

当怪物
说话时

When
the Monster is Speaking



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目录

当怪物说话时 04

二层 展厅平面图 14
作品及艺术家介绍 16

一层 展厅平面图 34
作品及艺术家介绍 36

致谢 52

Contents

When the Monster is Speaking 08

2F Floor Plan 14
Works & Artist Bios 16

1F Floor Plan 34
Works & Artist Bios 36

Acknowledgements 52

当怪物说话时

“当怪物说话时”展览故事的起点，源于疫情中的紧急状态给年轻一代带来的后遗症。虚拟线上生活占据大部分时间的三年里，对于“无知”的恐慌与求生欲令我们拼命与外界保持联系，试图借助线上渠道超越受限的物理空间，主动被来自世界各地的信息不断冲刷。与之相随的技术在几年时间里不断更新，线上音乐会、线上会议、线上认证... 媒介成为实践约束日常的必要组成，虚拟生活成为我们现实中的关键节点。在这个过程中，不同意识形态下信息的操控和矛盾、虚拟世界所展示的理想生活和自身现实境况之间的差异、视觉刺激外其他感官抚慰的匮乏、大量负面信息流带来的替代性创伤等等业已存在的网络症候愈发显现。我们可以随手获得如此多的事实，以致于我们失去了得出结论的能力，因为总是有其他事实支持其他的说法。

当下，关于疫情的讨论似乎渐渐进入尾声，那些自疫情前就早有端倪的症状，即快速变化的媒体环境对个人意识和行为的种种影响，并没有随着疫情实体痕迹的消失而被一并抹去。走在信息迷雾中的恐慌如模糊的怪物影子，依然弥散在我们的社交生活中。同样，武装冲突、意识形态争斗、民族主义情绪等依旧不断生产真假难辨的信息和图像，刺激我们暂且选择相信某种事实、躲入某个集体，而疑问亟待解决。

展览题目“当怪物说话时”（*When the Monster is Speaking*）受到 1818 年玛丽·雪莱的科幻小说《弗兰肯斯坦》启发。自上世纪起，多部未来主义的科幻改编电影都以令人同情的角色和哥特式戏仿的形式描绘着书中那个人造的、压倒性力量的、寻求人类情感认同的缝合怪物，且每个版本都与那个时代的技术焦虑有关。“怪物”一词来自拉丁语 *monstrare*，翻译过来是“揭示”或“展示”。怪物常常以图像的形式折射出人类的恐惧与具像化的时代焦虑，它不仅仅由各类媒介呈现，还承载着媒介的形式：《弗兰肯斯坦》在 19 世纪打开了潘多拉的魔盒；《金刚》《哥斯拉》诞生于西方探险传统对异域世界的想象与野心、人类毁灭性暴行的灾难性后果；《生化危机》等电子游戏充斥着互动媒体催生的怪物；《野兽》则借人工智能消除人类自古以来的危机感和影响效率的情绪。怪物这一集体无意识的原始意象就成为我们寻找自己位置的坐标：它的形象变化也代表着我们对自身认知的更新。

正如意大利马克思主义理论家安东尼奥·葛兰西（Antonio Gramsci）所言：“旧世界正在消亡，新世界尚未诞生：现在是怪物横行的时代”。时过境迁，曾经令人感到新奇、恐怖、实验逐渐发展为现代科技的一部分，而那些关于怪物的想象与未知的担忧仍然存续在我们的生活中，形成迷雾般的传说与谎言。“怪物”在当下具体化地向我们映射着那些不可见的现象和关系，以及现实和我们所知道的界限之间的空间，而它围绕着未知所发出的声音令人越发难以捉摸。

我们只能通过记忆和媒介知晓一部分的真实，包含不同目的与立场的图像自现实中被截取后经历多次传播与解读，开始与其所揭示的内容相分离。这些分离的起始点也许可以追溯到 1980 年代。批判时代的声音渐弱，关于后现代的讨论解构了一切，也解构掉了既有的价值体系，在新世纪形成了多元主义的政治正确。资本在推进现代化的进程中令其对信息的掌控大于个人，个体的判断逐渐制约于权力机构的判断。信息社会发展推动的知识唯利化，改变了人与知识的关系。科学知识经由政治权力掌控后的真理呈现，似乎比过去任何时候都更依附于权力，却无法再凭权力解决自身的合法性：谁决定知识是什么？谁知道应该决定什么？传统真相界定的权威被消解，破除权威后的现代性又未能重建起新的合法性

权威，陷入了不知什么是知识、什么是真相，更不知道该了解什么的困境之中。在现代化的进程下，在既定制度框架之间继续增殖的、被拉图尔称之为“拟客体”的怪物无法被定位，人们只得在追求精英自我的路上狂奔，生怕因过时而失去身份。

被操纵的媒介在消费价值观的领导下，在更庞大的系统中运作着。伴随人工智能科技的跨越式发展，许多我们曾难以想象的变化已悄无声息地发生，也加速形成一块块技术的过期废墟，带来一种虚拟的空洞乡愁。社交媒体的爆炸式发展继续改变政治和原有的全球媒体格局，大众自身的传播能力，属于个人的突发事件成为了属于大家的突发事件，从而再次引来了漂浮的假象——一个人成为假新闻和剧本的演绎者。事件带来的差异性力量早已被营销部门，广告公司、金融界专家和媒体集团发现，就像新浪潮曾经非常前卫、刺激的电影技术早已被吸收到霸权美学的武器库中。那些看似爆发但实际上是人为设计的事件，今天也被广泛拿来为服务和商品做有效宣传，到处都充斥着坚信数据和概率的决定论信徒。技术的发展仅仅让业已存在的现象暴露得更加明显：不需要想象更远更新的技术，就能看到机器学习工具已经在复制社会的不平等，虽然这往往是无意的。

当怪物说话时，它的声音和我们自己的声音重叠。本次展览中“怪物”所指向上的，不仅是那些尚未可知的新事物和被客体化的阴谋和集团，也指技术更新带来的信息污染、媒介操控、集体沉默、社会趋同时代症候背后，深藏于我们心中的欲望、焦虑、沮丧和缺乏认知所带来的偏见。技术迭代所导向的工具理性式的价值观赤裸裸排斥着人性中的不稳定因素，引发着一轮又一轮的生存焦虑和人与机器之间的比较，它源于对不可控制和不准确定性的恐惧。在这里，技术本身不能，甚至不能作为主要的解决方案。展览由“真实的故事”、“怪物质疑”两个章节组成，从我们口耳相传时所听到的第一句话：这是一个真实的故事 开始，逐步分解图像等媒介背后的生产逻辑，在一片片拼图中认真辨别那些噪音，独立质疑呈现于面前的表象，意识到怪物的虚幻本质，并更深层次地触及这一主题——当我们遇到难以理解的事物，并拒绝理解时，怪物就会诞生。

