

奥地利中国艺术项目

AUSTRO SINO ARTS PROGRAM 02 AS AP

# 打包 da bao

the next 21 artists from Austria

快餐盒



Austrian  
Art  
made  
in  
China

奥地利中国  
艺术项目

# AS AP

AUSTRO SINO ARTS PROGRAM

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**AUSTRO SINO ARTS PROGRAM**



# 打包

## da-bao

Hannes Boeck - 哈内·波克

Marbot Fritsch - 马波·费希

Elisabeth Grübl - 伊丽莎白·古贝

Harald Gsaller - 哈洛德·格撒勒

Mike Hentz - 迈克汉兹

Anna Hofbauer - 安娜·霍芙芭尔

Heimo Lattner - 海默·拉特纳

Wie -yie Lauw - 维玉

Thomas Lehner - 托马斯·莱纳

Sonia Leimer - 索尼娅·莱默

Christian Mayer - 奎斯琴·梅耶

Johann Neumeister - 约翰·纽梅斯特

Katrin Plavcak - 卡钦·普拉切克

Lieve D'hondt - Almut Rink - Christof Schlegel - 利夫·董特 - 艾穆·林克 - 别卡·瑞格

Bianca Regl - 克劳斯·沙弗勒

Klaus Schafner - 奎斯托夫·施莱格尔

Florian Schmeiser - 弗洛里安·施梅瑟

Gerlind Zeilner - 格林德·采勒

and 以及

Joseph Francis Rock - 约瑟夫·弗朗西斯·洛克

Austrian  
Art  
made  
in  
China

## Memorandum of Understanding

The 2009 ASAP exhibition called “mifan” at Anni Art December 2009, which closed after one month, attracted more than 5,000 visitors in Beijing and then traveled to Shenzhen and was presented at Babu Art. In 2010, the next 21 artists from Austria will show their works at this year’s ASAP exhibition, which is titled “Da Bao”, a term which means “takeaway” when translated into English

The main focus of ASAP is to show European / Austrian artists who live and work in China for a certain period of time, or artists who are rooted in the Western tradition and translate or analyze Chinese culture into their own semantics, and with their own methods. Not only visual artists are considered, on the contrary, ASAP is interested in a wide range of genres – music, film, science, architecture, design or literature. The ASAP exhibition is organized on an annual basis, in Beijing and it is open for cooperation with partners throughout China and South East Asia. This year we feature on the recommendation of Peter Gente an exceptional Austrian who lived and worked in China for many years, from 1922 to 1949: Joseph Francis Rock, explorer, geographer, linguist and botanist. Many thanks to the Arnold Arboretum Library and Ms. Lisa E. Pearson from Harvard College for giving us the permission to show some of Joseph Francis Rock’s works in this year’s exhibition.

In “Da Bao” 21 artists are translating both for themselves or for the audience what they have understood during their stay in China. Most of the works in this year’s exhibition are based on the notion of concept art and artists involving themselves in the transition China is undergoing both as a nation and as a society. Other artists in the exhibition translate for themselves, talking to themselves in a formal language

which takes in the Chinese visual world they are surrounded with. Many works are rather based on illusions and imagination, misinterpretation and subjective individual compositions than on facts and figures.

Today’s artists work within two main frameworks, one is the conceptual, which is rather based on rational or logic interplay with the world, and the other is a more intuitive and emotional approach, a private language. Both frameworks are justified; artists needn’t respect commodity dreams, political correctness, or sustainable efficiency, nor need they compete with science for justification, or with design for usability. Artists can differentiate themselves from these concepts and it is not a must that the artist’s job it is to “fix the world”. If the side effects of art works touch upon the one or the other, there can’t be any objections, but it is by no means a precondition for acceptance.

I would like to express my gratitude to the Austrian Federal Ministry for Education, Arts and Culture, which runs the artist in Residence program World-wide –many artists in the show are part of it and enjoyed the benefit of being able to work in China; to the Austrian Federal Ministry for European and International Affairs; the Austrian Cultural Forum and the Austrian Embassy in Beijing, for their local support. We are very thankful to all participating artists, to Anni Ma from Anni Art and to Felicia Schwarz for her help in sponsoring and her pragmatic inspiration. A big thanks goes to the ASAP steering committee members, Lukas Birk for his encouragement and substantial contribution in the publishing part of ASAP, Nikolaus Gansterer, who links up ASAP to artists in Austria and to Ingrid Fischer Schreiber for her Sinologist consultancy and guidance.

We acknowledge that the same approach that we follow from Austria to China is pos-

sible from China to Austria. Many Chinese artists have stated their interest, ASAP is open to any cooperation to support Asian artists to show their works in Austria / Europe. ASAP is more than happy to help if it stays in ASAP's mission. We do not compete with museums, galleries or curators; at the core of ASAP's work is our interest in the transition from one into the other and vice versa, Asia into Europe, Europe into Asia. ASAP likes to encourage artists to understand and respond locally in a wider international context.

Karel Dudesek - ASAP cofounder

前言

2009年12月，ASAP在安妮画廊举办了题为「米饭」的展览。展览在北京进行了一个月，吸引了五千余人前来观看。之后，「米饭」又巡回至深圳，在巴布画廊进行了展示。2010年，另外二十位来自奥地利的艺术家将参与 ASAP 策划的展览。这次的题目是「打包」。

ASAP关注的主要是在中国驻地创作的欧洲/奥地利艺术家，或是用他们自己的手法分析中国文化并将其转译为他们自己的语言的西方艺术家。我们不仅对视觉艺术家有兴趣，对音乐、影像、科学、建筑、设计与文学等类别亦有涉猎。ASAP组织的展览以年为单位，主要在北京举行，并欢迎中国其他城市以及其他东南亚国家的合作。今年的参展人里有一位非常特别的奥地利人：于1922至1949年间旅居中国、具备探险家、地理学家、语言学家与植物学家多重身份的约瑟夫·弗朗西斯·洛克。非常感谢阿诺·阿伯腾图书馆以及哈佛学院的丽莎·皮尔森女士慷慨授权，令我们得以在今年的展览中展示洛克的工作成果。

「打包」展里有二十位艺术家将他们在华时期的所理解和体验到的东西向他们自己以及观众进行了转译。这批作品多属概念艺术，并与转型中的中国（民族和社会层面上的）息息相关。

另外一些参展艺术家的转译只面向他们自己，用形式化的语言叙述了在中国体认到的视觉世界。此类作品大多并非基于事实与数据，而是基于幻觉、想像、误读以及主观的个人建构。

今天的艺术家通常在两个主要的框架下工作，其一为概念性的—以理性或逻辑为基础与世界互动，其二则是用更私人的语汇建构的更直觉与情感化的方法。两者均有其存在的理由；艺术家不应受到商品幻梦、政治正确性与可持续的效率至上主义的规限，也不必与科学争逐合法性地位或从易用性角度来设计作品。艺术家可以远离这些观念，从「为世界解决问题」的桎梏中解脱出来。若艺术作品无意中触及了这些议题，世人自然也不必反对，但艺术并不因这些议题而存在。

在此我要感谢奥地利联邦艺术教育部以及奥地利联邦欧洲与国际事务部，北京奥地利文化论坛，奥地利大使馆。我们也感谢所有参展艺术家，安妮画廊的Anni Ma，以及为 ASAP在奥地利联络艺术家的尼克劳·甘斯特先生。同样要感谢的是菲丽霞·施瓦茨女士的资助—她的实用主义精神启发了我们。此外，英格丽女士也以其丰富的汉学知识为我们提供了谘询与帮助。

我们认为这项交流活动应是双向的。许多中国艺术家也表示出对前往奥地利举办展览的兴趣。ASAP期待以各种方式与中国官方合作，支持中国艺术家在奥地利与欧洲展示作品。我们愿意在力所能及的范围内给予最大帮助。ASAP与其他美术馆、画廊以及策展人无竞争关系，我们的核心理念在于促进中奥相互交流。为此，我们对两国的艺术秉持不偏不倚的态度，并鼓励两国艺术家在更广的国际语境中相互加深理解，从本地的视角相互做出回应。

Karel Dudesek - ASAP 创始人

## Austrian Cultural Forum in Beijing

Creativity, innovation, dynamism - all common themes that have brought a diverse group of Austrian artists to experience, work in, and draw inspiration from China. There is of course a tremendous artistic heritage and tradition in Austria but what is fascinating to the foreigner is how this heritage is not static but continues to evolve and develop. Austria shares a similar long and rich artistic tradition. This exhibition is an example of the current vibrancy of today's artists but importantly how they are interested and absorbing the impact of external influences. In the current globalised economy China is a leader but we must not forget the vital artistic contribution that China is also making to the world as a centre for creativity. The work shown here is from a diverse group of artists who have come and embraced these influences.

As the epitome of these values the 798 Art District provides the perfect setting for such an exhibition and ASAP Creative & Communication is the natural partner.

The Austrian Cultural Forum is delighted to continue its partnership with ASAP and also is especially grateful to Prof. Karel Dudesek for his initiative and efforts in promoting Austrian artists and assisting them to enter and contribute to the Chinese art scene.

Gudrun Hardiman-Pollross  
Counsellor (Cultural Affairs)  
at the Austrian Embassy  
Head of the Austrian Cultural Forum

### 前言

我们本着创新、改革、发展的目的让奥地利所有的艺术家们来中国交流、工作和学习。中国有着深厚的文化底蕴，而让外国人着迷的是中国如何将这些文化遗产继承和发扬的。奥地利同样拥有悠久的艺术传统。本次展示的是当前社会上最活跃的艺术家的作品，着重表现的是他们对中国文化的兴趣，以及如何吸收外来文化并使之产生碰撞的。中国在当前全球经济体中占有主导地位，同时中国正在努力成为世界改革的中心，但我们不能忽视中国在艺术上的重要贡献。这里展示的作品来自那些富有创造力和

影响力的艺术家们。

综上所述，798艺术区为此次展览提供了一个绝佳的场地，北京酷艺堂咨询有限公司是很好的合作伙伴。奥地利驻华使馆文化处很高兴能与北京酷艺堂咨询有限公司继续合作，还要特别感谢Karel Dudesek教授在帮助奥地利艺术家们融入中国艺术界所做出的努力。

海迪曼  
参赞（文化事务）  
奥地利共和国驻华大使馆文化处

## Studios of the Austrian Federal Government Federal Ministry for Education, the Arts and Culture – Art Department V/1

Already many years ago the Federal Ministry for Education, the Arts and Culture realized the importance of internationalization and networking for contemporary artists. Hence, the Department rented studios already in the early 1980s, first in Rome and Paris, to offer artists in the fields of fine arts, photography and video art / new media the opportunity to work abroad. Today, the Art Department is managing more than 15 studios in more than ten cities all over the world: New York City, Chicago, Vancouver, London, Paris, Beijing, Shanghai, Chengdu, Ningbo, Tokyo, Cesky Krumlov, Mexico City, Rome. Of course, an important aspect in the selection of the cities for studios is good, longer-term cultural co-operation with the countries in question. Hence, our co-operation with China is also reflected in the number of studio sites. We also aim at broadening the programme in the longer term and at offering sites in interesting cities; for example, we are currently trying to find and rent a studio in Istanbul.

Every year, all the studios are allocated to artists in a public call procedure in line with the recommendations made by an independent external jury. The artists do not only receive a place where they can live and work abroad but also a monthly grant that is to secure their liveli-

hood and cover their travel expenses. The duration of the stay at a studio may range from three to six months. Some studios are associated with cultural organisations where the artists may participate in a varied programme including, for example, exhibitions or visits of curators and art critics.

Austrian artists are highly interested in this foreign studio programme. Every year, the Art Department can make available studios to around 50 artists, and every year about one thousand artists apply for residencies in these studios.

The stays abroad offer manifold opportunities: the opportunity to discover a new, foreign culture and to explore new perspectives, to develop one's personality and to produce art in interaction with an unknown environment, the opportunity to meet people, to make new friends, to maintain a network of artists and cultural workers and to find new interesting galleries, curators and museums.

Definitely, we are more than satisfied with the results of our efforts in this field and we are very pleased that we receive predominantly positive feedback from the artists!

We very much welcome the initiative of Mr. Karel Dudesek to organise an exhibition programme in China presenting the artists who have lived and worked in one of the studios of the Federal Ministry for Education, the Arts and Culture in China.

Mag. Olga Okunev  
Arts Division / Department 1 - Visual Arts,  
Architecture, Design, Fashion, Photography, New Media  
Federal Ministry for Education,  
the Arts and Culture - Austria

奥地利联邦政府工作室  
奥地利联邦教育、艺术与文化部-艺术司 V/1

奥地利联邦教育、艺术与文化部在很久以前就意识到国际化和网络化对于当代艺术家的重要性，因此该部门于1980年初就开始在国外租用工作室，工作室首先开设在罗马和巴黎，为美术、摄影、录像艺术以及新媒体艺术领域的艺术家们提供出国工作的机会。今天，该艺术部门管理着全世界10多个城市的15间工作室：分别设在罗马、纽约、芝加哥、温哥华、伦敦、巴黎、北京、上海、成都、宁波、东京、契斯基克鲁姆洛夫、墨西

哥城、罗马等地。当然，对于在诸多城市中设立工作室所考虑的一个重要的因素就是要长期与这些国家进行文化友好合作。因此艺术部与中国的合作也体现在了工作室的数量上。与此同时我们正在制定新的长期方案，并在一些人们感兴趣的的城市开办新的工作室，例如：我们目前正在试图在伊斯坦布尔寻找合适的工作室。

每年，所有的工作室都会通过一个公共程序分配给艺术家，分配同时要符合独立外部陪审团的推荐。艺术家不仅能得到一个在国外生活和工作的地方，每个月还可得到补助金以确保他们的生活以及支付旅费。艺术家们在工作室停留时间大约在3到6个月不等。一些工作室还与文化团体相结合，在那里可以参与各种各样的活动，如：展览、策展人及艺术评论家的访问等。

奥地利的艺术家们对在国外创办工作室的方案有抱有浓厚的兴趣。每年，艺术部门会为约50位艺术家提供可用的工作室，而每年约申请入驻这些工作室的艺术家可达1000多人。

艺术部门为海外的艺术家提供着多种多样的机会：这些艺术家有机会发现全新的外来文化，并尝试发现新视角；寻求独特的艺术个性；在未知的环境中创造互动的艺术；有机会去见各类人群，结交新朋友；维持艺术家和当地文化工作者之间的关系，用以发现新的有趣的画廊、和一些博物馆。

更可贵的是，我们非常高兴地收到了来自艺术家们积极的反馈，这也是我们在这个领域努力的结果。我们非常支持目前在中国工作和生活的艺术家Karel Dudesek先生在中国举办展览的方案。

Mag. Olga Okunev  
艺术司-1处  
视觉艺术、建筑、设计、时装、摄影、新媒体  
奥地利联邦教育、艺术与文化部



## 重新启动

奥地利艺术家和中国的艺术交流项目ASAP在798已经是第二次了。在上次题为“米饭”的展览中，众多艺术家为中国观众带来了令人耳目一新的作品。那次展览中艺术家们的“中国经验”呈现得很突出，而这次展览的题目“打包”同样也是从具有特殊性的中国日常饮食习惯上进入，更多地强调了艺术家们的独立意识和主动精神。“打包”除了表述在餐馆中的行为之外，在汉语里也有聚合和共同负责或者生效的意思，人们从此次二十多位艺术家的作品中也能感受到他们多层次和大跨度的创造精神。此外，展览还特别包括了活跃于20世纪二十年代之后的探险家和摄影家约瑟夫·弗朗西斯·洛克(Joseph Francis Rock)，为展览和交流项目增添了一个具有历史意义的坐标。

以宏观上的认知的角度，无论是历史上还是当代的艺术家们，他们的工作具有很高程度上的主动性。虽然在各个历史时期有不相同的状态和表现形式，创造性总是指向了主体的独立和自由的状态。此次展览的艺术家们在不同的方面体现出了他们的自主性。有的从日常生活和切身感受入手，如Lieve D'hondt, Almut Rink, Christof Schlegel 三人创作于中国城市街头的作品，以反串式的诙谐形式介入了中国普通大众的日常生活，以及被权力所倡导的未来生活方式与现实的距离。Elisabeth Gr ü bl所做的工作室物品的立方体集合物及其转移媒介的结果——照片，抽离和改变了空间和物品的具体属性，超常的角度构成了对认知、判断、态度等一系列观念的解放。Christian Mayer的怀旧式的作品将日常实用的墙纸加以变化，在时间上甚至比洛克对比今天的跨度还大。Thomas Lehner所做的海尔冰箱在古巴的作品着重提出了日常生活本身的意义，而并非套用现成的全球化政治和文化理论。

变化多端的中国社会和对未来生活模式的思考也吸引着艺术家们。在对这一问题的关注中艺术家们尤其表现了他们的分析倾向和自主性。Heimo Lattner 以各种手绘的地图和图形以及手写文字形成了一个叙事的文本，针对着公共生活中的首要性的问题。Florian Schmeiser 所做的图像播放同样直接反应了中国南北各个城市的现实场景，并且以一个声音作品诙谐地做了注解。Johann Neumeister的表现北京城市和建筑的视频和与画面内容脱节的汉语叙述互相映衬了一个令人捉摸不定但令人期待的未来。Sonia Leimer的寓意性的作品将这一问题转移到了历史和当下的互相审视和解读当中。Katrin Plavcak 与唐吉珂德有关的作品以一个表面上非常西方的作品形式隐喻了中国的现实。Harald Gsaller表现太极拳以及权力政治的变迁的作品也非常好地切入了这一题目。Klaus Schafner展望2050年的北京的作品则是将这一话题直接表现了出来。Hannes Boeck的录像作品描写了一段旅程，其中熟悉和陌生相互混淆在一起，而不确定的迷茫感并非来自未知的世界，而是来自自我的迷失。将近一个世纪前，洛克来到中国最偏远的地区，他在将中国神秘的面纱揭开的同时也参与到了当地的事务中。在这种意义上，这些艺术家都是洛克的传人，今天他们采用更开放和更个人化的艺术的方式，这也给人们重新思考洛克留给后人的遗产的机会。

艺术家们的自主性当然首先体现在以自我发现为中心的图像传达上，例如展览中Bianca Regl直率和本真的绘画，以及Marbod Fritsch对内心和情绪在主体之间的传达和交流的探索。同时在展览中人们能够看到自主性还体现在与特定的文化图像和精神价值的交流和互动中。Wie -yie Lauw秉承自我的身份和经历，用线和拼贴的方式进行的追溯。Gerlinde Zeiler 创作于各种包装盒等物品上的绘画依据了中国神仙鬼怪的形象。Anna Hofbauer的舞蹈式的动作可以做出东方哲学上的解读。Mike Hentz的覆盖画作用于中国传统山水和花鸟画。还有Ruth Kaaserer借助皮影戏的方式进行的自我和他人之间心灵上的沟通和发现。

艺术作品来源于个体对现实的反应，也最终作用于现实。社会机制和个人的冲突在今天尤其尖锐。如同在一个迷失自我的无名者的操控下不断地升级、重新启动的电脑，需要不断地应付重新安装系统的要求。此次奥地利艺术家们的作品真实地切入了这一现实情况，使中国观众能从引人深思的角度对现实和传统进行重新思考。这一思考一方面能令他们重新解读现实的各个侧面，同时展望在这一趋势下的未来，另一方面也能使他们重新审视被理想化和臆想当中的历史和传统，开启对内延续性的重新发现和判断，谋求对惯性和成见的摆脱，将主动性发挥到从日常生活到公共空间的各个方面中去。

张离 2010 10

Text by Zhang Li, about da bao



New Hefei is set in Hefei, the political and economic centre of the eastern Chinese province of Anhui. This densely populated university and industrial city, which was an important crossroads even in antiquity, has undergone rapid change over the past few years, transforming from one of the country's poorest regions into a special economic zone. This climate of social and urban growth and change is what Böck chose for his film. Calm black-and-white images show a boy crossing the city, to its edge and on into the new suburbs. This excursion is reminiscent of the flaneur motif: an allegory for the subject, modern but no longer bourgeois, which, cut off from its own tradition, personifies alienation from the world. On the other hand the subject's relationship with the city entails more than just isolation. Underlined by the movement of the camera, which follows the boy, loses sight of him, then shows him again a moment later, the filmic exploration of a modern urban setting also becomes a subjective, sensuous and in this way robust look at an altered environment. Similarly to BRD (2003) and DDR (2005), two filmic stock takings of the Modern age in postwar Germany, New Hefei too is a concentrated look at architectures. In this case however Böck employs a film grammar which quotes the visual style of Neo realism, especially that of Antonioni, even in individual shots. The boy's apparently directionless movement follows a precisely planned sequence of "pre framed" shots, which creates a historical parallel between present-day China and Germany's economic miracle of the 1960s. Fades to black, which in Antonioni's case mark the spots where action begins, structure the film formally and also pose a question concerning a narrative that can be found behind the images, apart from pure representation. (Rike Frank)

Translation: Steve Wilder

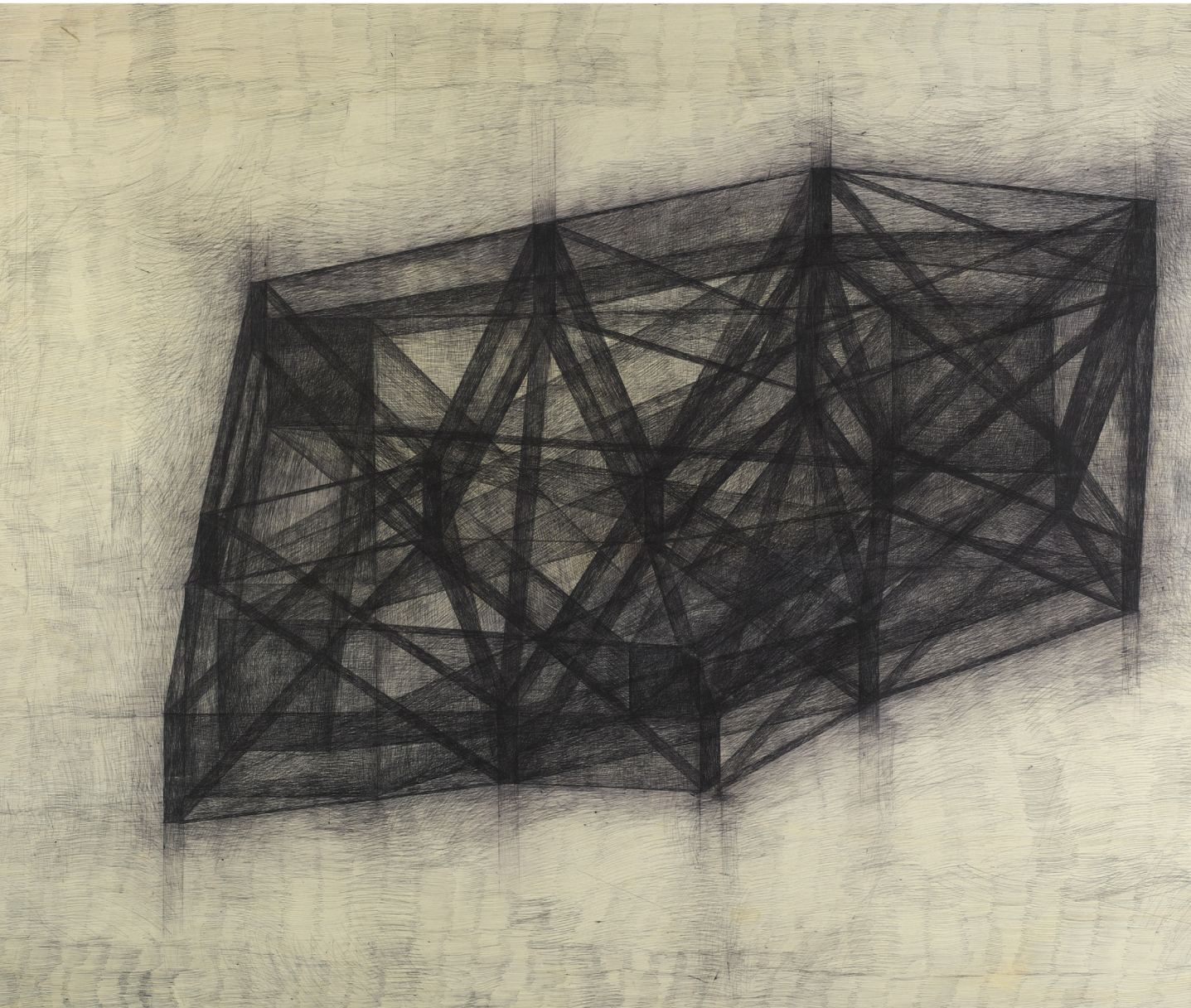
《新合肥》的背景是合肥这一安徽省的政治和经济中心。合肥自古代即为交通要道，今日是一人口密集、大学遍布的工业城市。过去几年里，合肥发生了迅速的变化，从全国最贫穷的区域之一变成了经济特区。波克的录像正是以这一社会/城市的生长与变化为背景。我们看到冷静的黑白画面里，一个小男孩穿越城市，来到新郊区。这一段路途让人想起了「城市漫游者」的母题：这是关于该主角的寓言，他已然走入现代，但不再是布尔乔亚，传统被割裂之后，他成了被世界异化的人物。另一方面，该主角和城市的关系并非只有简单的疏离。摄影机的运动追踪着男孩，男孩随即消失在镜头中，过了一会又复出现。作者用胶片对现代都市进行的探索提供了对改变了的环境的一种主观、感官、强有力的审视。与2003年的《BRD》以及2005年的《DDR》一波克用影像对战后德国的现代社会所做的观察一样，《新合肥》也对建筑进行了集中凝视。不过，波克这回借用了新现实主义的视觉语法（尤其是安东尼奥尼），这即便是在单独的镜头当中都十分明显。片中，男孩显然处于一种没有方向的游荡状态，但波克在此之前安排了一系列经过精心设计的「预帧」镜头，在今日的中国与1960年代德国的经济奇迹之间找到了对应。影片最后淡出至黑场，这在安东尼奥尼的影片里通常意味着有事将要发生，在这里，它在形式上框定了整部影片，并令影像超越了纯粹的再现，营造了叙事，提出了问题。（文：莱克·法兰克；英译：史蒂夫·怀德）











Since arriving in China through the residency program, Marbod Fritsch has continued to move his art forward –by looking back. Underpinning all these most recent paintings and drawings, as with all of Marbod's work, is a strong conceptual basis.

In his art, concept dictates form. Though Marbod is revisiting concepts from about a decade ago, he is exploring them in new media. Marbod explained his re-exploration as wanting to start in a safe place, in a country where he knew few people and did not speak the language. He noticed the indiscriminate copying which is prevalent in China.





It inspired him to “copy” his own work by having digital images of his works in wood and ballpoint pen printed on large canvases. From there, he painted over them, to make the copies “original” again. As he has been taken out of a familiar context, he wanted to do this in his work as well.

Marbod was inspired to work on canvas here because many painters in China take it as their primary medium. He has also been working on a series of smaller canvases, with similar geometric, gate-like structures centered in neutral fields. With the gate motifs, he invokes the universal nature of the principles of mathematics, especially the Golden Rule.

Every culture has developed mathematics, giving geometry and mathematics a special power to transcend linguistic boundaries.

Also in the motif of the gate is explored the themes of open and closed spaces. Inspired by the ubiquity of doors and windows, Marbod explored the ways in which these portals can open a space or restrict access to it. In his work in the past, these gates have meant, as Marbod puts it, to “open space on flat surfaces.”

These themes took on a personal dimension in China, when, during the first few weeks of his residency, Marbod’s father passed away.

This led to a series of five still unfinished canvases in which previously starkly defined gates appear to have melted away under atmospheric washes of white paint, blending in with the background to the point of nearly disappearing.

For Marbod, this highlights the emptiness of death and the way in which a life can fade away.

These works gave Marbod a chance to reflect on his father’s life, but these paintings also look towards the future of his art.

