

FUTURE LIFE HANDBOOK

2017/12/16 -2018/5/7

未来生活手册

Aaajiao 徐文恺

Amir Fattal 埃米尔·法塔尔

Law Yuk-mui 罗玉梅

Mariana Hahn 马利亚纳·哈恩

Miao Ying 苗颖

Zijie 子杰

Academic Director / Dong Bingfeng

Curator / Rachel Rits-Volloch

学术主持 / 董冰峰

策展人 / 瑞秋·芮斯·沃洛荷



RMCA
红专厂当代艺术馆
REDTORY MUSEUM OF
CONTEMPORARY ART WORKSHOP

YOUNG ARTISTS PROGRAMME 青年艺术项目



德意志联邦共和国
驻广州总领事馆

MOMENTUM
Momentum Worldwide.org
The Museum of Contemporary Art, Guangzhou

YOUNG ARTISTS PROGRAMME

It is only since the end of the 1970s that contemporary art has become established in China. First, in the mid-1980s, it was characterized by 'The New Wave' then, in the 1990s and after, by the 'New Cynicism' and 'Experimental Art,' but the challenges facing art today demand a radically different approach. Global flows of capital, and the burgeoning of transnational networks and social media have brought together, and transformed, the cultural and political context. A new generation of artists in China, and elsewhere, is facing, and digesting, the effects of this transformation.

This has made an impact on how art is made and thought about. Increasingly, art works adopt the form and discipline of archives as they confront memory and the past from different contemporary points of view, and even the conventions and boundaries of the art exhibition itself are gradually being eroded as art and life interpenetrate in new, unexpected ways. For the art of today, museums take on the role more of workshops or laboratories as the concerns of artists, curators, designers, architects, intellectuals and the public begin to converge. The aim of the Young Artists Programme is to provide through exhibitions, residencies and its public activities an ever-broadening platform for this process to take place.

青年艺术项目

在20世纪70年代末，当代艺术已经开始在中国产生雏形。具体表现为在20世纪80年代中期出现的“85新潮”以及20世纪90年代和之后出现的“现代犬儒主义”和“实验艺术”。需要对全球化的资本整合、跨国网络及信息方式，包括对文化情境与社会议题作出及时反应和新的问题取向。中国新一代的艺术家无疑正直面这个时代的转变与生存现实。

这对艺术的创作和思考产生了影响。由此，艺术作品可能正在被艺术文献取代，艺术展示也逐渐让位于艺术地生活的目标。今天的艺术和美术馆更像是一个工作坊或实验室，无分策展人、艺术家、知识分子或建筑师等职业区隔。青年艺术项目旨在通过展览、艺术家驻留项目及公共教育活动为此提供更广阔的平台和可能性。

Cover: video still from Amir Fattal, *ATARA CHAPTER 1* (2017)

封面摘自埃米尔·法塔尔作品《ATARA 第一章》(2017)

FUTURE LIFE HANDBOOK

[Young Artists Programme I]

2017.12.16 - 2018.5.7

Curator: Rachel Rits-Volloch

Academic Director: Dong Bingfeng

Artists: aaajiao Amir Fattal Law Yuk-mui Mariana Hahn Miao Ying Zijie

Director RMCA: Huang Lishi

Vice Director, Senior Curator: David Elliott

Project Manager: Gaga Lam

Designer: Mei Yi

Project Assistant: Jiang Yinghua

Organized by Redtory Museum of Contemporary Art

In collaboration with

The Consulate General of the Federal Republic of Germany in Guangzhou

MOMENTUM

© All rights reserved. No part of this publication may be reproduced, stored in a retrieval system or transmitted in any form or by any means, electrical, mechanical or otherwise, without first seeking written permission from the copyright holders and the publisher. RMCA, Guangzhou 2017

未来生活手册

[RMCA青年艺术项目 1]

2017.12.16 – 2018.5.7

策展人: 瑞秋·芮斯·沃洛荷

学术主持: 董冰峰

参展艺术家: 徐文恺 埃米尔·法塔尔 罗玉梅 马利亚纳·哈恩 苗颖 子杰

出品人: 黄丽诗

展览总监: 大卫·艾略特

项目主任: 林嘉蔚

设计: 梅翼

项目协调: 江英桦

主办: 红专厂当代艺术馆RMCA

合作支持: 德意志联邦共和国驻广州总领事馆、MOMENTUM

© 本册版权归红专厂当代艺术馆所有, 翻版必究



RMCA
红专厂当代艺术馆
REDTORY MUSEUM OF
CONTEMPORARY ART WORKSHOP



德意志联邦共和国
驻广州总领事馆



MOMENTUM
MOMENTUM FOR CONTEMPORARY ART
The Museum for Contemporary Art

PREFACE

Future Life Handbook. We would all like to have one of these – a guide on how to keep going in troubling times. As information moves faster and faster, in our race to keep up with it, we are often too busy with the now to look to the future. As the struggle continues between preserving history and rewriting it to fit a new script, it is also becoming ever harder to tell the difference between real and fake news. And, if both our past and our present are continuously reimagined, how are we to forecast our futures? Universal to all of us living in these mediated times, the ubiquity of such issues brings us much closer together.

Artists ‘speaking’ through the autonomous voices of visual languages, translate the world to us in different, unbounded ways. This exhibition brings together the work of six young artists and two curators from China and Berlin. It is designed as a dialogue, as an exchange and elaboration of different perspectives that reflect upon our current moment through a study of the past and a view towards the future.

未来生活手册。人人都希望能有一本指南，教会我们如何在乱世中找到生活之道。日增的信息传播速度，需要我们跟上脚步；区分真假新闻愈来愈难，保卫历史与改写历史的斗争仍在继续，共同的议题让我们团结在一起。艺术家，透过独立的视觉语言与我们沟通，将世界传译予我们。冀能构建对话，透视过去、展望未来，促成当下的思想激荡。

艺术家用视觉语言的自主之声「说话」，以不同、无限的方式将世界传译给我们。本次展览汇集了来自中国和柏林的六位年轻艺术家及两位策展人的作品。展览被设计为对话，旨在交流、阐述各种观点，透过对过去的研究及对未来的观点来反映当下。

RACHEL RITS-VOLLOCH

CURATOR



Berlin: a city of only 3.5 million people, home to 175 museums, over 500 commercial art galleries, and close to 200 non-profit art spaces, has become known internationally as the 'Art Capital of Europe.' For almost 30 years it has attracted artists from around the world who, feeding on and into its creative energy, have made it their adoptive home. At the geographical center of Europe, Berlin acts as a vortex, sucking in the cool, bright young things of art, design, media, music and fashion, but also professional people as well as tourists and migrant laborers and refugees. Berlin is a city where everyone always seems to be from elsewhere; it is still rebuilding itself 70 years after World War II; it is a place perpetually atoning for its painful and violent history; and now it re-invents itself through culture.

Guangzhou: a city with a population of over 14 million in the heart of the Pearl River Delta, has historically been a found of new and radical ideas about art and culture as well as China's southern gateway to the rest of the world. As it has developed over the past 40 years it has become not only an economic and cultural powerhouse emblematic of change in China but also has turned its face again outwards. In bringing three young Berlin-based artists to RMCA to present work together with Chinese artists, we are again opening that gateway to let the voices of today's generation speak about the issues common to our experience, despite the diversity of our backgrounds.

The three Berlin-based artists in this exhibition, Amir Fattal, Mariana Hahn, and aaajiao, are as diverse as the city itself and make works that reflect equally broad viewpoints. The selected works are all, in their own ways, ongoing projects. Begun in previous contexts, they have evolved over time, growing through the artists' ongoing experiences into active laboratories that continue to process the 'then' and the 'now' into something new.

Amir Fattal (born 1978 in Tel Aviv, Israel) has lived in Berlin since studying at the Universität der Künste, from which he graduated in 2009. He is a conceptual artist whose practice is one of historical reflection grounded in the history of aesthetics and cultural schism. Working in the media of video, photography, sculpture, and installation, his work constitutes a focused response to the diverse questions raised by his adoptive city of Berlin, where memory, culture, architecture, indeed every thread in the fabric of this city, are problematized by its history.

Fattal's video work *ATARA, Chapter 1* (2017) is both a science-fiction film set to contemporary opera music, and a reflection on the collective memory of architecture and its symbolic representation in public space. Shot on location, it tells the story of two buildings that used to stand in the same place: the Berliner Stadtschloss and the Palast der Republik. The Stadtschloss, the imperial, royal palace, was built between the 15th and 18th centuries, was severely damaged by Allied bombing in WWII, and in the 1950s its ruins were finally obliterated by the newly constituted Communist government of the German Democratic Republic (GDR) on the grounds of being a symbol of Prussian militarism. A glass and concrete Palast der Republik was built in its place and opened in 1973 as the seat of government, but upon the Reunification of Germany in 1990 it was closed to the public and its rotting hulk, too, was eventually destroyed in 2009, amid much controversy, so that a contemporary copy of the original Stadtschloss could be rebuilt on its site. This is still under construction today and the decision to resurrect the symbol of the ancient castle in order to rehouse Berlin's ethnographic and historical museums at the centre of the city, is interpreted by many as an absurd and willful erasure of its GDR past and a dangerous rewriting of history. This controversy is keenly felt in a city that perpetually treads a fine line between never forgetting its painful legacy, and reinventing its future.