基于我们当前的背景，这次讨论是紧迫的，也与目之所及的未来息息相关：本次展览集合了来自中国、韩国、波黑、挪威、约旦、越南、智利等 10 个国家的 16 件录像和装置作品，他们在实践中展示着来自不同层级的多重视角。各地的艺术工作者们面对不同的地缘政治、个人或集体遭遇的事件，尝试用影像、文字等多种媒介分析怪物的声音，或钻入现实与时间的缝隙，尝试以新的方式、综合的手段来寻找我们面对的真正问题：我们淹没在影像海洋中，却没有经历生活，也没有用我们的身体感受感官的意义。重塑这些“真相”，在这一过程中进一步确认我们认知的局限，补充我们因学科和文化等界限而零碎不整的知识地图。这些作品给予我们一种社会学的想象力，去恢复我们的人性尊严和异化的价值准绳，同时努力创造一种更有弹性的“新常态”，共享一个积极、多样的公正梦想。同时，他们的作品在展厅中也再次展示我们消失的生活并成为怪物、幽灵的墓碑。

那荣锟、王佳怡

When the Monster is Speaking

The exhibition *When the Monster is Speaking* tells a story originating from the lingering aftermath of pandemic-induced state of emergency and its impact on the younger generation. Over the three years mostly spent on virtual life online, the fear of "ignorance" and a primal urge to survive have fueled a desperate need to maintain ongoing connections with the outside world at all costs. We have sought to transcend the constraints of physical space through online channels, willingly being inundated by information from around the globe. It was a period when technologies rapidly advanced to meet growing needs—online concerts, virtual meetings, and digital certifications... The mediums thus became an essential part in enforcing everyday limitations, while virtual life emerged as a critical juncture in our reality. Various long-standing internet syndromes resurfaced during this process: information manipulation and contradictions under different ideologies, the gap between the ideal life portrayed by the virtual world and our lived realities, the dearth of sensory gratification beyond visual stimulation, and the vicarious trauma caused by the onslaught of negative information, among others. We can now readily obtain so much factual information that we lose the ability to draw conclusions,

as there always seems to be alternative facts supporting different claims.

Although discussions about the pandemic are gradually winding down, the social syndromes that predated the virus have not dissipated alongside the physical evidence of COVID-19. In other words, the various impacts of the rapidly shifting media environment on individual consciousness and behavior persist. The fear that once spread through the fog of excessive information still permeates our social lives, like the phantom of a monster looming in the dark mist. Similarly, issues such as armed conflicts, ideological clashes, rising nationalism continue to generate information and imagery that cloud our judgments in discerning what is true or false, driving us to temporarily settle on a speculative truth or hide in a certain group. But still, the underlying problems remain painfully unsolved.

The title of the exhibition, "When the Monster is Speaking", draws inspiration from the renowned science fiction *Frankenstein* written by English author Mary Shelley in 1818. Since the last century, several film adaptations of futurist science fictions have depicted this manmade, overwhelmingly powerful, cobbled-together monster who seeks humanistic feelings as a character evoking our strong sympathy. Each version of the adaptation, though all in the style of a Gothic parody, repeats the technological anxieties peculiar to its respective time. The word "monster" finds its etymological origin in the Latin term "monstrare", which can be literally translated as "to reveal" or "to display". Monsters, while taking form through visual representation, often reflect human fears and materialize into embodied anxieties of their times. They are not only presented through all sorts of mediums, but also embodies the form of media: *Frankenstein* opened Pandora's box in the 19th century; *King Kong* and *Godzilla* were born from imagination and ambition of the western adventurous tradition

towards exotic worlds; game series like the *Resident Evil* are rife with monsters bred by interactive media; *La Bête*, with the assistance of artificial intelligence, tries to deprive humans of their inherent sense of crisis and other emotions that hinder their productivity. Monsters—this primordial image of the collective unconscious—become the coordinates with which we can correctly posit ourselves. The transformation of their images then represents the constant refreshing of our own self-identification.

Italian Marxist philosopher Antonio Gramsci famously observed, "The old world is dying, and the new world struggles to be born: now is the time of monsters". Time has rendered once groundbreaking or appalling experiments part of modern science and technology. However, the imaginations about monsters and worries towards the unknown still persist in our lives, gathering into mists of lores and lies. Today's "monsters" manifest as concrete demonstrations, reflecting unseen phenomena, hidden connections, as well as the rift between reality and the limits of our knowledge. Meanwhile, the sound it emits around the unknown grows increasingly elusive.

We are only able to grasp partial truths through memories and mediums. Once images serving distinct agendas and stances are extracted from reality, they undergo dissemination and interpretation countless times, slowly being detached from their original content. This detachment began as early as the 1980s. Voices from the era of critiques were subdued. Post-modern discussions deconstructed everything, including existing value systems. A new pluralistic political correctness was subsequently established in the following century. Capitals, the driving engine of modernization, have tightened their grip on information, giving them greater control than individuals, so much so that individual judgments became inevitably subjected to influence of authoritative bodies. The development of information society has

further prioritized the pursuit of profit in knowledge utilitarianism. This has fundamentally altered the relationship between individuals and knowledge itself. Scientific knowledge is now shown in a particular form of truth sanctioned by political power, seemingly growing more dependent on power than ever before. But power alone can no longer grant its legitimacy: who determines what constitutes knowledge? Who has the authority to determine what needs to be known? Authorities defined by truths in the traditional sense have dissolved, yet post-authoritative modernity has not been able to re-build a legitimate one anew. Instead, we fall into a predicament where we do not know what knowledge is, what truth is, or even what we should know. In the process of modernization, the monsters of what Bruce Latour calls "quasi-objects" proliferate within pre-existing institutional frameworks. Their traces, however, elude precise tracking. As a result, people are compelled to frantically race toward elitist self-fulfillment, for fear of falling behind the times and thus losing their identities.