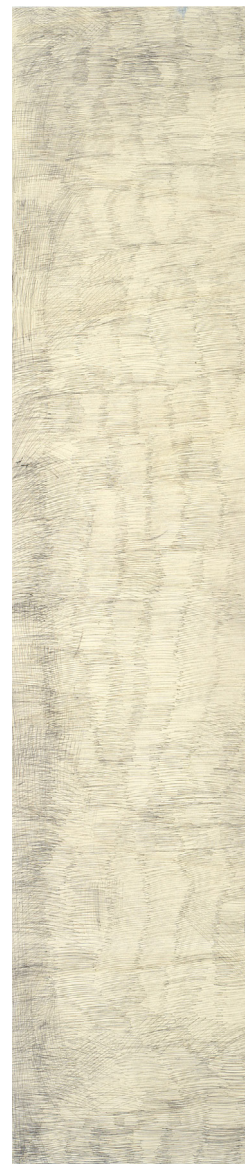
自从他来到中国参加这次艺术家驻地计划后，马波·费希的艺术就在不断前进，但他却是通过「向后看」做到这一点的。和费希所有的作品一样，他最近这批油画与素描也有很强的概念性。费希作品的概念决定了其形式，而虽然他研究的是约十年前的概念，但却为其赋予了新媒体的形式。在谈到此次创作时，费希说希望能够从一个「安全」的地点出发——一个他无亲无故、言语不通的国度。

费希先前就注意到了盗版在中国的盛行，因此曾经自行「盗印」自己的作品：将他的木纹与圆珠笔作品印制在大尺寸的画布上，然后再在这一数字版本上重复作画，让这些复制品重新变得「原创」。由于身处自己不熟悉的语境当中，费希打算在这次的作品中再次重复这一做法。

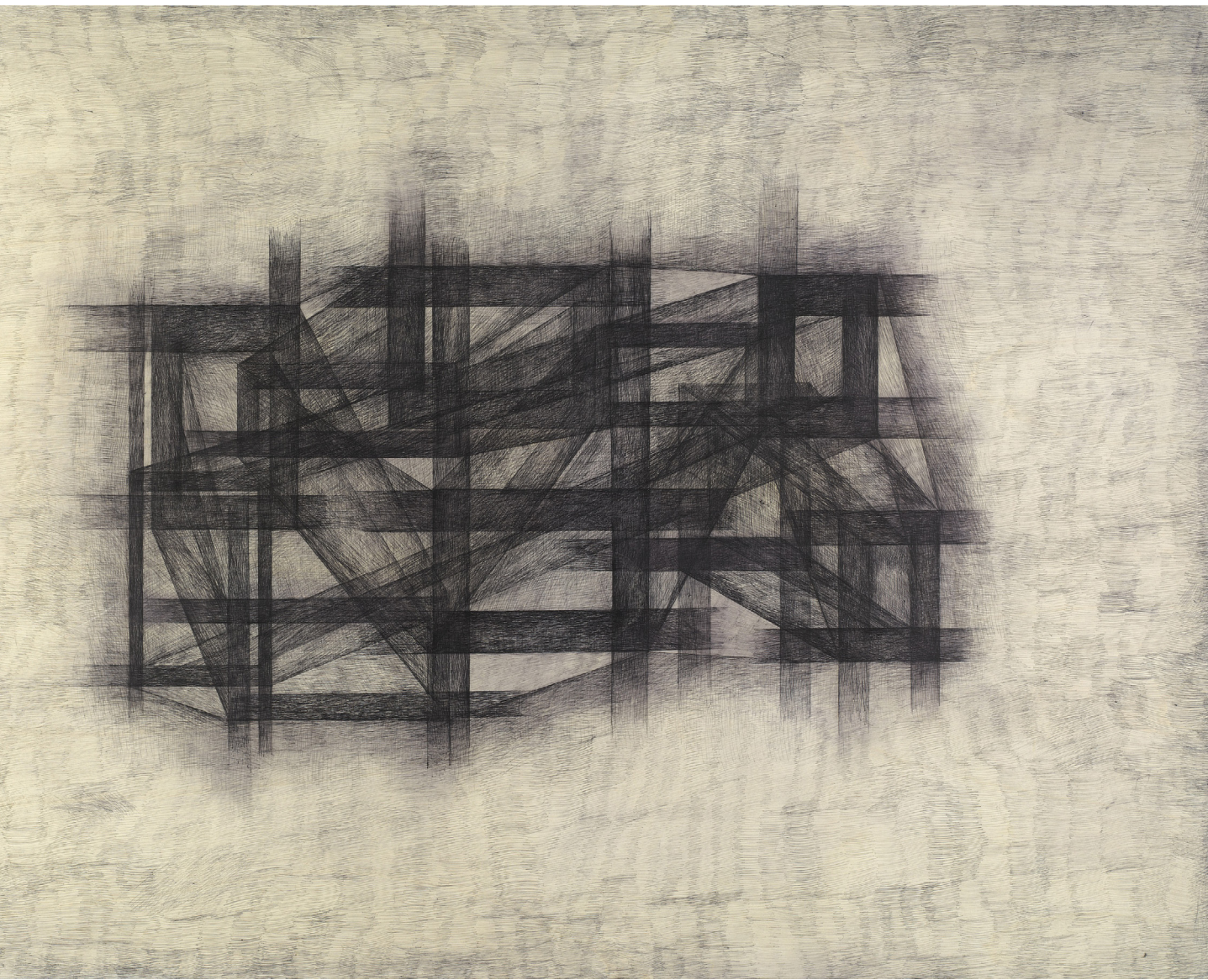
当费希发现中国很多画家都把画布当作他们的首要媒介之后，便决定以此为他本次创作的出发点。他也另外创作了一系列使用小尺寸画布的作品，画的几何形态以及中性背景上的门状结构都与大画布作品类似。他对「门」这一母题的使用让人想起了数学原理——尤其是黄金定律——的普适性本质。由于每一种文化都对数学的发展有其自身的贡献，几何与代数便有了超越语言壁垒的特殊力量。

「门」的母题也涉及开放与封闭空间的问题。费希看到门与窗在生活中无处不在，便尝试用作品研究这些「关卡」如何打开空间，又如何为空间设限。用他自己的话说，在过去的作品里这些门的存在是为了「打开扁平表面上的空间」。在这次的中国之行中，这一类的主题对于费希有了个人化的意义——他的父亲在他来中国驻站之后不久就去世了。

于是，费希制作了五幅新画（仍在进行中），先前作品里形象鲜明的门被氛围化的白色颜料「溶解」，与背景融为一体，几乎难以辨识。对费希而言，这凸显了死亡的空洞以及生命的逝去的方式。这些作品令他得以反思父亲的一生，但同时也指向了他艺术创作的未来。















Of Conceptual Photography and Sculpture. Thoughts on the Studio Series by Elisabeth Gröbl.

"This work is based on artists' studios. Everything in the room – in other words artworks, materials and furniture – is condensed into the form of a rectangular cube (or, more correctly, cuboid). With everything ultimately stacked into this sculptural form, the entire workspace ends up empty except for this rectangle, and a completely altered spatial situation is the result. In each studio, this process is concluded by taking a single frontal photograph."



The works of Vienna-based artist Elisabeth Gröbl are characterized by a reduced, minimalist-seeming formal vocabulary which ranges from sweeping installations to sculptural objects and conceptual photographs and on to electronic sounds.

In her artistic practice, parameters of visual and spatial perception are often closely referenced to one another. Elisabeth Gröbl is a spatial thinker: her construction of the sculptural cube takes place parallel to the destruction of the pre-existing syntax of the studio as a space of production and living.



By means of occupation, suspension and abstraction, Elisabeth Gröbl uses the placement of her cube to proclaim that which is concrete within the space; translated into the medium of conceptual photography, the frontal view exhibits a structurally decisive quality.

The concept pursued by Elisabeth Gröbl in her studio series varies according to the spatial situation at hand. The studio, as an open space that can be entered and experienced, undergoes transformation into a performative artistic space. Elisabeth Gröbl creates a work of perception that slips away from the physical world of perceptive processes to which we are accustomed.

In each case, all objects within the room are consistently integrated into the stack and – according to their physical characteristics – into the cuboid form of the sculpture. Via this juxtaposition of emptiness and condensation, the relationships between the space and the objects are rendered more intense – and the phenomenologies of minimalistic projects are thus expanded by an aspect of a material language which is derived from the studio situation.

By shifting the spatial disposition of things, Elisabeth Gröbl engages in a sort of displacement. From a conceptual standpoint, it is a precisely devised intervention. With the rectangular cube, Elisabeth Gröbl questions a fundamental form of modern rationalism. Even so, the rectangle is not hermetically sealed within itself, but much rather leaves open opportunities to at least imagine the various distinct objects.

Closer examination of this work's referential nature (which arises from the studio situation) turns up a further dimension as well, which reveals itself in the stringent frontal shot. How could sculpture and space be thought of differently?

How can sculpture be conceived of when it has been transferred to conceptual photographs?

The conceptual photographs by Elisabeth Gröbl stand out by virtue of their interventionist way of coding specific artistic processes with aesthetic media, materials and the traditions of conceptual and minimalist sculpture.

The artistic process via which Elisabeth Gröbl stacks all the objects and artworks found in the studio of the artist in question adheres to a sort of abstraction in structuring, while also integrating the questions of originality and authorship associated with every studio visit into the concentrated structure of the rectangular cube – rendering it nearly impossible to draw any conclusions about the studio as it was before.

In this, Elisabeth Gröbl develops a context-specific and project-oriented form of artistic production which undertakes a transfer – and hence a shift – of our receptive patterns as opposed to the usual forms of re-presentation.



## 《论观念摄影与雕塑》

### —伊丽莎白·古贝谈「工作室系列」

「这件作品的素材是艺术家的工作室。我把房间里的所有东西—即艺术品、各种材料以及家具—压缩成一个长方体（更准确地说是个直平行六面体）。当你把一切塞入这个雕塑形态之后，整个工作空间便空空如也，除此立方体外别无他物，结果便是形成了一个被更改了的空間情境。在每一间工作室里，我的最后一步都是从正面为立方体拍一张照片。」

维也纳艺术家伊丽莎白·古贝的作品在形式语汇上往往显得简约，作品类别包括大型装置、雕塑物件、观念摄影以及电子声响等等。在古贝的艺术实践里，视觉认知与空间认知常常相互指涉。她是一个空间思想家：在建构雕塑化立方体的同时，也解构了作为生产和生活空间的工作室的预设语法。

通过占据、悬置与抽象等行为，古贝通过摆放她的立方体凸显了空间中的具象之物，随后又将其转译成其他媒介—观念摄影。正面的视角展示了一种在结构上具有决定性的特质。

古贝在其「工作室系列」里追求的概念随具体空间特性的不同而不同。作为一个可以进入并体验的开放性空间，工作室在这一过程中被转化为一个表演性的艺术空间。对古贝的这件作品的认知与我们所熟知的实体世界的认知过程大相径庭。在每一个例子里，工作室内的所有作品都被不断叠加，并根据其实体属性整合进那个六面体雕塑当中。通过这种虚与实的并置，空间与物件的关系显得更有张力，与此同时，这类极简主义项目作为一个整体也通过源自工作室情境的

一种材料语汇得到了扩展。通过改变物件的「空间性格」，古贝参与了某种「位移」的过程。从观念角度说，这是一次非常精确的介入行为。艺术家用立方体对现代理性主义的基本形态进行了质疑。不过虽然如此，该立方体也并不是一种遗世独立的存在，它至少为观者想像那些各种各样的物件提供了开放的可能性。

这件作品本质上是有指向性的（这来自工作室这一情境）。若我们仔细研究这点，还会发现它具有另一层面的趣味。这是通过那精准的正面影像表现出来的。我们该如何以不同的方式去思考雕塑和空间？当雕塑被转换成观念摄影之后，还有何种想像空间？古贝的观念摄影作品的突出特点在于它们通过美学媒介、材料以及观念/极简雕塑传统界定的艺术过程的「介入感」。艺术家将工作室中的各种物件与艺术品叠放的艺术过程准确反映了一种建构上的抽象，同时也把人们参观工作室时产生的关于原创性和作者归属的问题整合进了这个立方体的浓缩结构当中。看完这个作品，你先前对于工作室的各种结论都将被瓦解。在这里，古贝发展出了一种跟语境相关、因各个作品而变的艺术生产形态，它摒弃了常规的艺术再现，对我们的认知模式进行了转换。



Harald Gsaller - 哈洛德·格撒勒  
Do you practice Taiji? / G9 - 你练太极拳吗？ / G9  
Video - 录像

“Do you practice Taiji?” 2010  
(photography, video)

When I asked some young urban Chinese in Shanghai whether they were practicing Taiji, all of them answered “No!” When I insisted and asked “Why not?” all of them – without a single exception – replied “I have no time.”

Discovering (mental) traces or relics of Daoism in the everyday lives of the Chinese seems to be a hard job for a foreigner (if one leaves out the widely known images of every-morning practitioners in public parks, the majority of them being now at least in their forties). Still, the spiritual and cultural heritage of Daoism, Confucianism as well as communism seem to be / must be deeply mingled into every aspect of Chinese life, from the surface to the innermost parts.

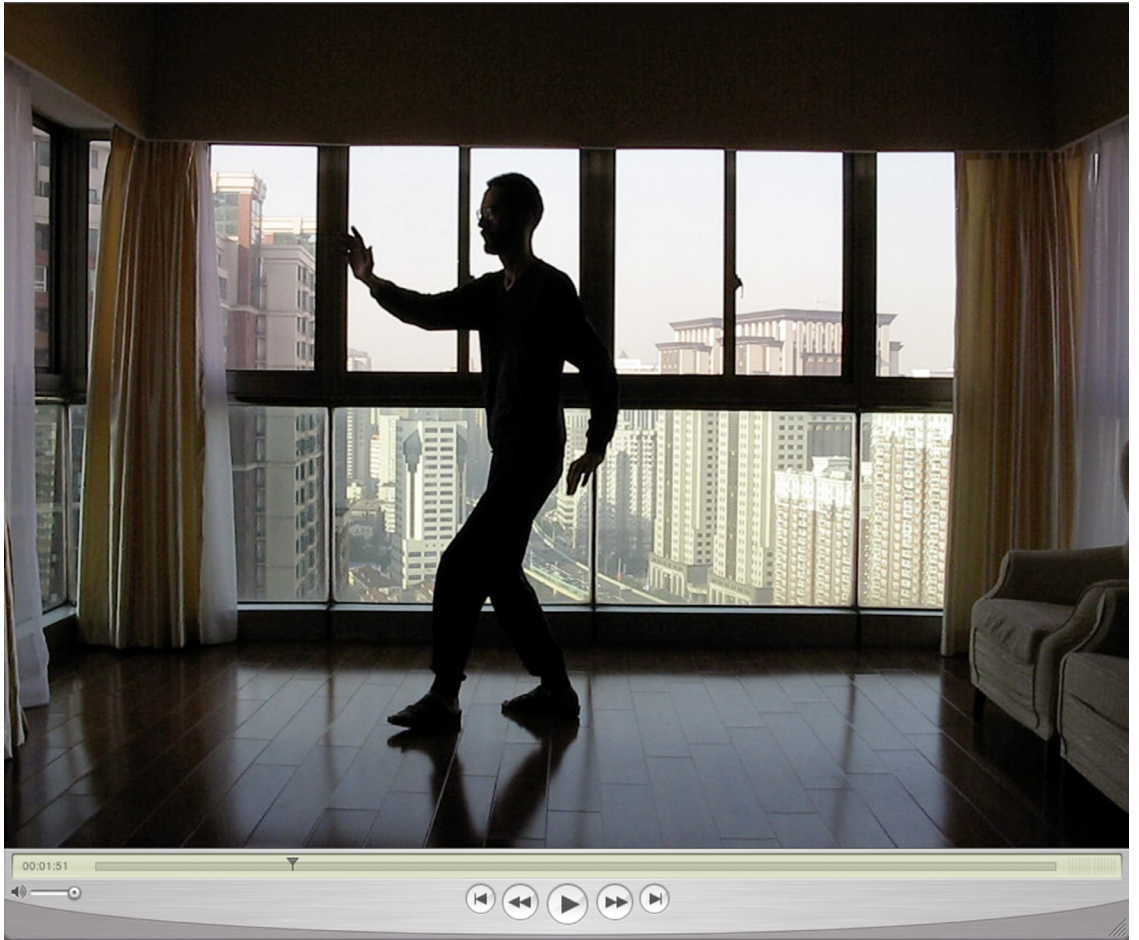
When I follow a bicycle driver whose bike is heavily loaded with poles of bamboo, on his way across the ten lanes of Yan’an Road, the traffic lights for him at green, not hindering countless trucks and taxis to race by, both of us, him sticking to the traffic and me sticking to him, follow, consciously or unconsciously, the Four Principles of advanced Taijiquan: Getting in contact with; adhering to; staying in touch continuously; and following.

《你练太极拳吗？》  
摄影/录像，2010

在上海，我问了几个年轻的城里人有没有在练太极拳，他们异口同声地回答「没有！」我继续追问为什么，他们的答案仍然只有一个：「没时间。」

对一个外国人来说，要在中国人的日常生活中寻找道家精神的遗迹不是件容易的事（除了那些大家早已熟知的公园晨练景象，其中大部分人都超过四十岁）。但道家、儒家以及共产主义的影响似乎/肯定深深植根于中国人生活从外到内的各个层面。

我用摄影机追踪了一个自行车上载满了竹竿的人，我跟着他穿越了延安路的十条小巷。绿灯亮起，但货车与出租车仍然奔流不息，他一路追随车流，我一路追随着他。无论有意识无意识，我们都遵循了高级太极拳的四条原则：沾、粘、连、随。







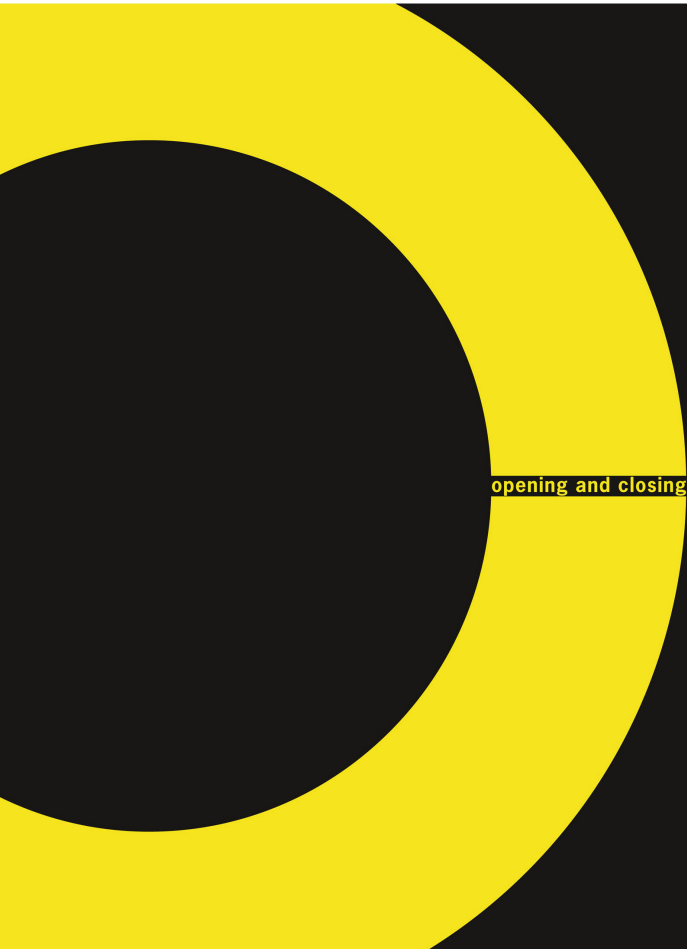
無為而無不為

do nothing (with nothing left undone)



掉  
opening

閉  
closing



opening and closing

slightest cracks

plugging all holes

concealing all loose ends

insinuating something

creating a propensity

guarding the door

following (in order to lead)

shining, not dazzling

winning his ear

to implement your own ambitions



G9 (2007/2010) (text, graphics)

In "G9", Gsaller tells us about China's (fictitious) infiltration / takeover of the G8 (group of leading industrial nations) in 2007.

This takeover is presented in the form of a triptych that plays with the shapes of numbers 8 and 9 and of letter G (the extension from G8 to G9) and with the graphic entities of full and disconnected circles, the latter recurring to the ophthalmologic testing of visual acuity or, more profanely, to the voracious Pac-Mans of early 1980ies computer games.

The color scheme and the text fragments of the triptych set out from the foundations of European/Western hegemonic rhetoric in simple black-and-white (concept of simplification by domination), only to be gradually replaced by contents and concepts of ancient Chinese stratagems and daoistic considerations on efficacy, with yellow progressively superseding the white (recurring to the Western hemisphere's fear of the „yellow peril“).

"G9" was partly inspired by French sinologist Francois Jullien's "A Treatise on Efficacy. Between Western and Chinese Thinking".

《G9》，文字 / 图像，2007 / 2010

在《G9》里，格撒勒虚构了中国在2007年用「G9」取代「G8」（八大工业国）的故事。他用三联画的形式对数字八、数字九以及字母G（从G8到G9）的形态进行了玩弄，并在画面上添加了断开的完整圆圈。后者让人想到了视力测试，或是更加日常化的一种东西—1980年代初非常流行的吃豆电脑游戏。

这幅三联画的配色与文字片段源自某种欧洲/西方中心式的修辞，即简单的黑白两色象征着由权威统治而来的简约。但这一设计逐渐被古代中国的谋略概念以及道家对功效的思考所替代，黄色开始取代白色（象征着西方对所谓「黄祸」的恐惧）。

《G9》的灵感部分源于法国汉学家弗朗索瓦·于连的著作《关于功效的论述：中西思维之间》。



Mike Hentz - 迈克汉兹  
Chinese Trilogy - 中国三联画  
Drawings - 绘画

More than 30 years ago I started out with paintovers. I used books or catalogues of other artists and converted them into my private everyday life workbooks, they got a new coinage. I appropriated them, gave them a more personal identity, with my diary registrations, notes, drafts, addresses and collages, they became art objects.

Several times friend and collector Carl Vogel (unfortunately he died too early) wanted to buy my workbooks. I rejected, the books had a too much personal meaning to me, just to be sold away. This issue inspired me to realize a specific format, based on my workbooks, which I called "dictionary".

A series of thirteen, 1.5 meter large photo works for Carl Vogel. These photos were based on my workbooks, which I reprocessed into pictures. This method later led me from personalized workbooks, paintovers, to restructuring posters, pictures, graphics and collages.

During my stay in China in summer, 2010 I was working on several Chinese books. This is how I created several dozen graphic and picturesque paintovers. The exhibition shows some repainted pictures of classical Chinese ink painting.

迈克·汉兹

我从三十多年前开始创作「覆盖画」。我把其他艺术家的书和画册转化成自己每天用的私人练习本。它们有了新的名字，而我「挪用」了它们，赋予它们更加个人化的身份。我用它们写日记、记笔记、打草稿、记地址、拼贴，它们成了艺术物件。

我的一位过于早逝的收藏家朋友卡尔·弗格屡次提出要购藏这套作品，均被我以私人理由婉拒了。后来我专门为弗格做了一套特别的版本，名叫「字典」。那是一系列 13 米 X 1.5 米的作品，我以那些练习本为基础，将它们重新处理成图画。之后我又将这种手法从练习本和覆盖画上扩展至海报、照片、图画以及拼贴。

2010年夏，我来到中国，并选取了几本中文书作为创作素材，成品有几十幅。这次的展览展示了某几幅被我用图画覆盖过的中国古代水墨画。















The performative photo series Gehäuse (enclosure) presents a choreography of changing shapes built by the artist's arms over her head.

建筑越来越像“她”，而不是相反。然而这却无须奇怪，因为，气象所在，人即“风水”；心灵所居，身体就是建筑。

这就像禅宗著名的“指月”，在这里，艺术家的“身体”即“指”月”则可以是指人心、身体、一个特定的空间或任何结构物体或甚至就是宇宙。因为宇宙就是我们人类居住的一所大屋、归宿或者一个花园，而人心则是所有梦想和意义最后的家。按照中国人的观念，其实人体的运动过程根本就无异于宇宙的运动过程，即——它本身和过程都是——“道”，至少它对应着一种无庸置疑的明确的“天人关系”。同样地，人心就更加微妙广大，深不可测。因此往往有关它的很多事情只能被认识，而不能被解释——甚至根本就不能被凡人所真正清晰和正确地认识。

正如生命的真谛没有人能够完全洞悉。或者也许有，但是我们永远也没法真正知道。同样地，其实可能在大多数情况下同样也没有人能够真正领会包括它的创造者在内的艺术家作品中的意思。艺术家像一个生活在“象牙塔”内的人，一直行动在梦想的“空中楼阁”之中，总是试图用她的思想去塑造世界或一个她自己的世界。

因此我们究竟是否从她肢体语言——图式系统的布局中读懂了比方说如艺术家名字般的相对对称结构（ANNA）或者其作品之与意云何与真象——一种不啻为音乐的构思——其实我们最终无法确。

们似乎还是可以觉察到她的作品貌似单纯的表象下有（……）“如水波涟漪之扩散，如蝴蝶翅膀第一次的颤动，如处子之初啼，如‘马太效应’或者波色子或者量子的湮灭，甚至如不可见的超玄宇宙……，比如说，始于虚空，以至无穷……。”的这样的一种意象。

因此，我们似乎看到了“她”（……）“机器人变形金刚，也像一种密宗的手印，也像瑜伽甚至太极拳，有无限的可能性。……这可能性的背后也可能是真正的不可触及的永恒奇迹——即‘万丈光芒’”。

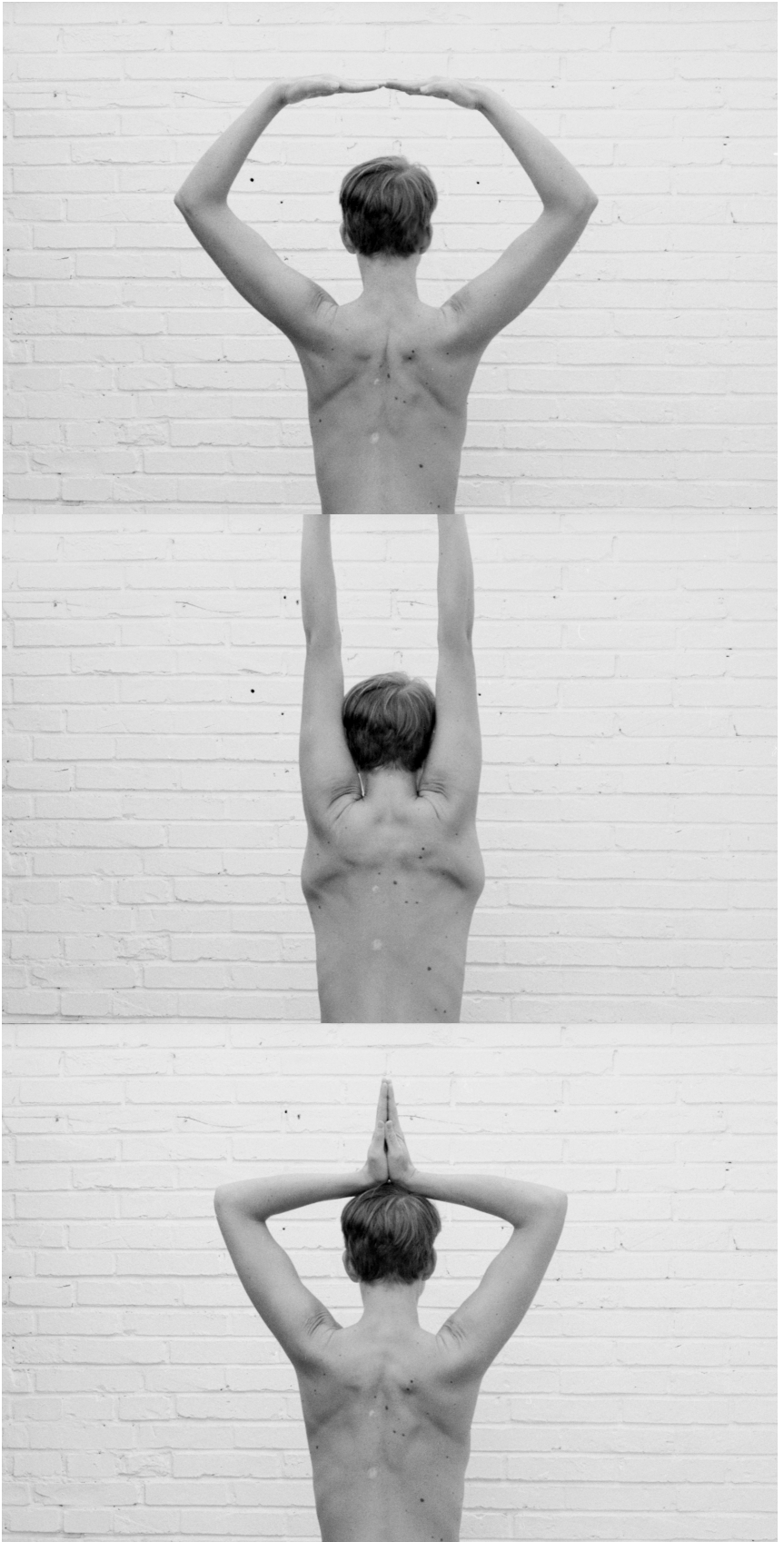
“又如中国古代绘画中的‘造山运动’。因此如海市蜃楼。如‘礼’的‘天之经、地之义、人之行’。又如一本极简与纯粹的从壳、到形、到心的书。如哑语，如信号，如SOS，如卡通片。又如中国的象形文字，也因此每个形状都有象、数、理。如一种耳无所闻、目无所见、心无所思的无限界。

（或许）“有无极，太极，阴阳之道；简易，变易，不易的生生不息的转化和循环。有宇宙为家、‘空’即是家的喜乐和舍得。有由形而气，由气而神，由神而道，由道而自然这样的‘成为大者’的生气。也有‘无’在有中，‘有’在无中，‘无’中生有，‘有’复还无那样的‘有无相生’的大道理。有处于一种十字路口和中间状态的互不承认，互不否认，可此可彼，可进可退，可好可坏的世界无界的曼妙和转换。也有面对现实的悬念、挑战、激情、姿色、仪表、才华、德性、学说、批判力、建设性、责任感，甚至‘山寨主义’式的幽默与敏感……。”

除此之外，也许还有艺术家对人的环境、处境和心境的关注，也就是对人的生物性、社会性和个体性的探讨，也就是对人的生态问题、世态问题和心态问题的揭示或者说拷问。

总之皆志意和雅，幽玄虚寂，宁静神明。









Lieve D'hondt, Almut Rink, Christof Schlegel - 利夫·董特, 艾穆·  
林克, 奎斯托夫·施莱格尔  
Early heaven - 天堂梦  
Video - 录像









A video-project in the city space of Nanjing and Shanghai /China

Early Heaven deals with a mirroring view towards the development of Chinese City life, reflecting the perspective on Chinese urban everyday: In the video, huge billboards around large construction sites, showing the promises of a modern city life - the play fields for a new middle class in the near future - serve as background for the public intervention:

The three artists, Lieve D'hondt, Almut Rink and Christof Schlegel appear in Chinese pajamas in front of the self-chosen backgrounds. Waiting and wondering, in a way sleepwalking, they seem to be lost in transition. In the foreground Chinese people are passing, creating another layer in the piece. Showing the traffic in front, the discrepancy between promise and reality becomes obvious.

The stage-like setting of the video refers to two phenomenon's that can be experienced in many Chinese cities:

- The huge display-walls around the construction sites that announce Chinese urban future, anticipations of an ideal city life. - The habit of Chinese people walking in their pajamas in public urban space. The wearing of pajamas on the street already was an issue in Chinese newspapers: For the city councils, the wearing of pajamas in public - a kind of resistance against the partition of private and public - becomes an image political problem. However the pajama is a link to western culture and was taken over from the west some decades ago via television.

The title "Early Heaven" on one hand refers to the anticipation of a better future and the promises and future expectations in a situation, where all dreams of Chinese society seem to be able to come true.

Many images of these dreams are originating in the west and are used without being reflected. On the other hand, "Early Heaven" is an important Taoist sign in Feng Shui. The sign is often used on Chinese doors, mainly in combination with a mirror, meaning "To keep bad ghosts away".

