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事件的 地貌 Digging a Hole in China

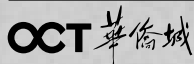
张辽源《一平方米》, 2006, 事件、行为、装置, 艺术家惠允
Zhang Liaoyuan, 1 m², 2006, event, performance, installation. Courtesy of the artist

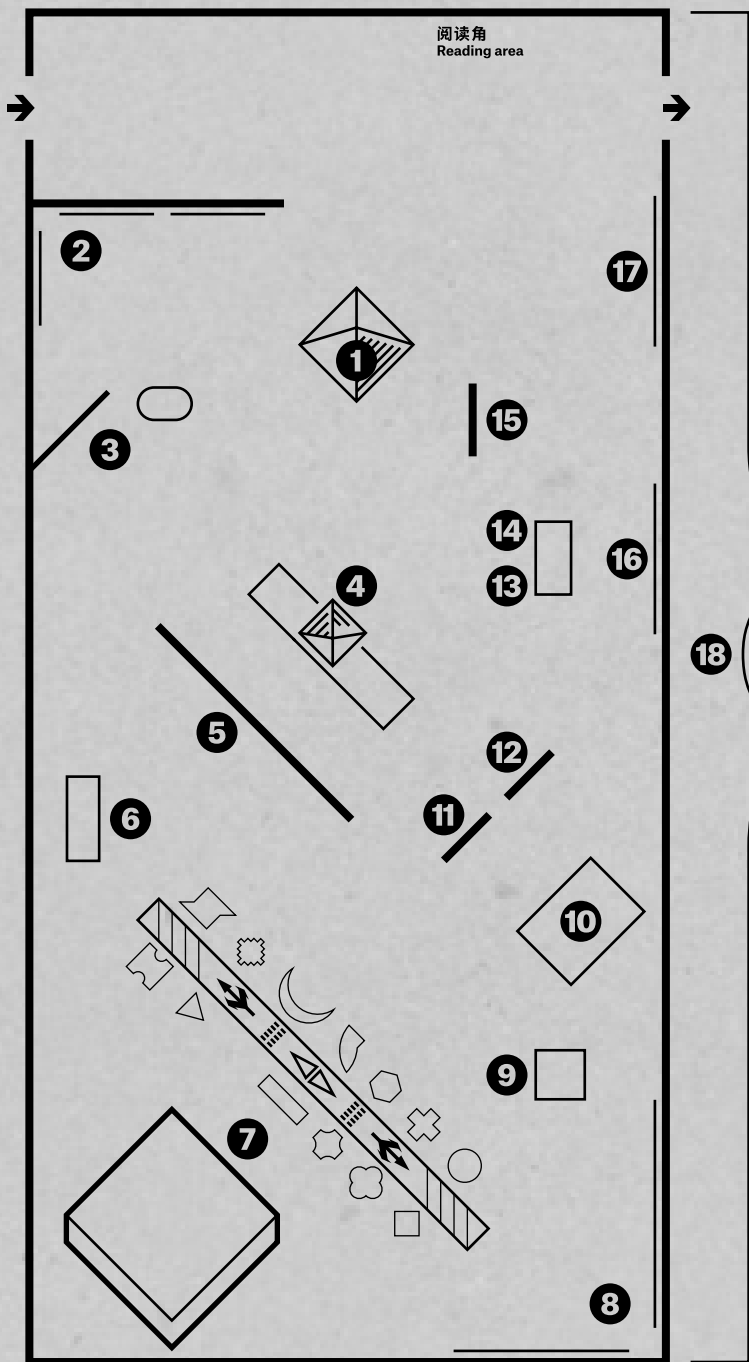


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- 1 李景湖,《广场》, 2015; 装置, 3×3×2 m
Li Jinghu, *Square*, 2015; Installation, 3×3×2 m
- 2 庄辉,《庄辉个展》, 2014年-; 喷绘、录像; 3'05"/ 9'04"
Zhuang Hui, *Zhuang Hui Solo Exhibition*, 2014-; Print, videos; 3'05"/ 9'04"
- 3 徐渠,《逆水行舟》, 2011; 标清录像、橡皮艇, 14'58"
Xu Qu, *Upstream*, 2011; Standard-definition video, dinghy; 14'58"
- 4 郑国谷,《了园》, 2004至今, 影像装置(16'31")
Zheng Guogu, *Liao Yuan*, 2004-present; Video installation (16'31")
- 5 徐坦,《地和地盘》, 2016; 录像、稻草人
Xu Tan, *Land and Turf*, 2016; Video, scarecrows
- 6 张辽源,《一平方米》, 2006; 事件、行为、文件、影像(29')
Zhang Liaoyuan, *1 m²*, 2006; Video (29'), documentation, event, performance, documents
- 7 刘韡、陈浩宇(秦思源)《谢土》, 2007, 2016; 综合材料
Liu Wei, Chen Haoyu (Colin Siyuan Chinnery), *Propitiation*, 2007, 2016; Mixed media
- 8 庄辉《东经109.88° 北纬31.09°》, 1995-2008; 黑白数码打印图片、纸、录像
Zhuang Hui, *Longitude 109.88°E Latitude 31.09°N*; 1995-2008; Black and white photos, documents, videos
- 9 郑国谷《栽鹅》, 1994; 录像; 47'
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- 11 曹斐,《伦巴之二: 游牧》, 2015; 单频录像, 声音: Dickson Dee; 14'16"
Cao Fei, *Rumba II: Nomad*, 2015; Single-channel video; Soundtrack: Dickson Dee; 14'16"
- 12 曹斐,《东风》, 2011-2015; 单频录像; 11'11"
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- 13 汪建伟,《生活在别处》, 1999; 录像; 39'42"
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- 14 汪建伟,《生产》; 1996; 录像; 59'48"
Wang Jianwei, *Production*, 1996; Video; 59'48"
- 15 林一林,《谁的土地? 谁的艺术?》, 2010; 录像; 50'
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- 16 汪建伟,《循环/种植》, 1993-1994; 16张照片, 每张 29×44 cm
Wang Jianwei, *Circulation: Sowing and Harvesting*, 1993-1994; 16 photographs; 29×44 cm each
- 17 曹斐,《人民城寨: 第二人生城市计划》, 2007-2011; 单频录像; 5'57"
Cao Fei, *RMB City: A Second Life City Planning*, 2007-2010; Single-channel video; 5'57"
- 18 刘窗,《栏杆》, 2003, 2016; 木结构(原钢结构)
Liu Chuang, *Railing*, 2003, 2016; Wooden structure (formerly steel structure)

宗教/神话学; 物质性/法学属性
Religion/mythology; materiality/legal codes

遥远荒凉、不可能性、不存在的地貌
Distance in space/time, landscape of impossibility

地表、路网、水体、关系和阶级
Earth's surface, logistics networks, water-body, relations and hierarchy

地理的偏远, 文明的偏远
Remoteness in terms of geography, remoteness in terms of civilizations

金字塔: 纪念碑性, 空间感知
Pyramids: monumentality, spatial cognition

开放语言、社会学研究、行政结构分层
Open linguistic and sociological studies, hierarchical fissures in administrative structure

