看见一个单词的开头之后的反应。

依凡娜·弗兰克 ■ 像你必须穿过的一片小树林。
缪格·伊尔马兹 ■ 你是猎人吗？
李明维 ■ 你是障碍物？
缪格·伊尔马兹 ■ 你是自然在捍卫自己？

于吉 ■ 我在广阔的火山坑中站立良久，周围静谧无人，我感受到一阵强烈而庄严的悲伤。这悲伤不是来自通常的生活，它来自自然世界及其时间之逝。

穆依纳克·比斯瓦思 ■ 你是照亮黑暗、与森林中的反叛者对话的那个人吗？

李明维 ■ 或许你自己即是那迷宫之路。

谢蓝天 ■ 一个大幅震荡的颤音从录音中发出。

孙原&彭禹 ■ 这扭力的强烈对抗啊——你会将之称为一个发明吗？抑或，若别无他用，它就并非一个发明？

依凡娜·弗兰克 ■ 找到路标何其容易。但你怎么知道你所找到的就是正确的？再四处观望一下吧。

彼得·皮勒 ■ 我们的认知或注意力，可能关乎情绪，也可能只和某一个瞬间相关。

依凡娜·弗兰克 ■ 或许叶子的形状看起来很熟悉，但是叶子的颜色并不符合你的认知。对了，就是这样，继续吧。

李明维 ■ 别急，先脱掉鞋子；提升你行走的感受力吧。

孙原&彭禹 ■ 问题不是答案。我们需要继续给嫌疑人一个问题，以至她或许能够借此找到其同谋。

这些片段，这种艺术家之间的交流，是由施韦塔·萨尔达创造的，她是这本《蓝图》的编辑。她通读了艺术家自述、有关艺术家或者他们本人的论述、在网上找到的艺术家采访、报导中的口头对话、艺术家和策展人之间的交谈，以及策展评注，从中抽取了这些潜流。语句之间的跌宕起伏，由此形成的正辩和反辩，是探究“何不再问”中的关联和思潮的一条途径。

Raqs

Moinak Biswas | The protagonist admits to his confusion, his exhaustion. He journeys with fellow homeless characters. The images he creates are also homeless. Certitudes, even the noblest ones, are subject to a becoming.

Lee Mingwei | While the dancer continues to navigate silently and mindfully.

Gagandeep Singh |



Marjolijn Dijkman | We can be friends who made the future.

which is a stranger circle?

Surabhi Sharma and Tejaswini Niranjana | It requires intensity and commitment.

Lu Pingyuan | Encounters always tend to be moving; everything depends on if you are willing to face them or not. Let's tell a story.

Heidi Voet | A translator of a manuscript of 14th century Syrian folk tales adds to it fourteen oral versions of tales, recounted by a Christian Monk from Aleppo. 'Alibaba and Forty Thieves' is among them.

Kendell Geers | Stasis is not an option.

Yin Yi | How do we make sound to go back to the world, to be part of the world, to be the world itself?

Christian Thompson | It is similar with photographs. Aura is their essential quality, but it is not clearly visible. It is evoked. What does it mean to repatriate the aura of a photograph? How might we enact this spiritual repatriation?

Kendell Geers | Does the mirror flip over into a double reflection?

Marjolijn Dijkman | Like a cabinet of curiosity to re-imagine our relationships to the world, and the world's place in the cosmos.

Liao Fei | The system is always in a delicate balance.

Vinu V. V. | A continuous observation of events and objects becomes necessary.

Yang Zhenzhong | When nothing is certain, all predictions can turn into new possibilities.

Vinu V. V. | Each of us could be the-one-expressing-many.

穆依纳克·比斯瓦斯 | 主角承认了他的困惑，他的疲倦。他与无家可归者相伴而行。他所创作的图像同样有漂泊感。即便是那些最高贵的确定性都抵不过流变。

李明维 | 当舞者继续沉默而谨慎地表演。

加干迪普·辛格 | 哪个圆更加奇怪？

玛卓林·戴克曼 | 我们可以成为一起创造未来的朋友。

苏拉比·夏尔马及特贾斯维尼·尼南贾纳 | 这需要专注与全身心的投入。

陆平原 | 邂逅总是趋向移动的；一切都取决于你是否愿意面对他们。我们来讲个故事吧。

海蒂·芙欧特 | 一个14世纪叙利亚民间故事的译者，在翻译中加入了14个故事的口述版本，并通过一个来自阿勒颇的基督僧侣重述。《阿里巴巴与四十大盗》便是其中之一。

肯德尔·戈尔斯 | 停滞不前不是选项。

殷漪 | 我们怎样通过发声而回到世界、成为世界的一部分、成为世界本身？

克里斯蒂安·汤普森 | 这类似于照片。灵光是他们的基本特质，但它并非清晰可见。它需要被唤起。当一张照片的灵光被返送，这意味着什么？我们怎样才有可能实施这一精神返送？

肯德尔·戈尔斯 | 镜子能翻过来形成双重反射吗？

玛卓林·戴克曼 | 像一个珍宝阁一样去重新想象我们与世界的关系，想象世界在宇宙中的位置。

廖斐 | 系统总是处于微妙的平衡中。

维努·维.维. | 对事件和事物进行持续观察实属必要。

杨振中 | 当任何事情不再确切时，所有预测都能转化为新的可能性。

维努·维.维. | 我们当中的每个人都可能为众人发声。

Tao Hui ■ Let all experiences find their angles and reasons, let all narratives find resilience and flexibility.

Robin Meier ■ A record plays sounds from millions of years ago—in symmetry to a future millions of years away.

Yang Zhenzhong ■ Is this a dance of liberation, this metamorphosis on the assembly line of a factory?

Jagdeep Raina ■ There is a rupture in the drawing.

Tao Hui ■ Neither too real, nor too fake, neither too sad, nor too filled with happiness. Just only the unexpected.

Jagdeep Raina ■ All things have an un-reckoned under-layer.

Hao Jingban ■ Memory can be re-examined, and images reiterated.

Liao Fei ■ In nature, there are no straight lines. Even light bends.

Robin Meier ■ The first possibility for Voyager to pass by a potentially inhabited planet will not be until several million years from today. In symmetry to us broadening the spectrum of our relationship to the Other and the unknown, a fossil's stridulations have come alive again.

SUPERFLEX ■ What connects 'I Ching' hexagrams, the Titanic, the genes of fat Chinese pigs and 'Das Kapital'?

Anawana Haloba ■ And kings to bars of gold?

Sammy Baloji ■ Or a land to memory? Can you see, all these signs that extend, ever onward, a utopian future?

Rabin Mondal ■ The king is helpless, not beautiful to look at. Do you see?

Navjot Altaf ■ The landscape transforms further. The force of extraction moves downward. The pit is dug even deeper, do you see?

Anawana Haloba ■ It is easier to deal with pitfalls when you fictionalise.

Bianca Baldi ■ Dressing up as if charting point zero—

SUPERFLEX ■ —hitting at historical hinges—

Bianca Baldi ■ —let us go to the contested fictional space elaborated upon through projection and fantasy.

Ugochukwu-Smooth C. Nzewi ■ Some ghosts do not go. There is such a thing as a future of the past.

■ Exit Level 1 ■

陶辉 ■ 让所有经验都找到它们的角度和理由，让所有叙事找到韧性和弹性。

罗班·迈耶 ■ 唱片播放出数百万年前的声音——它与数百万年后的未来形成呼应。

杨振中 ■ 这就是解放之舞，工厂流水线上的变形记吗？

贾格迪普·莱纳 ■ 这张素描中有一道裂痕。

陶辉 ■ 既非真亦非假，既非悲亦非喜。仅仅出人意料。

贾格迪普·莱纳 ■ 所有事物都有不被认知的隐秘层。

郝敬班 ■ 记忆可以被重新检验，图像也可以被重申。

廖斐 ■ 自然界没有直线。就连光线也会折曲。

罗班·迈耶 ■ 这是第一次有航行者能够经过一个可能有生命居住的星球，这个机会是即日起的几百万年内都不可能出现的。当我们在正扩大我们与“他者”及“未知之物”的关系范围时，与之对称的是一种迂腐守旧者的杂音已再次出现。

SUPERFLEX ■ 是什么将易经卦象、泰坦尼克号、中国肉猪的基因和资本论连接起来？

安娜瓦纳·哈罗巴 ■ 又是什么将国王和金条连接起来？

萨米·巴罗基 ■ 或者土地和记忆呢？你能明白吗——所有这些不断向前延伸的迹象，是一个乌托邦的未来？

拉宾·孟达尔 ■ 国王很无助，不要看过去。你明白了吗？

纳夫乔特·阿尔特夫 ■ 图景进一步转化。抽离的力量向下运动。坑洞被挖得更深了，你明白了吗？

安娜瓦纳·哈罗巴 ■ 当你虚构创作时，困难会更容易解决。

比安卡·巴尔迪 ■ 装扮起来，就仿佛是在绘制一幅零点的地图—

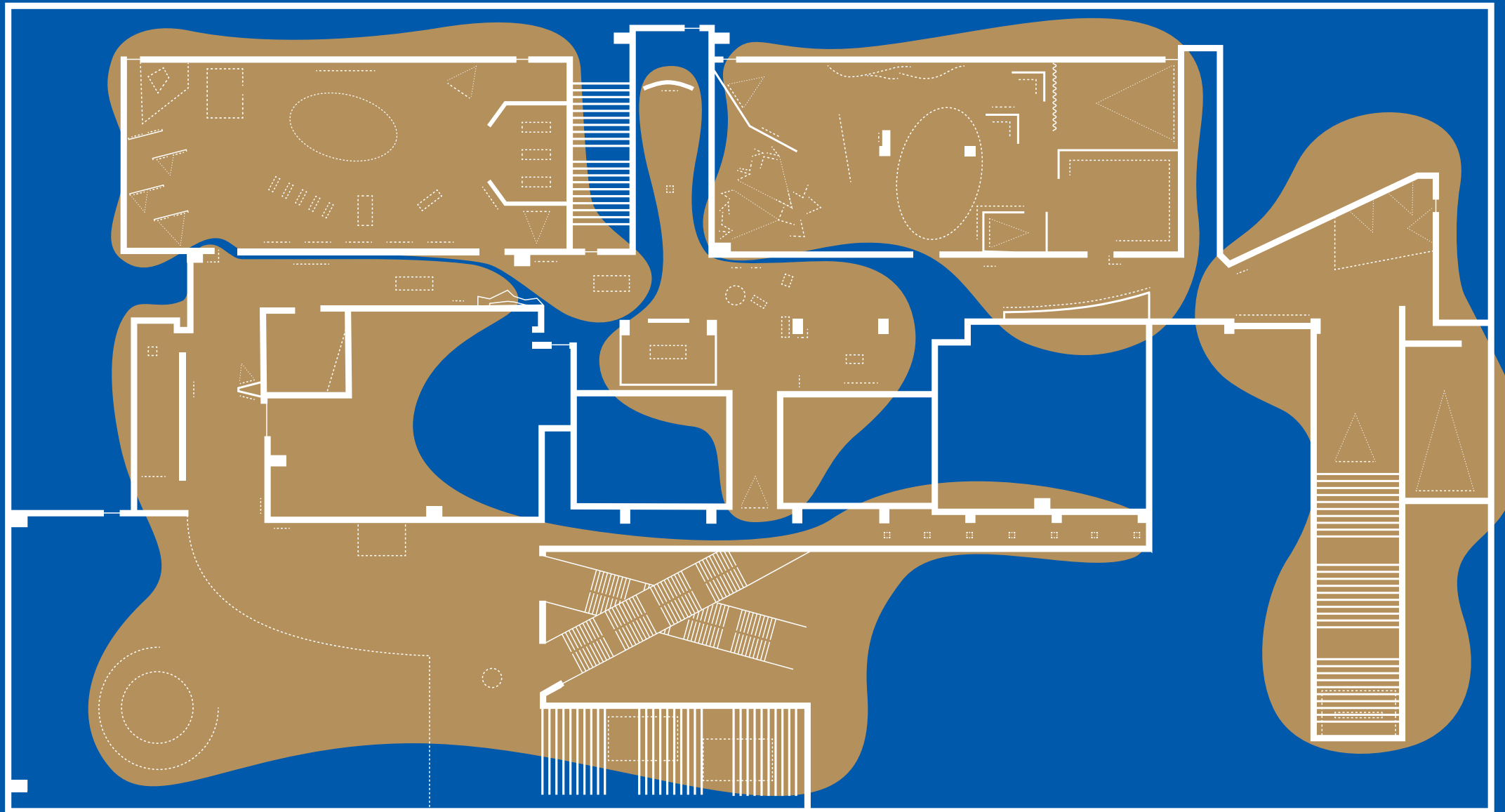
SUPERFLEX ■ 一击打历史的铰链—

比安卡·巴尔迪 ■ 一让我们去往被质疑的、通过投射与幻象所精心推敲出来的虚构空间。

乌古楚克乌-史慕斯·泽卫 ■ 有些幽灵不会散去。还有一种诸如过去之未来的东西。

■ 一楼出口 ■

PSA Level 2 二楼

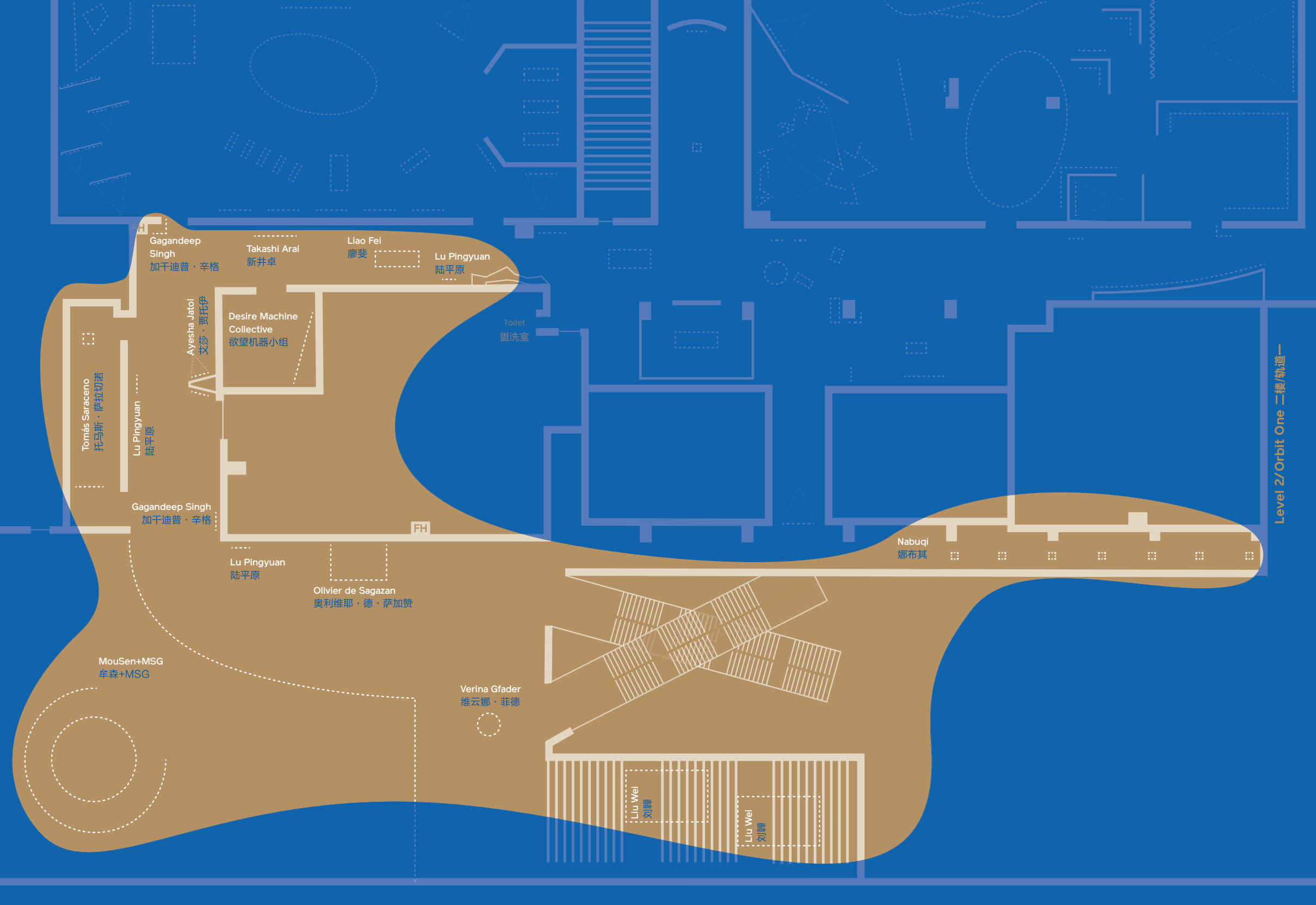


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Nabuqi Beijing P.81
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Gagandeep Singh
加干迪普·辛格

Takashi Arai
新井卓

Liao Fei
廖斐

Lu Pingyuan
陆平原

Ayesha Jatoti
艾莎·贾托伊

Desire Machine Collective
欲望机器小组

Toilet
盥洗室

Tomás Saraceno
托马斯·萨拉切诺

Lu Pingyuan
陆平原

Gagandeep Singh
加干迪普·辛格

FH

Lu Pingyuan
陆平原

Olivier de Sagazan
奥利维耶·德·萨加赞

MouSen+MSG
牟森+MSG

Verina Gfader
维云娜·菲德

Nabuqi
娜布其

Liu Wei
刘卫

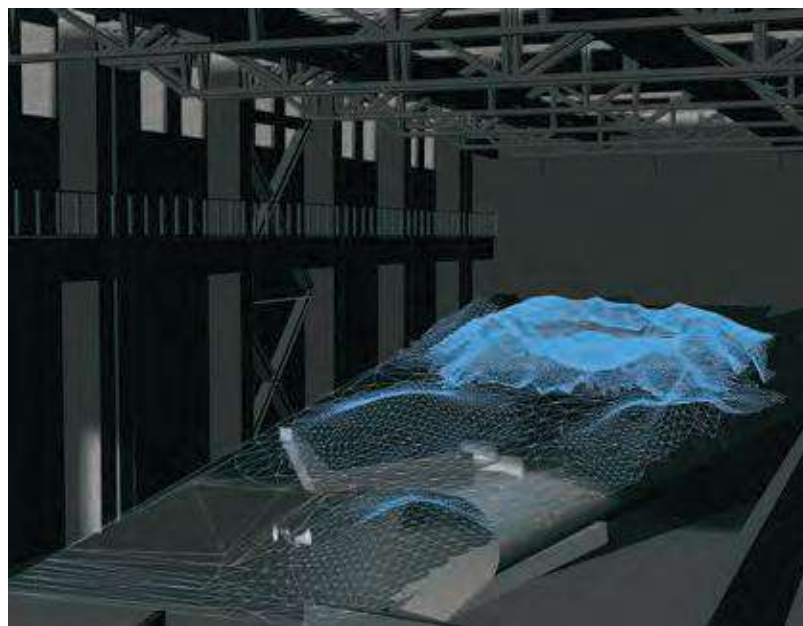
Liu Wei
刘卫

Level 2/Orbit One 二楼/轨道一

What is animal nature?
What is human nature?
动物的天性是什么?
人类的天性是什么?

What is natural nature?
What is artificial nature?
自然的天性是什么?
人造物的“天性”是什么?

The Great Chain of Being — Planet Trilogy 存在巨链——行星三部曲



The Great Chain of Being began by connecting three historical points—Red Flag Canal, Samuel Beckett, and William Shakespeare. It combines over forty works into a megastructure, and takes the form of a trilogy: *Infinite Perspective*, *The End of Time*, and *Towards Darkness*. It is a performance without the involvement of human bodies, a play in continuous rehearsal; an installation that is also a storytelling machine. All who enter are drawn into the scene, becoming performers and a part of the scene.

《存在巨链——行星三部曲》起始于三个历史点：红旗渠、塞缪尔·贝克特和威廉·莎士比亚。最终以包含四十多件创作的巨构形成三部曲：《无限视角》《时间尽头》和《黑暗深处》。这是一个没有人表演的戏剧，一个讲故事的机器装置，所有进入其中的人都被拉进场景中，成为演员和场景的一部分。

Experimental theatre space,
videos, sound, objects and bees
2016 (New Commission)

实验剧场空间、影像、声音、
现成品和蜜蜂
2016年（新委任制作）

这些人物角色出自那个神话，即1592年古典小说《西游记》中万物有灵的世界，他们采用诗歌与问题来面对读者，而这些诗歌和问题在《西游记》的英译本《猴：一个中国民间故事》（亚瑟·韦利，1942）中却被省略了。这个故事的结构被改成了剧本，一个人物角色、对话、地理、经济和政治的集合，通过现今流行的手法，它可以在世界上任何一个地方被重新编排。

服饰、雕塑与行为
2016年 (新委任制作)



The Guests 客人

Characters emerge from the mythic, animistic world of the 1592 classic novel *Xi You Ji* (Journey to the West) to confront visitors with questions and poetry omitted from its English translation *Monkey: A Folk-Tale of China* (Arthur Waley, 1942). The fabric of the story turns into a script, an assemblage of characters, conversations, geographies, economies and politics to be plotted anew, with current means, and from all places in the world.

Costume/sculpture and performance
2016 (New Commission)

通过一种扭曲变形和戏谑的镜面反射，观众从现实世界中被拉了出来。这一全景式的奇观并未与自身形成统一，但它一直将自己描述为一个不可能的异质总体。这是一个“伪”空间，在其中，二维与三维被故意且又绝对地相混淆了。

综合媒介
2016年



Panorama 全景

By using the reflexive in a twisted and playful way, spectators are delivered from the real. The panoramic spectacle fails at unifying with itself, but continues describing itself as a totality of impossible heterogeneities. This is a “false” space, where the two-dimensional is deliberately and positively confused with the three-dimensional.

Mixed media
2016

The Prophecy 预言



Gaia is Mother Earth and source of life in Greek mythology. To Monteiro, environmental degradation, a hopeful future, and a world seen through mystical thinking and renewal, appear wherever the populations of cities go on with their daily life.

Wallpaper print
2013–ongoing

Installed, Level 3
Best view, Level 2

盖亚是古希腊神话中的大地之母和生命之源。对蒙提偌而言，环境恶化、充满希望的未来、通过神秘主义角度看到的不断变化的世界，与城市里人们的日常生活时刻共存。

墙纸印刷
2013年 至今
作品位于三楼
最佳观测点位于二楼



Strange Views 陌生的风景

这些雕塑呈现了某种风景，但它们是被抽离的空间变形的想象景观，而非具体的地方。两种不同的空间由此产生：一种是现实的，与身体有着直接的联系；而另一种唯有作为视觉并通过想象才得以接近。路灯是随处可见的城市景观之一，当作为雕塑摆放在诺大的美术馆空间之内，产生了一种“风景中的风景”，又构成另外一种陌生的城市风景，矩阵般地在空间中闪烁着。

场域特定装置
2016年（新委任制作）

These sculptures present views; but they are views of abstracted imaginations of spatial transformations, and not of specific places. Two types of space however do get created: one is realistic and has immediate connection to the body; the other is accessible only as vision and in the imagination. Street lamps—such common elements of city view—can create a “view within the view” when set as sculpture in the museum, and also shape another strange view of the city, glittering like a matrix in space.

Site-specific installation
2016 (New Commission)

Transfiguration 变形

Moulding layers of clay and paint onto his face and body, de Sagazan transforms, disfigures and takes apart his own figure, revealing an animalistic human who is seeking to understand his real nature. This work continues the eponymous performative series the artist began in 1999.

Performance, residue
2016

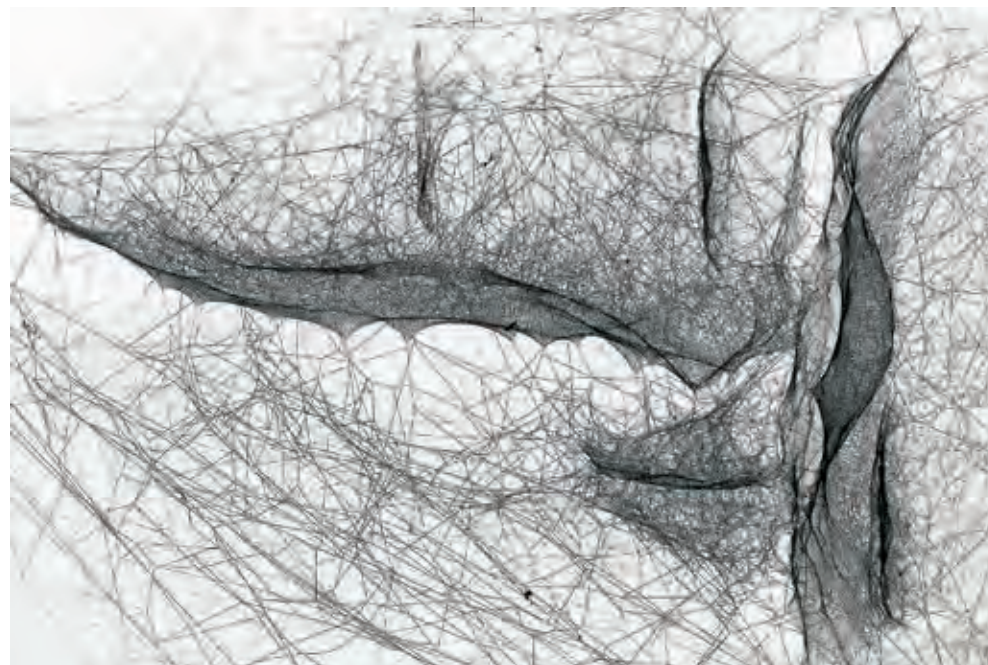


德·萨加赞用陶土和油彩涂满全脸和全身，来改变、损毁、拆解自己的形象，从而展示一个正寻求其真实本性的动物性的人。这件作品延续了艺术家1999年开始的同名表演系列。

表演及演出遗留物
2016年

宇宙光芒太刺眼，于是天文学家学会了从蜘蛛网式的复杂几何中看出宇宙细线。蜘蛛结的小宇宙，打乱了天文学的空间感受秩序和时间体验。在星系起源理论和蜘蛛网的增长逻辑间，蜘蛛给予我们以广阔无限的景观。

蛛丝，宇宙尘埃，
星风和投影
2016年



Level 2/Orbit One 二楼/轨道一

Sonic Cosmic Webs 音速宇宙网

Blinded by the glare of the universe, the astronomer learnt how to see cosmic filaments in the intricate geometry of a spider web. Spiders spin tiny universes, destabilising the order of astronomical perception of space and its experience of time. Between theories of the genesis of galaxies and the logic of growth of spiders' webs, the spider inhabits with us expansive, infinite landscapes.

Spider silk, cosmic
dust, stellar wind,
and projection
2016

A household gives a peek into its life through clothes hung out to dry on a clothesline, and public monuments give a peek into a nation's psyche. A fighter jet used in the 1971 war against Bangladesh is mounted at a public intersection called China Chowk in Lahore. On this jet, the artist hung garments dyed a Macbethian red, to contrast the small private act of love (washing someone's clothes) with public barbarism (war and killing). An intelligence officer arrived to demand from her an explanation, but she swiftly escaped.

Video
2006 (New iteration, 2016)



通过一个家庭悬挂在晾衣绳上的衣服，我们可以对这个家庭的生活有所了解；通过一个地方的公共纪念碑，我们可以对一个民族的精神有所了解。一架1971年在孟加拉交战中使用的战斗机被立在了拉合尔的一个叫做“中国集市广场”的城市交叉路口处。在这架战斗机上，艺术家挂上了一件被染成麦克白式红色的衣服，将一个体现私密的关爱的动作（为某人洗衣服）和公开的野蛮行为（战争与屠杀）形成鲜明的对比。一个情报工作人员来要求艺术家对此进行解释，但是她迅速地就逃走了。

Clothesline 晾衣绳

录像
2006年
(2016年，新版)

Noise Life | 噪音生活|



《噪音生活》一部分是自传民族志，另一部分是自传，它通过涌流式的自我呈现探究“实际或真实”，描绘了我们认识自我所采用的不同方式的历史。它在自然学科特定的真理和技术以及自我的人种、民族、性别、种族、体格和/或阶级话语之间创造了一个力场。

影像
2008—2014年

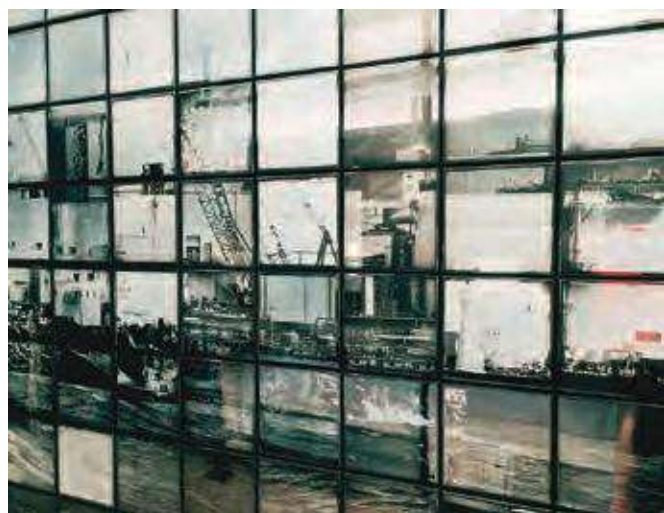
Part auto-ethnography, part autobiography, and traversing the 'actual or real' with self-representation as a flux, *Noise Life* sketches a history of the different ways in which we develop knowledge about ourselves. It creates a force-field between specific truths and techniques of the sciences and the ethnic, national, sexual, racial, medical, and/or class discourses of the self.

Video
2008—2014

柿子树的果实已含有毒素，当地居民移除了被废弃了的土壤。这些都不是破坏带来的显著标记；它们包含着一堆完全不可见的东西：核辐射。这连接了两个时刻——广岛和长崎的原子弹爆炸（1945），以及导致福岛核电站泄漏的海啸（2011）——这件作品献给曾经触手可及但如今已经无法再接近的美好之物。

银版照片
2015年

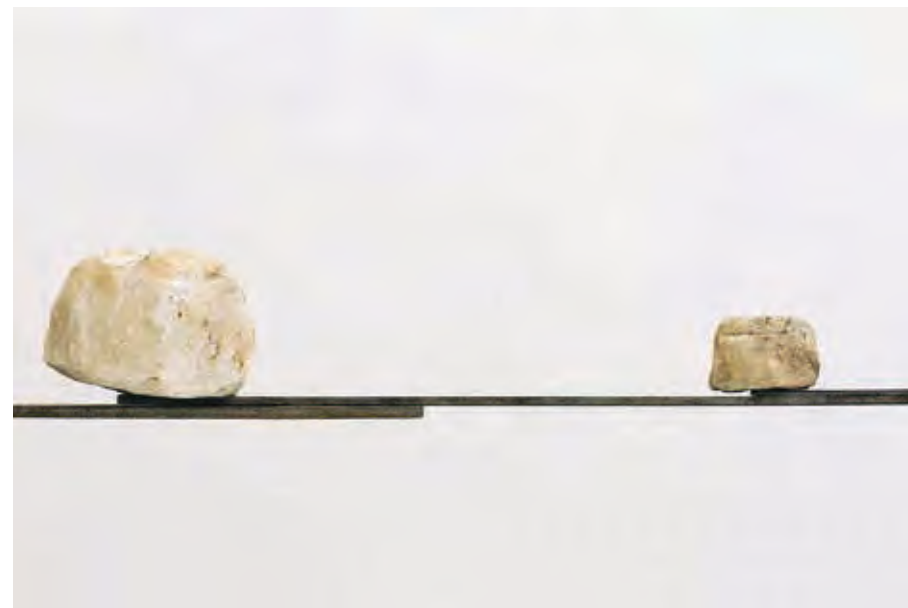
A Maquette for a Multiple Monument for Fukushima Daiichi Nuclear Power Plant 为福岛第一核电厂的多重纪念碑所作的初步设计



The fruits of persimmon trees have become toxic and local residents remove soil that has become waste. These are not visible signifiers of destruction; they contain something altogether invisible: nuclear radiation. Bridging two moments—the atomic bombing of Hiroshima & Nagasaki (1945) and the tsunami that led to the leakage in the Fukushima nuclear plants (2011)—this work is dedicated to objects once tactile and beautiful, but which have now become untouchable.

Daguerreotypes
2015

A Straight Line Extended 延长的直线

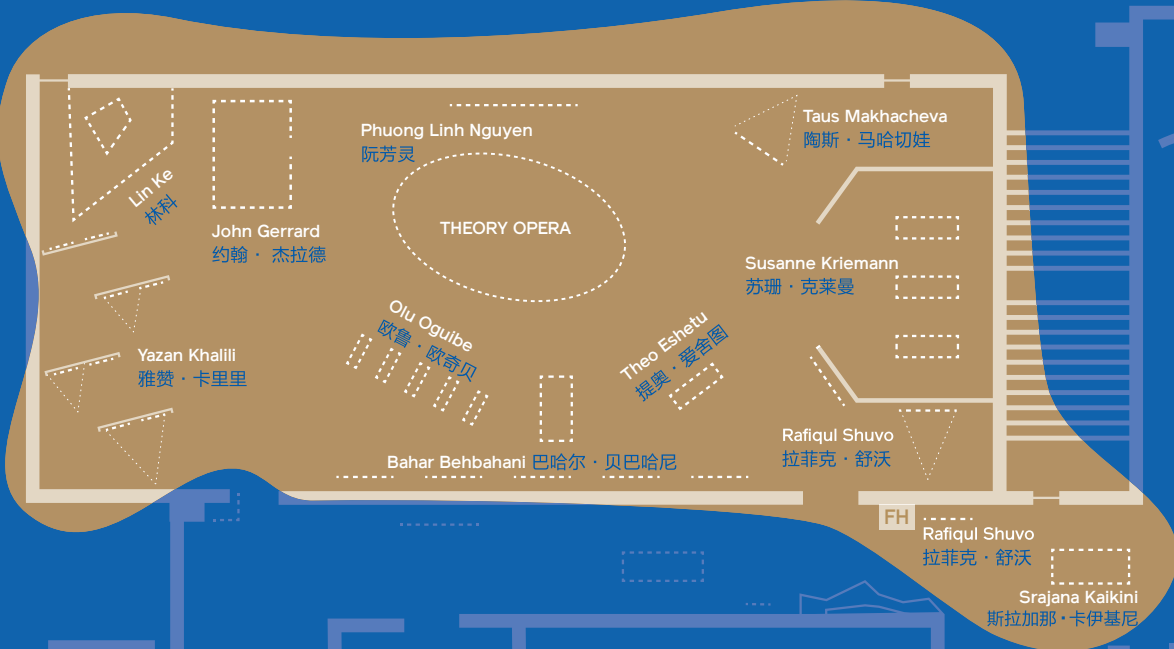


It is usually ignored by people that lines don't actually exist in the real world. The system is always in a delicate balance but our cognition is limited and incomplete to acknowledge this fragility. Working through the notion of the illogical creating a framework for the logical, this work investigates and develops the perceived concrete aspects of natural geometry and symmetry, and rewrites the semantics of description.

Marble, steel plate, concrete base
2015

人们通常并没意识到，真正的直线在现实世界中其实是不存在的。该系统总是处于一种微妙的平衡之中，而我们的认知是有限的和不完整的，所以我们认识不到其中的脆弱。这件作品通过非逻辑化的事物为逻辑化的事物创造出框架这一概念，对我们所能察觉到的自然之中的具象的几何与对称进行研究和发现，并对描述的语义重新进行书写。

大理石、钢板、灯泡、水泥基座
2015年



Level 2/Orbit Two 二楼/轨道二

What is the future of our auguries?
什么是我们的占卜术的未来?

How pliable are the
membranes of place?
场所的界膜有多柔韧?

当一个电影摄制组为改编自加桑·卡纳法尼的小说《太阳下的人们》的电影寻找拍摄地点时，他们在沙迦失踪了。留下的只有他们为影片可能用上的在拍摄地所拍下的照片，以及一片回荡在空灵且灰暗的小巷中的尖叫声。

摄影、文本
2013/2016年

Scouting for Locations 勘景



A film crew disappeared in Sharjah while scouting for locations for a film based on an adaptation of Ghassan Kanafani's novel *Men in the Sun*. What remains are photographs taken by them of possible locations for the film, and a scream that was voiced in an empty and dimly lit alley.