Shot at several stages in the process of the new building's construction, Fattal's work, already three years in the making, is still under construction itself; it will be completed as the building is finished and starts to function as part of the city. *ATARA, Chapter 1* imagines a ceremony taking place in the Palace at the moment of its resurrection while its predecessor dematerializes into ghostly memory. Its musical score is based on Richard Wagner's opera *Tristan and Isolde*, together with original music by Boris Bojadzhiev, while its narrative follows the movements of an astronaut, who reconstructs, in exacting detail, the historic sculptural elements destined to adorn this otherwise contemporary building. Carrying an iconic lamp from the destroyed Palast der Republik, he wanders through the construction site of the new Stadtschloss - like an explorer in an alien land where some mystic force has merged past and future together.

Mariana Hahn (born 1985 in Schwäbisch Hall, Germany) was educated in London at the Central Saint Martins University of the Arts, and returned to Berlin in 2012. In her performances, installations, and videos, she engages with both archetypal and local legends by weaving a common female mythology between them that enters into dialogue with the present. *Stored-Story Body-Archive* (2015/17), shown in this exhibition, was initially created during an Artist Residency at Mill6 Foundation in Hong Kong, where she became fascinated by the story of the Zishunü (自梳女) the so-called 'self-wedded women' silk workers of the Pearl River Delta, who chose to retain their independence by refusing to marry. Some had fled to Hong Kong in the 1940s, and two were rumored to still live on Lantau island. Mariana Hahn went there to see what traces she could find, happening also to meet one of the last of the old 'Tanka' (疍家) Boat Dwellers who fish from the island. Her installation *Stored-Story Body-Archive*, composed of silk dresses, photographs, videos, postcards, and performance, brings together the stories and crafts of these people with our current state of cultural amnesia and careless disregard for past traditions. The 'Tanka' are now forbidden to work beyond the threatening pylons of the newly constructed Hong Kong - Macau Bridge, and the waters surrounding Lantau have become so polluted that they are no longer able to catch enough fish. Crafts, memories and human values are irrevocably lost in the mindless march of progress.

The result of a long period of research, unearthing traces of Hong Kong's complicated history beneath layers of the present, *Stored-Story Body-Archive* began as a view of Hong Kong through the eyes of a stranger. For this exhibition, Mariana Hahn brings her journey full circle: chronicling her experiences travelling to Guangzhou, to the origins of the Zishunü sisterhood in the Pearl River Delta, she continues this work by following the path of these remarkable women back to their roots. During an Artist Residency at RMCA, she develops a new performance piece, creating her own story as an independent woman artist following in the footsteps of the local Zishunü silk workers.

aaajiao (born 1984 in Xi'an) is the virtual persona of Shanghai and Berlin-based artist Xu Wenkai. Active online as a media artist, blogger, activist and programmer, aaajiao's practice is marked by a strong dystopian awareness. His work speaks to new thinking, controversies and phenomena around the Internet, to the processing of data, the blogosphere, and China's Great Fire Wall. aaajiao's work is interdisciplinary, extending from post-internet art to architecture, topography, design and beyond, to capture the pulse of the younger generations' consuming interest in cyber-technology and its use of social media. *Body Shadow* (2014/17), shown in this exhibition, was initially created as a result of his Artist Residency at MOMENTUM in Berlin in 2014. After this he decided to move to Berlin to maintain a studio parallel to his practice in Shanghai.

Body Shadow brings together, in an entirely unique way, Berlin's vibrant tattoo culture with ancient Chinese philosophy and medicine. Through research and studio visits to Berlin's leading tattoo artists, aaajiao devised a way of turning a tattoo inside-out. Rather than making simple, decorative marks on the exterior of the body, he has allowed the energy pathways inside the body to determine the form of the tattoo as biologically personalized images. Combining fractal theory with the science of acupuncture, he developed an algorithm that, when the human body is scanned, creates a 3D image that (reflecting the traditional Chinese medical belief that qi [life force] flows within the body), tracks the activity in its meridian pathways. In this combination of tattoo and algorithm, he has mapped and transplanted his own internal meridian energy onto the surface of his body and then projected it into the gallery space. Started in Berlin in 2014, this ongoing project has been updated this year with a new video work and will be continued in new forms in the future.

瑞秋·芮斯·沃洛荷

策展人

柏林仅有350万人口，却坐拥175家博物馆、逾500家商业化艺术馆及近200个非牟利艺术空间。柏林被誉为「欧洲艺术首都」，吸引世界各地游客前来观光，他们把柏林视为第二故乡，汲取、丰富柏林的创意能量。身为欧洲的地理中心，柏林宛若漩涡，广纳各种焕发着勃勃生机的元素——艺术、时尚、媒体、音乐、专业人士、游客、外劳、难民。柏林是一座人人都不是本地人的城市，一座战后70年仍在重建更新的城市，一座始终致力弥补历史过错的城市，一座运用文化以实现都会改造的城市。

广州，这座拥有1400万人口的城市，位于珠江三角洲的中心地带，历来都是关于艺术和文化的新思想和创造思维的源泉，也是中国通往世界其他地方的重要口岸。随着中国在过去40年的发展，它不仅成为了一个中国经济和文化变化的象征，而且面貌也转向更国际化。

本次展览中柏林的艺术家有埃米尔·法塔尔、马利亚纳·哈恩、aaajiao（徐文恺），他们如同柏林一般多元，创作反映着各种不同的思考。本次展览展出的作品均为这些艺术家已经展开并正在进行的项目，随时间推移不断演化，并透过艺术家的经历不断发展，成为融汇过去及现在并实现升华的实验室。

埃米尔·法塔尔，1978年出生于以色列特拉维夫。被柏林艺术大学录取后，他一直生活于柏林。2009年，他毕业于柏林艺术大学。身为概念派艺术家，他的创作反思着美学及文化分裂的历史。运用视频、照片、雕塑及装置艺术作品，他的创作集中响应了柏林存在的问题——柏林的历史左右着这座城市的每个脉络，记忆、文化、建筑，无一例外。他2017年的视频《ATARA，第一章》，既是围绕当代歌剧音乐的科幻电影，同时亦反映了大众对建筑的集体回忆及集体回忆在公共空间的符号表示。该作品摄制于柏林，讲述了柏林城市宫（Berliner Stadtschloss）及共和国宫（Palast der Republik）这两座历史建筑的故事。柏林城市宫为帝国皇家宫殿，建于15及18世纪间，后于二战期间遭反法西斯盟军轰炸，并于1950年被东德当局视为普鲁士军国主义余孽而遭彻底摧毁。共和国宫则始建于1973年，为当时德意志民主共和国（东德）之政府驻地，于1990年东西德统一后停止向公众开放，并于2009年在一片争议声中拆除，以腾出重建城市宫的用地，目前该项重建工程仍在进行。重建城市宫旨在集中并提升市内众多民族及历史博物馆，此举被外界解读为刻意抹去东德历史并试图改写历史之危险行径。拆除共和国宫的争议之举，在柏林谨慎处理铭记历史与展望未来的平衡之中，尤为突出。

该作品记录了重建工程的数个阶段，制作时间已届三载，并仍在制作中。重建工程甫竣工，整部作品的最后一章便会完成。作品虚构了一个典礼——一座建筑竣工，另一座建筑转瞬即逝，成为幽灵般的记忆。作品配乐改编自理查德·瓦格纳的歌剧《崔斯坦与伊索德》，并加入Boris Bojadzhiev的音乐创作。作品中，一名太空人仿照宫殿的传统建筑元素，建造新的当代建筑。秉灯信步，他宛如身处异域的探险家，从业已湮灭的共和国宫出发，步入新城市宫的地盘，一股神秘力量模糊着过去与未来的界线。

马利亚纳·哈恩，1985年出生于德国施韦比施哈尔。她毕业于伦敦艺术大学中央圣马丁艺术与科学学院，于2012年迁往柏林。她将典型人物与民俗传说融入其表演、视频及装置艺术作品中，更加入女性神话，使作品连接当下。本次展出创作于2015及2017年的作品《故事存储·躯体档案》，始于她在香港非牟利艺术文化机构六厂基金会担任驻留艺术家期间。彼时，她深深陶醉于珠江三角洲「自梳女」的故事。自梳女多为缫丝工人，为掌握命运，终身不嫁。有的自梳女于上世纪40年代逃难至香港，有传闻指，仍有两名自梳女健在，居于大屿山。于是马利亚纳·哈恩决定前往大屿山，寻觅自梳女的踪迹，她亦意外地认识了最后一位在该处以打渔为生的「鳧家」长者。她的装置艺术作品《故事存储·躯体档案》，包含了丝缎服饰、照片、视频、明信片及表演，呈现着自梳女及鳧家人的故事及技艺，与当今社会普遍存在的文化虚无主义、传统虚无主义形成鲜明对比。鳧家人仅获准于港珠澳大桥的桥塔以外捕鱼，而大屿山附近水域又受严重污染，使得这些渔民无法捕捞到足够渔获。技艺、回忆及人文价值在社会进步的巨轮下，未能幸免地面对即将湮灭的宿命。