制于南京和上海的录像作品。

Early Heaven由艺术家对公共空间的介入构成，是中国城市生活发展的镜像。作品对中国的都市风景进行了呈现，在录像中，巨大的广告牌围绕在大型建筑工地周围。这些工地象征着摩登都市生活-新兴中产阶级在不久的将来的游乐场。

在作品中，董特、林克、和施莱格尔这三位艺术家身穿中式睡衣出现在他们各自选定的背景前。他们一面游荡、一面等待，仿佛梦游一般，迷失在文化的移转中。在画面的前景里，中国本地民众穿梭而过，构成了作品的另一层元素。这前景画面中的繁忙街头景象令上述中产理想与现实的差异显得无比明显。

整个视频舞台般的布局直接指向许多中国城市里的两种现象：

一、建筑工地周围由巨大广告展板构成的围墙。这预示着中国的都市化未来，象征着理想的城市生活。

二、中国民众身穿睡衣在公共城市空间行走的习惯。

「街头身穿睡衣的路人」已经成了中国报纸的话题。对于政府来说，在公众场合穿睡衣这种违抗公私之分的行为会对政治形象造成影响。不过值得注意的是，睡衣与西方文化有关，它是数十年前通过电视由西方传来的。

一方面，作品标题 Early Heaven 代表着一

个更加美好的未来，在人们对于中国社会的各类梦想似乎都能成为现实的今天，它还象征着我们的各类期待与对未来的保证。

不过这些源自西方的梦想很多是被不假思索地移植到中国。因此另一方面，Early Heaven 也是风水系统中的重要道符（中国人贴在门上用以驱鬼的符号，通常和镜子一起使用）。



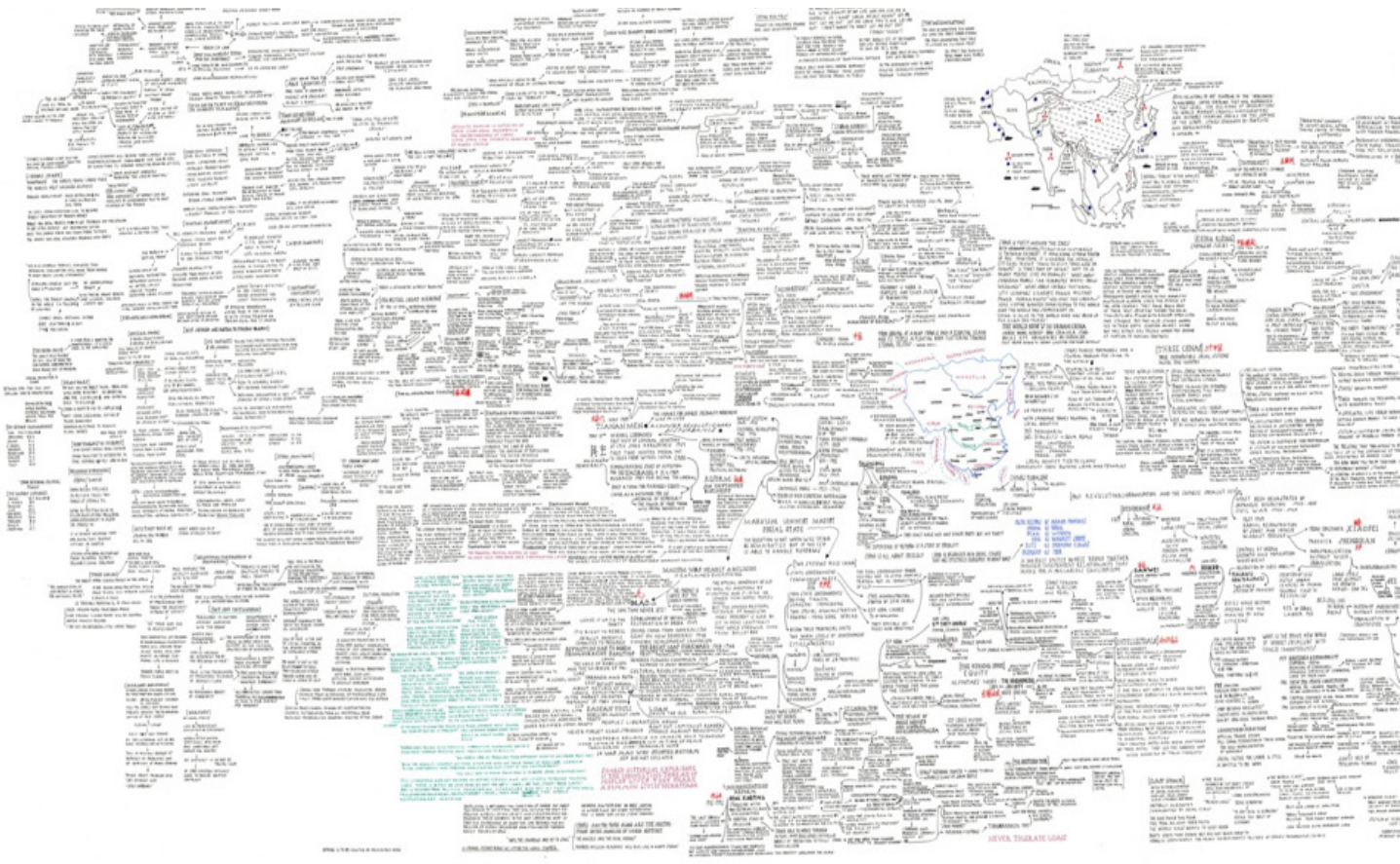








Previous works have traversed the density of the urban, whilst enabling specific experiences of the local. He engages audiences in the process of viewing and listening (discovering, exploring).



Considerations of space are at the heart of his questions concerning politics in a sense that space can be both a reflection of a political atmosphere as well as being a site for which to extend political ambitions.

He has been involved extensively in mapping areas and constructing visual and text based "narratives" confronting the specific sites of inquiry. He also works under the name of e-Xplo ([www.e-Xplo.de](http://www.e-Xplo.de)). e-Xplo is the framework for the collaboration with Erin McGonigle and Rene Gabri.

Their collaborative work many times manifested itself in the form of nightly bus-tours through different cities in which the articulation of individual narratives and their approaches to larger references became a highly charged site. Other works include Radio plays, Performances, Walks, Videos and Films.

Installations and performances have been produced for and presented at: ICA, London; PS1/Moma, New York; 8th Sharjah Biennale; Academy of Art, Berlin; Wexner Center, Columbus/Ohio; Baltic, Newcastle; White Chapel Art Gallery, London; Shedhalle Zürich; Transmediale, Berlin, Gallery Andreas Huber, Wien;

During his residency in Peking Lattner researched the contemporary history of China based on the latest scholarly research. He took extensive walks through the city engaging with the "general public" in order to trace the actual manifestations of the reform process since 1989. The works in the exhibition include a hand-drawn map on which the various steps and historical events are indicated and linked. Another work resulted from his engagement with a small community facing eviction from their homes due to massive urban renewal in pre-Olympia Peking.



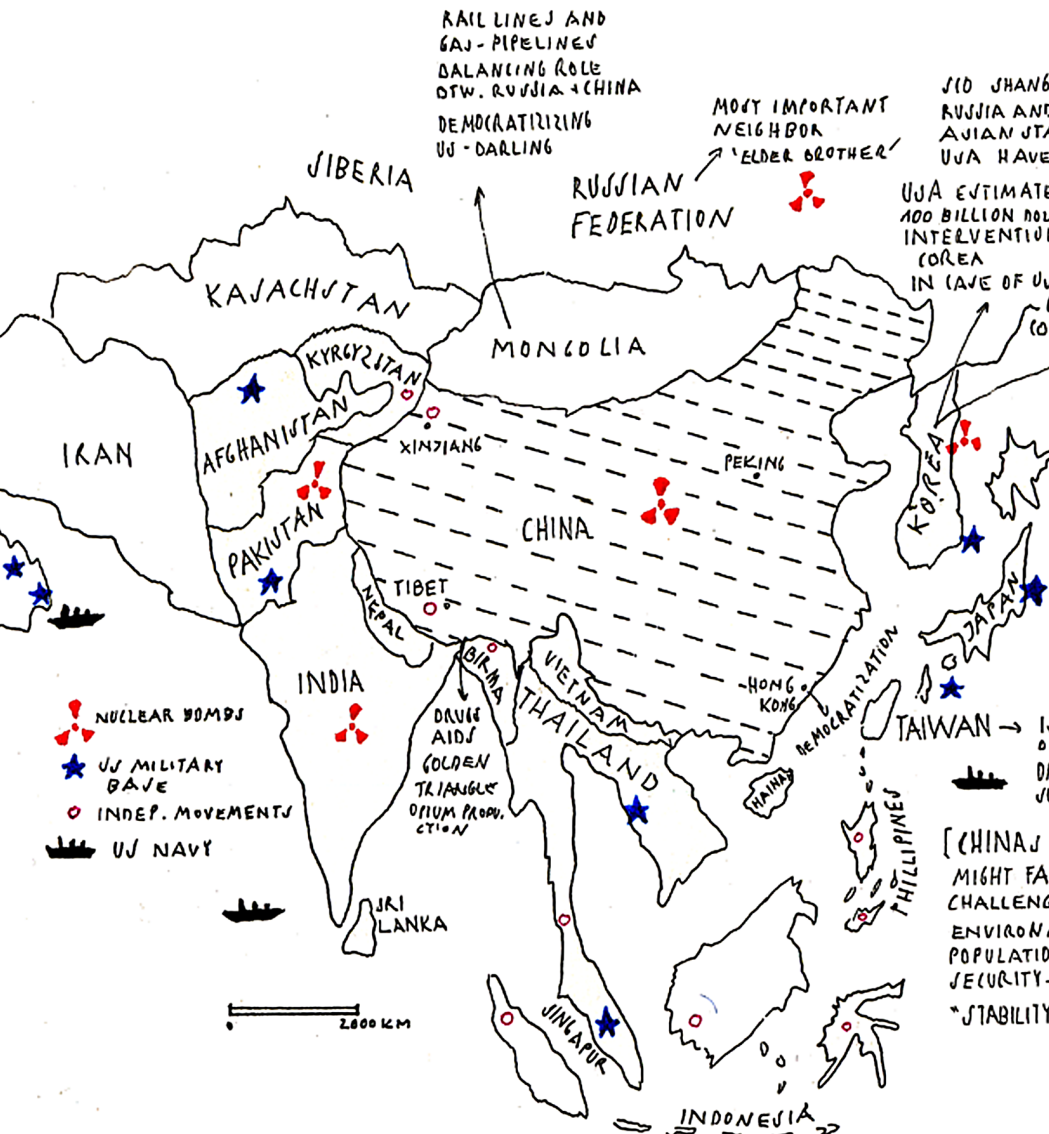
拉特纳之前的作品逾越了都市密度的界限，并为当地人带来了特定的体验。他的创作方法通常需要观众配合，与他一起共同观看、聆听（发现、探究……）。对空间的考量是他关注的政治问题之核心：空间既可以是对政治气氛的反映，也可以是施展政治野心的场域。

他经常针对特定的场所，用信息图的形式将其呈现，或是用视觉与文字建构出「叙事」。拉特纳有时也用 e-Xplo 这一代号创作 ([www.e-xplo.de](http://www.e-xplo.de))，这是他与艾林·麦高尼戈 (Erin McGonigle) 以及瑞内·加布里 (Rene Gabri) 的三人组合。该组合经常在夜间搭乘巴士穿越各个城市，并用他们各自的叙述方式以及对外部元素的指涉将巴士变成一个充满能量的场所。

拉特纳的其他作品包括广播剧剧本，行为，行走，以及录像。他的装置与行为曾在以下地点展出：伦敦 ICA、纽约现代艺术馆/PS1、第八届沙迦双年展、柏林艺术学院、美国俄亥俄州哥伦布市魏斯纳中心、英国纽卡斯尔市巴提客当代艺术中心、伦敦白教堂画廊、苏黎世谢哈尔中心、柏林跨媒体艺术节、维也纳安德莱·胡贝画廊。

拉特纳在北京驻地创作期间研读了中国当代史的最新学术成果。他花了很多时间在城中到处行走，试图与民众接触并了解 1989 年以来的改革在实际层面的影响。本次展览中的作品包括一幅手绘图，图中标明了中国改革的各个步骤以及历史事件，并用线连在一起。另外一件作品源自拉特纳和一个因为奥运工程被拆迁的小社区交流的经历。





CHINA IS FUZZY AROUND THE EDGES BOTH GEOPOLITICALLY AND CULTURALLY IS TAIWAN CHINESE? IF HONG KONG IS NOW PART OF PRC - HOW COME IT IS HARDER FOR CHINESE CITIZENS TO VISIT THAN TO VISIT THAILAND OR EUROPE? IS TIBET PART OF CHINA? WHY DO SO MANY PEOPLE LIKE MCDONALD'S? WHAT ABOUT SUBURBAN HOMES. CAR COMMUTES WHITE-DRESS WEDDINGS? WHAT ABOUT CHINA'S NATIONALISTIC LEANINGS ECONOMIC POWER MILITARY POWER HUMAN RIGHTS? NEO CONSERVATIVES NEO LIBERALS? DENG XIAOPING WANTED CHINA TO OPEN TO THE WORLD AND THE WORLD HAS STEPPED RIGHT IN. CHINA IS ALSO IN THE WORLD AND HAS BEEN SO FOR OVER 500 YEARS!

THE WORLD NOW IS IN URBAN CHINA

REFORMS HAVE ESSENTIALLY BEGUN WITH NEO-LIBERAL PROMISE OF PRIVATIZATION AND OPEN MARKET BRINGING PROSPERITY TO RURAL CHINA

TENS OF THOUSANDS OF CHINESE MOSTLY LABORERS AND MERCHANTS HAVE LIVED AND WORKED OVERSEAS FOR CENTURIES AND KEPT CONTACT WITH THEIR HOME-TOWNS ACTIVE IN TRADE SINCE THE FOURTEENTH CENTURY ACTIVE IN THE AMERICAS AUSTRALIA EUROPE SINCE THE MIDDLE OF THE 19TH CENTURY. THEY HAVE BEEN PART OF THEIR HOST SOCIETIES THOUGH THE RELATIONSHIPS ARE FILLED WITH RACISM OPPRESSION AND STRUGGLE BUT THEY ALSO STAYED CONNECTED TO THEIR ROOTS SENDING MONEY HOME

UPPER RULING ELITE JULIENS AND REDEMPTION OF CHINA'S RIGHT-FUL ROLE AS WORLD POWER

[CHINA IN ZHONGGUO]

IT HAS JO FOR EVER

JULIEN MIDDLE DIGNITY JUSTICE FOR W

↓

DIVULGE TO NE LABO

↓

WHEN RESIS

DISAPPEAR IN THE 'WORLDWIDE'  
 INSTEAD, THEY ARE REPRODUCED  
 ALL KINDS OF INTERACTIONS  
 CREATES CONFIGURATIONS  
 OPEN SPACES ON THE SURFACE  
 GOVERNED BY CONFLICTS

FEEDING NATIONALISM  
 THREATENS TO TURN PARTY INTERESTS INTO POINTED POLITICAL DISSIDENT

[INTERNET] 互联网

THREATENS LEADERS TO LOO OFF HEADS AFTER TAKING SWIPE AT FOREIGN OFFENDERS

LEADERS USING POPULAR RESENTMENT AT FOREIGN IMPERIALISM TO BARGAIN WITH FOREIGN POWERS

POPULAR NATIONALISM THE DEVIL OF DIPLOMACY OF CHINA'S LEADERS

FREQUENTLY OVERWHELMING STATE PLANS - THREATENING INT. RELATIONS

DISTRACTS FROM DOMESTIC POLICY FAILURE

HARNESSING IT → 'RIDING THE TIGER'

SIGNS OF DEMOCRATIC CHANGE ON CHINESE WEB

111 M. PEOPLE ONLINE BIGGEST ONLINE COMM.

WWW.DANWEI.ORG

WIKIPEDIA LAUNCHED 2001

ALL ACCEPTING GOALS OF NEUTRALITY

GOVERNMENT ACCEPTING DISSIDENTS TO PUBLISH ONLINE AS LONG AS THEY DO NOT STIR UPRISE.

OBJECTIVITY IN CONTENT

EQUALITY AMONG USERS

IMPORTANCE OF CONSENSUS

AND REFORM 34 TIMES DEVELOPMENT 30 TIMES WITH CHINESE CHARACTERISTICS 52 TIMES

ECONOMIC POLICY

CENTRAL LEVEL

MACRO LEVEL - ~~ECONOMICS~~

moderation of

OVERINVESTMENT REAL ESTATE CORRUPTION

RISING] 中国崛起

FOR THE COST OF IGNORING SOCIAL ENVIRONMENTAL TIME BOMBS

FOR UNDERCLASS A Distant DREAM

EASY CHOICE TO HAVE BUSINESS INTERESTS WORK WITH PARTY STATE ENTREPRENEURS RATHER WORK WITH STATE THAN ATTEMPTING SEPARATE PARTY

ZHENG FU 'THE LOCAL STATE' GUO JIA

'NAT. GOVERNMENT'

CAUSE OF LOCAL PROBLEMS

HOPE FOR REDRESS OF THESE PROBLEMS

CLASS CONFLICT - COMPETITION

CENTRAL AND LOCAL GOVERNMENT THE CHALLENGE OF SU

[A BIFURCATED STATE]

SOCIAL REACTIONS

MIDDLE CLASS DRIVING DEMOCRATIZATION AND ENVIRONMENTAL 'HUNGER FOR OIL'

RURAL RESISTANCE - 'RIGHTFUL RESISTANCE'

TWO RELATIVELY STABLE COOPERATIVE FACTIONS

STRUGGLE BETW. CENTRAL GOVERNMENT AND LOCAL STATES IS MOST IMPORTANT

BATTLE BETW. WHO DECIDES

ONE PARTY: TWO FACTIONS

POST MAO REFORMS HAVE DEVELOPED FINANCIAL-ADMINISTRATIVE CONTROL TO PROVINCES AND CITIES COUNTIES TOWNS

NOW GOVERNMENT WANTS THAT CONTROL BACK

THEMSELVES WITH MARKET-OR-ORDER

(CHEATED) OR REBEL





Wie -yie Lauw -维玉  
Nomansland - 无人地带  
Mix-media - 混合媒材







What is there to be forgotten? How do you want to be remembered?  
Who will remember you?

„Nomansland“ is based on memory traces connected through time and space.

Wie-yi's memories are deeply woven within her multi cultural backgrounds, which are rooted far back to China. Carrying different nationalities and heritages in her, China triggered her curiosity to begin her journey in search of her identity.

By reconstructing her fictional timeline, she goes back in time filling up blank spots with found photographs shot by her father and by herself, in order to remember and compose her family's traces. Through these elements of time, space and memories her works are collages of fragile layers.

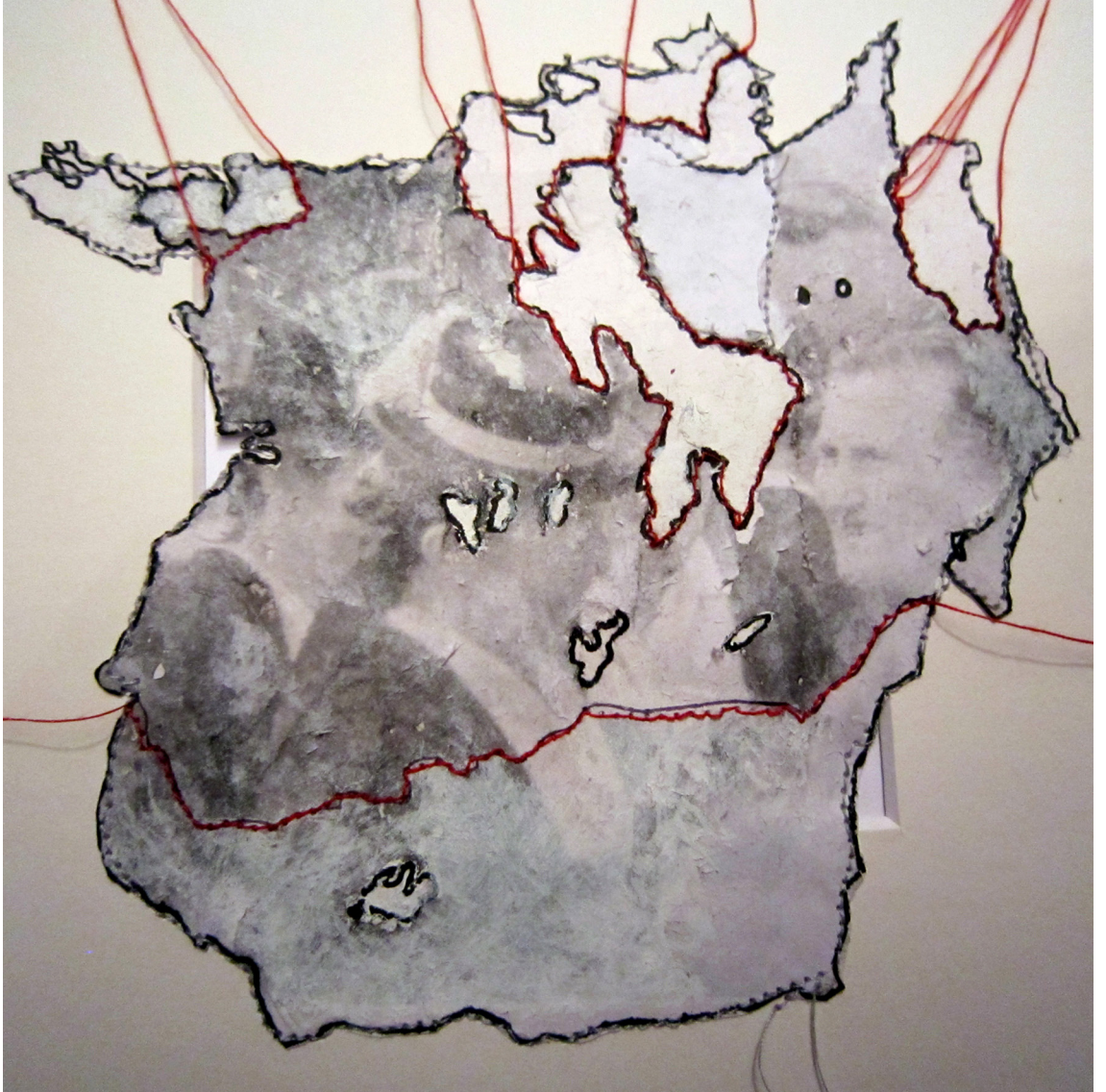
Faded fragments of past memories imprinted on fictional landscapes create her very own meta-memories. Each fictional landscapes are patterns of her journey, which are carefully stitched together.

什么将被忘记？你希望被怎样记起？谁还会记得你？《无人地带》来源于通过时空而连接的记忆痕迹。

维玉的回忆与她的多元文化背景（最远可追溯到中国）息息相关。她身上带有多个民族以及文化传统的印迹，而中国激发了她对自我身份的好奇心，并开始了探寻之旅。

她为自己虚构了一条时间线，并沿着它一路向后追溯，用她父亲和她本人拍摄的照片来填补记忆空白，试图记起并建构自己的家庭留下的痕迹。这些时间、空间与记忆元素构成了她的拼贴作品中的脆弱层级。强加在虚构风景上的褪了色的后记忆片段形成了她独一无二的后设回忆。

每一段虚构风景都代表着她旅途中的某种模式，她将这些风景细密地织在了一起。





Thomas Lehner - 托马斯·莱纳  
Los Refrigeradores - Hot nights, cold fridges -  
冰冷古巴-炎热夜晚中的冰箱  
Video -录像



Cuba on ice ? Naturally it is served in cocktails at the beach bar. But for the island's residents, keeping things in a cold, solid state is a matter of survival and constitutes a daily struggle. The Chinese brand Haier is dominant in Cuba.

In the 1920s, a refrigerator factory was built in Qingdao, China, to supply the Chinese market. In 2006 Haier shipped 300,000 fridges to the island.

The units are being made available to Cuban families by the government at subsidized prices.

The refrigerators are passed down from one generation to another, caressingly maintained and restored.

They are central to the household and confront their owners with the energy woes of a land that finds itself isolated at the end of the Cold War, no longer able to trade sugar for oil:

Ice is civilization.



加冰的自由古巴？你在说沙滩酒吧上卖的鸡尾酒吗？但对于那个岛国的居民而言，保持冰冷固态是生死存亡的大事，是日常斗争的一部分。

中国品牌海尔在古巴市场占有领导地位。1920年代，一家冰箱工厂为供给中国市场在青岛成立。2006年，海尔向古巴运出了三十万台冰箱。古巴政府为购买这些冰箱的家庭提供了补助。

这些冰箱被仔细呵护、世代传承。它们是古巴家庭的核心，它们令古巴人想起这片被冷战终局分离的土地上发生的能源悲剧。以糖换油的时代已经结束：冰即文明。





Sonia Leimer - 索尼亚·莱默  
Chinese Wall - 中国墙  
Video installation - 装置 和 录像



In 2007 Sonia Leimer found a part of the Chinese Wall in Mongolia. This part was built in the middle of the Mongolian landscape for a movie shot by BBC called „Genghis Khan“.

Together with the Mongolian film crew that shot the original scenes Sonia Leimer did a movie with and about the leftover film set. A diametrical projection is showing two videos: the original scene that plays at the fake wall and the movie that she made with and about the left over film set. The sound of both videos are merged into each other.

“At first we see a landscape with a herd of sheep meandering by a short stretch of a wall and a motorcyclist riding towards it. Suddenly you realize, however, that it is not a wall, but rather a prop for a movie – irritated and uneasy about the place lessness of this place. The self-evident ease

of the movement on the screen leaves you with the impression of the everyday normality of this staged landscape.

At the same time we see a landscape with a city surrounded by walls seeming to date from some bygone age. Mongolian warriors ride past with warlike howls towards the fortifications. Fast, loud, aggressive – staging and enacting a past where the medium of film did not exist.

All the while we find ourselves in the simultaneousness of different times and places and different uses of the landscape all tied together by the artifice of the wall.”

Monika Wulz



2007年，索尼娅·莱默在蒙古完成了《中国墙》的一部分，这是为 BBC 拍摄影片《成吉思汗》在蒙古中部所作。莱默与 BBC 的摄制组一起拍摄了关于一部关于《成吉思汗》布景的影片。

该作品利用一套正方投影设备播放两部视频：在蒙古那面「中国墙」处播放的《成吉思汗》，以及莱默本人拍摄的关于布景的影片。两部视频的音频合二为一。

影片开始时，我们看到一群绵羊沿着一小段城墙缓缓前进，有人骑着摩托车开了过来。这时你意识到那不是城墙，而是电影道具，突然之间，整个地点的属性变得模糊，我们也因为地点无法辨识而感到不安。屏幕上的一切运动都貌似无比自然，让人感

觉这片人造风景是如此稀松平常。与此同时，我们又看到另外的场景：一座被城墙包围的年代久远的城市。蒙古战士骑着战马呼啸着冲向要塞。他们行动迅速、吵闹而好斗。一段远远早于胶片诞生之日的历史被在胶片上重现，而我们则看到不同时空以及对风景不一样的运用方式如何通过了一段城墙结合在了一起。」（文：莫尼卡·伍兹）

每一段虚构风景都代表着她旅途中的某种模式，她将这些风景细密地织在了一起。





Christian Mayer - 奎斯琴·梅耶  
Wallpaper - 墙纸  
Print - 数码打印







4


3

2

1

10





The wallpaper "Décor Chinois" was created by the French company Zuber in 1832 after the design of the artists Ehrmann and Zipelius and served the European bourgeoisie's fascination for the cultural and scenic opulence of China.

This wallpaper is standing in the tradition of hand-printed decor wallpapers that came into vogue in the beginning of the 19th century and that were mostly designed by painters that have never left Europe in person.

They thus represent an imaginary projection of distant places and cultures that were classified as exotic. In the European upper class living rooms these wallpapers seemed to represent the bourgeois taming of a nature that existed in this form only as an imagination.

The work "Décor Chinois" (2010) is a wallpaper based on this historic wallpaper, yet is the image reduced to a black-and-white shadow drawing and divided similar to a technical diagram.

Through this process of erasing and measuring the image by marking the number of rolls and the length in meter, "Décor Chinois" is reminiscent of the 19th century belief into the possibility to measure the world, a belief that prepared the ground on several layers of what we call the globalised world today.

1832年，由艺术家艾曼与齐佩留设计、由 Zuber 公司生产的名为「中国装饰」的墙纸满足了欧洲布尔乔亚对神秘的中国文化与园林的迷恋。这张墙纸的制作保留了 19 世纪初时兴的手工传统，设计它的艺术家从没离开过欧洲。

因此，它代表了对远方异国文化的想像。在欧洲上流社会的客厅里，这些墙纸似乎意味着这种只以想像形式存在的自然风光被布尔乔亚们驯服了。

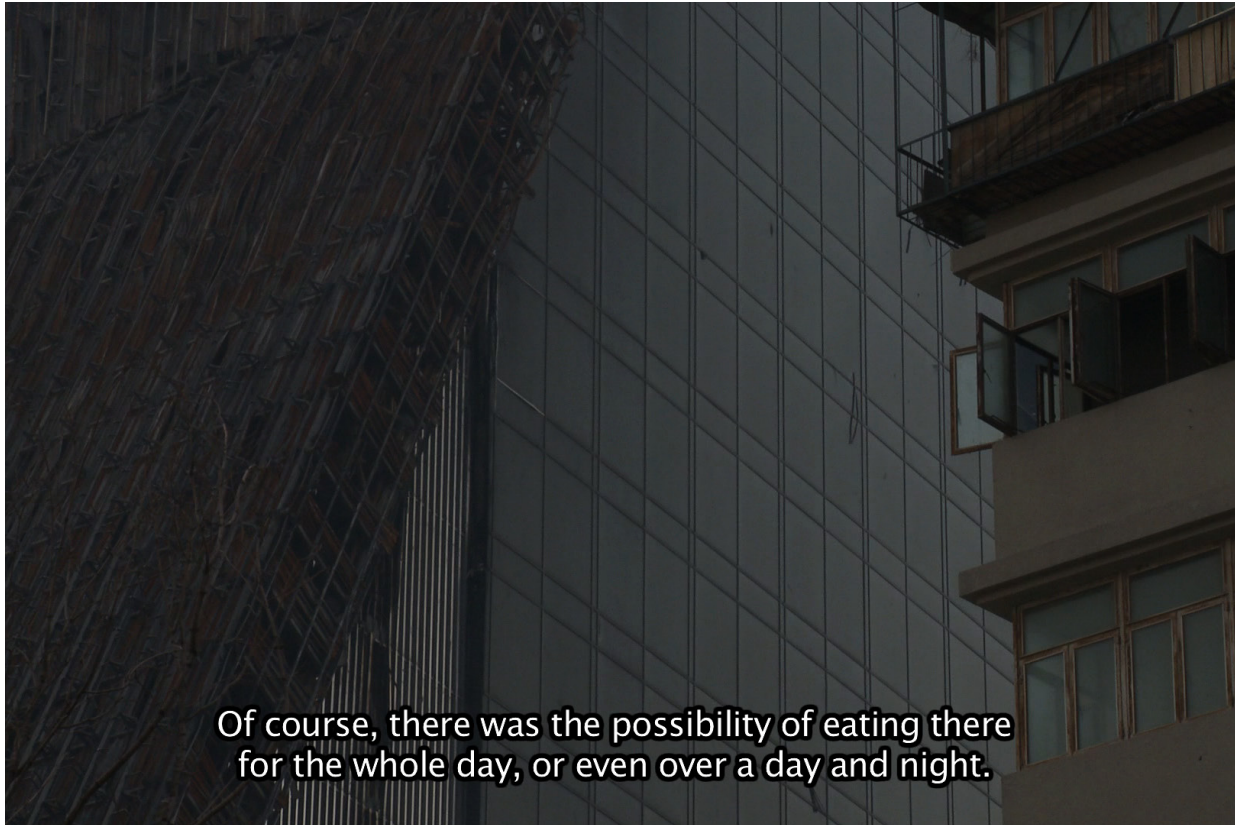
2010年的作品《中国装饰》是以上述历史性的墙纸为基础创作的，但画面被简约成黑白两色，做成了剪影效果，并被间隔成一幅技术图纸的模样。

通过这种抹除和测量的过程（以米为单位标注画卷的数目与长度），《中国装饰》让人回想起 19 世纪人们的信念-世界是可以测量的。正是这一信念，为今日所谓的全球化世界在多个层面上铺下了基石。





Johann Neumeister - 约翰·纽梅斯特  
Gerkan, Scheeren, Speer - 格肯，舍仁，斯比尔  
Video - 录像



Of course, there was the possibility of eating there for the whole day, or even over a day and night.