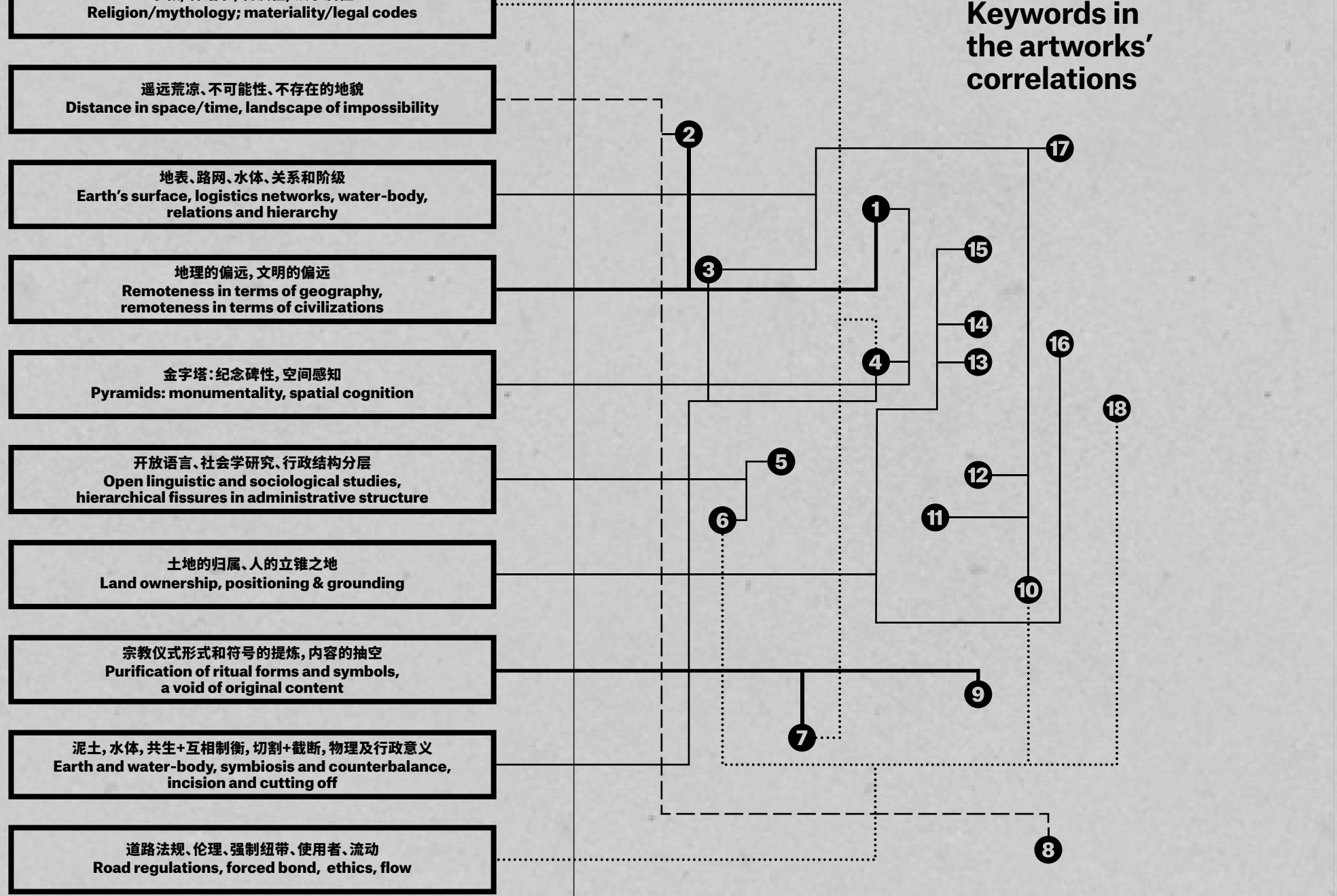
土地的归属、人的立锥之地
Land ownership, positioning & grounding

宗教仪式形式和符号的提炼, 内容的抽空
Purification of ritual forms and symbols, a void of original content

泥土, 水体, 共生+互相制衡, 切割+截断, 物理及行政意义
Earth and water-body, symbiosis and counterbalance, incision and cutting off

道路法规、伦理、强制纽带、使用者、流动
Road regulations, forced bond, ethics, flow

作品关系关键词 Keywords in the artworks' correlations



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事件的地貌

2016年3月20日至6月26日, OCAT深圳馆将于展厅A举办大型群展“事件的地貌”, 呈现中国当代艺术语境中与土地相关的作品, 展现并分析它们和西方主导的美术史中“传统”大地艺术之间的差异, 叩问作为文化和行政概念的“土地”在艺术实践中的可能性。

20世纪六十年代末, 全球的文化和社会气候的转变使一些西方艺术家开始涉足偏远之地——即所谓的“无处之处”(nowhere), 采用和土地有关的元素进行艺术创作, 以地理上的距离与消费主义社会、资本、僵化的艺术机构等建制划清界线。“土地”在这些大地艺术实践中被视为挑衅性、对抗性的表达, 土地广阔的时间-空间性凌驾商品短暂的耐用性和交换价值。同时期的中国, 成千上万的知识分子前往国内偏远地区“建设社会”。西方的“大地艺术”概念最晚在1980年代中期传入中国, 不过此前已出现具大地艺术特质的作品, 这些作品大部分和西方大地艺术没有必然关系, 彼此语境也迥异(西方大地艺术炮轰的消费主义社会和艺术市场在八九十年代的中国还羽翼未丰), 彼此之间形成观照。中国社会在过去三十年中经历了激烈转型, 土地的本体论、社会学和行政概念也经历了剧变, 中国当代艺术对“大地”概念的探索与发展亦有着多样的呈现。“事件的地貌”的展出作品时间跨度从1994年至今, 勾勒“土地”概念隐藏的嬗变轨迹。这类艺术创作并不直接抨击建制, 而是顺水推舟地揭露土地的认识论架构, 在土地中开辟出外在于其自身的新场域。

不少西方“传统”大地艺术作品在土地上寻找抽象和地理上的“无处之处”, 而“事件的地貌”中的参展作品关于土地使用、拥有、经营的权利以及这些权利的转让和限制则交织成一张早已超越“土地”本身之巨网。汪建伟在项目《循环/种植》(1993-1994)中通过制造农作物的增产循环, 在中国半计划经济时代之后导演了一场由“无形之手”所操控的微缩循环。他相继创作于1996年及1999年的《生产》和《生活在别处》则延续了艺术家对劳动关系的讨论, 通过记录生产场域的变更以及劳动人口流动问题构成贯穿社会、政治、生产的嫁接式研究。三件作品在观察土地、劳动力和农民阶层的共同命题上构成“接壤”关系。2006年至2007年, 张辽源与刘韡、秦思源(化名“陈浩宇”)分别在杭州的交通枢纽(《一平方米》)和北京的798艺术区(《谢土》)开挖具有公共性质的土地。在作品实施的行政协商、冗杂事务之外, 艺术家们通过对公共空间材料的挪用, 将公共与私人空间的界线虚化: 前者切割公共空间的实体——路面——使之变成艺术家作品概念的实证; 后者在游人如鲫的艺术区将土地和宗教的符号铭刻在人们脚下的平面上。李景湖在新作《广场》(2016)中将在东莞镇中心广场上的大理石板按不同尺寸比例切割, 并搭建为金字塔形的纪念碑式结构, 作为对广场这一建筑形态与权威标志的审视。郑国谷的持续性项目《帝国时代》(现更名为《了园》, 2004年至今)则是基于同名实时游戏所展开的土地开发计划, 身体力行地呈现了“帝国”的可能性。虚拟世界的文明发展是剔除了土地物质、行政和人际性质的顺滑平面, 现实土地上的各种营造则是建立新规则的场域。曹斐作品《人民城寨: 第二人生计划》(2007-2011)与《帝国时代》因此钩织着虚拟-现实辩证法。《人民城寨》在网络平台“第二人生”中构建中国的城市多重分身, 曹斐在实现个体向虚拟世界“移民”的同时也创造了一个她口中的“结合