Photography, text
2013/2016

A bank robbery happened in Ramallah a few years ago. The robbers read the geopolitical condition to be able to get away. There is a police report about the incident. These photographs stitch together an account of a city navigated through urgency.

Installation with two carousel projectors and one video projector
2013/2016

Robbery in Area A A地区抢劫案

装置，含一部幻灯片投影机
和两部录像投影机
2013/2016年

几年前在拉马拉发生了一起银行抢劫案。抢劫犯根据当地地缘政治的状况，成功逃脱了追捕。警察局的档案里对当时的情况有所记录。这些照片缝合了一部在紧急穿越中形成的城市报告。



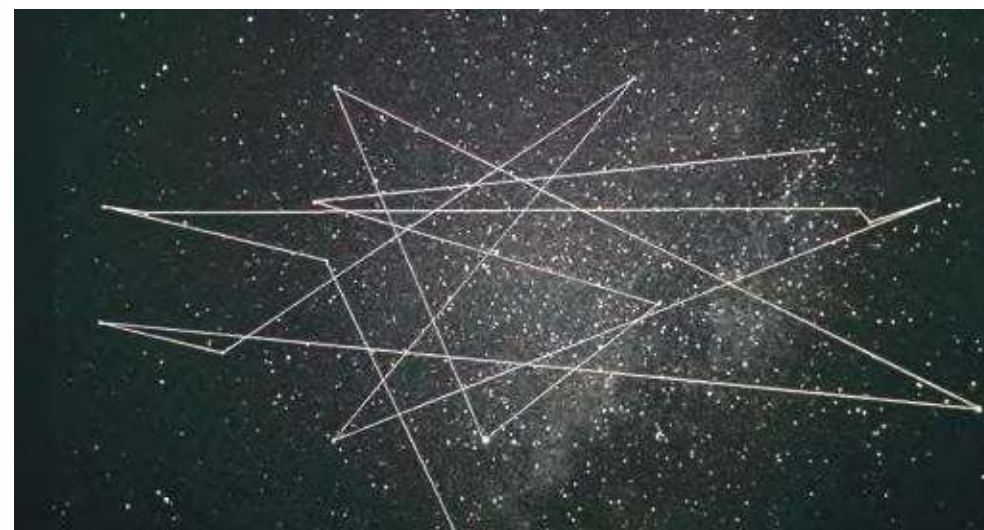
The polygon drawing tool of Photoshop is connecting every shining star in an image of the night sky. Then it slowly moves, taking off for its journey across the universe.

Performance video
2013

Photoshop中的多边形绘图工具将一张夜空图像中的每一颗闪耀的星星连接起来。然后它缓慢移动，起飞，向穿越宇宙的旅程出发。

行为影像
2013年

Star Travel, 2013 星际旅行, 2013



Level 2/Orbit Two 二楼/轨道二

The artist is sitting cross-legged in front of his computer. His fingers make shapes like a kitchen robot slicing noodles on the touchpad, and the cursor buzzes around him like a fly.

Fly 苍蝇

Performance video
2016

艺术家盘着腿坐在他的电脑前。他的手势像一个厨房机器人在触控板上切面条，光标像一只苍蝇一样在他身边飞来飞去。

表演影像
2016年

Flag (Thames) 旗帜(泰晤士)

泰晤士河靠近威斯敏斯特宫的某段水域被模拟为一种算法再现出来。河的色彩由数码重构；河岸上的银行建筑和树木以倒影的形式存在。一滩模拟汽油的泄漏物折射着光线，营造出一片色彩缤纷的区域，无休止地变化着形状。这件作品按照太阳活动周期，即365天来展开。

拟像投影
2016年

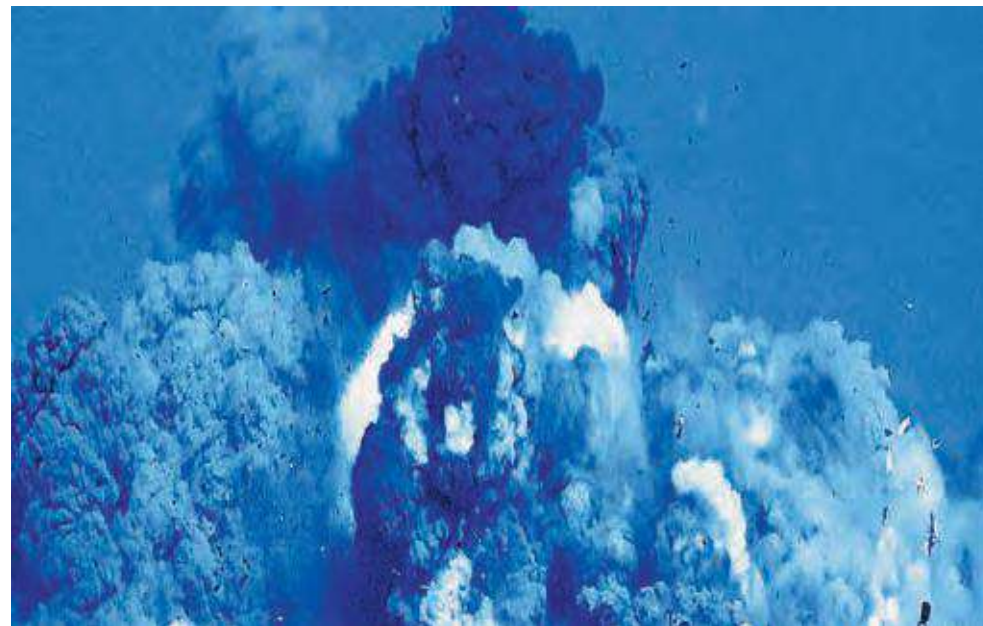


A segment of the river Thames near the Palace of Westminster is simulated as an algorithmic representation. The river's colours are digitally recreated; buildings and trees on the banks are present as reflections. A simulated gasoline spill refracts light to create a vivid prismatic field, an endlessly shifting shape. The work unfolds over a solar cycle, 365 days and nights.

Simulation projection
2016

在远处，烟雾具有让人无法抗拒的魅力，仿佛美丽的烟火。越南近代史经历了将近60年持续的硝烟（1930年代—1980年代）。火焰在人体、桥梁、城镇上燃烧。炸弹的烟雾貌似云朵，却有致命的力量。

140 件带有数字印刷照片的瓷片
2015年



Sanctified Clouds 圣化的云

From afar, smoke has an irresistible charm, like beautiful fireworks. Modern Vietnamese history witnessed almost six decades of continual fighting (1930s–1980s). Flames burst on bodies, bridges and towns. Smoke and haze of bombs resemble clouds, but also a deathly power.

140 digital prints on porcelain
2015

with
Olu Oguibe
Bahar Behbahani
Theo Eshetu

Future of the Past II
Does the Memory of Africa
Hold an Augury for the World?
Ugochukwu-Smooth C. Nzewi

The future insists on past and present as frames of reference. How might historical representations which served specific purposes and agendas in the past, and which continue to dictate the tenor of the now, and perhaps hold out possible consequences for the future, be addressed? How might artists attend to the ruins of postcolonial imaginings as an intellectual space within which old and new cartographies of representation, memory, place and time can be gainfully addressed?

过去的未来 [二]
是否非洲的记忆握有世界的预兆?
乌古楚克乌-史慕斯·泽卫

未来坚持以过去和现在作为参考框架。如何着手处理那些曾服务于过去特定目的和工作，且继续决定着当下基调，也许还为未来提供了可能性后果的历史图像呢？艺术家如何将后殖民想象的废墟当做一个知识空间，在其中，关于再现、记忆、地点和时间的新旧制图法，又将被怎样处理呢？

与以下艺术家合作：
Olu Oguibe
Bahar Behbahani
Theo Eshetu

Fissures and erasures linger on and rework themselves in Nigeria after the Nigeria-Biafra Civil War of 1967-70. Oguibe's work unravels the irresolution and indeterminacy of events in their long afterlife, and unpacks the convulsive imbrication between historical events, amnesia and nationalist fervor.

Wood sculptures on pedestal
2015-2016

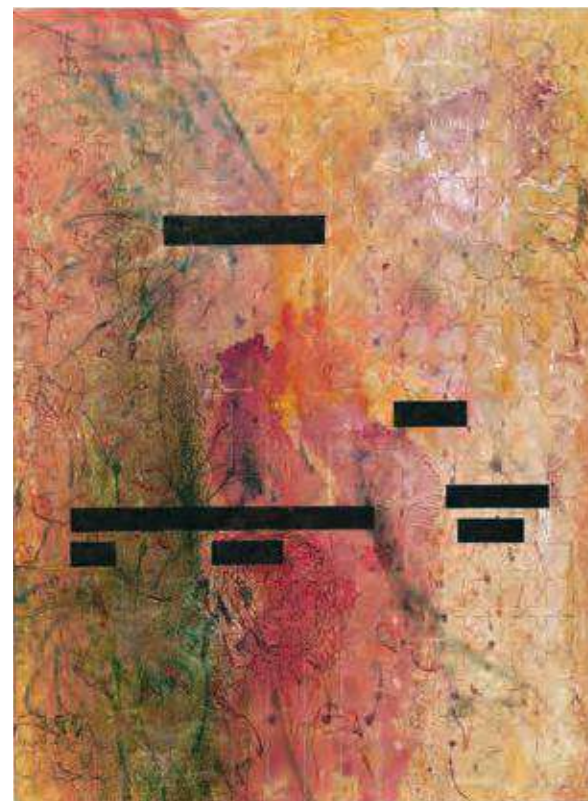
Untitled 无题

在1967年至1970年的尼日利亚-比夫拉内战发生后，分裂与擦除始终徘徊着，并不断重建着自身。欧奇贝的作品揭开在他们的余生之中那些事件的优柔寡断与确凿无疑，并打开了历史事件、健忘症和民族主义热情之间痉挛似的犬牙交错。

座上木雕
2015—2016年



Garden Coup 花园政变



作为一名学生，贝巴哈尼学习了中东建筑学者唐纳德·威尔伯的研究；他写的波斯花园超越了夜莺和翠柏的罗曼史。多年以后，在2013年，威尔伯被发现是间谍，美国中央情报局公布了他撰写的一份1952年伊朗政变的200页报告。在《花园政变》中，园林的绘画和图像，与该报告及其修订本既相容又排挤，历史中的秘密和侵犯从而获得思考。

半透明极薄老式纸，锌板，图纸上覆透明膜、复写纸，有机玻璃，木桌和混合媒介绘画的装置
2015—2016年

As a student, Behbahani studied Middle Eastern architecture scholar Donald Wilber's research; he wrote of Persian gardens beyond the romance of nightingales and cypresses. Years later, in 2013, it surfaced that Wilber was a spy; the CIA released a 200-page report of the 1952 coup in Iran that he authored. In *Garden Coup*, paintings and images of gardens, and the report and its redactions crowd and elbow each other, to consider the secrets and violations of history.

Installation with onionskin vintage papers, zinc plate, print and drawings on transparent film and carbon paper, plexiglass, wooden table, and mixed media paintings
2015-2016

The Return of the Axum Obelisk 阿克苏姆方尖碑的回归

The 25 metre, 160 tonne, third century stele obelisk was carried from Axum to Rome as a war trophy in 1935 by the Italian army, and returned to Ethiopia in 2008. Its dismantling, transportation, and re-installation is seen in this work as a ritual ceremony of transformation. Inspired by narrative paintings about the Queen of Sheba central to Ethiopia's origin myth, the technical complexity of this work echoes the engineering feat of the obelisk's reinstatement.

15 CRT monitor
video installation
2009

阿克苏姆方尖碑建于3世纪，高25米，重达160吨。在1935年作为战利品由意大利军队从阿克苏姆运到了罗马，于2008年归还埃塞俄比亚。这个作品把对其拆卸、运输和重新安装看做是转型的祭祀仪式。由于受到以埃塞俄比亚起源神话中的中心人物示巴女王为主角的叙事画启发，这件作品的技术复杂性从而与复原方尖碑的伟业形成呼应。

15个CRT显示器视频装置
2009年



达吉斯坦的岩石地形被援引，作为对苏维埃历史和风景题材的微妙反作用力。去质询过去遗留下了些什么，通过何种形式让过去被再次导入当代的日常生活，以有意识地巩固后苏维埃社会。

影像
2010年



Level 2/Orbit Two 二楼/轨道二

Endeavour 奋进

Questioning what's remaining from the past and in what form it has been re-introduced into the everyday lives of her contemporaries with the intention of consolidating post-Soviet society, the rocky terrain of Dagestan is invoked as subtle counterforce to Soviet history and the landscape genre.

Video
2010

Uraninite (or *pechblende*) miners' objects—a helmet, a water bottle, a pit lamp, a drill and a “lifesaver”—are projected through camerae obscurae. The images are inverted. Radioactivity mimics light, imprints itself on photosensitive material, stealthily creeping into visibility. The landscape of the Ore Mountains in Germany is under transformation as a tranquil mountain vista, with few recognisable traces of the still radiating industrial worksites.

Plywood boxes, LED light system and tools from a former uranium mine
2016



Pechblende 铀矿

作品通过小孔成像投射出铀矿矿工的物品——头盔、水壶、底坑灯、电钻和“救生用品”。图像被反转。类似光的放射性物质会在感光材料上留下印迹，悄悄显形。德国的厄尔士山脉（意为“矿山”）正经历转型，变成宁静的山地景观，山上几处仍散发辐射的工业遗迹已依稀难辨。

胶合板箱，LED灯板和
废旧铀矿的工具
2016年

既不是公民也不是外国人，既不是安排好的也不是随机的；舒沃的作品里充满了模糊的人物。在支配生活的莫名力量与身体的不同预测性及荒谬之间产生了一股张力。

影像和照片
2014年

Faster Satiation, But Only for Nevertheless Behaviour; Communal Alienation 更快的满足感，然而不过如此； 群体陌生化

Neither citizen nor alien, neither directed nor random; inexact figures populate Shuvo's work. A tension is created between unknown forces that dictate lives, and the unpredictability and absurdities of bodies.

Video, photographs
2014



Vectors of Kinship Srajana Kaikini

When faced with a forest we circle trees, lose way. When faced with things, we make sense of them. This making sense of things, this walking through walls, allowing for gaps and leaping over lapses gives us an access into the world through its interstices.

Vectors of Kinship is a philosophical weave of lives and occurrences of relatedness that sustain our creative co-habitation with each other. Mathematician and philosopher A.N.

Whitehead conceives of reality as nothing but a constant re-ordering and perceiving of connections and relations. The [infra] in the curatorial mode has life in the interstices—living in the linkages and the relations between groups of objects, moments, encounters, or beings. The Infra-Curatorial embeds itself in 'cultures of relatedness' and performs through the mode of the sieve—a table of "objects" that harbours tangible and intangible vectors. Kinship offers a symbiotic paradigm for the curatorial to thrive—a sentient understanding of entities coming together and falling apart. As kin we love, live, fight and kill. As kin we turn against the other, as kin we turn towards each other.

Vectors emerge through the mode of absence, an important relational category in some schools of Asian metaphysics. Absence occurs in relation to all things present—in time, in space. If absence were to persist, then its perdurance would take the form of recollection, memory or the constantly unmade self. An experienced moment almost always occurs to us in absence via a re-visiting—a re-ordering of memory or a recollection of the experienced encounter.

The table emerges as a place to gather, separate, collapse and sketch through our relative world as trans-human beings, through method, madness and inevitability—one inevitably affecting the other and in turn being affected. Reflections are made present on the table through varying shades of their absent origins, including self-reflective conversations, revisions and deliberations by philosophers, poets, curators, artists and other creative accomplices. This curatorial pulse persists through utterances from kin.

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With contributions from
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David Pantalony (Ottawa)
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Irene Kopelman (Amsterdam)
Karima Boudou (Amsterdam)
José Carlos Mariategui
with Gianni Totti (Lima/London)
Manash Bhattacharjee (New Delhi)
Meena Kandasamy (Chennai/
London)
Roderick Heitbrink (Oslo)
Florencia Portocarrero (Lima)

亲缘的向度 斯拉加那·卡伊基尼

当面对一个森林时我们绕行于树木中，时而迷失方向。当面对事物时，我们设法去理解它们。这种对理解的尝试，就像行走于高墙之间，难免存在的沟壑和对间隔的跨越让我们有机会透过这个世界的间隙而与它发生接触。

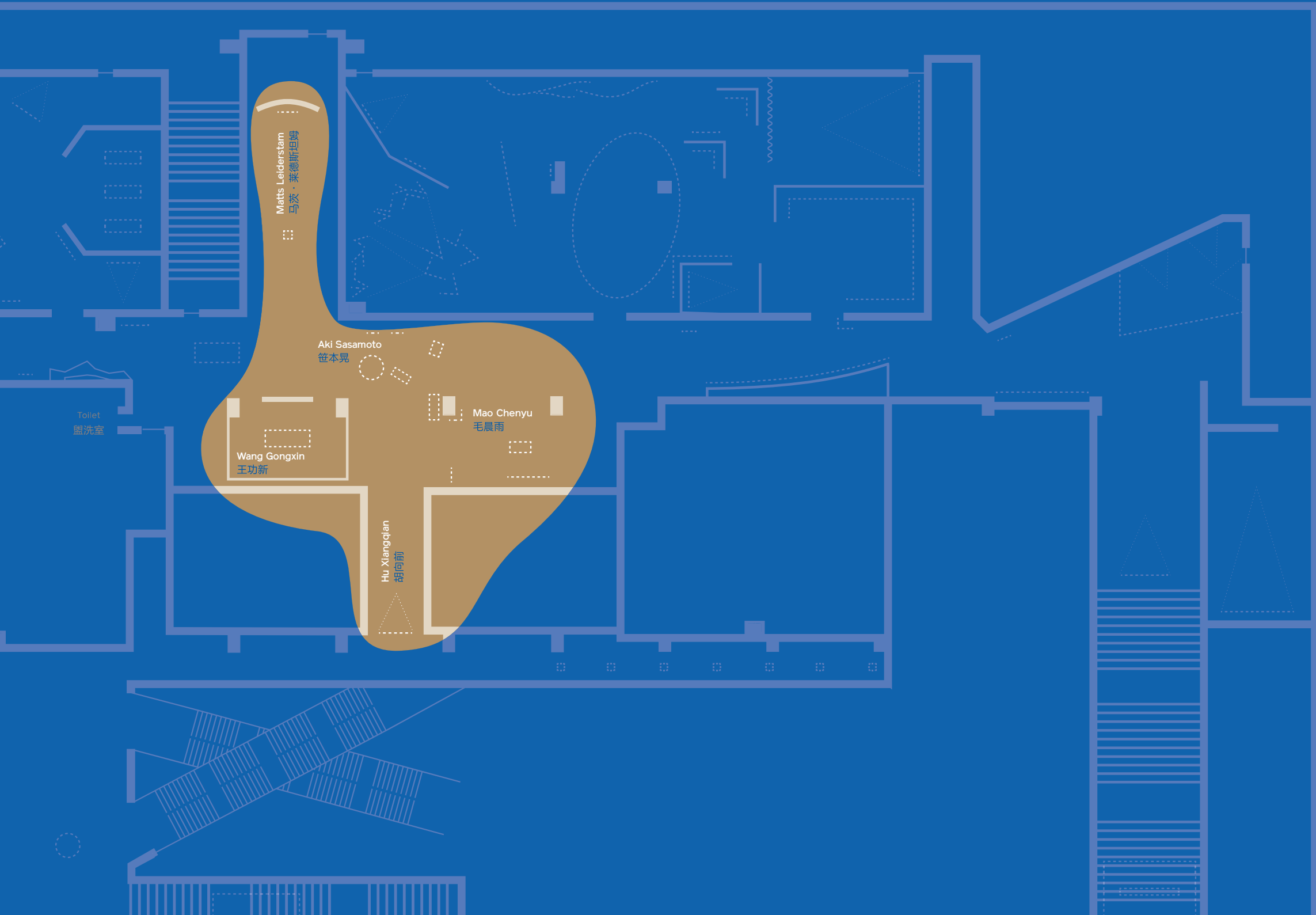
《亲缘的向度》是一个哲学性的编织，将我们和他人的个体生命和创造性共存关联在了一起。数学家、哲学家阿弗烈·诺夫·怀特海将现实理解为仅仅是一种对人际关系不断的重组和解读。这一策展模式中所谓的“复”在间隙中表现生命——就如在联系中生存，连同一群物件、时刻、相遇或生物之间的关系。这种策展形式将它自身镶嵌于“关系的文化”中，并以滤网的形式表现。所谓滤网，就是这一满桌含有有形或无形向度的“物件”。亲属关系提供一种共生性的模式来让策展作品充分发挥，作为一种对个体相聚又分离的感官理解。作为亲属我们相爱、相生、相争和相杀。作为亲属，我们相互背弃，却又相互求助。

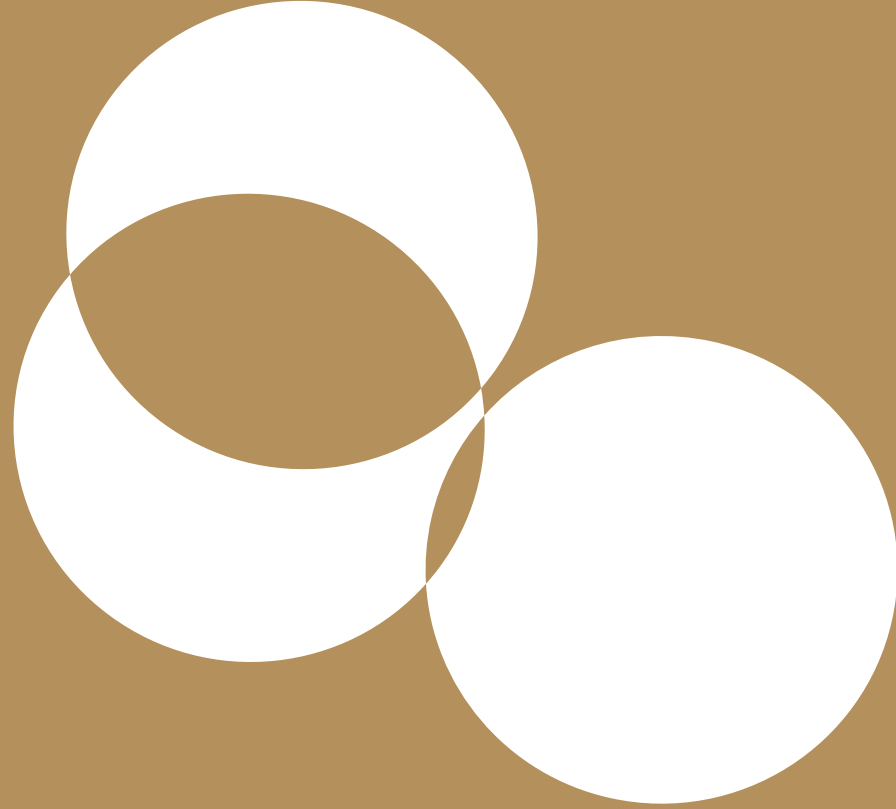
向度，作为亚洲某些形而上学思想中的一种重要关系类别，在空缺中产生。空缺在与万事万物的关系中发生。如果空缺继续，那它的持续将演变成回溯、记忆或往往无法完善的自我。经历过的时刻总是在追溯中通过空缺的形式存在，无论是通过对记忆的重整还是对过往相遇的追忆。

桌面浮现为一个用来收集、拆散、瓦解和描绘我们作为超我个人的关系世界，通过方法、狂乱和内在的必然性——一个人必然影响他者，也进而被别人影响。反思以各种程度的起源空缺为形式而跃然桌上，包括自省的对话、重审和来自哲学家、诗人、策展人、艺术家和其他创作同谋的斟酌考虑。这种策展的律动通过亲缘的发声而被坚守。

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How chromatic is the fragility of spectres?
幽灵的脆弱有着怎样的光谱?

Can procedures tame forces?
流程能够驯服力量吗?

像一座天平，一个灯泡朝上运动，另一个灯泡朝下，亲吻到墨水的表面，制造出波纹。波纹逐渐平息下来。完成了一次由平衡到不平衡到再次平衡的循环。随灯泡移动的光映照在旁观者身上。影子在四周的墙壁上上下下移动着，制造出涨潮与退潮的运动。



金属、水、颜料、
马达、桌子和灯泡
1995年

The Dialogue 对话

Like a balancing scale, one bulb goes upward, and the other comes down, kisses the ink's surface and creates ripples. The ripples gradually calm down. A cycle of balance-imbalance-rebalance is created. The moving light of the bulbs projects onto onlookers. Shadows move up and down on surrounding walls. A movement of rising and ebbing is created.

Metal, water, dye, motor,
table and flashing light
1995

一幅16世纪的基督像被重制，并在从西亚到欧洲的难民活动中，在当下的力场里上演。通过视觉技术的处理，莱德斯坦姆把观众的注

根据马可·帕尔梅扎诺《背十字架的基督》(1534)复制的油画，望远镜及改装的取景器，曼富图三脚架；印刷海报和橡木桌子 2016年(新版)

意力引向偶然的细节，欲望和幻想微妙的编码，以及一段穿越历史之旅。

Gift of Tears 眼泪的馈赠



A 16th century painting of Christ is reproduced, staged and repositioned in the current force field of the movement of refugees from West Asia to Europe. Through a mediation of vision technology, Leiderstam offers viewers an attention towards incidental details, subtle codes of desires and fantasies, and travel across histories.

Oil painting made after Marco Palmezzano, "Christ Carrying the Cross", 1534, and bird-scope with refitted viewfinder on a Manfrotto tripod; printed posters and oak table 2016 (New iteration)

Delicate Cycle 微妙的循环



笹本晃利用能够运用引力原理的事物进行创作并重新想象了它们的轴和运动。她的装置和表演产生的动态环境是对物理轨道力学的科学探索，这在物理领域中被称为“三体问题”。

动能雕塑、洗衣机、影像、表演
2016年(新委任制作)

Sasamoto plays on things that exercise gravitational force, and reimagines their axes and movements. The kinetic environment created through her installation and performances is a scientific exploration of orbital mechanics referred to, in physics, as the 'three-body problem'.

Kinetic sculptures, washing machines, video, performance
2016 (New Commission)

Single channel video/Performance
2012/2016

Actors sing, crammed in a small security booth, in bespoke costumes resembling grand uniforms commonly seen on security guards of typical upper-middle class apartment compounds in China, with exaggerated vocal and physical gestures adopted from opera. It is a performance; it appears to be ludicrous.



The Labor Song | Night 劳动者之歌 | 夜

演员们唱着歌，挤在一个狭小的保安亭里，夸张的声音和肢体语言模仿歌剧的形式，他们身上专门订做的豪华制服类似当下中国典型的豪华公寓小区的保安。这是一出表演，它看起来如此荒诞。

单频影像/行为
2012/2016年

With
Mao Chenyu

The Ghost Hunter Liu Tian

Clay leopard, wooden tiger, rice paddy, filmmaking, a ladder to the heavens; aged liquor, ebony, masks, deer antlers, Nuo opera; mortise & tenon work, compass, bodhisattvas, Fei Lian the god of winds, soothsaying. These populate the “archive” that Mao Chenyu has assembled in his “Paddyfilm” project from 2003 to 2016.

One might identify the provenance of these intermingled and dynamic elements in the vestiges of Chu, a culture that flourished along the shores of the Yuan and Xiang rivers, especially in the Dongting Lake region where Mao comes from. Thus what characterises the particular potency of Mao’s work is not the Benjaminian “aura” but a “shamanistic miasma” traceable to Qu Yuan’s *Lisao* and the *Songs of Chu*, an arcane tradition characterised by “witches’ counsel,” “shaman’s descent,” “mixing of the gods and humans,” and “the poverty of names.”

The spirits that inhabit these esoteric objects and tales only reveal themselves to the true “seeker of the shadows” (the literal meaning of the Chinese word for ‘photograph’), that is a veritable ghost hunter. In this sense, Mao’s diverse roles as filmmaker,

ardent reader of theory, writer, unlicensed architect, and rice farmer do not demarcate separate areas of inquiry. On the contrary, the farmland, texts, and the screen weave into an expansive field in which he labours, investigates, and produces; the tillage is sometimes raw and savage, sometimes meticulous and subtle.

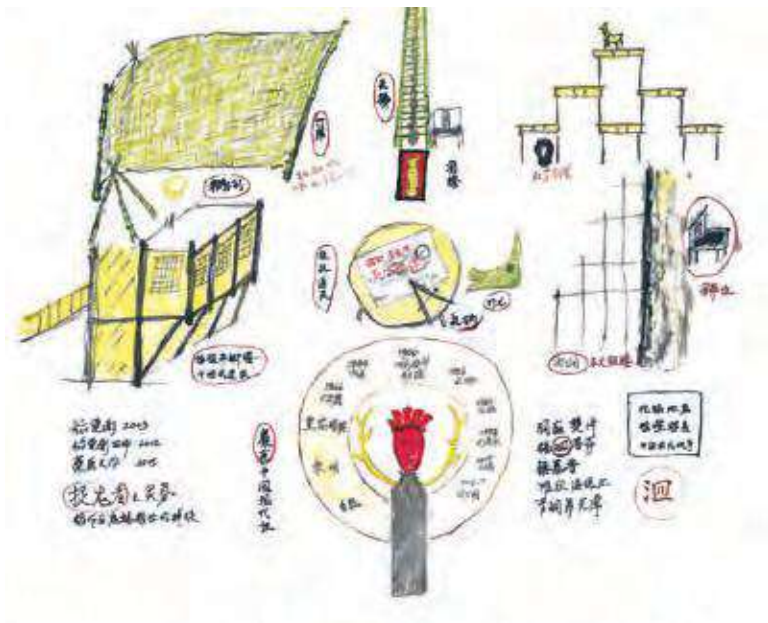
The next phase of the “Paddyfilm” project is to prepare and organise for the making of Elphurus Davidianus University in Mao’s hometown. Against the backdrop of the deterioration of China’s rural areas—“the spirit departs, never to return, leaving the body to wallow in atrophy”—the ghost hunter/catcher has to become a convener of spirits. Like the *Songs of Chu* has foretold:

“Spring arrives at the turning of the seasons,
how resplendently the sun glows;
Spring is strong, breathing life into all things
so they may swiftly grow;
In a world still daunted by wintry asperity,
the spirits have nowhere to go;
Spirits, return hither and cease your wandering!”

毛晨雨创作了很多作品来探索，通过影像、已知之外的意识，以及叙述历史和神话的诗歌中可能含有的奥秘。本届双年展期间，他将与刘畑在复策展平台进行合作—分拣，重新编排和反思“稻电影”的档案。

混合媒材装置
2016年（新委任制作）

Paddy Films 2003–2016 稻电影2003–2016



Exploring possible mysteries of moving images, consciousness outside of the known, and poetry that narrates history and mythology, Chenyu has produced a large body of works. During this Biennale, he launches a collaboration with Liu Tian as an Infra-Curatorial project—sorting, rearranging and rethinking the archives of “Paddy Films”.

Mixed media installation
2016 (New Commission)

与毛晨雨
合作

捉鬼者 刘畑

泥豹、木虎、水稻、电影、天梯；陈酒、乌木、面具、鹿角、雄戏；榫卯、罗盘、菩萨、蜚廉、扶乩……

这是毛晨雨的“稻电影”2003—2016年所形成的“文献”。

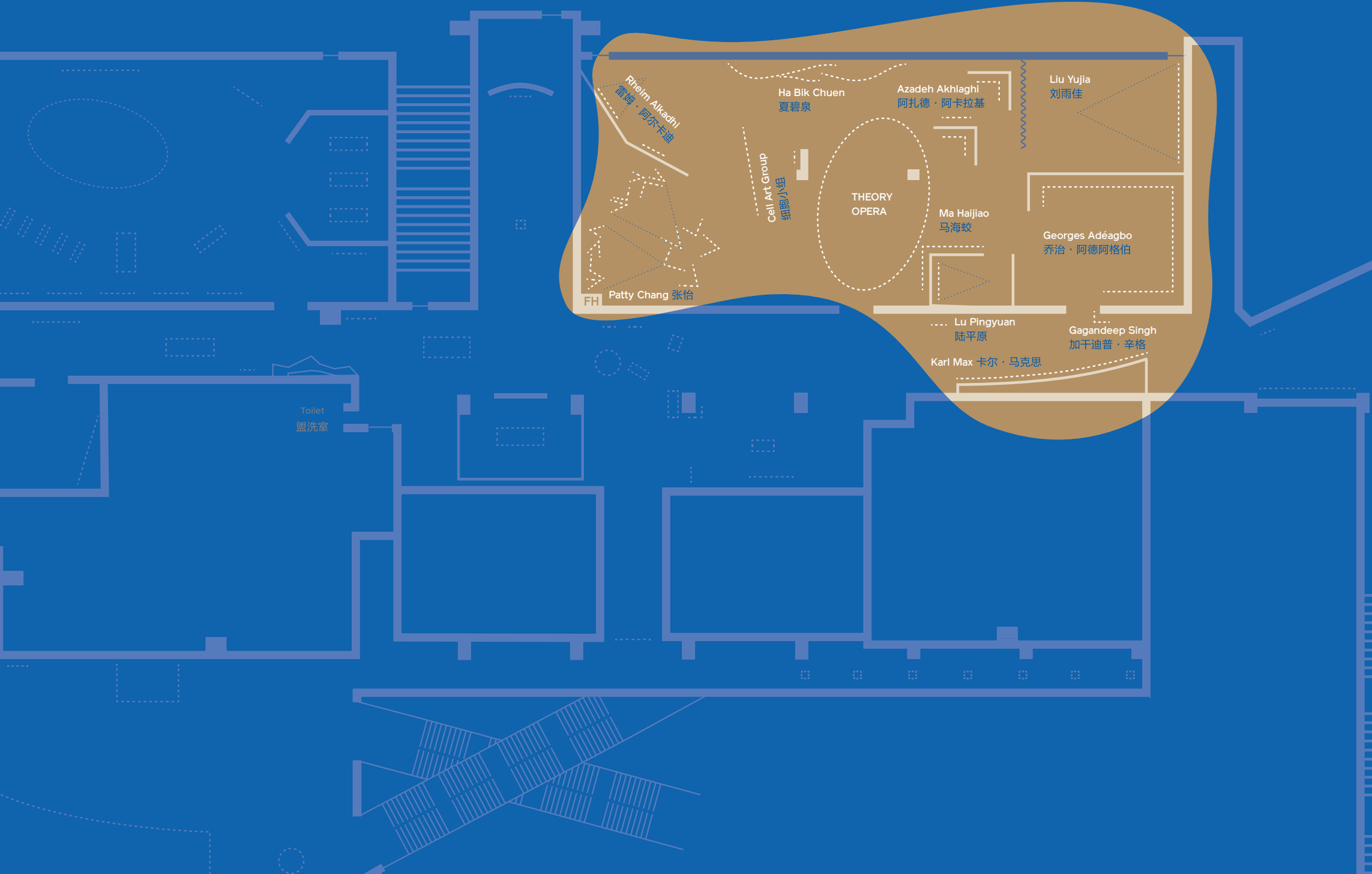
盘根错节、怪力乱神、荒忽流荡，仿佛来自他的故乡洞庭湖泽、沅湘江岸诞生的楚文明之“灵氛”——而非“灵晕”（Aura）——灵氛吉占、巫咸夕降，民神杂糅，不可方物。

旧物与故事中闪烁浮游不可见之精魂，唯真能“摄影”者可摄而取之。是为“捉鬼者”。因此，同时身为电影导演、

理论阅读者、文本写作者、无执业资格的建筑师以及种稻酿酒的农民，并无分别。农场、书本或荧幕，都是劳动、调查、创作的“田野”，可以生吞活剥，也不妨精耕细作。

“稻电影”的下一阶段将在故乡农场中筹建“麋鹿大学”，今日乡村凋敝，“神倏忽而不反，形枯槁而独留”，捉鬼者有待成为招魂者。《楚辞·大招》有歌：青春受谢，白日昭只；春气奋发，万物遽只；冥凌浹行，魂无逃只；魂魄归来，无远遥只！

——《捉鬼者、招魂者：从稻电影到麋鹿大学》



Level 2/Orbit Four 二楼/轨道四



What happens when worlds collide?
当诸世界对撞时会发生什么?

Do archives bleed?
档案会出血吗?