Johann Neumeister's short film "Gerkan, Scheeren, Speer" (2009, HD-Video, 20 min.) explores the relationship between contemporary architecture and society in today's China. At first glance the camera follows two young protagonists, Kate and Ricky, moving through the exhilarating scenery of Beijing, accompanied by a voice-over - Hun Fang reading the short story "Face People" by the artist Chu Yun - and electronic music by the composer Wang Fan.

The film is structured in three parts; the first and shortest one is showing only Kate in the morning, the second one Kate as well as Ricky in the afternoon, while the third and longest part only Ricky at night. The protagonists never meet or interact which each other and appear mute; they don't speak.

By contrast the non-chronological, repetitive narration of some sort of uncanny love story is being read to the viewer. The overall coherence between text and image remains mysterious and open for interpretation.

Between the lines the spectacular backdrop becomes the actual focus of the film. Precisely the lens is portraying three contemporary designs by European architects.

Each architectural setting is given a part within the framework of the film: part one is showing the Christian Church by Meinhard von Gerkan (gmp Architekten), part two CCTV/TVCC by Ole Scheeren (OMA) and part three the North-South-Axis planned by Albert Speer, Jr. (AS&P).



The predominant use of close-ups throughout the film prevents an overall outlook on the scenery and deconstructs idealized representations of architecture. The content, the inner life and the purpose of the depicted physical built up remain abstract.

Beijings's largely young population, such as Kate and Ricky, appear to rebound against the faceless structures they are surrounded by, being reduced to mere extras within a spectacle in which the buildings themselves and the powers they represent seem to play the leading part.

The monumental and alluring constructions dominate its inhabitants passing through.

Johann Neumeister transcends conventional cinematic language by avoiding predictable dramaturgy and blending fiction with documentary elements.

The film refrains from dogmatic and apparent presentation of content thereby challenging the viewer with its audio-visual poetry.

A dreamlike sequence is created capturing a day in a post-modern metropolitan city; an ambivalent homage to Beijing raising complex questions on architecture and humanity.



约翰·纽梅斯特的短片《格肯，舍仁，斯比尔》（2009，高清，20分钟）探究的是当代建筑与中国社会的关系。片中两位年轻的主角凯特与里奇穿梭与北京的繁华景象当中，画外音则是胡昉朗读储云的短篇小说《Face People》辅以王凡的电子音乐。

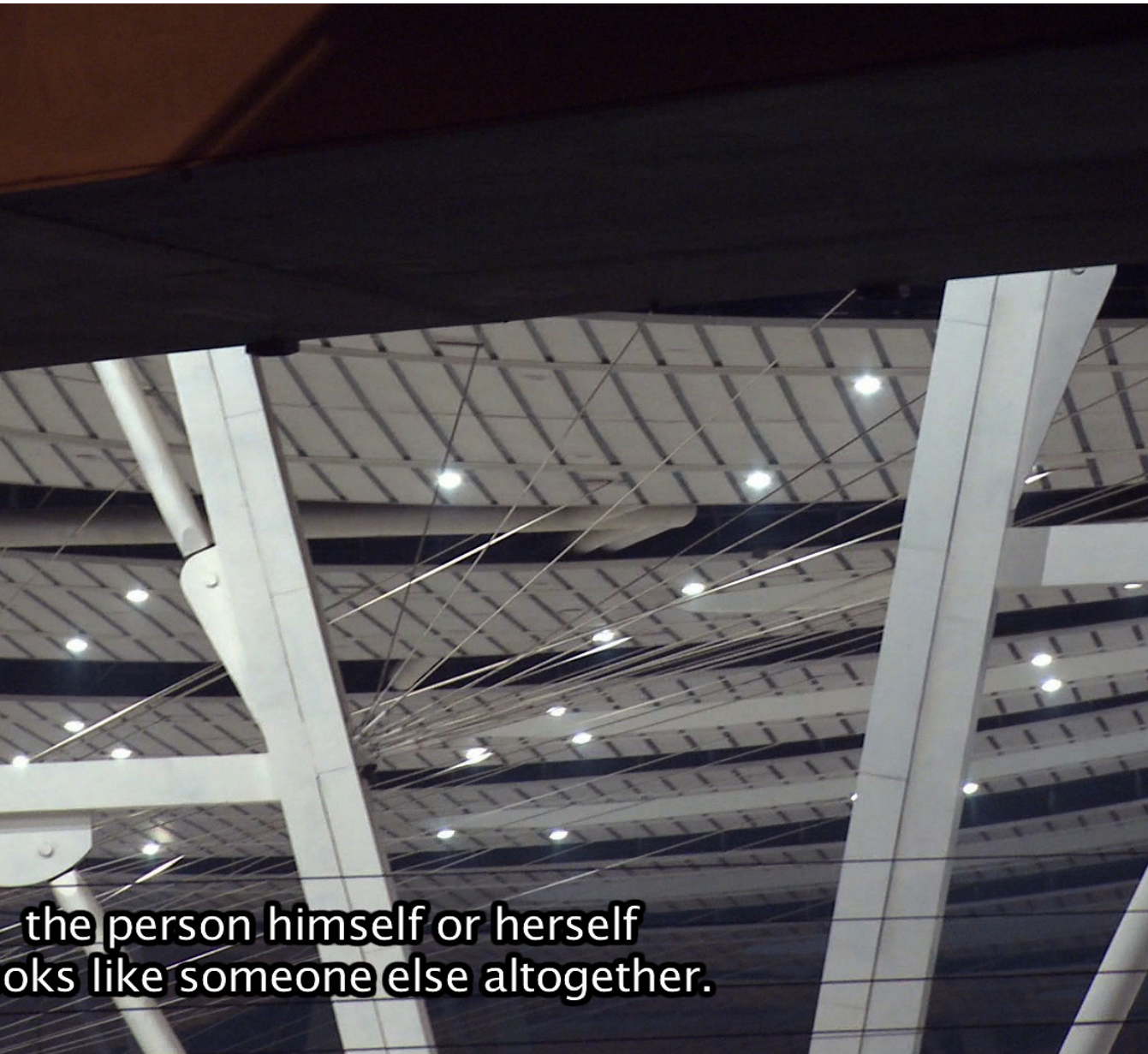
影片由三部分组成：最短的第一部分展示的是凯特在早晨的活动，第二部分展示凯特与里奇在下午的活动，最长的第三部分则是关于里奇在晚间的活动。两位主角并未见面交流，在全片中一直保持沉默。观众听到的则是胡昉反复诵读的一个不以时间顺序进行的怪诞爱情故事。文本和影像之间的关系保持了一种谜一般的状态，观众可以自行阐释。

在上述奇特景观背后的东西才是影片的焦点。在这里，镜头所要呈现的是三位欧洲建筑师的当代设计，每位建筑师各占据影片的一个部分：第一部份展示的是 GMP 建筑事务所的梅因哈德·冯·格肯设计的基督教堂，第二部分展示的是 OMA 建筑事务所的奥雷·舍仁设计的中央电视台新址，第三部份展示的是小艾伯特·斯比尔规划的南北中轴线。

贯穿全片的大量特写镜头遮蔽了建筑物周边的景观，也解构了对建筑的理想化呈现方式。那些实体建筑物的内容、内在生命以及目的在片中并没有具体交代。千篇一律的建筑物包围着北京城中像凯特和里奇这样的年轻人，并似乎为他们带来了意想不到的影响。他们被化约



为某种景观中的临时演员，而建筑物与它们所代表的权力成了主角。在各种富于魅力的纪念碑式的建筑以及穿梭于其中的居民之间，前者占据了统治地位。



**the person himself or herself  
looks like someone else altogether.**

约翰·纽梅斯特放弃了可预见的戏剧手法，将虚构与记录元素相结合，从而超越了传统电影语汇。《格肯，舍仁，斯比尔》里没有教条，也没有对内容的直白呈现，它是一首挑战着观众的声像诗歌。导演将一座后现代大都市中的一天转化为梦幻般的电影片段，这是对北京日渐复杂的建筑/人文问题所做出的充满矛盾的致敬。（文：克斯丁·冯·嘉贝恩）







In Miguel de Cervantes Don Quixote (1605) we meet the man from la Mancha who is obsessed by reading old stories about knights and totally giving in to his fantasies and becoming a knight errant. Don Quixote is noble-minded, an enthusiastic admirer of everything good and great, and loving Dulcinea, the imaginary damsel of his heart with all his strength. His companion is Sancho Pansa, who is convinced that all his fine qualities accidentally are blended with a relative kind of madness, but he is also following him with devotion. As the story continues the people around him see the beauty and joy they find in someone who is passionately following his ideals.

An interesting aspect of the book is the meta-level in which our hero hears in the second part of the book the adventures about himself, believing that this has to be another Don Quixote, because he himself knows better what happened to him. He also hears about stories, that are going to happen to him in the future, because people meeting him in the book already read the second part of the novel. With a trick a writer of his village fights him in person of the knight of the mirrors and gets his promise, that if he is inferior, Don Quixote has to go back to his village and is not going to be a knight errant anymore for a years length. Being deprived by his fantasies Don Quixote returns to his home village and dies.

This is a beautiful and sad picture of how important it is to get along with your ideals and follow your passions. Like Buckminster Fuller (1895 – 1983) an American architect, author, designer, inventor, and futurist writes in his essay „Doing your own thinking“ :

„...that we are here then as problem-solvers, and particularly metaphysical problems - to solve in principle. Therefore,

we're going to have to get more and more courage to really go along with the principles, and have less and less fear of upsetting the tradition and the game, and be less and less afraid of those who are afraid.“

Reading Don Quixote in China and then running into the model for a sculpture of Don Quixote at the art department of the Jiaotong University in Chengdu was the trigger for me to make him the main character in this installation of found objects and paintings. The hanging sculpture of Don Quixote's suit of amour is lapidary put together out of materials I found on the market in Chengdu; like he tinkered his own in the book, I tried to create a suit of armor for him out of Chinese products to be protected for things to come.

Don Quixote is leaving the house for his adventure and passing images of nowadays China with portraits of foreigners from TV, like a person who is openly condemned in a television show and people well known like Liu Xiaobo, who went to prison for 11 years in December 09 for supporting the democracy movement in China. He passes the interpreted and sometimes mistaken environment like the very sharp edged buildings of the university campus and the new architecture of the Olympia stadium in Beijing - images taken from the media and the surrounding I was confronted with.

Not able to read and understand the newspapers I bought, I tried to understand which topics were discussed in the news by interpretation the photos. There is a woman soldier from the army, an old hundred years ago Chinese guy, a tribal image of the Naxi people from Yunnan.

These images are glimpses of a foreigner in China, it's past and the present, environmental problems, economical promises and signs from the workers world - things I saw and heard.

Like Don Quixote is fighting a reality where everything which comes upon himself seems to be an adventure, the impression arises, that the Chinese society is challenging the Juggernaut and trying not to get sucked into the vortex portal of another dimension.

在塞万提斯的小说《堂吉诃德》（1605）中，我们读到了这样的情节：拉曼查高原上的那个男人热爱阅读旧时关于骑士的故事，沉溺于幻想中不可自拔，最终成为了一名侠客。堂吉诃德拥有高贵的灵魂，对一切优秀的事物倾慕不已，并全副身心爱着他想像中的少女达西妮亚。他的伴侣桑丘认为堂吉诃德虽有种种优秀品质，但同时也带有一种相对意义上的疯癫。尽管如此，桑丘还是忠心耿耿地追随后者。在随后的故事里，读者渐渐从堂吉诃德身上看到了一个满怀激情追随理想者的美丽与欢愉。

这部小说的有趣之处在于它的后设性。我们的主角在下半部分听别人讲述了他自己的冒险经历，并坚信这是另外一个名叫堂吉诃德的人的故事，因为他认为自己对自己的经历更加了解。同时，他也听到了未来将发生在他身上的事情，因为他遇到的那些人都已经读过了这本小说的下半部分。

随后，村里的一个作家利用骗术与堂吉诃德决斗，并约定如果堂吉诃德输了，就必须回到自己的村庄，一年不许充任侠客。最后，被剥夺了侠客理想的堂吉诃德回到老家并死去。

这个美丽哀伤的故事说明了追随理想与激情的重要性。正如美国建筑师、作家、设计师、发明家和未来学家把密斯特·富勒（Buckminster Fuller, 1895 - 1983）在其文章《独立思考》中所言：「……我们是解决原则性问题的人，尤其是形而上的问题。因此，我们必须拥有源源不断的勇气去追随原则，不应惧怕背叛传统与竞赛，亦不应惧怕那些胆

小者。」

我在中国期间读了《堂吉诃德》一书，随后在成都交通大学艺术系又见到了堂吉诃德的塑像模型，这让我决定将他作为这件用现成物做成的装置以及油画的主人公。悬挂着的堂吉诃德盔甲石雕是用我在成都本地市场买来的材料做成的。正如他在书中不断进行自我修炼一样，我也尝试用中国的材料制成的盔甲来保护他。

我作品中的堂吉诃德离家远行，一路上见到了今日中国种种影像，例如电视上的外国人以及公开宣判，还有像刘晓波这种因为支持中国民主运动而在2009年12月被判刑11年的人。他也路过了被人反复诠释，有时还会误解的环境，例如大学校园内边缘异常锋利的建筑物，以及奥运体育场等北京的新建筑。这些图像都是我从媒体上以及自己置身其中的环境里搜集的。

由于看不懂本地报纸，我尝试通过解读照片来了解报纸上正在谈论哪些话题。我看到了关于一位女兵的报道，一个一百年前的老人，以及云南纳西族的部落影像。

这些图像是一个外国人眼中看到的中国片段，这是过去，也是现在，这里有环境问题，有经济愿景，也有工人世界的标识，这都是我看到、听到的东西。

堂吉诃德所面对的一切现实似乎都是某种冒险，而他正在与这种现实斗争。同样地，中国社会似乎正在挑战维权的同时努力使自己不被卷入另一个维度的漩涡当中。

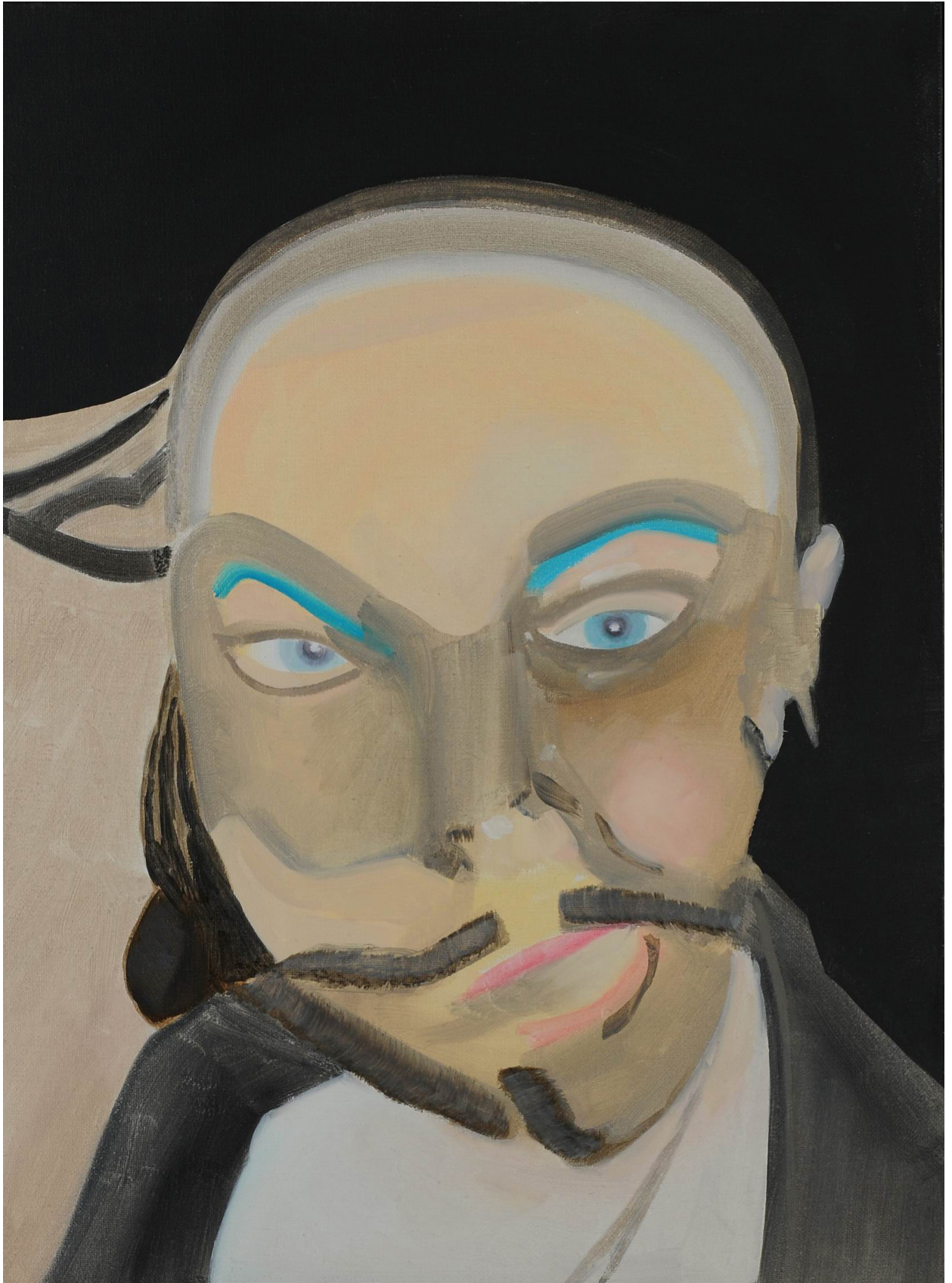






photo by Yann Bigant





Bianca Regl - 别卡·瑞格  
Paintings - 油画



Bianca Regl's works are multifaceted. The figure ever plays a decisive role throughout. While in the alpine versions of her images, traditional clothing is given its importance, there are other works where holiday-makers in Italy are sitting in front of a gelateria, licking their ice-cream, or sun-bathing on a borrowed pedal boat in the sea: a sensitive observation of everyday life evolves into the basis of the young artist's repertoire. Accordingly, the subtlety of her work does not reside in her graphically exact, miniature-like technical execution alone. It might almost be said that Bianca Regl brings the tradition of medieval illumination in the manner of the Frères de Limbourg up to date through a day-to-day kind of realism to be found in the works of other young contemporary painters.

In her Friday-series, Bianca Regl takes on the modulations of the female body. On the darkly primed ground material she uses a range of colors consisting only of shades of pink. By means of these tender colors she moulds the bodies of her girlfriends on canvas, through the contrast of light and dark. The movements of her brush seem vehement, gestural. Forcefulness as well as sensitivity are shown at the same time by the way that color is applied.

In her water images, Bianca Regl moves away from this reduced range of colors: bodies that are moving in a swimming-pool covered by light - colored tiles, wet patches of skin and the rays of the sun reflected in the water are the themes of this series. The refraction of light in the water and the distortion of bodies plunged into it are symbolized on canvas by means of gestural brush-strokes. Seen from close-by, some of these watery mirroring seem almost abstract.

Color, brushwork and canvas are and rest the main parameters of Bianca Regl's art, the realism of her imaginary world notwithstanding. This link to a self-referential way of painting can be recognized in her landscape images. Chains of mountains and conifers are entering into a symbiosis and, in their apparent realism, will not represent anything but this: pure painting.



别卡·瑞格的作品可以从很多层面解读，人物在其中一直扮演着决定性角色。在那些描绘高山的画里，瑞格对人物的传统衣着着墨甚多，另外一些画作的主题则是坐在意大利雪糕店前或是在海面的脚踏船上享受阳光的游客。对日常生活的敏锐观察渐渐成了这位年轻艺术家作品的基础。同样，这些作品的精妙之处也不仅仅在于其准确的、微缩品般的技法。我们几乎可以说瑞格通过日常化的现实主义翻新了中世纪画家对光线的运用（例如林堡兄弟）。这种现实主义风格在其他年轻当代画家的作品里也能见到。

瑞格在其「星期五」系列里研究了女性身体的变化。她在暗哑的底色上使用了各种层次的粉色系，用这些温柔的色彩和明暗对比在画布上「铸」出了她的数名女性友人的身体。她的画笔的运动显得猛烈而富于表现力。这种对色彩的运用同时呈现出力量感与敏感度。

瑞格以水为题材的画与上述色彩简约的作品大异其趣，在其中我们看到投射了光线的游泳池中的身体在游动。这一系列的主体包括彩色瓷砖、湿润的小块皮肤以及倒映在水面的阳光。画家运用深具表现力的笔触在画布上捕捉了光线的折射以及投入水中的身体形象的扭曲。从近处看，这些水面倒影映像有时甚至产生了抽象感。

尽管瑞格的图像世界是现实主义的，但色彩、笔触和画布才是她的艺术中的主要元素。从这里我们也可以延伸到她的风景画的风格：一种自我指涉式的绘画。延绵的山脉和针叶树形成了一种共生的关系。尽管外表有着显而易见的现实主义感，但它代表的东西只有一样：纯粹的绘画。









The ongoing high-speed transformations of urban space in current China as well as the development of new models of cities and urban landscapes mostly aim at economic growth.

This Chinese "jump into the future" of living conditions and architecture, especially in the years of enormous international attention towards China because of the Olympic Games Beijing 2008 and the World Expo Shanghai 2010, works as a world laboratory of city planning. One of the related problems of these processes is the large-scale destruction of long-established city structures, milieus and environments removing living forms that were built upon a specific Chinese history, hardly considering aspects of social sustainability and hence contributing to a collective amnesia of culture.

The installation 2050 Beijing eight stroke city is reflecting those phenomena and developments by conceptualising a fictive district in the area of the Megacity Beijing, which is not aiming at economic factors but providing an environment and space focusing on an essential component of Chinese culture, the art of writing, the calligraphy.

The installation consists of eight small flags presenting names of eight imagined building complexes ("houses") dedicated to the involvement of culture and contemplation by referring – in their naming and number - to the eight basic elements (strokes) of Chinese calligraphy: the house of writing, the house of reading, the house of freedom of speech, the house of materials, the house of publishing, the house of translation, the house of poetry and the house of archive for the future.

The video in the installation takes a look into the year 2050: A high-tech beetle is on a "wild trip" through an imagined city district which consists of Beijing eight stroke city

elements and houses as well as highways and strange obstacles.

Versions of this work were shown at Chinese Biennial in Beijing, 2008, curated by Koan Jeff Baysa (New York) and Pan Xing Lei (Beijing), and afterwards at Minoriten Gallery Graz (A) and Moderna Museet Stockholm (S).

Info: [www.schafler.net](http://www.schafler.net)

中国都市空间当下的高速变化以及新城市形态与都市风景的出现大部分是为了经济增长，生活状况与建筑的这种「跃向未来」的现状（尤其当2008年北京奥运和2010年上海世博吸引了全球的目光时）令中国成为城市规划的全球实验室。这些状况带来的一个问题是，有大量具悠久历史的城市结构与社区在此过程中被铲除，根据特定历史特点形成的生活形态就此消失。社会可持续性的问题完全被忽略，一种集体性的文化健忘正在形成。

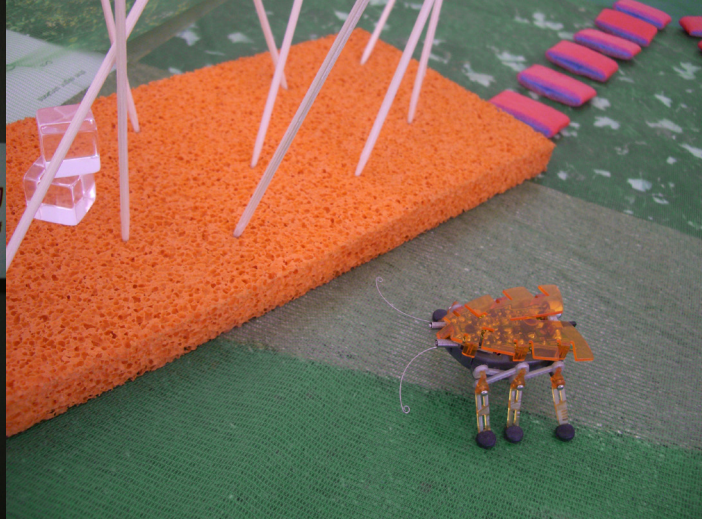
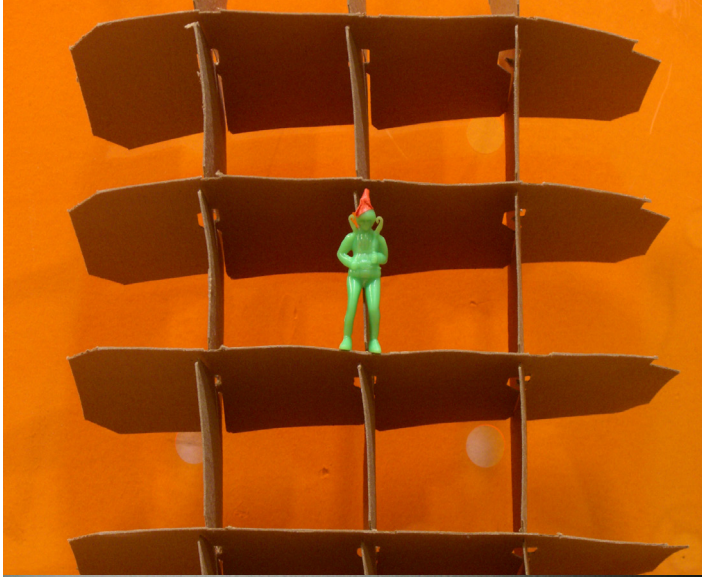
《2050北京：八笔城市》这件装置作品虚构出「大北京城」中的一个区，并对其进行概念化的呈现。它反映了上述现象与城市发展。作品并不探讨经济问题，而是聚焦于书法这一中国文化中的基本组成部分，为其提供一种环境及空间。

《2050北京：八笔城市》这件装置由八面小旗组成，每面旗代表了一个想象中的房间（室）。房间的命名与编号来自中国书法里关于「永字八法」的概念，它们分别叫做写作室、阅读室、自由言论室、材料室、出版室、翻译室、诗歌室以及未来档案室。

该装置当中的录像对2050年进行了展望：一辆高科技的甲克虫汽车从城市中的一个虚构区中穿越而过，途中见

到了上述八种房间、其他城市元素、高速公路、以及种种奇怪的障碍物。

这见作品的其他版本曾在2008北京双年展展出，由纽约的科安·杰夫·贝萨 (Koan Jeff Baysa) 与北京的潘星磊担任策展人，随后又在奥地利格拉茨的米诺瑞坦画廊和瑞典斯德哥尔摩的现代美术馆展出。更多信息请看 [www.schafler.net](http://www.schafler.net)





2050年北京 八种笔画的城市 新的虚拟社区  
2050 beijing eight stroke city a fictive new city district

储物室  
house of materials

自由  
house of freedom

诗作室  
house of poetry creation

出版社  
house of publishing

家  
house









Florian Schmeiser - 弗洛里安·施梅瑟  
90 days, 90 seconds - 九十天，九十秒  
Every breath you take - 你的每一次呼吸  
Mix media installation - 混合材料 装置









90 days, 90 seconds  
Video, photo series

Single frame animation of over 2000 photos - shot in 90 days in Chengdu, Chongqing, Danba, Beijing, Guangzhou, Shenzhen, Foshan.

The speed of changes makes the consciousness of presence impossible. a day is a year is a second.

Modernism is a victory of form over material, of the surface over covered. Resopal, furnier, funda, doka, tiek wood, mahogany and never ever again dust, dirt and laufmaschen because of rough surfaces. The comfortable aspects of modern life and living standards are the big carrot, for which every society keeps moving forward. the other side of the carrot - like behind us - is a huge cloud of dirt, pain and devastation. In reality, there is permanent switch between our illusions and delusion, visible everywhere. The collision of past and future, visions of a better place, at the same time the past vanishing rapidly - the ruins and the cathedrals of the future stand side by side and mix into each other. In between, there is the promise, advertisements and pictures of a bright future, buildings, Construction sites, modernism as a futuristic paradise. These illusions are the missing link in a journey with an unknown end to all of us.

Every breath you take  
Installation, sound object  
Telephone, headphones/speakers

I dedicated this song to China. Not for the heavy pollution and bad air, but for it's people and it's politics, for the close relation between love and control. An old telephone reminds of earlier times, when the digital age of consumption has not taken place. it is like a relict out of an old movie, when spies where wearing suits and secret services fought the cold war with

heat in their hearts. The original song is by the band police (!). In nowadays context it could also be read as a song about surveillance, that is omnipresent, since we all became digitized. The acoustic in this work is the emotional space. The music that accompanies my pictures is devoted to the shown realities.

《九十天，九十秒》录像 / 摄影  
由两千多张照片组成的单帧动画。照片花了九十天在成都、重庆、丹巴、北京、广州、深圳、佛山等地拍摄

如今，世界变化的速度令人无法从意识上把握当下。一天就是一年，就是一秒。

现代主义是形式对材料的胜利，是表面对内里的胜利。金属板、薄片、红木……因为表面粗糙而导致的尘土一去不复返。

现代生活的舒适可谓那根驱动每个社会前进的大「胡萝卜」。胡萝卜的另一面——我们身后——则是一片巨大的由尘埃、痛苦与绝望组成的云。在现实中，幻觉与错觉之间存在着一个永恒的开关，清晰可见，无处不在。面对着过去和未来的碰撞，憧憬着拥有一个更好的位置，与此同时，过去迅速消逝，未来的废墟与大教堂并肩而立并相互渗透。这其中有承诺，有关于美好未来的广告与图片，有大楼、建筑工地，有未来派天堂一般的现代主义。这些幻象是某场终点未知的旅行中遗失的环节。

《你的每一次呼吸》由电话、耳机和音箱组成的装置 / 声音物件

我把这首歌Every Breath You Take 献给中国。这不是因为那里污染严重，空



气肮脏，而是为了那里的人与政治，为了爱与控制之间的紧密联系。老式电话让我想起数字消费时代尚未来临的旧日时光，它有如老电影中的遗迹，那时间谍都穿着西装，满腔热血地为冷战奋斗。这首歌原为「警察」乐队所作，在今日的语境里，我们可以把它读解为一首关于数字时代无处不在的监视的歌曲。这首作品中不插电的部分是最具情感的，伴随着我的照片播放的音乐是对照片中呈现的现实的致敬。



Gerlind Zeilner - 格林德·采勒  
Objects and paintings - 油画装置



I went to China without a special plan. Then I was really confused by all these new impressions, ideas and ways that things existed there.

But slowly my wish to see China with my own eyes moved to the interest in understanding more the Chinese view of their own country.

So more and more the pictures produced in China about China gained my attention, like you can find them in posters, packages, cartoons, little figures.... These "found images" I reflected in a series of more documentary photographs showing Chinese advertisements; then in a more subjective way in a group of paintings that are inspired by Chinese comic strips; and finally in cardboard-sculptures, in which I integrated several impulses from advertisements and gift-packages and tried to give them a spatial dimension.