了中国大量‘城市特征’的、充满‘矛盾与揶揄’的、极度娱乐性与政治意识的平行城市”。

庄辉的艺术实践很大部分与沙漠无法割裂, 项目《庄辉个展》(2014-)将其过往大型雕塑移植到了位于中蒙边界的戈壁无人区。沙漠的意象在艺术实践中并不罕见, 理查德·塞拉(Richard Serra)在卡塔尔的《东-西/西-东》(East-West / West-East, 2014)、詹姆斯·特瑞尔(James Turrell)在美国阿利桑那州的《罗登火山口》(Roden Crater, 1977年至今)以及艾默格林与德拉赛特(Elmgreen and Dragset)在美国德州马尔法的《马尔法Prada》(Prada Marfa, 2005)都是脍炙人口的几个案例。遥远广袤的荒凉沙土不止是地貌, 也是精神面貌的隐喻。哲学家尼采的沙漠是“自愿的的暗昧”、“对自我的回避”, 是外在和内在于人的无处之处。庄辉对地貌的情愫一方面来自个人成长经验, 另一方面又具有类似地质学研究的严谨和克制态度——1995年, 他沿着长江数个地点开挖并拍摄多个深度超150米的地洞(《东经109.88 北纬31.09》, 1995-2008), 这些地洞在数年后被世界最大的水利项目——三峡大坝计划所淹没, 看似渺无人烟之地, 其实是人类世的新地貌和第二自然。

郑国谷的影像作品《栽鹅》(1994)直接以土壤与种植为创作手段, 用“种鹅”这一符号化的荒诞行为, 反思社会激烈转型时农业生产的位置。林一林在泰国清迈土地基金会(LAND Foundation)的作品《谁的土地? 谁的艺术?》(2010)也回归农耕文化, 用在稻田边上筑墙的行为, 重新建构“文化”与“耕作”之间的关联, 以作为“内/外”分割线的墙思考土地议题。

地貌在城市规划中亦是展示阶级分层的物理表征。徐渠在2011年的作品《逆水行舟》中与友人一道行驶橡皮艇在京郊一条臭水河上无目的地逆流而行, 路程于北京市中心附近终止。这场随机的城市航行越远离城市边

沿, 越见风光明媚, 暗示城市景观和社会结构不可回避的阶级分化。同样以城市路径为线索的作品是刘窗的《无题(舞伴)》(2010)和曹斐的《东风》(2011), 前者拍摄两辆外表相同的车辆在高速公路上以最低限速并行; 后者拍摄乔装成卡通人物“汤玛士小火车”的卡车在城市里行驶的过程。两件作品反思与挑衅道路使用者的伦理和规章, 展示路网设计所划分的道路使用者群体和其属性。刘窗的另一件对城市空间的介入式作品《栏杆》(2003, 2016)则将深圳主干道深南大道边的一段交通护栏进行结构改造, 对坚硬的道路规则进行诗意地介入与柔性地抵抗; 作品的2016版本将同样的形式移到深圳OCAT的木栈道上。徐坦多年来一直以“关键词实验室”的方式创作, 勾勒语言的社会学结构, 他的作品《地和地盘》(2016)将对珠三角农地使用案例的研究延伸至美术馆, 并让观众参与到关于土地和植物的讨论中, 消融社会学和语言研究的精英主义高墙。曹斐2015年的录像作品《伦巴之二: 游牧》拍摄家用吸尘机器人在北京城郊拆迁地漫无目的游走。机器人自动探测空间的功能, 检验人受城市飞速发展所不断刷新的空间感知。

西方的“大地”曾是与各种制度抗衡的“无处之处”, 而今, 我们可以通过谷歌上的一个点击将自己传送到任何地方, 地理的距离似乎已无法成为批评的距离。房地产高温下, 土地和资本如胶似漆地粘附在我们的消费行为上, 昔日“大地”的距离感慢慢消失, 尽管我们与作为物质的土地渐行渐远。在这个距离大地艺术的诞生已非常遥远的后宣言时代, 通过土地这个人人共享并产生着缝隙的物理平面, 此展的作品尝试释放更多未知的土地属性。人们试图找寻“立足之地”, 在改变地表的同时, 与土地的属性纠缠, 捆扎着彼此载浮载沉。

展览由OCAT深圳馆艺术总监刘秀仪策划。

Digging a Hole in China

OCAT Shenzhen is proud to present the large-scale exhibition, "Digging a Hole in China," on view from March 20 to June 26 in Exhibition Hall A. Featuring a range of works produced in contemporary China that bear a connection to land, the exhibition attempts to expose and analyze the discrepancies between this genre of work and "conventional" land art understood in the Western-centric art historical context, thereby probing the potential of "land"—as a cultural and political concept—in artistic practice.

In late 1960s, changes in the cultural and social climate around the globe led a group of Western artists to desolate places—the so-called "nowhere." These artists employed land-related materials in their artistic productions, and demarcated themselves apart from established systems of consumer society, capital, and rigid art institutions through their geographical retreat. To them, using land was a provocative and confrontational gesture with temporal-spatial properties exceeding the fleeting exchange-value and durability of commodities. Meanwhile, in China, thousands of intellectuals were sent to rural regions as part of the "Down to the Countryside" (*shang shan xia xiang*) movement. Here, the concept of Land Art was imported from the West in the mid-1980s. While most of these works did not necessarily relate to their Western counterparts, and there were vast differences between the two contexts (Chinese Land Art did not necessarily

take consumerism and the art market as a target, as consumerist society was still nascent), their concurrence nevertheless reveals intriguing correlations. In the past three decades in China, society has gone through groundbreaking transformations, and ontological, sociological, and political conceptualizations of land have changed drastically: an exploratory and evolving process that has been represented in diverse forms in contemporary art. Produced at different points in time from 1994 onward, the works in "Digging a Hole in China" delineate the hidden trajectory of land's conceptual evolution. This strand of art does not attack established systems in a belligerent and explicit manner, but instead subtly exposes the epistemological framework of land in order to open up new sites beyond it.

While "traditional" Western land art seeks a conceptual and geographical nowhere, the works in "Digging a Hole in China" turn to a variety of issues such as the rights of ownership, management, and land use, and the transfer of and restrictions on these rights, weaving together a massive network that has already exceeded "land." In **Circulation: Sowing and Harvesting** (1993–1994), Wang Jianwei accelerates the circulation of agricultural production, enacting a micro-circulation with an "invisible hand" in a post-planned-economy China. In two ensuing works, namely **Production** (1996) and **Living Elsewhere** (1998),

Wang carried on his discussion of labor relations: by documenting the changes at a production site and the migratory nature of workers, the two works represent a grafting of research onto society, politics, and production. Sharing observations of land, labor, and the peasant class, the three works reflect mutually bordering relationships. From 2006 to 2007, Zhang Liaoyuan, as well as Liu Wei and Colin Chinnery (as Chen Haoyu), excavated public land on one of the main axes in Hangzhou (**1 m²**) and in the 798 Art District in Beijing (**Propitiation**) respectively. Aside from long negotiations with the local governments and other inconveniences during the execution of the works, the artists' appropriation of the material used to construct public space blurs the line between public and private: Zhang cuts out a piece from the road—a material object in public space—and turns it into physical proof of his work's conceptual underpinning, whereas the Liu-Chen duo carves symbols of land and religion on the ground of the art district that is always bustling with visitors. In his latest work, **Square** (2016), Li Jinghu cuts the marble flagstones at Dongguan's central plaza into pieces of variable sizes, and puts them together into a pyramid-shaped monumental structure that interrogates the plaza as an architectural form and symbol of authority. **Age of the Empire**, an ongoing project since 2004 by Zheng Guogu (now renamed as **Liao Yuan**, or "Accomplished

Garden"), is a land development project that echoes aspects of the titular real-time strategy game through which he played up to his initial goal: actualize the "empire's" potential. If the growth of civilization in the virtual game-world is a glossy, flattened field void of land's materiality, or its bureaucratic and physical elements, land construction in reality gives rise to new sites with their own codes of regulations. In this light, Cao Fei's **RMB City: A Second Life City Plan** (2007–2011) and **Age of the Empire** fashion a dialectic of the virtual and the real. In **RMB City**, Cao Fei constructs the many identities of a Chinese city in the online world of Second City. While realizing individual subjects' migration to the virtual world, the artist also builds a new Chinese landscape that is—in her own words—a "condensed incarnation of contemporary Chinese cities with most of their characteristics; a series of new Chinese fantasy realms that are highly self-contradictory, inter-permeative, pan-political, extremely entertaining, and laden with irony and suspicion."