《故事存储·躯体档案》透过外籍人士的目光来观察香港，在当下探索并发掘香港错综复杂的历史。马利亚纳透过从香港寄往柏林、又从柏林寄往广州明信片上的诗句，将旅途中的经历和盘托出。开赴广州及珠三角自梳女聚居地，她继续着手于她在香港展开的研究，追随这些非凡女性的脚步，寻觅自梳女的起源。在红专厂当代艺术馆担任驻留艺术家期间，她创作了崭新的表演作品，讲述她身为独立女性艺术家，追随珠三角自梳女脚步的故事。

aaajiao（徐文恺），1984年出生于中国西安。他是居于上海及柏林的艺术家徐文恺的虚拟人格。他以媒体艺术家、博主、活动家、程序员的身份活跃于网络，以反乌托邦著称。他的创作响应了关于互联网的崭新思考、争议及现象，包括数据处理、博客空间及中国的网络审查。他的创作横跨诸多领域，囊括后网络艺术、建筑、地形测量、设计等，致力捕捉享受网络科技及社交媒体的年青一代的脉搏。本次展出创作于2014及2017年的作品《身影》，始于他2014年在柏林MOMENTUM担任驻留艺术家期间。正是这段访问经历，让他决定迁往柏林，筹办一家类似于他在上海的工作室。

《身影》以前所未有的方式融汇了柏林蓬勃的刺青文化与中国古代哲学及医术。透过研究及拜访柏林顶尖刺青艺术家，aaajiao（徐文恺）发明了一种「内外翻转」刺青的艺术手段。刺青并非简单地在皮肤表面留下痕迹，而是通过注入至皮肤底下的能量，刻画出皮肤表面的形象，创造出个性化的图案。aaajiao（徐文恺）结合针灸学及几何分形学理论，发明出演算法，扫描人体并得到三维图像，追踪经络动态，引出中医理论中「气」贯人体的观念。他结合算法及刺青艺术，将体内能量移植至其身体表面及艺术空间，绘制出他自身经络系统的能量流动图标。这个仍在进行的项目，2014年始于柏林，于2017年加入了新的视频，并将于日后呈现更多崭新形式。

DONG BINGFENG

ACADEMIC DIRECTOR



In Beijing, November heralds a drastic drop in temperature. At first, it cools so gradually that it can hardly be felt but, within a few days, the thermometer abruptly plummets amid strong gales. However many warm, thick clothes you put on, biting winds sweep across the streets, storm straight into your lungs and trigger an avalanche in your body.

Winter in northern China signifies way more than inexplicable coldness – it demands fundamental changes in daily life, work, social activities, even in one’s sense of taste and smell. Inevitably, people’s diet also simplifies and changes, in spite of some produce being forced in greenhouses or freighted in by costly air transport. Even before it snows, the city is pervaded with pungent smells and familiar sights, unique to the season.

Zijie’s *Sweet Potato Project* brings back almost all my childhood memories of this season. Born into a rural family in northern China, I’m well acquainted with such produce as potatoes and sweet potatoes. As a child, I didn’t know that sweet potatoes (which have more than 10 other names in Chinese), originated from the faraway continent of South America – I hadn’t even travelled farther than three kilometers from where I lived, so I didn’t have any sense of what a city could be like. For sure, I knew nothing about how to grow them – only about eating them - because I was a lazy child or, perhaps I should say, I was prone to indulge in fantasy. I am happy when a sweet potato is dug out from the soil, it is as if I found a ginseng root which, as we all know from the Chinese classic *Journey to the West*, bestows longevity. Who would have thought that sweet potatoes come not only from farmland, but also from cities or that they may even serve as a medium or subject for art? Zijie shows us how this simple vegetable can become art and in my imagination there is nothing more important for human life than food, and our choice of it.

When it comes down to making recommendations about life, no one should pay much attention to scientific analysis or to the nonsensical ramblings of academic theorists. As the Chinese saying goes, reading thousands of books is not as enlightening as traveling thousands of miles – in life, there’s nothing more important than personal experience. Each and everyone’s own experiences are abundant enough to compose a thick, colourful book. Other than blunders, and bad luck once in a while, there is plenty of joy and fulfillment in life that is worthy of being recorded. Having said that, one should not daydream too much.

My first visit to Hong Kong took place fairly recently. Although in 2000 I had worked in Guangzhou, which was pretty close, I didn’t plan any trip then to the ‘Cosmopolis.’ I am still confused as to why I didn’t and have concluded that I am afflicted with procrastination. But eventually I made it and saw Law Yuk-mui’s solo exhibition *Victoria East* there. In retrospect, rather than the exhibition’s good looking video installations and meticulously displayed literature and research, my greatest impression was of the city of Hong Kong itself, its bustle and confusion. But to be precise, I was also entranced by such images in the exhibition as a white sun set against the blue sky like a flag, a turbulent stretch of sea, and a bizarre silhouette caught against a skyline – all seemingly obscure and incomprehensible details and clues. But the presence of the artist and her artwork reflected back to me the afflictions and blanks in my own memory. I believe that Law helped me unravel the dilemma of how should we reflect on the past. Should we respect our memories, or observe cultural norms? At the very least,

she confirmed my belief that we should keep on moving.

At a time when virtual reality surpasses reality, or when so-called reality is only the externalization of power and capital, the distinction between the real and the virtual is rendered meaningless. The explorative vision and visual methodologies of Miao Ying's installation **Content-Aware**, as well as the massive production of images and value judgments we see nowadays, are both trapped in an endless cycle of conscious experience. This artist, in particular, has stressed the randomness and self-destructiveness of such image production in which bad images seem more charming and emotionally charged than industrialized ones. It is a matter well worth celebrating if people still feel entitled to their individual responses. Always daring to be different.

Beijing's piercing winds see fewer people on the streets. The chills, however, never deter people in some walks of life: mailmen, for instance. The Double 11 Shopping Festival, a Chinese online version of Black Friday, which took place the other day, reportedly broke a record in transaction volume, totaling 25.3 billion \$ U.S., up 40 percent from last year. The turnover is undoubtedly record-breaking, if not astronomical, although I didn't contribute a cent to it or, I should say, I frittered away the chance of buying something in time. Moreover, this event has evolved into a cultural phenomenon – an artistic landscape. Nothing has involved more visuality or participation than this performance-like event. Everybody does everything step by step, including those celebrities who participate, each performing their own roles as they are supposed to, faithfully keeping within their prescribed time span.

In the light of all this, should art exhibitions be steered toward reality? Or should they portray different sorts of personal experience along with authentic memories that may be finally celebrated amidst reality? Maybe in the end we are just like that pathetic man in the movie *The Truman Show* (1998) who just lives under a surveillance camera? If this is not the case, how can we return to a consideration of reality when we discuss art? In a nutshell, how should we return to the daily perception and experience of life in a direct way – in ways that suit our own body temperatures and odours?

Take it slow – am I still alive?

I believe, for instance, that although it's smooth and convenient to type on computers, it will never replace pen and paper because this way of writing exudes a sense of reality because it is based on friction.

Life is all about the future, I'd like to say.

过了十一月，北京便急速开始降温。一开始的气温，是几乎没有感觉的在逐渐下降，连过数天即骤然大风降温，任你准备好多厚的冬装都无济于事，横扫街头的刺骨的冷风，几乎毫无遮挡地冲进了你的肺里，翻江倒海。

北方的冬天，不仅仅是难以形容的寒冷。而且包括你的日常出行、工作往来，甚至连味觉、嗅觉都在发生着根本的变化。由于北方寒冷的冬季，对于很多的普通人来说，食材的简化和改变是无可避免的，即便是有大棚种植和昂贵的空运。在雪还没有下之前，这个城市的空气中已经充满了只有这个季节才有的刺鼻的味道和熟悉的生活气氛。

子杰的“番薯计划”对我来说，几乎就是我儿时的全部记忆。生于中国华北农村的我，对于番薯或土豆等常见作物再熟悉不过。年幼时，我当然不会想到番薯是自遥远的南美洲跨洋而来，有十几种别名。因为那个时候我的活动范围应该不超过三公里？连城市的印象都不会有。当然，我不会种番薯。因为经常偷懒或好听说是常常沉于幻想，我只会简单的一些收割。当番薯从土里被挖出来的那一刻，还是充满了成就感。看到番薯结实的握在手里的心情，丝毫不亚于《西游记》中的人参果，毕竟后者遥不可及。更无法预料的是，今天我们讨论的番薯，不仅仅是自于农田，而且也可能在城市中央，更意料之外，它还会作为一种艺术的媒介或艺术作品的主题。但是可以想象的是，人的存在，没有什么比食物以及对食物的挑选更加重要的了。

对于怎么生活，大部分人肯定不会去听什么科学家的分析，或者玄之又玄的理论家的鬼扯！读万卷书肯定比不了行万里路，没有比什么你在亲身体验的经历更为重要的人生累积了。

回过头看，每个人的经历都可以写出厚厚的一本丰富多彩的书来。除了各种幼稚的糗事和偶然的不走运之外，人生中还是尽多的充盈和喜悦还是可以大书特写的。当然你不要太有幻觉，因为并没有所有的人的经历都值得记录下来和转述给别人。