我去中国时没有具体的计划，到了之后，各种各样新奇的感官冲击、概念以及事物运作的方式令我困惑。但慢慢地，我不再执着于用自己的眼睛观察中国，而是改为试图了解中国人看待他们自己国家的方式。

因此，在中国创作的关于中国的作品日益引起我的注意。你可以在海报、包装、漫画、小玩偶上看到它们。我把这些「现成影像」通过三种方式反映了出来：一系列纪录式的照片（内容是中国街头的广告），受中国漫画启发的一组相对主观的油画，以及一套纸板雕塑（把广告里的一些元素和礼品包装结合，并为它们增加了空间维度）。























Joseph Francis Rock, all photographs - © by the Arnold Arboretum Library - Harvard College







## Tibetan - Moslem War in West Kan-su, text by Joseph Francis Rock

In central West Kan-su, on the Hsia Ho or Summer River, rises on its north bank the famous and largest of all Lamaseries of West China, it comprised many hundreds of small houses, the abodes of nearly 5,000 monks and 80 incarnations was ruled over by a small boy of ten summers. The name of this famous Tibetan monastery belonging to the yellow reformed church was Labrang Trashi ch' il. The boy god whose residence towered over all the other buildings was a native of Li-thang (Chinese Li-hua) in Hsi-k'ang, and during his minority his father, a former bandit according to the Mu-li King, was regent. The boy's incarnation was known as Laughing Jamb-yang and was his fifth, the first being the founder of the monastery which comprised forty six large stone buildings, some four storeys high. It was a regular city surrounded by a town wall along which were hundreds of prayer wheels, leather cylinders three feet high and one or more in diameter, which were nearly constantly kept rotating by the string of pilgrims, which circumambulated the sacred buildings.

Next to the lamasery but separated by a narrow ravine was a cavalry barrack, a large square building occupied by Moslem soldiers who were then commanded by an uncle of General Ma Chi-fu of Hsi-ning who then controlled Ning-hai, that is Ning his and Ch'ing-hai an enormous territory extending to the borders of Tibet in the south, to southwest Mongolia in the north and west to Sinkiang or Chinese Turkestan, and to Kan-su in the East. He was a most powerful ruler and cordially hated as well as feared by the Tibetans of whom the majority under his jurisdiction were nomads. The lamaseries under him were being constantly squeezed including the rich and influential Labrang.

At the time of my visit in 1925, the Moslems

had threatened the lamasery and levied enormous fines in rifles and thousands of ounces of silver, that it became impossible to longer submit to these exorbitant demands and in protest the great lama, the Laughing Jamb-yang, left Labrang with his father and a retinue of lamas fled into the Cho-ni prince's territory where he resided in a small lamasery called Pai-shih ngai Ssu or the White rock cliff temple. Labrang without its ruler whose blessing were sought by the thousands of pilgrim nomad Tibetans, became a dead city. The markets practically stopped and the Moslem's revenues declined. I had come to Cho-ni and Labrang mainly to obtain letters of introduction from the Buddha to the monastery of Ra-gya on the Yellow River in the west end to the Go-log Chiefs whose encampments were south and east of the great Amnye Ma-chhen Range, west of the Yellow River which I was determined to explore.

In 1922 I met in T'eng-yüeh (T'eng-eh'ung) Brig. General George Peireira an intrepid British explorer who had seen the range a hundred miles to the west of it while on his way from Peking to Lhasa. The General then told me that he thought it was higher than Everest and from these remarks which he must have also made to others, spread the news that there is a mountain in the extreme west of China in Ch'ing-hai Province which surpasses Everest in height. To verify that statement and explore the region botanically was then my determination and the reason which found me then in Labrang.

The Cho-ni Prince, of whom more anon, gave me a letter of introduction "to the Buddha at the White Cliff monastery and these I presented one spring day in 1925. I was very friendly received by the regent and by the lamas of the small lamasery where

I spent two days. After presenting the usual kattag or silk scarf and appropriate gifts to the boy god who rose from his throne at my entrance we discussed the situation then prevailing and the possibility of visiting the Amnye Ma-chhen Range. The regent stated that a tense situation existed between the Tibetans and the Moslems and he suggested I postpone my visit till the following year. However, although he professed to be a refuge himself, he gave me the desired letters of introduction to the great Buddha of Ra-gya Gomba and to the chiefs of the three main Go-log tribes. He further advised me to visit the encampment of all the chiefs of the Tibetan nomad clans from east and west of the Yellow River, who were holding a council of war whether to declare war on the Moslems or not. He thought it a wonderful opportunity to meet these chiefs who were then encamped on the plains of Hei-tso, a lamasery not far from Gho-ni, and for this purpose gave me a letter addressed to all the chiefs who were then under the general authority of Labrang.

I at once acted on the regent's suggestion and with my entourage and mounted soldier escort furnished me by the Governor of Lanchou I proceeded to Hei-tso where to my great disappointment the camp of the chiefs was being broken up. I did however present the regent's letter, but the chiefs informed that they had decided to open hostilities on the Moslems and advised me to postpone my trip to the following year.

There were over hundreds tents and hundreds of mounted Tibetan nomads armed to the teeth who had accompanied their chiefs to Hei-tso. There was nothing to do but to return to Cho-ni, await events and make new plans. The Labrang Buddha who had taken up residence in the small lamasery under Cho-ni jurisdiction felt insecure there for the Moslem general had declared that if he did not return voluntarily to Labrang,

he would fetch him by force and bring him back to Labrang. Between Gho-ni and Ti-tao on the T'ao River there is a high limestone mountain mass, a sacred peak called Lien-hua Shan or Lotus mountain and thither the Buddha fled and there he took his abode on the highest temple on the summit of the peak accessible only by pulling oneself up on iron chains over the vertical cliffs. His forty cavalry soldier escort provided for his protection by the Lanchou Governor camped at the foot of the densely forested mountain guarding the boy god.

It was in Kan-su province proper it was thought that the Moslems would not dare invade the region. As war preparations were then in progress he still felt insecure on Lien-hua Shan, and so finally fled to Ngura, a fierce Tibetan tribe whose encampments were within the knee of the Yellow River.

The Tibetan under the jurisdiction of Labrang as well as the Ngura from west of the Yellow River having decided on war opened hostilities and attacked the Moslem barrack at Labrang, the Moslem soldiers at Hei-tso and a general carnage ensued. Every Moslem captured was hung up by the thumbs, disemboweled alive and the cavities filled with red hot stones.

A big battle ensued on the Ganja plain where the Ngura Tibetans charged a hundred or more abreast, with their thirty foot spears the Moslem infantry; more Moslems were killed with spears than bullets. Unfortunately the Tibetans were not disciplined and their attacks were not coordinated, and furthermore one clan the Amchok tribe, the nearest to Labrang proved treacherous, although they, had agreed to join in the attacks. Yet while all the other Tibetans fought heroically the Amchok Tibetans watched from neighboring hills and then went and robbed the encampments of their brothers in arms. The Moslems, being well trained and disciplined and furthermore religious fanatics, who were bent on exterminating infidels, won the day.

Reinforcements had come from Hsi-ning and the Tibetans were routed. General Ma of Labrang sealed Labrang Honastery to prevent it being looted, and offered a reward of three dollars silver for every Tibetan head, man, woman or child. They rode out into the grasslands west of Labrang killing where ever they went; they came galloping back each one with fifteen heads tied to their saddles which later graced the hitching posts around the Yingpan. Each Tibetan wears a little queue and by no means of these they braided wreaths of heads which decorated the walls of the large barracks like floral wreaths. There was also some treachery on the part of Lauehou, for the Kan-su provincial government let it be known to the Tibetans that they would receive armed support in their attacks on the Moslem troops. It was at the strength of this that the Tibetans decided to attack, but they were left treacherously in the lurch.

At Hei-tso lamasery, lamas friendly to Moslems, and who had rented houses to Moslem families were strung up, beaten and killed by their own brother monks and their houses burned to ashes. I had visited Hei-tso, a proud lamasery and decidedly hostile to Chinese and foreigners alike, was beautiful situated in the grasslands. I was the only foreigner who had ever spent a night under its roof, their unfriendliness was proverbial and haughty and I received a cold reception, but we did not let ourselves be influenced and remained two days. They feared perhaps that should they forcibly eject me they might encounter my armed cavalry escort and the annuity of the Chinese Government. When I returned to Hei-tso the year following, it was in a terribly state, all the temples had been looted, the lamas had fled, over eighty had been put to the sword, and its Buddha who turned out to be a renegade was killed by his own people. Everything of brass as doorknobs, chains, the gilded stupa-like adornments of the roofs all was carried off,

the idols smashed if made of mortar and melted in if made of metal. In one word Hei-tso was a forsaken ruin. We stayed in the same room we had occupied before, the brass tea pots, water kettles even bowls had gone and the lone lama who had returned related to us a tale of woe.

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甘肃西部的藏回战争

作者：约瑟夫·弗朗西·洛克

在甘肃中西部，夏河(Hsia Ho or Summer River)北岸，耸立着一座著名的喇嘛寺，在中国西部它是最大的喇嘛寺，由数百个小房子组成，是5,000个和尚和80个活佛住所，住持是一个十岁的小男孩。这个著名的寺院叫拉卜楞寺(Labrang Trashi ch' il)，属于黄教。这个少年活佛的居所高居其他建筑物之上，他是西康理塘(Li-hua)人。少年时其父在他作住持期间是摄政王，按木里王的说法他曾是著名的土匪。他是妙语笑金刚，即嘉木样(Laughing Jamb-Yang)的第五代转世，是第一代寺院的创立者，所建寺院是由46个石结构建筑物构成，其中一些有四层高。它是一座正规的城池，周围有城墙环绕，沿城墙有数以百计的转经筒，这些转经筒高约3英尺，直径为1英尺甚至更长，它们被环绕圣殿行走的香客流推动着，几乎是不停地旋转。

与这个喇嘛寺仅一条狭窄山沟之隔便是骑兵兵营，这是一座巨大的方形建筑物，由穆斯林士兵占领，指挥官是西宁的马其夫将军的叔父，马其夫当时控制着宁海，即宁夏和青海一带的广袤的土地，向南延伸到西藏边境，西南到蒙古，北部和西部到新疆(Chinese Turkestan)，东到甘肃。他是最有权势的统治者，同时也是藏民最痛恨最怕的人。在他的管辖区内，大多数藏民都沦为流浪的游民。在他统治下，喇嘛寺不断受到压迫，包括富有和有影响力的拉卜楞寺。

在1925年，我来到此地时，穆斯林教徒已经开始了喇嘛寺的威胁，并在枪支和无数的银器上征收巨额罚款。在对此过度盘剥忍无可忍的情况下，这个伟大的喇嘛带领其父和一些随从喇嘛离开了拉卜楞寺以抗议压迫，他们后来流亡到了卓尼王的领地，在那里他住在一个叫白石崖的小喇嘛寺里。没有了寺主，也就没有了数以千计的前来向寺主祈福的游牧藏民香客，因此拉卜楞变成了一座死城。没有了市场，穆斯林的税收下降了。我曾去过卓尼和拉卜楞寺，主要是为了从黄河西端的拉加寺院的活佛那得到一些介绍信介绍我到果洛部落首领那里，他们的营地在黄河西段，阿尼玛卿山大牧场南部和西部，我那时决心探查黄河。1922年我在腾越遇见了一个坚强的英国探险家乔治·来乐将军，在他从北京去拉萨的路上他曾见过大牧场以西一百英里的地方。这个将军告诉我他认为它比埃佛勒斯峰(即珠穆朗玛峰)更高，这一说法他肯定也曾向别人谈起，从此一个消息便传开了：在青海省，中国的最西端，有一座山，其高度超过埃佛勒斯峰。为了证实来乐将军的说法并从植物学家的角度探究这个区域，于是我当时下此决心并最终出现在拉卜楞寺。

卓尼王，关于他的事下文将会更多地提到，给我写了一封去见这位活佛的介绍信。1925年春我去了那里并把这些信交给了他们。我受到了他的摄政者和小喇嘛寺里喇嘛们的友好接待并在那里住了两天。我进门时，这位少年活佛坐在宝座上，在我向他献过哈达或说丝巾和一些特定的礼物后，我们开始讨论当时的主要时局和去阿尼玛牧场的可能性。摄政王说当时藏族和穆斯林之间的情况处于一种紧张状态并建议我推迟到来年再去那里。然而尽管他表明他自己还是一个避难者，他还是给了我见拉加寺的大活佛和三个主要部落首领的介绍信，这些信是我非常渴望得到的。他又进一步建议我去看看，所有藏族游牧氏族首领的营地，来自从黄河东部西部，正在举行是否向穆斯林宣战的战争会议，他认为当时是一个去见部落首领们的绝佳机

会，他们正在黑佐平原上安营扎寨，一个离卓尼不远的喇嘛寺，为此还给了我一封写给在拉卜楞寺统领下所有部落首领的信。

我马上按照这位摄政王的建议行动，带着我的随从和拉卜楞寺统治者提供的骑兵护卫队向黑佐进发，在那里使我失望的是部落首领们的营寨正在土崩瓦解。我把摄政王的信交给了他们，但部落首领们告诉我他们已经决定要与穆斯林为敌并建议我把我的旅行推迟到第二年。

有数以百计的帐篷和数以百计的骑着马的流亡藏民，他们都武装到了牙齿，跟随着他们的首领来到了黑佐。在这里无事可做，只能返回卓尼，等待大事件并做新计划。居住在卓尼辖区内的小喇嘛庙里，拉卜楞寺的活佛感到不安全，因为穆斯林的将军已经宣布如果他不自愿返回到拉卜楞寺，他将把他绑架到拉卜楞寺。在卓尼和狄道之间在狄道河边有一座高耸的大山，它那神圣的山峰被称作莲花山，活佛逃到它的对面，并在其山峰顶上的一座最高的寺庙里安下身来，此处人只能顺着从垂直的山崖上垂下来的铁链才能爬上去。他的四十个骑兵护卫队为他提供保护，由兰州的司令官领导，驻扎在有浓密深林的山脚下，保卫这位少年活佛。在甘肃省，这样的方式是恰当的，人们认为省内穆斯林不敢进犯。因为备战工作正在紧锣密鼓地进行着，他还是觉得居住在莲花山不安全。最后他逃到了Ngura,一个凶猛的藏族部落，他们的营地是在黄河的膝盖处。拉卜楞寺辖区的藏民以及黄河以西的Ngura的藏民决定向穆斯林动武并进攻了穆斯林在拉卜楞的营地，在黑佐的穆斯林士兵，一场全面的大屠杀开始了，每一个被俘的穆斯林都被绑住拇指吊起来，活活剖腹，洞穴里填满了红色的热石头。



接着一场更大的战斗在占贾平原展开了，在那里一百或更多的Ngura藏民肩并肩，带着他们的30英尺长的长矛冲向穆斯林步兵；被长矛刺死的穆斯林要多于被子弹射中而死的。

不幸的是藏族人没有良好的纪律，他们的进攻没能互助策应，并且一个离拉卜楞寺最近的部族安曲叛变了，尽管他们也曾同意参与进攻。在所有其他藏民都在英勇战斗的时候，安曲藏民则在附近的山上观战，并且还武装抢劫他们兄弟们的兵营。而穆斯林们训练有素，纪律严明，并且还有宗教狂热，他们决心要根除异教徒，赢得了那天的战斗。

拉卜楞的马将军封闭了拉卜楞寺以免它被抢劫，每一个藏民的头颅悬赏三个银元，无论男女老幼。他们骑马进入拉卜楞西部的草原，所到之处赶尽杀绝；他们骑马奔回时每人马鞍上拴着十五个人的头颅，这些头颅他们后来用来装点营盘周围的栓马桩，并把藏民头上的辫子系在一起形成人头做成的花环，作为装饰物挂在兵营的墙上。兰州的部分地区也背信弃义，因为甘肃政府告诉藏民他们进攻穆斯林的军队时将得到武装支持。正是在这样的鼓动下，藏民们决定进攻，但是在危急时刻他们得到的却是背叛。

在黑佐的喇嘛庙，对穆斯林友好的喇嘛和租给穆斯林家庭房屋的喇嘛被他们自己的兄弟和尚吊起来，殴打，杀戮，他们的房子被烧成灰烬。我去过黑佐，一个坐落在草原上，美丽而高傲的喇嘛庙，它这里的人决心与汉族和外国人为敌。我是唯一一个能在那里投宿一夜的外国人，他们的不友好和傲慢是闻名天下的，我遭到冷遇，但我们没有让自己受到影响并且在那逗留了两天。也许他们怕如果真的坚持拒绝我，他们会和我的骑兵护卫队冲突，甚至影响到由中国政府发放的年金。

当我第二年返回黑佐的时候，那里的状况一片狼藉，所有的寺院都被洗劫一空，喇嘛们都逃亡了，八十多个死于刀剑，活佛结果是个叛教者，被自己人杀了。所有黄铜制品，像门把手、锁链，镀金的房顶装饰物，都被掠走，泥制偶像被砸碎，金属的被融掉，简言之，黑佐成了一片废墟，我待在我曾住过的房子里，铜壶，水壶，甚至碗碟都没有了，只有一个喇嘛给我们讲述那悲惨的故事。







Joseph Francis Rock workdesk - © by the Arnold Arboretum Library - Harvard College



Joseph Francis Rock house, 2010 in Yuhu, Yunnan, China - photo by Rose Wang

## Memorandum of Understanding

Die ASAP-Ausstellung 2009, die im Dezember 2009 unter dem Titel „mifan“ einen Monat lang im Anni Art zu sehen war, lockte in Peking über 5.000 BesucherInnen an und wanderte dann nach Shenzhen weiter, wo sie im Babu Art präsentiert wurde. Anlässlich der ASAP-Ausstellung 2010 zeigen die nächsten 21 KünstlerInnen aus Österreich ihre Werke. Der Titel der diesjährigen Ausstellung lautet „Da Bao“, was ins Deutsche übersetzt so viel wie „zum Mitnehmen“ bedeutet.

Hauptschwerpunkt von ASAP ist die Präsentation europäischer /österreichischer KünstlerInnen, die über einen bestimmten Zeitraum in China leben und arbeiten, oder KünstlerInnen, die in der abendländischen Tradition verwurzelt sind und die chinesische Kultur entweder in ihre eigene künstlerische Formensprache übertragen oder sie anhand ihrer eigenen Methoden analysieren. Es finden nicht nur bildende KünstlerInnen Berücksichtigung. Ganz im Gegenteil: das Interesse des Austro Sino Arts Program gilt einer ganzen Reihe von Genres und Disziplinen, wie Musik, Film, Wissenschaft, Architektur, Design oder Literatur.

Die ASAP-Ausstellung wird ein Mal im Jahr in Peking organisiert und ist offen für Kooperationspartner in ganz China und im südostasiatischen Raum. Heuer präsentieren wir auf Empfehlung von Peter Gente einen äußerst bemerkenswerten Österreicher, der viele Jahre lang in China lebte und arbeitete, nämlich von 1922 bis 1949: Joseph Francis Rock (eigentlich Joseph Franz Karl Rock), österreichisch-amerikanischer Forscher, Geograf, Sprachwissenschaftler und Botaniker. An dieser Stelle ein herzliches Dankeschön an die Arnold Arboretum Library und Lisa E. Pearson vom Harvard College für die Erlaubnis im Rahmen der diesjährigen Ausstellung einige Werke von Joseph Francis Rock zeigen zu dürfen.

In der Ausstellung „Da Bao“ übersetzen 21 KünstlerInnen sowohl für sich selbst als auch für das Publikum das, was Sie im Laufe ihres Aufenthalts in China verstanden haben. Die meisten der in der diesjährigen Ausstellung gezeigten Arbeiten sind dem Begriff der Konzeptkunst verpflichtet und der persönlichen künstlerischen Auseinandersetzung mit dem aktuellen Wandel Chinas sowohl als Nation als auch als Gesellschaft. Andere Ausstellungsteilnehmerinnen übersetzen Ihre Eindrücke nur für sich selbst, in einer Art Selbstgespräch und in eine Formensprache, die die chinesische Bilderwelt, von der sie umgeben sind, mit einbezieht. Viele Arbeiten beruhen vielmehr auf Illusion und Fantasie, Fehlinterpretation und höchst subjektiver und individueller Gestaltung als auf Zahlen und Fakten.

Das Kunstschaffen der Gegenwart lässt sich in zwei Hauptbezugssysteme einteilen: zum Einen in den konzeptuellen Rahmen, der vielmehr auf rationalem oder logischem Zusammenspiel mit der Welt beruht, und zum Anderen, in einen intuitiveren und emotionaleren Ansatz, eine ganz persönliche Privatsprache. Beide Bezugssysteme haben ihre Berechtigung; KünstlerInnen müssen weder Konsumträume noch Political Correctness oder nachhaltige Effizienz respektieren, noch muss sich die Kunst gegenüber der Wissenschaft rechtfertigen oder Usability-Kriterien aus dem Designbereich entsprechen.

KünstlerInnen können sich von diesen Konzepten lösen, denn sie müssen nicht unbedingt „die Welt reparieren“. Wenn Kunstwerke, quasi als Nebeneffekt, dem einen oder anderen Kriterium gerecht werden, lässt sich nichts dagegen einwenden, doch ist das keinesfalls eine Voraussetzung für deren Akzeptanz.

Ich möchte mich recht herzlich beim österreichischen Bundesministerium für Unterricht, Kunst und Kultur bedanken, das das Artist-in-Residence-Programm weltweit betreibt – viele in der Ausstellung gezeigte Künstler haben daran teilgenommen und hatten dadurch die Möglichkeit in China zu arbeiten. Des Weiteren gilt mein Dank dem Bundesministerium für europäische und internationale Angelegenheiten, dem Österreichischen Kulturforum sowie – für die Unterstützung vor Ort – der österreichischen Botschaft in Peking. Wir bedanken uns bei allen teilnehmenden KünstlerInnen, Anni Ma von AnniArt und bei Felicia Schwarz, für ihre Hilfe bei der Sponsorensuche und ihre pragmatischen Einfälle. Ein ganz großes Dankeschön auch an den Vorstand von ASAP, an Lukas Birk, Nikolaus Gansterer, der ASAP mit KünstlerInnen in Österreich zusammenbringt, und an die Sinologin Ingrid Fischer Schreiber für ihre sprachliche Beratung und Begleitung.

Wir anerkennen, dass genau derselbe Ansatz, den wir mit österreichischen KünstlerInnen in China verfolgen, mit chinesischen KünstlerInnen in Österreich genauso möglich wäre. Viele chinesische KünstlerInnen haben bereits ihr Interesse bekundet und ASAP ist offen für alle Formen der Zusammenarbeit, durch die asiatische KünstlerInnen die Möglichkeit bekommen ihre Arbeiten in Österreich /Europa zu präsentieren. ASAP unterstützt gerne alle diesbezüglichen Initiativen, sofern sie mit der Mission des Programms vereinbar sind. Wir machen Museen, Galerien oder KuratorInnen keine Konkurrenz; im Mittelpunkt des Interesses von ASAP steht unser Interesse am Übergang vom Einen ins Andere und vice versa – von Asien nach Europa, von Europa nach Asien. ASAP möchte KünstlerInnen dazu ermutigen, in einem weiter gefassten internationalen Kontext lokale Denk- und Wahrnehmungsmuster und Formen einer künstlerischen Antwort zu entwickeln.

Karel Dudesek – ASAP-Mitbegründer



## Hannes Boeck

1974 - born in Vienna

1994 - 1996 apprenticeship as a photographer

1997 - 2003 Academy of Fine Arts Vienna, Class for Conceptual Art, with Renée Green

1998 - 1999 Academy of Fine Arts Berlin, Class for Experimental Film, with Heinz Emigholz

2005 - Diploma Academy of Fine Arts Vienna with Marina Grzinic

### Films:

New Hefei 2008

DDR 2005

BRD 2003

Europa? 2002

The structure of the world 2000

Tropea, Calabria 2000

Kindheit/childhood 1998-2001

Breitenfeldergasse 1998

### Shows

2009 Bodies and Fractured Spaces, Austrian Cultural Forum, New York

2008 New Hefei, Gallery Krobath, Vienna

New Hefei, Rencontres Internationales, Center Pompidou, Paris

In Between, Austria Contemporary,

Genia Schreiber University Art Gallery, Tel Aviv, Israel

2006 Potential Dialogue, RCM Museum Nanjing, China

UDAR-P, Kunsthalle Exnergasse, Vienna

2005 re:modern, Künstlerhaus, Vienna

2004 How do we want to be governed?, with Florian Pumhösl, Macba, Barcelona

brd, Lassie, Vienna

2003 Modern Islands, Pragerstrasse, Dresden

2002 Interim Plattform, Kerstin Engholm Gallery, Vienna

Schmarotzer, Academy of Fine Arts Vienna

there is fiction in the space between, Gallery Noua, Bukarest

2001 Ausgeträumt..., Vienna Secession; with Luisa Ziaja

1998 un.used, Academy of Fine Arts Vienna

Diversities, Spices & Academies, Academy of Fine Arts Vienna

-哈内·波克

1974年出生于维也纳。

1994到1996年作为一个见习摄影师。

1997到2003年在维也纳艺术学院Renée Green旗下学习概念艺术。

1998到1999年在柏林艺术学院Heinz Emigholz旗下学习实验电影。

2005年在Marina Grzinic旗下毕业于维也纳艺术学院。

影片：

New Hefei 2008

DDR 2005

BRD 2003  
Europa? 2002  
The structure of the world 200  
Tropea, calabria 2000  
Kindheit/childhood 1998-2001  
Breitenfeldergasse 1998

展览:

2009 美国纽约奥地利文化论坛Bodies and Fractured Spaces画廊  
2008 New Hefei, 维也纳Gallery Krobath画廊  
New Hefei, 法国巴黎蓬皮社中心Rencontres Internationales  
In Between, 奥地利当代  
以色列特拉维夫Genia Schreiber University大学艺术画廊  
2006 潜在的交流, 中国南京南视觉美术馆  
UDAR-P, 奥地利维也纳Kunsthalle Exnergasse  
2005 re:modern, 奥地利维也纳Künstlerhaus  
2004 How do we want to be governed? 与Florian Pumhoesl合作, 在 巴塞罗那当代艺术  
馆  
2003 Modern Islands, 德国德累斯顿Pragerstrasse  
2002 Interim Plattform, 维也纳Kerstin Engholm Gallery画廊  
Schmarotzer, 维也纳艺术学院  
there is fiction in the space between, 布加勒斯特Gallery Noua画廊  
2001 Ausgeträumt..., 与Luisa Ziaja合作, 维也纳分离派  
1998 un.used, 维也纳艺术学院  
Diversities, 维也纳艺术学院Spices & Academies

**Marbot Fritsch**

Born in 1963 in Bregenz, Austria, lives and works in Bregenz and Vienna;  
1987 - 1992 Vienna University of Applied Arts, student of professors Grete Rader-Soulek  
and Beverly Piersol (master class for tapestry)  
1992 graduation  
Since 1989 numerous exhibitions at home and abroad

Competitions

2004 Art for Buildings Competition, Vorarlberg Rural College and Learning Centre,  
(BSBZ), Hohenems, Austria.

2003 Sparkasse Dornbirn Artists' Fund Award, Austria.

2002 Hahnenkammrennen Competition 2003 Poster – 1st Prize, Austria.

1999 Construction Holding Company Art Competition – Tribute Prize, Austria.

1998 Sparkasse Dornbirn Artists' Fund Award, Austria.

Exhibitions since 2000

Individual Exhibitions

2009 New architecture, Gallery Hollenstein, Austria.

2008 Gallery Arthouse, Bregenz, Austria.

Kunsthaus Bregenz, Reihe: intercultural Projects (A)  
Gallery Eric Devlin, Montreal (CN)  
2007 Gallery Peithner Lichtenfels, Vienna (A)  
Fine black pilot, new drawings, Kunstverein A4, Feldkirch (A)  
Casino Real, in cooperation with Gallery Lisi Hämmerle, Bregenz (A)  
2006 Picture, Idea, Code, Gallery ART HOUSE, Dornbirn (A)  
Displaced, Kulturzentrum 7\*Stern, Vienna (A)  
Gallery Glacis, Graz (A)  
Separation Point, Kunstprojekt FOEN-X 04`, Hard (A)  
New Works, Gallery Eric Devlin, Montreal (CAN)  
2003 Perfect from now on, Gallery Art House Bregenz (A)  
2002 Drawings / Up and Coming Art - (A), Kunstraum Langenfeld, Langenfeld (D)  
2001 Space. Descriptions, Gallery Art House, Dornbirn (A)  
Gallery Eric Devlin, Montreal (CAN)  
2000 Room 28/6, Vienna (A)  
An Evening with. Drawings and Glassworks, Gallery 60, Feldkirch (A)

#### Group Exhibitions

2010 Kunsthalle Messner, Riegel, (A)  
2009 Cross over, Gallery Peithner Lichtenfels, Vienna (A)  
2008 Art Bodensee, Dornbirn (A)  
Pickled art centre, Peking (CN)  
Red Gate Gallery residency, Peking CN)  
Gallery Trois Points, Montreal (CAN)  
Palmbeach 3, art fair  
2007 Stadtturm Gallery Leutkirch, D

## 马波·费希

1963年出生于奥地利布雷根茨，生活与工作奥地利布雷根茨和维也纳。  
1987年到1992年期间在维也纳大学Grete Rader-Souleik 和 Beverly Piersol的旗下学习专业应用美术（MBA学位）  
1992年毕业  
自1989年来在国内外举办了为数众多的展览

#### 竞赛:

2004 Art for Buildings Competition, 奥地利Vorarlberg Rural 大学和学习中心 BSBZ, 奥地利霍恩埃姆斯  
2003 Sparkasse Dornbirn Artists' Fund Award, 奥地利  
2002 Hahnenkammrennen Competition 2003 Poster, 冠军, 奥地利  
1999 Construction Holding Company Art Competition, 赞扬奖, 奥地利  
1998 Sparkasse Dornbirn Artists' Fund Award, 奥地利

#### 个展:

2009 New architecture, 奥地利Gallery Hollenstein画廊  
2008 奥地利布雷根茨Gallery Arthouse画廊  
Kunsthaus Bregenz, Reihe, 奥地利跨文化项目  
加拿大蒙特利尔, Gallery Eric Devlin画廊  
2007 奥地利维也纳Gallery Peithner Lichtenfels画廊  
Fine black pilot, 新作, 奥地利费尔德基希Kunstverein A4  
Casino Real, 与奥地利布雷根茨Gallery Lisi Haemmerle合作  
2006 Picture, Idea, Code, 奥地利多恩比恩Gallery ART HOUSE画廊



Displaced, 奥地利维也纳Kulturzentrum 7\*Stern 奥地利格拉茨Gallery Glacis画廊  
Separation Point, 奥地利哈德Kunstprojekt FOEN-X 04'  
New Works, 加拿大蒙特利尔Gallery Eric Devlin画廊  
2003 Perfect from now on, 奥地利布雷根茨Gallery Art House画廊  
2002 Drawings / Up and Coming Art, 奥地利和德国朗根费尔德Kunstraum Langenfeld  
2001 Space. Descriptions, 奥地利多恩比恩Gallery Art House画廊  
加拿大蒙特利尔Gallery Eric Devlin画廊  
2000 奥地利维也纳Room 28/6 An Evening with. 绘画与玻璃制品, 奥地利费尔德基希  
Gallery 60画廊

#### 群展:

2010 奥地利里格尔Kunsthalle Messner美术馆  
2009 Cross over, 奥地利维也纳Gallery Peithner Lichtenfels画廊  
2008 奥地利多恩比恩Art Bodensee  
中国北京酱艺术中心  
中国北京红门画廊艺术家驻留  
加拿大蒙特利尔Gallery Trois Points画廊  
Palmbeach 3, 艺术博览会  
2007 瑞士市塔Gallery Leutkirch画廊

## Elisabeth Grübl

Elisabeth Grübl is an installation and media artist. Her works encompass in and outdoor installations, video, laser and sound works, computer animations, interactive installations, photography and objects.