To a great extent, Zhuang Hui's art practice cannot be separated from the desert. **Zhuang Hui Solo Exhibition** (2014–) sees him transplanting his previous large-scale sculptures to a deserted zone at the China–Mongolia border. The imagery of the desert is not uncommon in art: Richard Serra's **East-West/ West-East** (2014) in the Qatari Desert, James Turrell's **Roden Crater**

(1977) in Arizona, and Elmgreen and Dragset's *Prada Marfa* (2015) in Marfa are among the most acclaimed cases. Distant, vast, and desolate, the desert is more than a topography; it is also a spiritual metaphor. A Nietzschean retreat to the desert is a "deliberate obscurity," a "getting-out-of the way of one's self," to a "nowhere" that is at once intrinsic and extrinsic to humanity. Zhuang's attachment to topography stems from his personal experience of growing up, yet this attachment also embodies the rigor and restraint of geological research. In 1995, he created and photographed more than 100 fifty-centimeter-deep holes (**Longitude 109.88°E Latitude 31.09°N**, 1995–2008) at a number of spots along the Yangtze River, which would later be flooded by the Three Gorges Dam—the largest reservoir project in the world. Uninhabited land is precisely the new relief, and the second nature, in the Anthropocene era.

In *Planting Geese*, a video from 1994, Zheng Guogu directly employs soil and the practice of planting as a means of production, performing the symbolic and absurd act of "planting geese" to rethink the agricultural activity in the era of drastic changes in Chinese social structure. Lin Yilin's *Whose Land? Whose Art?* (2010), a site-related project made specifically for the LAND Foundation in Chiang Mai, Thailand, also testifies to a return to agriculture. Through the performance of building walls at

paddy fields, the artist reconstitutes the relationship between "culture" and "agriculture": the wall, as the separating line of "inside/outside," prompts contemplation of land issues.

Beyond its relationships to agricultural production, landscape also explicates the socio-geological strata of urban planning. The mixed-media work *Upstream* (2011) records the artist Xu Qu and a friend aimlessly rowing a dinghy upstream in a stinky creek that runs through the outskirts of Beijing, eventually arriving in the downtown area at the end of their trip. This random voyage—wherein the farther away from the urban center they are, the more enchanting the scenery they witness—reveals the inevitability of stratification in both the urban landscape and social structures. Liu Chuang's *Untitled (Dancing Partner)* and Cao Fei's *East Wind* are two other works from 2011 that also trace urban paths. In the former, two identical cars drive side-by-side on the highway at the lowest speed limit, while the latter records a truck disguised as Thomas, the cartoon train engine, beetling around in a city. Both works reflect and defy the rules and regulations that ethically ground road users, and reveal the different collectives divided by the designed road networks and each of their characters. In his earlier intervention work *Railing* (2003, 2016), Liu reconfigured a section of the guardrails by Shennan Boulevard in Shenzhen, a performance through

which he plays out poetic interventions and inoffensive resistance against rigid road regulations. In the 2016 reenactment of the work, similar defiance is repeated on the plank road outside the museum. For many years, Xu Tan has employed the unique method of "searching with keywords" in his practice to outline the sociological structure embedded in language. In *Land and Turf* (2016), he extends his field research on farmlands in the Pearl River Delta to art institutions and invites the audience to take part in an ongoing discussion on land and vegetation, thereby dismantling the elitist high-walls of sociological and linguistic studies. Cai Fei's video *Rumba II: Nomad* (2015) records a domestic vacuum cleaning robot wandering around in an area slated for demolition

located at Beijing's urban fringe. The robot's ability to automatically explore space examines human's ever-changing spatial perceptions due to rapid urban development.

"Land" in the Western context was once a nowhere—a battle ground against various systems. In the present age, when Google Earth can teleport us anywhere with a single click, geographical distance seems to no longer offer new sites for criticism. In the face of the heated real estate market, land and capital becomes devotedly attached to consumer behavior; the sense of distance that "land" once possessed has slowly vanished, albeit with our further physical estrangement from the material. In a post-manifesto era far away from the birth of Land Art, the exhibited works engage a material plane that people share, generating fissures that can release yet unknown properties of the land—venturing into the waves while bundled up with land.

作品介绍 The artworks

李景湖 Li Jinghu

广场 Square

2005; 装置, 3×3×2 m

李景湖在东莞市各镇区寻找以大理石材质为地板的广场, 置换这些广场的大理石地板, 将每块大理石地板切割成按比例大小不一的尺寸, 再堆放成一个金字塔的形状。本次展览中, 李景湖将东莞长安镇长安广场的大理石板切割并处理成一个长宽为三米、高两米的金字塔装置。

2005; Installation, 3×3×2 m

Li Jinghu cuts marble flagstones he scavenges from public squares in various towns and districts of Dongguan into pieces of variable size, and piles them together into pyramid-shaped monumental structures. In this exhibition, the marble flagstones Li Jinghu used to assemble this three-meter long, three-meter wide, and two-meter-tall pyramid installation were acquired from Chang'an Plaza in Chang'an Town, Dongguan.



事件的地貌

庄辉 Zhuang Hui

庄辉个展 Zhuang Hui Solo Exhibition

2014年-; 喷绘、录像, 31'05"/ 9'04"

2014年, 庄辉与团队潜入西部无人区安置了《倾斜11度》(2007)、《木工师傅的边角料》(2009)、《无题》(2014)和《图库-A57104563》(2014)四件装置作品, 并在青海与新疆交界的一处废弃旧址上绘制了作品《寻找牟莉莉》(2014), 其后团队回到北京, 将作品留在旷野中自生自灭。本次展览呈现了《倾斜11度》的大幅喷绘以及两段拍摄于无人区的录像。

2014-; Print, videos (31'05"/ 9'04")

In May 2014, Zhuang Hui and his team drove to the depopulated zone in western China to install four of his installation pieces: *11° Incline* (2007), *Carpenter's Scraps* (2009), *Untitled* (2014) and *Image Database Item A57104563* (2014), and painted the work *Seeking Mu Lili* (2014) in a deserted site on the border between Qinghai and Xinjiang. The group then went back to Beijing, leaving those works in the open field permanently. The exhibition is presenting a large print of *11° Incline* and two videos shot in the depopulated zone.