The manipulated mediums continue to operate within an even grander system guided by consumerist values. The technological leaps of artificial intelligence have stimulated many changes that were previously unimaginable. Along with these changes come accelerated cascades of obsolete technological ruins, evoking a hollow nostalgia for virtuality. The explosive evolution of social media continuously affects politics, reshapes the original global media structure, and regulates the public's ability to disseminate information. The emergencies of an individual are now naturally ones that belong to everyone and anyone. This situation then again induces a false impression that hovers above facts—individuals become enactors of fake news and scripts. Marketing departments, advertising agencies, financial experts, and media corporations have discovered the intensity of differentiation brought about by events and incidents. History rewrites itself once again, just as the avant-garde cinematic techniques of the La Nouvelle

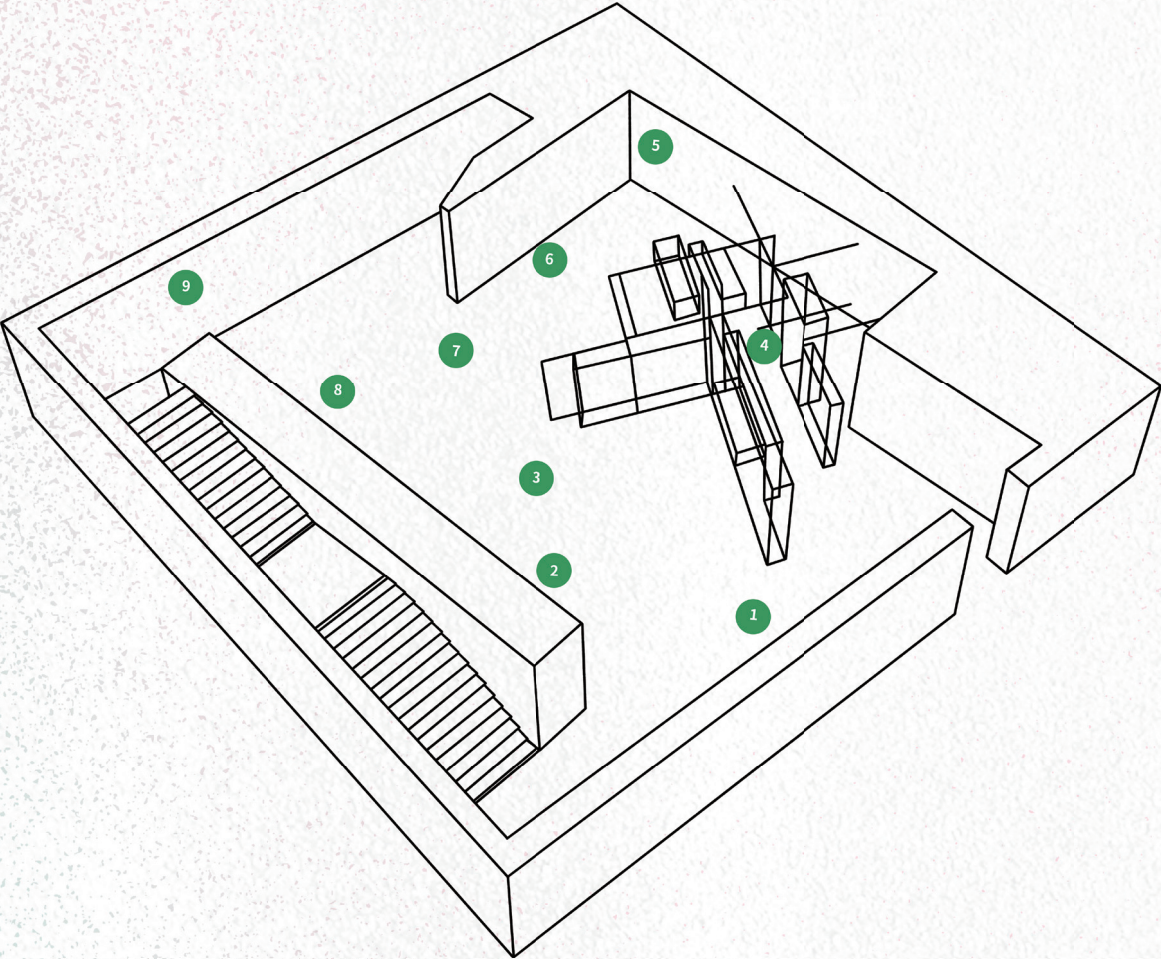
Vague movement were weaponized into the armory of hegemonic aesthetics. These perceived explosions are, in fact, artificially designed plots extensively used for achieving effective promotion of services and products today. Eager acolytes of data and probabilistic determinism are ubiquitous. Technological development exposes long-existing phenomena even more clearly: it no longer requires a vision of more advanced or future technologies to see that machine learning tools, albeit unintentionally, are reproducing social inequalities.

When the monster is speaking, its voice overlaps with our own. The "monster" in this exhibition symbolizes no just newfound objects and events, nor solely objectified conspiracies and cliques. It also represents our deepest desires, anxieties, despondency, and the biases rooted in our inadequate understanding. These feelings are concealed beneath the syndromes intrinsic to our times, which will emerge alongside technological updates, such as information contamination, media manipulation, collective silence, and the homogenization of societies. The instrumental rationality driven by technological iterations unabashedly severs all unstable factors in humanistic relations, unleashing lasting anxieties for survival and continued rivalry between humans and machines. Ultimately, it is embedded in the fear of uncontrollability and uncertainty. In this context, technology alone cannot be, or even should not be, the primary solution. Composed of two chapters, "Real Stories" and "Questioning the Monster", the exhibition begins with the very first words we often hear in the recounting of an allegory: "This is based on a true story...." It gradually deconstructs the logic of production for mediums like images, meticulously sifting through the noise in piecemeal puzzles, independently questioning the presented appearances, seeing through the deceptive nature of the monster, and deeply engaging with the underlying theme: when we encounter things we cannot comprehend and refuse to understand, monsters are born.

Our current condition necessitates this discussion as urgent and relevant for any impending future. This exhibition showcases a collection of 16 video and installation works by artists from a total of 10 countries, including China, South Korea, Bosnia and Herzegovina, Norway, Jordan, Vietnam, and Chile. In these works, artists from around the world offer their diversified perspectives across all layers and levels. Responding to a range of geopolitical issues and personal or collective encountering, they employ video, text, and other media to examine the "voices" of these monsters. Alternatively speaking, they dig into the chasm between reality and time, exploring the actual pressing issues with unique means and comprehensive measures: we are submerged in an ocean of videos and images, but have never fully experienced life or embodied the essence of sensations. Here, we reconstruct the "truths" and further probe the limits of our cognition, charting and piecing together a map of knowledge that remains fragmented and scattered due to disciplinary and cultural disjunctions. The works featured in this exhibition cultivate a sociological imagination which can help us reclaim lost standard values of dignity and recognize the impact of alienation. Simultaneously, they strive to create a "new normal"—one marked by resilience, with a positive, diverse dream for justice. These artistic creations, displayed in museum, resurrect our bygone lives, becoming immortal memorials for the "monsters" and "ghosts" of our past.