#### Solo Exhibitions (Selection)

2009 „Oui nous avons vu le jour schoen“, Installation, together with Franz Graf, Kunstraum Weikendorf, A  
2006 „grübl&grübl“, Installations, Dum Umeni / Art House, Budweis, CZ  
2004 „be a bad girl“, Intervention in public space, together with Sabine Heine, Vienna, A  
2001 „scanner“, Laserinstallation, Gallery Trabant, Vienna, A  
2000 „grübl&grübl“, Interactive Installation, Gallery Anhava, Helsinki, Fin  
1999 „One hour elevator“, Video installation, Fishe Gallery, London, UK  
1998 „9000 Hz“, Installation, Secession, Vienna, A / „7000 Hz“, Installation, Fishe Gallery, London, UK  
1997 o.T. Installation Gallery Zeitkunst, Kitzbühel, A and o.T. Installation, Musee D'Histoire de la Ville de Luxembourg, Lux  
1995 o.T. Installation, Gallery Traklhaus, Salzburg, A

#### Group Exhibitions (Selection)

2009 Atelier Frankfurt, Frankfurt, BRD / „urban hacking“, paraflows 09“, Karlsplatz Vienna, A  
2008 „beyond stereo“ Kunstraum Innsbruck, A / „Crazycurators Biennale II“, Gallery projectSPACE, Bratislava, SK  
2007 „Potention Dialog“, RCM Art Museum, Nanjing, CN / „Un Space“, Paraflows 07, MAK, Vienna, A  
2006 „Ear Appeal“, Kunsthalle Exnergasse, Vienna, A / „RUNAWAY“, Gallery project-

SPACE, Bratislava, SK  
2005 „Soft manipulations“ Videos aus A und H, Roxy Art House, Edinburgh, UK  
2004 „born to be a star“, Künstlerhaus, Vienna, A / „Soft manipulations“, Budapest Gallery, Budapest, HUN /  
2003 „03/1“, Foundry, London, UK / „Projekt 21“ 20er Haus, MUMOK, Vienna, A  
2002 „Ausgeträumt.....“, Secession, Vienna, A / “Back to Return“, ACF, New York, USA  
2001 „Table“ Southville Centre, Blakeney, UK / „Viennese Lounge“, Dome, Moscow / „Ausgesucht“, Gallery Krinzinger, Vienna, A  
2000 „Viennese Lounge“, G 9, Oslo, Nor / „our perfect dream“, First Floor, Melbourne, Aus / „scanner“ Laser installation, Kunsthalle Krems, A / „Viennese Lounge“, Temporary Services, Chicago, USA  
1999 Videoinstallation Gallery Trabant, Vienna, A / „Screen“, Gloucestershire, UK  
1998 „works in an outside space“ Slide projection, Secession Vienna, A  
1997 Interactive Installation, Gallery Mezzanin, Vienna, A / „Take Off“, Gallery Krinzinger, Benger Factory, Bregenz, A  
1996 „Momentbild Vienna“, Installation „10000 Hz“, 24 Rue d`St. Esprit, Luxembourg, Lux  
1995 „roulette in an outside space“, Gallery 5020, Salzburg, A  
„Experimente“, Installation, Künstlerhaus Palais Thurn & Taxis, Bregenz, A  
„Young Generation‘ Vienna“, Secession, Vienna, A

## 伊丽莎白·古贝

伊丽莎白·古贝是一位装置和媒体艺术家。她的作品围绕室内室外装置，录像、激光、声效、电脑动画、互动装置、摄影和对象。

### 个展 (精选)

2009 Oui nous avons vu le jour schoen, 装置, 与Franz Graf合作, 奥地利Kunstraum Weikendorf  
2006 gr ü bl&gr ü bl, 装置, Dum Umeni, 捷克布德维斯Art House 画廊  
2004 be a bad girl, 介入公共空间, 与Sabine Heine合作, 奥地利维也纳  
2001 scanner, Laserinstallation, 奥地利维也纳Trabant画廊  
2000 gr ü bl&gr ü bl, 互动装置, 芬兰赫尔辛基Anhava画廊  
1999 One hour elevator, 录像装置, 英国伦敦Fishe画廊  
1998 9000 Hz, 装置, 奥地利维也纳  
7000 Hz, 装置, 英国伦敦Fishe画廊  
1997 O.T.,装置, 奥地利Kitzb ü hel, Zeitkunst画廊  
O.T.,装置, 卢森堡Musee D`Histoire de la Ville de Luxembourg  
1995 O.T., 装置, 奥地利萨尔茨堡Traklhaus画廊

### 群展 (精选)

2009 Atelier Frankfurt,德国法兰克福  
2008 beyond stereo, 奥地利因斯布鲁克  
Crazycurators Biennale II, 捷克布拉迪斯拉瓦projectSPAC画廊  
2007 Potention Dialog, 中国南京南视觉美术馆  
Un Space, Paraflows 07,奥地利维也纳MAK  
2006 Ear Appeal, 奥地利维也纳Kunsthalle Exnergasse  
RUNAWAY, 捷克布拉迪斯拉法projectSPACE画廊  
2005 Soft manipulations, Videos aus A und H英国爱丁堡Roxy Art House  
2004 born to be a star, 奥地利维也纳K ü nstlerhaus  
Soft manipulations, 匈牙利布达佩斯Budapest Gallery画廊  
2003 03/1, 英国伦敦Foundry

Projekt 21, 奥地利维也纳20er Haus, MUMOK  
2002 Ausgetraeumt....., 奥地利维也纳Secession  
Back to Return, 美国纽约ACF  
2001 Table, 英国布莱克尼Southville Centre  
Viennese Lounge, 莫斯科Dome  
Ausgesucht, 奥地利维也纳Gallery Krinzinger画廊  
2000 Viennese Lounge, 挪威奥斯陆G9  
our perfect dream, 澳大利亚墨尔本First Floor画廊  
scanner, 激光装置, 奥地利Kunsthalle Krems  
Viennese Lounge, 美国芝加哥Temporary Services  
1999 录像装置, 奥地利维也纳Gallery Trabant画廊  
Screen, 英国格洛斯特郡  
1998 works in an outside space, 投影幻灯, 奥地利维也纳Secession  
1997 互动装置, 奥地利维也纳Gallery Mezzanin画廊  
Take Off, 奥地利布雷根茨Benger Factory, Gallery Krinzinger画廊  
1996 Momentbild Vienna, 装置, 10000 Hz, 卢森堡24 Rue d' St. Esprit  
1995 roulette in an outside space, 奥地利萨尔茨堡Gallery 5020画廊  
Experimente, 装置, 奥地利布雷根茨Kuenstlerhaus Palais Thurn & Taxis  
Young Generation' Vienna, 奥地利维也纳Secession

## Harald Gsaller

Harald Gsaller (born 1960 in Lienz, (A) studied physics and chemistry at the J. Kepler-University of Linz. (Mag. rer. nat.) Visual artist (photography, graphics, text; focal point: image-text-relations) and writer (experimental prose). Exhibitions, lectures, readings. Publication of books. Member of Grazer the Austrian writers association and Artists Association MAERZ.

Prizes/scholarships (recently): "Artist in residence Malo" (Italy) 2010, Land Oberösterreich; "Auslands-Atelier Shanghai 2009", BMUKK; "Prize Land Oberösterreich", 31. Grafikwettbewerb Innsbruck 2007 and "Hypo Bank Tirol Prize", 29. Grafikwettbewerb Innsbruck 2003.

Solo shows (selection)

2010 G9 – China übernimmt die G8-Gruppe, Wirtschaftsberatung Priester, Steyr.

2009 Glühbirne/Hase, L. Boltzmann Institut für Health Promotion Research, Vienna.

2008 Something open, Thomas K. Lang Gallery, Webster University, Vienna.

2008–2001 Die Ruhe kitzelt. Bilder reden mit Texten (Vortrag), Museion – Museum für moderne und zeitgenössische Kunst, Bozen; OK, Centrum Gegenwartskunst, Linz; Galleria Contemporaneo, Mestre; Accademia di Belle Arti, Venedig.

2007 Im Vorbeigehen<sup>13</sup>: Auge oder Ei, Katholisch-Theologische Privatuniversität, Institut für Kunstwissenschaft und Philosophie, Linz.

Group Shows (selection)

2009 Formuliert, Lentos Kunstmuseum Linz/Künstlervereinigung MAERZ, Linz.

Introduction in to Art history VIII, Upper Austrian Gallery Linz.

Crosspoint Linz. Young Art and Master peaces, Lentos Linz.

2008 Res Derelicta. From Abandoned to Emblematic Places, Gallery Contemporaneo, Mestre. „In Between“, Collection BMUKK, Artothek, Genia Schreiber Gallery, Tel Aviv.

Light traces, Lentos Artmuseum, Linz.

2007 30. Austrian. Graphic Competition Innsbruck, Gallery in the Taxis Palais, Innsbruck.

Books / publications (selection)

Force, Novel (text and photographs), Publishing by 'der Pudel', Vienna 2010.

Schokolatta / Winter sleep, Novel (text and emblems), Comet Books, Vienna

Ein Ding vorher/104 Embleme, Triton Verlag, Vienna 2002

哈洛德·格撒勒

哈洛德·格撒勒，1960年出生于奥地利利恩茨，曾在the J. Kepler-University of Linz. 大学学习物理与化学。(Mag. rer. nat.) 视觉艺术家（摄影、绘图、文字，着重点：图像文字关系）和作家（实验散文）。展览，讲座，朗读会，书籍出版。他是Grazer奥地利作协成员和MAERZ艺术家协会成员。

奖项或奖学金（近期的）：

2010 作为“马洛居住艺术家”驻留意大利马洛

Land Oberoesterreich

2009 “Auslands-Atelier Shanghai 2009”，BMUKK

2007 “Prize Land Oberoesterreich” 奖，奥地利因斯布鲁克31. Grafikwettbewerb

2003 “Hypo Bank Tirol Prize” 奖，奥地利因斯布鲁克Hypo Bank Tirol Prize

个展（精选）

2010 G9 - China takes over the G8-Group，奥地利斯太尔Wirtschaftsberatung Priester

2009 Gluehbirne/Hase，奥地利维也纳L. Boltzmann健康推广研究学院

2008 Something open，奥地利维也纳维斯波特大学Thomas K. Lang Gallery画廊

2008-2001 Die Ruhe kitzelt. Bilder reden mit Texten (Vortrag), Museion - Museum fuer moderne und zeitgenoessische Kunst, Bozen

OK，奥地利林茨Centrum Gegenwartskunst

意大利美斯特雷Galleria Contemporaneo画廊 威尼斯Accademia di Belle Arti

2007 Im Vorbeigehen13: Auge oder Ei, Katholisch-Theologische Privatuniversitaet,奥地利林茨Kunstwissenschaft und Philosophie学院

群展（精选）

2009 Formuliert，奥地利林茨现代艺术博物馆 /Kuenstlervereinigung MAERZ

Introduction in to Art history VIII，奥地利林茨上奥地利画廊 Crosspoint Linz.

Young Art and Master peaces,奥地利林茨Lentos

2008 Res Derelicta.

From Abandoned to Emblematic Places，意大利美斯特雷Galleria Contemporaneo画廊

In Between，以色列特拉维夫Genia Schreiber Gallery画廊Artothek，BMUKK收藏

Light traces，奥地利林茨托斯艺术博物馆

2007 30. Austrian. 因斯布鲁克绘画竞赛，因斯布鲁克Taxis Palais画廊

书籍/出版物（精选）

2010 Force, 小说（文字和摄影），在维也纳由der Pudel出版

2002 Schokolatta / Winter sleep,小说（文字和标志），维也纳Comet Books



Mike Hentz

Born 1954 in New Jersey Irvington, USA  
Austrian, Swiss, Italian background  
Musician/ visual and Polymedia artist.

Groups and projects:

Defi Science Mental, minus Delta t, Padlt Noidlt, Frigo,  
Code Public, Radio Bellevue, Van Gogh TV, Ponton, Odyssee, Hermesgroup,  
Universcity TV network, Eman network, Infermental video magazine, Garage TV  
and numerous teaching Jobs and professorships (Art Academy Hamburg, Stuttgart and  
F+Fschool Zuerich, RSEEBA Riga).

documenta 1986 minus Delta t and 100 days radio project

documenta 1992 Piazza Virtuale, 100 days interactive television project

Regular interactive net broadcasts, organizer of events, Media consultant.

Numerous Shows, exhibitions and installations

迈克汉兹

1954年出生于美国欧文顿新泽西州。  
有奥地利、瑞士和意大利背景。  
音乐家/视觉和多媒体艺术家。

群展:

Defi Science Mental, minus Delta t, Padlt Noidlt, Frigo,

大众密码、贝尔维尤广播、梵高电视、Ponton、Odyssee、赫尔墨斯团队

大学电视网络、艾曼网络、心智推想录像杂志、独立电视

极多的教学工作及教授（在汉堡艺术学院、斯图加特和F+F学校苏黎世、RSEEBA  
Riga)

文献，负三角洲和100天广播项目

文献，Virtuale广场和100天互动电视项目

规律地参与互动网络广播、组织活动、媒体顾问

为数很多的展览、活动和装置。

**Anna Hofbauer**

born 02.08.1981 in Vienna

Exhibitions

2009 SCHILDKRÖTE, KRANICH Exhibition of final works, Academy of Fine Arts Vienna

2008 CARRARA Das Klima ist fabelhaft..., Academy of Fine Arts Vienna

2008 HAPPY TOGETHER as bring collective, Künstlerhauspassage, Vienna

O.T., glas plates work in progress, Concertgebouw Bruges

2006 VORARBEIT FÜR BRONZE UDAR\_P, Kunsthalle Exnergasse, Vienna

2005 DOPPELSTERN – Nachricht von Beobachtungen und Vorstellungen II Lassi, Altes  
Polizeipräsidium Frankfurt

Education and practice

2009 Sculpting in stone at the Danang Sculpture Center, Vietnam  
2007 Sculpting in stone at the marblestudios of AMA and Cristina Carusi in Carrara  
2003-2009 Studies in Sculpture at the Academy of Fine Arts Vienna in the class of Prof. Heimo

Master degree in 2009

2003 Studies in Industrial Design at the École de Design Industrielle Nantes  
2000-2005 Studies in Stage and Film Setting at the University of Applied Arts Vienna in the class of Prof. Bernhard Kleber Master degree in 2005

Awards

2009 Price of the Academy  
2009/2010 Artist residency program Beijing, BMUKK

Bibliography

UDAR\_P, exhibition catalogue, 2007  
BAU, artist's book in collaboration with one-star-press and the Academy of Fine Arts Vienna, 2008

安娜·霍芙苞尔

1981年8月2日出生于维也纳。

展览:

2009 乌龟, 天鹤座, 完整的作品展, 维也纳艺术学院  
2008 卡拉拉, 奇妙的气候, 维也纳艺术学院  
一起开心群展, Kuenstlerhauspassage, 维也纳  
2006 青铜的准备工作, UDAR\_P, Kunsthalle Exnergasse, 维也纳  
2005 双星—观察与联想的信息二, Lassi, 法兰克福旧警察总署

教育和实践:

2009年1-3月 在维也纳Danang雕塑中心制作石雕  
2007年7月 在Carrara的marblestudios of AMA and Cristina Carusi 制作石雕  
在维也纳艺术学院学习雕塑, 在Prof. Heimo Zobernig 门下进修, 2009年获硕士学位

于南特the Ecole de Design Industrielle 学校学习工业设计  
于维也纳实用美术学院在Prof. Bernhard Kleber旗下学习舞台和电影背景设计, 2005年获硕士学位

奖项

学院奖学金  
2009/2010 在北京BMUKK参与艺术家居住计划

文献

2007年UDAR\_P展览画册  
2008年BAU由艺术家书籍、一星级出版社和维也纳美术学院共同合作。

## Lieve D'hondt,

born 1963 in Siegen (Germany)  
Lives and works in Ghent (Belgium)

Lieve D'hondt's audio-visual installations and graphic works draw on the classical processes underlying sculpture, drawing and architecture, transposing them to the media and virtual environments and blurring the boundaries between the different disciplines. For several years most of her projects have focused on the occupation of space, experiencing its meaning and content and that of the surrounding areas and places. She made "Blue Garden" an artist book containing some 200 drawings of her hand. Her work has been exhibited in Europe, Asia and South America.

The work of Lieve D'hondt has been shown in Brussels-Belgium 2010 / Tel-Aviv-Israel 2009 / Rotterdam-Netherlands 2009 / Vienna- (A) 2008 / Experimental Intermediary, New York-USA 2007 / Netwerk Aalst-Belgium 2007 / Tel Aviv-Israel 2007 / Oslo-Norway 2006 / Intro, Maastricht-The Netherlands 2006 / Tbilisi-Georgia 2005 / 4th Yuri Biennale of Contemporary Art, Gyumri-Armenia 2004 / Observatorio, Morelia-Mexico 2004 / Thailand New Media Art Festival, Bangkok-Thailand Grand Tour, Museum voor Schone Kunsten, Ghent-Belgium 2003 / Gallery Denise Van de Veldt, Aalst-Belgium 2003 / Künstlerhaus, Dortmund-Germany 2003 / Video Art Center Tokyo-Japan 2002 / CCNOA, Brussels-Belgium 2002 / Surge Gallery, Tokyo-Japan 2001 / Stockholm-Sweden 2000 / 'Axis', Yoghyakarta, Jakarta, Singapore 1997 / 'Trapped Reality', Barcelona-Spain 1997 / 'Speelhoven 97', Aarschot-Belgium 1997

### 利夫·董特

1963年出生在德国锡根，工作并居住在比利时的根特市。  
他的个人主页是

Lieve D'hondt的听觉视觉相结合的装置作品和平面作品是受到传统雕塑、绘画和建筑设计的不鲜为人知的制作过程的启迪，把他们转置到媒介和虚拟环境之间，把准则的界限模糊化。在三五年间，她的大部分作品在关注空间的使用，体验周遭地方和区域的含义和内容。她制作了“蓝色花园”——一本包含200幅她的手绘画的艺术家书。

她的作品在欧洲、亚洲和北美洲展出过。

2010 Lieve D'hondt 的作品在比利时的布鲁塞尔展览

2009 在以色列特拉维夫展出在荷兰鹿特丹展出

2008 在意大利维也纳展出

2007 实验媒体，在美国纽约展出

网，在比利时阿尔斯特展出在以色列特拉维夫展出

2006 在挪威奥斯陆展出介绍，在荷兰马斯特里赫特展出

2005 在乔治亚第比利亚展出

2004 在亚美尼亚久姆里的第四届Yuri 当代艺术双年展天文台，在墨西哥莫雷利亚展出

2003 泰国新媒体艺术节，在泰国曼谷展出大旅行，在比利时根特市根特美术馆展出在

比利时阿尔斯特的Denise Van de Veldt 画廊展出K ünstlerhaus，在德国多特蒙德展出

2002 在日本东京影像艺术中心展出CCNOA，比利时的布鲁塞尔展出

2001 在日本东京Surge画廊展出

2000 在瑞典斯德哥尔摩展出

1997 “轴线”，在Yoghyakarta,雅加达和新加坡展出“困境”，在西班牙巴塞罗那展出“Speelhoven 97”，在比利时阿尔斯霍特展出

## Heimo Lattner

Born 1968 in Eisenstadt/ (A). Lives and works in Berlin since 2001.

### Education

2000-2001 Whitney Museum Independent Study Program, New York City  
1991-1995 Academy of Fine Arts, Vienna

### Solo Exhibitions (Selection)

2006 Angelika Elektra, Gallery Andreas Huber, Vienna  
2003 Found Waiting-e-Xplo/Bustour, in Zusammenarbeit mit Goldsmith College und Whitechapel Art Gallery London (curated by Lucia Farinati)  
2002 Go On; Go Out; Go Elsewhere, The Physics Room Christchurch/ New Zealand  
2001 Songs Of Suspects, Off space Vienna  
Songs Of Suspects/Ton 2, Music serie Off space Vienna  
2000 Don't Say Maybe, ICA London  
Picnolepsy, Bustour New York (with e-Xplo)  
65MPH, Bustour New York (with e-Xplo)  
1999 Dencity, Bustour New York (mit e-Xplo)  
Me & You ID(entity), Collective Dwelling Unit#1, Kunstverein Salzburg  
Don't Say Maybe, Artspace Goethestrasse, Linz  
Taube, Gallery Mezzanin Vienna (with Ella Raidel, Werner Dafeldecker)  
Interchange Format, Performance, ZDB Gallery Lissabon (with Adriana Sa)  
Echo 07, Performance serie, Shanghai, Shouzo, Tokyo (with Nicolas Mazet and Betalogic)  
Almost Home, Installation, Gallery 5020 Salzburg  
Lost City!, Sound installation Brooklyn, New York (with Erin McGonigle)  
1998 Ether, Performance, The Fakeshop New York  
The Blue Lagoon, Gallery U.F.F. Budapest  
Barch, Sound installation Brooklyn, New York (with Erin McGonigle)  
1997 Waterfalls, The Cave Gallery New York  
Tank!, Sound installation Brooklyn, New York (with Erin Mc Gonigle)  
1996 Dinner Party, The New York Kunsthalle  
Bridge!, Sound installation Brooklyn, New York (with Erin Mc Gonigle)  
1995 The Noisiness Of Bodies, Installation, Institution of Rot London  
1994 London lays in the middle, Performance, Hyde park London (with R.F. Handl)

### Group Exhibitions (Selection)

2010 Experimental Geography: Radical Approaches to Landscape, Cartography, and Urbanism; Colby College Museum of Art, Waterville, Maine; Museum London, London, Ontario  
2009 Un/Possible Community (curated by Anke Hoffmann and Yvonne Volkart), Shedhalle Zürich  
Fake Or Feint: six Scenes of tactical marking (curated by Joerg Franzbecker), Berlin Carre  
Experimental Geography:: Radical Approaches to Landscape, Cartography, and Urbanism; Rochester Art Center, Rochester, Minnesota; The Albuquerque Museum, Albuquerque, New Mexico; Miller Gallery, Carnegie Mellon University, Pittsburgh (curated by Nato Tompson, with e-Xplo)  
Orders Secrets Embarresment, General Public Berlin  
2008 Mind The Gap: Noticing the Unnoticed, Gallery of Contemporary Art at



UCCS - Colorado Springs, USA (with e-Xplo)  
Experimental Geography: Radical Approaches to Landscape, Cartography, and Urbanism; Richard E. Peeler Art Center, DePauw University, Greencastle, Indiana (with e-Xplo)  
At The Borders of Definitions (curated by Günter Puller), General Public, Berlin

#### Film-Videography

Hidden Treasures, Video, 10 min, 2008  
Surface Tension, Video in progress, 2007-  
Baba Video, 15 min, 2007  
Angelika / Elektra, Video, 17 min, 2006  
Sleping Dogs Lie, 16mm Film, 27 min, 2004 (with e-Xplo)  
Domestic Disturbance. Flight Or Fight. Or Shelter, 16mm Film, 7 min, 2001 (with e-Xplo)

#### 海默·拉特纳

1968年出生于奥地利艾森施塔特。自2001年起，工作和生活在德国柏林。

#### 教育

2000-2001 美国纽约惠特尼美术馆的独立学习项目  
1991-1995 奥地利维也纳艺术学院

#### 个展 (精选)

2006 Angelika Elektra, 奥地利维也纳Gallery Andreas Huber画廊  
2003 Found Waiting-e-Xplo/Bustour, Zusammenarbeit mit Goldsmith College大学和伦敦的白教堂艺术画廊 (策展人Lucia Farinati)  
2002 Go On; Go Out; Go Elsewhere, 新西兰克赖斯特彻奇The Physics Room  
2001 Songs Of Suspects, 维也纳 Off space 画廊  
Songs Of Suspects/Ton 2, 维也纳Music serie Off space画廊  
2000 Don' t Say Maybe, 伦敦ICA  
Picnolepsy, 纽约Bustour (和e-Xplo合作)  
65MPH,纽约Bustour (和e-Xplo合作)  
1999 Dencity, 纽约bustour (和e-Xplo合作)  
Me & You ID(entity), Collective Dwelling Unit#1收藏, 萨尔茨堡Kunstverein  
Don' t Say Maybe,林茨Artspace Goethestrasse艺术空间  
Taube, 维也纳Gallery Mezzanin 画廊 (和Ella Raidel, Werner Dafeldecker合作)  
Interchange Format,行为, 葡萄牙里斯本ZDB Gallery画廊 (与Adriana Sa合作)  
Echo 07, 行为, 上海、Shouzo、和东京 (与Nicolas Mazet 和 Betalogic 合作)  
Almost Home,装置, 奥地利萨尔茨堡Gallery 5020画廊  
Lost City!声效装置, 纽约布鲁克林 (与Erin McGonigle合作)  
1998 Ether, 行为, 纽约The Fakeshop  
The Blue Lagoon, 匈牙利布达佩斯Gallery U.F.F.画廊  
Barch,声效装置, 纽约布鲁克林 (与Erin Mc Gonigle合作)  
1997 Waterfalls,纽约The Cave Gallery画廊  
Tank!声效装置纽约布鲁克林 (与Erin Mc Gonigle合作)  
1996 Dinner Party, 纽约美术馆  
Bridge!声效装置, 纽约布鲁克林 (与Erin Mc Gonigle合作)  
1995 The Noisiness Of Bodies,装置, 伦敦Institution of Rot London学院  
1994 London lays in the middle, 行为, 伦敦海德公园 (与R.F. Handl合作)

#### 群展 (精选)

2010 实验地理: 通往风景、制图和城市规划地重要途径; 美国缅因州沃特维尔科尔比学院美术馆和伦敦美术馆

2009 Un/Possible Community (策展人为Anke Hoffmann 和 Yvonne Volkart Shedhalle Zürich)  
Fake Or Feint: six Scenes of tactical marking (策展人为Joerg Franzbecker), 柏林Carre  
实验地理: 通往风景、制图和城市规划地重要途径; 罗切斯特艺术中心, 匹兹堡卡  
内基梅隆大学的麦勒画廊 (策展人为Nato Tompson, 与 e-Xplo合作)  
Orders Secrets Embarrassment, 柏林General Public  
2008 Mind The Gap: Noticing the Unnoticed, 美国科罗拉多斯普林斯市UCCS的当代艺  
术画廊 (与e-Xplo合作)  
实验地理: 通往风景、制图和城市规划地重要途径; 美国印第安纳州格林卡斯尔迪堡  
大学Richard E. Peeler艺术中心 (与e-Xplo合作)  
At The Borders of Definitions (策展人为Günter Puller) 柏林General Public  
影片或录像  
2008 Hidden Treasures,录像, 10分钟  
2007 Surface Tension, 录像 (还在制作中)  
2007 Baba, 录像, 15分钟  
2006 Angelika / Elektra,录像, 17分钟  
2004 Sleeping Dogs Lie,16毫米胶片, 27分钟 (与e-Xplo合作)  
2001 Domestic Disturbance. Flight Or Fight. Or Shelter.16毫米胶片, 7分钟 (与e-Xplo合  
作)

## Wie -yie Lauw

16.11.1983 born in Vienna (A)

Wie-yi Lauw graduated in 2008 from the London College of Fashion.  
Specialising in Fashion Photography her works were always influenced by her multi cul-  
tural backgrounds which are rooted in Austria, China and Indonesia.  
Mixing her photography skills with mixed medias, she explores issues of identities and  
memories within time and space. She now lives and works in one of her 'No mans Lands'  
- "Niemandsländer" between Berlin, Vienna and Beijing.

### Educational Background

2009 Central Academy of Fine Arts, Beijing, China  
Foundation Course: Chinese traditional Painting  
2005-2008 London College of Fashion, UK  
BA (hons) Fashion Photography, UK  
2004-2005 London College of Fashion  
Foundation Course: Art+Design

### Exhibitions

2009 Cou Huo: 15 Artist in a Tent, Video, Beijing, China  
2008 Editorial Eclipsados, Photography Works, Spain  
2008 Rootstein Hopkins Space, Graduation Show, LCF, London, UK  
2007 Fashion Space Gallery, Elisabeth Arden Finalist, LCF, London, UK  
2006 ID Special Issue, Safe and Sound Edition, London, UK

## 维維

1983年11月16日出生于维也纳

Wie -yie Lauw 2008年毕业于英国伦敦时装学院。

她的时尚摄影受到她在奥地利、中国和印度尼西亚多种文化背景的影像。

她运用混合的摄影技巧和混合的媒材来探索个性和记忆，与时间和空间内的问题。

她现在工作与生活在她的“无人岛” — “Niemandslaender”，在柏林、维也纳和北京之间。

### 教育背景

2009 中国北京中央美术学院，预科课程：中国传统绘画

2005-2008 英国伦敦时装学院，专业：时尚摄影

2004-2005 英国伦敦时装学院，预科课程：艺术和设计

### 展览

2009 湊合：15为艺术家在充气帐篷内，中国北京

2008 Editorial Eclipsados, 摄影作品，西班牙

Rootstein Hopkins Space, 毕业创作，英国伦敦LCF

2007 Fashion Space Gallery 画廊，Elisabeth Arden 决赛选手，英国伦敦LCF

2006 ID 特别版，Safe and Sound Edition，英国伦敦

## Thomas Lehner,

born in Linz, Austria.

Lives and works as artist and filmmaker in Vienna and Santiago de Cuba.

Has been working in several movie, video and television productions in the Austrian media industry. His artistic works spreads in areas of visual art, performance- art-, artistic-music and experimental movies and Videos, art in public space, interactive media art, VR and Tele-Robotics. He has hold for several years an executive position at Stadtwerkstatt, a cultural cooperative in Linz Austria. He was artistic director of mix-media & mix-reality projects, and the broadcasting project in cooperation with the state TV, ORF and 3sat.