Digging a Hole in China

徐渠 Xu Qu

逆水行舟 Upstream

2011; 标清录像、橡皮艇, 14'58"

2011年2月某日, 徐渠邀请一位好友共驾一只橡皮艇, 顺着京郊某条常年散发难闻异味的河流, 向市区方向一路划行, 遇水则行舟、遇陆则徒步, 途经东风北桥、朝阳公园、亮马桥、燕莎、东直门、雍和宫、积水潭、西海、后海、前海等地, 辗转5个多小时后最终在靠近中海时被拦下。这次旅行被拍摄并剪辑成15分钟的单频录像作品, 与行为中的橡皮艇在展厅呈现。

2011;

Standard-definition video, dinghy, 14'58"

One day in February 2011, Xu Qu invited a friend onto a dinghy and they set off from the outskirts of Beijing on a stinky creek towards the downtown area. When there was water, they rowed; whenever they ran into land, they walked. They passed by Dongfeng Beiqiao, Chaoyang Park, Liangmaqiao, Yansha, Dongzhimen, Lama Temple, Jishuitan, Xihai, Houhai, lanhai, amongst other places, and were eventually stopped as they approached Zhonghai after boating for five hours. Their journey was filmed and edited into this 15-minute single-channel video, exhibited here alongside the dinghy from their performance.



郑国谷 Zheng Guogu

了园 Liao Yuan

(旧称《帝国时代》)

2004至今; 影像装置(16'31")

郑国谷2004年在家乡阳江购买了一块土地,并在十余年间将其发展为面积达四万余平方米的“帝国”。作为自学成才的建筑师,郑国谷在该处修路、植树、建造装嵌着圆形窗户的美术馆,甚至迁运以吨计的石块。这件作品充斥着对建筑规条的违背,其中包括改变土地用途。维持这件游走在法律边缘的作品持续进行的是艺术家的社会人脉、不断协商以及支付的大量罚金。本次展览中,郑国谷将了园的泥土从阳江运至深圳,通过一个特制的漏斗结构将它们筛落并自然地形成一个完美的金字塔形状——这也与郑国谷近来在《了园》进行的能量学实践构成呼应。

(Previously titled *Age of the Empire*)

2004–present

Video installation (16'31");

In 2004, Zheng Guogu purchased a piece of land in his hometown of Yangjiang, which has now expanded to an “empire” of more than forty thousand square meters. Zheng builds roads, plants trees, constructs museums with circular windows, and even moves tons of rocks to this site. Violations of building codes, including illegitimate changes to land use, are common in this work. Tenuous in its legality, it is the artist’s social networks, the unending negotiations, and the payments of large fines that has kept this project running. For this exhibition, Zheng transports soil at *Liao Yuan* (which translates to “Accomplished Garden”) from Yangjiang to Shenzhen, and sifts it through a specially-made funnel that naturally forms a perfect pyramid shape—a process that echoes Zheng’s recent practices of energetics at *Liao Yuan*.



徐坦

地和地盘 Land and Turf

2016; 录像、稻草人

《地和地盘》展示的录像一部分来自徐坦1996年的作品《问题1》——1995到1996年期间,徐坦对法律在土地占有方面的判断和叙述投以了持续的关注,并对从罗马法到现今关于“土地占有”的规则进行对照性阅读和思考;另外一部分则是2013年的项目“问题,地—土和‘社会植物学’”实施中所产生的录像,这些录像记录了徐坦在珠江边的广州沥滘原置家人居住地所进行的有关土地和植物、种植的研究,并呈现了改革开放以后失去了土地使用权的置家人所使用的一种独具创造同时又扭曲的种植方式。《地和地盘》属于“关键词实验室”框架内的项目,其目标在于将研究性活动与美学经验合为一体,同时考虑并尝试建立一个针对社会性议题的、“公共的”的研究实验平台。基于此,项目也将在现场安排若干工作坊,邀请关心这项议题的人一起加入讨论,共同研究。



2016; Videos, scarecrows

Part of the video exhibited in *Land and Turf* is an excerpt from Xu Tan’s *Problem 1*, a 1996 work that resulted from his year-long investigation of judicial verdicts and statements on land ownership, and a comparative reading and examination of various regulations on the same subject found in various legal systems from Roman law to the present. The other part of the video records Xu’s field research on land, plant species, and vegetation in the former water dweller residential community in Lijiao, Guangzhou, conducted for his 2013 exhibition, “Question, Soil, and Socio-Botanic.” This second part shows the vegetation method the community has developed after losing their rights of land use in post-reform China, which is at once unique and perverse. *Land and Turf* falls under the umbrella of Xu’s recent ongoing project, “Keyword Laboratory”: it aims to integrate research activities with aesthetic experiences while contemplating, and attempting to establish, a “public” platform for research and experiment that focuses on social issues. For this reason, several workshops are set up in the exhibition space as part of the work, which welcomes visitors who are concerned with the issues under discussion to join in the collaborative investigation.

张辽源 Zhang Liaoyuan

一平方米 1 m²

2006; 事件、行为、文件、影像(29')

2006年张辽源在杭州市中心延安路的南段起点、吴山广场的入口处,在柏油马路地面上截取了一块面积为一平方米、厚度为60厘米的水泥块。地面为柏油混凝土材料构成,无土质。施工完成后的第二天,马路被修复为正常使用状态。

2006; Video documentation, event, performance, documents (29')

In 2006, at one of the busiest intersections in downtown Hangzhou, where the starting point of South Yanan Road meets the entrance of Wushan Plaza, Zhang Liaoyuan cut out a piece of cement that was one meter square and fifty centimeters thick from the road surface, which is composed of asphalt and concrete, but no soil. The day after the completion of his excavation, the road was repaired to its normal state.



刘韡、陈浩宇(秦思源) Liu Wei,
Chen Haoyu (Colin Siyuan Chinnery)

谢土 Propitiation

2007, 2016; 综合材料

《谢土》是一件场地作品,分空间和挖掘两部分,空间地面为黑色柏油,四壁贴满方瓷砖,并组成的抽象图案;挖掘部分则在展厅水泥地面上则挖出数十块形状酷似交通符号的井坑。作品题目“谢土”取自道教法事“谢土典礼”,为酬谢土神之意。

2007, 2016; Mixed media

Propitiation is an on-site work in which a newly constructed space and the act of excavation are the primary components. In the fabricated space the floor is made of black asphalt, while the four walls are covered with square tiles that form abstract patterns. As for the excavation: more than ten holes in the shapes of traffic signs are carved out of the cement floors of the exhibition hall. The work's title, "*Propitiation*" ("*Xietu*") stems from a Taoist ritual known as the "propitiation ceremony," where individuals express their thanks to the God of Land.



庄辉 Zhuang Hui

东经109.88° 北纬31.09° Longitude 109.88°E Latitude 31.09°N

1995-2008; 黑白数码打印图片、纸、录像

1995年4月,庄辉在刚刚开始修筑三峡大坝的长江沿岸选择了三处地点开挖并拍摄的多处深超150厘米的地洞。2007年4月,他邀请一位摄影师前往三处开挖点进行拍摄——这些探孔在大坝蓄水后已经被淹没了百米水深之下。

1995-2008; Black and white photos, documents, videos

In April 1995, Zhuang Hui visited the Three Gorges of the Yangtze River, where the construction of the eponymous dam had just begun. He selected three locations in the major natural environments of the Three Gorges and drilled holes that went more than 150 centimeters. In April 2007, Zhuang revisited the sites with a photographer to record the current condition of the holes. After the great dam was filled up with water, those observation holes had been buried a hundred meters underneath the water.



郑国谷 Zheng Guogu

栽鹅 Planting Geese

1994; 录像, 47'

郑国谷在1994年与他来自阳江的朋友一起完成名为《栽鹅》的行为表演。在这次表演中,郑国谷和友人在阳江糖厂附近的一块工地上划出巨型的五角星形状,并以线段框限所谓的“农耕”区域,将鹅像胡萝卜一样“栽种”于土地中,并将鹅头用墨汁涂染。表演后,这些被“栽种”的鹅被放走。

1994; Video, 47'

In 1994, Zheng Guogu, together with some friends, carried out the performance *Planting Geese* in Yangjiang, China.