Text: Na Rongkun, Wang Jiayi

Translator: Sun Jiajing



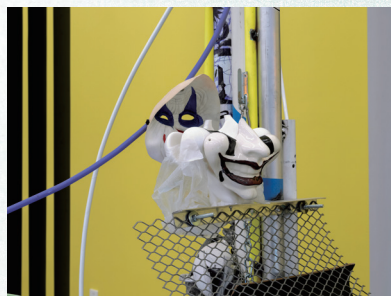
! 大卫·杜阿尔 | David Douard

SOFTPIL' LOW-rack" 2

木材、金属、织物、铝、油漆、聚苯乙烯泡沫塑料、吹制玻璃、电缆、灯泡、纸张、磁铁、脚轮、石膏、合成纤维发、铸铝、颜料、玻璃、树脂、纸上印刷、陶瓷、电视、塑料袋、枕头

Wood, metal, fabric, aluminum, oil paint, styrofoam plastic, blown glass, electric cable, bulb, paper, magnet, castors, plaster, synthetic hair, cast aluminum, paint, glass, resin, print on paper, ceramic, TV, plastic bag, pillow

2023 | 272×270.5×200 cm



大卫·杜阿尔 (1983年)

艺术家出生于法国佩皮尼昂，他的作品以其雕塑组合和混合媒体装置而闻名，探索了广泛的参考资料——诗歌、科学史、技术、万物有灵论、低科技和主流文化——培育寓言叙事，探索我们想象中的世界之间的传染性关系。语言作为艺术家的创作基础，他将各种混乱、离经叛道的匿名诗歌带入空间，将雕塑与声音、机械、视频等媒介结合起来，建构起视触觉多重纹理的感官世界。他的作品曾在巴黎东京宫（2018年）、卡塞尔弗里德利希阿鲁门博物馆（2015年）等地展出，还参加了光州双年展（2018年）、台北双年展（2014年）和第12届里昂双年展（2013年）。

David Douard (b.1983)

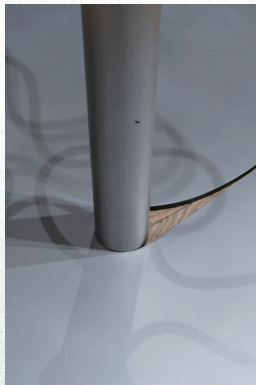
The artist hails from Perpignan, France. Renowned for his sculptures and mixed-media installations, his works delve into a wide array of source materials—poetry, scientific history, technology, animism, low-tech, and mainstream culture—nurturing allegorical narratives that explore contagious relationships between the worlds we imagine. Language serves as the cornerstone of Douard's artistic practice. He introduces various disruptive, non-conformist anonymous poems into the space, merging sculpture with sound, machinery, video, and other mediums to construct a sensory world of visual and tactile textures. Douard's artworks have been exhibited at Tokyo Palace (2018), Fridericianum Museum (2015), Gwangju Biennale (2018), Taipei Biennial (2014), and the 12th Lyon Biennale (2013).

敖乾桺 | Chando Ao

钢管椅 | *Pole Chair*

不锈钢 | Stainless steel

2021 | 350×85 cm, 尺寸可变 | dimension variable



敖乾桺 (1990 年)

艺术家出生于重庆，

现工作和居住在纽约。他于 2015 年获得 The

Chan 雕塑奖，2016 年毕业于美国波士顿塔夫茨大

学美术馆学校。他的作品展现两种极端：一是独自完成

的绘画作品；一是构建一个复杂而开放的系统，需要与外部

合力完成，包括机器人、动植物、食物、软件、机械、极特殊

材料和日常消费品。该系统邀请观众触摸、拥抱、攀爬作品，甚至

嬉戏。两种创作方式也反映了他作为个体的两个常态，一是向内感受

自我，一是向外传递简明而基础感官体验。他的近期个展包括在纽约

Postmasters 画廊（2021—2022 年）和北京 C5CNM 空间（2024 年）；

机构展展于美国托马基金会、中国西海美术馆、X 美术馆三年展等。他的

个展曾被《纽约杂志》Jerry Saltz 和《纽约客》Johanna Fateman 报道；

其他报道包括《The Brooklyn Rail》《艺术论坛》《Ocula》《Hyperallergic》等。

Chando Ao (b.1990)

The artist was born in Chongqing, lives and works in New York. He graduated from Tufts University School of Museum of Fine Arts in 2016 and received The Chan Sculpture Award in 2015. Ao's practice navigates between two extremes: on the one hand, his solo endeavors in paintings and drawings; on the other hand, he builds a complex and open system, which needs to be accomplished in conjunction with the external world, which includes robots, flora and fauna, software, food, machinery, exceptionally unique materials, and everyday consumer goods. This system is designed to engage the viewer, inviting them to touch, embrace, climb, and even juggle with the work. The two modes of creation also mirror his dual states as an individual— introspectively sensing himself, and outwardly conveying a concise and fundamental sensory experience. He had solo exhibitions with Postmasters Gallery in New York (2021-2022) and C5CNM in Beijing (2024). His recent institution exhibitions include the Thoma Foundation (Santa Fe, 2022-2023) in the US, TAG Art Museum (Qingdao, 2022), and X Museum Triennial (Beijing, 2019) in China. His solo exhibitions have been covered by Jerry Saltz for *New York Magazine* and Johanna Fateman for *New Yorker*; other press includes *The Brooklyn Rail*, *Art Forum*, *Ocula*, *Hyperallergic*, and more.