Projects lectures and Workshops on festivals, conferences and universities in USA, Europe and Russia. Development of a Telepresence and Virtual-reality - method: "P.S.D." [Parallel space display]

1993 Upper Austrian award for Media Art, Linz, Austria

1994 Consulting and research paper for "New media and the impact and consequences for art" for the Austrian government

1994 first state honor award for Media art for the Stadtwerkstatt-TV projects, Vienna, Austria

## 托马斯·莱纳

出生于奥地利林茨。

他在奥地利媒体行业曾今制作过多部电影、录像和电视节目。

他的艺术作品主要有视觉艺术、行为艺术、艺术性音乐、实验电影录像、公共场所艺术、互动媒体艺术、VR和机械遥控。他作为Stadtwerkstatt的管理人员很多年了，是一个奥地利林茨的文化协作机构。他曾担任混合媒介与混合现实项目的艺术总

监，这个项目与国家TV、ORF和3sat合作。

在美国、欧洲及俄罗斯的艺术节、研讨会和大学里做过项目演讲和工作坊。

开发“P.S.D.”（平行空间显示）远程会议和模拟现实方法。

在奥地利林茨获得上奥地利媒介奖项

为奥地利政府咨询和研究论文“新媒体给艺术带来的影响和后果”

在奥地利维也纳获得第一个Stadtwerkstatt电视媒体艺术的国家荣誉奖项。

他像艺术家和电影人一样生活与工作在维也纳和古巴圣地亚哥

## Sonia Leimer

Born 1977 in Meran, Italy, lives and works in Vienna.

2000/01–2003/04 Academy of Fine Arts Vienna

Since 2005 Monthly Radio broadcast on Radio Orange called „Image and the City“

### Solo Exhibitions

2009 Bar 41, Bolzano curated by Letizia Ragaglia

2008 Silo Laa, Art in Public Space, Lower Austria (in collaboration with Christian Mayer) (A)

2007 The Last Museum, Project space Bellstreet, Vienna (A)

2009 Passage Künstlerhaus, curated by Ursula Maria Probst

Pro Choice, Project space, Vienna

### Selected Group Exhibitions

2008 Urban Signs/Local Strategies, art in public space, curated by Ursula Maria Probst and Walter Seidl

Architecture, Künstlerhaus Palace Thurn and Taxi, Bregenz (A)

Silo Laa, art in public space, Lower Austria, in collaboration with Christian Mayer (A)

Sos Mitmensch, Otto Wagner Sparkasse, Vienna (A)

Alp-traum, Gallery Museum, Bozen (I)

Manifesta 7, Principle Hope, Manifestation Rovereto curated by the office for cognitive urbanism

Reconstructed, Exnergasse curated by Antonia Lotz (A)

13 Biennale Bjm, Bari (I)

Group show, Bellstreet Project space, nonartfair Vienna (A)

Perception and Utopia, travelling exhibition Kerava Art Museum, Pernu Art Museum,

Roviniemi Museum of Modern Art curated by Pirkko Siitari, Annu Willenius

Images 2, curated von Daniel Baumann, Ecole d'Art et de

Design de Genève (Pôle Artmedia), Gallery Forde

2007 Images, curated by Spike Art Magazine Bauernmarkt, Vienna

The Theatre, in collaboration with international Festival, Steirischer Herbst

Show at Maxwinterplatz 13/41, in collaboration with Catrin Bolt

Kairos, Fondazione Pistoletto Biella Milano



This is Happening, Georg Kargl Fine Arts, Vienna  
Group show, Museumsquartier/Tanzquartier, Vienna  
Logbuch, Gallery 5020 Salzburg  
2006 Love after the cold war, MAK Center for Art and Architecture, Los Angeles  
Société des nations, factice et scindée en elle-même, Circuit, Lausanne  
Mongolia: Perception and Utopia, Union of Mongolian Artists, Ulaanbaator, Mongolia (organised by the Kerava Museum, Helsinki)

#### Awards and Grants

2008 state scholarship for applied art  
2007 Margarethe Schütte-Lihotzky Grant  
2005 Mak Schindler scholarship  
2004 Carl Appel Price  
2002 Pfann Ohmann Price  
2001 First Prize Rabin Square Competition

#### 索尼娅·莱默

1977年出生于意大利梅拉诺，生活并工作在维也纳。  
2000年1月至2003年4月就读于维也纳美术学院。  
自2005年起每月参与Radio Orange的叫做“图像与城市”的广播节目。

#### 个展:

2009 Bar 41, 由Letizia Ragaglia策展, 意大利博尔扎诺  
2008 Silo Laa, 公共空间里的艺术, 奥地利下奥地利州 (与Christian Mayer 作)  
2007 The Last Museum, 奥地利维也纳Project space Bellstreet  
2006 Passage Künstlerhaus, 由Ursula Maria Probst策展  
Pro Choice, 维也纳Project space空间

#### 群展 (精选)

2008 Urban Signs/Local Strategies, 公共空间中的艺术, 由Ursula Maria Probst 和 Walter Seidl策展, 建筑, 奥地利布雷根茨Künstlerhaus Palace Thurn and Taxi Sos Mitmensch, 奥地利维也纳Otto Wagner Sparkasse Alp-traum, 意大利博尔扎诺Gallery Museum  
Manifesta 7, Principle Hope, Manifestation Rovereto, 由城市化认知办公室策展  
Reconstructed, Exnergasse, 由Antonia Lotz策展, 奥地利  
意大利巴里第13届BjM双年展  
群展, 奥地利维也纳非艺术展Bellstreet Project space  
Perception and Utopia, 由Kerava 艺术博物馆、Pernu 艺术博物馆和Roviniemi 现代博物馆举办的巡回展, 由Pirkko Siitari和 Annu Willenius策展  
Images 2, 由von Daniel Baumann策展, Ecole d'Art et deDesign de Genève (P le Artmedia), Gallery Forde画廊  
2007 Images, 由Spike Art Magazine Bauernmarkt 策展, 奥地利  
The Theatre, 与international Festival 和Steirischer Herbst合作  
Show at Maxwinterplatz 13/41, 与Catrin Bolt合作, Kairos, Fondazione Pistoletto Biella Milano This is Happening, 奥地利维也纳Georg Kargl Fine Arts画廊群展, 维也纳Museumsquartier/Tanzquartier, Logbuch, 萨尔茨堡Gallery 5020画廊  
2006 Love after the cold war, 美国洛杉矶MAK艺术和建筑中心  
Société des nations, factice et scindée en elle-même, 瑞士洛衫  
Mongolia: Perception and Utopia, 蒙古艺术家协会, 蒙古乌兰布托 (由芬兰赫尔辛基的Kerava Museum组织)

## 奖项和奖学金

2008 实用艺术的国家奖学金

2007 Margarethe Schütte-Lihotzky Grant奖学金

2005 Mak Schindler scholarship奖学金

2004 Carl Appel Price 奖学金

2002 Pfann Ohmann Price奖学金

2001 Rabin Square Competition 一等奖

## Christian Mayer

Christian Mayer studied Art in Vienna, Saarbrücken and Glasgow. His works link questions about media and cultural representations of space and time with cultural and political subject demands. Aesthetically they follow their themes with an art of translation: literalness and paraphrase are just as much part of their techniques as a critical examination of each specific media history communication.

Since 2002 co-publisher of a magazine that always changes its title, depending on the font that is used ([www.theselection.net/zeitschrift](http://www.theselection.net/zeitschrift)). His work was shown internationally, amongst others: Gallery Mezzanine, Vienna (solo); FIAC, Paris (solo); Austrian Cultural Forum, Warsaw (solo); New Talents, Art Cologne (solo); project space, Glasgow (solo); temporary gallery, Cologne; Centre d'Art, Brest; Biennial of Photography, Poznan; Hetjens Museum, Düsseldorf; Manifesta 7; Gallery Kargl, Vienna; Kerava Art Museum, Helsinki; Gallery Thomas Schulte, Berlin; Shedhalle Zurich; Sao Paulo Biennial

## 奎斯琴·梅耶

Christian Mayer在维也纳、Saarbrücken和格拉斯哥学习过艺术。他的作品联系到以媒体与文化作为代表的时间空间和文化政治的需要的的问题。美学上，他们遵循他们的艺术题材的转化：他们的技术包括逐字的、概括的和具体媒体历史交流的重要的调查。

从2002年开始，他作为合作出版商出版了一份随时由字体决定来改变名称的杂志。他的作品在国际化平台上展出：维也纳Mezzanine画廊（个展），巴黎FIAC（个展），波兰华沙奥地利文化论坛（个展），德国艺术科隆新秀（个展），英国格拉斯哥project space（个展），德国科隆当代画廊，法国布雷斯特Centre d'Art，波兰波兹南摄影双年展，Duesseldorf的Hetjens美术馆，Manifesta 7，维也纳Kargl画廊，芬兰赫尔辛基Kerava艺术博物馆，德国柏林Thomas Schulte画廊，Shedhalle Zurich，Sao Paulo双年展

## **Johann Neumeister**

born 1976, lives and works in Vienna, (A)

He studied philosophy, psychology, fine arts and computer-music and is working in a variety of media, including painting, sculpture, performance, video and music. In 2008 he took part in the Mak-Schindler residency program in Los Angeles. Since then his work is mainly concerned with filmmaking. He is co-founder of several artist groups and bands and since 2006 Co-Director of Sezession Wichtelgasse, [www.sezessionwichtelgasse.net](http://www.sezessionwichtelgasse.net).

## 约翰·纽梅斯特

出生于1976年，生活和工作于奥地利维也纳。  
他曾学习过心理学、美术和电子音乐，并且他运用多样化的媒介，如绘画、雕塑、行为、录像和音乐。2008年他参加了美国洛杉矶Mak-Schindler residency的居住艺术家项目。从那时开始他的作品更多与影片制作有关。自2006年他担任Sezession Wichtelgasse的副总监开始，他参与了数个艺术群体和乐队的创建。  
([www.sezessionwichtelgasse.net](http://www.sezessionwichtelgasse.net)).

## **Katrin Plavcak**

Katrin Plavcak, born 1970 in Gütersloh, Germany, grew up in Austria and studied painting in the class of Sue Williams at the Academy of Fine Arts, Vienna. She lives in Berlin and plays in the band "Erste Stufe Haifisch".

Some of her exhibition participations are

2010 „Take me to your leader“, The Museum of Contemporary Art, Oslo,  
„Lives and works in Vienna III“, Kunsthalle Vienna,  
„Triennale Linz 1.0“, OK Offenes Kulturhaus Upper Austria,  
„Horizons“, A Thousand Plateaus Art Space, Chengdu, China,  
„Heroes of today“, Red Gate Gallery, Peking, China,

2009 „Emma Peel in the RNA-World“ dispari & dispari projects, Reggio Emilia, Italy,  
„Human or Other“, Sezession Vienna,  
„Scissors - Stone - Paper“, Pop-Music as Subject of visual Art, Kunsthau Graz, (A)  
„Distance creates Desire“, Salzburger Kunstverein,

2008 „left Hand and right Hand“, after the butcher, Berlin,  
2007 „for the birds“ Gallery Mezzanin, Vienna,  
2006 „Distorted Perspectives“, Luigi Pecci Centre for Contemporary Art, Prato, Italy,  
2005 „Austrian Contemporary Art and Postwar Painting“ Collection Essl  
Museo de Arte Moderna, Mexico City,

2002 „My dear painter, paint for me.... Radical Realism after Picabia“, Kunsthalle Vienna,  
„Painting on the move - After the Reality“ Kunsthalle Basel, Switzerland

## 卡钦·普拉切克

1970年出生于德国Gütersloh，生长在奥地利，并且在维也纳美术学院Sue Williams的绘画班学习过。她居住在德国柏林，并是乐队“Erste Stufe Haifisch”中的一员。

### 展览 (精选)

2010 Take me to your leader, 挪威奥斯陆当代艺术博物馆

Lives and works in Vienna III, 维也纳艺术馆

Triennale Linz 1.0, 上奥地利OK Offenes Kulturhaus 视界, 中国成都千高原艺术空间

Heroes of today, 中国北京红门画廊

2009 Emma Peel in the RNA-World, 意大利雷焦艾米利亚dispari & dispari projects项目

Human or Other, 维也纳Secession

Scissors - Stone - Paper, 奥地利格拉兹艺术馆, 流行音乐作为视觉艺术的主题。

Distance creates Desire, 萨尔茨堡艺术协会

2008 left Hand and right Hand, 德国柏林after the butcher

2007 for the birds, 维也纳Gallery Mezzanin画廊

2006 Distorted Perspectives, 意大利普拉托Luigi Pecci Centre 当代艺术中心

2005 奥地利当代艺术和战后绘画, 墨西哥Collection Essl Museo de Arte Moderna

2002 My dear painter, paint for me... Radical Realism after Picabia, 维也纳艺术中心

Painting on the move - After the Reality, 瑞士巴塞尔艺术中心

## Almut Rink

Born 1971 in Erfurt, Germany

Academy of fine Arts, Vienna, lives and works in Vienna

Almut Rink's works and projects investigate the construction of and projections on nature(images) in the urban context. Using several medias – video, installation, photography, drawing – the focus is on a sociological and political reception of what is said to be „natural“, her work includes as well the topics of screen-travelling and cocooning.

Solo - shows (selection)

2008 Foamy Water – Austrian Cultural Forum, London; Contact Zone – Galleria Miroslav Kralevic, Zagreb | 2006 Undo New Path – With Barbara Eichhorn, Gallery Christine Koenig, Vienna | 2004 Barbara Eichhorn, Almut Rink – Gallery Christine Koenig, Vienna

Ego Rock – Fluc, Vienna | 2003 Missing elsewhere – with Christof Schlegel, experimental intermedia, Gent; Happy Valley – ACC-Gallery, Weimar

Group-Shows (selection)

2009 NATURE\_NATION – Museum of the SEAM, Jerusalem, Israel; DIAGONALE 2009, Graz; EARLY HEAVEN – From Nanjing, Tokyo and Helsinki, platform01 of BEPPU PROJECT Bopp, Oita Japan | 2008 Is this city a distant planet? – Knoll Gallery, Budapest | 2007 ART BASEL, Videotheque | 2006 HEILIGE GEEST (EINDE) – Voorkamer, Lier, Belgium | BÜHNE LAND – Forum Statuary, Graz; Es ist schwer, das Reale zu berühren – Kunstverein Graz, Kunstverein München | 2005 NO ORDINARY – Skulpturens Huis, Stockholm (catalogue) | 2004 LIVING ROOM – Kunsthalle Exnergasse, Vienna | 2003 Videoscreening – Raum aktueller Kunst, Martin Janda, Vienna ∞ TRANS / ARCHIVE, Gallery 5020. Salzburg; DRINNEN IST'S ANDERS – Kunsthalle Exnergasse, Vienna | 2002 Halle 14, Leipzig; Videopresentation Transeuropa, Quartier 21, Vienna



## Grants | Scholarships (selection)

2007 Studio-Grant, Ceski Krumlov, CZ | AIR Exchange, Gallery Mir Slav Kraljevic Zagreb

2005 Artist in Residence LEUPE, Salzburg, (A) | Studio-Grant, Nanjing, China

2003 Experimental Intermedia, Gent, Belgium

## 艾穆·林克

1971年出生于德国艾尔福斯。

毕业于维也纳艺术学院，生活并工作在维也纳。

Almut Rink 的作品研究在城市意义下的自然影像的建设和反射。她运用几种不同的媒介来制作：录像、装置、摄影、绘画---关注于社会和政治界对于“自然”的理解。她的作品包括的旅行屏幕和保护措施的题材。

### 个展 (精选)

2008 Foamy Water, 展出于伦敦的奥地利文化论坛Contact Zone, 展出于南斯拉夫萨格勒布的Miroslav Kraljevic 画廊

2006 和Barbara Eichhorn合作Undo New Path 在维也纳Christine Koenig画廊展出

2004 BARBARA EICHHORN, ALMUT RINK, 在维也纳Christine Koenig画廊展出, EGO ROCK - Fluc, 在维也纳展出

2003 和Christof Schlegel合作 实验媒体--MISSING ELSEWHERE, Happy Valley, 在德国魏玛展出

### 群展 (精选)

2009 NATURE\_NATION, 在以色列耶律撒冷历史博物馆展出

DIAGONALE 2009, 在奥地利格拉兹展出

EARLY HEAVEN, 在中国南京、日本东京、芬兰赫尔辛基、platform01 of BEPPU

PROJECT Bopp和日本大分展出

2008 Is this city a distant planet? 在匈牙利布达佩斯的Knoll画廊展出

2007 艺术巴塞尔, 影像资料室

2006 HEILIGE GEEST (EINDE), 在乌卡门和比利时利尔展出

BUEHNE LAND, 在奥地利格拉兹雕塑论坛展出

Es ist schwer, das Reale zu berühren, 在格拉兹艺术协会和慕尼黑艺术协会展出

2005 NO ORDINARY, 在瑞典斯德哥尔摩的Skulpturens Huis展出

2004 LIVING ROOM, 在维也纳的Exnergasse艺术馆展出

2003 Videoscreening, 在Raum aktueller Kunst、Martin Janda、维也纳时尚与存档画廊和奥地利萨尔茨堡5020画廊展出

DRINNEN IST' S ANDERS, 在维也纳Exnergasse艺术馆展出

在德国莱比锡Halle 14展出 Transeuropa影像演讲, 在维也纳Quartier 21画廊展出

### 补助金/奖学金 (精选)

2007 工作室补助金, Ceski Krumlov, CZ

AIR Exchange补助金, 南斯拉夫萨格拉布Mir Slav Kraljevic画廊

2005 LEUPE居住艺术家, 奥地利萨尔茨堡

工作室补助金, 中国南京

2003 实验媒体, 比利时

## Bianca Regl

1980 born in Linz, (A). Lives and works in Berlin, Germany and Beijing, China.

2010 Artist in Residence / Red Gate Gallery, Beijing, CN  
2006 Academy of Fine Arts Vienna / Daniel Richter, Extended Painting, Vienna, A  
2005 University of California Los Angeles / Graduate Painting, Los Angeles, California,  
2004 International Summer Academy of Fine Arts / Xenia Hausner, Painting, Salzburg,  
2003 Academy of Fine Arts Vienna / Hubert Schmalix, Figurative Painting, Vienna, A  
2002 Art University Linz / Ursula Huebner, Painting, Linz, A  
2001 Ateliers de Beaux-Arts de Paris / Francois Maigret, Drawing, Paris, F

### Solo Exhibitions (Selection)

2010 Sunset on your breath / UNC Gallery, Seoul, K  
Bianca Regl / art beijing, Beijing, CN  
2009 The Haven / DNA Gallery, Berlin, G  
Painting / Phantom Galleries, Long Beach, California, USA  
Berlin Loft / Gallery Gerersdorfer, Vienna, A (with Robert Muntean)  
2008 Intoxication / Lukas Feichtner Gallery, Vienna, A (Catalogue)  
Solo / Continental Gallery, Los Angeles, California, USA  
2007 Painting / Gallery Gerersdorfer, Vienna, A  
One day we will all live by the sea / Gallery Goldenberg Engl, Hall, Tyrol,  
2006 Picture Postcards from the neon Wilderness / lukasfeichter Gallery, Vienna, A  
Wingspan / Gallery Gerersdorfer, Vienna, A (with Herrmann Nitsch, Hubert Schmalix)

### Group Exhibitions (Selection)

2010 Heroes of today / Red Gate Gallery Studios, Beijing, CN  
And always I miss something, and that tortures me / Cologne, G  
Art Austria 10 / Gallery Gerersdorfer, Vienna, A  
Heroes of today / Artspace Innsbruck, Innsbruck, A  
Drawing / Lukas Feichtner Gallery, Vienna, A  
Talking is silver, showing is gold / Atelierhof Kreuzberg, Berlin, G  
2009 Nomination for the Georg-Eisler-Preis / BA-CA Culturforum, Vienna, A  
Fleshaddiction/ Galeria Raday, Budapest, H  
gemeinsam ist man mindestens zu zweit / Austrian Culturforum Berlin, G  
Art Austria 09 / Gallery Gerersdorfer, Vienna, A  
2008 Live Originality / UNC Gallery, Seoul, K  
KOMPLEX / Museum am Ostwall, Dortmund, G  
The love in art / Schloss Riegersburg, Lower Austria, A  
Red house / Kuenstlerhaus Bethanien, Berlin (Catalogue)  
Signs and wonder/ CMC, Los Angeles, California, USA  
Lacy Street / Los Angeles, California, USA  
2007 Adam Bota, Stephan Schwarz, Bianca Regl / Ragnarhoeffe, Vienna, A  
Latest Works / Lukas Feichtner Gallery, Vienna, A  
Art Austria 07 / Gallery Gerersdorfer, Vienna, A  
And always I miss something, and that tortures me / Graz, A  
Ironcity kids / Junglerush studios, Los Angeles, California, USA  
Group / DNA Gallery, Berlin

别卡·瑞格

1980年出生于奥地利林茨，生活并工作在德国柏林和中国北京。

2010 居住艺术家, 中国北京红门画廊  
2006 维也纳艺术学院, Daniel Richter, 扩展绘画, 维也纳  
2005 加州洛杉矶大学, 毕业绘画, 美国加州洛杉矶  
2004 夏季国际美术学院, Xenia Hausner, 绘画, 奥地利萨尔茨堡  
2003 维也纳艺术学院, Hubert Schmalix, 写实主义绘画, 维也纳  
2002 林茨艺术学院, Ursula Huebner, 绘画, 林茨  
2001 Ateliers de Beaux-Arts de Paris, Francois Maigret, 绘画, 法国巴黎

#### 个展 (精选)

2010 Sunset on your breath, 韩国汉城UNC 画廊, Bianca Regl, 中国北京艺术北京  
2009 The Haven, 德国柏林DNA画廊, Painting, 美国加州长滩市Phantom画廊, Berlin Loft, 奥地利维也纳Gerersdorfer画廊 (和Robert Muntean合作)  
2008 Intoxication, 奥地利维也纳Lukas Feichtner 画廊 (画册), Solo, 美国加州洛杉矶Continental画廊  
2007 Painting, 奥地利维也纳Gerersdorfer画廊, One day we will all live by the sea, 蒂罗尔霍尔Goldenberg Engl画廊  
2006 Picture Postcards from the neon Wilderness, 奥地利维也纳lukasfeichter画廊, Wingspan, 奥地利维也纳Gerersdorfer画廊 (和Herrmann Nitsch, Hubert Schmalix合作)

#### 群展 (精选)

2010 Heroes of today, 北京红门画廊, And always I miss something, and that tortures me, 德国科隆, Art Austria 10, 奥地利维也纳Gerersdorfer画廊, Heroes of today, 奥地利因斯布鲁克Innsbruck艺术空间, Drawing, 奥地利维也纳Lukas Feichtner画廊, Talking is silver, showing is gold, 德国柏林Atelierhof Kreuzberg  
2009 Nomination for the Georg-Eisler-Preis, 奥地利维也纳BA-CA Culturforum, Fleshaddiction, 匈牙利布达佩斯Raday画廊, gemeinsam ist man mindestens zu zweit, 德国柏林奥地利Culturforum, Art Austria 09, 奥地利维也纳Gerersdorfer画廊  
2008 Live Originality, 韩国汉城UNC画廊, KOMPLEX, 德国多特蒙德am Ostwall美术馆, The love in art, 奥地利下奥地利州Schloss Riegersburg, Red house, 德国柏林Kuenstlerhaus Bethanien (画册), Signs and wonde, 美国加州洛杉矶CMC, Lacy Street, 美国加州洛杉矶  
2007 Adam Bota, Stephan Schwarz, Bianca Regl, 奥地利维也纳Ragnarhoeffe, Latest Works, 奥地利维也纳Lukas Feichtner画廊, Art Austria 07, 奥地利维也纳Gerersdorfer画廊, And always I miss something, and that tortures me, 奥地利格拉兹, Ironcity kids, 美国加州洛杉矶Junglerush工作室, Group, 德国柏林DNA画廊  
2006 Ostrich 1900-2000, 奥地利Klosterneuburg, 奥斯林根艺术收藏, Neuankaeufe

## Klaus Schafler

Born in Graz, (A).

Until 2003 studies of Art at Academy of Fine Arts, Vienna.

1996 School for Artistic Photography, Vienna.

Until 1995 studies of Economics at University of Graz and at Facolta di Scienze Politiche, University of Messina (I).

Since 1997 co-curator of artist-collective K.U.L.M. including projects in cooperation with festival Steirischer Herbst and European Cultural City Graz 2003.

Since 2000 collaborations with baustelle land on architecture and public space projects.

Since 2004 works for Kunsthalle Exnergasse Vienna; following a period of being part of

Kunsthalle's program advisory board.

2006/2007 residency at LMCC, Lower Manhattan Cultural Council, New York.

2008 visiting critic at Art Omi, Ghent, New York.

Recent exhibitions and projects include:

2010 Sound Design For Future Films: collaboration with Dubbin & Davidson: Wexner Center for the Arts, Columbus (US)

Without Mercy: invited by KAVN; Gallery Hämmerle, Bregenz (A)

Transfiguration, Art, Research & Public Sphere: curated by Stefan Rusu; KSAK, Center for Contemporary Art Chisinau (Moldova)

Wanted-Found: Gallery Kon-temporär, Graz (A)

2009 28th Biennale Of Graphics Arts: invited by Gulsen Bal & Alenka Gregoric; Ljubljana (SLO)

Art In Odd Places: curated by Erin Donnelly and Radhika Subramaniam; 14th Street, New York (US)

Vienna art 2009 / eop; MUSA, Museum auf Abruf, Vienna (A)

Thrust Reversal: curated by Johannes Rauchenberger, Minoriten Gallery Graz (A)

Rewind, Fast Forward: curated by Günther Holler-Schuster, video art from the collection from 1970 until today, Neue Gallery Graz (A)

2008 Chinese Biennale: curated by Koan Jeff Baysa and Pan Xing Lei; Ku Art Center, Beijing (RC)

2050 Prishtina: Stacion Center for Contemporary Arts, Prishtina (Kosovo)

Sound Design For Future Films: collaboration with Dubbin & Davidson: Moderna Museet, Stockholm (SWE)

The Whole and The Contrary: K.U.L.M.: Halle Rohrbach /Kulm (A)

Art Omi: Visiting critic at international artist residency, Ghent, New York (US)

Field Trip: curated by Radmila Iva Jankovic and Marc Ganzglass; PM Gallery / HDLU, Zagreb (CRO)

IIEC, collaboration with Willoughby Sharp, New York (US)

2007 Yokohama Boogie. Under the Influence: curated by Koan Jeff Baysa; ZAIM, Yokohama (J)

Moving Pictures: Screening at LMCC open studio weekend, 120 Broadway, New York (US)

K.U.L.M. Art / Empty / Spaces: Academy of Fine Arts, Munich (GER), Kunsthaus Weiz (A)

Excuse Me, Yoe Have Art In Your Teeth: invited by Austin Thomas; Pocket Utopia, New York (US)

Peripheral Structures: with K.U.L.M., Kunsthalle Feldbach (A)

## 克劳斯·沙弗勒

出生在奥地利格拉茨。

直到2003年在维也纳艺术学院学习艺术。

1996年在维也纳学习艺术性摄影。

1995年在格拉茨大学学习经济学，并且在意大利墨西拿大学学习Facolta di Scienze Politiche

1997年开始作为artist-collective K.U.L.M.的合作策展人，项目包括与格拉茨的festival Steirischer Herbst和欧洲文化2003。

自2000年起与baustelle land合作建筑和公共空间项目。

从2004年开始，为维也纳Exnergasse艺术中心工作，之后有一段时间成为艺术中心的咨询委员会成员。



2006/2007年作为LMCC的居住艺术家，驻留于美国纽约的下曼哈顿文化委员会。  
2008年作为美国纽约根特Art Omi的访问批评家。  
需更多资料可登陆：[www.schafler.net](http://www.schafler.net)

近期展览和项目：

2010 Sound Design For Future Films，与Dubbin & Davidson合作，为新影片设计声效，美国哥伦布威克斯纳艺术中心  
Without Mercy，受到KAVN的邀请，奥地利布雷根茨Gallery Haemmerle画廊  
Transfiguration, Art, Research & Public Sphere，由Stefan Rusu策展，罗马尼亚摩尔多瓦基希纳乌当代艺术中心KSAK  
Wanted-Found，奥地利格拉茨Gallery Kon-temporaer画廊  
2009 第28届绘画艺术双年展，应邀于Gulsen Bal 和 Alenka Gregoric，南斯拉夫卢布尔雅那。  
Art In Odd Places，由Erin Donnelly 和 Radhika Subramaniam策展，美国纽约14街维也纳艺术2009/ eop，奥地利维也纳MUSA-Museum auf Abruf  
Thrust Reversal，由Johannes Rauchenberger策展，奥地利格拉茨Minoriten Gallery画廊  
Rewind, Fast Forward，由G ü nther Holler-Schuster策展，录像艺术从1970年的收藏品至今，奥地利格拉茨Neue Gallery画廊  
2008 汉字双年展，由Koan Jeff Baysa 和潘星磊策展，中国北京KU艺术中心  
2050 Prishtina，南斯拉夫科索沃帕里斯提那Stacion 当代艺术中心  
Sound Design For Future Films，与Dubbin & Davidson合作，瑞典斯德哥尔摩现代艺术博物馆

The Whole and The Contrary， K.U.L.M.: Halle Rohrbach/库尔门  
Art Omi，作为访问评论家居住在美国纽约根特市的国际艺术家住所  
Field Trip，由Radmila Iva Jankovic 和 Marc Ganzglass策展，IIEC南斯拉夫萨格勒布PM Gallery / HDLU画廊，与Willoughby Sharp合作，美国纽约  
2007 Yokohama Boogie. Under the Influence，由Koan Jeff Baysa策展，日本横滨ZAIM  
Moving Pictures，在美国纽约百老汇120号，LMCC的周末开放工作室  
K.U.L.M. Art / Empty / Spaces，奥地利魏茨艺术馆和慕尼黑美术学院  
Excuse Me, Yoe Have Art In Your Teeth，应邀Austin Thomas，美国纽约Pocket Utopia  
Peripheral Structures，与K.U.L.M合作，奥地利菲尔德巴赫美术馆

## Christof Schlegel

born 1968, Innsbruck, Austria

Christof Schlegel is working in the fields of architecture, urbanism and art. Since 1992 his works and projects have focused on questions of urban representation, image politics and on the construction of the city image by various media. Several projects were realised in cooperation's with Aleut Rink and with the Office for Cognitive Urbanism (Christof Schlegel, Andreas Spiegl, Christian Teckert). These projects mainly deal with the influence of media on urban perception and identity. Christof Schlegel developed most projects during residencies in Los Angeles/USA, Tokyo/Japan and Nanjing/China.