我第一次去香港，已经是件非常晚近的事情。即便2000年中期我有在广州工作的经历，都没有过特别的计划去香港旅行。这个印象到现在还一直困扰着我，说不清楚的缘由。最后还是拖延症的理由解释了我的犹豫。罗玉梅的“维多利亚之东”项目，我是在香港她的个展览现场看的。现在回想起来，并不是展场中的颇为现代的录影装置和精致的文献陈列与研究吸引了我，而是香港，包括这个地理空间对在我的记忆中的缠绕和困惑。明显的是，“维多利亚”计划中一些偶然闪过的image：青天白日旗、一片海和某一个奇怪的轮廓线，这些看上去难以勾连的细节和模糊线索。艺术家和作品清晰的在场，却是反射出我的回忆的艰难和空白之处。我想罗玉梅是解决了我的疑

问的。一个人该如何回忆？是尊重记忆，还是该去服从文化的规范。至少应该走在路上吧。

在一个拟真超越真实的时代，或者所谓的真实只是某种权力和资本的外化之时，真实和虚拟的区分就完全丧失了其现实意义。苗颖的“内容觉醒”，探索的视觉性和视觉方式，和我们今天生活中的海量图像的生产和品位的价值判断，同样处在一个无尽的意识经验的往复循环之中。只不过艺术家刻意强化了这种图像生产的偶然性和自我破坏：坏图像比工业化的图像更富有魅力和个人色彩。这个时代如果还能够拥有个性，应该还是值得非常庆祝的一件事。和他人不同。

在北京的寒风中，路上行人的减少，并没有实质性的影响到几类职业的群体。比如“双十一”的送货员。在前几天刚刚过去的寒冷的“双十一”，据报道交易额创下253亿美元的新纪录，比上一年增长了40%以上。这无疑是一个天文数字和新纪录，虽然我没有（错过）在这个时间里购买任何东西。不仅如此，“双十一”已经演变成了一个文化现象或艺术景观。再没有什么比“双十一”具有浓厚的视觉性和参与性的表演活动了。每个人都按部就班，如和那些参与的更有知名度的明星一样，在一个规定的时段内忠实的完成了自己该去扮演的角色。

在今天，一个艺术展览应该指向一种现实吗？或者可以描写某种人生经历，忠实的记忆；最后，在真实中互相庆祝？就和那部电影中那个生活在监控器下可怜的男人一样。如果不是这样，那么我们谈论艺术的时候，我们如何回返真实？简单说，如何回到生活的日常感知和经验，占领一块属于我们自身的体温和气味的稳定意识。慢半拍，我还活着吧。比如，我想光滑的电脑打字，可能永远无法取代在纸笔发生摩擦和停顿时候的真实吧。生活就是未来，我想说的是。

WORKS



aaajiao (born 1984, Xi'an, China. Lives and works in Shanghai and Berlin)

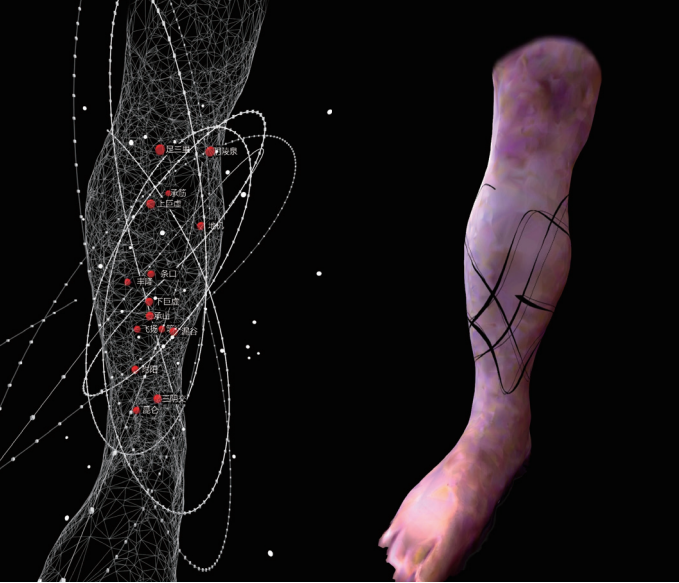
aaajiao is the virtual persona of Shanghai and Berlin-based artist Xu Wenkai. Active online as a media artist, blogger, activist and programmer, aaajiao's practice is marked by a strong dystopian awareness. His work speaks to new thinking, controversies and phenomena around the Internet, the processing of data, the blogosphere, and to China's Great Fire Wall. The form of his work is interdisciplinary, extending from post-internet art to architecture, topography, design, and beyond to capture the pulse of the young generations' consuming fascination with cyber-technology and social media.

aaajiao's work has been featured in numerous exhibitions around the world. His solo exhibitions include: **Remnants of an Electronic Past**, Centre for Chinese Contemporary Art, Manchester (2016); OCAT Contemporary Art Terminal Xi'an, Xi'an (2016). Upcoming and recent group shows include: **Art in the Age of the Internet**, 1989 to Today, The Institute of Contemporary Art, Boston (2018); **unREAL**, Haus der Elektronischen Künste, Basel (2017); **Shanghai Project Part II**, Shanghai (2017); **Temporal Turn: Art and Speculation in Contemporary Asia**, Spencer Museum of Art, Kansas (2016); **Take Me** (I'm Yours) (curated by Hans Ulrich Obrist, Jens Hoffmann and Kelly Taxter), Jewish Museum, New York (2016); **Overpop**, Yuz Museum, Shanghai (2016); **Hack Space** (curated by Hans Ulrich Obrist and Amira Gad), K11 Art Foundation Pop-up Space, Hong Kong and K11 Art Museum, Shanghai (2016); **Globale: Global Control and Censorship**, ZKM | Centre for Art and Media, Karlsruhe (2015); **Thingworld International Triennial of New Media Art**, The National Art Museum of China, Beijing (2014); and **Transmediale**, Berlin (2010). He was awarded the Art Sanya Awards in 2014 Jury Prize, and was nominated for the first edition of OCAT-Pierre Huber Art Prize in 2014.

徐文恺 (1984年出生于中国西安, 居住并供职于中国上海及德国柏林)

aaajiao, 是年轻艺术家徐文恺的化名, 也是他虚构的网络分身。1984年(他的出生年份恰好是乔治·奥威尔经典预言式小说的名称), 出生于中国最古老城市之一的西安, aaajiao(徐文恺)的创作结合了浓重的反乌托邦意识、对文人精神的反思。他的很多作品都致力于探索新的科技和媒体影响之下的文化现象和政治策略, 从社交媒体写作、数据处理, 到网络和移动媒介下的新美学景观。作为今天全球新一代媒体艺术的代表人物, aaajiao(徐文恺)将今天中国特殊的社交媒体文化、科技运用带入了国际艺术的话语和讨论。

aaajiao(徐文恺)的作品频繁展出于全球的美术馆和艺术机构, 例如: 《1989年到今天: 网络时代的艺术》, 美国波士顿当代艺术中心 ICA Boston, 2018; 《非真实》, 瑞士巴塞电子艺术之家(HeK), 2017; 《身体·媒体II》, 上海当代艺术博物馆, 2017; 《上海种子》, 2017; 《带我走(我是你的)》(由Hans Ulrich Obrist与Jens Hoffmann策展), 美国纽约犹太人美术馆, 2016; 《时间转向: 当代亚洲的艺术与思辨》, 美国堪萨斯斯班塞美术馆, 2016; 《波普之上》, 上海余德耀美术馆, 2016; 《黑客空间》(由Hans Ulrich Obrist与Amira Gad策展), 香港K11艺术基金会临时空间及上海chi K11美术馆, 2016; 《全方位: 全控制和言论控制》, 德国ZKM卡尔斯鲁厄艺术与媒体中心, 2015; 《齐物等观——2014国际新媒体艺术三年展》, 北京中国国家美术馆, 2014, 等。他的个展包括2016年英国曼彻斯特华人艺术中心以及同年OACT西安馆的《电子遗留物》等。2014年, 他不仅获得了第三届三亚艺术季暨华宇青年评审大奖, 亦入围首届OCAT皮埃尔·于贝尔奖。



BODY SHADOW (2014/2017)

aaajiao

2-channel video

channel 1, 10', silent

channel 2, 6'47", sound

身影

徐文恺

双频视频

频道1, 10', 无声

频道2, 6' 47"

有声

Body Shadow (2014/2017) brings together Berlin's vibrant tattoo culture with ancient Chinese philosophy and medicine. After research and studio visits to Berlin's leading tattoo artists, aaajiao devised a way of turning a tattoo inside-out by making it a biologically personalized image. Combining the theory of fractals and the science of acupuncture, he developed an algorithm both to scan the human body in 3D and to track the activity in its meridian pathways according to traditional Chinese medical belief. With this knowledge he has designed tattoos that map and transplant this internal energy both onto the surface of his own body and into the gallery space.

Body Shadow was initially created as a result of aaajiao's Artist Residency at MOMENTUM in Berlin in 2014.