They carry an obsession with the hyper-circulation and hyper-production of images of our time; they capture the perpetual state of flux of images in their delirious play with each other. Karl Max's collages are often found circulating on social media platforms.

Mixed media collage works
2016 (New Commission)

他们着迷于我们这个时代中图像的超流通和超生产；在图像间的疯狂游戏中，他们捕捉着图像激流永恒的状态。卡尔·马克思的拼贴作品在社交媒体平台上被广泛流传。

综合材料拼贴
2016年（新委任制作）

As Long As You Work Hard 只要功夫深

艺术家们收集龙水镇的工人和农民的劳动工具，将之排成细胞的形态，展示出其生长力和繁殖性。龙水镇精湛的手工作坊式的工具制造及其生命形式，与过去的20年里工具的工业化生产形成了冲突。这件作品的名字借鉴了中国谚语“只要功夫深，铁杵磨成针”，隐喻性地将劳动、完善和解放连接起来。

工具、钢墙、
影像
2013年



The artists assemble tools from workers and farmers in Longshui into a cellular form, suggestive of growth and multiplication. The genius of Longshui's cottage industry of tool making, and its form of life, stand in uneasy confrontation with the industrial production of tools over the last two decades. The work draws its name from a Chinese proverb, "You can take enough pains to grind an iron rod into a needle", which metaphorically links labour, perfection and liberation.

Tools, steel wall,
video
2013

The Wandering Lake 游移湖

艺术家出发寻找新疆的游移湖。她在渐渐枯竭的咸海旁边从自己的乳房挤出乳汁，凝视水流。那里有船却没有水。那里有水却没有生命：她清洗了一具抹香鲸的尸体。游移湖是一个比喻；这是一个不稳定的地域。

由照片和投影组成的纸板装置
2009年至今



The artist sets out in search of the Wandering Lake of Xinjiang. She contemplates flows as she pumps milk from her breast by the shrinking Aral Sea. There is a boat but no water. There is water, but not life: she washes the corpse of a sperm whale. The wandering lake is a metaphor; this is an unstable geography.

Card-board installation
with photographs and projections
2009-ongoing

With the late
Ha Bik Chuen (1925—2009)

Striated Light Sabih Ahmed

We stand witness to a century in which the Archive abounds. Entire edifices of modernity have rested upon mechanisms by which knowledge, quantities and movements could be best mined, contained and channelised.

An obsessiveness with excess had been harnessed to produce an image of the world.

Underneath radars, ledgers and index cards, artists work through a differing obsessiveness with excess to reveal the underlying dread and delirium of over-exposure. Ha Bik Chuen (1925–2009) was one such artist who inhabited a parallel practice aside from print-making and sculpting, where he photographed exhibitions, people and spaces, and amassed published and unpublished material that circulated around him. He preserved these in the form of contact sheets, albums, boxes and collage books, offering us an insight into a very different world of flows and collisions of information and images that circulated in the analogue era, condensed and encapsulated in his small studio apartment in Hong Kong.

Striated Light is an Infra-Curatorial project that redeploys Ha's private archive of over 3000 digitised contact sheets as a way to explore a different optic of the archive in the 21st century. In our age of pulsating screens and virality of thoughts, the substratum of the analogue beneath the digital erupts to propose different striations of topographies by which archives have to be reinvented.

The project draws from Ha Bik Chuen's archive digitised in 2013 by Asia Art Archive. Collaboration on installation structure with Rupali Gupte and Prasad Shetty, and special thanks to Aarushi Surana for design assistance.



Night Taxi 夜间出租车

夜间出租车开过地表，用各种方式越过我们划定的异国边界。作品以一种出人意料的方式将观者拉进直接而亲密的对话之中。陌生人，我可以多了解你？远离了宗教的忠诚，暗示着一种不断开阔的视野。夜间出租车为亲密感寻求一种新基础。

影像、纸
2016年（新委任制作）

The night taxi passes over the earth's surface, via, over, across, and through borders that delineate our foreignness. The viewer is suddenly, unexpectedly, addressed directly, intimately. Stranger, how closely can I know you? Devotion departs from religion, implies a persistent openness of vision. *Night Taxi* seeks a new groundwork for closeness.

Video, paper
2016 (New Commission)

For over four decades, Chuen collected, documented and preserved a massive collection of illustrated magazines, books, contact sheets and photo albums in his studio, partially processing them into collages, and partially arranging them into whimsical categories. His practice is presented via an Infra-Curatorial project that attempts to understand the value of this incredible infra-production of an artist.

Contact sheets (1960—2009)
2016 (New Commission)

The Ha Bik Chuen Archive 夏碧泉档案



在过去的40年里，夏碧泉在他的工作室里收集、记录和保留了大量画报、书籍、相版和相册。他将其中一部分加工成拼贴，另一部分则凭奇思妙想归入不同的类目。复策展平台项目展现了他的这一系列实践，意在理解一个艺术家令人难以置信的复生产价值。

相版 1960—2009年
2016年（新委任制作）

横纹光 萨比赫·艾哈迈德

我们正经历一个档案文献比比皆是的世纪。现代性的整个知识体系安置在这些知识、数量和运动都可以被挖掘、储存和渠道化的运行机制中。对过度的沉迷创造出一幅新的世界图景。在雷达、账目和检索卡之下，艺术家通过另一种对过度的沉迷来揭示内在由于信息过度曝光而带来的惶恐与癫狂。已故艺术家夏碧泉既创作版画和雕塑，又拥有另一套艺术手法。他对展览、人和空间进行拍摄，并收集了大量他周围流转的出版物与未出版物。他将这些材料通过接触相版、相册、盒子和拼贴本的形式进行保存，洞悉了另外一个截然不同的世界——一个关于信息的流动和冲突，以及模拟信号时代图像的世界，就这样被压缩和收纳在他香港小小的工作室中。

《横纹光》是一个复策展平台项目，重新运用艺术家3000余幅数字化后的相版来探索21世纪档案文献的不同光景。在我们这充满跳动屏幕和病毒式传播思想的时代，数字信号下掩埋了大量模拟信号的底物，它们爆发式地质问档案文献该以什么样不同的肌理被重新创造。

该项目采用夏碧泉于2013年由亚洲艺术档案数字化的档案文献。装置结构合作鲁帕莉·古普特和普拉萨德·舍缇。特别鸣谢Aarushi Surana的设计支持。

与已故艺术家
夏碧泉(1925—2009)
合作

These writers, clerics, artists and athletes live on in collective memory, but no cameras captured their tragic demise. Scenes of death of freedom fighters from key moments in 20th century Iranian history are reconstructed. At stake is the revealing of old secrets.

Digital prints
2012



By an Eyewitness 来自一个目击者

这些作家、神职人员、艺术家和运动员一直活在集体记忆里，但却没有相机拍摄下他们的悲惨结局。这件作品重构了20世纪伊朗历史上的关键时刻，那些自由战士们牺牲的场景。当务之急是让旧日的秘密重见天日。

数码打印
2012年

在建于资源丰沛的戈壁滩那侵蚀性雅丹地貌上的工业景观中，机械和动物变成了影子和标识；人类是操作着钻头、机械和车辆的机能生物。制服包裹着身体，面孔不可识别。浩瀚的景观，持续的系统。这是一个致幻的幽灵之地，它的一只脚深深扎根于遥远的过去，另一只则跨向遥远的未来。

单频影像
2016年（首次展出）

Black Ocean 黑色海洋



In an industrial spectacle set amidst yardang erosional landforms of the resource rich Gobi desert, machines and animals become shadows and signs; and humans are functional beings that operate drills, machines and vehicles. Uniforms cover bodies, no face is identifiable. The landscape is vast, the system persistent. This is a hallucinogenic phantom place with one foot rooted in the distant past, and the other marching towards a far future.

Single channel video
2016 (Premiere)



Mr. Quan 马国权

Ma Guoquan married at 28. The couple had a daughter. At 30, Guoquan was in a car crash. He suffered brainstem impairment, lost some intelligence and memory. At 32, he was forced to divorce and began living with his father and daughter. He is now 53 years old.

Video, photographs, documents
2016

马国权28岁时结了婚。他们夫妻有一个女儿。在30岁时，国权遭遇车祸，脑干受损，丧失了部分智力和记忆。他在32岁时被迫离婚，从此和父亲、女儿一起生活。他现在53岁。

影像、照片、文献
2016年

现成品、人造物、文字、绘画、杂志
2016年（新委任制作）

阿德阿格伯漫步于上海街头，参观了跳蚤市场，然后在他位于贝宁科托努的工作室里绘制草图，创作出了一个在地装置，其中有现成品、杂志、唱片以及种种稍纵即逝之物。这种集合使得这些物品纠缠于参差不齐的旅途、困惑和幻想之中，通过它们，我们也陷入了集体和未被意识的过去与未来的可能性之中。

本作品由乔治·阿德阿格伯与他的策展和制作协调人斯蒂芬·科勒共同实现。

"The revolution and the revolutions"...! 《革命，以及革命》...!



Adéagbo walks the streets of Shanghai, visits flea markets, and draws in his studio in Cotonou, Benin, to create a site-specific installation with an assembly of objects, magazines, records, and ephemera. This assembly entangles jagged itineraries, puzzles and fantasies of things and, through them, our collective and unrecognised pasts and future possibilities.

Objects, artifacts, texts, paintings, magazines
2016 (New Commission)

This work has been realised with Stephan Köhler, the curatorial and production interface for Georges Adéagbo.



Toilet
盥洗室

Gagandeep
Singh
加干迪普·辛格

CANTONBON
CANTONBON

Ross Manning
罗斯·曼宁

Tao Hui
陶辉

Radical Space
激烈空间

Escalator
自动扶梯

Aqan Harahap
阿甘·哈拉哈普

Do?
是吗?

Love Letter 情书

在CANTONBON出版的阿兰·罗伯-格里耶及其夫人的作品中,《通信集》是最为特别的,因为它只是作家夫妇两个人之间的情话,甚少涉及人们熟知的文学内容(当然,另一方面它却提供了不少对文学内容的背景补充)。为了还原这一切,作品《情书》的主体设计为对整本《通信集》进行朗读,男女主角相隔一定的距离以造成“通信”的现实效果。

有装置、书信的行为表演、
两位表演者
2016年(新委任制作)



Among CANTONBON's publications of the works by Alain Robbe-Grillet and his wife, *Correspondence* is particularly unique, as it is essentially love letters between the couple and rarely concerns any discussion about literature (of course, on the other hand, it provides background information for their literature). To revive these letters, the main body of *Love Letter* is designed to present the correspondence in its entirety.

Installation performance with letters
and two performers
2016 (New Commission)

What?
什么?

Orbits of cut glass dichroic filters are placed in the optical matrix of a data projector. With beams of raking white light interrupted, the red, green and blue information of images can no longer be assembled as before. The image dismantles and the composite light is reformulated into a different kinetic image.

Projection with dichroic filters
2013 (New iteration, 2016)

Dichroic Filter Piece (extended projection) 二向色滤光片 (延伸的投影)

一堆切割过的玻璃二向色滤光片被放置在数据投影机的光矩阵里。白光光束一旦被切断，图像里的红、绿和蓝信息就不能像之前那样再组合。图像被拆解，复合光被重新编成一个全新的动态图像。

二向色滤光片投影
2013年 (2016年新版)



Videos
2016, ongoing
(New Commission)

Moving images are a way of writing that requires constant renewal. New writings and rehearsals unfold through a call back to spaces in Shanghai that have been written into cinema since the 1920s. They are "Reduxes". They are clips and episodes, and rotate on an axis of speculation rather than being re-makes. They are re-understandings, and offer perspectives on space through conversations, new lines of acting, imitations and site-walks.



Shanghai Redux 上海电影地理

移动影像是一种不断提出革新要求的写作。20世纪20年代以来，上海的各种空间被不断写入电影之中。对这些空间重访的呼唤，发展出了全新的书写和排演。这便是“复拍”。它们是片段和插曲，围绕着臆测的轴心旋转，而非对老电影的重新制作。它们是对电影的再次理解，通过对话，通过全新的表演、模仿，在地的行走，提供看待这些空间的新视角。

影像
2016年 至今
(新委任制作)



Joint Images 我们共同的形象

不同时代的电视节目，从新闻联播到肥皂剧和真人秀，在不同环境下滚动播放。它们成了背景幕，而演员站在它们面前，重新创造着那些场景。

影像
2016年（新委任制作）

TV shows from different generations, and ranging from news broadcasts to soap operas and reality shows, are playing in different settings. They form the backdrop; actors stand before them, recreating the scene.

Video
2016 (New Commission)

“安息吧亲爱的”“妈妈的女儿”“丝绸公主”“宝贝”“挚爱的”：雅加达拉古南宠物公墓墓碑上的文字歌颂着人类与动物之间的纽带。这些纽带形式各异，它们超越了边界、准则、习俗和宗教。

照片打印
2013年



Our Beloved 我们的挚爱

Rest In Peace Dear. Mama's Daughter. Silk Princess. Honey. Beloved. Epitaphs on tombstones at the Ragunan Pet Cemetery in Jakarta sing praises to the bonds between humans and animals. They are varied; they transcend borders, norms, customs, religion.

Photographic prints
2013

Takashi Arai | Nuclear radiation is invisible. Fruits of persimmon trees have become toxic. Residents painstakingly remove soil that has become nuclear waste. Objects once tactile and beautiful have now become untouchable.

Fabrice Monteiro | Trees have no green on them, a river of blood flows into the ocean, waves turn red, sand is becoming black, the earth is getting sterile. These are pollution prophecies.

Tomás Saraceno | A piece of space falls on your 'here' everyday. Forty thousand kilograms of cosmic dust reach the Earth each year. What we inhale during our time in a room is stardust, if you will.

Liu Wei | Our existences are conditional on omnipresent gravity. Choices create reality.

Liao Fei | People work as if under Occam's razor minimalism, paring down information to make the solution simpler.

Ayesha Jatoi | Perhaps through humdrum irreverence!

Verina Gfader | Imagine a situation where every original meaning is lost. Everything can be plotted anew with the current means, and from any place in the world everything could be perceived as being as valuable, authentic and exclusive as the original had been.

Nabuqi | There is a realistic space; it has immediate connection to the body. And there is also another space, which the body cannot access except through visions and in the imagination.

Olivier de Sagazan | We all have moments in our life which Freud calls 'oceanic movements'—such as the death of someone close to us—where, suddenly, we become aware of the terrible and magnificent nature of life. However very quickly, we fall back into the banality of daily life.

MouSen | Taking a glimpse at the past, a great move forward is achieved. All who enter are drawn into the scene, becoming a performer and a part of the scene.

Tomás Saraceno | The unique air travel method by which the spider propels itself into the air is by releasing thousands of threads of spider silk in quick succession, which float, entangled, mapping the environment.

Desire Machine Collective | Like a utopic post-apparatus, post-binary world.

Takashi Arai | To continue to stand in the field is to also have a sense of the tension of the future.

新井卓 | 核辐射是肉眼看不见的。柿子树的果实染上了毒性。居民们奋力将已经变为核废物的泥土移走。那些曾经可以被触觉感知的美丽的东西，如今变得不可触摸。

弗布利斯·蒙提倍 | 树木失去了绿色，一条血之河流入海洋，海浪染上红色，沙粒在变黑，土壤愈发贫瘠。这是关于污染的预言。

托马斯·萨拉切诺 | 每天都会有一个空间片段掉落在你“这里”。每年都有四万千克的宇宙尘土落在地球上。如果你愿意这样描述，我们在某段时间和空间里所吸入的是星尘。

刘韡 | 我们的存在受制于万有引力。选择创造了现实。

廖斐 | 人们犹如在“奥卡姆剃刀”极简主义之下，通过消减信息以更加简捷地解决问题。

艾莎·贾托伊 | 或许是通过单调的不敬吧！

维云娜·菲德 | 想象一个每一种原生意义都消失了的情景。所有故事情节都可以通过现在的方法被重新编排，且所有的任何一个角落的事物都可以在世上作为存在物而被感知，那样如其所是地有价值、真实和独特。

娜布其 | 有一个现实的空间，它与身体有着直接的联系。同时还有另外一个空间，一个若非通过视觉或想象，人的身体就无从进入的空间。

奥利维耶·德·萨加赞 | 我们在生活中都有这些个瞬间，弗洛伊德称之为“海洋运动”，例如亲人的逝去，在这些运动中，我们突然意识到生命那可怕而壮丽的本质。但很快，我们又再次跌入日常生活的平庸之中。

牟森 | 通过对历史的一瞥，人类就往前跨了一大步。所有进入其中的人都被拉进了这一场景，成为一名表演者以及场景的一部分。

托马斯·萨拉切诺 | 蜘蛛通过一种独特的空中旅行方式，将自己的身体推向空中，那就是连续吐出成千上万根蛛丝，这些蛛丝漂浮和相互缠绕，编织着这个环境。

欲望机器小组 | 像一个乌托邦式的后装置、后二元世界。

新井卓 | 在一个场域中持续站立也意味着一种对未来之张力的感知。



Ugochukwu-Smooth C. Nzewi ■ The past recurs; we create our own accounts.

John Gerrard ■ A spill refracts light to create a vivid prismatic field, endlessly shape-shifting over time.

Vishal K Dar. ■ Clouds, capable of shaking mountains and destroying forests, blazing in their strength, brilliant like fires, impetuous, create indistinct territories and hallucinatory zones.

Phuong Linh Nguyen ■ From afar, smoke has an irresistible charm, just like beautiful fireworks. But it is a representation of power, a deathly power.

Bahar Behbahani ■ Copying what they have documented of your past, and creating a background with what they tried to describe: this too is a way of illuminating, of confronting a perception.

Theo Eshetu ■ This monument does not consolidate and commemorate; it changes significance with the course of history.

Rafiqul Shuvo ■ Can you see, the rush towards a collectively misleading future?

Bahar Behbahani ■ There was a coup in the garden.

Yazan Khalili ■ What of the volition of the one who disappeared?

Susanne Kriemann ■ This too is time: That which gets left in the shadow of radioactivity.

Lin Ke ■ The moment the shape is closed, it flickers as if a door to space is opening.

Olu Oguibe ■ Everything has changed in the interim, and you can never fully return.

Taus Makhacheva ■ Rocky terrain offers subtle counterforce to history.



Aki Sasamoto ■ The room asks a question without the aid of language.

Karl Max ■ Images are in a perpetual state of flux, in delirious play with one another.

Matts Leiderstam ■ The painting addresses a situation, but it is also about desires and fantasies.



乌古楚克乌-史慕斯·泽卫 ■ 过去重现了，我们创造我们自己的阐释。

约翰·杰拉德 ■ 一滩泄漏物折射光线，形成一片色彩缤纷的区域，随着时间的推移无止境地变换形状。

维沙·达尔 ■ 云朵能够撼动高山、摧毁森林，它们以自身的力量闪耀着，像火焰一样耀眼、猛烈，创造出朦胧的领地和迷幻的区域。

阮芳灵 ■ 从远处看，烟雾有着不可抵挡的魅力，就像艳丽的烟火。但那是一种力量的象征——一种致命之力。

巴哈尔·贝巴哈尼 ■ 复制他们对你的过去的记载，并创造一个带有他们想要描述之物的背景：这也是一种阐释方式，一种面对认知的方式。

提奥·爱舍图 ■ 这一纪念碑并不巩固或纪念什么；它改变了历史航线的意义。

拉菲克·舒沃 ■ 你能看到那朝向集体性误导之未来的奔涌吗？

巴哈尔·贝巴哈尼 ■ 花园中发生了一场政变。

雅赞·卡里里 ■ 如果一个人的消失是因为他自身决定如此，那会怎样？

苏珊·克莱曼 ■ 这也是时间：那被遗留在放射性阴影中的时光。

林科 ■ 当形状闭合的那一刻它便开始闪烁，仿佛一扇通向空间的门正在开启。

欧鲁·欧奇贝 ■ 一切事情都在其中发生变化，你永远无法完全复原。

陶斯·马哈切娃 ■ 崎岖的地势对历史提供了一种微妙的反作用力。



笹本晃 ■ 这个空间在没有借助于语言的情况下提出了一个问题。

卡尔·马克思 ■ 图像处在一个永恒的激荡状态之中，它们相互沉迷于一场谵妄的游戏。

马茨·莱德斯坦姆 ■ 这张绘画表述了一个处境，但它同时也涉及了欲望和幻想。

Hu Xiangqian ■ Like a pair of eyes hanging in the air, watching me. Reality becomes a stage, a performance during which I care about nothing else at all.

Srajana Kalkini ■ An itinerary of objects has the propensity to displace the objects themselves.

Liu Tian ■ The spirits that inhabit these esoteric objects and tales only reveal themselves to the true “seeker of the shadows”.

Mao Chenyu ■ A ship sinks, phantom-like, in the paddy field.

Wang Gongxin ■ A cycle of balance-imbalance-rebalance is created.



Liu Yujia ■ In the desert, fragile yet resilient spectacles and unnatural systems are built and destroyed; peaceful, even hallucinogenic phantom places.

Sabih Ahmed ■ An obsessiveness with excess has been harnessed to produce an image of the world.

Georges Adéagbo ■ Fish are meant to live in water and you can't expect an apple to taste like a banana, yet man tries to make many similar changes without being willing to bear the consequences.

Azadeh Akhlaghi ■ If you were there, you might remember the incident, but not recall what the weather was like that day.

Liu Yujia ■ A touch of the unfamiliar, a derangement of senses.

Patty Chang ■ When a geographical body shifts positions, it displaces and calls into question systems and the identities built up around them, mirrors and ruptures our sense of reality, place and self.

Cell Art Group ■ You grind.

Ha Bik Chuen ■ You gather.

Patty Chang ■ It's an unstable geography.

Azadeh Akhlaghi ■ A beginning in an aftermath.

胡向前 ■ 像一双悬挂在空中的眼睛，凝视着我。现实变成了一座舞台、一场表演，身在其中的我对其他事物毫不关心。

斯拉加那·卡伊基尼 ■ 物体的前行轨迹有取代物体自身的倾向。

刘畑 ■ 那栖息在这些隐秘的物件与故事中的灵魂，只会向真正的“寻影者”揭露他们的身份。

毛晨雨 ■ 一艘船如幽灵般在稻田沉没。

王功新 ■ 一种“平衡—不平衡—再平衡”的循环是被创造出来。



刘雨佳 ■ 在荒漠中，脆弱又坚韧的景观和非自然的系统被建构，也被摧毁；这平静的，甚至迷幻的虚幻场所。

萨比赫·艾哈迈德 ■ 过度的沉溺与妄想已被驾驭，从而催生出一张世界图像。

乔治·阿德阿格博 ■ 鱼是应当生活在水中的，你不能期望一个苹果吃起来有香蕉的味道。但人们还是企图做出类似的改变，又不愿意去承担后果。

阿扎德·阿卡拉基 ■ 如果你在那里，你或许会记得那一插曲，但不会想起那天的天气是怎样的。

刘雨佳 ■ 对不熟悉之物的一次触摸，一次感官的错乱。

张怡 ■ 当一个“地理主体”的位置发生了变化，围绕其所建立的系统和身份就会被替换，这同时会引发对该系统和身份的质疑，反映和打破我们的现实感、空间感和自我感。

细胞小组 ■ 你打磨。

夏碧泉 ■ 你们聚拢。

张怡 ■ 这是一个不稳定的地域。

阿扎德·阿卡拉基 ■ 在余波中的开始。

Ma Haijiao | “For him, perhaps man does not live alone in the world. He has no idea of a map’s scale, but to him a far point will have some relation with him.”

Rheim Alkadhi | If a solid body can be quantified by an infinite number of intersecting planes, then might ‘solidarity’ also be the site of infinitely unfolding, intersecting planes?



Ross Manning | There is a rhythm in oscillation and repeating patterns. A lot of that finds its way into how things operate and how things move.

Agan Harahap | Bonds of affection transcended borders, norms, customs, religion.

Radical Space | These rotate on an axis of speculation—rehearsals, re-makes, re-understandings and imitations.

Tao Hui | Construct we must, and it could be some kind of a fictive hologram.

CANTONBON | It is distance that creates correspondence, love letters.

■ Exit Level 2 ■

马海蛟 | “对他而言，也许人们并不独自生活在世界上。他没有一个关于地图比例的概念，但一个遥远的地点对他来说会与他有些关联。”

雷姆·阿尔卡迪 | 如果一个立体物可以被无数相交平面所量化，那么“精神连结”本身是否也是无数平面展开和相交的场域？



罗斯·曼宁 | 在摆动和重复的模式中有一种节奏。大部分节奏渗透在了事物的运作方式和移动方式中。

阿甘·哈拉哈普 | 情感的纽带跨越了边界、准则、习俗和宗教。

激烈空间 | 这些东西围绕思辨之轴旋转——彩排、重制、再认知、模仿。

陶辉 | 我们必须建构，它可能是某种虚构的全息图。

CANTONBON | 是距离制造了信件，情书。

■ 二楼 出口 ■

Let's shift the sensory and auditory rhythm of walking, stopping, resting, chatting and looking.
Let's explore the sensation of thought.
Let us introduce an accelerated operatic turn within the exhibition.
Let us talk of the live scenarios at the intersections of works that will be encountered throughout the duration of the biennale.

Let us talk of:
THEORY OPERA

让我们转变行走、停顿、休息、谈话和观看的感受与听觉节奏。
让我们探索“思想的感觉”。
让我们在展览中引入一种加速的歌剧式转向。
请让我们谈论位于作品交集处的那些鲜活的情境。在整个双年展期间，我们都将与它们邂逅。

请让我们去探讨：
理论剧院



The question of how theory and practice can speak to each other as embodying an attitude, a form of life, and also of different qualities within a contemporary art event or process, is a vexed one. It is constantly reworked with various models and procedures.

We are proposing a form to play out the tension that this distribution of intelligence between theory and practice creates.

The initiating question is: What would the contours of discourse and practice be if theoretical propositions are enacted in different forms, and practice is offered as disparate striations and tonalities of thought?

We are inspired here by the task and calling of theory—which foregrounds the question as a life form—with the word opera, which has an interesting double meaning. The dominant sense of opera is one of a performative tradition around virtuoso singing, spectacle and drama. The traditional forms of opera in China are examples of great spectacle and colour. There is another dormant sense of the word 'Opera'. It simply means a work, or to work.

So then we could say that—
When theory gets to work, it sings!

We could see it as an orchestration of major and minor modes in thought and speculation, voiced in ways that marry the heft of philosophy to the cadence of opera.

Durational performances will occur as scenarios at the intersections of works, exploring time and bodies, and challenging the ergo-economics of how we think, and how we think in the company of others. At the same time, these enactments of thought will enable us to present intellectual and discursive tropes that are pivotal to today's world.

What is being proposed is a subtle but basic shift in the way the sensation of thought is inhabited and encountered in an art context. *Theory Opera* incorporates a performative unfolding of the questioning mode. It merges speech and noise, reflection and dance, so as to heighten our attentiveness to the rapidly changing dynamics of utterance, silence and information surges and barricades of the contemporary.

The sensorium of utterance is dispersed, the machinery of comprehension scrambled, and the partition between play and thought, between doing and thinking, is reassembled.

Featuring:

Furniture, architectural detail, podium design, performer's platforms, projection surfaces and other functional, ornamental details to produce a calibration of various affective registers and experiences. Settings will be unique to the conditions and requirements of a particular performance.

The 'Theory Opera' program will evolve, change, try out different modes of inhabiting the exhibition. It will have a constant as well as an ephemeral layer. It will be as tangible as a concrete sign, and as intangible as a voice carried by a breath. It will combine science, song, ritual, action and enacted speculation to propose an entirely new aesthetic of performed thought.

Liu Tian, with Yao Mengxi, coordinates this sequence.

Raqs Media Collective

理论与实践如何彼此交谈，这是一个棘手的问题。它体现了一个当代艺术的事件或进程中的态度、生活方式以及不同的特质，被不断加工为各种各样的模型和程序。

如今我们提议一种方式，来缓解理论与实践之间的智性分配所形成的张力。

首先提出的问题就是：如果理论的议题以不同的方式被颁布，而实践也以思想之肌理与音调的截然不同的方式被给出，那么话语与实践将会是一种什么样的轮廓？

我们在此受到“理论”所包含的任务与召唤的鼓舞——它将“问题”凸显为一种生活方式，而“剧院/歌剧”（Opera）一词，有一种有趣的双重含义。显性的含义是其作为一种围绕精湛的演唱、场景和戏剧延展开的表演传统。中国的传统戏剧形式，是宏伟场面与美妙色彩的范例。“剧院/歌剧”一词还有另一层隐性的含义，即“作品”，或“去工作”。

所以，我们可以说——
当理论开始工作，它开始歌唱！

我们可以将其视为一种对思考与猜想的大小调式的编排，发声中交织了哲学的深沉与歌剧的韵律。

持续一定时间的表演，会在不同作品的交集处以情境（scenarios）的方式闪现，它探索时间和身体，挑战一种关于我们如何思考，以及

如何在他人的陪伴下思考的人体工学-经济学。同时，这些思想之演现，将使我们能够呈现对当今世界至关重要的智性与话语的喻体。

我们所提倡的，是一个微妙但基本的转变，“思想感觉”以这种方式栖居于艺术的语境中并被不断遭遇。“理论剧院”结合了对质问模式的表演性展开。它融合了演说与声响，反思与舞蹈，以增强我们对极速变化的当代活力的关注：表达，沉默，信息的翻涌与阻塞。

话语表达的感觉中枢被分散，理解的机制被打乱，游戏与思想、行动与思考的界限也被重新划定。

特征：

家具，建筑细部，讲台设计，表演者平台，投影表面，以及其他功能性和装饰性的细节，共同制定出一种对多重情感的流露和感受的校准。每一次的设置都将是唯一的，根据特定的表演条件和要求而定。

“理论剧院”中的节目将不断演进、变化，尝试不同的模式去进入展览。它同时具备持续的和转瞬的层次。它将像实体符号一样可触可感，又像一次呼吸带出的声音一样无法触摸。它将结合科学、歌曲、仪式、行动和被发布的猜想，来提出一种关于被演出的思想（performed thought）的全新美学。

该项目由刘畑和姚梦溪监制。

Raqs 媒体小组

12 November, 4 PM
(Inaugural)
2016.11.12 16:00 开幕

Jimena Canales: *Einstein and Bergson in Three Acts: On Physics and Philosophy*
ACT I: *The Debate*

希梅纳·卡纳莱斯, 《爱因斯坦与柏格森: 一幕由多名作者的引文构成的歌剧》
第一幕: 争辩

12 November, 6 PM
(Inaugural)
2016.11.12 18:00 开幕

Prof. Lu Xing-Hua + Yang Peiyi + Zhao Mu
An Excellent Excuse, a theorieoper

陆兴华 + 杨沛毅 + 赵穆
《出色的借口》, 一出理论小歌剧

McKenzie Wark: *Reading Needham*
麦肯锡·沃克, 《阅读李约瑟》

Huang Songhao: *JIEHUO Radio: On the Field of an Art Museum*
黄淞浩, 《截获电台: 在美术馆的田野上》

Wang Wei, Zhou Zan, James R. Cantre, Fen Lei, To Eji: *A Night in the Camp of Language*
王伟、周瓚、詹姆斯·坎特雷、芬雷, 《致额吉: 语言营地的一夜》

Mahmood Mamdani: *Define and Rule*
马哈茂德·马姆达尼, 《界而治之》

Lab of Irrational Amateurs: Jun Jiang, Yu Yue, Zhang Zhongtao: *Chinese Folk Philosophers present in TED style*

非理性业余爱好者实验室: 姜俊、刘动、张钟楠,
《中国民间哲学家TED》

Ho Rui An: *Horizon Scanners*
何锐安, 《水平扫描者》

Desire Machine Collective: *Assembly of Desire*
欲望机器团体, 《欲望集合》

Chen Tianzhuo: *Swim*
陈天灼, 《游泳》

Goldin + Senneby with Malin Nilsson (magician), Katie Kitamura (author), Théo Bourgeron (sociologist of finance): *Zero Magic*

戈尔丁 + 塞内比, 与魔术师马林·尼尔森、写作者凯蒂·北村、经济学社会学家西奥·布尔热龙, 《零魔术》

Open Matter Institute (Liu Tian, Li Shengzhao, Yu Zhenhong, Jia Qin, Wack Wang, Zhu Changquan, Song Zhe) + Juri Steiner, Stefan Zweifel: *达-da Manifesto*

开放问题研究所: 刘畑、李晟翌、郁震宏、贾勤、王志鹏、朱昶全、宋哲+尤里·斯坦纳、史蒂芬·茨威弗, 《达-da宣言》

Cuahtemoc Medina: *TBC*
库奥特莫克·梅迪纳, TBC

Lin Aojie: *Shanghai Biennale Poet + Starbucks Left*
林奥劫, 《上双诗人》+《星巴克左派》

Hemant Sk. + Bhagwati Prasad: *Word, Noise, Scream*
赫曼·Sk. + 巴格瓦蒂·普拉萨德, 《词语, 声响, 尖叫》

Wang Jiyu, Ding Nan, Zhang Qianqian, and "Anabasis": *Soldiers under the Neon Light*

王基宇、丁楠、张浅潜及《先进》辑刊, 《霓虹灯下的哨兵》

Bruce Bo Ding + Prof. PUN Ngai: *Society of Labour*
丁博 + 潘毅, 《劳动社》

MMI (Moving Moving Images): *Journey to the West 3.0*
动动像, 《动动像之西游记3.0》

Baltensperger + Siepert: *Invisible Philosophy*
巴尔滕施佩格 + 西珀特, 《看不见的哲学》

Zhang Aoshuang + He Fa: *Hamlet Mirror*
张傲霜 + 何发, 《哈姆雷特镜子》

andcompany & Co.: *2045: Mueller in Metropolis*
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Colin Siyuan Chinnery: *Opera for Urban Beijing*
秦思源, 《北京都市歌剧》

Yao Qingmei: *San Zu Ding and its Patterns*
姚清妹, 《三足鼎及其鼎纹研究》

Huang Fangling: *Selected Gaze*
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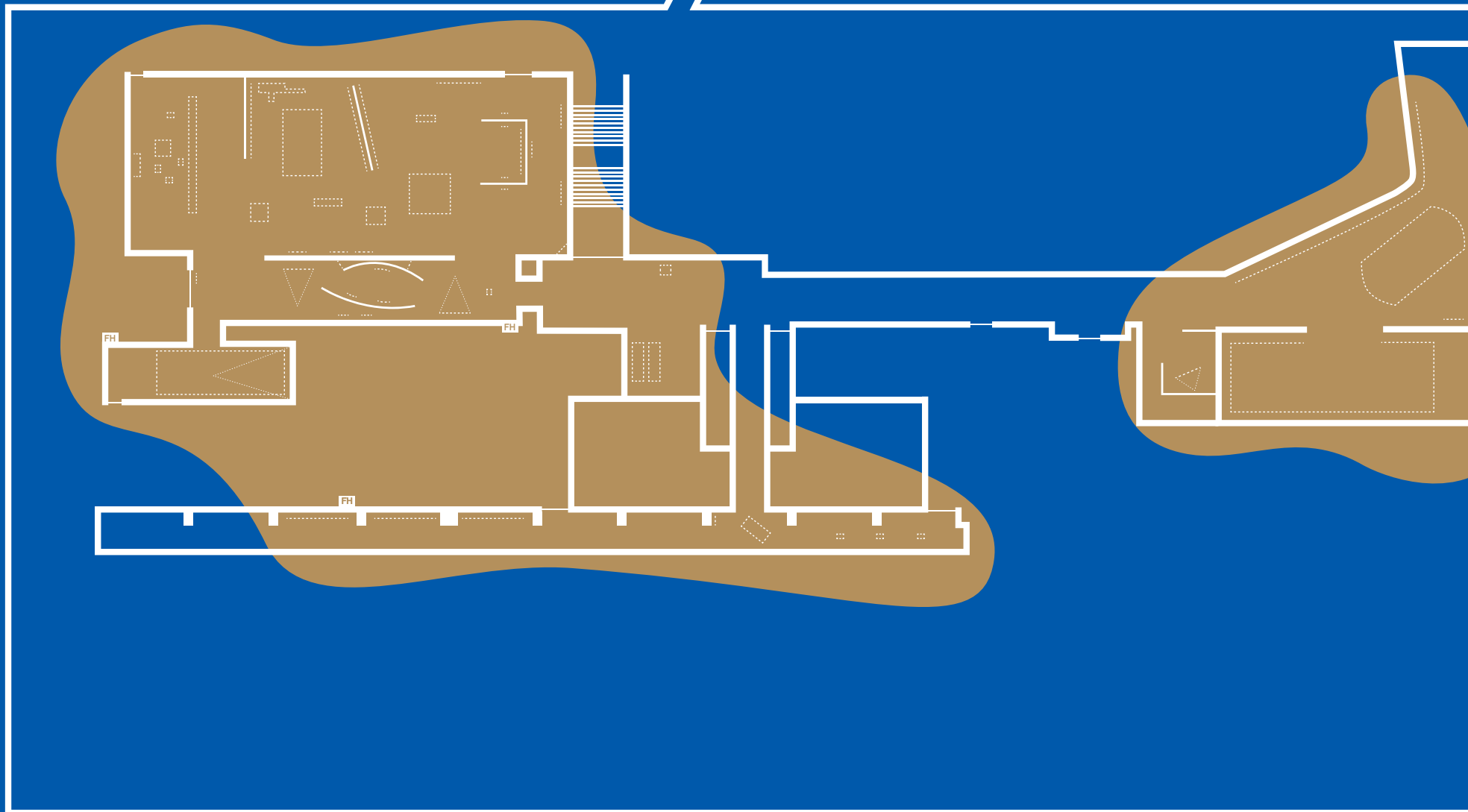
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姜宇辉+殷漪, 《声音的面容》