3

朱利安·夏利耶，朱利叶斯·冯·俾斯麦 Julian Charrière, Julius von Bismarck

在现实世界中，事情并没有那么完美 | *In Real World It Doesn't Happen That Perfectly*
多频彩色有声影像装置（两频彩色有声循环影像与现场新闻频道）| Multi-screen video
installation (color, sound), two-channel video loop and one live news channel
2019 | 17' 32"



朱利安·夏利耶（1987年）

作为法国-瑞士艺术家，他目前在柏林生活和工作。他探索自然理念及其在深层地质和人类历史中的转变。基于生态问题的紧迫性，他的作品通常源于对地球物理特征突出的偏远地区的田野调查，如火山、冰原、棕榈种植园、海底和放射性场所，反映了全球化时代的勘探政治与神话。他常与作曲家、科学家、工程师、艺术史家和哲学家进行跨媒体合作，作品让人反思感知、再现与参与自然界的文化传统。夏利耶毕业于柏林艺术大学（2013年），曾是奥拉维尔·埃利亚松的学生和空间实验研究所的参与者。其作品曾在旧金山现代艺术博物馆、兰根基金会、巴黎瑞士文化中心等国际机构展出，还入选威尼斯双年展（第57、59届）、里昂双年展（第12、16届）等国际展。他是2021年马塞尔·杜尚奖的提名艺术家，并于2022年获得萨姆当代艺术奖（第14届）。

Julian Charrière (b.1987)

A French-Swiss artist living and working in Berlin, Charrière explores ideas of nature and its transformation over deep geological as well as human historical time. Addressing pressing matters of ecological concern, his work frequently stems from fieldwork in remote locations with acute geophysical identities, such as volcanoes, ice fields, oil palm plantations, and undersea and radioactive sites, exploring mythos and politics of exploration in a globalized age. Working across media and conceptual paradigms, Charrière frequently collaborates with composers, scientists, engineers, art historians, and philosophers. His work often provokes, inviting critical reflection upon cultural traditions of perceiving, representing, and engaging with the natural world. A former student of Olafur Eliasson and a participant in the Institute for Spatial Experiments, Charrière graduated from the Berlin University of the Arts (2013). His work has been exhibited at major international institutions, among them SFMOMA, San Francisco (2022); Langen Foundation, Neuss; and Centre Culturel Suisse, Paris. Charrière also participated in international exhibitions such as the 57th, 59th Biennale di Venezia; the 12th and 16th Lyon Biennale, etc. As a nominee of the Prix Marcel Duchamp in 2021, Charrière in 2022 received the 14th SAM Prize for Contemporary Art.

朱利叶斯·冯·俾斯麦 (1983年)

艺术家现生活和 works 于柏林、瑞士。他在柏林艺术大学、纽约亨特学院以及艺术家奥拉维尔·埃利亚松创立的空间实验研究所完成了学业。通过将视觉艺术与自然科学、社会科学等其他领域的研究和实验结合在一起，他的作品呈现出多种形式，从动力雕塑和摄影到视频装置和景观设计。他的作品以深入探索感知现象和现实建构闻名，将自然作为社会建构出的虚构概念进行谈判是他作品的核心焦点。他的个展包括柏林画廊（2023年）、波恩联邦艺术馆（2020年）以及巴黎东京宫（2019年），并参加了各种国际群展和双年展。

Julius von Bismarck (b.1983)

The artist currently lives and works in Berlin and Switzerland. He completed his studies at the Berlin University of the Arts, Hunter College in New York, USA, and the Institute for Spatial Experiments founded by Olafur Eliasson. By combining visual arts with other fields of research and experimentation, such as natural and social sciences, his works in a variety of forms—from kinetic sculptures and photographs to video installations and landscapes. His works are characterized by the in-depth exploration of phenomena of perception and constructions of reality. The negotiation of nature as a socially constructed fiction is a core focus of his work. His solo exhibitions including at the Berlinische Galerie (2023), Bundeskunsthalle Bonn (2020), and Palais de Tokyo in Paris (2019), and also participated in various international group shows and biennials.



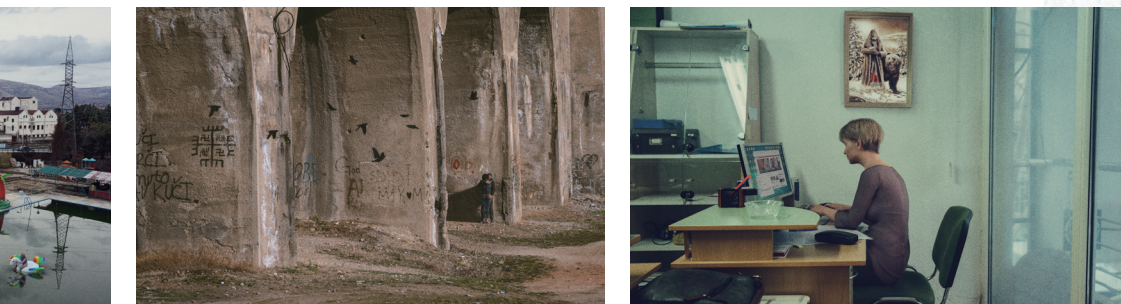
4

乔纳斯·本迪克森 | Jonas Bendiksen

韦莱斯之书 | *The Book of Veles*

摄影、AI 文本、社交媒体截图、3D 人物建模动图 | Photography, AI-generated text, screenshots of social media, 3D character modeling GIFs

2021 | 尺寸可变 | dimension variable

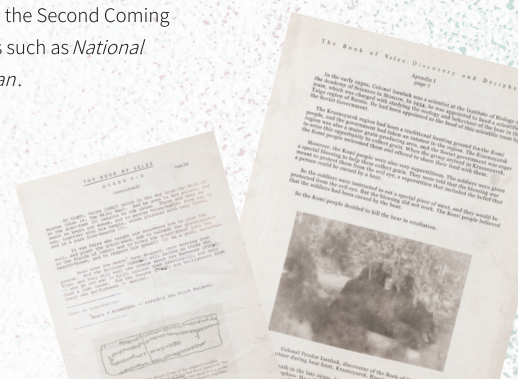


乔纳斯·本迪克森 (1977年)

作为挪威裔美籍摄影师，他的作品考量社区、信仰、宗教和技术等议题在社会中的地位，尤其关注飞地、社会边缘群体和孤立社区里的人物。他 19 岁时在马格南伦敦办事处实习，后于 2004 年成为马格南图片社候选人，2008 年成为会员，2010 年担任社长。在俄罗斯从事摄影记者工作的时间里，他出版的第一本书《卫星——来自前苏联边缘的摄影》(2006 年) 描绘了苏联解体后的原加盟国。2005 年，他发起“我们生活的地方”项目，拍摄城市贫民窟。他在三年内走访了内罗毕、孟买、雅加达和拉斯加四个贫民窟社区，于 2008 年出版同名书籍和并举办展览。他的书《最后的终约》(2007 年) 讲述自称是耶稣再世的七个人的故事。他的摄影作品刊登于《国家地理》《时代》《卫报》等多部杂志。

Jonas Bendiksen (b.1977)

A Norwegian American photographer, he explores themes of community, faith, religion and technology, considering its place in society, with a particular focus on enclaves, people on the fringes of society, and those living in isolated communities. At the age of nineteen, Bendiksen began his career with an internship at Magnum's London office, later he became a Magnum Photos nominee in 2004, a member in 2008, and its president in 2010. During his time as a photojournalist in Russia, his first published book, *Satellites: Photographs from the Fringes of the former Soviet Union* (2006), looked at separatist republics in the former USSR. In 2005, Bendiksen launched a project titled *The Places We Live* about the urban slum. The three-year journey-project, which took Bendiksen to four slum communities in Nairobi, Mumbai, Jakarta and Lagos, led to an eponymous publication and an exhibition in 2008. His book, *The Last Testament* (2007), tells the story of seven men who claim to be the Second Coming of Christ. His editorial clients include magazines such as *National Geographic*, *Stern*, *Time*, and *The Guardian*.