They first drew a giant pentagram on a construction site near a sugar factory, then marked out a "farming" area where they "planted" geese—like farmers do with carrots—into the soil, after which they painted their heads with ink. Following the performance, these "planted" geese were released.



刘窗 Liu Chuang

无题(舞伴) Untitled (Dancing Partner)

2010; 录像, 5'15"

在单频录像《无题(舞伴)》中, 两辆同型号的白色汽车以最低限速并列行驶穿过城市, 它们严格遵循刘窗所设定的规则, 似乎干扰了路面上的正常秩序, 却也没有引发拥堵, 更不至于造成交通瘫痪。当观众站在一个通常的角度对视频中的情节做出道德判断的同时, 作品揭示道路使用者的“伦理”的实质是多数人对少数人的强制纽带, 而法律则是权力制度化的产物, 二者之间有无法重叠的地带。

2010; Video; 5'15"

In this single-channel video, two identical white cars drive through a city side by side at the slowest legal speed limit. They are strictly abiding by the rules set up by Liu Chuang, and while it may seem they are interfering with the regular traffic order, they do not really cause any congestion, and certainly don't create gridlock. While audience members form their own ethical judgments on the depicted scenario instinctively, the video work exposes the collective "ethics" of road users as essentially a coercive binding by the majority on the minority, while highlighting law as the product of institutionalized power: two conceptual frameworks with zones that do not overlap.



曹斐 Cao Fei

伦巴之二: 游牧 Rumba II: Nomad

2015;

单频录像, 声音: Dickson Dee, 14'16"

在录像作品《伦巴之二: 游牧》中, 曹斐在北京城市外围的拆迁废墟中放置了一批具有高效清洁功能的吸尘器, 这些能够自动探测障碍物并设计最有效清洁路径的自动机器如同外星来客般收集着城市的样本, 并记录城市扩张的病态狂热。

2015; Single-channel video;

Soundtrack: Dickson Dee; 14'16"

In the video *Rumba II: Nomad*, Cao Fei releases a group of highly efficient vacuum cleaning robots in an area slated for demolition at Beijing's urban fringe. Capable of detecting barriers in order to design the most effective cleaning paths, these automatic machines act like aliens who are collecting samples from our urban environment, documenting the perversion and mania of urban expansion.



曹斐 Cao Fei

东风 East Wind

2011-2015; 单频录像, 11'11"

录像作品《东风》记录了一辆化身著名动画人物“托马斯小火车”模样的东风蓝色卡车在北京城内外的旅程: 它从一个建筑工地出发, 途经城市化进程中巨变的各色景观, 问路、加油、休息, 一路开往西北城郊尘土飞扬的荒凉垃圾场。它在工作, 并且一路遭遇惊讶目光以及各种人与事。

2011-2015; Single channel video, 11'11"

The video *East Wind* documents the journey of a blue east wind brand truck wearing the face of Thomas the Tank Engine of BBC animated film as it travels around Beijing city: it started from a construction site, passed by kinds of different landscapes which shows big changes of the urbanization process, it asked directions, gassed itself, had a rest, then arrived the dusty junkyard in north-west countryside, "the burial grounds of the recent past." It was working, was getting some surprise eyes and different stories as well.



生活在别处 Living Elsewhere

1999; 录像, 39'42"

《生活在别处》记录了在中国四川省会成都，一条新建的通向机场的高速路两旁，遗留着九十年代初建筑并已停工近七年的一个别墅区内，住着四个从不同地方来到这个城市边缘的农民，在这个泡沫经济遗留的空穴中，这些传统意义上的农民一方面承受失去耕地带来的“失业”；另一方面，他们又必须弃家出走，来到这个完全陌生的空间，重新找到自己的位置，并在一种完全隔离的状态下开始自己新的生活。

1999; Video, 39'42"

Living Elsewhere follows four migrant farmers from different parts of China that have moved to Chengdu, the capital of Sichuan province. The four cohabit in a villa compound where construction has been dormant for nearly seven years. The villa is located by a recently built freeway leading to the airport, next to which buildings from the early 1990s still stand. In this cavity, left over from a collapsing economic bubble, these traditional farmers are dealing with "unemployment" arising from their loss of farmlands; they had no choice but to leave their homes for this completely unfamiliar region, where they now attempt to rediscover their place in the world, and start a new life in a state of utter isolation.



生产 Production

1996; 录像, 59'48"

在作品《生产》中，汪建伟将四川茶馆中围桌聊天的空间作为一种话语生产的场域，在这个场域里，桌子是“中心”，叙述者和倾听者都处于“边缘”，每一个个体都处于平等的视线中，一种边缘的普遍性产生于他们对此一无所知。他们都不能以主体的方式发言，而仅仅讲述“别人”也能看到和听到的故事，这个别人也不是指虚构的人民。

1996; Video; 59'48"

In *Production*, Wang Jianwei posits a Sichuan teahouse, where people gather around tables for chit-chatting, as a site that produces discourse. Here, the table serves as the center, whereas the participants—whether speakers or listeners—are all relegated to the margins. Every individual is viewed as equal, and the resulting marginalization evokes a sense of universality—under the premise that they are not at all aware of it occurring. Without the voice granted the subject, they merely tell stories that “others” can encounter and hear—here “others” refers to real people, not the hypothetical people.



谁的土地？谁的艺术？ Whose Land? Whose Art?

2010, 录像, 50'

林一林访问了位于清迈远郊的“土地”基金会后，决定建造一堵具有“功能性”的墙。墙被安置在池塘边，3米高、12米长，上面有一个50厘米宽的四方洞口，一杆老式中国长秤从洞口穿过，秤砣和放置称重物的箩筐分别在墙的两边。开幕当日，林一林用箩筐为前来的观众和朋友一一称重，然后将称重者的名字和体重写在墙上。行为的另一部分则是人们在墙上垂钓和远眺。本展展示了该行为的录像。

2010; Video; 50'

After paying a visit to the LAND Foundation in the suburbs of Chiang Mai, Thailand, Lin Yilin decided to build a wall that would serve specific functions. The wall, three meters in height and twelve meters in length, was installed by a pond, and an old-fashioned Chinese scale was fitted into a 50 centimeter square hole in the wall, with weights and baskets set on both sides of it. On the opening day, Lin Yilin used the scale to weigh every visitor, and wrote their names and weights on the wall. The other part of the performance has the visitors seated on top of the wall, fishing and surveying the view. A video record of the performance is shown in this exhibition.



循环/种植 Circulation: Sowing and Harvesting

1993-1994; 16张照片, 每张 29×44 cm

汪建伟在1993年回到他“上山下乡”时去过的村庄，向当地农民提供了新型培育的小麦种子，并与他们签订协议，申明农民与艺术家将共享收成。最终收成可喜，农民们在向政府交纳一定分成之后，分给了艺术家50公斤的小麦。

1993-1994; 16 photographs;
each 29×44 cm

In 1993, Wang Jianwei went back to the village where he spent his days during the “Down to the Countryside” movement. He provided farmers with the seeds of an advanced breed of wheat, forming a contract in which the artist would share the harvest. The outcome was a satisfactory yield that accrued the artist fifty kilograms of wheat, after the farmers gave a certain share to the government.