Inder Salim: *When Poets Make Buildings*
因德尔·萨利姆, 《当诗人制造建筑》

Xiao Lihe: *Whisper on a Planet*
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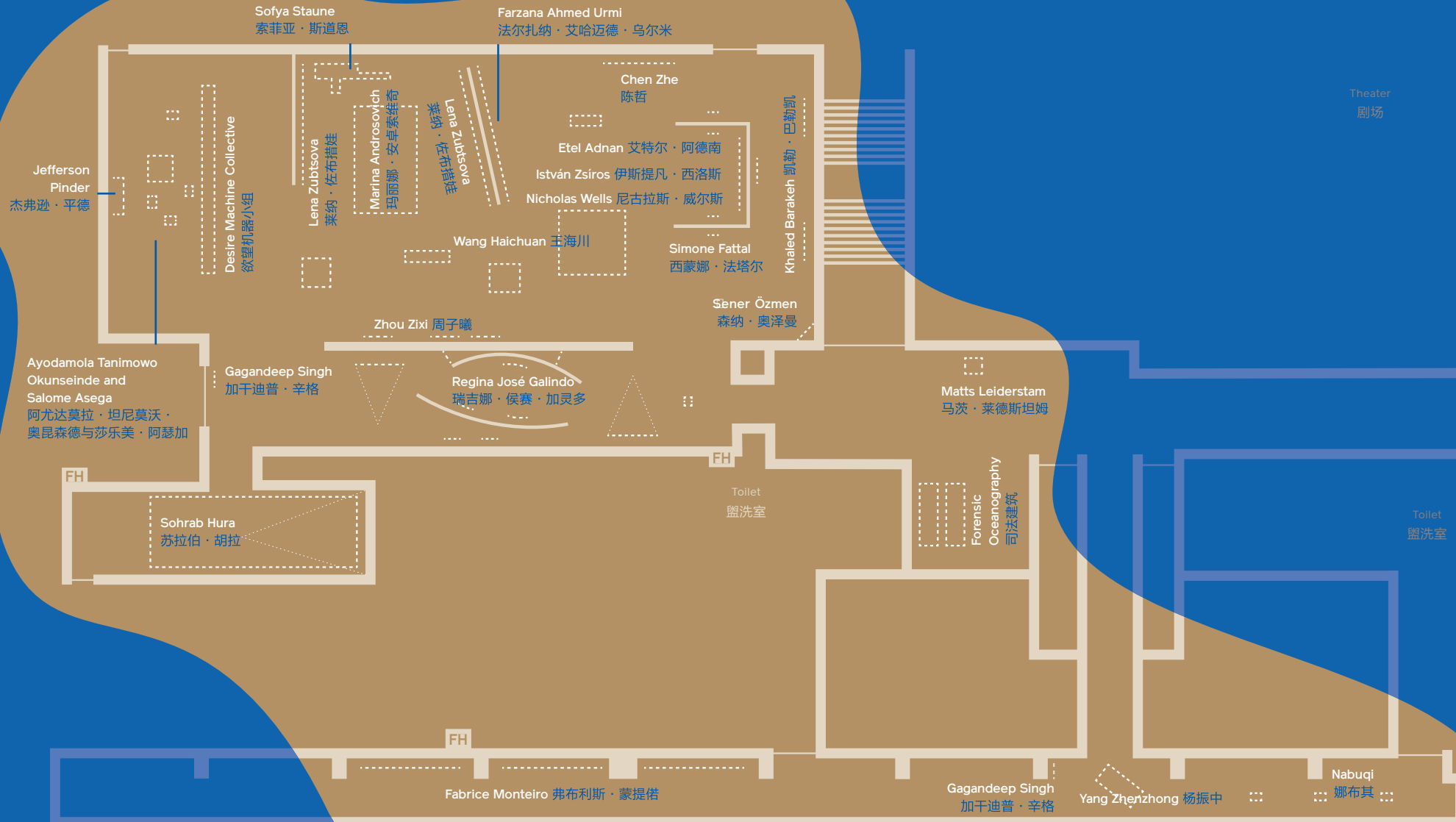


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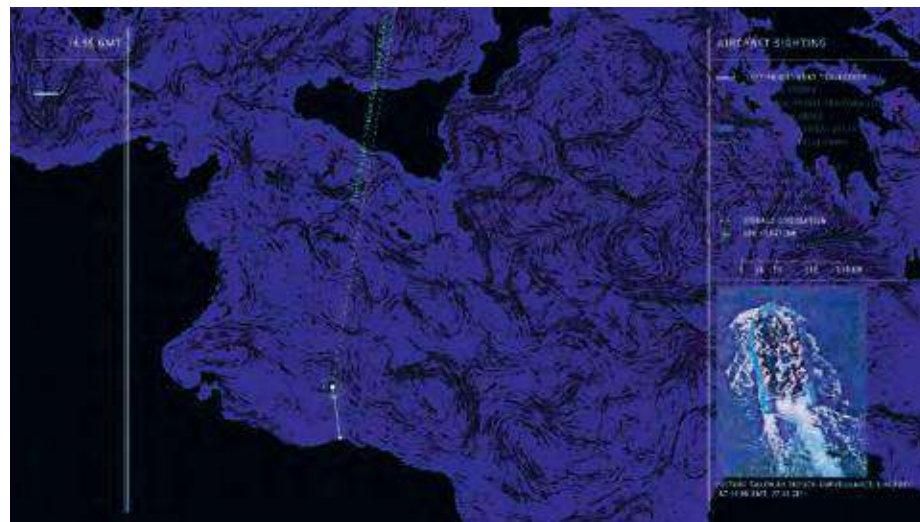
Level 3/Orbit One 三楼/轨道一

Video
2011-ongoing

63 migrants lost their lives drifting for 14 days in the central Mediterranean Sea when it was being tightly monitored by the NATO-led coalition intervening in Libya. 'Forensic Oceanography' reconstructs the events through an against-the-grain use of surveillance technologies. It demonstrates how different actors used the complex and overlapping jurisdictions at sea to evade the responsibility of rescuing people in distress. Its report is the basis for several ongoing legal petitions filed against NATO member states.

63位移民在地中海漂流14天后遇难，由北约所领导的对利比亚进行干预的联合军，当时正在紧密监视该区域。通过监视技术的非常规运用，司法海洋学重构了该事件。它展现了不同角色如何运用复杂重叠的海上管辖权，来逃避营救遇险人员的责任。它的报告是几项正在进行的针对北约成员国合法诉讼的基础。

影像
2011年至今



How do you face
other gravities?
如何面对其它的引力?

How do you live
with departure?
如何与离别共存?

With
Etel Adnan
Khaled Barakeh
Şener Özmen
Simone Fattal
Nicholas Wells
István Zsíros

Freedom is a State of Mind Didem Yazıcı

Whenever we step into a curatorial ground/exhibition space, we also enter a state of mind. After we leave an exhibition room or experience a curatorial work, we may not remember everything we have seen, yet feelings and fragments of thoughts persist. This 'post-exhibition' is a space of contemplation propelled by traces drawn by the viewer. As an Infra-Curatorial project, *Freedom is a State of Mind* desires to catch this moment and get to the heart of the artistic-curatorial logic and imagination, not only through artworks, but by also sharing footnotes, poems, resonations, texts, voices, collages and other visual materials.

Freedom is a State of Mind begins with the story of Firdaus, a female prisoner who was condemned to death for having killed a savage pimp. In order to not owe her life to power, Firdaus refused to get help from the authorities who wanted her to bargain her apology for her life. She didn't. Inner liberty doesn't expect confirmation or salvation. In her letter to an editor friend Fawwaz Traboulsi—initially meant to be an essay on feminism for the political magazine *Zawaya*—Etel Adnan describes different forms of freedom and talks about Nawal El Saadawi's book, based on Firdaus: "Under the most oppressive regimes, a man, a woman, can keep and experience their freedom: freedom is a state of mind. It is born (and often dies) in the mind. It's often called dignity, refusal, rebellion." Words of Etel Adnan open up oceans and here become a small universe within other universes, with Khaled, Şener, Simone, Nicholas and István.

自由是一种思想状态 迪德姆·雅滋茨

每当我们踏入一个展览空间，我们也同时进入一种思想状态。在我们离开展厅或体验策展人的作品后，也许并不会记得所有看到过的一切，但感受与思绪的碎片仍然持续存在。这个所谓“后展览”是一种由观者所摄取的展览痕迹而引发的思考。作为一个复策展平台项目，《自由是一种思想状态》想要抓住这一时刻并探索艺术策展逻辑和想象的核心，不仅通过艺术作品，也通过分享脚注、诗歌、共鸣、文字、语音、拼贴和其他视觉材料。

《自由是一种思想状态》由Firdaus的故事引发。一名由于杀死一个野蛮老鸨而被判处死刑的女囚，为了不使自己的生命向权力屈服，她拒绝接受当局权威想让她用道歉来换取生命的所谓帮助。她宁死不屈。内在的自由解放不需要外来的确认或救赎。在给一位编辑朋友的信中（本要作为一篇在政治杂志《Zawaya》上关于女性主义的文章），她提到艾特尔·阿德南描述中不同形式的自由，并探讨 Nawal El Saadawi的论述作品。Firdaus引言：“在最备受压迫的体制中，一个人无论男女，都可保留和体验自己的自由：自由是一种思想状态。它往往在思想中诞生，也在思想中死去。它经常被称作尊严、拒绝或反叛。” Etel Adnan的话海阔天空，却在这里与凯勒·巴勒凯、森纳·奥泽曼、西蒙娜·法塔尔、尼古拉斯·威尔斯以及伊斯拉提凡·西洛斯变成另一个宇宙中的一个小宇宙。

与以下艺术家合作：
Etel Adnan
Khaled Barakeh
Şener Özmen
Simone Fattal
Nicholas Wells
István Zsíros



Collage 拼贴画

就像诗歌一样，拼贴画需要零碎地解读。这些参照了考古学与宇宙学的图像，带着对历史和遗产的眷恋，穿越了时间与心灵，如一个开放空间一样运作。它们抓住了日常生活中那些短暂的重复时刻。

纸上拼贴画
2004年

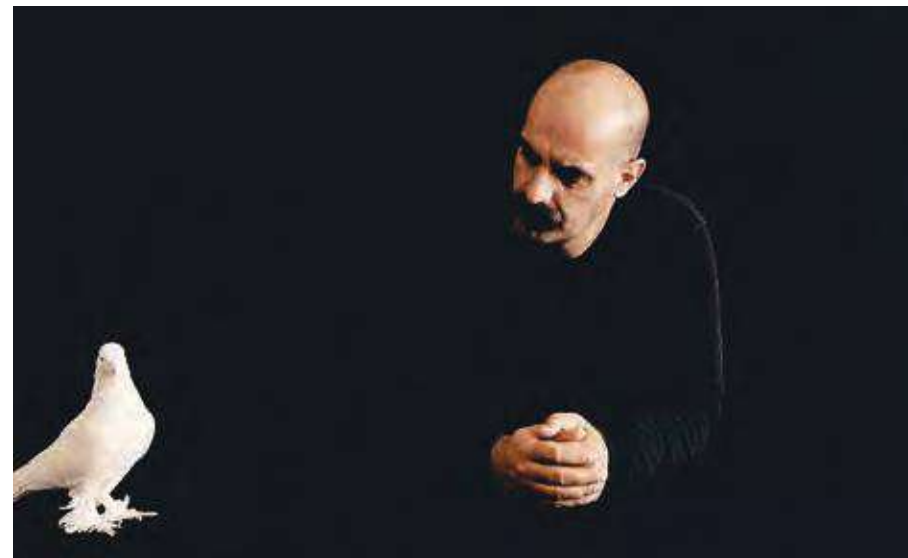
Like poems, collages read fragmentally. These images with archeological and cosmological references, and an anachronistic approach to histories and heritage, travel through time and the mind, operating as an open zone. They hold brief moments of detour in the everyday.

Collage on paper
2004

童声来自于奥泽曼的儿子罗宾，他正在用土耳其语讲述自己的想法——他的母语是库尔德语，土耳其语是他后天习得的。通过重访其父的童年，他搜集了过往的记忆。然而，他坚信和平。他认真对待了那只来历不明的鸽子，并真诚坦率地同它交谈。罗宾就是未来。

影像
2015年

How to Tell of Peace to a Living Dove? 如何向一只活鸽子讲述和平？



The child's voice is Özmen's son Robin. He is vocalising his thoughts in Turkish, a language he learned after Kurdish, his mother tongue. Revisiting his father's childhood, he has collected memories. And yet, he believes in peace. He takes the clueless dove seriously, talking with it sincerely and openly. Robin is the future.

Video
2015

巴勒凯通过抹除“难民危机”照片中遗体的行为，展开挑衅。遗体的缺席是有意义的，它暗指对于“远方”存在事物的视而不见，而这些遗体也不再存在。

摄影装置
2014年



The Untitled Images 无名的图像

Barakeh addresses images of 'refugee crisis' through the provocative act of erasing bodies from them. This absence of bodies is meaningful. It refers to turning a blind eye to something that exists 'far away' and that these bodies are no longer alive.

C-prints
2014

It is the morning of August 30, 2015. A couple fleeing civil war kisses passionately in a tiny tent pitched in the middle of Keleti railway station in Budapest. Love is a breach.

Photograph
2015

Borderless Love 无界之爱



这是2015年8月30日的早晨。在布达佩斯凯莱蒂火车站中央搭的小帐篷内，一对躲避内战的爱侣正在热烈地亲吻。爱情是一种缺口。

摄影
2015年

视觉语言用于将政治和地理事件进行分类和情景化，最终帮助人们理解它们。但是这里没有解答的线索。它利用欲望来建构一个“真理”，这一真理则基于已知信息之上。

地图和现成品
2014年

Didactics of Power 能量教学法



Visual language is used to categorise, contextualise and, ultimately, to make sense of political and geographical events. But here, there is no key. This plays on the desire to construct a “truth” based on information provided.

Map and object
2014

The Indian Never Had a Horse and Other Poems 印第安人未有过马与其他诗



I would like to tell you two things:
that I am going to die
and that you are going to drive a car

—excerpted from *The Indian Never Had a Horse and Other Poems*, The Post-Apollo Press, 1985

Recorded voice
2016

我想告诉你
两件事：
我将要死去
而你 will 驱车上路

——节选自《印第安人未曾拥有一匹马与其他诗》，后阿波罗出版社，1985年

录音
2016年

2012年4月26日，艺术家收到一封友人NO的来信。信里谈到其正在经历的一段困难的体验：同自己和解，获得一个平静的自我认知，保护自己的本性，接受那些人格不够美的地方并就这么保持下去。“我不想变得更好了，我只想自然地活着。”

摄影
2007—2010年/2016年

Remembering the Forgotten, Forgetting the Remembered (Revisiting The Bearable) 把忘记的想起，把想起的忘记（重访《可承受的》）

The artist received a letter on April 26, 2012, from her friend NO. It was about how it is a painful process to reconcile with oneself, to hold on to a calm perspective about oneself, to protect one's nature and accept everything one considers flawed in it, and to conserve oneself for the long run. "I don't need to be better. I just want to live the way I am."

Photograph
2007—2010/2016



Seven Days 七天



由苏联专家设计的重庆铜元局车间已被拆除，当时被保留的筒子楼也在2001年后被拆除。艺术家用七天时间搜集前居民丢掉的家具，并建造了一间忏悔室和其他设施——它们奇特的结构表现了生命与权力之间的裂痕。

装置
2013年

The Chongqing Copper Cash Manufactory's workshops, built on blueprints by Soviet experts, have been demolished. Its tube-shaped apartments were retained, but they too began to be demolished after 2001. Over seven days, collecting furniture discarded by former residents, the artist creates a confession room and other configurations—odd arrangements manifesting cracks between life and power.

Installation
2013



纸上混合媒介绘画
2014年

Mixed media
paintings on paper
2014

一位街上的男子，一个加沙儿童，甚至还有她本人——艺术家把形象作品和心理状态的描绘模糊和抽象化，暗示着一种烦躁不安和自我否定。

A man on the street, a child in Gaza, and even herself—these figurative works, portrayals of psychological conditions, are obliterated and abstracted, suggestive of dysphoria and self-denial.

**Known Unknown;
Gaza Series**
已知未知;
加沙系列

**I'm Leaving;
China 1946-1949: Wind;
China 1946-1949: Cloud**
我走了;
中国1946—1949: 风;
中国1946—1949: 云



The unusual narrative titles and plots of these self-portraits and landscapes have a spectral quality. They express solitary but ineffable situations, and allude to the menacing weight of history.

Oil on canvas
2007-2009

在这些自画像和风景画中非同寻常的叙事性标题和情节都具有幽灵般的特质。它们表现了孤独却又不可言说的状态，也暗示了历史那令人畏惧的分量。

布面油画
2007-2009年

With
Sofya Staune
Marina Androsovich
Lena Zubtsova

Leaving Room Ivan Isaev

This space struggles between being a living room constituted by artists' works—with its wallpapers and chandeliers—and leaving room; a place to start with, a place to leave from. It adds another dimension to living with a permanent feeling of uncertainty, to the idea of leaving tomorrow, and expands the current moment from a second, tending towards infinity. Tomorrow happens everywhere, and we are permanently in a state of departure.

This space is like our private space, often filled with militarism and hostility, but with remnants of utopias and broken futures.

This space expresses a paradox. When designing a place for departure, we try to design our future, our tomorrow, and yet, what we are doing is to hide from our future's uncertainty in our today. What does this lead to? Perhaps, even more uncertainty than before. Our living space becomes dedicated to being a place for departure, to be temporary, to be something we leave.

Occasionally, this room becomes a scene. It welcomes dialogues, is designed to host them, to be filled with the murmuring of different people. Gathered together, often accidentally, we need to discuss our plans for tomorrow. This act soothes us, gives us an illusion of confidence and control.

离开室 伊凡·伊萨叶夫

这一空间挣扎存在于两种意象之中：起居室(living room)——充满艺术家的作品，连带它的墙纸和灯架——和离开室(leaving room)。一个空间用来开始，一个空间用于离开。它在生存的永恒不确定感和与明天告别的意象上又增加了一个维度，将当下从一秒延伸，趋向于无穷。明天在每一个角落发生、发展，而我们永在一种离行的状态中。

这个空间就像我们的私人空间，总是充满戾气与敌意，但也保留了些许理想乌托邦和残破未来的残屑。

这个空间透出一种悖论。当设计一个用于离行的空间时，我们尝试设计自己的未来或明日，然而我们真正做的其实是逃避未来在当下的不确定性。这又将引向哪里呢？也许，是比以前更多的不确定性。我们的起居室变成一个专为离行而存在的空间，只是临时，只是我们离行留下的物件。

偶尔，这个空间也变成一种场景。它欢迎对话，其实它也本就被设计来承载它们，来充满不同人的喃喃私语。尽管常常是偶然的，我们聚在一起，讨论关于明天的计划。这个举动给人带来内心的平静，一种好像拥有信心和掌握局势的幻觉。

与以下艺术家合作：
Sofya Staune
Marina Androsovich
Lena Zubtsova

Video installation
2015

These are stories of betrayal, and stories of living unnoticed. These are stories of your loved ones turning away to maintain a favorable picture of the world. These are stories about growing up. They are from real events, marked by the cruelty of legislation. They are accessed from open Internet sources, and overlaid on videos of the carefree time of childhood from the artist's own family archive.

这里有关于背叛和被忽视者的故事，这里有关于你所爱之人通过离开保留了一幅美好图景的故事，也有关于成长的故事。它们源自真实，由于法律的残酷性被铭记。它们可以通过网络开放资源，也可以通过那些记录了艺术家天真的童年时光的视频来被了解，这些视频保存在艺术家的个人家庭档案之中。

影像装置
2015年

Mother/Land 母亲/土地



光辉时期一旦过去，灯将在第一时间被关掉和替换。这些苏联时期的灯购于莫斯科的一个跳蚤市场，艺术家用混凝土对其中一些残灯进行了修复。通过回收和修复，这些承载历史的灯成了公与私、无形与有形、实际与比喻之间那些不稳定关系的象征。

苏联灯、混凝土
和金属构件
2015年



Level 3/Orbit One 三楼/轨道一

The Empire of Light 光之帝国

Soviet lamps, concrete,
and metal construction
2015

Once glory passes, lamps are the first to be turned out and replaced. Bought from a flea market in Moscow, some of these Soviet era lamps were partly incomplete, and reconstructed by the artist with concrete. Recycled and renovated, loaded with history, they become allegories of the uneasy and unsettled relationships between public and private, immaterial and physical, actual and metaphorical.

佐布措娃出生于军事重镇保绰耶·奥泽加（位于雷巴奇半岛）。那里已被摧毁，整座岛空无一人，残留的墙纸似乎是苏联时代留下的唯一印迹。它在这件作品中被复制，其中有缺损，也有时代留下的痕迹。军事符号正变得越来越流行，而原本被遗忘的符号也出现在了日用品上。艺术家的私人作品由此进入了政治供求这个棘手的领域。

纸、墨水、画线工具
2014—2015年



Wallpaper 墙纸

The military town Bolchoe ozerko (Rybachy peninsula), where Zubitsova was born, was destroyed and the peninsula is no longer inhabited. The wallpaper remains, like the only trace of the Soviet era. It is copied in this work, with all the missing parts and marks that time has left on it. Military symbols are growing in popularity, and forgotten signs appear on consumer goods. The artist's private work enters the fraught zone of political demand and supply.

Paper, ink, liner
2014—2015

A protest march sweeps from one end to the other end of a wall.

Sound wall
2012—2014

Dewaal 阿萨姆之墙



一支游行队伍正从墙的一端走向另一端。

声墙
2012—2014年

Ayodamola Tanimowo Okunseinde &
Salome Asega
Jefferson Pinder

**Future of the Past III
Is Afrofuturism
a Route Map
or a Destination?
Ugochukwu-Smooth C. Nzewi**

Afrofuturism envisions the future by actively engaging with, or inventing, the past. *Future of the Past* asks, how might we contemplate the future through the past? It hopes to uncover divergences, opposing viewpoints and conjunctive positions that contemplate the past, knock at the present, and offer routes for the imagining of the future.

**过去的未来 [三]
非洲未来主义是一张线路图还是终点?
乌古楚克乌-史慕斯·泽卫**

非洲未来主义通过积极参与或创造过去来构想未来。《过去的未来》问道：我们如何通过过去来思考未来？它希望能揭示分歧、对立观点和相关立场，它们思考过去、推敲现在，并给未来的想象提供了路径。

Ayodamola Tanimowo Okunseinde &
Salome Asega
Jefferson Pinder



铝、木材、丙烯酸、药丸胶囊、开源硬件、有机发光二极管、3d打印PLA、树莓派、GPS模块、电路、氨纶面料、EVA发泡材料、管材、发动机、橡皮管、RFduinos、人体彩绘颜料与影像
2016年

这座资源库藏有数字的和实体的手工艺品，它们被用来断言和预测非洲后裔的未来。这些藏品通过一些邀请人们共同参与的工作坊，得以经营和发展，参与者在这里成为他们所预想的未来历史的档案保管员。

Aluminum, wood, acrylic, pill capsules, Arduino, OLED, 3d printed PLA, Raspberry Pi, GPS module, chain, spandex fabric, EVA foam, tubing, motors, rubber tube, RFduinos, body paint, and video
2016

Iyapo Repository 伊亚颇档案馆

This resource library houses a collection of digital and physical artifacts created to affirm and project the future of people of African descent. The collection is managed and developed through a series of participatory workshops where participants become archivists of a future history they envision.

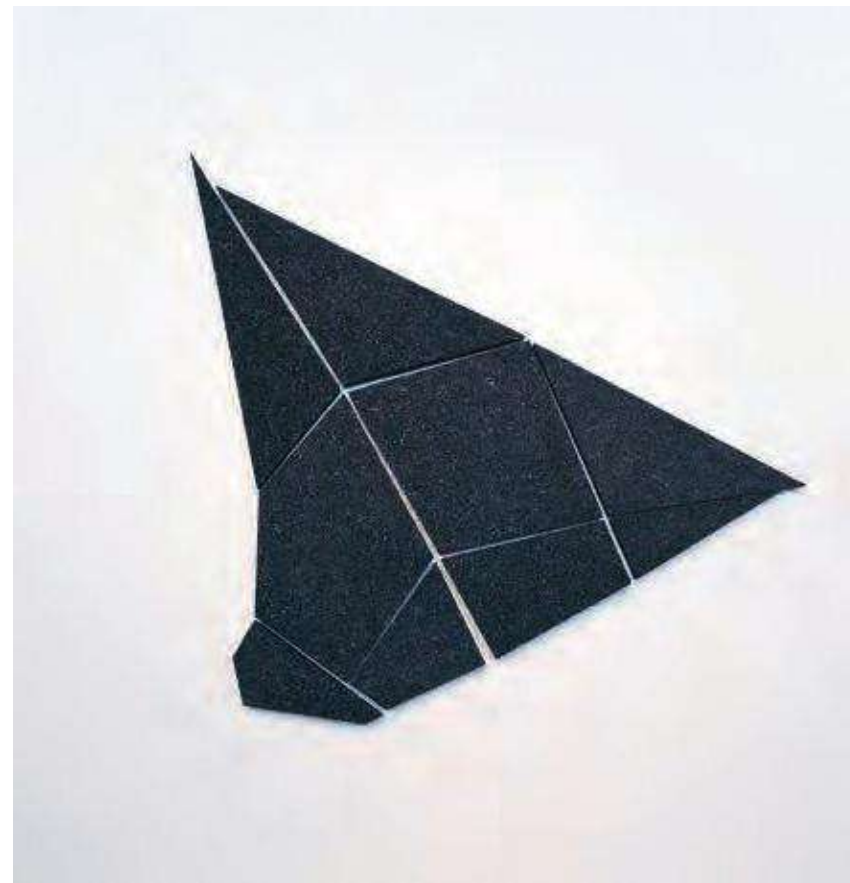
阿尤达莫拉·坦尼莫沃·奥昆森德与莎乐美·阿瑟加

180 Ayodamola Tanimowo Okunseinde & Salome Asega

Celebratory moments occur. W.E.B. Du Bois' 1911 historical pageant, *The Star of Ethiopia*, and mid-1950s musician Sun Ra's complex weave of black history and science fiction inspire Pinder to create an emblem to Afrofuturism, an envisioning of another future.

Ink, wood, glitter
2015

Black Portal 黑暗之门



庆祝的时刻到了。受到W.E.B.杜波依斯1911年的历史性盛会《埃塞俄比亚之星》的影响和20世纪50年代中期音乐家Sun Ra将黑人历史和科幻小说相结合的启发，平德创造了非洲未来主义的一个标志，这是对另一个未来的构想。

油墨，木材，闪光材料
2015年

Jefferson Pinder 杰弗逊·平德



Sweet Life 甜蜜的生活

A journal of life, family, love, friends, travels, and the sheer need to experience all that is about to disappear; a book of contradictions, doubts, understandings, laughter and forgetting; an assemblage of broken fragments that might seem completely disconnected, but form a wonderful jigsaw puzzle called life.

Photographs in video loop
2016 (New iteration)

一本关于生活、家庭、爱情、朋友、旅行的日志，以及纯粹是出于体验所有即将消失事物的需要；一本关于矛盾、怀疑、理解、笑声和遗忘的书；一个毫不相关的碎片组合构成了一幅叫做生活的奇妙拼图。

影像循环中的照片
2016年(新版)

Estoy Viva (I'm Alive) 我还活着

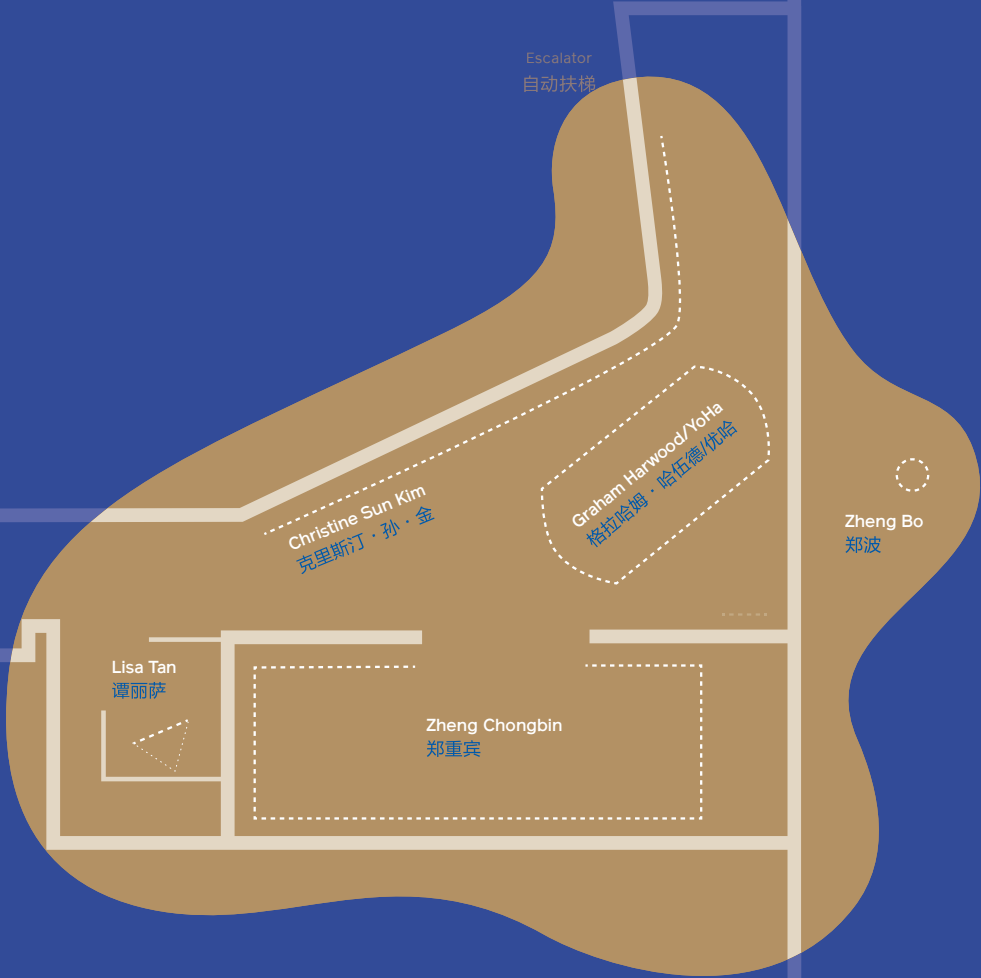
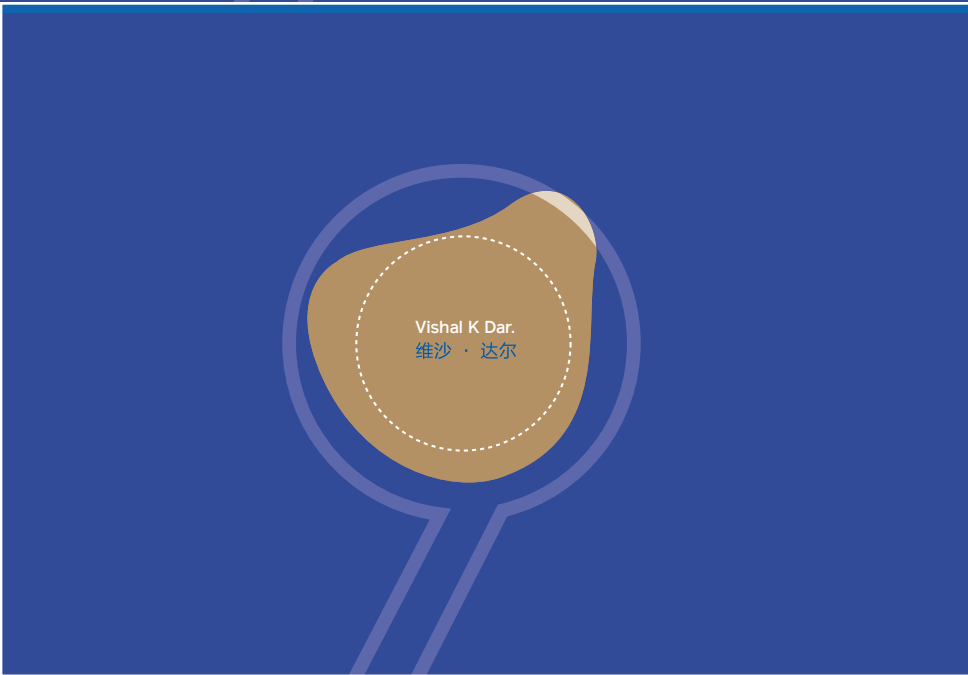
照片、影像
2001年 至今

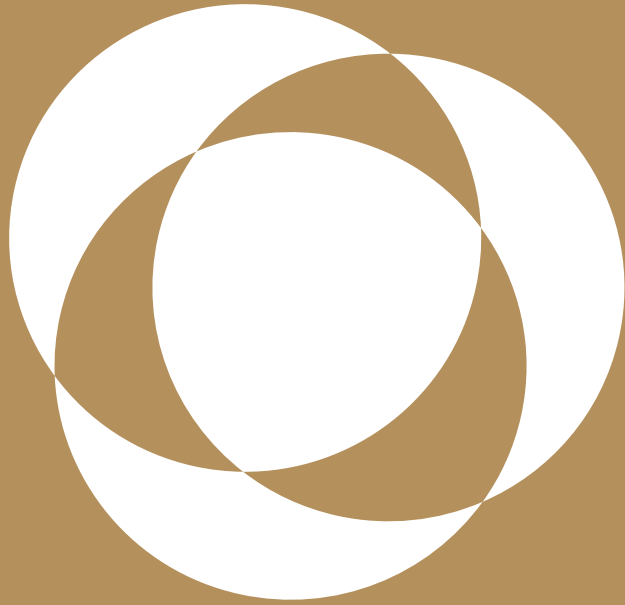
我们是自己，也是他者。记录了加灵多过去15年表演的静态与动态图像被编排在了一起，这些表演用身体来表现个人、社会、集体，以及它与权力相碰撞的矛盾。每次表演、每个动作都是——或能够——成为日常的情景。身体制造着，制造自身；身体抵抗着，抵抗自身。



We are all ourselves, and we are also others. A configuration of still and moving images from Galindo's performances over 15 years invoking the body on the conflicting registers of the individual, social, collective, and its collisions with power, are brought together. Each piece, each action is a quotidian scene, or it could be. The body that makes, makes itself; the body that resists the world, resists itself.

Photographs, videos
2001-ongoing





How long are the shadows?
影子的长度是多少?

How incommensurable?
有多不可测量?

乌云，能摇动山丘，也能毁灭森林，它们像火焰一样闪耀和无所畏惧，锋锐有力；马尔殊是吠陀梵的暴风神，能挥舞雷霆闪电。他们创造出模糊的疆域和迷幻的地带，同时由电脑控制的光线随着不断变化的节拍器的节奏，在巨大的反光池上方摆动。

含束光灯和反光池的特定场
域装置
2016年（新委任制作）



Maruts — Storm Deities 马尔殊——暴风神

Clouds, capable of shaking mountains and destroying forests, blazing in their strength, brilliant like fires, impetuous: *Maruts* are Vedic storm deities that wield lightning and thunderbolts. Here they create indistinct territories and hallucinatory zones as computer controlled oscillating beams of light set to varying metronomic meters over a vast reflection pool.