阮纯诗 (1973年)

艺术家是河内独立电影制作人
和媒体艺术家，也是河内独立纪录片组织
DocLab (2009 年) 的创始人。她经常将现成镜头
重新编辑成为另类的历史记忆故事，从而探索记忆的社会
功能和历史作用，尤其是记忆的缺席。她的调研围绕劳动及
其性别动态，档案及其未被解释的东西，感知与视觉特权等议题
展开。她的影像作品曾在多个电影节和艺术展览上展出，包括巴黎
国立网球场现代美术馆、波尔多当代艺术美术馆、里昂双年展 (2015
年)、台湾亚洲艺术双年展 (2015 年)、福冈亚洲艺术三年展 (2014
年)、新加坡双年展 (2013 年)、雅加达双年展 (2013 年)、奥伯豪
森国际电影节、曼谷实验电影节、国际艺术家电影节、哥本哈根 DEN FRIE
当代艺术中心、台北关渡双年展。

Nguyễn Trinh Thi (b.1973)

An independent filmmaker and media artist based in Hanoi, and the founder of the independent documentary organization DocLab (2009) in Hanoi. She frequently re-edits existing footage to create alternative historical narratives of memory, delving into the social function of memory and its historical consequences, particularly the concept of absence within memory. Her research focuses on themes such as labor and its gender dynamics, the archive and its uninterpreted elements, perception, and the privileging of sight. Her film works have been exhibited at various festivals and art shows, including Jeu de Paume in Paris, CAPC musée d'art contemporain de Bordeaux, Lyon Biennale (2015), Taiwan Asian Art Biennial (2015), Fukuoka Asian Art Triennial (2014), Singapore Biennale (2013), Jakarta Biennale (2013), Oberhausen International Film Festival, Bangkok Experimental Film Festival, Artist Films International, DEN FRIE Centre of Contemporary Art in Copenhagen, and Kuandu Biennale in Taipei.

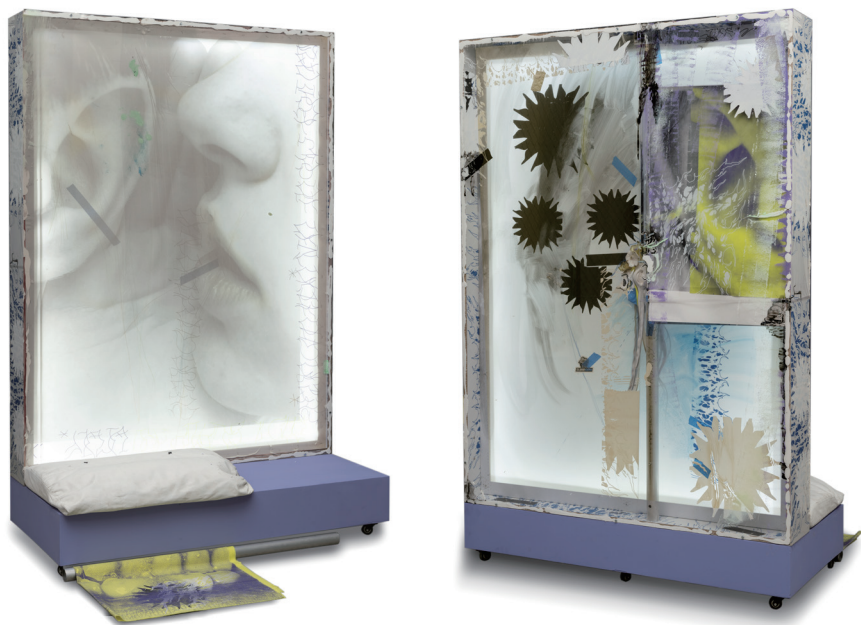
6 大卫·杜阿尔 | David Douard

Birdzhands and' US (A)

木材、塑料、金属、铝、油漆、灰泥、胶带、贴纸、装饰钉、皮革、枕头、织物

Wood, plastic, metal, aluminum, oil paint, plaster, tape, nail, leather, pillow, fabric

2023 | 228 × 149.7 × 118 cm



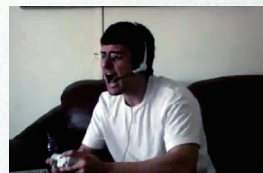
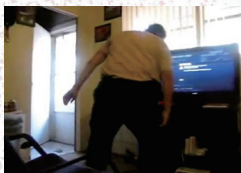
伊娃和弗朗哥·马特斯 | Eva & Franco Mattes

我们这一代 | My Generation

破损电脑、CRT 显示器、扬声器、键盘、鼠标、电缆、单频彩色有声录像

Broken computer, CRT monitor, loudspeaker, keyboard, mouse, various cables, single-channel video (color, sound)

2010 | 13' 26"



伊娃和弗朗哥·马特斯 (1976年)

这对来自美国的意

大利裔艺术家组合生活、工作在纽约和米兰。

他们使用匿名或各种假名发布作品——最著名的是

0100101110101101.org——使他们成为网络艺术领域的核

心人物，并凭借《生活共享》(2000 年)等经典作品帮助塑造

了这一媒介。通过视频、装置和在线干预，他们的作品回应并剖析

了我们当代的网络状况，总是以黑色幽默的方式探讨网络生活的伦理

和政治。他们的一些最具争议性的作品甚至使他们陷入了法律麻烦，例如

与耐克的著名审判——出人意料地以艺术家的胜利而结束，臭名昭著的艺

术家达科·马弗的发明或威尼斯双年展上计算机病毒的传播。诸如此类的干

预措施赋予他们令人狂热的地位，对年轻一代艺术家的影响力也在持续增长。

他们的作品被旧金山现代艺术博物馆、惠特尼美国艺术博物馆、苏黎世温特图尔

摄影博物馆和北京 X 美术馆收藏。他们也是策展小组“不要随波逐流”的一部分，

该小组在福岛禁区举办了一个无法进入的展览 (2015 年至今)。

Eva & Franco Mattes (b.1976)