Projects (Selection)

2009 EARLY HEAVEN, From Nanjing, Tokyo and Helsinki, Bopp Project, Peppu, Oita/ Japan

2006 – 2009 Various projects in the field of architecture as well as in art and building  
2006 EARLY HEAVEN, A video-project in the city space of Nanjing and Shanghai/China  
(with Almut Rink and Lieve D'hondt)  
2003 PUDDLES 2003, Voorkamer, Lier/Belgium  
HAPPY VALLEY, A project by Almut Rink, guest contributions by Regula Detwiler and  
Christof Schlegel, ACC Galery, Weimar/Germany  
2001 SUKIMA PROJEKT 2, Command N Space, Akihabara, Tokyo/Japan  
2000 SUKIMA PROJECT 1, Command N Space, Akihabara, Tokyo/Japan  
Screenclimbing, Vormoderne Körper in nachmodernen Räumen – A Project in the Kunstv-  
erein Hamburg/Germany (Office for Cognitive Urbanism)  
1999 Studiocity- die televisionierte Stadt, A project in the 9th floor of the International  
Press Centre, Vienna/ (A) (Office for Cognitive Urbanism)  
Studiocity- der mobilisierte Blick, A project in the Kunstverein Wolfsburg/ Germany (Of-  
fice for Cognitive Urbanism)  
1997 Video installation "fleeting intrusions 1-3" at L.A.NDING, Los Angeles/USA

#### Awards/Scholarships

2005 – 2006 Project - scholarship, Atelier Nanjing/China  
2003 Artist in Residence, Experimental Intermedia – Gent/Belgium  
1999 5-month studio - scholarship of the Austrian Federal Ministry in Fuji no/Japan  
1998 Margarethe Schütte-Lihotzky project scholarship, (A)  
1997 MAK- Artists and Architects in Residence scholarship, Los Angeles/USA  
奎斯托夫·施莱格尔

1968年出生于奥地利因斯布鲁克。

Christof Schlegel 的工作涉及到建筑、城市规划和艺术。

从1992年开始，她的作品在运用不同的媒介注重城市和政治形象，和城市图像建设的问题。她的一些项目在和Almut Rink和都市化认知办公室（Christof Schlegel, Andreas Spiegl, Christian Teckert）的合作中实现了。这些项目主要讨论媒体对于城市的理解与认同上的影响。Christof Schlegel大部分的项目是在她居住在美国洛杉矶、日本东京和中国南京的时期发展起来的。

#### 项目（精选）

2009 EARLY HEAVEN, 中国南京、日本东京、芬兰赫尔辛基, Peppu的Bopp项目和日本大分

2006-2009 众多不同的项目涉及到建筑和艺术

2006 EARLY HEAVEN, 一个在中国南京和上海城市之间制作的影像作品（和Almut Rink and Lieve D'hondt合作）

2003 PUDDLES 2003, 在乌卡门和比利时利尔展出

HAPPY VALLEY, 一个Almut Rink的项目, Regula Detwiler 和 Christof Schlegel 为此项目作出贡献, 在德国魏玛ACC画廊展出

2001 SUKIMA PROJEKT 2, 在日本东京秋叶原的Command N Space展出

2000 SUKIMA PROJECT 1, 在日本东京秋叶原的Command N Space展出

Screenclimbing, Vormoderne Koerper in nachmodernen Raeumen, 一个在德国汉堡艺术协会（都市认知办公室）进行的项目

1999 Studiocity- die televisionierte Stadt, 一个在维也纳国际新闻中心9层的项（都市认知办公室）

Studiocity- der mobilisierte Blick, 一个在德国沃尔夫斯堡艺术协会的项目（都市认知办公室）

1997 影像装置作品--fleeting intrusions 1-3, 在美国洛杉矶L.A.NDING展出

#### 奖项及奖学金

2005—2006 项目奖学金, 中国南京工作室

2003 居住艺术家, 实验媒体, 比利时  
1999 5个月工作室奖学金, 日本藤野的奥地利联邦外交部  
1998 Margarethe Schütte, Lihotzky项目奖学金  
1997 MAK-居住艺术家与建筑师奖学金, 美国洛杉矶

## Florian Schmeiser

Florian Schmeiser is media artist, focussing on installation, sound art and public art. He is doing interactive installations, interventions and public art projects with Susanne Schuda (schuda/schmeiser), music, sound performances, photography and video. Study of philosophy, University Vienna. Degree in visual media, University of Applied Arts, Vienna at Valie Export, Peter Weibel.

### Works (selection)

2010 "Horizons" 1000 Plateaus Art Gallery, Chengdu, China  
"sickL" sound performance, Kuala Lumpur, Malaysia

2009 Ninliho Gallery, sound performance, Foshan, China  
Dawang Culture Highland, sound performance, Shenzhen, China  
Waterland Kwanyin, sound performance, Beijing, China  
"Red Gate Residency Exhibition", Beijing, China  
Residency Chengdu; scholarship of the Austrian Ministry for Cultural Affairs, China  
"The Poet. I don...t want to set the world on fire" exhibition with Susanne Schuda, Medianoche, NY, US  
"Boundary Signal" group exhibition, OPEN SPACE, Vienna, A  
The Krutch, film score for short film by Judith Escalona, NY, USA

2008 Residency Krumau; scholarship of the Austrian Ministry for Cultural Affairs  
"The Temple sleeper" temporary installation, public art Styria, schuda/schmeiser  
"parafloWS08", Group exhibition, Flakturm Vienna, A  
"Multiplace 2008" SOUNDBUS / NOMADSPACE; group exhibition Bratislava, Slovakia  
the bir(d) th a.k.a. die schudas reloaded, film score for 3D-animation-project by Susanne Schuda

2007 "ValYou" Intervention and publication (in progress); KOER Vienna - public art Vienna, schuda/schmeiser  
"USE" Function suite, group exhibition, Edinburgh, GB  
"Winter journey" Object, Sound installation in public space; "Art mapping" by Fluc, Vienna, A  
"modernist Mozart" sound performance, Mozart-festival Vienna, A

2006 "Utopie:Freiheit" Kunsthalle Exnergasse, Vienna, A  
"algorithmic Jukebox" sound performances: Tonspur, MQ Vienna; ^AWO Horizonte", Techgate Vienna, A  
"PHONON" sound performance, Upper Austria  
"ABC Festival" sound performance, show with Dorit Chrysler, Gustav a.o. Brecht-Festival, Augsburg, D  
Soho in Ottakring ^Wiener Blut" - Band performance; A

## 弗洛里安·施梅瑟

Florian Schmeiser 是个媒介艺术家，注重于装置、声音艺术和公共艺术。他目前在进行的工作有互动装置、介入艺术，与Susanne Schuda合作公共艺术项目，音乐、声效表演、摄影和录像。他曾在维也纳大学学习哲学。他在Peter Weibel的旗下，毕业于维也纳实用美术学院视觉媒体专业。

### 作品 (精选)

2010 视界，中国成都高原艺术空间  
sickL，声效表演，马来西亚吉隆坡  
2009 声效表演，中国佛山原理和画廊  
声效表演，中国深圳大王文化高低艺术节  
声效表演，中国北京水陆观音  
红门访问艺术家展览，中国北京  
驻留于成都，奥地利外交文化部奖学金，中国  
The Poet. I don't want to set the world on fire, 和Susanne Schuda合作，美国纽约  
Medianoche  
Boundary Signal，群展，奥地利维也纳OPEN SPACE  
短片--The Krutch，剧本由Judith Escalona编写，美国纽约  
2008 驻留Krumau，奥地利外交文化部奖学金  
The Temple sleeper，短期装置，德国是迈塞尔public art Styria画廊  
parafloWS08，群展，奥地利维也纳Flakturm  
Multiplace 2008，捷克斯洛伐克布拉迪斯拉法群展，SOUNDBUS / NOMADSPACE  
the bir(d) th a.k.a. die schudas reloaded,  
2007 ValYou，介入和发布 (过程中) 斯曼赛尔KOER Vienna - 维也纳公众艺术  
USE，功能套，群展，英国爱丁堡  
Winter journey，在公共场所的声音装置，Fluc的“Art mapping”，奥地利维也纳  
modernist Mozart，声效表演，奥地利维也纳莫扎特节  
2006 Utopie:Freiheit，奥地利维也纳Kunsthalle Exnergasse  
algorithmic Jukebox，声效表演，维也纳MQ电影配乐；AWO Horizonte，奥地利维  
也纳Techgate  
PHONON，声效表演，上奥地利州  
ABC Festival，声效表演，与Dorit Chrysler一起演出，德国奥格斯堡Augsburg  
Wiener Blut，乐队演出的个人Ottakring 奥地利

## Gerlind Zeilner

1971 born in Mödling, Lower Austria  
1993-1998 studies at the academy of Fine arts, Vienna with Prof. Damisch  
2009 Holding a class together with Yi Chen at the International Summer academy of  
Fine Arts, Salzburg  
2007 Workshop at the Design-Department of the Nanjing University, China

### Awards:

2008 Anton Faistauer- prize  
2005 Georg Eisler- prize  
1998 Würdigungspreis of the Ministry of Culture, Austria



Solo-exhibitions:

- 2009 Gallery at the Traklhaus, Salzburg, (A)
- 2008 Artforum Unterland, Italy (parallel events manifesta 7) and SWINGR- raumaufzeit, Vienna, (A)
- 2006 Tresor im Ba-Ca- Artforum, Vienna, (A),
- 2002 Arabic Culturcenter, Damaskus, Syria
- 2000 Museums pavilion of the city Salzburg, (A)

Group-shows:

- 2010 Salon Schmitz, Cologne, Germany and Kunstraum am Schauplatz, Vienna, (A)
- 2008 Guertin's Graphics, Chicago, U.S.A. and „Faistauerpreis 2008“, Gallery at the Traklhaus, Salzburg, (A)
- 2006 "Radiostation", Kunstraum Innsbruck, (A) and Architekturbüro "sputnic",Vienna, (A)
- 2005 Tiroler Landesmuseum Ferdinandeum, Innsbruck, (A)
- 2004 Lower Austrian Documentation Centre, St. Pölten, (A)
- 2003 Künstlerhaus, Salzburg, (A)
- 2002 „Women's Art Festival“, Aleppo, Syria
- 2001 Gallery 422, Gmunden, (A), Gallery 5020, Salzburg, (A) and Museum for Visual Arts, Budapest, Hungary
- 2000 Burgenländische Landesgalerie, Eisenstadt, (A) and Albertina, Vienna and Lower Austrian Museum, St. Pölten, (A)
- 1997 Gallery Insam, Vienna, (A)

格林德·采勒

- 1971年出生于下奥地利州Moedling
- 1993年到1998年间在维也纳美术学院，教授Damisch的旗下学习
- 2009年与Yi Chen一同在奥地利萨尔茨堡国际夏季美术学院教授一个课程
- 2007在中国南京大学的设计学院开办工作坊

奖项:

- 2008 Anton Faistauer- prize奖项
- 2005 Georg Eisler- prize奖项
- 1998 奥地利文化部的W ü rdigungspreis

个展

- 2009 奥地利萨尔茨堡Traklhaus画廊
- 2008 意大利Unterland艺术论坛（同时宣言7事件发生）和奥地利维也纳SWINGR- raumaufzeit
- 2006 奥地利维也纳Tresor im Ba-Ca- Artforum艺术论坛
- 2002 叙利亚大马士革alabowenhuazhongxin
- 2000 奥地利萨尔茨堡pavilion城市美术馆

群展:

- 2010 德国科隆Salon Schmitz沙龙和奥地利维也纳Kunstraum am Schauplatz
- 2008 美国芝加哥Guertin' s GraphicsFaistauerpreis 2008，奥地利萨尔茨堡Traklhaus画廊
- 2006 Radiostation，奥地利因斯布鲁克Kunstraum
- Sputnic，奥地利维也纳Architekturb ü ro
- 2005 奥地利因斯布鲁克Tiroler Landesmuseum Ferdinandeum

2004 下奥地利州文件中心St. Poelten  
2003 奥地利萨尔茨堡Künstlerhaus  
2002 女性艺术节，叙利亚阿勒颇  
2001 奥地利格蒙登Gallery 422画廊  
萨尔茨堡Gallery 5020画廊  
匈牙利布达佩斯视觉美术馆  
2000 奥地利艾森施塔特Burgenlaendische Landesgalerie  
阿尔贝缇娜博物馆，维也纳博物馆，下奥地利博物馆，和St. Poelten  
1997 奥地利维也纳Gallery Insam画廊

## Joseph Francis Rock

He was born in Vienna, Austria, but moved to Honolulu, Hawaii in 1907, where he became an authority on the flora there. As the Territory of Hawaii's first official botanist, he joined the faculty of the University of Hawaii in 1911, established its first herbarium, and served as its first curator from 1911 until 1920, when he left the university to spend the next few decades exploring the botany of Asia.

He began by hunting the Chaulmoogra tree in Burma, Thailand and Assam. From 1922 to 1949 he spent most of his time studying the flora, peoples and languages of southwest China, mainly in Yunnan, Sichuan, southwest Gansu and eastern Tibet. Many Asian plants that he collected can be seen in the Arnold Arboretum.

He was based near Lijiang in the village of Nguluko (Yuhu), and wrote many articles for the National Geographic magazine (see "Works and memory" below) about his expeditions to places such as Muli, Minya Konka (Gongga Shan), the three sacred peaks of Shenrezig, Jambeyang and Chanadorje in what is now known as Yading Nature Reserve, and the Salween (Nujiang) river. These articles brought him modest fame, and were said to have inspired the novel *Lost Horizon*, by James Hilton, about a fictional remote Himalayan community known as Shangri-La.

Rock was cherished for his eccentricities, as well as his knowledge of botany and of ethnic minorities. He always travelled with a complete set of silverware, which was laid out for him at mealtimes. He also travelled with a rubber bathtub, which his servants filled with hot water so that he could enjoy that most European of luxuries: a good soak in the bath.

Botanically, he had been preceded to Yunnan, one of the most interesting botanical hotspots in the world, by other, more accomplished botanists, in particular Jean Marie Delavay, George Forrest and Heinrich Handel-Mazzetti, another Austrian, all of whom discovered and scientifically described many more plants than Rock did. Nevertheless, Rock's contributions to botanical knowledge were significant.

After 1949, he returned to Honolulu where he died in 1962.

In March 2009, the University of Hawaii at Manoa named its herbarium after him.

Works and memory

The spectacular Rock's Peony *Paeonia rockii* is named after Rock. Rock produced a

1,094-page dictionary, numerous scholarly papers, and two histories of the Nakhi (Naxi) people and language of northwestern Yunnan, which have been widely used for the study of Nakhi culture, language and religion.

The most important of his written works are:

The Ancient Nakhi Kingdom of Southwest China. 2 vols., illustrated. Cambridge, Mass.: Harvard Univ. Press, 1948.

A Nakhi-English encyclopedic dictionary. Rome: I.M.E.O., 1963.

His National Geographic magazine articles:

"Hunting the Chaulmoogra tree" (1922) 3:242-276

"Banishing the Devil of Disease Among the Nashi: Weird Ceremonies Performed by an Aboriginal Tribe in the Heart of Yunnan Province" (1924) 46:473-499

Land of the Yellow Lama: National Geographic Society Explorer Visits the Strange Kingdom of Muli, Beyond the Likiang Snow Range of Yunnan, China" (1924) 47: 447-491

Experiences of a Lone Geographer: An American Agricultural Explorer Makes His Way through Brigand-Infested Central China En Route to the Amne Machin Range, Tibet" (1925) 48: 331-347

Through the Great River Trenches of Asia: National Geographic Society Explorer Follows the Yangtze, Mekong, and Salwin Through Mighty Gorges" (1926) 50: 133-186

Life among the Lamas of Choni: Describing the Mystery Plays and Butter Festival in the Monastery of an Almost Unknown Tibetan Principality in Kansu Province, China" (1928): 569-619

Seeking the Mountains of Mystery: An Expedition on the China-Tibet Frontier to the Unexplored Amnyi Machen range, One of Whole Peaks Rivals Everest" (1930)

Glories of the Minya Konka: Magnificent Snow Peaks of the China-Tibetan Border are Photographed at Close Range by a National Geographic Society Expedition" (1930) 58:385-437

Konka Risumgongba, Holy Mountain of the Outlaws" (1931) 60:1-65

Sungmas, the Living Oracles of the Tibetan Church" (1935) 68:475-486

约瑟夫·弗朗西斯·洛克

他出生于奥地利维也纳，1907年移居到夏威夷，在那里他建立了他在植物界的权威。作为夏威夷第一位正式的植物学家，他从1911年到1920年加入夏威夷大学的校董，并建立了他的第一个标本集。他从1911年到1920年一直就任策展人，当他离开大学以后，他花费了几十年研究亚洲的植物学。

他开始在缅甸、泰国和阿萨姆邦搜寻Chaulmoogra树。从1922到1949年，他把大部分时间花在中国云南、四川、甘肃西南和西藏，学习植物、人和语言。他收藏的很多亚洲植物可以在阿诺德植物园见到。

他当时就住在丽江附近的村子里，为国家地理杂志写了很多文章关于在

Muli、Minya Konka(Gongga shan)，三个神圣的山峰Shenrezig, Jambayang and Chana-dorje (现为亚丁自然保护区)，和怒江的探险经历。这些文章让他享誉盛名，被认为是作家James Hilton关于香格里拉的小说“消失的地平线”灵感来源。

他对自己的怪癖、植物学和少数民族旅行赋予同等的热情。他总是带着一整套银质餐具旅行，以便进餐的时候使用。他同时还会带一个橡皮浴盆在身上，他的佣人会在浴盆里注满热水，以便他享受最欧洲的奢侈：舒适的浴盆泡澡。

从植物学角度来说，他一直游荡在云南这个植物学世界上最有意思的地方之一。另外，同样在植物学界享有声誉的人物有Jean Marie Delavay、George Forrest和Heinrich Handel-Mazzetti。然而，Rock对植物学界的贡献是非常具有标志性的。1949年后，他回到了檀香山，并且在1962年死于此地。

在2009年三月，马诺的夏威夷大学把他们的植物集以他来命名。

工作与记忆

著名的Rock's Peony Paeonia rockii 是以Rock来命名的。Rock 出版了一本1094页的字典，为数极多的学术性报告，和两篇关于云南西北部纳西族历史和语言的文章。此文章被广泛的运用到纳西族文化、语言和宗教的学习中。

他最重要的文字作品有：

The Ancient Naxi Kingdom of Southwest China (位于中国西南部的古纳西王国。) 2 vols., illustrated. Cambridge, Mass.: Harvard Univ. Press, 1948.

A Naxi-English encyclopedic dictionary. (纳西语和英语互译字典。) Rome: I.M.E.O., 1963., Hunting the Chaulmoogra tree (狩猎大风子树) (1922) 3:242-276, Banishing the Devil of Disease Among the Naxi: Weird Ceremonies Performed by an Aboriginal Tribe in the Heart of Yunnan Province (纳西族消除的病症: 云南一个原始部落的奇怪仪式) (1924) 46:473-499

Land of the Yellow Lama: National Geographic Society Explorer Visits the Strange Kingdom of Muli, Beyond the Likiang Snow Range of Yunnan, China (中国云南喇嘛的土地, 国家地理协会资源管理器项奇怪的王国) (1924) 47: 447-491, Experiences of a Lone Geographer: An American Agricultural Explorer Makes His Way through Brigand-Infested Central China En Route to the Amne Machin Range, Tibet (一个孤独地理学家的经历: 美国的农业资源管理器使他从brigand-infested中国西藏中部的途中遇上machin-amne) (1925) 48: 331-347

Through the Great River Trenches of Asia: National Geographic Society Explorer Follows the Yangtze, Mekong, and Salwin Through Mighty Gorges (穿越亚洲国家的重要河流, 地理协会追随长江、湄公河的大峡谷) (1926) 50: 133-186

Life among the Lamas of Choni: Describing the Mystery Plays and Butter Festival in the Monastery of an Almost Unknown Tibetan Principality in Kansu Province, China (Choni 喇嘛的生活: 描述神秘的中国藏族地区修道院的黄油节) (1928): 569-619, Seeking the Mountains of Mystery: An Expedition on the China-Tibet Frontier to the Unexplored Amnyi Machen range, One of Whole Peaks Rivals Everest (寻找神秘的山峰: 一次china-tibet 边境上的经amnyimachen范围的探险, 整个珠穆朗玛峰山顶) (1930) 57:131-185

Glories of the Minya Konka: Magnificent Snow Peaks of the China-Tibetan Border are Photographed at Close Range by a National Geographic Society Expedition (minyakonka的荣耀: 中国西藏边界的雪山顶, 由国家地理协会拍摄) (1930) 58:385-437

Konka Risumgongba, Holy Mountain of the Outlaws (Konka Risumgongba, 圣洁山脉的亡命之徒) (1931) 60:1-65

Sungmas, the Living Oracles of the Tibetan Church (sungmas, 这个神谕的西藏教会) (1935) 68:475-486

## 2009年ASAP项目展览在北京798艺术区

2009 ASAP exhibition in the 798 Art District, Beijing









### **Involviere dich**

ASAP sammelt derzeit Biografien und Projektinformationen von allen vergangenen österreichischen Kuenstlern welche in China gearbeitet haben, sowie chinesische Kuenstler welche in Österreich gearbeitet haben.

### **Internationaler Beirat**

Der Internationale Beirat von ASAP besteht aus Vertretern der organisatorischen Partner, Rechts- und Finanzexperten und Kulturbotschaftern.

### **Vorstand**

Der Vorstand von ASAP besteht aus den Gründungsmitgliedern und ist verantwortlich für die Formulierung der Mission und der Ziele von ASAP sowie für die Evaluierung des Programmfortschritts. Evaluierungen werden außerdem in Zusammenarbeit mit dem Internationalen Beratergremium erfolgen.

Der Vorstand besteht aus: Lukas Birk (AT), Karel Dudesek (AT), Ingrid Fischer-Schreiber (AT), Nikolaus Gansterer (AT), Jasmin Ladenhaufen (AT) und Matthias Meinharter (AT).

### **Programm**

Bewusstsein für die Präsenz junger österreichischer KünstlerInnen in Beijing schaffen. Die Zusammenarbeit und den Dialog zwischen österreichischen und chinesischen KünstlerInnen erleichtern. Die kulturellen und künstlerischen Aktivitäten von Partnerorganisationen in China unterstützen, um zeitgenössische ÖsterreicherInnen aus den verschiedensten Disziplinen zu promoten. Der chinesischen Community durch eine stabile Location einen offenen Zugang zu österreichischer zeitgenössischer Kunst und Kultur verschaffen, sie in den kreativen Prozess einbeziehen und die Beziehungen mit österreichischen KünstlerInnen und der österreichischen Kultur ausbauen.

### **Hintergrund**

Seit vielen Jahren betreibt das BMUKK mit mehreren Ateliers in China ein Artist-in-Residence-Programm. Obwohl die KünstlerInnen in erster Linie von einer Stelle unterstützt werden, kommen sie auf individueller Basis nach China. Viele österreichische KünstlerInnen bleiben länger bzw. kommen nach diesem Aufenthalt immer wieder, um ihre China-bezogenen Arbeiten weiterzuführen.





Die Ergebnisse dieser Initiative wurden jedoch bislang der Öffentlichkeit nicht in einem zugänglichen Format präsentiert. ASAP will daher in Beijing einen multifunktionalen Ort schaffen, der für Ausstellungen, Performances und Informationsaustausch zwischen chinesischen und österreichischen KünstlerInnen genutzt werden kann.

Das Programm soll den bereits stattgefundenen Aktivitäten internationale Aufmerksamkeit verschaffen, eine Plattform für die austro-chinesische Kunst-Community aufbauen und den austro-chinesischen Dialog im Bereich Kunst und Kultur erleichtern und intensivieren.

ASAP hat eine informelle Bedarfsanalyse unter österreichischen KünstlerInnen in China und unter TeilnehmerInnen des Artist-in-Residence-Programms durchgeführt. Dringender Handlungsbedarf besteht in folgenden Bereichen: Präsentation in China von in China produzierten Arbeiten; Unterstützung im Networking, Stärkung der österreichischen Community. ASAP wurde in Hinblick auf diese Bedürfnisse und das wachsende internationale Interesse an Kunst in Beijing gegründet.

ASAP versucht diese individuellen kreativen Anstrengungen zu bündeln, um österreichische zeitgenössische Kunst zu präsentieren, und ist auf einer formelleren Ebene als Einladung zum Engagement und Zusammenarbeit an die chinesische Community zu verstehen. ASAP will keine Galerie oder Museum sein, sondern ein flexibler multifunktionaler Raum für Kultur, der den austro-chinesischen Dialog sichtbar macht, indem Arbeiten österreichischer KünstlerInnen dem breiten Publikum in einem zugänglichen, offenen Umfeld präsentiert werden.

ASAP ist eine von KünstlerInnen gegründete und betriebene proaktive Not-for-profit-Programm.

Die Gründungsmitglieder sind österreichische KünstlerInnen mit Praxis in mehreren künstlerischen Medien, die über umfassende Erfahrungen in Programm-Management, Event-Koordination, chinesischer Kultur und österreichischer zeitgenössischer Kunst verfügen. Sie alle sind Profis im Bereich künstlerischer Programmarbeit und Community-Networking.

Die Gründungsmitglieder von ASAP sind überzeugt von der Wichtigkeit intellektueller Dialoge und Kooperationen im künstlerischen Bereich. ASAP will in der Öffentlichkeit ein Bewusstsein dafür schaffen, dass Kooperationen zwischen KünstlerInnen aus Österreich und China beträchtliche Erfolge in China zu verzeichnen haben.



### **Get involved**

ASAP is currently collecting biographical and project information on all current and past Austrian artists who have worked in China as well as Chinese artists who have worked in Austria. Please contact ASAP.

### **Programming**

ASAP will hold general events, exhibitions, and special interest programming throughout the year. ASAP events programming, publications, and centre objectives include: Showcasing recent China-produced works by Austrian artists in China. Creating an multimedia arts archive of past artistic creations by Austrian artists in China.

Providing resources for interested international and local academics, students the general public in China, as well as incoming Austrian artists. Producing on-going Austrian AIR China Programming. Holding lectures and workshops.

ASAP's regular programming will be in alignment with organizational goals and objectives. Steering Committee members will oversee programming in the following areas of focus: Artist in residence Program shows and results. Architecture and Urban studies. Book presentations on literature, philosophy, and theory. Fashion and textile design. Film and Video. Fine arts. Interdisciplinary arts. Media art. Music. Open source software and hardware. Performance and Live art. Photography.

### **International advisory board**

ASAP's international advisory board consists of representatives from organizational partners, legal and finance professionals, and cultural ambassadors from China and Austria.

### **Steering committee**

ASAP is an artist founded, artist run, not-for-profit, proactive program. The founding members are Austrian artists with extensive experience in program management, events coordinating, Chinese culture, and Austrian contemporary art, with backgrounds in multiple art mediums. Passionate about arts programming and community networking, ASAP's founding members believe in the importance of intercultural dialogue and cooperation.

The steering committee is made up of ASAP's founding members and is responsible for the development of ASAP's mission, goals, and objectives. The members are: Lukas Birk, AT, Karel Dudesek, AT, Nikolaus Gansterer, AT, Jasmin Ladenhaufen, AT, Matthias Meinharther, AT, Ingrid Fischer-Schreiber, AT.





## Background

The Austrian government has six years of formal investment in Austro-Sino arts initiatives conducted in China. The full impact of these developments have yet to be presented to the public in an accessible format. ASAP seeks to create a Beijing based, multifunctional, arts venue to serve as exhibition, and resource space for information exchange between Chinese and Austrian artists.

ASAP programming will shed light on past initiatives and bring them to international attention, provide a comprehensive platform for the current contemporary community, and better facilitate the Austro-Sino arts and culture dialogue. ASAP held an informal needs assessment of Austrian artists currently in China. Primary concerns were listed as a desire to show China-produced work in China, a need for assistance regarding networking, and a desire for a stronger Austrian community abroad. In conjunction with these needs and the thriving international arts interest in Beijing, ASAP was founded.

Though mainly sponsored by one funding body, artists come to China on an individual basis. Many Austrian artists stay on to continue the development of their works and many more return annually. ASAP seeks to unite these individual creative efforts to showcase Austrian contemporary arts and more formally offer an open invitation for engagement and collaboration to the Chinese community.

ASAP does not seek to be a gallery or a museum but a flexible functioning cultural space, showcasing the Austro-Sino ongoing arts dialogue by presenting Austrian artistic works of all mediums in an accessible open environment for the general public.

The main goals of ASAP are

Raise awareness of Austrian artists which lived and worked in China.

Facilitate collaboration and discourse between Austrian and Chinese artists.

Support the cultural activities of partner organizations within China, with the purpose of promoting contemporary Austrians in various disciplines.

Provide the Chinese community with open access to Austrian contemporary arts culture through a stable venue in which they may engage and build future relationships with Austrian artists and the Austrian culture.



## 加入我们

ASAP目前面向所有曾在或正在中国工作的奥地利艺术家以及奥地利的中国艺术家征集简历和艺术项目信息。

请联系我们。

## 规划

ASAP将全年举办各种活动、展览以及特别的艺术项目。

ASAP的项目及其目标包括：

为中国的奥地利艺术家举办展览，展示他们的近期作品；建立多媒体资料库，记录在中国的奥地利艺术家之前的艺术创作；为感兴趣的国际和当地学院、学生、公众以及即将到中国的奥地利艺术家提供资源；推进中奥艺术项目的合作；举办讲座和研讨会等。

ASAP举办的项目将与其组织目标保持一致。筹划指导委员负责以下几个主要方面：

访问艺术家项目的进展和成果；建筑物和城市研究；文学、哲学和理论方面的书籍展示；服装设计和纺织品图案设计；电影和录像；美术和跨学科艺术；传媒艺术；音乐；开源软件和硬件；行为艺术和现场艺术；摄影等。

## 国际咨询委员会

ASAP的国际咨询委员会成员包括ASAP的合作者、法律和金融方面的专业人士、来自中国和奥地利的文化大使等。

## 策划指导委员会

ASAP是由艺术家创立和经营的非赢利性组织。创始成员是几位奥地利艺术家，他们在项目管理、协调和活动策划方面有丰富的经验，熟知中国文化和奥地利当代艺术，在多媒体艺术方面也颇有建树。ASAP成员对艺术项目和团队合作充满热情，相信跨文化交流和合作的重要性。

策划指导委员会是由ASAP创始成员组成，主要负责ASAP的项目和发展目标。

成员包括：Lukas Birk, AT, Karel Dudesek, AT, Nikolaus Gansterer, AT, Jasmin Ladenhaufen, AT, Matthias Meinharther, AT, Ingrid Fischer-Schreiber, AT。

## 背景介绍

奥地利政府在中国投资中奥艺术项目已有6年，其发展和产生的影响清晰的呈现在大众眼前。ASAP寻求北京的艺术基地来举办展览，以便为中国和奥地利



鉴于北京繁荣的国际艺术市场，能够满足艺术家的这些愿望，ASAP在北京成立。尽管艺术家有资助方，他们还是以个人身份来到中国。许多奥地利艺术家在中国继续创作，也有一些艺术家每年返回奥地利。

ASAP试图把中国的奥地利艺术家联合起来，共同表现奥地利艺术并与中国的艺术群体合作。

ASAP不希望发展成为画廊或美术馆，而是成为一个灵活的文化空间，通过展示奥地利艺术家的多样化作品推进中奥艺术的对话和交流。

ASAP的主要目标是：

提升在中国生活和工作的奥地利艺术家的国际意识；

促进奥地利和中国艺术家之间的对话和合作；

支持中国的合作机构举办的文化活动，旨在丰富奥地利当代艺术的多样化形式；

提供一个固定的场所，方便中国的艺术团体了解奥地利的当代艺术和文化，与奥地利艺术家之间建立紧密的合作。

## Contact

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