Site-specific installation
with beam lights and
reflection pool
2016 (New Commission)

Video
2014-2015

Virginia Woolf's experimental novel, *The Waves*, Courbet's paintings of waves, Google's data centers being cooled by the Baltic Sea, invisible jellyfish and transoceanic cables. At the threshold of land and sea, a conversation forms between disparate hydro-relations. Departing from Woolf, this work imagines how consciousness forms in relation to society and its technologies, but also to expressions of geological and hydrological processes.



弗吉尼亚·伍尔夫的实验小说《海浪》，库尔贝画中的海浪，被波罗的海冷却着的谷歌数据中心，不可见的水母和跨越大洋的电缆——在大陆与海洋的交界处，不同的水文关系间正形成着一次对话。从伍尔夫出发，这件作品对社会及其技术条件影响下意识的形成展开了想象，并考察了地理和水文形成过程的表达形式。

影像
2014-2015年

Waves 海浪

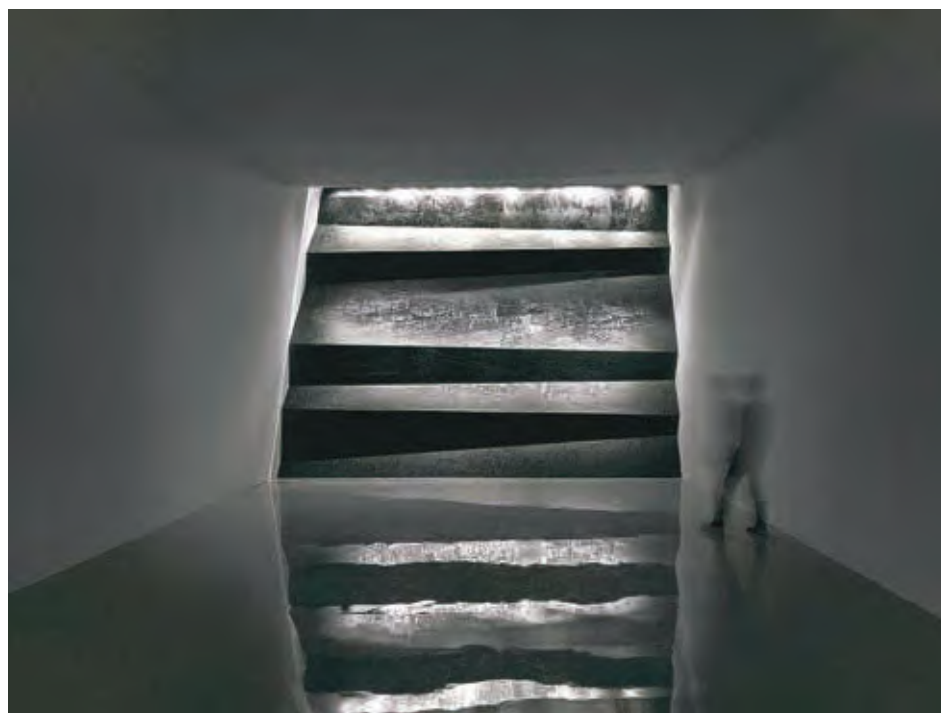
We are confronted by a wall, whose mass, gravity, and metallic nature are distilled into a monochromatic environment devoid of objects. The wall renders ink into light and evokes the fleeting perceptions of the phenomenal world. A field of light is turned into a space of perceptual immediacy.

Ink, paper, metal, light
2016 (New iteration)

我们面对的墙体传递了一种体量、引力和金属般的温度。它们被强化成单纯和无物的环境。它既唤起来自墨韵折射成光的那种现象世界的即刻感知，反之又恰似在光的场域下转换成实验性的物理空间。

Wall of Skies 层层天墙

水墨、宣纸、金属和光
2016年(新版)



Level 3/Orbit Two 三楼/轨道二

Plastic Raft of Lampedusa 蓝佩杜萨之筏



如果我们拆解一艘充气船会发生什么？在海面上是什么支撑着船体，抑或让它淹没？是什么样的支配机制在起作用？又是什么样的技术对象和权力技术重构了这件被拆解的物品？从它的想象中又生发了什么新形态？这个项目是关于一艘塑料救生船的，它在海洋中的不确定区域航行，该区域处在不同的国家和行政规划范围之间。

拆卸的船和影像
2016年（新委任制作）

What happens if we unpack an inflatable boat? What holds a body on the surface at sea, or allows it to drown? What forms of governance are at work? What technical objects and technologies of power reconstruct this transversal being? What new bodies are born from its imaginary? This project is about a plastic boat whose journey takes place in the sea's lack of fixity, a space between different state actors and scales of administrative discipline.

Dismantled boat and video
2016 (New Commission)

纸上铅笔和干粉笔绘画
2015—2016年（新系列作品）

像音乐一样，美国手语是一门高度空间性的语言。克里斯汀·孙·金认为，美国手语的一半多都是通过人脸表达来实现语法目的。在美国手语中，“未来”的表达方式是用一只手掌从脸部朝外画出两个半圆。每次在做这个动作的时候，她都用不同的性格层面思考这个词语。“未来”在她脸和手的动作调整下，变得或安静或焦虑，或平淡或害羞，或饥饿或格外膨胀。



Christine Sun Kim believes that more than half of American Sign Language, a highly spatial language just like music, is conveyed on the face for grammatical purposes. In ASL, future is a full palm hand, drawing two semi-circles away from the face. Every time she signs for it, she finds herself thinking about it in different personalities. By tweaking her face and hand movements, she makes futures quiet or uneasy, plain or shy, hungry or extra-large.

Pencil and dry pastel drawings on paper
2015–2016 (New series)

Future Series
未来系列

An open-ended publication
and exhibition process
during the biennale

Flying House Mouna Mekouar

Drawing from the space of creativity brought into being by late Hassan Sharif and his friends in Dubai in the 1970s, *Flying House* is proposed as a “corner of the world.” It is a poetic space. It encloses a latent imaginary. It is a space of dream, of intimacy, of exchange and refuge; it expresses the function of creating and sharing, and summons up memory, dream and exchange. The flying house is a cell. It is a world. The flying house exists in the world, and is itself a world.

In *Flying House*, artworks represent a moment in the process of becoming. *Flying House* is an invitation; process is paramount.

A range of artists will be invited to contribute to a reading of *Flying House*. These interpretations, gestures, statements, evocations and invocations will slowly entwine into a book. And, as the book begins to come into being, another group of artists will be invited to explore possibilities of infra-interventions in sites across Shanghai. This twin process will grow into an expansive creation, effectively a new entity—a floating, anonymous third element.

Not a delimited territory, it will fly free from material fetters. Moving into, and through, the city of Shanghai, *Flying House* will express itself in a liminal zone, somewhere between an apparition and a disappearance.

The opening event of the *Flying House* is an evolving video lab by Meriem Bennani.



Sing for Her 为伊唱

这是一件巨大的交互式扩音器，也是一个卡拉OK系统，其中的歌曲是在香港和上海的劳工们用各自的方言录制的。一起唱起来吧。

互动装置
2013—2016年

A giant interactive megaphone is also a karaoke system with songs recorded with migrant worker communities in Hong Kong and Shanghai, in their native languages. Sing along.

Interactive installation
2013—2016

双年展期间的一个开放式出版及过程性展览

飞屋 慕娜·梅卡阿尔

“飞屋”借鉴自20世纪70年代由老哈桑·沙里夫和朋友们在迪拜发明的创新空间，它被作为“世界一角”提出。它是一个诗意的空间。它包含了一种潜在的臆想。它也是一个关于梦想、亲密、交流和寻求庇护的空间；它表现了创造和共享的功用，它能唤醒记忆、梦想和交流。飞屋是一间小屋，也是一个世界。飞屋存在于世界中，它本身就是一个世界。

在“飞屋”中，艺术作品呈现了不断生成过程中的瞬间。“飞屋”是一份邀请；过程至上。

将会有很多艺术家受邀分享自己对“飞屋”的解读。这些阐释、表达、陈述、启发和调用将慢慢累积成一本书。与此同时，随着这本书开始成型，另一群艺术家将受邀，在横跨上海的不同地点去探索“复干预”的可能性。这对并行的过程将发展成一种扩展性的创造，它实际上是一个新的整体——一个不固定的、无名的第三元素。

它并非一个受限定的领域，它会脱离物质的束缚。进入，并穿过作为都市的上海，“飞屋”将在一个位于幻影和无踪无痕之间的临界地带，表达自我。

飞屋的开幕事件是梅丽姆·本尼纳的一个演进中的影像实验室。

Forensic Oceanography | Information about the migrants' distress circulated through a complex assemblage of human feeds, electromagnetic signals, and various types of hardware.

Didem Yazıcı | Etel Adnan wrote: "Under the most oppressive regimes, a man, a woman, can keep and experience their freedom: freedom is a state of mind. It is born (and often dies) in the mind. It's often called dignity, refusal, rebellion."

Forensic Oceanography | Events unfolded. We demonstrate how different actors operating in the Central Mediterranean Sea used the complex and overlapping jurisdictions at sea to evade their responsibility for rescuing people in distress.

Didem Yazıcı >> Khaled Barakeh | The absence of bodies. Turning a blind eye to something that exists 'far away'.

Marina Androsovich | When aged buildings undergo renovation, original bricks are sometimes left noticeably present, while the lights are turned out to be thrown away and replaced.

Wang Haichuan | My city has its particular idiosyncrasy.

Ivan Isaev | The game is not over. There's always a chance to create our own world, our own time. A chance of a conscious escape or exodus, a chance to implement an alternative in our own world.

Zhou Zixi | Indistinctness demands a closer look and deeper thought than clarity would.

Didem Yazıcı >> Nicholas Wells | The lack of a key plays on the desire to construct a "truth" based on information provided.

Didem Yazıcı >> Simone Fattal | In the brief moments of escapes in the everyday, some travel through the mind as an open zone and a promise for dreams.

Didem Yazıcı >> István Zsiros | A couple kisses passionately in a tiny tent, pitched in the middle of a railway station.

Lena Zubtsova | I add to my drawings the symbols from military letraset for cartography that I found in the archives.

Farzana Ahmed Urmi | Painting is just another way of keeping a diary, perhaps of bewilderment.

Sofya Staune | Or based on e-mails posted on a Facebook page called 'Children 404'.

司法海洋学 | 有关移民不幸遭遇的消息，通过一个由人员给养、电磁信号和各种硬件所构成的复杂组合来散播。

迪德姆·雅滋茨 | 艾特尔·阿德南写道：“在最高压的政权下，人们也可以保持和体验他们的自由：自由是一种精神状态。它生发于内心（亦往往死于内心）。它通常被称为尊严、拒绝和反叛。”

司法海洋学 | 事件逐渐展开。我们将展示，不同的人物如何在地中海中部利用海上复杂和重叠的管辖权，逃避他们救援难民的责任。

迪德姆·雅滋茨>>凯勒·巴勒凯 | 身体的缺席。对存在于“远方”的事情视而不见。

玛丽娜·安卓索维奇 | 当老屋被翻新时，原有的旧砖有时会被留在显眼的地方，而灯具则会被扔掉、被替换。

王海川 | 我居住的城市有其独特的气质。

伊凡·伊萨叶夫 | 游戏还未结束。我们永远有机会创造我们自己的世界、我们的时代。有机会去展开一个有意识的逃脱或出走，有机会在我们自己的世界里实现另一种选择。

周子曦 | 与“清晰”相比，“模糊”需要更仔细的观看和更深入的思考。

迪德姆·雅滋茨>>尼古拉斯·威尔斯 | 线索的缺失强化了对建构一个基于既有信息的“真相”的欲望。

迪德姆·雅滋茨>>西蒙娜·法塔尔 | 在每天简短的逃避时刻中，一些心灵之旅即是梦想的开放领域，是对梦想的承诺。

迪德姆·雅滋茨>>伊斯提凡·西洛斯 | 一对情侣在一个搭在火车站中央的小帐篷中热吻。

莱纳·佐布措娃 | 我在自己的绘画中加入了那些我在档案中发现的来自拉突雷塞军事绘图法的符号。

法尔扎纳·艾哈迈德·乌尔米 | 绘画是写日记的另一种方式，或许也是困惑的另一种方式。

索菲亚·斯道恩 | 或是基于脸书网页上的一封电子邮件，上写：“儿童404（该页面无法显示）”。

Raqs ■ Home is a lightning in the storm making things appear and disappear.

Didem Yazıcı >> Sener Özmen ■ Take the clueless dove seriously, talk with it sincerely and openly. He is conscious.

Desire Machine Collective ■ “I don’t know where it begins,” admits one of the boatmen, Bhaskar, “but I know where it ends. It goes into the ocean.”

Ayodamola Tanimowo Okunseinde & Salome Asega ■ We all have these moments when we are hanging out with friends where we are like, ‘That’s so future!’ We collect those ‘so future’ moments and bring them to life.

Sohrab Hura ■ “Life is Elsewhere.”

Jefferson Pinder ■ Black allows for illumination, creates a depth. The Afro-cosmonaut brings this depth in his perception of space, this place that hasn’t been defined or explored and where anything can happen.

Regina José Galindo ■ The body makes and makes itself, the body resists the world and resists itself.



Mouna Mekouar ■ Discover the wind, the breath, the measure, the sound, the poetry of this universe.

Graham Harwood/YoHa ■ A plastic boat’s journey takes place in the sea’s lack of fixity.

Zheng Chongbin ■ Water can go through paper without ruining it. Water flows over and through a surface, between solid and fluid forms. It flows with its own meaning.

Lisa Tan ■ Waves are thresholds between land and sea.

Graham Harwood/YoHa ■ What happens if we unpack an inflatable boat? What holds a body on the surface at sea or allows it to drown? What new bodies are born from its imaginary?

Christine Sun Kim ■ My favorite symbol “P” in a musical score means play softer. Two P’s—even softer. Four P’s—extremely soft. Thousands upon thousands of P’s there may be, but you’ll never reach complete silence. That’s my current definition of silence: a very obscure sound.

Zheng Bo ■ Sing for her.

■ Exit Level 3 ■

Raqs小组 ■ 家是风暴中的闪电，它使事物闪现又消失。

迪德姆·雅滋茨>>森纳·奥泽曼 ■ 小心对待来历不明的鸽子，和它真诚地、坦率地交流。他是有意识的。

欲望机器小组 ■ “我不知它从何处开始”，一位名叫巴斯卡尔的船员说，“但我知道它在哪里结束。它驶向大海。”

阿尤达莫拉·坦尼莫沃·奥昆森德&莎乐美·阿瑟加 ■ 我们都有过这样的时刻：和朋友走在街上，突然大呼“那太有未来感了！”我们收集起那些“太有未来感”的时刻，并把它们带到生活当中。

苏拉伯·胡拉 ■ “生活在别处。”

杰弗逊·平德 ■ 黑暗使照明变得可能，它创造了一种深度。这个非洲宇航员将这种深度带进了他对空间的认知中，那是一个未被界定或开发的、万事皆有可能的地方。

瑞吉娜·侯赛·加灵多 ■ 身体在塑造，也塑造它自身。身体在抵抗世界，同时也抵抗自身。



慕娜·梅卡阿尔 ■ 去发现风、呼吸、尺度、声音，以及宇宙之诗。

格拉哈姆·哈伍德/优哈 ■ 一艘塑料船的旅行发生在大海无止境的澎湃中。

郑重宾 ■ 水可以渗透纸，却不损伤它。水在平面上流动，也穿过平面，它在固态和液态两种形态间流淌。它随着自己的意义流淌。

谭丽萨 ■ 波浪是陆地与海洋之间的门槛。

格拉哈姆·哈伍德/优哈 ■ 如果我们拆解充气船，将会发生什么？是什么让身体浮在海面上，又是什么让它下沉？从它的想象之中会诞生出怎样的新的主体？

克里斯汀·孙·金 ■ 我最喜欢的五线谱符号“P”代表弱音。两个“P”意味着更弱。至于四个“P”——则是极弱。就算有成千上万个“P”，你都不可能达到彻底的寂静。这就是我现在对于寂静的定义：一个非常朦胧的音符。

郑波 ■ 为伊而唱。

■ 三楼 出口 ■



51人 Personae

Fifty-one personae turn Shanghai into a vast and dispersed zone of public and personal possibilities.

“51人”项目将上海变成一个巨大而分散的地区，其中充满了公共及个人可能性。

Conversations around urban life, and how to make sense of it, have been part of our working life for the last two decades. During the *City as Studio* that we had initiated in 2010 with artists and researchers at Sarai/CSDS, Delhi, the remarkable urbanist Solomon Benjamin alerted us to the elegant allurements that an artistic encounter with place and person brings to our understanding of cities. In December 2015, while walking the streets of Shanghai with our long-time urbanist friends from Mumbai, and exhibition architects for this biennale, Prasad Shetty and Rupali Gupte, we spoke yet again about the complexity of encounters in mega-cities. Voyages co-mingle, settling yet restless. Crevices, intersections and capillaries in cities shift, thicken, and vanish, appearing and sedimenting on varying scales and at differing rhythms. Led on by our questions, back in our studio in one of Delhi's urban villages, Shahpurjat, we arrived at a proposal for an encounter with multiplicities—and specificities—that makes Shanghai: *51 Personae*.

In January, we invited Chen Yun to think with us on this possibility. Chen Yun has been to Delhi, and is familiar with our work with urban flows and forms of life. She decided to take on board the idea as an experiment, and extended the proposition to her colleagues in Dinghaigiao Mutual Aid Society, which she had founded some time back.

Dinghaigiao is a neighbourhood in Shanghai that lies in the crosslines of accelerated transformation. A small three-floor house, common to cities in South Asia, hosts this mutual aid society, where a vibrant crowd of teachers, cultural activists, volunteers, poets, ecologists, filmmakers, artists and researchers meet regularly. Over the next months, through an open public call, uncompromising and rigorous movements into the city, and some adventurous ideas, an awareness about and a conversation on entirely unrecognised life zones came into mutual visibility. In what seemed to be Mumbai calling Delhi calling Shanghai, a cast of ordinary and exceptional characters from various parts of the city began to

在过去的二十年间，围绕城市生活以及如何理解其意义的对话一直是我们工作生活的一部分。2010年我们和艺术家以及研究者一起，在德里的“发展中社会研究中心/‘驿站’”（CSDS/Sarai）发起了名为“作为工作室的城市”项目。在此期间，著名的城市研究者所罗门·本杰明（Solomon Benjamin）使我们意识到有一种优雅的诱惑，一种与人和地方的艺术性邂逅，有助于我们对城市的理解。2015年12月，当我们和来自孟买的老朋友、城市研究者，也是本届双年展的展览建筑师普拉萨德·舍缇（Prasad Shetty）、鲁帕莉·古普特（Rupali Gupte）在上海街头漫步时，我们又一次谈起在特大城市中邂逅的复杂性。城市中的诸旅途混杂、停顿却又不止。在城市中的裂缝、路口，以及街区不断地变换、变宽，又消失，再以各种规模和不同的节奏出现和固定下来。在这些问题的引领下，我们回到了我们位于沙赫普尔贾特（Shahpurjat）的工作室，它是德里诸多城中村中的一个。在那里我们得出了一个将促成与上海的多样性——和特殊性——邂逅的方案：“51人”。

一月，我们邀请了陈韵和我们一起来思考这一可能性。陈韵去过德里，也熟悉我们关于城市流动和生命形式的工作。她决定采纳该想法作为一项实验，并将其提供给了她在前段时间成立的定海桥互助社的同仁们。

定海桥是上海的一个街区，地处剧变中的风口浪尖。互助社位于在南亚城市中常见的一栋三层小楼内，一群富有生气的教师、文化积极分子、志愿者、诗人、环境生态学家、电影工作者、艺术家和研究者常在这里聚会。在接下来的几个月中，通过公开招募，一些毫不妥协且缜密的行动将会在这个城市中展开，而一些富有冒险精神的想法，一种关于某些完全未获承认的生活区域的

fill the room, along with their unbridled stories of love and loss, hunger and longing, unlikely encounters and uncharted journeys. Charts, mobile phone photographs, drawings, powerpoints and WeChat conversations, posters and timetables, albums and films, meals and recipes took on new shapes, velocities and meanings. Shanghai expressed its cosmic happenstance.

The protagonists of *51 Personae* are as varied and diverse as the cast of characters in a Shakespearean tale or a Chinese opera. They call in urban chroniclers, street hackers, channelers of neighbourhood lore, musicians, candy enthusiasts, acrobats, information aficionados, apartment storytellers, garage impresarios, purveyors of pavement paradoxes, merchants of street-corner dreams, traffic intersection historians and philosophers, busy-bodies, Shanghai sharp tongues, and also a wetland, a reservoir, a ferris wheel, and a host of other dialects of the human imagination.

The forms that the *51 Personae* events undertake range from the scripted to the aleatoric, from the conversational to the polemical, from the nostalgic to the prophetic, from the intimate to the impersonal. Each carries with itself its own world, its own city, its own street.

Three personae meet people each week through the course of the Biennale, in a place of their choosing. These gatherings are sometimes open to all, sometimes with only a few, sometimes with the engagement of participants, and sometimes there is only a simple viewing. These moments of gathering reposition points in the map of the city; they appear, blink and leave behind a comet trail.

51 Personae, like the weight of human life on the streets of a city, is ephemeral and enduring.

Raqs Media Collective

意识和讨论，得到了相互关注。在这个看上去像是从孟买传至德里，再传到上海的召集中，一群来自这座城市不同角落，或普通而非凡的人，带着他们关于爱和遗失、饥饿和渴望、几无可能的邂逅和未知旅行的故事，挤满了互助社的屋子。图表、手机照片、图画、幻灯片、微信聊天记录、海报和时间表、唱片和电影、晚宴和菜谱呈现出了新的形式、速度和意义。上海表达出了它的无限偶然。

“51人”项目的主角们就像一出莎士比亚剧或中国戏曲中的角色那么多。他们召集起了城市编年史记录者、街头黑客、民间传说传播者、音乐家、糖果爱好者、杂技演员、资讯迷、公寓说书人、车库剧目经理、街头悖论的承办商、街角梦想的经销商、十字路口的史学家和哲人、大忙人、满口上海话的“刀子嘴”，以及一片湿地、一处水库、一座摩天轮，和其他纷繁芜杂的人类想象。

“51人”项目的活动将以不同的形式呈现出来：从编排过的到即兴发挥的，从对话式的到辩论性的，从怀旧的到寓言式的，从私密性的到不带个人色彩的。每个参与者都携带着他们自己的世界、自己的城市和自己的街道。

在双年展期间，每周有三个人在他们选择的地点和观众见面。这些聚会有时会是公开的，有时则是部分开放，有时需要来者参与互动，有时只是一次简单的观看。这些聚会的时刻，将在城市地图上重置集点；它们出现、一闪而过，留下彗星扫过的轨迹。

“51人”，如同一座城市街道上的人类生活之重，转瞬即逝却经久不衰。

Raqs 媒体小组

Inaugural event 开幕活动

Meet Boss Miao 12 November (Saturday), at Dinghaiqiao Mutual Aid Society (252 Dinghaigang Road, Metro Line 12 Aiguo Road), for the all-day opening of his 'Miaoji Yellow Croaker Fish Stall' from 11 AM till 8 PM, where he will demonstrate his refined use of ingredients and incomparable cooking techniques, with some richly flavourful dishes.

欢迎来定海桥互助社参加11月12日周六的“缪记黄鱼面一日营业”（上午11点到晚上8点），地址上海市杨浦区定海路252号，地铁12号线爱国路站直达。缪师傅将展示他的黄鱼面精湛厨艺和几道拿手好菜。

Boss Miao (Miao Yi), Chef (44y)
缪老板（缪彦），厨师（44岁）

Li Zhonghua, Master knife-sharpener (52y)
李中华，磨刀师傅（52岁）

Cao Feile, Architect (34y)
曹飞乐，建筑师（34岁）

Da Di (Liu Jie), Soccer veteran of Lane 449 (68y)
大弟（刘杰），449弄足球队，（68岁）

Go Corner at Peace Park (estd. 15+ years)
和平公园围棋角（十余年）

Reno, Editor who grew up in a workers' village (32y)
杨伟杰，一个在工人新村长大的编辑（32岁）

Shi Yuanxiang, Dai Yongguo & Li Shude, Cinema poster painters (76y, 71y, 62y)
施元祥、戴永国和李树德，电影院的老美工（76岁，71岁，62岁）

Go For Broke, Movie (15y)
横竖横，电影（15周年）

Cédric Van Parys, Architect (27y)
Cédric Van Parys，建筑师（27岁）

Wei Liang, High school student
(16y)
魏亮, 高中生 (16岁)

Li Hui, Scientist/Anthropologist
(38y)
李辉, 科学家、人类学家 (38岁)

Grandma Luan (Luan Guilan), Song
keeper (72y)
栾奶奶 (栾桂兰), 保存叫卖声的人
(72岁)

Ye Ming, Arm wrestler (34y)
叶鸣, 扳手腕的人 (34岁)

Candy Labels Society,
Detectors of Tastes and Wrappers
(estd. 12y)
糖标协会, 糖纸信息的侦探所 (12
周年)

Charles Wan, Trader (32y)
万焯秋, 交易员 (32岁)

Yu Deliang, Chronicler (80y)
俞德良, 地方志撰写者 (80岁)

Zhang Qiaoke, Craftsman (35y)
张俏柯, 手艺人 (35岁)

Kang Ruining, Express delivery
agent (32y)
康睿宁, 快递站经营者 (32岁)

Li Jun, WeChat video author (46y)
李俊, 小视频作者 (46岁)

Wang Weicheng, Motorbike rider
(23y)
王巍成, 摩托车爱好者 (23岁)

Mr. Deng, Stock investor (47y)
邓先生, 股民 (47岁)

Xu Pengxiang, Camera aficionado
(37y)
徐鹏翔, 相机爱好者 (37岁)

Qingjiao Mazi, Tattoo artist (28y)
青椒麻子, 刺青艺术家 (28岁)

Hu Kai, Public bus partisan (24y)
胡恺, 公交车爱好者 (24岁)

Zhao Zhenbi, Calligrapher and
painter (34y)
赵振壁, 传统书画研习者 (34岁)

Giufà, Novelist and philologist
(39y)
朱珺, 小说家、语言学者 (39岁)

Miao Qihao, Information analyst
from way back (69y)
缪其浩, 科技情报的搜集者 (69岁)

Min Min, Ballroom boss (61y)
敏敏, 舞厅老板 (61岁)

Zheng Limin, Man bewitched by a
dam (24y)
郑力敏, 被堤坝围困的人 (24岁)

Zhang Tinglei, Architect (27y)
张听雷, 建筑师 (27岁)

Cao Jinxian, Pilot (89y)
曹金先, 飞行员 (89岁)

Shen Zhongmin, Urban
geographer (31y)
沈仲旻, 城市地理注疏者 (31岁)

Zhu Fengjuan, The artist's wife
(30y)
朱凤娟, 艺术家的妻子 (30岁)

Li Hongdi, Villager (57y)
李红弟, 村民 (57岁)

Lin Hai, Radio enthusiast (42y)
林海, 热爱无线电的人 (42岁)

Jiang Long, Environmental activist
(40y)
姜龙, 湿地爱好者 (40岁)

Cheng Shaochan, Independent
researcher (59y)
程绍蝉, 独立研究者 (59岁)

Yu Huanlou, Baker (48y)
于焕楼, 面包师 (48岁)

Irene Wei, College Teacher (50y)
魏伊华, 大学教师 (50岁)

Yang Chun, Sex coach (36y)
阳春, 性教练 (36岁)

Li Xiaomei, Song lover (65y)
李晓梅, 热爱歌唱的人 (65岁)

Liu Debao, Newsreel collector
(65y)
刘德保, 老电影收藏者 (65岁)

Mr. Ye, Witness of 1960s Shanghai
(72y)
叶老先生, 1960年代上海的见证者
(72岁)

Bao Yan & Gayatri Aditya,
Man and woman between
countries (34y, 41y)
暴岩/Gayatri, 跨越国界的两个人
(34岁, 41岁)

Square dancers (40s-70s)
广场舞者 (40-70岁)

Chen Xinru, HR staff and art lover
(27y)
陈歆汝, 人事职员和艺术爱好者
(27岁)

Ding Yulei, Actor (33y)
丁玉磊, 演员 (33岁)

Wang Ying, Palliative caregiver
(37y)
王莹, 志愿者 (37岁)

Zhao Yanwei, Former actor from
Pingtan (33y)
赵衍威, 前评弹演员 (33岁)

Qian Zhenfeng, Boat owner (38y)
钱正峰, 船长 (38岁)

Yin Lugen, Village Daoist priest
(64y)
尹禄根, 乡村道士 (64岁)

Sources for Undercurrents

Credits

Biographies

潜流的源头

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Level 1/Orbit One

Yu Ji Image: Unfinished install in a corner of Yu Ji's Studio, 2016, courtesy the artist || Acknowledgement: Beijing Commune, Beijing

Lantian Xie Image: Detail, courtesy the artist + Grey Noise, Dubai

Sun Yuan & Peng Yu Image: Production stills, 2016, courtesy the artist || Production: Tang Contemporary Art, Beijing/Hong Kong/Bangkok || Acknowledgement: Galleria Continua, San Gimignano/Beijing

Peter Pillier Image: Detail, courtesy the artist || Production: © VG Bild-Kunst, Bonn & Archiv Peter Pillier, Courtesy Captain Petzel, Berlin || Acknowledgement: Institut für Auslandsbeziehungen, Stuttgart

Lee Mingwei Image: Installation view, *Lee Mingwei and His Relations*, 2015, Taipei, courtesy Taipei Fine Arts Museum || Acknowledgement: Jia Ying, Yang Yahang, Wu Yini, Zhu Gege, Liang Yanli, Ge Yao, Wang Shui, Zhou Jinhong, Han Fei, Lee Weijun, Wu Wen-tsuay, Zong Si-jing, Wu Chen-lung

Müge Yilmaz Image: Installation view, 5533 Protocinema Imç, 2016, Istanbul, photo by Serkan Taycan, courtesy the artist || Support: SAHA, Istanbul

Molnak Biswas Image: Still from video, courtesy the artist || Presented by West Heavens (Inter-Asia School) || Acknowledgement: Sukanta Bandyopadhyay, Ronny Sen, Sudip Ganguly, The Media Lab, Jadavpur University, Kolkata

Nikolaus Hirsch/Michel Müller Image: Architectural drawings, 2016, courtesy Hirsch/Müller || Support: Department for Culture and Education of the German Consulate General, Shanghai || Acknowledgement: Institut für Auslandsbeziehungen, Stuttgart

Ivana Franke Image: Installation view, *We Close Our Eyes and See a Flock of Birds*, 2013, Sharjah, courtesy MONA Museum (Hobart) +

Sharjah Art Foundation || Acknowledgement: Institut für Auslandsbeziehungen, Stuttgart

Level 1/Orbit Two

Marjolijn Dijkman Image: *Shifting Axis*, Installation at Global Imaginations, 2015, Leiden, courtesy the artist || Production: Mondriaan Fund, Netherlands; *Prospect of Interception*, 2016, in collaboration with Jeroen Koffeman (animator) & Ji Youn Kang (composer); *Mirror Worlds*, 2016, in collaboration with Akihisa Yamamoto (makyoh maker) & Roy Smits (astronomer) || Acknowledgement: Sven Dehens, Yukari Matsumoto 松本由縁, Lukas Pol

Christian Thompson Images: Details, courtesy the artist

Surabhi Sharma and Tejaswini Niranjana Image: Still from video, courtesy Surabhi Sharma || Production: Mumbai Metropolitan Region Heritage Conservation Society; Tata Institute of Social Sciences, Mumbai; India Foundation for the Arts, Bengaluru || Acknowledgement: Ajay Noronha, Avijit Mukul Kishore, Suresh Rajamani, Mohandas V.P., Monisha Baldawa

Heidi Voet Image: Installation sketch, 2016, courtesy the artist || Production: BANK, MABSOCIETY, Shanghai

Kendell Geers Image: Detail, courtesy MABSOCIETY, Shanghai; Stephen Friedman Gallery, London; Goodman Gallery, Johannesburg; Rodolphe Janssen Gallery, Brussels

Yin Yi Image: Installation view, Archmixing, 2016, Shanghai, courtesy the artist || Special thanks: Archmixing

Gagandeep Singh Image: *Wall Drawing 3*, Khoj International Artists' Association, 2016, Delhi, courtesy the artist || Acknowledgement: Chatterjee & Lal, Mumbai

Lu Pingyuan Image: Installation view, *The Pair*, Super Archive, CC Foundation, 2015, Shanghai, courtesy the artist || Acknowledgement: Madeln Gallery, Shanghai

Level 1/Orbit Three

Yang Zhenzhong Image: Still from video, courtesy the artist || Tribute to all casted staff from Zhejiang Elica Putian Electric Appliances Co.Ltd; Fondazione Ermanno Casoli; Roberto Ceresia

Hao Jingban Image: Still from video, courtesy the artist

Liao Fei Image: Installation view, PIFO Gallery, 2015, Beijing, courtesy the artist || Production: PIFO Gallery, Beijing

Jagdeep Raina Image: *Watching You Watching Me*, *The Veil Of Illusion Falls Away*, *Disappearing into the Cold Skies of Canada's Fraser Valley*, 2015, courtesy the artist

Robin Meier Image: Detail, photo by Cyrille Robin, courtesy the artist || Production: Pro Helvetia, Shanghai; N.A ! Fund; Gares & Connexions and Gare de Paris Austerlitz

Tao Hul Image: Still from video, courtesy the artist || Production: AIKE DELLARCO, Shanghai

Vinu VV. Image: Installation view, Buddha Art Gallery, 2014, Kochi, photo by Gopeekrishnan, courtesy the artist

Navjot Altaf Image: Detail, courtesy the artist

Rabin Mondal Image: *King Dethroned*, 1976, courtesy Delhi Art Gallery Modern, Delhi || Support: Delhi Art Gallery Modern, Delhi

SUPERFLEX Image: Detail, courtesy the artist

Bianca Baldi Image: Still from video, courtesy the artist || Support: Goethe-Institut, Johannesburg || Acknowledgement: Louis Vuitton Malletier, Paris; Musée du quai Branly, Paris; Médiathèque de l'architecture

et du patrimoine, Montigny-le-Bretonneux; Kadist Art Foundation, Paris

Anawana Haloba Image: Still from video, courtesy the artist || Support: National Arts Council Norway, and OCA Office for Contemporary Art, Oslo || Acknowledgement: Julian Hölzchen, Erik Thomas Kirkman

Sammy Baloji Image: Detail, courtesy the artist || Support: Axis Gallery, New York

Level 2/Orbit One

MouSen+MSG Image: Drawing for installation, 2016, courtesy the artist || Production: School of Intermedia Art, China Academy of Art, China National Arts Fund || Organiser: Media Scenography Department, School of Intermedia Art || Made by: School of Intermedia Art (Media Scenography Department, Open Media Department, Experimental Art Department), TAO'S ARCHITECTURE, Lea Lighting Art Studio, RDMD, U Trust Exhibition Production || General planning, academic host: Gao Shiming || General supervisor: Guan Huaibin || Concept: Mou Sen || Curator: Liu Tian || General Director: Ma Yuanchi || Overall construction artist: Li Kaisheng || Overall sound artist: Dajun Yao || Overall light artist: Lea Xiao || Making director: Wei Tao || Sculpture Director: Fan Mingming || Graphic Design: Liao Yiming || Coordinator: Mei Yuezi, Xu Yin, Wu Bing || Sequence of artists: Li Kaisheng, Lea Xiao, Dajun Yao, Lin Xiangping, Song Gewen, Wang Tiaran, Du Sanchuan, Gu Wenjia, Pan Zishen, Shi Zheng, Ma Yuanchi, Mei Yuezi, Xu Kan, Liao Yiming, and the China Academy of Art Graduated Senior Course: Intermedia, Creative arts and Curating (Bai Xiaomo, Cai Yajiao, Cai Yiyun, Shen Chaolei, Shen Jingjing, Chen Bingqi, Chen Di, Ding Jie, Fu Zhengyu, Gao Shiyu, Gao Xiangfa, Gao Yanqin, Gu Tao, He Fa, Huang Fangling, Li Binger, Qian Honglin, Sun Xiaoxing, Wei Ying, Xia Wei, Ye Nan, Ye Sisi, Zhang Aoshuang, Zhang Keke, Zhang Shu, Zhang Sitian, Zheng