《身影》以前所未有的方式融汇了柏林蓬勃的刺青文化与中国古代哲学及医术。透过研究及拜访柏林顶尖刺青艺术家，aaajiao（徐文恺）发明了一种「内外翻转」刺青的艺术手段。刺青并非简单地在皮肤表面留下痕迹，而是通过注入至皮肤底下的能量，刻画出皮肤表面的形象，创造出个性化的图案。aaajiao（徐文恺）结合针灸学及几何分形学理论，发明出演算法，扫描人体并得到三维图像，追踪经络动态，引出中医理论中「气」贯人体的观念。他结合算法及刺青艺术，将体内能量移植至其身体表面及艺术空间，绘制出他自身经络系统的能量流动图标。这个仍在进行的项目，2014年始于柏林，于2017年加入了新的视频，并将于日后呈现更多崭新形式。



Amir Fattal (born 1978 in Tel Aviv, Israel. Lives and works in Berlin)

Amir Fattal has lived in Berlin since 2009. He is a conceptual artist whose practice is one of historical reflection grounded in the history of aesthetics and cultural schism. Working in the media of video, photography, sculpture, and installation, his work forms a focused response to the diverse questions raised by his adoptive city of Berlin, where memory, culture, architecture, indeed every thread in the fabric of the city, are problematized by history.

Amir Fattal was distinguished with the GASAG Art Prize in 2008 and graduated from Universität der Künste, Berlin, in 2009. Based in Berlin to this day, Fattal participated in numerous international group exhibitions. His solo exhibitions include: *Mesopotopography*, Anna Jill Lüpertz Gallery, Berlin (2015); *From the End to the Beginning*, Kunstquartier Bethanien, Berlin (2014); *Parallel Lines*, Teapot Gallery, Cologne, Germany (2013); Goral Ehad, St-art, Tel Aviv, Israel (2012); *Shadow of Smoke Rings on the Wall*, Artitude Kunstverein, Berlin (2011); *Tomorrow Gets Me Higher*, Wilde Gallery, Berlin (2010). Selected group exhibitions include: Collection Enea Righi, Museo Fortuny, Venice (2016); *Interior / Exterior / Sculpture*, Belenius/Nordenhake Gallery, Stockholm, Sweden (2015); A Naked Singularity, Studio Garaicoa, Madrid, Spain (2015); Fragments of Empires, MOMENTUM, Berlin (2014-15); *A Letter From Dr. Faustus*, Herzliya Museum of Contemporary Art, Israel (2014); Fundación Botín, Villa Iris, Santander, Spain (2014); *Dahlström & Fattal*, Beers Lambert Contemporary, London (2013); *III Moscow International Biennale for Young Art*, Moscow, Russia (2012); *Body Without Body*, Georg Kolbe Museum, Berlin (2011). Fattal was also curator of *Tape Modern Berlin*, an acclaimed series of group exhibitions featuring emerging and established artists.

埃米尔·法塔尔 (1978年出生于以色列特拉维夫, 居住并供职于德国柏林)

埃米尔·法塔尔, 自2009年开始一直生活于柏林。身为概念派艺术家, 他的创作反思着美学及文化分裂的历史。运用视频、照片、雕塑及装置艺术作品, 他的创作集中响应着柏林存在的问题——柏林的历史左右着这座城市的每个脉络, 记忆、文化、建筑, 无一例外。

埃米尔·法塔尔于2008年荣获GASAG艺术奖, 2009年毕业于柏林艺术大学。他目前生活在柏林, 曾参与众多国际联合展览。他的个人展览包括2015年柏林Anna Jill Lüpertz艺术馆《Mesopotopography》、2014年柏林Kunstquartier Bethanien艺术馆《From the End to the Beginning (从尾到头)》、2013年德国科隆茶壶艺术馆《Parallel Line (平行线)》、2013年以色列特拉维夫St-art艺术馆《Goral Ehad》、2011年柏林Artitude Kunstverein艺术馆《Shadow of Smoke Rings on the Wall (墙上的烟圈影子)》、2010年柏林Wilde艺术馆《Tomorrow Gets Me Higher (翌日予我快感)》。联合展览包括2016意大利威尼斯Fortuny博物馆《Collection Enea Righi》、2015年瑞典斯德哥尔摩Belenius/Nordenhake艺术馆《Interior / Exterior / Sculpture (内部、外部、雕塑)》、2014及2015年柏林MOMENTUM《Fragments of Empires (帝国的碎片)》、2014年以色列Herzliya当代艺术博物馆《A Letter From Dr. Faustus (浮士德博士的来信)》、2014年西班牙桑坦德Villa Iris度假村Fundación Botín (Botín基金会)、2013年英国伦敦Beers Lambert当代艺术馆《Dahlström & Fattal》、2012年俄罗斯莫斯科《III Moscow International Biennale for Young Art (第三届莫斯科国际年青艺术家双年展)》、2011年柏林Georg Kolbe博物馆《Body Without Body (没有躯体的躯体)》。埃米尔·法塔尔是《Tape Modern Berlin (记录当代柏林)》展览的策展人, 展出一众新晋及资深艺术家的作品。

ATARA



ATARA, CHAPTER 1 (2017)

Amir Fattal

HD Video

8'50"

sound

Original music by Boris Bojadzhiev

extract from Richard Wagner's

opera Tristan and Isolde

ATARA, 第一章

埃米尔·法塔尔

高清录像

8' 50"

有声

鲍里斯·诺维科夫原创音乐，

节选自理查德·瓦格纳歌剧《崔斯坦与伊索德》

Amir Fattal's video work *ATARA, Chapter 1* (2017) is both a science-fiction film set to contemporary opera music, and a reflection on the collective memory of architecture and its symbolic representation in public space. Shot on location in Berlin, it tells the story of two buildings that used to stand at the same place: the Berliner Stadtschloss and the Palast der Republik. The Stadtschloss, the imperial and royal palace, was built between the 15th and 18th centuries, damaged by Allied bombing in WWII, and in 1950 was finally destroyed by the GDR as a symbol of Prussian militarism. The Palast der Republik, built in its place, was in 1973 opened as the seat of government of the German Democratic Republic (GDR, communist 'East Germany'). This was closed to the public upon German Reunification in 1990, and was destroyed amid much public controversy in 2009 to make way for the rebuilding of a contemporary copy of the Stadtschloss, which is still under construction today. The decision to resurrect the Stadtschloss in order to house and consolidate Berlin's ethnographic and historical museums, is interpreted by many as a willful erasure of its GDR past and a dangerous rewriting of history. This controversy is keenly felt in a city perpetually treading the fine line between never forgetting its painful past, and reinventing its future.

Shot at several stages during the new building's construction, this work is still in process and will be completed by a final chapter as the building grows into being. The film follows the life of an astronaut who is reconstructing in exact detail the historic sculptural elements that are destined to adorn the otherwise contemporary building. Carrying an iconic lamp from the destroyed Palast der Republik, he wanders through the construction site of the new Stadtschloss - like an explorer in an alien land where past and future merge.

2017年的影像作品《ATARA, 第一章》，既是围绕当代歌剧音乐的科幻电影，同时亦反映了大众对建筑的集体回忆及集体回忆在公共空间的符号表示。该作品摄制于柏林，讲述了柏林城市宫（Berliner Stadtschloss）及共和国宫（Palast der Republik）这两座历史建筑的故事。柏林城市宫为帝国皇家宫殿，建于15及18世纪间，后于二战期间遭反法西斯盟军轰炸，并于1950年被东德当局视为普鲁士军国主义余孽而遭彻底摧毁。共和国宫则始建于1973年，为当时德意志民主共和国（东德）之政府驻地，于1990年东西德统一后停止向公众开放，并于2009年在一片争议声中拆除，以腾出重建城市宫的用地，目前该项重建工程仍在进行。重建城市宫旨在集中并提升市内众多民族及历史博物馆，此举被外界解读为刻意抹去东德历史并试图改写历史之危险行径。拆除共和国宫的争议之举，在柏林谨慎处理铭记历史与展望未来的平衡之中，尤为突出。

该作品记录了重建工程的数个阶段，制作时间已届三载，并仍在制作中。重建工程甫竣工，整部作品的最后一章便会完成。作品虚构了一个典礼——一座建筑竣工，另一座建筑转瞬即逝，成为幽灵般的记忆。作品配乐改编自自理查德·瓦格纳的歌剧《崔斯坦与伊索德》（*Tristan and Isolde*），并加入鲍里斯·诺维科夫（Boris Bojadjhiev）的音乐创作。作品中，一名太空人仿照宫殿的传统建筑元素，建造新的当代建筑。秉灯信步，他宛如身处异域的探险家，向已湮灭的共和国宫出发，步入新城市宫的地盘，一股神秘力量模糊着过去与未来的界线。



Law Yuk-mui (born 1985 in Hong Kong. Lives and works in Hong Kong)

Law Yuk-mui graduated in 2010 from The Chinese University of Hong Kong with a Master of Fine Arts (MFA). She is the co-founder of the artist-run organisation Rooftop Institute. Using image, sound and video installation as her media of preference, and adopting the methodology of field study and collecting, Law often intervenes in nondescript spaces and in the daily life of the city to catch the physical traces of its history, the psychological pathways of its human activities and the marks of time and political power on its geographic space. She often digs beyond the surface of appearances in order to recover micro-histories and fragments of narratives. In her process of making art, she is sensitive to what had remained and finds imaginative ways of re-using and reactivating these traces.