曹斐 Cao Fei

人民城寨： 第二人生城市计划 RMB City: A Second Life City Planning

(曹霏于第二人生中的化身：中国,翠西)
2007-2011; 单频录像; 5'57"

2007至2010年,曹斐和她的团队一起在由美国林登实验室创建的全球最大的虚拟世界平台 Second Life 上搭建了一个反映中国当代社会形态和艺术实践的虚拟空间,将之取名为《人民城寨》。这个虚拟空间中,中国当代文化碎片被曹斐多维地缝合成各种独特的艺术符号与景象:悬浮的熊猫,纪念碑上的巨型自行车轮……它们既是艺术家曹斐对世界观察的物化,又是外界藉由虚拟技术了解中国当代艺术家甚至当代社会的一个平台。

(Cao Fei's incarnation in Second Life:
China Tracy) 2007-2010;
Single-channel video; 5'57"

From 2007 to 2010, Cao Fei and her team encamped in Second Life, the world's largest online world developed by the US-based Linden Lab, to build a virtual space dubbed *RMB City*: a condensed incarnation of contemporary Chinese society and art practices with many of their respective characteristics. In *RMB City*, Cao collects fragments of Chinese contemporary culture and skillfully crafts them into a multitude of unique artistic signs and images: e.g. floating pandas, a mega-sized bicycle wheel hanging on a monument, etc. They not only are materialized manifestations of the artist's observations of the urban fabrics, but also constitute a virtual platform through which the outside world can experience virtually Chinese contemporary art and society.



刘窗

栏杆 Railing

2003, 2016; 木结构(原钢结构)

2003年,生活在深圳的艺术家拆卸位于深南路畔何香凝美术馆门前的钢结构交通隔离栏杆的一截,并将栏杆重新制作为曲线形态后,重新将这段栏杆漆成常规的白色并焊接回原来的位置。本次展览中,刘窗将OCAT深圳馆A展厅南侧入口边木栈道边缘的一段以同样的方式进行了弯曲处理,并装回原处。

2003, 2016; Wooden structure
(formerly steel structure)

In 2003, Liu Chuang, who at the time lived in Shenzhen, removed a section of steel guardrail from outside the gates of the He Xiangning Art Museum on Shennan Boulevard, transformed it into a curved shape, and painted it a conventional white before welding it back into its original place. For this exhibition, Liu performs a similar treatment to a wooden embankment near the south entrance of OCAT Shenzhen's Exhibition Hall A, creating a curved undulating wall that replaces the straight raised curb.



参展艺术家 Participating artists

曹斐, 1978年生于广东广州, 毕业于广州美术学院装饰艺术设计系, 现于北京工作及生活。曹斐曾获得2010年度雨果博斯艺术奖 (Hugo Boss Prize) 提名, 并于2006年获得中国当代艺术奖CCAA最佳青年艺术家奖项。她的近期项目包括于MoMA PS1展出的首个回顾展和BMW艺术汽车#18。

Cao Fei (b.1978, Guangzhou) received her B.F.A from the Department of Decorative Arts and Design at Guangdong Academy of Fine Arts in 2001. She was a nominee for the Future Generation Art Prize 2010 and the finalist of Hugo Boss Prize 2010. In 2006, She received the Best Young Artist Award from Chinese Contemporary Art Award (CCAA). Cao's upcoming projects in 2016 include her first retrospective at MoMA PS1 and BMW Art Car #18.

秦思源, 1971年出生于英国爱丁堡, 是一位居住在北京的艺术家与策展人。他是“武汉艺术总站” (WH.A.T) 总监、北京声音博物馆的发起人以及Frieze杂志的特约编辑。2009年至2010年任上海艺术博览会国际当代艺术展总监, 并曾任北京尤伦斯当代艺术中心 (UCCA) 副馆长兼首席策展人。

Colin Siyuan Chinnery (b. 1971, Edinburgh) is an artist and curator based in Beijing. He is Director of the Wuhan Art Terminus (WH.A.T); founder of the Beijing Sound Museum, and a Contributing Editor to Frieze magazine. He was Director in 2009 and 2010 of ShContemporary Art Fair in Shanghai. Before that, Chinnery was Chief Curator/ Deputy Director at the Ullens Center for Contemporary Art (UCCA) in Beijing.

李景湖, 1972年出生于广东东莞, 1996年毕业于华南师范大学美术系, 现工作生活于东莞市长安镇。他近期参加的展览包括: “生存痕迹” (北京尤伦斯当代艺术中心, 2016)、“物体系” (上海民生现代美术馆, 2015)、“机构生产 - 广州青年当代艺术生态考察” (广东美术馆, 2015) 等。

Li Jinghu (b. 1972, Dongguan) graduated from the Fine Art Department at South China Normal University in 1996, and currently lives and works in Changan County, Dongguan. He recently participated in major exhibitions such as “Trace of Existence” (Ullens Center for Contemporary Art, Beijing, 2016), “The System of Objects” (Minshen Art Museum, Shanghai, 2015), “Institution Production: Ecology Investigation of Contemporary Art of Young Guangzhou Artists” (Guangdong Museum of Art, Guangzhou, 2015), amongst others.

林一林, 1964年生于广东广州, 1987年毕业于广州美术学院雕塑系, 1991年组建“大尾象工作组”, 现生活及工作于北京和纽约。他参与的重要展览包括“第七届深圳雕塑双年展——偶然的信息: 艺术不是一个体系, 也不是一个世界” (OCAT深圳馆, 2012)、“第十二届卡塞尔文献展” (卡塞尔, 2007)、“中国前卫艺术展” (柏林世界文化宫, 1993) 等。

Lin Yilin (b.1964, Guangzhou) graduated from the Department of Sculpture at Guangzhou Academy of Fine Arts in 1987, and co-founded the Big Tail Elephant group in 1991. He currently lives and works in Beijing and New York City. He has participated in major exhibitions such as “The 7th Shenzhen Sculpture Biennale, Accidental Message: Art is Not a System, Not a World” (OCAT Shenzhen, 2012), “The 12th Kassel Documenta” (Kassel, 2007), and “China Avant-garde” (Haus der Kulturen der Welt, Berlin, 1993), amongst many others.

刘窗, 1978年生于湖北, 2001年毕业于湖北美术学院, 现工作和生活于北京。他近期参加的展览包括: “物体系” (上海民生现代美术馆, 2015)、“社会工厂——第十届上海双年展” (上海当代艺术博物馆, 2014)等。

Liu Chuang (b.1971, Hubei) graduated from Hubei Academy of Fine Arts in 2001, and currently lives and works in Beijing. His works has been shown at major exhibitions including “The System of Objects” (Minsheng Art Museum, Shanghai, 2015) and “Social Factory: the 10th Shanghai Biennale” (Power Station of Art, 2014), amongst others.

刘韡, 1972年生于北京, 1996年毕业于中国美术学院油画系, 现生活和工作于北京。他参与的重要展览包括: “颜色” (北京尤伦斯当代艺术中心, 2015)、“黑色方块的冒险: 抽象艺术与社会1915-2015” (伦敦白教堂美术馆, 2015)、第十三届里昂双年展 (2015)、第十一届沙迦双年展 (2013)等。

Liu Wei (b. 1972, Beijing) graduated from the Department of Oil Painting at China Academy of Art in 1996. He has participated in major exhibitions such as “Colors” (Ullens Center for Contemporary Art, Beijing, 2015), “Adventures of the Black Square: Abstract Art and Society 1915-2015” (Whitechapel Gallery, London, 2015), the 13th Biennale de Lyon (2015), and the 11th Sharjah Biennial (2013), amongst others.

汪建伟, 1958年生于四川, 1987年以硕士学位毕业于浙江美术学院油画系, 现于北京生活和工作。2008年获得美国当代艺术基金会 (FCA) 年度艺术家奖。他近期参加的重要展览包括: “非形象——叙事的运动” (上海二十一世纪民生美术馆, 2015)、“汪建伟: 时间寺” (纽约古根海姆美术馆, 2014)、“黄灯” (北京尤伦斯当代艺术中心, 2011)等。

Wang Jianwei (b. 1958, Sichuan) attained his M.F.A from the Department of Oil Painting at Zhejiang Academy of Art in 1978, and currently lives and works in Beijing. Wang was awarded the FCA (Foundation for Contemporary Arts) grant in 2008. In recent years, he participated in major exhibitions such as “Nonfigurative” (Shanghai 21st Century Minsheng Art Museum, 2015), “Time Temple” (Solomon R. Guggenheim Museum, New York, 2014), “Yellow Signal” (Ullens Center for Contemporary Art, Beijing, 2011), amongst others.