This Italian American artist duo is based in New York and Milan. Operating anonymously or releasing works under various pseudonyms—most notably 0100101110101101.org—they became central figures in the Net Art scene, and with classic works like *Life Sharing* (2000) they helped shape the medium. Through videos, installations and online interventions, their work responds to and dissects our contemporary networked condition, always approaching the ethics and politics of life online with a darkly humorous edge. Some of their most controversial works have even got them into legal troubles, like the famous trial with Nike—which ended, unexpectedly, with the victory of the artists, the invention of notorious artist Darko Maver or the spreading of a computer virus at the Venice Biennale. Interventions like these have given them cult status, and their influence on younger generations of artists continues to grow. Their works can be found in the collections of the SFMOMA (San Francisco); Whitney Museum of American Art (New York); Fotomuseum Winterthur (Zurich) and X Museum (Beijing). They are part of the curatorial collective "Don't Follow the Wind" which maintains an inaccessible exhibition in the Fukushima Exclusion Zone (2015—present).

三星意味着高潮 | *SAMSUNG MEANS TO COME*

单频黑白有声录像 | Single-channel video (black and white, sound)

2016 年 (中文版) 原文配乐 | 2016 (Chinese Version) Original text and music soundtrack

8' 45" (10' 02" 带间奏) | 8' 45" (10' 02" with Interlude)

ON TOP OF

三星就在我身上，

AM I SØRRY?
SHØULD I BE?
我难过吗？我该难过吗？

张英海重工业 (YHCHI)

这是由张英海和马克·沃格组成的艺术小组。他们创作了一种独特的风格，将英文、韩文和其他 24 种语言的原始文本与音乐相结合，多部作品在各大艺术机构和双年展上展出。2018 年，香港 M+ 博物馆收藏了他们过去和未来的所有作品档案。2021 年，M+ 博物馆为其开馆展委托他们创作了一件重要作品《被钉在十字架上的电视——天堂里没有祈祷》。2022 年，他们的作品通过线上线下的形式在伦敦泰特现代美术馆展出。为了配合他们 2022—2023 年在柏林新国家美术馆的个展，YHCHI 制作了一本 2361 页的艺术家书籍《纪念品》。2024 年，他们在斯坦福大学坎托艺术中心发表了丽君国画基金会亚洲艺术杰出讲座。他们的作品将被收入新版《诺顿英国文学选集》。

Young-Hae Chang Heavy Industries (YHCHI)

This artist group with Young-Hae Chang and Marc Voge has created a signature style of syncing original texts and music in English, Korean, and 24 other languages, showing many of them in major art institutions and biennials. In 2018 M+ Hong Kong acquired an archive of all of their past and future work. M+ commissioned a major work, *CRUCIFIED TVS—NOT A PRAYER IN HEAVEN*, for its inaugural museum opening, in 2021. In 2022 a show of their work, both on-and-offline, opened at Tate Modern, London. To accompany their 2022-2023 solo show at Neue Berliner Kunstverein (n.b.k.), YHCHI made a 2361-page artist's book, *SOUVENIR*. In 2024 they gave the Lijun Guohua Foundation's Distinguished Lecture on Asian Art at Cantor Arts Center, Stanford University. Their work will be included in the new edition of *The Norton Anthology of English Literature*.

劳伦斯·阿布·哈姆丹 | Lawrence Abu Hamdan

有争议的话语 | *Disputed Utterance*

激光切割立体模型、彩色合剂冲印在木架上纸板、文本 | Laser-cut dioramas, C-prints mounted on cardboard with wooden cases, texts

2019 | 7×10×6 厘米 ×14 件 | 7×10×6 cm ×14 pieces

劳伦斯·阿布·哈姆丹 (1985年)

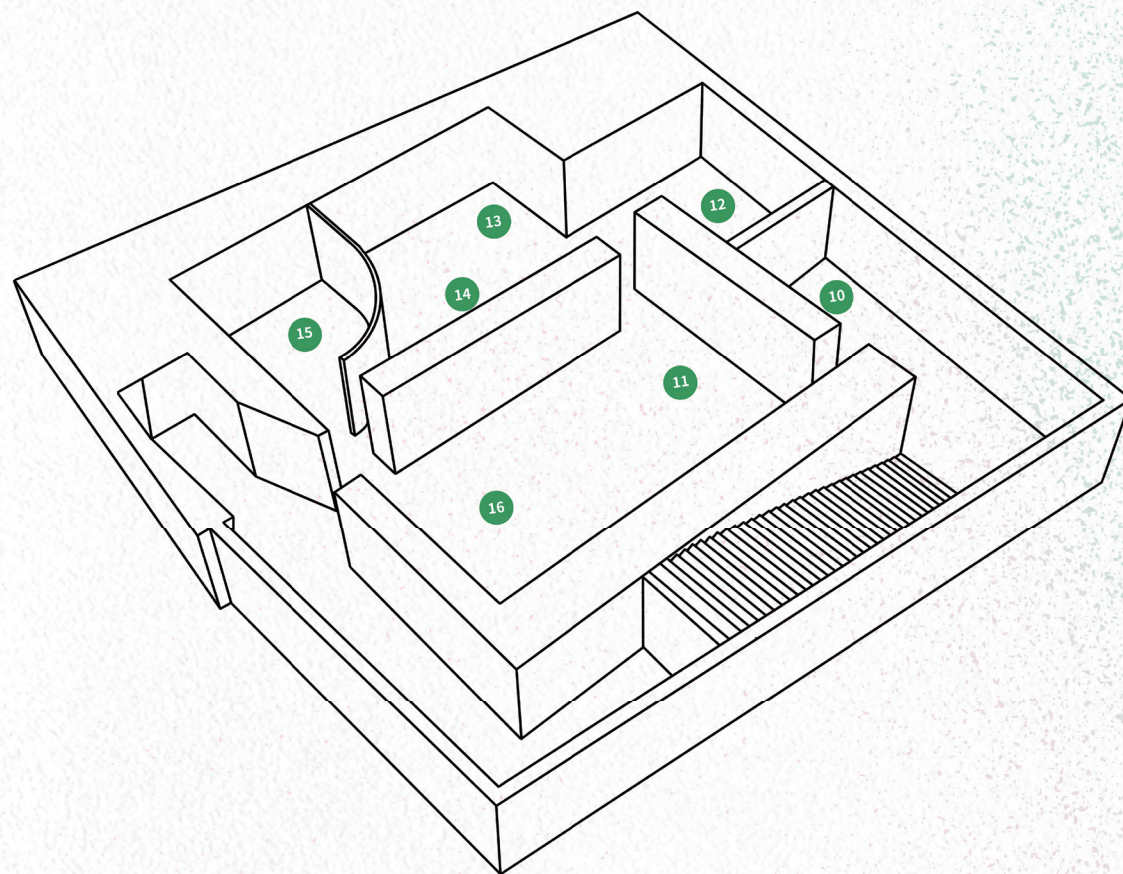
艺术家于 2017 年获得博士学位，
并曾在芝加哥大学、纽约新学院及最近在美
因茨约翰内斯古腾堡大学获得研究员和教授职位。
作为艺术家、音频调查员和 Earshot（世界上第一个为
人权和环境宣传进行音频调查的非营利组织）创始人，阿布哈
姆丹的音频调查已被英国庇护和移民法庭用作证据，还是国际
特赦组织、国际儿童保护组织和法证建筑等组织宣传活动的重要
组成部分。他的项目曾在悉尼双年展（第 22 届）、威尼斯双年展（第
58 届）、光州双年展（第 11 届）、沙迦双年展（第 13、14 届）等
多个展览展出，并被现代艺术博物馆、古根海姆、蓬皮杜中心和泰特
现代美术馆等机构收藏。