Her works have been extensively exhibited in Asia, including the following exhibitions: **Victoria East**: FUSE Artist Residency, Videotage, Hong Kong (2017); **Talkover/Handover 2.0**, 1a space, Hong Kong (2017); 'The Busan International Short Film Festival,' South Korea (2017); The 5th Singapore International Photography Festival (SIPF), Singapore (2016); **Time Test: International Video Art Research Exhibition**, CAFA Beijing & RMCA Guangzhou (2016); Both Sides Now ii – it was the best of times it was the worst of times, UK, China, Hong Kong (2015); **A Room with A View – Her Hong Kong stories through the lens of six female artists**, Baptist University, Hong Kong (2015); **Here are the years that walk between**, a special commission video project by the Hong Kong Sinfonietta (2013); 'The 2nd Beijing International Film Festival,' (2012); 'The Kuala Lumpur Experimental Film and Video Festival' (2011); 'The 16th Hong Kong Independent Short Film & Video Awards' (2010); **Disabled Novel**, Cheng Ming Building, New Asia College, The Chinese University of Hong Kong (2010); **Inter-city**: Art in Busan, South Korea (2009). Her prose work **migration, insomnia, dreams** was included in 'Pocket2: Say Listen'.

罗玉梅 (1982年出生于香港, 居住并供职于香港)

罗玉梅毕业于香港中文大学艺术硕士, 是艺术家营运机构「天台塾」创办人之一。创作以影像、声音和装置艺术置为主要媒介。常以田野调查和搜集为方法, 介入城市空间及日常, 捕捉历史的物理痕迹、人的心理轨迹、时间的形迹与地缘政治的关系。罗玉梅亦擅于挖掘表层下的细碎叙事与物事, 钩沉微历史, 以及重新想像创作的剩余物, 赋予其全新意义。

主要展览包括: 「维多利亚之东」, 录映天奇 FUSE 艺术驻留计划 (2017)、 「廿年回归前后话」香港 1a空间 (2017)、 「第34届釜山国际短片节」(2017)、 「第五届新加坡国际摄影节」(2016)、 「时间测试: 国际录像艺术研究, 北京」(2016)、 「彼岸观自在II: 最好的时代, 最坏的时代? 英国, 中国, 香港」 (2015) 「境遇之间-六个女性艺术家以摄影书写的香港故事」(2015) 香港小交响乐团特别委约录像作品「走过的日子」(2013)、 「第二届北京国际电影节」(2012)、 「KLEX 吉隆坡实验电影节」(2011)、 「香港第十六届ifva短片节」(2010)、 「Art in Busan: inter- city」, 韩国釜山 (2009)。散文作品「迁徙、失眠、梦」收录于《听者言》。



VICTORIA EAST (2017)

Law Yuk-mui
video projection on glass
colour, HD video, stereo,
15'50", looped,
190 x 120 cm

维多利亚之东

罗玉梅

玻璃投影

彩色，高清录像，双声道

15' 50"，循环播放

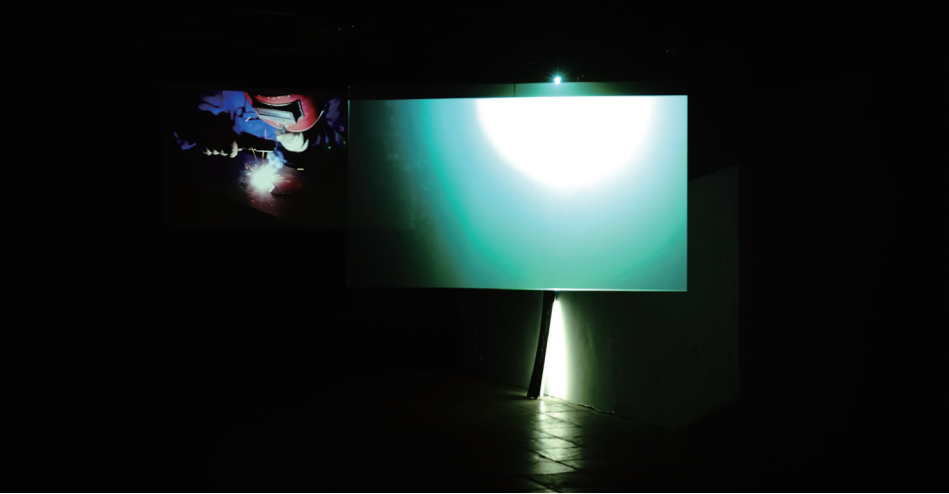
190 x 120 cm

Recreate the vanished sea.

A waterproof camera had been descended 5 to 10 meters under the sea at various spots and at different times to sample images of water. Dou Wei's (a Beijing-based songwriter in 1990s) single "Mountain and river" offers a reference to the tempo of my rough cut. It was said that Dou Wei likes landscape paintings so this song was an audio representation of a landscape. The moving images of water, level of light penetration and colour were arranged and edited based on the rhythm of the song. This video embodies no narration but an experience of recreating the sea.

重塑消失的海。

我在不同的时间，不同的地点，将防水照相机放置于五至十米深的水底，收集水的影像。影片的粗剪以窦唯的音乐专辑《山河水》作为一种节奏的参考。听说窦唯喜欢画风景画，《山河水》是将风景听觉化的一次尝试。我随著《山河水》的音乐节奏，以水的流动、光线、穿透度和颜色等元素去编辑影像。这个录像没有故事，是对于海之经验的重塑。



How to draw a line?

This is Tseung Kwan O's last coastline by nature. A weldman helps carve this line on a metal plate. Coastline, defining the sea and the land, is shaped by relentless waves and tidal currents. The crack and pattern on rocks reflect the relationship of the sea and the land. Coastline to me represents time, or the outline of time. I intend to associate this coastline with a particular moment in the progress of urban development; I chose 1960s. Tseung Kwan O, then the world's renowned shipbreaking hub in 1940s, peaked its golden time in 1960s for heavy industries like vessel making, repairing and steel rolling. The glory halted when the government announced the new town planning in 1982 leading to relocation or decline of the industries.

如何画一条线？

这是将军澳海湾最后一条天然的海岸线，我请烧焊师傅把这条线刻画在金属板上。「海岸」指海陆之间的交界，长年累月的波浪、海流、潮汐等海水的作用下会形成不同的海岸地形。石头的纹理可以反映出陆与海的关系，而海岸线于我是「时间」，是时间累积下的轮廓。我想将这个轮廓与将军澳的城市发展的某个时间点接上，于是我选择了六十年代。在四十年代末将军澳曾经是世界的拆船中心，六十年代造船、修船及轧钢等工业盛极一时。直至一九八二年，政府批准把将军澳发展新市镇之后，这些工业便日渐式微或迁往其他地方。

THE LAST COAST (2017)

Law Yuk-mui
colour, HD video, silent
4'24", looped
welded metal, LED tube
120 x 20 cm

最后的海岸

罗玉梅
彩色, 高清录像, 无声
4' 24", 循环播放
焊接, 金属板, LED灯管
120 x 20 cm



Mariana Hahn (born 1985 in Schwäbisch Hall, Germany. Lives and works in Berlin)

Mariana Hahn was educated in London at the Central Saint Martins University of the Arts, and returned to Berlin in 2012. In her performances, installations, and videos, she engages with both archetypal and local legends by weaving a common female mythology between them that enters into dialogue with the present.

Mariana Hahn studied theater at ETI in Berlin and has a degree in Fine Art from Central Saint Martins University of the Arts in London (2012). Selected exhibitions include the 57th Biennale of Venice collateral event *An Ocean Archive* (2017); Corpo Festival del Arte Performative, Venice (2017); Performance Festival, Municipal Art Gallery, Kharkiv, Ukraine (2017); *Social Fabric*, Mill6 Foundation, Hong Kong (2016); the 56th October Salon 'The Pleasure of Love', Belgrade, Serbia (2016); *Ganz Grosses Kino*, Kino International, Berlin (2016); *Love, Actually...*, MOMENTUM, Berlin (2016); *VACANCY*, Galerie Crone, Berlin; IV Moscow Biennale for Young Art, Russia (2014); *Thresholds*; TRAF0 Museum of Contemporary Art, Stettin, Poland (2013); *Works on Paper* Performance Series, MOMENTUM, Berlin (2013, 2015); *About Face*, MOMENTUM, Berlin (2012).