Haoyu, Zou Ping) || Special acknowledgement: Huge Recycle || Acknowledgement: FIRST BEE, Zheng Huoqing, He Yue, Jia Qin, Song Zhe, Fen Lei, Huang Wenzhong

Verina Gfader Image: Drawing, *The Cape*, 2016, courtesy the artist || Production: Austrian Federal Chancellery for Arts and Culture; Consulate General of Austria in Shanghai; Hanart TZ Gallery – Johnson Chang (Chang Tsong-Zung); The Contemporary Condition, Aarhus University, with a grant from the Danish Council for Independent Research, Copenhagen

Liu Wei Image: Installation view, *PLATEAU*, Samsung Museum of Art, 2016, Seoul, photo by Jackal Lau, courtesy Liu Wei Studio

Fabrice Monteiro Image: Detail, courtesy the artist || Costume design by Jahgal

Nabuqi Image: Studio maquette, courtesy the artist

Olivier de Sagazan Image: Performance still, 2012, photo by Didier Carluccio, courtesy the artist || Support: Consulat général de France à Shanghai

Tomás Saraceno Image: *Hybrid Solitary Semi-social Instrument ESO 146-IG 005: built by two Arglope anasuja – two weeks, three Cyrtophora citricola – three weeks, one Cyrtophora moluccensis – two weeks, and one Tegenaria domestica – ten weeks*, 2016, photo by Studio Tomás Saraceno, courtesy the artist + Esther Schipper (Berlin) + Pinksummer Contemporary Art (Genoa) + Tanya Bonakdar (New York) + Andersen's Contemporary (Copenhagen) || Support: Esther Schipper, Berlin || Acknowledgement: Institut für Auslandsbeziehungen, Stuttgart

Ayesha Jatoi Image: Still from video, courtesy the artist

Desire Machine Collective Image: Detail, courtesy the artist + basis e.v. (Frankfurt) || Support: Project 88, Mumbai || Acknowledgement: Goethe-Institut/Max Mueller Bhavan,

Mumbai

Takashi Arai Image: Detail, courtesy the artist + Photo Gallery International, Tokyo || Acknowledgement: PGI, Tokyo; Fukushima Coast Guard Office, Takeyoshi Isida, Farmers' Inn Mori, and Japan Foundation

Liao Fei Image: Installation view, PIFO Gallery, 2015, Beijing, courtesy the artist || Production: PIFO Gallery, Beijing

Level 2/Orbit 2

Yazan Khalili Image: Detail and video still, courtesy the artist || Production: *Scouting for Locations*, 2013, Sharjah Art Foundation, Sharjah

Lin Ke Image: Video stills, courtesy the artist

John Gerrard Image: Detail, courtesy the artist || Acknowledgement: Thomas Dane Gallery, London & Simon Preston Gallery, New York

Phuong Linh Nguyen Image: Detail, courtesy the artist

Olu Oguibe Image: Detail, courtesy the artist

Bahar Behbahani Image: Detail, courtesy the artist || Support: Thomas Erben Gallery, New York

Theo Eshetu Image: Detail, courtesy the artist

Taus Makhacheva Image: Still from video, courtesy the artist

Susanne Kriemann Image: Detail, courtesy the artist, || Production: Ernst Schering Foundation, Berlin || Acknowledgement: Structure design by Oxana Gourinovich; Institut für Auslandsbeziehungen, Stuttgart; RaebervonStenglin, Zürich; Wilfried Lentz, Rotterdam

Rafiqul Shuvo Image: Still from video, courtesy the artist || Support: Samdani Art Foundation, Dhaka || Acknowledgement: OGCJMart (Out Gate Category Junk Magnet) Group, Dhaka

Level 2/Orbit Three

Wang Gongxin Image: Detail, courtesy the artist

Matts Leiderstam Image: Detail (poster), courtesy the artist || Support: Iaspis (the Swedish Arts Grants Committee's International Programme for Visual Artists), Stockholm || Acknowledgement: Andréhn-Schiptjenko, Stockholm

Aki Sasamoto Image: Production still, *Birds, Dung Beetles, the Washer*, 2016, courtesy the artist || Production: Agency for Cultural Affairs, Japan || Acknowledgement: Japan Foundation; Rutgers, Mason Gross School of the Arts, New Jersey; Take Ninagawa, Tokyo

Hu Xiangqian Image: Still from video, courtesy the artist || Acknowledgement: Long March Space, Beijing

Mao Chenyu Image: Production drawing, courtesy the artist || Acknowledgement: Liu Tian

Level 2/Orbit Four

Karl Max Image: Detail, courtesy the artist || Acknowledgement: Swedish Arts Council

Cell Art Group Image: Detail, courtesy the artist

Patty Chang Image: Still from video, *Invocations for a Wandering Lake – 1*, 2014–2016, courtesy the artist || Production: BANK, MABSOCIETY, Shanghai

Rheim Alkadhi Image: Detail, courtesy the artist || Thanks to Kinda Hasan and Olaf Nenninger for video post-production

Ha Bik Chuen Image: Detail (contact sheet, 1980s), courtesy The Ha Family and Asia Art Archive, Hong Kong || Acknowledgement: The Ha Family; Asia Art Archive, Hong Kong

Azadeh Akhlaghi Image: *Tehran, Mirzadeh Eshghi/3 July 1924*, 2012, courtesy the artist

Liu Yujia Image: Still from video, courtesy the artist
Ma Haijiao Image: Still from video, courtesy the artist

Georges Adéagbo Image: Installation view, *Georges Adéagbo: Knowing oneself, does one know who the other is...? Africa in Jerusalem*, The Israel Museum, 2016, Jerusalem, photo by Stephan Köhler || Acknowledgement: Kulturforum Sud-Nord for cultural exchange, Hamburg

Level 2/Orbit Five

Agan Harahap Image: Detail, courtesy the artist || Acknowledgement: Josef Ng

Tao Hul Image: Still from video

Radical Space Image: Production still, *The Postmodern Life of My Aunt*, 2016, photo by Huang Songhao and Ren Miaoqing, courtesy the artist

Ross Manning Image: Detail, photo by Tony Nathan, courtesy the artist || Acknowledgement: The Australian Artists' Grant, a NAVA initiative made possible through the generous sponsorship of Mrs Janet Holmes à Court and the support of the Visual Arts Board, Australia Council for the Arts

CANTONBON Image: Courtesy the artist

Level 3/Orbit One

Forensic Oceanography Image: Still from video, courtesy the artist

Simone Fattal Image: Detail, courtesy the artist

Şener Özmen Image: Still from video, courtesy the artist and Pilot Gallery, Istanbul

Khaled Barakeh Image: Detail, courtesy the artist

Etel Adnan Image: Photocopy with handwritten notes, *The Arab Apocalypse (Manuscript)*, courtesy the artist & Sfeir-

Semler Gallery, Hamburg/Beirut || Acknowledgement: Apollo Press

István Zsíros Image: Courtesy the artist

Nicholas Wells Image: Detail, courtesy the artist

Chen Zhe Image: Detail, courtesy the artist || Acknowledgement: Courtesy the artist, and BANK, Shanghai

Wang Haichuan Image: Detail, courtesy the artist

Farzana Ahmed Urmi Image: Detail, courtesy the artist || Support: Thanks to Samdani Art Foundation, Dhaka

Zhou Xixi Image: Detail, courtesy the artist || Acknowledgement: ShanghART Gallery, Shanghai; *China1946–1949: Cloud*, and *China1946–1949: Wind* from the collection of Lorenzo Sassoli de Bianchi

Sofya Staune Image: Still from video, courtesy the artist

Marina Androsova Image: Detail, courtesy the artist

Lena Zubtsova Image: Template detail, *Wallpapers*, 2015

Desire Machine Collective Image: Installation view, Project 88, 2014, Mumbai, courtesy the artist, and Project 88, Mumbai || Support: Project 88, Mumbai || Acknowledgement: Goethe-Institut/Max Mueller Bhavan, Mumbai

Ayodamola Tanimowo Okunseinde and Salome Asega Image: Courtesy the artist, (c) Eyebeam Magali Duzant || Acknowledgement: Derek Schultz, Yatta Zoker, and Eyebeam

Jefferson Pinder Image: Detail, courtesy the artist || Acknowledgement: Curator's Office, Washington, DC

Sohrab Hura Image: Still from video, courtesy the artist || Acknowledgement: Hannes d'Hoine, Sjoerd Brull, and Wendy Marijnissen.

Regina José Galindo Image: Still

from performance, *Estoy Viva (exhalación)*, 2014, photo by Andrea Sartori, courtesy the artist || Acknowledgement: Kunstlerhaus Bethanien, Berlin; Padiglione d'Arte Contemporanea, Milano; Corpus, Arte in Azione. Museo Madre, Naples; Lucy + Jorge Orta; Les Moulins residency programme; Con el apoyo de University of the Arts London y La Maréchalerie centre d'art Versailles; Arte Estudio, Centro Cultural de España, Santo Domingo y Prometeogallery di Ida Pisani

Acknowledgement: Capt. Qian Zhengfeng

Level 3/Orbit Two

Vishal K Dar Image: Installation view, *Dynamic Logistics*, 2015, Pune, courtesy TIFA Working Studios, Pune || Presented by the Gujral Foundation, Delhi

Lisa Tan Image: Installation view, *Galleri Riis*, 2014–2015, Stockholm, photo by Jean-Baptiste Béranger, courtesy the artist || Production: Iaspis, the Swedish Arts Grants Committee's International Program for Visual Artists, Stockholm

Zheng Chongbin Image: Installation shot by Jonathan Leijonhufvud, courtesy the artist and Ink Studio || Production: INK Studio, Beijing; M K Lau Foundation Limited, Hong Kong

Graham Harwood/YoHa Image: *After a Rubber Boat manufacturer from Zhe Jiang Province*, 2016, courtesy the artist || Acknowledgement: Cooperating artist Ilya, coordination team including Si, Ji, Zheng, Jasmine, MuJie, and others

Christine Sun Kim Image: Detail, courtesy the artist, Sishang Art Museum, and White Space Beijing, Beijing || Acknowledgement: White Space Beijing, Beijing

Zheng Bo Image: Installation view, Hong Kong Cultural Centre, 2015, courtesy the artist || Production: West Heavens, Shanghai; Shanghai Horn Yacht Club Co. Ltd ||

Agan Harahap's works combine fantasy and reality, satire and a parody of human life. He graduated from STDI (Design and Art College) in Bandung (2005) and his first job was as a digital imaging artist in Tarzan Photo Studio. In 2008, he was a finalist for the Indonesian Art Award. A year later, his first solo exhibition was held at MES 56 Yogyakarta. A number of photography exhibitions followed, including those in Tokyo, Singapore, Daegu, Estremoz, Bogota and Melbourne. (b. 1980, Jakarta)

In her installation/performance works, **Aki Sasamoto** moves and talks inside careful arrangements of sculpturally altered objects, activating bizarre emotions that underlie daily life. She has collaborated with visual artists, musicians, choreographers, scientists, and scholars, and is co-founder of the nonprofit Culture Push (New York). Her works appear in galleries, theater, and in odd sites, and have been shown in the Whitney and Gwangju biennales, and in cities including New York, Tokyo and New Delhi. She teaches at Rutgers University and Columbia University. Aki likes food. (b. 1980, Yokohama)

Anawana Haloba's sound and video installations are often the result of long periods of research. In the process, she also produces textual material and poetic writing. She has a sustained engagement with the geo-political history that shapes Zambia. A fellow at Rijksakademie (Amsterdam, 2007-08), she has had solo shows and exhibited in group shows at numerous art institutions and biennales internationally, including in the 32nd São Paulo Biennale. (b. 1978, Livingstone)

Ariane Spanier's playful approach to typography and image explores the perception of depth, gravity and weightlessness, revealing the underlying and hidden. Based in Berlin, her design studio, which she founded in 2005, works with architects, publishers, curators, artists, magazines, and museums. Since 2006 she is the design director of FUKT magazine for contemporary drawing. In 2011 she won the important international invitational corporate design-competition for the design of the “Kieler Woche”, the largest sailing festival in the world. (b. 1978, Weimar)

Ayodamola Tanimowo Okunseinde and Salome Asega have created the *Iyapo Repository*, named after Lilith Iyapo, a black woman and the last remaining semblance of the human race in Octavia Butler's science-fiction series, *Lilith's Brood*. **Okunseinde**'s works range from painting and speculative design to physically interactive works and explorations of Afrofuturism. He holds an MFA in Design and Technology from Parsons School of Design (New York) where he is currently an adjunct faculty member. **Asega**'s practice is engaged with the question of border citizenship. Her works celebrate multi-locality and welcome dissensus. Salome is also

half of Candyfloss, a duo of creative technologists partnering with musicians to make odd things. She completed her Masters from Parsons School of Design (New York). (estd. 2004, New York)

Ayesha Jatoi trained as a miniature painter. While being immersed in questions concerning the aesthetics of iconography, she questions the relevance of traditional modes of constructing images today, resulting in a practice that takes on hybrid forms. She is a founding editor of *Journal of Contemporary Art & Culture* published from Lahore, and her works have been shown in exhibitions in Madrid, Dubai, Hong Kong and Lahore, among others. (b. 1979, Islamabad)

Azadeh Akhlaghi is a photographer, filmmaker and translator who has been practicing conceptual and staged photography since 2001. Her work has been exhibited internationally, and her films have been shown in numerous festivals, such as those in Berkeley, Pusan and Oslo. She was recipient of the 3rd prize in the UN-Habitat Photography competition (London, 2009), and 1st prize in the Women and Urban Life competition (Tehran, 2010). (b. 1978, Shiraz)

Bahar Behbahani's work addresses questions of memory and loss, displacement and longing. In her recent paintings she revisits her birth country's psycho-geographic landscape of memory, and investigates seductive beauty and colonialism. Her work has been featured in the 18th Sydney, 10th Sharjah and 1st Honolulu biennales, and in solo and group shows in Tehran, New York, Zagreb and Dhaka, among others. (b. 1973, Tehran)

Bianca Baldi's video installations bring to the fore overlooked narrative strands and hidden structures of power. Through a focus on specific cultural or sociological artefacts, historical plots reveal complex webs of political, economic and cultural influences. Baldi's recent exhibitions include those in Newcastle, Antwerp, Braunschweig, Frankfurt am Main, São Paulo, Durban and the 8th Berlin Biennale. (b. 1985, Johannesburg)

CANTONBON, or Libreria Borges Institute for Contemporary Art, conducts a wide range of activities including publication of literary and art books, archival management of art documents, public education and international artistic and cultural exchanges. (estd. 2007, Guangzhou)

Cell Art Group was founded by Than Young (b. 1980) and Dong Xun (b. 1984) to engage in cultural study and artistic production. The group draws its inspiration from cells—how they reproduce, infect, mutate and regenerate—and sees this as an analogy for the relationship between artists and the society. (estd. 2011, Chongqing)

阿甘·哈拉哈普的作品结合了梦幻与现实，对人生进行讽刺与诙谐的演绎。他于2005年从印度尼西亚万隆设计与艺术学院 (STDI) 毕业。哈拉哈普的第一份工作是在泰山摄影工作室 (Tarzan Photo Studio) 任数字影像艺术家。2008年，他入围“印度尼西亚艺术大奖”。一年之后，他的首个个展在MES 56 Yogyakarta开幕。随后，他的摄影作品在东京、新加坡、大邱、埃斯特雷莫、波哥大和墨尔本等多地展出。(1980年生于雅加达)

笹本晃在她的装置和行为作品中，用雕塑的方式对不同的物件进行改造并精心排列。通过在这种排列布置之中的移动与交谈，笹本晃激活了那些建构起日常生活的奇特情感。她与视觉艺术家、音乐家、编舞家、科学家、学者等进行合作；她还是非营利组织“Culture Push” (纽约) 的联合创始人。其作品在不同的画廊/美术馆、剧院以及一些不寻常的地方进行展示，她同时也参加过惠特尼双年展及光州双年展，此外还在纽约、东京、新德里等地展出。她现在任教于罗格斯大学与哥伦比亚大学。笹本晃对美食也情有独钟。(1980年生于横浜)

安娜瓦纳·哈罗巴的声音和录像装置往往是她长期研究的成果。在研究过程中，她也创作文本材料和诗歌。她一直潜心研究塑造了赞比亚的地缘政治史。她曾于荷兰皇家艺术学院驻留 (阿姆斯特丹, 2007-08)，并在许多艺术机构举办个展，以及在包括第三十二届圣保罗双年展在内的国际双年展上展出。(1978年生于利文斯通)

阿丽亚娜·斯潘尼尔通过对印刷术和图画进行游戏性处理，探索了对深度、重力和轻度的感知，从而揭示了潜在的和隐藏的东西。她的工作室设在柏林，成立于2005年，她与建筑师、出版商、策展人、艺术家、杂志和博物馆一道工作。她从2006年起担任FUKT当代绘画杂志的艺术总监。在2011年，她凭借世界最大的帆船比赛“基尔周”的设计，获得重要的国际企业设计邀请赛奖。(1978年魏玛)

阿尤达莫拉·坦尼莫沃·奥昆森德和莎乐美·阿瑟加为纪念莉莉丝·伊亚颇创办了“伊亚颇档案馆”。莉莉丝·伊亚颇是一位黑人女性，是阿克塔维娅·巴特勒的科幻小说系列《莉莉丝种族》中仅存的人类代表。**奥昆森德**的创作涵盖绘画、思辨性设计和身体交互作品，以及对非洲未来主义的探索。奥昆森德于纽约帕森斯设计学院获得设计与技术美术硕士学位，并于该校担任助教。**阿瑟加**的创作实践关注有关边界公民的问题。她的作品拥护多元化的声音，倡导异见。阿瑟加还是二人项目“棉花糖”的其中一员，该项目中由一位创意技术专家和一位音乐家组建，他们合作制造奇特的事物。阿瑟加从纽约帕森斯设计学院获得其硕士学位。(2004年创立于布鲁克林)

艾沙·贾托伊曾受过细密画的专业训练。在沉浸于思考有关图像美学的问题时，她质疑传统的图像建构模式在今天的实质性作用，并由此生发了她形式混杂的艺术实践。贾托伊是拉合尔出版的《当代艺术与文化期刊》的创刊编辑，并曾在马德里、迪拜、香港、拉合尔等地展出其作品。(1979年生于伊斯兰堡)

阿扎德·阿卡拉基是一位摄影师、电影制作者以及翻译家。她从2001年开始进行观念与舞台摄影实践。她的作品在世界不同的地方展出，其电影也在伯克利、釜山、奥斯陆等地的大量电影节上放映。她获得过联合国人居署摄影比赛三等奖 (伦敦, 2009年)，以及“女性与城市生活”摄影比赛一等奖 (德黑兰, 2010年)。(1978年生于设拉子)

巴哈尔·贝巴哈尼的作品试图解决关于记忆与遗失，移位与渴望的问题。在最近的绘画创作中，她重新唤起对自己母国精神的记忆，她也探究迷人的美和殖民主义。其作品在第18届悉尼双年展、第10届沙迦双年展以及第1届檀香山双年展上得到关注，此外她还参加了在德黑兰、纽约、萨格勒布、达卡等地举办的个展与群展。(1973年生于德黑兰)

比安卡·巴尔迪的影像装置将往往易被忽视的故事线索和被隐藏的权力结构呈现在人们眼前。通过聚焦特定的文化和社会学产物，政治、经济和文化影响的复杂网络被历史情节所揭示出来。巴尔迪曾参与在纽卡斯尔、安特卫普、布伦瑞克、法兰克福、圣保罗、德班等地的展览，以及第8届柏林双年展。(1985年生于约翰内斯堡)

CANTONBON，又称“博尔赫斯书店艺术机构”，主要从事文学、艺术书籍的出版策划、艺术档案管理、公共教育和对外文化交流。(2007年创立于广州)

细胞小组由山羊 (1980) 和董勋 (1984) 创立，共同进行文化研究与艺术创作。细胞小组受到细胞运动——繁殖、感染、变异、再生——的启发，并将之视为一个对艺术家与社会间关系的类比。(2011年创立于重庆)

陈韵自2010年起担任西天中土项目 (际际书院) 的项目执行人，并于2015年7月创立了定海桥互助社。她曾策划展览《定海桥：对历史的艺术实践》(上海当代艺术博物馆, 2014)。她既做翻译，也偶有创作。定海桥互助社地处历史性的工人社区之中，现在，移居人口为这里注入了新活力。互助社是一个自发组织，也是用于社员共同学习、会谈、待客、反思、组织、创作的活动现场。通过对集结与创造艺术/知识之方法的探索，互助社意在促成邻里或同志之间在互惠的原则下互动、互助、合作。互助社会举办讲座、游览、出版、地方特色的晚餐、学者驻地、放映活动和城际交换等项目和活动。(1981生于上海)

陈哲的作品聚焦于身体的塑型、人体的毛发和不屈的身份。抒情诗般的创作语言使她的研究性质变得更加复杂。陈哲作品在国内外广泛展出，包括多伦多、阿姆斯特丹、萨尔茨堡和北京。她是2016年卡塞尔摄影节最佳摄影书籍的获奖者。(1989年生于北京)

当**克里斯蒂安·汤普森**于2010年被牛津大学录取时，他创造了历史：他成为了牛津大学建校900年以来录取的第一位澳大利亚原住民。他的作品探索身份、文化融合以及历史等概念，通过精心编排的姿势、服装和场景布置，他变化出一系列的具面化人格。他的作品曾在多处展出，包括伦敦、牛津、巴伦西亚、沙迦、德比、曼谷和悉尼双年展。(1978年生于高勒，彼得哈拉原住民)

克里斯汀·孙·金将美国手语中的运动感知和肢体表现语法与最基本的音乐符号相结合，制造出了她对声音的幽默而富有诗意的独特表现方式。她曾在伦敦、东京、诺伯格、北京、布里斯托尔、德克萨斯、斯德哥尔摩、柏林、芝加哥、阿灵顿、首尔、旧金山和纽约举办个展，也在全球各地参加过多个群展。她曾获诸多奖金资助，并参与多个驻留项目。(1980年生于橘子郡)

“**欲望机器**”小组由Sonal Jain和Mriganka Madhukaillya成立于2004年，它试图干扰起源于资本主义结构的神经质症状。这一症状随着欲望和信息精神分裂式的文化流通。通过创作，他们面对了许多导致暴力和不公的极端国

Chen Yun is project coordinator for West Heavens project (Inter-Asia School) since 2010, and initiator of Dinghaiqiao Mutual Aid Society. She curated *Dinghaiqiao: Art Practice into History* (Power Station of Art, Shanghai, 2014). She translates, and sometimes writes. **Dinghaiqiao Mutual Aid Society**, located in a historical working-class neighbourhood with a new and vibrant migrant population in Shanghai, is a self-organised group and physical place for learning, proposing, inviting, reflecting, organising and creatively working together. By exploring ways of gathering and producing art/knowledge, it pursues interaction, assistance, and cooperation with neighbours and comrades under the principle of reciprocity. Its programs include talks, guided tours, publications, locally cooked dinners, knowledge residencies, screenings, and inter-city exchanges. (b. 1981/Shanghai, estd. 2015/Shanghai)

Chen Zhe's work focuses on body modifications, human hair, and unyielding identity. The nature of her subject is made more complex by her lyrical approach. Chen's work has been exhibited internationally, including in Toronto, Dhaka, Salzburg and Beijing. She is recipient of the Best Photobooks Kassel Fotobookfestival 2016 award. (b. 1989, Beijing)

Christian Thompson made history when he became the first Aboriginal Australian to be admitted, in 2010, into the University of Oxford in its 900-year history. In his works, which explore notions of identity, cultural hybridity and history, he becomes a range of personas through carefully orchestrated poses, costuming and settings. He has exhibited widely, including in London, Oxford, Valencia, Sharjah, Derby, Bangkok and the Biennale of Sydney. (b. 1978, Gawler, Bidjara People)

Christine Sun Kim uses the sense of movement and physically expressive grammar of American Sign Language, combined with basic musical notation, to create a humorous and poetic expression of her experience of sound. Her solo shows have been held in London, Tokyo, Norberg, Beijing, Bristol, Texas, Stockholm, Berlin, Chicago, Arlington, Seoul, San Francisco and New York. She has participated in many group shows internationally, and is the recipient of many fellowships and residencies. (b. 1980, Orange County)

Collaborating since 2004 as **Desire Machine Collective**, Sonal Jain and Mriganka Madhukaillya seek to disrupt the neurotic symptoms that arise from constricting capitalist structures with healthier, schizophrenic cultural flows of desire and information. They confront the many forms of fascism that lead to violence and injustice through their practice, both regionally in Guwahati, Assam, and around the world. (estd. 2004, Guwahati)

Didem Yazıcı is a curator and writer. She has curated and organised exhibitions and public programmes in Istanbul, Frankfurt, London,

Kassel and Limerick, namely *We are Nowhere and It is now*, and *Pie In The Sky*. She is a regular contributor to magazines, exhibition catalogues and publications. She worked as project assistant for *Chorality, On Retreat: A Writers' Residency and Poetry Readings* in Maybe Education and Public Programs of dOCUMENTA. (b. 1986, Denizli)

Etel Adnan is one of the most important writers of our times. She has taught philosophy, written in and later rejected writing in French in solidarity with the Algerian war of independence, shifted to painting, written poems after her participation in the poets' movement against the war in Vietnam (and become, in her words, "an American poet"), moved back to Beirut, worked as cultural editor for two daily newspapers, written the novel *Sitt Marie-Rose* (published in Paris) that won the France-Pays Arabes award and has been translated into more than 10 languages. In 1977, Adnan re-established herself in California, with frequent stays in Paris. (b. 1925, Beirut)

Fabrice Monteiro trained as an industrial engineer and developed skills for photography while working as a professional model. He strives to create a visual world that hovers between photojournalism and fashion photography. (b. 1972, Namur)

Farzana Ahmed Urmi's work is heavily influenced by the people she encounters in her everyday life. Her canvases are full of human stories, some from people that she knows only from a glance on a street or from television, and others from people close to her—but personal contact in variable proximity is important to her work. She has had solo and group exhibitions in Dhaka and Tokyo, participated in art camps and residencies in Dhaka, Barcelona and Kyoto, and is part of the Yinchuan Biennale 2016. (b. 1980, Khulna)

Forensic Oceanography evolved out of *Forensic Architecture*, a research agency based at Goldsmiths University (London), and includes a team of architects, scholars, filmmakers, designers, lawyers and scientists who undertake research that gathers and presents spatial analysis in legal and political forums. On 18 June 2013, Forensic Oceanography's researchers Lorenzo Pezzani and Charles Heller took part in the press conference of the International Federation for Human Rights announcing the filing of complaints by two survivors of the 'Left-To-Die Boat' in France and Spain, and presented the Addendum to their Report on the 'Left-to-Die Boat'. (estd. 2011, London)

To **Gagandeep Singh**, every image generates a level of mystery, suspense, energy, vibration and pleasure, holds a level of beauty and satisfaction, and is very personal. He was part of *Sarai Reader 09: The Exhibition* (Gurugram, 2012-13), and his works have been shown in exhibitions in Mumbai,

家主义形式，这遍及阿萨姆高哈蒂乃至全球各地。(2004年成立于高哈蒂)

迪德姆·雅滋茨是策展人和作家，现居法兰克福。她曾在伊斯坦布尔、法兰克福、伦敦、卡塞尔、利默里克策划并组织过展览与公共项目，如《我们迷失了，就是现在》和《天上的馅饼》。她经常为杂志、展览目录和展览出版物供稿。她曾作为项目助理参与了卡塞尔文献展“可能教育”和“公共项目”单元中的《合唱，论撤退：一个作家的驻留》和《阅读诗歌》等项目。(1986年生于代尼兹利)

艾特纳·阿德南是当今时代最重要的作家之一。她曾教授哲学课程，并以法语进行写作，尔后因支持阿尔及利亚独立战争而终止了法语写作，从而转向绘画创作；在加入诗人集体反对越南战争所发起的运动之后，阿德南又开始进行诗歌创作，成为了一名——用她自己的话来说——“美国诗人”。随后，她回到贝鲁特，在两家日报担任文化编辑。阿德南创作的小说《西特·玛丽·罗斯》(于巴黎出版)获得了“France-Pays Arabes”奖项，并被翻译成十多种语言。1977年，阿德南在加利福尼亚开始了新的生活，同时也定期往返于巴黎。(1925年生于贝鲁特)

工业工程师出身的**法布里斯·蒙泰罗**在从事专业模特工作期间学习并发展了他摄影方面的技能。他致力于开拓一个处在摄影新闻和时尚摄影之间的视觉世界。(1972年生于那慕尔)

法尔扎纳·艾哈迈德·乌尔米的创作在很大程度上受到她日常所接触之人的影响。她的绘画充满有关人的故事，一些故事来自那些仅仅在街道或电视上瞥见的人，其他故事则来自她身边亲近的人，而个人关系的亲疏正是她作品中的重要元素。她曾在达卡和东京举办个展，在巴塞罗纳和京都参加数个驻留项目，其作品也曾于2016年银川双年展参展。(1980年生于库尔纳)

司法海洋学的前身是设立于伦敦金史密斯斯大学的研究机构司法建筑。“司法建筑”团体成员包括了建筑师、学者、电影制作者、设计师、律师和科学家，他们的研究实践是在法律与政治公共场合进行空间分析的采集与呈现。2013年6月18日，“司法建筑”的两名研究员罗伦佐帕赞尼和查尔斯·海勒参加了国际人权联盟举行的新闻发布会，发布会公布了法国和西班牙的“绝命之舟”的两名幸存者的投诉档案，并公开了他们的《“绝命之舟”报告》的附录。(2011年创立于伦敦)

对于**加干迪普·辛格**而言，每一幅图像都能产生一定程度的神秘、悬疑、能量、共鸣和乐趣，它们都拥有一定程度的美感和满足感，它们同时还是非常私人化的。他参加过“萨莱读者09：展览”(古鲁葛拉姆，2012-2013年)，也曾参与过孟买、新德里、悉尼、佛罗里达、圣托里尼、比尔森、威科姆和伦敦等地的展览。(1975年生于德里)

乔治·阿德阿格伯的作品创造具有强烈象征性的物体组合，它们表明了存在如何通过持续展现自身潜力来被解读。阿德阿格伯参与过大量展览，其中包括著名的第11届卡塞尔文献展，以及威尼斯、里昂、圣保罗、达卡和约翰尼斯堡双年展。他还在包括纽约、威尼斯、汉堡、坎佩尔、因斯布鲁克、伯明翰、苏黎世、布鲁塞尔和里昂在内的多个城市举办过个展。(1942年生于科托努)

格拉哈姆·哈伍德的作品模糊了显然之物与潜意识，表层与其潜文本之间的界限。哈伍德对普遍的分类体系提出疑问，并对关于技术的狭义视角和用途提出挑战。在20世

纪80年代，他曾从事一些出版业工作，如地下报纸《劳动新闻》(Working Press)。在他的光盘刻录作品《记忆的彩排》(Rehearsals of Memory)中，哈伍德与一所高度戒严的精神病院中的病人共同创作。1997年，哈伍德与野小路松子(Matsuko Yokokoji)、理查德·皮埃尔-戴维斯(Richard Pierre-Davis)共同创立了“杂种犬”组合(Mongrel)。“杂种犬”组合创作出具有协作与社会参与性的文化产品，获得了国际赞誉。目前格拉哈姆与松子以“优哈”(YoHa)组合工作。(1961年生于布赖顿)

夏碧泉通常以雕塑家与版画家的身份为人所知。同时他也参与其他艺术实践，包括对他参加的展览进行拍摄，以及收集插图杂志和艺术家肖像用于书籍拼贴创作等。他以通信录、相册和储物箱的形式把这些材料保存下来。(1925<新会>—2009)

郝敬班在实践时，把那种与某人的主题进行长期交流潜力纳入了考虑范围，那些主题与内在于图像中的历史叙事相互交战。她曾在北京和深圳举行个展，并参加了在纽约、北京、上海和广岛等地的群展，以及第七届深圳雕塑双年展。(1985年生于山西)

海蒂·美欧特运用空间、语言 and 材料组织了合理与不合理之间的冲突，以及奇妙的日常约定。她的作品曾参加上海、维尔弗海姆、亨克、台北、根特、巴黎、布鲁塞尔、蒂尔蒙特、北京、香港、维尔纽斯和洛杉矶等地的多个展和群展，并于近期参加2016年杭州纤维三年展。(1972年生于哈伦塔)

胡向前基于行为艺术所创作的录像作品，其灵感来源于他周边的生活环境，以及他对作为一名艺术家的意义的思考。他对荒谬事物有着敏锐的观察，擅长在作品中突出反差，将看似不重要的小事放大为意象。他曾在北京、广州和达尔文(澳大利亚)举办个展，并在奥克兰、多哈、巴黎、上海、旧金山、哈瓦那、伊斯坦布尔、香港、伯尔尼等城市参加群展。他获得第十届AAC艺术中国年度青年艺术家大奖。(1983年生于雷州)

伊斯提凡·西洛赫是一名IT行业从业者。他于不久前放弃了正职工作以投入全职摄影。他拍摄的对象包括自然、婚礼和肖像。受好奇心驱使，西洛赫来到了一座火车站，千百名来自叙利亚的难民在那里等待从匈牙利开往奥地利的传列车。当他把自己的摄影发布到社交媒体后，它们被疯狂转发，风靡网络。(1985年生于博尔多格)

伊凡·伊萨叶夫是莫斯科的独立策展人。他是“半透明物质”独立空间的策展人，空间位于温萨沃德莫斯科当代艺术中心。伊萨叶夫于2010年在俄罗斯人民友谊大学取得数学硕士学位。他于2013年参加了V-A-C基金会举办的第二次莫斯科夏季策展学校，并于2014年从联合国信息中心研究所的“当代艺术的批评与策展”项目中结业。(1986年生于莫斯科)

依凡娜·弗兰克通过对视觉现象和空间结构的精心编排从而揭示了我们身居其间的时空和矩阵。她从神经科学、光学和建筑等领域获取灵感，她重新传导光子，混淆视线，群集幽灵，叠加空间，让不存在之物显形。她曾在纽约、萨格勒布、波尔查诺、雷克雅未克、里耶卡和威尼斯等地举办个展和群展，并代表克罗地亚参加了第九届威尼斯建筑双年展和第五十二届威尼斯双年展。(1973年生于萨格勒布)

贾格迪普·莱纳长期以来研究加拿大的锡克教流散群体的档案。他近期获得了罗德岛设计学院的艺术硕士学位，他在该校大大拓宽了对这些档案的研究。他曾参加过许多群

New Delhi, Sydney, Florida, Santorini, Pilsen, Wymcombe and London. (b. 1975, Delhi)

Georges Adéagbo's works create dense symbolic composition of objects that show how existence can be read through objects that continually unfold their potential. Adéagbo has shown in innumerable exhibitions, most notably Documenta 11, Venice, Lyon, São Paulo, Dakar, Johannesburg biennales, among others. His solo shows have been held in many cities, including New York, Venice, Hamburg, Quimper, Innsbruck, Birmingham, Zürich, Brussels and Leon. (b. 1942, Cotonou)

The work of **Graham Harwood** blurs the border between the obvious and the subconscious, between the surface and its subtexts. Harwood questions common classifications, and irritates limited views and usages of technology. In the 1980s he was involved with publishing initiatives such as *Working Press*, an underground newspaper. In his CD-ROM work, *Rehearsals of Memory*, he collaborated with inmates in a maximum-security psychiatric hospital. In 1997, Harwood formed Mongrel with Matsuko Yokokoji and Richard Pierre-Davis. Mongrel has created collaborative, socially engaged cultural products to international acclaim. Presently Graham and Matsuko work as **YoHa**. (b. 1960, Brighton)

Ha Bik Chuen, known primarily as a sculptor and printmaker, also had parallel practices: from photographing exhibitions he attended, to collecting materials such as illustrated magazines and artist portraits and using these to construct book collages. He preserved these in the form of contact sheets, albums and boxes in his studio. (1925–2009, Xinhui)