徐坦, 1957年生于湖北武汉, 毕业于广州美术学院, 获硕士学位, 现为全职艺术家, 居住及工作在广州。在1990年代, 徐坦是实验艺术工作小组“大尾象”的成员之一。他近期参与的重要展览包括: “语言亭” (上海民生美术馆, 2016)、“第十二届沙迦双年展: 过去、现在、可能” (2015)等。

Xu Tan (b. 1957, Wuhan) attained his M.F.A from Guangzhou Academy of Art, and is currently living and working in Guangzhou as a full-time artist. He was a member of the experimental artistic group, Big Tail Elephant, during the 1990s. He recently participated in major exhibitions such as “Linguistic Pavilion” (Minsheng Art Museum, Shanghai, 2016) and “Sharjah Biennial 12: The Past, the Present, the Possible” (2015), amongst others.

徐渠, 1978年生于江苏, 2008年于德国布伦瑞克造型艺术学院毕业, 并获得绘画和电影硕士学位, 现生活和 works 于北京。他近期参加的展览包括: “本土: 变革中的中国艺术家” (法国巴黎路易威登基金会, 2016)、“流动性: 乌拉尔工业双年展” (俄罗斯叶卡捷琳娜堡, 2015)、“多重宇宙” (上海二十一世纪民生美术馆, 2014) 等。

Xu Qu (b.1978, Jiangsu) attained his M.F.A in painting and film from Braunschweig University of Art in Germany in 2008, and currently lives and works in Beijing. He recently participated in major exhibitions such as “Bentu: Chinese artists in a time of turbulence and transformation” (Fondation Louis Vuitton, 2016), “Mobilization: The 3rd Ural Industrial Biennial of Contemporary Art” (Yekaterinburg, Russia, 2015), and “COSMOS” (Shanghai 21st Century Art Museum, 2014).

张辽源, 1980年生于山东潍坊, 2006年毕业于中国美术学院, 目前生活并 works 于杭州。他参与过的重要展览包括“ON|OFF: 中国年轻艺术家的观念与实践” (北京尤伦斯当代艺术中心, 2013)、“中国当代艺术三十年之——中国影像艺术 (1988-2011)” (上海民生现代美术馆, 2011) 等。

Zhang Liaoyuan (b.1980, Weifang, Shandong) graduated from China Academy of Art in 2006, and currently lives and works in Hangzhou. His works have been included in major exhibitions such as “ON|OFF: China's Young Artists in Concept and Practice” (Ullens Center for Contemporary Art, 2013) and “Thirty Years of Chinese Contemporary Art—Moving Image in China 1988-2011”, Minsheng Art Museum, Shanghai, 2013), amongst many others.

郑国谷, 1970年生于广东阳江, 1992年毕业于广州美术学院版画系, 2002年发起“阳江书法小组”。他近期参加的重要展览包括: “郑国谷: 普遍存在的等离子” (OCAT西安馆, 2015)、“山水社会——测量未来” (第56届威尼斯双年展平行展, 2015)、“中坚: 新世纪中国艺术的八个关键形象” (尤伦斯当代艺术中心, 2009) 等。

Zheng Guogu (b.1970, Yangjiang, Guangdong) graduated from the Department of Printmaking at Guangzhou Academy of Fine Arts in 1992, and is the co-founder of Yang Jiang Group (2002-present). He recently participated in various major exhibitions including “Zheng Guogu: Ubiquitous Plasma” (OCAT Xi'an, 2015), “Humanistic Nature and Society (Shan-Shui)—An Insight into the Future” (Collateral Event of the 56th International Art Exhibition - la Biennale di Venezia, 2015), and “Breaking Forecast: 8 Key Figures of China's New Generation Artists” (Ullens Center Contemporary Art, 2009).

庄辉, 1963年出生于甘肃玉门, 独立艺术家, 现居北京。他的近期个展包括“庄辉个展计划” (OCAT西安馆, 2015) 和“玉门——庄辉、旦儿2006-2009摄影计划” (北京三影堂艺术摄影中心, 2009)。

Zhuang Hui (b.1963, Yumen, Gansu) is an independent artist who currently resides in Beijing. His recent solo exhibitions include “Zhuang Hui Solo Exhibition Project” (OCAT Xi'an, 2015) and “Yumen 2006-2009: A Photography Project, Zhang Hui & Dan'er” (Three Shadows Photography Art Center, Beijing, 2009).

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OCAT深圳成立于2005年, 位于深圳华侨城创意园区内, 是OCAT艺术馆群的总馆。作为艺术馆群中成立最早的机构, OCAT深圳长期致力于国内和国际当代艺术和理论的实践和研究。从开创至今, 一直围绕着艺术的创作和思考而展开其策展、研究和收藏工作。

OCAT深圳的展览项目既包括了对艺术家个体实践的考察、研究、出版和展览, 也包括对于艺术课题的深入研究和综合展示。除了OCAT展览以外, OCAT深圳多样化的项目包括了OCAT表演和OCAT放映, 分别呈现在艺术、舞蹈和戏剧领域中的表演实践和讨论, 以及纪录片、影像和电影的放映和讨论。OCAT图书馆利用OCAT展览、表演和放映, 以及来访学者的各种情境, 以在深圳OCAT的图书馆为地点, 不定期地组织演讲、对话等思想生产的实践活动, 并将其中的部分发言进行编辑和出版, 为不到场的观众提供阅读的文本和研究者提供研究的素材。在OCAT深圳, 围绕展览项目所进行的出版往往成为与展览既互相交织, 又彼此独立和平行的一个平台。出版物的构思、编辑和设计也可能成为围绕着展览而展开的一项创作。年轻的实践者和具有前沿性的思考和工作在OCAT深圳一如既往地占据着重要的地位。OCAT青年计划就是为此而开设的, 邀请活跃的艺术家、策展人和批评家来呈现他们最近的工作、思考和想象。

OCAT Shenzhen was founded in 2005 and is based in OCT Loft, Shenzhen. OCAT Shenzhen is the headquarters of the group of OCAT museums. As the earliest art establishment among the members of the OCAT museum group, OCAT Shenzhen has a long-term commitment to the practice and research in the field of contemporary art and theory both inside of China and in the international arena.

The programme of OCAT focuses both on in-depth survey, research, publication and exhibition of the practice of individual artists and on research-based thematic exhibitions. In addition to OCAT Exhibitions, OCAT Performs and OCAT Screens are annual programmes showcasing performing practices and theoretical discussions in art, dance and theatre, as well as screening of and lectures on documentary, video art and films. Accompanying the exhibitions, performances and screenings that OCAT organizes as well as visits by artists, curators, art critics and scholars to OCAT, OCAT Library initiates lectures, conversations and other forms of discursive activities in the library in OCAT Shenzhen and publishes part of its content in book forms, providing documents and reading materials for a wider public and researchers. In OCAT Shenzhen, publishing is both prompted by its exhibitions but can also function as an independent form of artistic and conceptual articulation and experimentation. The conception, editing and design of its publications could be employed as a form of artistic practice in parallel to the exhibition. As always, young practitioners as well as recent development in visionary and progressive thinking and discovery in art are central to the programme of OCAT Shenzhen. OCAT Youth Project was launched to present the recent work, experience, thoughts and imagination of artists, curators and critics active in the present.