马里亚纳·哈恩 (1985年出生于德国施韦比施哈尔, 居住并供职于德国柏林)

马里亚纳·哈恩毕业于伦敦艺术大学中央圣马丁艺术与设计学院, 于2012年迁往柏林。她将典型人物与民俗传说融入其表演、视频及装置艺术作品中, 更加入女性神话, 使作品与当下连接。

马里亚纳·哈恩曾于柏林欧洲戏剧学院 (ETI) 学习戏剧表演, 2012年, 她在伦敦艺术大学中央圣马丁艺术与设计学院获得学位。她参加的展览包括2017年第57届威尼斯双年展暨《An Ocean Archive (海洋档案)》、2017年乌克兰哈尔科夫市立艺术馆表演节、2016年香港六厂基金会《Social Fabric (社会织物/社会结构)》、2016年塞尔维亚贝尔格莱德第56届十月沙龙《The Pleasure of Love (爱的愉悦)》、2016年柏林Kino国际艺术馆《Ganz Grosses Kino》、2016年柏林MOMENTUM《Love, Actually... (爱, 其实……)》、柏林Crone艺术馆《VACANCY (空白)》、2014年俄罗斯莫斯科年青艺术家双年展、《Thresholds (门坎)》、2013年波兰斯塞新TRAF0当代艺术博物馆、2013及2015年柏林MOMENTUM系列表演《Works on Paper (纸艺)》、2012年柏林MOMENTUM《About Face (关于脸孔)》。



STORED-STORY BODY-ARCHIVE (2015/17)

MARIANA HAHN

Video, 3 silk dresses, polaroid images, text postcards, performance

Video, 2-channel:

no it isn't easy but it is, channel 1 (2016), HD Video, 4'15", silent

no it isn't easy but it is, channel 2 (2016), digital transfer of Super 8 film, 4'15", b/w, sound

Silk Dresses x 3:

i divided myself a thousand times

but i am the you

syllables blind of meanings

故事存储 · 躯体档案

马里亚纳 · 哈恩

影片、三件丝绸衣物、拍立得照片、文字明信片、表演

影片，两段：

不，这样很难，但也很容易，频道1（2016），高清影片，时长4'15"，无声

不，这样很难，但也很容易，频道2（2016），超8毫米胶片数码化影片，4'15"，黑白，有声

丝绸衣物 x 3:

我将自己撕开千万次

但我是你

是无意义的音节

Stored-Story Body-Archive (2015/17) was initially created during an Artist Residency at Mill6 Foundation in Hong Kong, where Mariana Hahn became captivated by the story of the Zishunü (自梳女) the so-called 'self-wedded women' silk workers of the Pearl River Delta, who chose to retain their independence by refusing to marry. Some had fled to Hong Kong in the 1940s, and two were rumored to still live on Lantau Island. Hahn went there to see what traces she could find, happening also to meet one of the last of the old 'Tanka' (疍家) Boat Dwellers who fish from the island. This installation contrasts the stories and crafts of these people with our current state of cultural amnesia and careless disregard for past traditions. The 'Tanka' are forbidden to work beyond the threatening pylons of the newly constructed Hong Kong - Macau Bridge, and the waters surrounding Lantau have become so polluted that fishermen are no longer able to catch enough fish. Crafts, memories and human values are irrevocably lost in the mindless march of progress. For this exhibition, Mariana Hahn brings her journey full circle: travelling to Guangzhou, to the origins of the Zishunü sisterhood in the Pearl River Delta, she continues the research she began in Hong Kong, following the path of these remarkable women back to their roots. During an Artist Residency at RMCA, she is also developing a new performance piece, creating her own story as an independent woman artist following in the footsteps of the Zishunü silk workers of the Pearl River Delta.

创作于2015及2017年的作品《故事存储·躯体档案》，始于她在香港非牟利艺术文化机构六厂基金会担任驻留艺术家期间。彼时，她深深陶醉于珠江三角洲「自梳女」的故事。自梳女多为缫丝工人，为掌握命运，终身不嫁。有的自梳女于上世纪40年代逃难至香港，有传闻指，仍有两名自梳女健在，居于大屿山。于是玛丽亚纳决定前往大屿山，寻觅自梳女的踪迹，她亦意外地认识了最后一位在该处以打渔为生的「疍家」长者。她的装置艺术作品《故事存储·躯体档案》，包含了丝缎服饰、照片、视频、明信片及表演，呈现着自梳女及疍家人的故事及技艺，与当今社会普遍存在的文化虚无主义、传统虚无主义形成鲜明对比。疍家人仅获准于港珠澳大桥的桥塔以外捕鱼，而大屿山附近水域又受严重污染，使得这些渔民无法捕捞到足够渔获。技艺、回忆及人文价值在社会进步的巨轮下，未能幸免地面对即将湮灭的宿命。

《故事存储·躯体档案》透过外籍人士的目光来观察香港，在当下探索并发掘香港错综复杂的历史。玛丽亚纳透过从香港寄往柏林、又从柏林寄往广州明信片上的诗句，将旅途中的经历和盘托出。开赴广州及珠三角自梳女聚居地，她继续着手于她在香港展开的研究，追随这些非凡女性的脚步，寻觅自梳女的起源。在红专厂当代艺术馆担任驻留艺术家期间，她创作了崭新的表演作品，讲述她身为独立女性艺术家，追随珠三角自梳女脚步的故事。



Miao Ying (born 1985 in Shanghai, China. Lives and works in Shanghai and New York)

Miao Ying was born in Shanghai, China. She holds an MFA in Electronic Integrated Arts from the School of Art and Design at Alfred University and a BFA in New Media Arts from China Academy of Fine Arts. She resides in New York and Shanghai.

Her work highlights the attempts to discuss mainstream technology and contemporary consciousness and its impact on our daily lives, along with the new modes of politics, aesthetics and consciousness created during the representation of reality through technology. She deliberately applies a thread of humor to her works and address her Stockholm Syndrome relationship with censorship and self-censorship in the Chinese Internet (The Great Fire Wall).

Her most recent solo exhibitions include: “ Miao Ying: Chinternet Plus ”, First Look: New Art Online (New Museum, New York, 2016), “Content Aware” (Madein Gallery, Shanghai, 2016), “Chinternet How: a love story” (Galerie nächst St. Stephan Rosemarie Schwarzwälder, Vienna, 2016), “Holding a Kitchen Knife to Cut the Internet Cable” (Folklore of the cyber world: an online Exhibition for the Chinese Pavilion, Venice Biennale, 2015). She has shown her works at the “After Us” (co-presented by K11 Art Foundation and New Museum, 2017), “.com/.cn” (co-presented by K11 Art Foundation and MoMA PS1, 2017), “The New Normal—Art and China in 2017” (Ullens Center For Contemporary Art, 2017), “Secret Surface” (Kunst-Werke Institute for Contemporary Art, 2016), etc. In 2016, she has been nominated for **Prix YISHU 8 Chine 2016**. In 2015, she was nominated for the **TAN Asia Prize** and the 3rd **Huayu Youth Award**.

苗颖 (1985年出生于中国上海，居住并供职于上海及纽约)

苗颖生于上海。2007年毕业于中国美术学院新媒体系，获学士学位；2009年毕业于纽约州立大学阿尔弗莱德艺术设计学院电子综合艺术专业，获硕士学位；现工作、生活于上海和纽约。苗颖尝试探讨因特网、局域网和智能手机等主流媒介的可能性，以及科技在再现现实的过程中产生的新的政治，美学和时代感知。

她曾举办个展：“苗颖：ChinternetPlus”（新美术馆，纽约，2016）；“内容觉醒”（没顶画廊，上海，2016）；“亲特网完事指南：一个爱情故事”（nächst St. Stephan Rosemarie Schwarzwälder 画廊，维也纳，2016），“手拿菜刀砍网线，电子世界民谣—2015年威尼斯双年展中国馆线上平行展”；曾参与群展：“com/cn.”（K11艺术基金会与MoMA PS1, 2017），“我们之后”，（K11艺术基金会与新美术馆联合举办，2017），“例外状态：中国境况与艺术考察2017”（尤伦斯当代艺术中心，2017），“神秘表象”（KW当代艺术中心，柏林，2016）；“转向：2000后中国当代艺术趋势”（民生美术馆，上海，2016）；“为什么表演？”（明当代美术馆，上海，2016）；“闪灵：摄影之后”（泰康空间，北京，2016）；“解放的皮肤”（武汉美术馆，武汉，2016）；“Y世代之歌”（OCAT当代艺术中心上海馆，上海，2015）等。

**CONTENT-AWARE,
THE FIVE PILLARS OF AWARENESS:
RECLAIMING OWNERSHIP OF YOUR MIND,
BODY AND FUTURE (2016)**

MIAO YING

Site-specific installation print on fabric
metal, wood

UV print on PVC

350 x 350 x 225 cm

**内容觉醒, 意识的5柱子根柱子:
取回你思想, 身体和未来的主权 (2016)**

苗颖

装置, 布上打印, 金属, 木

PVC上UV打印

350 x 350 x 225 cm



Content-Aware is a large-scale installation comprising portable exhibition stands of the kind generally used in convention centers. Based on one of the most common Windows desktop backgrounds, the image used in the installation is a computer-generated depiction of a peaceful pastoral setting. This default desktop image has strong connotations of internet cafes and offices, the kinds of places where users have no power to personalize their computers. Five badly photo-shopped versions of the image are shown on large pillars, surrounding a banner with the strangely deflating self-motivational slogan, 'Reclaiming Ownership of Your Mind, Body, and Future.'