In her practice, **Hao Jingban** takes on board the potential that long-term exchange with one's subjects has for engaging with historical narratives inherent in images. Her solo exhibitions include those in Beijing and Shenzhen, and she has participated in group shows in New York, Beijing, Shanghai and Hiroshima, and the 7th Shenzhen Sculpture Biennale. (b. 1985, Shanxi)

Heidi Voet uses space, language and materials to orchestrate a collision between the rational and the implausible, and a wondrous engagement with the everyday. Her works have been shown in many solo and group shows, including in Shanghai, Wulveringem, Genk, Taipei, Ghent, Paris, Brussels, Turnhout, Beijing, Hong Kong, Vilnius and Los Angeles, and she is part of the 2016 Hangzhou Triennial of Fiber Art. (b. 1972, Herentals)

Hu Xiangqian's performance-based videos are inspired by his immediate surroundings and contemplation of what it means to be an artist. With a keen eye for the absurd, he highlights contrasts and amplifies minor incidents into

major signifiers. Hu has had solo shows in Beijing, Guangzhou and Darwin, and been part of group shows in Auckland, Doha, Paris, Shanghai, San Francisco, Havana, Istanbul, Hong Kong, Bern, among others. He is recipient of the 10th Art China Consortium Young Artist of the Year award. (b. 1983, Leizhou)

István Zsíros is an IT worker who recently gave up his day job to make a living from photography. He shoots nature, weddings, and portfolios. Curiosity took him to the railway station where hundreds of refugees from Syria were waiting for transit from Hungary to Austria. He posted the photograph he took on social media, from where it was reposted many times, and went viral. (b. 1985, Boldog)

Ivan Isaev is curator of the independent VITRINA Space at the Centre for Contemporary Art Winzavod, Moscow. He completed the MA program in Math at the People's Friendship University of Russia in 2010. Isaev participated in the Moscow Second Summer Curatorial School by V-A-C Foundation in 2013. He also graduated from UNIC Institute program "Criticism and Curatorship in Contemporary Art" in 2014. (b. 1986, Moscow)

Ivana Franke uses visual phenomena and spatial structures, and orchestrates them to expose disjunctions and unexpected connections within the spatio-temporal matrix that we inhabit. Drawing from neuroscience, mathematics, optics and architecture, she redirects photons, confuses the gaze, hosts ghosts, multiplies spaces, and makes appear what is not there. Her solo and group shows include those in New York, Zagreb, Bolzano, Reykjavík, Rijeka and Venice. She represented Croatia at the 9th Venice Architecture Biennale and the 52nd Venice Biennale. (b. 1973, Zagreb)

Jagdeep Raina has been engaging with archives of the Sikh diaspora in Canada. He recently finished his MFA from the Rhode Island School of Design, where he worked extensively on this archive. He has been part of group shows and has had solo shows in Guelph, with one upcoming in Los Angeles. (b. 1991, Guelph)

Jefferson Pinder creates performances, videos and objects to explore the tangle of representations, visual tropes, and myths—referencing historical events and invoking cultural symbolism. He works with materials as disparate as Mercury light and glitter to explore ways in which reclaimed materials convey rugged histories, relating them to an African-American experience. His solo shows have been held in cities including Davenport, New York, Harrisonburg, Chicago, Swannanoa, Washington, Charlottesville and Pittsburgh, and he has been part of group exhibitions in Liverpool, Rotterdam, Cologne, Warsaw and Athens, among others. (b. 1970, Washington)

展,并在韦尔夫举办过个展,近期会在洛杉矶举办新个展。(1991年生于韦尔夫)

杰弗逊·平德从事行为艺术、影像和物品创作,他通过援引历史事件以及对文化象征体系的借用,探索再现、视觉表征和神话的关联。其创作采用异于寻常的材质,比如水银灯或闪存,并通过与非裔美国人的经验相联系,去探寻再生的材料如何传达出坎坷的历史。他在达文波特、纽约、哈里森堡、芝加哥、斯旺纳诺阿、华盛顿、夏洛茨维尔和匹兹堡举办过个展,也参加过在利物浦、鹿特丹、科隆、华沙、雅典及其他城市举办的群展。(1970年生于华盛顿)

约翰·杰拉德的雕塑及装置作品采用数字模拟的形式,并通过实时电脑图像进行展示。这些作品回顾了风景画与景观摄影的发展历程,且自身介于科幻片与纪录片之间。他的许多作品都集中展示了地处偏僻隔绝之地的工业设施,例如太阳能发电站、工厂以及钻井平台,这些设施在当今的全球生产网络中仍然不为人知。约翰·杰拉德参加了大量的国际群展,同时也在北京、伦敦、安特卫普、东京、纽约、伊斯坦布尔、墨尔本、戈尔夫、珀斯、马德里及其他城市举办过个人展览。(1974年生于北蒂珀雷里)

卡尔·马克思的创作涉足公共音乐会表演、专辑封面设计以及公共壁画。2014年,他在瑞典北雪平的码头上创作了一件长140米的连环漫画。他是斯德哥尔摩迷幻艺术家团体“荒漠酸性小组”(Lumber Island Acid Crew, 20世纪80年代中期至今)的创始成员,也是活跃在Edge, Darling和Vice等刊物上的作者和编辑。他还使用绰号“anon.e”,游走在瑞典公共空间的法律灰色地带中。马克思的作品在社交媒体上形成了一种现象般的存在。(1968年生于斯德哥尔摩)

肯德尔·戈尔斯的作品旨在打破被广泛接受的道德准则和原理。通过对艺术史、流行图像学和媚俗艺术等领域的旁征博引,他质问艺术的价值,嘲弄原创这一概念。戈尔斯的作品曾在包括第五十二届威尼斯双年展和第十一届文献展在内的许多国际群展中展出,并曾在开普敦(1993年)、约翰内斯堡(2012年)以及慕尼黑(2013年)举办个展。(1968年生于约翰内斯堡)

凯勒·巴勒凯的作品关注政治盲区,探究长期存在的文化风俗与观念。他于2005年在大马士革完成了美术专业学习,在2010年获得了丹麦欧登塞菲英岛艺术学院的艺术硕士学位,并于2013年在法兰克福艺术学院获得另一硕士学位。他参与了在安曼、大马士革、斯图加特、柏林、伊斯坦布尔、欧登塞、法兰克福和奥克兰举办的展览。(1976年生于大马士革)

谢蓝天的作品寓意的是无国籍性,他对背井离乡和身份转换感兴趣。他在芝加哥艺术学院取得艺术硕士学位,并曾获阿拉伯联合酋长国的Sheikha Manal青年艺术家奖。他曾在迪拜举办个展,并先后于伦敦、沙迦、迪拜和丹佛等地参与群展。(1988年生于迪拜)

在**李明维**创造的参与性装置里,陌生人能够探索信任感、亲密度和自我意识;同时,在他策划的一对一活动中,观众可以通过与艺术家一同进食、睡觉、行走和对话来思考这些议题。他多次在全球各地举办个展,最近展出的城市包括奥克兰、墨尔本、曼彻斯特、纽约、台北、波士顿、东京、北京和新加坡。(1964年生于台北)

莱纳·佐布措娃不久前从BAZA当代艺术学院的独立艺术学院毕业,该学院在2012年由艺术家安娜托里·奥斯摩罗夫斯基创办。佐布措娃参加过在莫斯科举办的多个群展。(1984年生于摩尔曼斯克)

廖斐在他的创作中探究物质关系与张力,比如它们存在于对称与几何之间、认知与神学之间以及二元性与简单化之间。在将注意力引向与这些关系相关的较为宏观的理念的同时,他的作品还揭示出日常的物质性所蕴含的神秘气质。廖斐在北京和上海举办过个展,也参加过北京、上海、新加坡、伦敦、南京、科隆和台北等地的群展。(1981年生于景德镇)

林科将软件的各种功能从原先设定的用途中释放出来,就如同语言在脱离其交流功能之后尽显诗性一样。他的作品展现了平面用户界面潜在的娱乐性。他曾在北京、上海和东京举办个展并参与群展,是OCAT-皮埃尔·于贝奖获得者(2014年)以及AAC中国青年艺术家奖项获得者(2015)。(1984年生于温州)

谭丽萨的创作借文学、文学理论和历史及个人指涉对语言、图像和体验之间的微妙关系进行物质性的探索。她的作品曾在纽约、巴黎、罗弗敦群岛、圣地亚哥、圣巴巴拉和蒙特埃莫索等地展出。(1973年生于锡拉库扎)

刘畑长期致力于“研究-创作”的共同推进,工作贯穿策展、作品创作、理论研究与写作。2006年起作为策展人参与策划了众多学术性展览,包括:首届上海当代艺术博物馆“青策计划2014”优胜项目《大地备忘录》《偏好:汉雅一百》《西岸2013:建筑与当代艺术双年展》等。2010年,创建独立研究-创作机构“开放问题研究所”。现为中美美术学院当代艺术与社会思想研究所在读博士。(1984年生于莆田)

在**刘轶**的创作中,现成品是反复出现的元素。他常常使用拾得的日常用品,将它们组装成富有雕塑性的物体和装置,为它们注入多层面的复杂意义。他的作品在全球各地屡屡展出,他曾在北京、上海和巴黎举办个展,并在伦敦、纽约、奥斯陆、卢森堡现代博物馆、卢塞恩等地参加众多群展,也参与过包括第51届威尼斯双年展、第9届里昂双年展、第6届釜山双年展和第4届广州三年展在内的诸多双年展。(1972年生于北京)

在**刘雨佳**的录像作品中,物体、时间、空间和风景被以碎片的方式进行重组和叙述,成为一种“共同的”情景体验。她在北京与上海举办过个展,同时参加过在上海、阿姆斯特丹及香港举办的展览。(1981年生于成都)

陆平原自2012年开始收集和编辑发生在艺术世界里神秘或非凡的故事,并以录像、声音和装置等方式呈现出来,从而拓宽了艺术作品在现实生活中的存在状态,还延伸艺术本身内在的精神。他的作品在国内外的美术馆和双年展中被广泛展出,这包括第九届利物浦双年展和第三届乌拉尔工业双年展。2015年,他被提名为第四届“三亚艺术季华青青年奖”。(1984年生于金华)

马海蛟从2009年就读于中国美术学院,于2016年毕业并获硕士学位。他在2014年以交换生身份在奥斯陆国立艺术学院学习。马海蛟从事电影与影像创作。(1990年生于保定)

毛晨雨于2012年在湖南创办了实验性社会平台“稻电影”。在这个项目中,一片30亩(约两万平方米)的稻田被改造成一个自供给的农作系统,哺育了“稻电影”的语言与电影实践。2015年,反对对农村社会进行激烈改造的毛晨雨在这片农田上建立了一所麋鹿大学(EDU),就新农村社会问题的形成及其与现代知识生产之间的关系展开研究和实施教育。毛晨雨还擅长酿制上佳的米酒。(1976年生于岳阳)

John Gerrard's sculptures and installations take the form of digital simulations displayed using real-time computer graphics. They invoke the history of landscape painting and photography, and are positioned somewhere between fiction and documentary. Many works feature geographically isolated industrial facilities—such as solar-power stations, factories, and oilrigs—that remain a hidden part of the global production network. Part of innumerable group shows internationally, his solos have been held in Beijing, London, Antwerp, Tokyo, New York, Istanbul, Melbourne, Galway, Perth and Madrid, among other cities. (b. 1974, North Tipperary)

Karl Max's work ranges from performing in public concerts and designing album covers to making public murals. In 2014, he made a hundred meter long comic strip at the docks of Norrköping. He is a founding member of the Stockholm based psychedelic artist collective Lumber Island Acid Crew (mid-1980s, ongoing). He has been an active writer and editor for the newspapers 'Edge', 'Darling' and 'Vice'. He also uses the moniker anon.e and straddles the legal grey areas of public spaces in Sweden. Max's artworks have gained a phenomenal presence in social media. (b. 1968, Stockholm)

Kendell Geers creates work that aims to disrupt commonly accepted moral codes and principles. Employing a wide range of references—from the realms of art history to popular iconography and kitsch—he questions artistic value and mocks the notion of originality. Geers's work has been shown in numerous international group exhibitions, including the 52nd Venice Biennale and Documenta 11, and major solo shows have been in Cape Town (1993), Johannesburg (2012) and Munich (2013). (b. 1968, Johannesburg)

Khaled Barakeh's works reference political blindspots and deal with persisting cultural mores. He graduated from the Faculty of Fine Arts in Damascus (2005), and completed his MFA at Funen Art Academy in Odense (2010), and another Masters at the Städelschule Art Academy, Frankfurt am Main (2013). He has exhibited in Amman, Damascus, Stuttgart, Berlin, Istanbul, Odense, Frankfurt and Auckland. (b. 1976, Damascus)

Lantian Xie's works are allegories for statelessness, and he is interested in displacement and slippages of identity. A graduate of the MFA program at the School of the Art Institute of Chicago, and a recipient of the Sheikhha Manal Young Artist Award of the United Arab Emirates, he has had solo shows in Dubai, and been part of group shows in London, Sharjah, Dubai and Denver. (b. 1988, Dubai)

Lee Mingwei creates participatory installations where strangers can explore trust, intimacy and self-awareness, and one-on-one events

where visitors contemplate these issues with the artist through eating, sleeping, walking and conversation. He has had innumerable solo shows internationally, including, most recently, in Auckland, Melbourne, Manchester, New York, Taiwan, Boston, Tokyo, Beijing and Singapore. (b. 1964, Taipei)

Lena Zubtsova recently finished her studies at the independent art school, Institute of Contemporary Art “BAZA”, set up by the artist Anatoly Osmolovsky in 2012. She has been part of many group shows in Moscow. (b. 1984, Murmansk)

Liao Fel explores material relationships and tensions in his practice—between symmetry and geometry, cognition and theology, duality and simplification. While drawing attention to larger ideas surrounding these relationships, his work also reveals uncanny aspects of everyday materiality. Liao's solo and group shows have been held in Beijing and Shanghai, and he has been part of group shows in Singapore, London, Nanjing, Cologne and Taipei. (b. 1981, Jingdezhen)

Lin Ke uses software to set its various functions free from their original purpose in the way that language is liberated from its communicative functions to become poetic. His works bring out the pleasure of the graphical user interface. They have been shown in solo and group shows in Beijing, Shanghai and Tokyo, and he is recipient of OCAT–Pierre Huber Art Prize (2014) and the ninth AAC Art Chinese Youth Artist Award (2015). (b. 1984, Wenzhou)

Lisa Tan engages literature, literary theory and historical and personal references to materially explore the intricate relationship between language, image and experience. Her work has been included in exhibitions at institutions and galleries in New York, Paris, Lofoten, Santiago, Santa Barbara, and Montehermoso, among others. (b. 1973, Syracuse)

Liu Tian researches into topics related to artistic creation, curating, writing and visual culture. Since 2006, he has curated exhibitions that include *Memorandum for Gaia—The 1st PSA Emerging Curators Program*, *Idiosyncrasies: Hanart 100*, *West Bund 2013: A Biennial of Architecture and Contemporary Art*, in Shanghai. In 2010, he established Open Matter Institute, an independent artistic research and creative institution. He is a Ph.D candidate from the Institute of Contemporary Art and Social Thoughts, China Academy of Art. (b. 1984, Putian)

In **Liu Wei**'s practice, the readymade is a recurring element, and his work is often assembled out of everyday found objects, which he re-works into sculptural objects and installations of layered complexity. He has exhibited internationally, with solo shows in Beijing, Shanghai and Paris, group shows

玛丽娜·安卓索维奇毕业于康德大学（加里宁格勒）数学专业。2012年，她在被英国高等艺术与设计学院（莫斯科）平面设计及插画专业录取后转入美术专业学习。她在视觉艺术领域进行学术研究，同时用非古典的材质来制作物件。她的作品参加过在莫斯科举办的多个群展。（1981年生于加里宁格勒）

玛卓林·戴克曼的创作可以被视作科幻小说的一种形式：它们基于现实，但又被牵入了虚构和思辨的范畴。她的实践涉及摄影档案、电影、景观介入以及雕塑创作，她关注未来学、历史学、博物馆学、人文地理学和生态学等领域。她的作品曾参加过伦敦、墨尔本、诺维奇、伯明翰、布里斯托尔、伯克利、墨西哥城、海牙、巴塞罗纳、第比利斯和马拉喀什等地的个展和群展，以及沙迦双年展。（1978年生于格罗宁根）

马茨·莱德斯坦姆研究过18、19世纪的欧洲肖像画与风景画传统，他在自己的作品中对这一传统进行重新定位和再度语境化。从20世纪90年代初开始，莱德斯坦姆参加了诸多个展与群展，其作品也在不同的双年展上展出。他通过艺术作品获得了马尔默艺术学院的博士学位，并通过CD-ROM和网络的方式发表其博士论文《看与被看——在艺术实践中观看风景》（马尔默艺术学院，2006）。他现任教于马尔默艺术学院。（1956年生于哥德堡）

穆依纳克·比斯瓦思是屡获殊荣的孟加拉语故事片《地方新闻》的编剧和联合导演。他有关印度电影的著作包括《妹妹和以后：重访雷的影院》（2005年）和《巴伊亚上游团伙》（1988年首版，2012年再版）。他是《移动影像期刊》的编辑，同时也是《放映机：南亚银幕研究》的联合编辑。他是贾达普大学电影研究系的教授，是该系的创始人之一；他同时还是该大学媒体实验室的创始人和协调员。（1961生于加尔各答）

马利亚姆·本纳尼工作并生活于纽约布鲁克林。本纳尼在纽约柯伯联盟学院获得学士学位，并在巴黎国立高等装饰美术学校获得硕士学位。她的作品曾在纽约的MoMA PS1和犹太博物馆以及巴黎的东京宫展出。此外，她还曾在纽约的SIGNAL画廊展出作品。（1988年生于拉巴特，摩洛哥）

慕娜·梅卡阿尔是巴黎的艺术批评家、独立策展人。她是蓬皮杜梅斯中心《简单图形》展的联合策展人（2014）。2012年至2014年她曾担任巴黎东京宫的策展人。她是菲利普·帕雷诺在东京宫的个展《无论何处，无论何处，世界之外》的策展人之一（2013）。她还曾为多家机构策展，其中包括世界图像双年展（2009，2011）。她发表过多篇文章，也曾为《艺术媒体》《艺术》《摄影研究》《图像》和《财产》等期刊供稿。（1980年生于卡萨布兰卡）

牟森是中国实验剧场的先驱者。在西藏自治区话剧团担任了两年导演后，他在北京创立了新中国第一个独立剧团——“蛙实验剧团”（1987年）。1993年，他建立了“戏剧车间”，在另类的空间持续他的戏剧实验。1997年，他决定停止戏剧工作，后于2002年以文学顾问和剧目制作人的身份回归。他在中国美术学院跨媒体艺术学院（SIMA）创立了MSG（2016），这是一个旨在当代艺术背景下，探索空间、叙事和表演的跨媒介场景公共平台。（1963年生于营口）

缪格·伊尔马兹的艺术研究，是为了把一种有关现实的内在和物理的解释进行可视化。我们与物理宇宙的关系，以及我们将其作为一种新本体论和潜在意义的认识是驱动其艺术实践的母题。伊尔马兹2011年从意大利乌尔比诺工艺美术学院毕业，随后参与了荷兰阿姆斯特丹皇家视觉艺术学院的艺术家居留项目（2013—2014年）。她的

作品曾在巴黎、纽约、康科迪亚、伊斯坦布尔、安特卫普、博洛尼亚、鹿特丹、米兰、佩扎罗和罗马等城市的艺术机构及项目空间展出。（1985年生于伊斯坦布尔）

娜布真的雕塑作品体现了她对物体本体论的细微思考：处于人类周遭的物体同时亦独立地存在于人类感知之外。她于2013年毕业于中央美术学院，曾在北京和纽约举办个展和参与群展。其近期展览包括2016年光州双年展等。（1984年生于乌兰察布）

纳夫齐特·阿尔特夫的艺术实践始于20世纪70年代。她的作品的意涵源自其理论和方法论上的创新尝试，她的创新结合了对传统艺术和当代艺术、电影以及文化理论的深刻解读。她的创作在过去四十年里在诸多城市展出，并曾在新德里、孟买、纽约、佛罗里达、兰开夏郡和福冈举办个展。（1949年生于密鲁特）

尼古拉斯·威尔斯是陶瓷艺术与雕塑科班出生，他在实践中运用雕塑物品、具身行为、伪科学以及视频影像进行多面向的创作。他曾在明尼阿波里斯和卡尔斯鲁厄举办过个展，也参加过在伯明翰、北京、密尔沃基、卡尔斯鲁厄和盖恩斯维尔举办的群展。（1985年生于圣克鲁兹）

尼古拉斯·赫氏 / 米歇尔·穆勒是设于法兰克福的一所建筑事务所。他们参与完成的项目包括位于柏林的“联合国广场”、位于德里的“赛博街枢纽”（2012-13年）、“同一片天空下的梦”（巴塞艺术博会，2015年）以及目前在大地艺术社区（清迈）的驻地项目。此外，他们的作品被广泛展出于路易斯安娜现代艺术博物馆（哥本哈根）、第七届宣言展（波尔扎诺）以及芝加哥建筑双年展等处。（该所2001年创建于法兰克福）

在二十多年的职业生涯中，**奥利维耶·德·萨加莱**发展出了一套融合绘画、摄影、雕塑和行为表演的混合创作方式。他的表演系列《变形》（1999年至今）在令人感到不安的同时也深深打动了观众，并打破了物理性、动物性的和精神感官之间的界限。他在国际上众多画廊、美术馆和电影节上展出过。他的表演曾出现在无语言电影《轮回》（导演：罗恩·弗里克）和《无形》（即将上映，导演：马里奥·索伦提）中。（1959年生于布拉柴维尔）

欧鲁·欧奇贝在早年被称作“愤怒的青年画家”。他同时也是一名备受尊敬的学者。他利用不同的媒介进行创作，其作品蕴含着对混乱、动荡与苦难问题的探究。他的作品参加过大型美术馆及画廊举办的展览，以及包括威尼斯、哈瓦那、金山与约翰尼斯堡在内的一系列双年展与三年展。另外，欧奇贝还是一位受欢迎的诗人，他出版了三卷自己创作的文学作品，其中最为人所熟知的是《集聚的恐惧》（1992）。欧奇贝现任教于美国坦帕市南佛罗里达大学。（1964年生于阿巴）

张怡是一位电影导演与行为艺术家，其作品以性别、语言与移情为主题。在作品中，她常常将自己的身体置于异常艰难的环境下，以探索我们生理与心理舒适范围的极限。她在纽约、洛杉矶、芝加哥、汉堡和斯德哥尔摩等地的国际重要机构举办过展览。她于2009年被授予美国研究院（柏林）Guna S. Mundheim视觉艺术荣誉会员称谓，同时也是2014年“古根海姆奖金”的获得者。（1972年生于圣莱安德罗）

彼得·皮勒以业已流通于媒体的照片为主要创作媒介，根据具体的标准将照片从原本的语境中抽离，再以有别于原始大小的尺寸和新的编排方式把它们呈现出来。最终的新版图像为观众提供了一种可以从更个人化的角度来加以詮

in London, New York, Oslo, Luxembourg and Lucerne, and participated in the 51st Venice, 9th Lyon, 6th Busan biennales and 4th Guangzhou Triennale. (b. 1972, Beijing)

In **Liu Yuji**a’s videos, objects, time, space and landscape are reconstructed and narrated in fragments, as a situational experience that is “in common”. Her solo exhibitions have been held in Beijing and Shanghai, and she has been part of group exhibitions in Shanghai, Amsterdam and Hong Kong. (b. 1981, Chengdu)

Lu Pingyuan started to collect and edit, in 2012, various mysterious or extraordinary stories that happened in the art world, and to present them as videos, sounds and installations, so as to broaden the art works’ state of existence in the real world and to extend the inherent spirit of art itself. His works have been shown extensively at both domestic and international museums and biennales, including the 9th Liverpool and 3rd Ural Industrial biennales. In 2015, he was nominated for the 4th Sanya Art’s Young Chinese Artists Award. (b. 1984, Jinhua)

Ma Haijiao finished his graduation and Masters from the China Academy of Art (2009 to 2016). He was an exchange student at the Oslo National Academy of the Arts (2014). He works with film and video. (b. 1990, Baoding)

Mao Chenyu founded the experimental social platform Paddyfilm in Hunan (2012). Here, 30 mu (20,000 sq m) of paddy fields have been transformed into a self-sufficient farming system. This nurtures the linguistic and film practices of Paddyfilm. In 2015, in opposition to the drastic transformation of rural societies, Mao set up a Elaphurus Davidianus University (EDU) within this farm, and here he carries out research and education aimed at the formation of new rural social subjects and their relation with modern knowledge production. Mao makes amazing rice wine. (b. 1976, Yueyang)

Marina Androsovich graduated in Mathematics from Kant University, Kaliningrad. In 2012, she enrolled at the graphic design and illustration faculty at the British Higher School of Art and Design (Moscow), continuing her studies in the fine art faculty. She is pursuing academic research in the visual arts, and creates objects from non-classical materials. Her work has been part of many group shows in Moscow. (b. 1981, Kaliningrad)

Marjolijn Dijkman’s works can be seen as a form of science fiction: based partly on facts, but brought into the realm of fiction and speculation. Rangling from photographic archives and films, to landscape interventions and sculptural works, her practice concerns itself with futurology, history, museology, human geography and

ecology. Her works have been shown in solo and group shows, including in London, Melbourne, Norwich, Birmingham, Bristol, Berkeley, Mexico City, The Hague, Barcelona, Tbilisi and the Marrakech, Mercosul and Sharjah biennales. (b. 1978, Groningen)

Matts Leiderstam has been investigating the portrait and landscape painting tradition of 18th and 19th century Europe, which he repositions and recontextualises through his works. With exhibitions since the early 1990s, he has had many solo and group shows, and his work has also been shown in several biennales. He has a doctorate with his artistic work from Malmö Art Academy, where he now teaches. He published his doctoral dissertation as CD-Rom and a web publication, *See and Seen—Seeing Landscape through Artistic Practice*, Malmö Art Academy (2006). (b. 1956, Gothenburg)

Moinak Biswas is writer and co-director of the award-winning Bengali feature film *Sthaniya Sambaad* (2010). His books on Indian cinema include *Apu and After*, *Revisiting Ray’s Cinema* (2005) and *Ujan Gang Baiya* (1988, 2012). He edits *Journal of the Moving Image* and co-edits *BioScope*, *South Asian Screen Studies*. A professor in the Department of Film Studies, which he co-initiated at Jadavpur University, he is also initiator and coordinator of the Media Lab at the university. (b. 1961, Kolkata)

Meriem Bennani lives and works in Brooklyn, NY. She earned an MFA from the Ecole Nationale Supérieure des Arts Décoratifs (Paris) and a BFA from The Cooper Union (New York). Her work has been exhibited in New York at MoMA PS1 and the Jewish Museum, in Paris at Palais de Tokyo, as well as at SIGNAL in New York. (b. 1988, Rabat)

Mouna Mekouar is an art critic and independent curator. She was associate curator of *Simple Shapes* at Centre Pompidou-Metz (Paris, 2014). From 2012 to 2014, she was curator at Palais de Tokyo, Paris. She was co-curator of the exhibition *Philippe Parreno Anywhere, Anywhere Out of the World* at Palais de Tokyo (2013). She has done curatorial work at a number of institutions, including Biennale of Images of the World (2009, 2011). She has numerous published essays and has contributed to journals such as *Art Press*, *Revue de l’art*, *Études photographiques*, *Images revues* and *Patrimoines*. (b. 1980, Casablanca)

MouSen is a forerunner of experimental theatre in China. After two years of directing in Tibet Theatre Company, he set-up the first independent theatre in China, Frog Experimental Theatre (Beijing, 1987). In 1993, he established Xi Ju Che Jian, or Garage Theatre, to continue his theatrical experimentation in alternative underground spaces. He quit directing in 1997 and returned in 2002 as a literature advisor and

reiter. He曾在维也纳、柏林、日内瓦、纽约、巴塞罗那、伦敦、科隆和里斯本等地举办个展，并多次参加群展。（1968年生于弗里茨拉尔）

阮芳灵的作品对表象和隐像的真实、形式与时间进行了思考，并传达出一种无处不在的混乱感。它们关注被遗忘了的故事，或是那些微不足道到从未进入我们潜意识的事物。她曾在越南和福冈举办个展，并在河内、旧金山、安曼、于默奥参加不同的群展，还参加了2016年新加坡双年展。（1985年生于河内）

拉宾·孟达尔的绘画实践描绘了20世纪70年代印度的动乱，是一则有关权力的强有力的评注。1943年发生的孟加拉灾荒和1946年的加尔各答社区暴乱对他产生了深刻的影响，他因此加入了共产党。他在职业生涯伊始担任艺术教师，同时偶尔担任电影艺术总监，还是1964年“加尔各答画家”协会创立时的元老成员。他在加尔各答，德里和孟买举办过许多个展，也参加过许多群展，还曾参与第二届新德里三年展，1975），但在过去四十年间并未获得诸多关注。（1929年生于豪拉）

“**激烈空间**”是由石青、黄浩洪和姚梦溪等人创立的项目空间，它试图从日常生活的角度去探索和解决艺术生产和关系之中的空间和实践问题。（2014年创立于上海）

拉菲克·舒沃曾在达卡大学美术系学习雕塑，如今从事绘画、影像、拼贴、摄影及装置创作。他的作品主要探索了艺术语言的政治性以及人类行为这两方面。他是另类艺术家自发组织OGCJM的创始人。其作品在达卡、维也纳、罗马、新德里、首尔以及沃尼奥尔茨沃茨什海吉等地进行展出。（1982年生于达卡）

在**瑞吉娜·侯赛·加灵多**的创作中，她将自己的身体置于公共维度之中，以探讨政治事件的暴力与施虐性，以及个人的耻辱。她被哈罗德·泽曼邀请参加第49届威尼斯双年展，并在第51届威尼斯双年展中以35岁以下最佳艺术家的身份获得金狮奖。加灵多曾多次参加国际性展览，包括伊斯坦布尔双年展、布拉格双年展和地拉那双年展，以及在伦敦、纽约和巴黎重要国际机构举办的展览。（1974年生于危地马拉城）

Raqs媒体小组（吉比什·巴什、莫妮卡·纳如拉、舒德哈巴拉特·森古普塔）遵循自己的宣言：通过“运动中冥想”来产生一道在形式和方法上不停息的轨迹，然而在其发明的步骤分支中仍保持简洁。小组创作过当代艺术和电影作品、策展、编辑书籍、举办舞台活动、制作电影，并为艺术家发起了“作为工作室的城市”等一类活动。小组于2001年在德里社会发展研究中心联合创办了一个跨界潜伏空间Sarai。至今为止的策展实践包括“当下的余存”（第7届欧洲宣言展，博尔扎诺，2008），“Sarai读者09”（古尔冈，2012—2013）以及“插入：2014”（新德里，2014）。他们名声大噪的展览“不合时宜的日历”于2014—2015年间在新德里国家现代美术馆举办。（1992年成立于新德里）

雷姆·阿尔卡迪收集了人类与空间的亲密度、社会性和自我反思的知识，以此作为一种研究方式。在她的作品中，物理环境、物体、人与人之间的关系证实了失衡与宁静之间强烈的差异状态。她的作品参加过在耶路撒冷、沙迦、安曼、纽约、首尔、开罗、洛杉矶、拉马拉及其他城市举办的展览。阿尔卡迪在2015年成为斯图加特展览立突艺术村的驻地艺术家。（1973年生于布法罗）

罗班·迈耶深入研究了实验动物行为学，通过与专业实验

室合作，他还研究了包括蚊子、蚂蚁、蜜蜂、鱼和细菌在内的各种生物行为，并通过编程、机器人与电子技术将这些行为与人类思想和人工智能联系起来。《自然》杂志曾称他为“虫群大师”，而他的作品也曾在巴黎、尼可莱－莱尼维茨和新德里等地的机构展出过。他同时还在巴黎音乐与声学研究所（IRCAM）、蓬皮杜艺术中心、尼斯国家音乐创作中心（CIRM）和众多其他机构以及乐团担任电脑音乐设计师。（1980年生于苏格）

罗斯·曼宁从事声音、科学与当代艺术的跨界创作。他建立了一个动态情景来探索被投射的图像的扩散方式。他的作品在新普利茅斯、首尔、昆士兰、布里斯班和维多利亚等地以及2014年悉尼双年展上展出。（1978年生于布里斯班）

鲁帕莉·古普特和普拉萨德·舍缇共同创立并执教于环境与建筑学院（孟买）。他们的作品曾在多个城市展出，包括博尔扎诺、伊斯坦布尔、新德里。他们参与了第56届威尼斯双年展。**古普特**是建筑师、城市设计师。她所参与的城市规划项目包括重建孟买的磨坊地和东部滨水区。其与舍缇同为厄立特里亚国门德费拉的城市设计顾问，另曾担任KRVIA建筑与环境研究院（孟买）和社会发展中心“驿站”项目（新德里）的评议员，并在印度与美国的多个工程项目中担任顾问建筑师。**舍缇**是城市规划专家，他与古普特都是城市研究小组CRIT的发起人。舍缇的工作涉及当代印度城市学的研究及教学，具体包括建筑实践、后工业景观研究、住宅建设、后自由化发展档案整理、创业实践及城市产权研究。除了教学，他也为孟买大都会地区的“环境改善和遗产保护协会”工作。（1974/1975年生于孟买）

萨比赫·艾哈迈德现居新德里，是亚洲艺术文献库的资深研究员。他设计和牵头了多项现代与当代艺术研究计划，主持艺术家档案数字化，以及跨地区、不同语言的艺术写作数字文献项目，同时组织过以归档、探索教育资源为主题的各类论坛和讨论会。他是德里阿姆倍伽尔大学文化与创意表达学院的客座教师。其文章近期见诸Sarai Reader、Mars等杂志。（1984年生于卢克瑙）

萨米·巴罗基曾在卢本巴希大学学习电脑与信息科学和传播。他将摄影中的多层现实并置，将过去和现在，现实和理想结合，从而激发文化和历史的强烈张力。他在对建筑和人体的探索中将它们视为社会历史遗痕、记忆场域以及权力操作的见证。他曾参与巴黎、特尔夫伦、纽约和布鲁塞尔的个展和群展，以及最近的里昂和威尼斯双年展。（1978年生于卢本巴希）

森纳·奥泽曼通过辛辣的讽刺和绝妙的幽默，以煽动和批判的姿态，对权威结构的可靠性以及现存禁忌提出了质疑。他在伊斯坦布尔、科索沃、阿姆斯特丹、巴黎及卡塞尔举办过个展或参加过群展。（1971年生于伊迪尔）

施韦塔·萨尔达是新德里的编辑、译者，她喜爱集体和大众议题。她曾编辑Raqs出版的《不合时宜的日历》（2014），并参与编辑了赛博社区团的《赛博社区中心》（2012）。2001年至2013年，她在新德里参与“驿站”项目进行创作探险期间，与城市各地的工人阶级社群中的作者与各业人员合作。她翻译了阿兹拉·塔巴松等著的《骗子的城市》（2010）。她与独立作者一起合作的书有毕尚·萨尼的《房子》和《芭萨提》的译本。（1979年生于新德里）

西蒙娜·法塔尔先后在贝鲁特文学院以及巴黎索邦大学学习哲学。她于1969年回到贝鲁特并开始绘画创作。在黎

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repertoire producer. He initiated **MSG** in School of Intermedia Art (SIMA), China Academy of Art (Hangzhou), aimed at building an intermedia scenography public platform in the context of contemporary art, exploring space, narrative and performance. (b. 1963, Yingkou)

Müge Yilmaz's artistic research is geared towards visualising an immanent, physical interpretation of reality. Our relation to the physical universe and our knowledge of it as a new ontological vision and potential meaning fuels her artistic practice. Yilmaz graduated from the ISIA in Urbino, Italy (2011) and took part in the residency program at the Rijksakademie, Amsterdam (2013–2014). Her work has been shown in exhibitions and project spaces in many cities, among them, Paris, New York, Concordia, Istanbul, Antwerp, Bologna, Rotterdam, Milan, Pesaro and Rome. (b. 1985, Istanbul)