《内容觉醒》是一件由常见于博览会的广告板制成的大型装置作品。装置上田园牧歌式的图像通过图像软件生成，基底素材来自最普通的Windows系统桌面背景。此类系统默认背景往往使人联想到网吧或办公室这类使用者无权对电脑进行个人化设置的场所。五张以粗糙的PS手段处理过的田园风光图片被印在柱形广告板上，这五根柱子围绕着一张印有标语的横幅，“收回你的思想，身体和未来的主权。”如此“鸡汤式”的口号在此却显得有点令人泄气。



Zijie (born in 1985 in Yulin, Guangxi. Lives and works in Shanghai)

Zijie is an activist, writer and illustrator. Initially known best for his cartoons, currently, he mainly focuses on such issues as the effects of urbanization and its relation to spatial justice.

His artworks have been exhibited in Mana Contemporary, New York (2017); Yang Art Museum, Beijing (2017); Power Station of Art, Shanghai (2015); Times Museum, Guangzhou (2015); Ullens Center for Contemporary Art, Beijing (2015) – and many other places.

子杰 (1985年出生于广西玉林，居住并供职于上海)

子杰是一个漫画家、写作者和行动者。长期以来从事漫画创作，现在主要关注城市化和空间正义等方面的问题。

他的作品曾在纽约Mana当代艺术中心 (Mana Contemporary, 2017)、北京央美术馆 (2017)、上海当代艺术博物馆 (2015)、广州时代美术馆 (2015)、北京尤伦斯当代艺术中心 (2012) 等地展出。



SWEET POTATO PLANTING PROJECT: 2017 (2015 – present)

Zijie

Ongoing planting in urban public spaces/green spaces
sweet potato tubers, greenhouses, videos, printed matter.

番薯种植计划：2017 (2015 – 进行中)

子杰

城市公共空间 / 绿地中实时进行的种植活动
番薯块茎, 种植温室, 录像, 报纸

Sweet Potato Planting Project is a continuation in Guangzhou of Zijie's ongoing project in Shanghai where, roaming the city's streets, he has planted sweet potatoes in public spaces and other unused green areas. Sweet potatoes are easy to grow and also express certain ideas about identity – for instance, some Chinese people liken their national identity to the character of sweet potatoes – but, in terms of their plantation and growth, they also maintain a kind of 'guerrilla' existence. Roaming the city, anyone may leisurely plant and harvest these tubers or any other edible plants.

But in urban spaces where edible plants are mostly wiped out, is there really leeway for such 'guerrilla gardening'? Are there enough places for those people who wish to roam freely and escape control?

Zijie will now launch his planting project in Guangzhou, a city very different from Shanghai in that it is regarded as the motherland (or step-motherland) of the sweet potato in China; Here, the months of December and January mark the end of winter and the beginning of spring; the warm climate of southeast Asia enables plants to grow in all seasons and creates a feeling of abundance.

番薯种植计划是子杰在上海进行 / 暂停的延续：在城市闲逛的时候把番薯种到某些公共空间/绿地里去。番薯是下贱容易生长的作物，同时又有着某种身份认同的附带性（比如会把番薯当做成本地族群的指代），其种植和生长在这里是游击式的——城市漫游中的行为，又可以慵懒地不管不顾这些分散式分布和随时收割的块茎（乃至叶子）。在几乎消灭了可食用种植作物的城市空间中，是否有一些空隙，可以进行游击种植？是否可以成为人们某种身体上的可能，提供给其他希望逃避统治的空间漫游者以选择？

子杰将在广州向更多的朋友发起这个种植的计划。

当然广州和上海很不一样，这里本来就是番薯的母国或step-母国；12月-1月的时间上也是处于冬春交接；东南亚的气候却让一切植物在四季中都更容易蔓延开，呈现一种弥散的状态。

RACHEL RITS-VOLLOCH

Curator

Dr. Rachel Rits-Volloch is a graduate of Harvard University with a BA degree in Literature, and holds an M.Phil and PhD from the University of Cambridge in Film Studies. She wrote her doctoral dissertation on visceral spectatorship in contemporary cinema, focusing on the biological basis of embodiment. In 2016-2017, she was Visiting Professor at the Bauhaus University, Weimar, lecturing in its MFA program “Public Art and New Artistic Strategies” and its PhD program in Artistic Research. She is Director of the non-profit global platform for time-based art, MOMENTUM, which she founded in 2010.

瑞秋·芮斯·沃洛荷

策展人

瑞秋·芮斯·沃洛荷博士于哈佛大学获文学学士学位，并于剑桥大学电影学院获得哲学硕士及哲学博士学位。她的博士论文主题为当代电影中的观众本体，并著墨于生物学基础。2016至17年期间，瑞秋·芮斯·沃洛荷于德国魏玛包豪斯大学任客座教授，讲授「公共艺术与新艺术策略」艺术硕士课程及艺术研究博士课程。

DONG BINGFENG

Academic Director

Dong Bingfeng is a curator and producer based in Beijing. He is a research fellow in School of Inter-media Art, China Academy of Art. Since 2005, Dong Bingfeng has worked as curator in Guangdong Museum of Art and Ullens Center for Contemporary Art, Deputy Director of Iberia Center for Contemporary Art, Art Director of Li Xianting's Film Fund, and Academic Director of OCAT Institute. In 2013, Dong Bingfeng was awarded the "CCAA Chinese Contemporary Art Critic Award". In 2015, he was awarded the Chinese Contemporary Art Critic Award of *Yishu: Journal of Contemporary Chinese Art*. In 2017, he was awarded the Robert H.N.Ho Family Foundation Greater China Research Grant.

董冰峰

学术主持

现为中国美院跨媒体艺术学院研究员。曾先后担任广东美术馆与尤伦斯当代艺术中心策展人、伊比利亚当代艺术中心副馆长、栗宪庭电影基金艺术总监、北京OCAT研究中心学术总监。同时他也担任多个艺术机构、艺术理论丛书和影展的学术委员、主编与国际评委。曾获“CCAA中国当代艺术评论奖”（2013）、“《YISHU》典藏国际版中国当代艺术评论奖”（2015）和“何鸿毅家族基金中华研究驻留奖”（2017）。董冰峰的研究领域包括影像艺术、独立电影、中国当代艺术史、展览史与当代批评理论。



About RMCA

The Redtory Museum of Contemporary Art (RMCA) is a group of buildings located at the heart of the Guangzhou Redtory Art District. This former industrial area, situated by the Zhujiang River in the centre of the city, has been repurposed for cultural and leisure use and covers 170,000 square metres with over 100 buildings.

Comprised of factories, sheds, offices and warehouses designed by Russian architects at the beginning of the 1950s, the planning and architecture expresses the idealism of the 20th century industrial age. The outer surface of the main museum building (Hall 1) has since been clad in rough corten steel to emphasise its monumental historical significance.

The exhibition spaces of RMCA cover a total area of over 4,000m² spread across six separate buildings (Halls 1, 2, 3, 4, 5 & 6). Halls 1 & 2 are over seven meters high, while the other spaces are more intimate. A workshop space for the Young Artists Programme has just been converted to supplement this. These resources give flexibility for planning many different kinds of exhibitions, performances and events.

RMCA is a private, non-profit Contemporary Art Museum with the complex function of making exhibitions, promoting academic research, organizing artists' residencies, running public programs for schools, universities and adult education, and facilitating exchanges of art, artists and exhibitions both within China and overseas.

关于红专厂当代艺术馆 RMCA

红专厂当代艺术馆(RMCA)是位于广州红专厂艺术区中心的一组建筑。这个曾经的工业区，位于城市中心的珠江，已经被改造用于文化和休闲，面积达17万平方米，建筑超过100幢。

RMCA的展览空间覆盖面积超过4,000平方米，分布在六个独立的建筑（1-6号馆，其中6号馆“另外影院”专门用作展示与播放影像作品）。1号馆与2号馆展示高度超过七米，其他空间格局显得更加亲密紧凑。除去这几个独立的大型展馆外，红专厂当代艺术馆工作坊（RMCA WORKSHOP）正是为青年艺术项目提了相应的场地。这些独立分布的展馆使各种不同的展览、表演和活动得到了更灵活更有趣的展示。

RMCA是一个私人的、非盈利性的当代艺术博物馆，具有制作展览、促进学术研究、组织艺术家的住所、为学校 and 成人教育举办公共项目、促进中国和海外的艺术家和艺术，以及展览交流的复杂功能。RMCA 是以展览、学术研究、公共教育、收藏等为主要功能的复合型非营利性私立当代艺术馆。

www.rmcart.org



红专厂当代艺术馆 | RMCA

地址：广州市天河区员村四横路128号红专厂艺术区内
邮箱：rmca@redtory.com.cn

开馆时间：Tue-Fri: 11:00-18:00 Sat&Sun 09:30-19:00 Closed on Monday

YOUNG ARTISTS PROGRAMME 青年艺术项目

ROUND 1



RMCA

红专厂当代艺术馆

REDTORY MUSEUM OF
CONTEMPORARY ART

WORKSHOP

FUTURE LIFE HANDBOOK 未来生活手册

www.rmcart.org / Redtory, Yuancun, Tianhe, GZ