Nabuqi's contemplation on the ontology of objects is reflected in her sculptures: objects surrounding us also exist independent of human perception. She graduated from the Central Academy of Fine Arts, Beijing, in 2013. Her works have been shown in solo and group shows in Beijing and New York, and the Gwangju Biennale 2016. (b. 1984, Ulanqab)

Navjot Aitaf began her career in the 1970s. Her imagery comes out of her theoretical and methodological innovation combined with deeply engaged readings of historical and contemporary art, film, and cultural theory. Her works have been shown in innumerable cities over four decades, with solo shows in New Delhi, Mumbai, New York, Florida, Lancashire and Fukuoka. (b. 1949, Meerut)

Nicholas Wells is trained in ceramics and sculpture, and employs sculptural objects, embodied actions, pseudoscience, and video in his multifaceted practice. His solo shows have been held in Minneapolis and Karlsruhe, and he has been part of group shows in Birmingham, Beijing, Milwaukee, Karlsruhe and Gainesville. (b. 1985, Santa Cruz)

Nikolaus Hirsch/Michel Müller is a Frankfurt-based office for architecture. Their projects include *unitednationsplaza* (Berlin), *Cybermohalla Hub* (Delhi, 2012–13), *Do We Dream Under The Same Sky* (Art Basel, 2015) and, currently, the studio residency at *The Land* (Chiang Mai). Their work has been widely exhibited, among others, in Louisiana Museum of Contemporary Art (Copenhagen), Bolzano (Manifesta 7) and Chicago (Architecture Biennial). (estd. 2001, Frankfurt)

For more than 20 years, **Olivier de Sagazan** has developed a hybrid practice that integrates painting, photography, sculpture and performance. His performative series

Transfiguration (1999, ongoing) is at once disquieting and deeply moving, and collapses the boundaries between the physical, animalistic and spiritual senses. He has exhibited widely in galleries, museums, and film festivals internationally. His performance is featured in the non-verbal film *Samsara* (dir. Ron Fricke), and *Discarnate* (forthcoming, dir. Mario Sorrenti). (b. 1959, Brazzaville)

During his early years **Olu Oguibe** was often called “an angry young artist”. Also a respected scholar, he works across media, and his artworks delve into questions of dislocation, turbulence and suffering. His work has been exhibited in major museums and galleries, as well as in biennales and triennales, including in Venice, Havana, Busan and Johannesburg. An acclaimed poet, Oguibe has published three volumes of his writings, with the best-known being *A Gathering Fear* (1992). He teaches at the University of South Florida, Tampa. (b. 1964, Aba)

Patty Chang is a film director and performance artist whose work deals with gender, language and empathy. She often stages her own body in intensely difficult situations in her work, exploring the limits of our physical and psychological comfort zones. She has exhibited internationally in important institutions, including those in New York, Los Angeles, Chicago, Hamburg and Stockholm. She was named the Guna S. Mundheim Fellow of Visual Arts at the American Academy in Berlin (2009), and is recipient of the Guggenheim Fellowship (2014). (b. 1972, San Leandro)

Peter Pillier works with photographs that have already circulated in the media, isolating them from their context according to specific criteria and presenting them in a non-original size and new arrangement. The resultant new version of pictures offers the observer an opportunity for a more individual interpretation. His solo shows have been held in Wien, Berlin, Geneva, New York, Barcelona, London, Cologne and Lisbon, and he has participated in many group shows. (b. 1968, Fritzlar)

Phuong Linh Nguyen's works contemplate visible/invisible truth, form, and time, and convey a pervasive sense of dislocation. They concern stories that have been forgotten, or things that are so insignificant they never reach our subconscious. Her solo exhibitions have been held in Vietnam and Fukuoka, and she has participated in group shows in Hanoi, San Francisco, Amman and Umeå, and the Singapore Biennale 2016. (b. 1985, Hanoi)

Rabin Mondal's paintings of the turmoil in 70s India are a strong commentary on power. The Bengal famine (1943) and the Calcutta communal riots (1946) impacted him deeply, and he joined the Communist Party. Beginning his career as an art teacher, with a stint as an art director in films, Mondal was a founder-member of Calcutta

巴嫩内战爆发前，她参与了許多在当地举办的展览。1980年，为了躲避战争，她定居到加利福尼亚，并创办了专注于创意与实验文学作品的“后阿波罗出版社”。1988年被旧金山艺术学院录取后，她重拾艺术实践，进行陶瓷雕塑创作。2013年，她发布了影片《自画像》(Autoportrait)，该影片尔后在许多电影节上放映。(1942年生于大马士革)

索菲亚·斯道恩于2013年在剑桥视觉与表演艺术学院 (CSVPA) 接受美术专业基础教育，之后进入格拉斯哥美术学院学习美术摄影。她的作品曾在格拉斯哥、莫斯科及剑桥展出。(1994年生于托木斯克)

苏拉伯·胡拉是一名摄影师。他曾研修经济学。2014年，他被任命为玛格南图片社摄影师。他目前是Anjali供给社在吴哥摄影节开设的儿童摄影工作坊的协调员。(1981年生于钦苏拉)

斯拉加那·卡伊基尼是策展人、作家和研究者。作为2014年班加罗尔/柏林MOD学院艺术项目的策展人，她的策展项目专注于用艺术来探究班加罗尔这座城市及其空间。她的独立策展作品是具有研究倾向和基于过程性的。她最近的项目包括《工人叙事：谁建造了城市？》(2014)、维维克·穆图拉马林甘的《在那里见你》(2014)等。她的博士学位作品是基于人文哲学与科学哲学之上，对当代策展实践的本质进行哲学分析。(1986年生于孟买)

孙原和彭禹自20世纪90年代后期开始合作，其作品往往充满煽动性，并以引人入胜的复杂议题为创作核心，这包括干细胞研究和整容手术、恐怖主义、暴乱和斗狗等，有时这些议题会对观众造成一种直接的冲突感。他们曾在奎松市、首尔、圣吉米尼亚诺、北京以及香港等地举办过个展，也参加过莫斯科、利物浦、威尼斯和里昂双年展，以及爱知和横滨的三年展。(1972年生于北京，1974年生于黑龙江)

SUPERFLEX是一个艺术家组合，并称其项目为“工具”——一个可以由用户使用并修改的模型或方案。他们曾在国际各地参与过大量的展览，近期在亚利桑那州、里约热内卢、圣地亚哥、隆德、哥本哈根、巴塞尔、墨西哥城、霍森斯、得梅因、维也纳、圣埃蒂安、纽约、洛杉矶和台北等地举办了个展。他们还参加了第六届马拉喀什双年展、第十一届沙迦双年展、第九届光州双年展、第七届利物浦双年展、第三届新加坡双年展、第六届北欧当代艺术双年展、第八届上海双年展、以及第十届台北双年展。(1993年成立于哥本哈根)

苏拉比·夏尔马与特贾斯维尼·尼南贾纳是电影《加哈吉音乐：加勒比的印度文化》(2007年)和《一座全球化城市的笔记》(2009年)的联合制作人。**夏尔马**还曾制作了《马里杰瑞：有关于城市和其他故事》(2001年)，并担任数部科幻电影与儿童科学节目的编剧和导演。她同时还是位于阿默达巴德的国家设计学院，以及位于孟买的塔塔社会科学学院的客座讲师。她的作品曾在国内外众多电影节上展映并获奖。**尼南贾纳**是班加罗尔文化与社会研究中心高级研究员，以及孟买塔塔社会科学院访问教授。她最近的著作作为《调动印度：妇女、音乐与印度及特立尼达拉岛间的迁徙》(达拉谟：杜克大学出版社，2006)(1970年生于拉瓦特巴塔，1958年生于达尔瓦德)

苏珊·克莱曼将她所拍摄的照片和她从历史遗存中提取的照片相结合，创作出在视觉和内容语境上都具有多重叙事的作品。她的摄影作品同时也以艺术家书籍的形式出版。她与亚历山大·科马洛夫共同创立了艺术家空间“AlR Berlin Alexanderplatz”，还担任马斯特里赫特扬·凡·艾克学院的长期顾问。她的作品在国际上进行展

出，包括斯图加特、根特、苏黎世、布里斯托、维也纳、芝加哥、温哥华、多伦多及其他城市，此外她还参加过第5届柏林双年展。她在2010年获得了GASAG艺术奖。(1972年生于埃朗根)

新井卓在大学研读生物学专业期间第一次接触了摄影。他在追溯摄影的起源后，发现了银版照相，通过不断的试验和失败，他最终掌握了这门复杂技术。他发现它也是一个储存记忆，是一个记载他与对象之间互动的可靠装置。新井卓的作品曾在包括波士顿和东京在内的许多城市展出。他曾获木村伊兵卫奖 (2015年)，源线奖 (2014年)，以及日本摄影协会奖：新人奖 (2016年)。现任教于和光大学。(1978年生于川崎)

陶辉的绘画取自讲故事，它有平复人心的能力，也取自技术程序和传统，他画一些颇具挑衅意味的题材。他是当代艺术档案特别奖（四川美术学院，2008年）、三亚艺术季华宇青年大奖（2015年）、Sesc巴西录像艺术节大奖（2015年）等奖项的获得者，他在北京和上海举办过个展，并参加了伊斯坦布尔、圣保罗和北京等地的群展。(1987年生于云阳)

陶斯·马哈切娃的创作实践从行为表演出发，质疑历史发展的传统形式、文化和性别规范，并采用一种针对日常生活的幽默批判。马卡奇耶娃的作品曾在华沙、巴黎、伦敦、乌普萨拉、伊斯坦布尔、莱比锡、彼尔姆、米兰等地参展，此外她还参加过威尼斯双年展、沙迦双年展、利物浦双年展以及莫斯科双年展。马哈切娃于2014年获得了莱比锡当代艺术博物馆颁发的“欧洲未来奖”。(1983年生于莫斯科)

黛丝·默恩德同时进行独立性和机构性的策展、编辑、创作工作。她曾在布里斯班现代艺术学院工作。近期参与策展的项目包括Para Site青年专业人员工作坊（香港，2016）和《澳大利亚—印度青年对话》(新德里、班加罗尔和莫哈里，2016)。曾获2016年MPavillion/艺术月刊澳亚写作奖（2016），并长期为国际出版物供稿。她此次参加第十一届上海双年展的工作，得到澳大利亚艺术理事会和布里斯班市议会的慷慨资助。(1990年生于布里斯班)

提奥·爱舍图的事业开始于20世纪70年代，当时他是一名与许多不同艺术家进行合作，专门拍摄摇滚明星的摄影师；此后他转向了影像视频创作。他通过基于时间的电子媒体以及光学设备和光学效果，借助人类学、艺术史、科学研究以及宗教等领域的知识，探索认知、文化，以及神圣的概念。爱舍图获得了DAAD项目“杰出驻留艺术家”（柏林，2012）等若干个国际奖项。其作品在纽约、巴黎的摩、华盛顿特区、伦敦、威尼斯、罗马、尼斯、巴黎、柏林及其他地区的艺术展和电影节中展出。(1958年生于伦敦)

托马斯·萨拉切诺的实践整体上可以视为一项由艺术、建筑、自然科学和工程等领域知识驱动持续研究。他的漂浮雕塑和互动装置提倡将环境视为空气和太阳能的集合，并探索新的、可持续的居住方式与环境感知能力。他曾在布宜诺斯艾利斯接受建筑专业训练，于2009年参加了美国宇航局艾姆斯研究中心的国际空间研究项目。他曾获久负盛名的考尔德大奖，并在全球各地举办个展，参与群展、双年展和大型美术馆级展览。(1973年生于圣米格尔-德图库曼)

乌古楚克乌-史慕斯·卫卫是艺术家、艺术史学家，以及汉诺威达特茅斯学院胡德艺术博物馆的非洲艺术策展人。他曾参与国际艺术家驻留和工作室项目，以及参加了在非洲、欧洲、美国的35场艺术展览。他曾策展的项目包括非洲遗产双年展（尼日利亚，2002，2004，2007）、《过渡：当代南非纸上作品》(亚特兰大高级艺术博物馆，2009)、达喀尔双年展（2014）。他曾获多项

Painters in 1964. He had many solo and groups shows in Kolkata, Delhi and Mumbai, and was part of the 3rd Triennale (New Delhi, 1975), but has received sparse attention in the last 40 years. (b. 1929, Howrah)

Radical Space is a project space, established by Shiqing, Huang Songhao, Yao Mengxi et al, that seeks to address the spatial and practical aspects of artistic production and relationships from the perspective of daily life. (estd. 2014, Shanghai)

Rafiqul Shuvo studied Sculpture at the Faculty of Fine Arts, University of Dhaka, and works with drawing, video, collage, photography and installation. His works engage as much with the politics of art's language as with human behaviour. He is the founder of the alternative artist initiative OGCJM. His works have been shown in Dhaka, Vienna, Rome, New Delhi, Seoul and Vonyarcvashegy. (b. 1982, Dhaka)

Raqs Media Collective (Monica Narula, Jeebesh Bagchi and Shuddhabrata Sengupta) follows its self-declared imperative of 'kinetic contemplation' to produce a trajectory that is restless in its forms and methods, yet concise with the infra procedures that it invents. The collective makes contemporary art, edits books, stages events, has made films, and initiated processes such as the City as Studio for artists. It co-founded Sarai, the inter-disciplinary and incubatory space at the Centre for the Study of Developing Societies, Delhi, in 2001. Curatorial exhibitions include The Rest of Now (Manifesta 7, Bolzano, 2008), Sarai Reader 09 (Gurugram, 2012-13) and INSERT2014 (New Delhi, 2014). Their prospective, With an Untimely Calendar, was held at National Gallery of Modern Art, New Delhi, in 2014-15. (b. 1992, Delhi)

In her practice, **Regina José Galindo** situates her own body in a public dimension to speak of the violence and sadism of political events and personal disgrace. She was invited by Harald Szeemann to the 49th Venice Biennale, and awarded the Golden Lion for best under-35 artist in the 51st Venice Biennale. Galindo has participated in innumerable shows across the world, in the Istanbul, Prague and Tirane biennales, and in major international institutions in London, New York and Paris. (b. 1974, Guatemala City)

Rhein Alkadhi collects intimate, social, and self-reflexive knowledge of people and places as a manner of research. In her works, physical surroundings, objects, and human relationships attest to overwhelming and contrasting states of disequilibrium and tranquility. Her work has been shown in Jerusalem, Sharjah, Amman, New York, Seoul, Cairo, Los Angeles and Ramallah, among other cities. She was a fellow in visual art at Akademie Schloss Solitude (Stuttgart, 2015). (b. 1973, Buffalo)

Robin Meier delves into experimental ethology, studying the behavior of mosquitoes, ants, bees, fish and bacteria by collaborating with specialised labs, and relating these behaviours to theories of the human mind and artificial intelligence through programing, robotics and electronics. Referred to as "Maestro of the Swarm" by Nature magazine, his works have been shown internationally, in institutions in Paris, Yokohama and Nikola Lenivets, and in New Delhi. He also works as a computer music designer for IRCAM, Centre Pompidou (Paris), CIRM (Nice) and various other institutions and ensembles. (b. 1980, Zug)

Ross Manning works at the intersection of sound, science and contemporary art, and sets up kinetic situations that examine the ways in which the projected image proliferates. His work has been shown in New Plymouth, Seoul, Queensland, Brisbane, Victoria and the 2014 Biennale of Sydney. (b. 1978, Brisbane)

Rupali Gupte and Prasad Shetty are co-founders of the School of Environment and Architecture (Mumbai), where they teach. Their works have been shown in many cities, including Bolzano, Istanbul and New Delhi, and they were part of the 56th Venice Biennale.

Gupte is an architect and urban designer. Some of her involvements in urban development projects include the redevelopment of mill lands and the eastern waterfronts in Mumbai, and she was, with Shetty, urban design consultant to the town administration of Mendefera, Eritrea. She has been a fellow at KRVI (Mumbai) and Sarai-CSDS (Delhi), and has worked as a consulting architect for several projects in India and the US. **Shetty** is an urbanist and, along with Gupte, one of the founder members of the urban research collective, CRIT. Shetty's work involves research and teaching on contemporary urbanism, including architectural practices, studies of post-industrial landscapes, housing, archiving post liberalisation developments, entrepreneurial practices and urban property. Alongside teaching, he also works with the Mumbai Metropolitan Region—Environment Improvement and Heritage Conservation Society, Mumbai. (b. 1974/Mumbai, 1975/Mumbai)

Sabih Ahmed, based in Delhi, is a Senior Researcher at Asia Art Archive. He conceptualises and leads research initiatives on modern and contemporary art, has led projects digitising artist archives and creating digital bibliographies of art writing in languages across regions, and has organised colloquia and seminars around archiving and uncharted educational resources. He is a Visiting Faculty at School of Culture and Creative Expression, Ambedkar University, Delhi. His recent writings have been published in Sarai Reader, Marg, and other magazines. (b. 1984, Lucknow)

学院奖学金和艺术家奖项, 包括罗伯特·斯特林·克拉克基金会奖学金(2011)和史密森学会博士奖学金(2012)。(1979年生于埃努古)

维云娜·菲德以艺术家和研究者的身份自居,并在实践中探索模型、绘画、文本和虚构机制。她现任哈德斯菲尔德大学文化理论专业研究员、伦敦大学金匠学院美术批评学科客座讲师,同时还为一套全新丛书《EP》担任创意总监。该系列由柏林斯腾伯格出版社出版,内容涉及艺术、建筑、设计等领域。她曾在伦敦、布雷根茨、维也纳、哥德堡和林茨举办个展并参与群展。(1966年生于赫尔辛基)

维努·维·维的艺术是反叛者的肖像,也是有关达利特文化的诗篇。他在雕塑中重新运用针、线、锡罐、镰刀等平常物件以激活劳动的轨迹和种姓职业的谱系,来制造离奇的关联和能量。他曾在科钦、艾娜库兰、戈德亚姆、新德里和伊拉马勒等地举办个展并参与群展。(1974年生于科钦)

在**维沙·达尔**的艺术创作中,变形和夜间活动的事物成为突出的主题。他通过编织神话来探讨当代问题,其中,光成为了一个反复出现的线索。他的公共艺术作品和特定场域装置曾在德里、古鲁葛拉姆、孟买和浦那展出。(1976年生于迪格博伊)

王海川长期以来对重庆市一家军工企业“铜钱制造厂”所在的居民区进行调查,这片居民区濒临消失,但目前尚在。他的作品记录和考察了现代化进程与集体主义间的对抗给人们生活带来的改变。他的作品在北京、布拉格、重庆、香港、成都、苏州和楚奥茨(瑞士)展出过。(1968年生于吉林)

王功新出身油画专业,他被认为是20世纪90年代中最早开始进行场域特定录像装置创作的中国艺术家之一。他在世界诸多城市举办过个展,包括上海、维多利亚、阿德莱德、布里斯班、北京和纽约。此外他也参与过圣保罗、台北和上海双年展。2013年他曾获英国伦敦“奥利弗”戏剧金像奖最佳影像设计大奖提名。(1960年生于北京)

杨振中相信生命自身是一个不断重复的过程,而重复也是他创作中最鲜明的主题。不论是去除按摩椅的椅垫,还是挪用其他著名艺术家的作品,杨振中都是通过日常物件和习以为常的场景来表达深刻的思想。他曾在上海、莫斯科、阿姆斯特丹、哥本哈根和伯明翰等地举办个展,多次参加群展,以及高知-穆泽里斯、里昂、莫斯科和威尼斯双年展。(1968年生于杭州)

姚梦溪在上海生活、工作。她是策展人和艺术批评者,并且还做一些参与类项目工作。2014年,她参与创立了“激烈空间”。她曾获“青策计划2015”优胜方案(上海当代艺术博物馆,2015)。她曾策划的项目包括《一切新形成的关系等不到固定下来就陈旧了》(2013)、《被偷走的能量》(2013)、《日常生活》(2014)。她还经常为《艺术论坛(中文版)》《艺术世界》《艺术界》等期刊供稿。(1985年生于上海)

雅赞·卡里里将平行的叙事编织在一起,突出关注地理距离如何影响我们对疆域的划分,以及地理因素如何增强,或抑制了我们对政治和情感的依赖。他于孟买、梅赫伦、伦敦、巴黎、拉马拉、迪拜、安曼和罗马举办个展,并参加了第54届威尼斯双年展和第11届沙迦双年展。他还在各类刊物上发表文章。(1981年生于大马士革)

殷滴的实践涉及声音、录像、装置、实验电子音乐和表音文字。他不仅把声音当做媒介和材料,而且也当作是知觉、直觉、权力和文化财产。自2011年来,他一直在

密切关注在中国的实验音乐和声音艺术的艺术生态,并在上海策划了多场声音展览和艺术节。他还上海、维也纳、汉堡、北京、纽约、广州和杜塞尔多夫等多地举办过个展、既定表演,参与过群展和艺术节。(1978年生于上海)

于吉凭借“雕塑时空之外的东西”这一观念来创作艺术。她的那些基于时间进程和环境的作品,被压缩和打印后作为文章而存在。她是上海非盈利A M艺术空间(成立于2008年)的联合创始人。她的作品曾在巴黎、北京、上海、广州等地的国际艺术机构中,以及第11届光州双年展上展出。(1985年生于上海)

郑波从边缘化社群和边缘化植物的视角来探寻历史与当下。他创立了一个植物园,以及一个和生态学、文学、文化研究等领域学者共同开发的在线课程。他还探索了植物在党历上所扮演的角色。郑波获罗切斯特大学视觉与文化研究博士学位,现任教于香港城市大学创意媒体学院。其作品在许多国际展览上展出。郑波曾在新德里居住过。(1974年生于北京)

郑重宾的作品嫁接了现代主义的关怀和精神。他对光与空间的解构汲取了道家的能量、物质和气韵现象。郑重宾在台北、北京、香港、汉堡、新加坡、上海和旧金山举办过个展,同时也参加过许多群展。(1961年生于上海)

周子曦以无人居住的景观和偏僻的内陆作为摄影和绘画创作的恒定主题。他在新加坡、北京、上海和柏林举办过个展,也参加过在杜伊斯堡、托里诺、奥斯陆、苏黎世和北京举办的群展,以及第一届基辅双年展(2012年)。(1970年生于南昌)

Sammy Baloji studied Computer and Information Sciences and Communication at the University of Lubumbashi. Baloji juxtaposes photographic realities—combining past and present, the real and the ideal—to elicit glaring cultural and historical tensions. He explores architecture and the human body as traces of social history, sites of memory, and witnesses to operations of power. He has exhibited in solo and group shows in Paris, Tervuren, New York, Brussels, and the recent Lyon and Venice biennales. (b. 1978, Lubumbashi)

Şener Özmen questions the certainty of authoritarian structures and existing taboos with biting irony, brilliant humour, and a provocative, critical attitude. He has had several solo and group exhibitions in Istanbul, Kosovo, Amsterdam, Paris and Kassel. (b. 1971, Iidi)

Shveta Sarda is an editor and translator based in Delhi, who likes collectives and multitudes. She has edited Raqs' *With an Untimely Calendar* (2014) and co-edited Cybermohalla Ensemble's *Cybermohalla Hub* (2012). Between 2001 and 2013, during her time at Delhi's creative adventure called Sarai, she worked with writers and practitioners in working-class neighbourhoods across the city. She is translator of *Trickster City (Bahurupiya Shehr)* by Azra Tabassum et al. (2010). Her work with individual authors include the translations *Mansion* and *Basanti* by late Bhisham Sahni (2016). (b. 1979, New Delhi)

Simone Fattal studied philosophy at the Ecole des Lettres (Beirut) and the Sorbonne (Paris). She returned to Beirut in 1969, where she started painting. She was part of numerous shows in Lebanon in the ten years before the civil war started. In 1980, fleeing the war, she settled in California and founded the Post-Apollo Press dedicated to innovative and experimental literary work. In 1988, she returned to artistic practice with ceramic sculptures after enrolling at the Art Institute of San Francisco. In 2013, she released *Autoportrait*, which has been shown in many film festivals. (b. 1942, Damascus)

Sofya Staune did her foundation course in Cambridge School of Visual and Performance Art (2013) specialising in Fine Art, after which she enrolled for the Fine Art Photography Course in the Glasgow School of Art. She has shown her work between Glasgow, Moscow and Cambridge. (b. 1994, Toms)

Sohrab Hura is a photographer. He studied Economics. In 2014, he was nominated as a Magnum photographer. He is currently the coordinator of the Anjali House children's photography workshop at the annual Angkor Photo Festival. (b. 1981, Chinsurah)

Srajana Kalkini is a curator, writer, and researcher. As curator of the 2014 Arts program at the MOD Institute, Bangalore/Berlin, her curatorial projects focused on artistic engagements with the city of Bangalore and its spaces. Her independent curatorial work is research-oriented and process-based. Latest projects include *Labour Narratives: who builds the city?* (2014), and *Meet you there: Vivek Muthuramalingam* (2014), among others. For her doctoral work she is engaging in philosophical analysis of the nature of contemporary curatorial practices drawing from philosophies of art and science. (b. 1986, Mumbai)

Sun Yuan & Peng Yu, collaborators since the late 1990s, create provocative works that take as their subject compelling and complex issues—from stem cell research and plastic surgery to terrorism, rioting and dog fighting—sometimes creating a direct confrontation with viewers. Their solo shows have been held in Quezon City, Seoul, San Gimignano, Beijing and Hong Kong, and they have been part of Moscow, Liverpool, Venice, Lyon biennales, and Aichi and Yokohama Triennales. (b. 1972/Beijing, 1974/Heilongjiang)

SUPERFLEX is an artists' group, and describes its projects as "Tools"—a model or proposal that can actively be used and further modified by the user. They have shown extensively internationally, with recent solo shows in Arizona, Rio De Janeiro, Santiago, Lund, Copenhagen, Basel, Mexico City, Horsens, Des Moines, Vienna, St-Etienne, New York, Los Angeles and Taipei. They have been part of the 6th Marrakech, 11th Sharjah, 9th Gwangju, 7th Liverpool, 3rd Singapore, 6th Momentum, 8th Shanghai, 10th Taipei and other biennales. (estd. 1993, Copenhagen)

Surabhi Sharma & Tejaswini Niranjana have made the films *Jahaji Music: India in the Caribbean* (2007), and *Notes from a Global City* (2009), together.

Sharma has also made *Jari Mari: Of Cloth and Other Stories* (2001), and has directed and scripted fiction films, and science programming for children. A guest lecturer at the National Institute of Design (Ahmedabad) and Tata Institute of Social Science (Mumbai), her films have been screened and awarded at various international and national festivals.

Niranjana is Senior Fellow at the Centre for Study of Culture and Society (Bangalore), and Visiting Professor at the Tata Institute of Social Sciences (Mumbai). Her most recent book is *Mobilizing India: Women, Music and Migration between India and Trinidad* (Durham: Duke University Press, 2006) (b. 1970/Rawatbhata, 1958/Dharwad)

Susanne Kriemann incorporates her photographs with those she has extracted from the vaults of the past, creating works that relate visually and contextually to create a many-layered narrative. Her photographs are often

also published as artist books. She founded the artist initiative AIR Berlin Alexanderplatz with Aleksander Komarov, and is a long-term advisor at the Jan Van Eyck Academy (Maastricht). Her work has been shown internationally, including in Stuttgart, Ghent, Zürich, Bristol, Vienna, Chicago, Vancouver, Toronto and other cities, and in the 5th Berlin Biennale. She is recipient of the GASAG Art Prize (2010). (b. 1972, Erlangen)

Takashi Arai first encountered photography in university, as a student of biology. Tracing photography to its origins, he discovered daguerreotype, and after much trial and error mastered the complex technique, and found it to be a reliable device for storing memory, and recording and transmitting interactions with his subjects. Arai's work has been shown in many exhibitions, including in Boston and Tokyo. He is recipient of the 41st Kimura Ihei Award (2015), Source-Cord Prize (2014), and Photographic Society of Japan Awards: Newcomer's Award (2016). He teaches at Wako University. (b. 1978, Kawasaki)

Tao Hui draws from storytelling its ability to ease peoples' minds, and from technological procedures and tradition he draws elements that provoke. Winner of special award of Contemporary Art Archive, Sichuan Fine Arts Institute (2008), Art Sanya & Huayu Youth Grand Award (2015) and the Grand Prize at Contemporary Art Festival Sesc_Videobrasil (2015), his solo exhibitions have been held in Beijing and Shanghai, and he has been part of group exhibitions in Istanbul, São Paulo and Beijing. (b. 1987, Yunyang)

Taus Makhacheva has developed a performance-based practice, questioning traditional forms of history-making as well as cultural and gender norms, and adopting a humorous criticality to everyday life. Makhacheva's works have been shown in Warsaw, Paris, London, Uppsala, Istanbul, Leipzig, Perm, Milan, among others, and she has been part of the Venice, Sharjah, Liverpool and Moscow biennales. She is recipient of Future of Europe prize, Museum of Contemporary Art, Leipzig (2014). (b. 1983, Moscow)

Tess Maunder works both independently and institutionally as a curator, editor, and writer. She has worked at the Institute of Modern Art, Brisbane. Recent curatorial workshops that she has participated in include Para Site's workshop for young professionals (Hong Kong, 2016), and *The Australia India Youth Dialogue* (New Delhi, Bangalore & Mohali 2016). She is recipient of 2016 MPavilion/Art Monthly Australasia Writing Award (2016), and she writes regularly for international publications. Her assignment with the 11th Shanghai Biennale has been generously supported by the Australian Council for the Arts and Brisbane City Council, Australia. (b. 1990, Brisbane)

Theo Eshetu started as a photographer of rock stars in the 1970s, collaborating with many artists before concentrating on video. He explores perception, culture, and notions of the sacred through electronic time-based media and optical devices and effects, drawing from anthropology, art history, scientific research, and religion. Among several international awards, Eshetu was Artist in Residence, DAAD programme (Berlin, 2012). His work has been shown in art exhibitions and film festivals in New York, Baltimore, Washington DC, London, Venice, Rome, Nice, Paris and Berlin, among others. (b. 1958, London)

Tomás Saraceno's oeuvre could be seen as an ongoing research informed by the worlds of art, architecture, natural sciences and engineering. His floating sculptures and interactive installations propose and explore new, sustainable ways of inhabiting and sensing the environment towards an aerosolar becoming. Trained as an architect in Buenos Aires, in 2009 he attended the International Space Studies Program at NASA Ames. He has been awarded the prestigious Calder Prize, and his work has been shown internationally, in solo and group shows, biennales and major museums. (b. 1973, San Miguel de Tucumán)

Ugochukwu-Smooth C. Nzewi is an artist, art historian, and curator of African art at the Hood Museum of Art, Dartmouth College, Hanover. He has participated in international artists' residency and workshop programmes, and over 35 art exhibitions in Africa, Europe, and the US. He has curated exhibitions such as *Afrika Heritage Biennial* (Nigeria, 2002, 2004 & 2007), *Transitions: Contemporary South African Works on Paper* (High Museum Atlanta, 2009), and the *Dak'Art Biennial* (2014). He is a recipient of several academic fellowships, scholarships, and artists' awards, including Robert Sterling Clark Foundation Fellowship (2011) and Smithsonian Institution Pre-Doctoral Fellowship (2012). (b. 1979, Enugu)

Verina Gfader identifies herself as an artist and researcher, and pursues models, drawing, text and fictional institutions. She is research fellow, Cultural Theory, at University of Huddersfield, and a lecturer in Fine Art/Critical Studies at Goldsmiths. In addition to her academic work, she is Creative Director for EP, a new book series from Sternberg Press (Berlin) that spans art, architecture and design. Her works have been shown in solo and group shows, exhibitions and festivals in London, Bregenz, Vienna, Gotheburg and Linz. (b. 1966, Helsinki)

Vinu V.V.'s art is a portrayal of revolts and poetics of Dalit culture. In his sculptures he redeploys ordinary objects—needles, thread, tin cans, sickles—to activate traces of labour and genealogies of caste occupation, producing uncanny conjunctions and charge around them. His work has been exhibited in solo and group

shows in Fort Kochi, Ernakulam, Kottayam, New Delhi and Eramalloor. (b. 1974, Kochi)

In **Vishal K Dar**'s art practice, transformation and the nocturnal become visible themes. He addresses the contemporary through myth-making, and light becomes a recurring motif. Dar has made public and site-specific works in Delhi, Gurgaon, Mumbai and Pune. (b. 1976, Digbol)

Wang Gongxin trained as an oil painter and is credited as one of the first artists to have created a site-specific video installation in China in the mid-1990s. His solo shows have been held internationally, including in Shanghai, Victoria, Adelaide, Brisbane, Beijing and New York, and he has been part of the São Paulo, Taipei and Shanghai biennales. In 2013, Wang was nominated for the Olivier Award for best set design. (b. 1960, Beijing)

Wang Haichuan has been investigating the disappearing yet still-standing residential area of the "Copper Cash Manufactory," a military industry enterprise in the city of Chongqing. His works document and examine the changes in people's lives brought on by the confrontation between modernisation and collectivism. His works have been shown in Beijing, Prague, Chongqing, Hong Kong, Chengdu, Suzhou and Zuo. (b. 1968, Jilin)

Yang Zhenzhong believes that life itself is in a state of constant repetition and, accordingly, repetition is a defining theme of his practice. Whether stripping massage chairs of their upholstery or appropriating works by other famous artists, Yang relies on everyday objects and familiar scenes to express profound ideas. With solo shows in Shanghai, Moscow, Amsterdam, Copenhagen and Birmingham, he has also been part of many group shows, and the Kochi-Muziris, Lyon, Moscow and Venice biennales. (b. 1968, Hangzhou)

Yao Mengxi lives and works in Shanghai. She curates, is an art critic, and works with participation oriented projects. She co-founded Radical Space in 2014. She is recipient of Emerging Curators award (Power Station of Art, 2015). Her curated projects include *All New-Formed Ones Become Obsolete Before They Can Ossify* (2013), *Hidden Energy* (2013), and *Everyday Life* (2014). She is a regular contributor of Artforum China, Artword and LEAP, among others. (b. 1985, Shanghai)

Yazan Khalili weaves together parallel stories, focusing on the effect geographical distance has on our rendering of territory, and its ability to heighten or arrest our political and sentimental attachments. His shows have been held in Mumbai, Mechelen, London, Paris, Ramallah,

Dubai, Amman and Rome, the 54th Venice and 11th Sharjah biennales, and he has published widely. (b. 1981, Damascus)

Yin Yi's works involve sound, video, installation, experimental electronic music and phonography. He focuses on sound not only as medium and material, but also as perception, instinct, power, and cultural property. Since 2011 he has been paying close attention to the artistic ecology of experimental music and sound art in China, and has curated several sound shows and festivals in Shanghai. He has had solo shows, given performances, and participated in group shows and festivals, in Shanghai, Vienna, Hamburg, Beijing, New York, Guangdong, Dusseldorf and other cities. (b. 1978, Shanghai)

Yu Ji practices through the idea of sculpting something out of time and space. Her works exist as articles upon which processes of time and environment have been condensed and imprinted. She is co-founder of the not-for-profit AM Art Space in Shanghai (2008), and her work has been exhibited at art institutions internationally, among others, in Paris, Beijing, Shanghai, Guangzhou, and the 11th Gwangju Biennale. (b. 1985, Shanghai)

Zheng Bo investigates the past and the present from the perspective of marginalised communities and marginalised plants. He has founded a botanical garden, as well as an online course that he co-produced with scholars in ecology, literature and cultural studies. He has also enquired into the role of plants in the history of the Chinese Communist Party. He received his Ph.D in Visual & Cultural Studies from the University of Rochester, and teaches at the School of Creative Media, City University of Hong Kong. His work has been shown internationally, in many exhibitions. He has spent some time in New Delhi. (b. 1974, Beijing)

Zheng Chongbin's artworks bridge modernist concerns with the spiritual. In his deconstruction of light and space, he draws from the Taoist phenomenology of energy, material and 'resonance', or *qiyun*. His solo shows have been held in Taipei, Beijing, Hong Kong, Hamburg, Singapore, Shanghai and San Francisco, and he has been part of many group shows. (b. 1961, Shanghai)

Zhou Zixi, in his photographic work and in his paintings, creates images of uninhabited landscapes and estranged interiors. His solo shows include those in Singapore, Beijing, Shanghai and Berlin, and he has been part of group exhibitions in Duisburg, Torino, Oslo, Zürich and Beijing, and the first Kyiv Biennale (2012). (b. 1970, Nanchang)

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