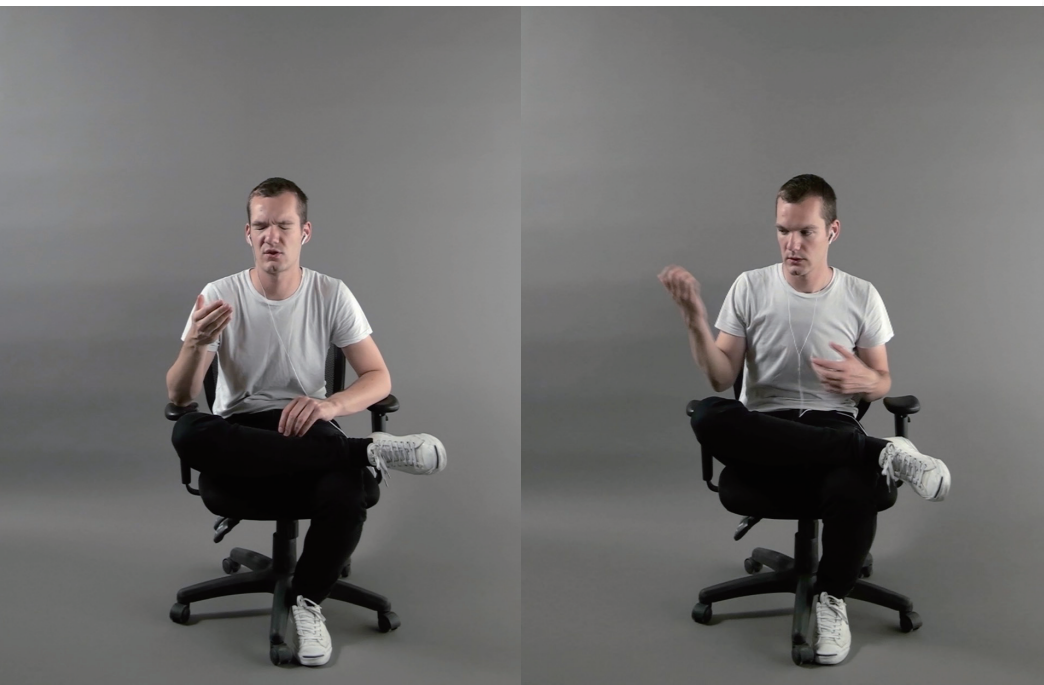
Lawrence Abu Hamdan (b.1985)

The artist received his PhD in 2017 and has held fellowships and professorships at the University of Chicago, The New School and most recently at the Johannes Gutenberg University Mainz. As an artist, audio investigator and founder of Earshot, the worlds' first non-profit organisation producing audio investigations for human rights and environmental advocacy, Abu Hamdan's audio investigations have been used as evidence at the UK Asylum and Immigration Tribunal and been a key part of advocacy campaigns for organisations such as Amnesty International, Defence for Children International and Forensic Architecture. His projects have been exhibited at various institutions such as the 22nd Biennale of Sydney, the 58th Venice Biennale, the 11th Gwangju Biennale, the 13th and 14th Sharjah Biennial, as well as being included in the collections of institutions like The Museum of Modern Art (MoMA), The Guggenheim, Centre Pompidou, and Tate Modern.



1F





10 达米尔·阿夫达吉奇 | Damir Avdagić

翻译 | *Prevodenje (Translation)*

单频彩色有声录像 | Single-channel video (color, sound)

2015 | 16' 12"

达米尔·阿夫达吉奇 (1987年)

艺术家通过文本、表演和视频探索历史记忆和身份认同等主题。前南斯拉夫冲突 (1991—1995 年) 是阿夫达吉奇家族史的核心，他以此事件为切入点，探讨政治制度转变、移民和代际关系等主题。阿夫达吉奇主要使用文字作为材料，其中包括他通过与前南斯拉夫社区成员的对话收集的口述叙事。这些材料通过各种表演策略 (如重演、翻译、朗读) 得以呈现，并转化为移动影像装置。在他的作品中，叙事可以在“作者”和表演者之间传递。通过让一代人的成员表演另一代人的言行，阿夫达吉奇试图反思历史如何跨越时空，以及过去如何在当下回响，作品中所有参与者都与同一历史联系在一起。他是富布莱特奖学金获得者，2014 年获得奥斯陆 Fotogalleriet 颁发的 BKH 摄影艺术奖。他的作品曾在柏林新艺术协会、伦敦白教堂美术馆、韩国昌原雕塑双年展、哥本哈根夏洛滕堡艺术馆和挪威克里斯蒂安桑艺术馆等地展出。

Damir Avdagić (b.1987)

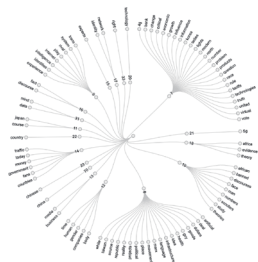
The artist explores themes of historical memory and identity through text, performance and video. The conflict in Former Yugoslavia (1991-1995) makes up a central part of Avdagić's family history and he uses this event as an entry point to address themes such as shifting political systems, migration and the relationship between generations. Avdagić's main materials are words; spoken narratives which he collects through conversations with members of the Former Yugoslavian community. This material is activated through various strategies of performance (re-enactments, translations, reading) and developed into moving image installations. In his work narratives become transmissible between "author" and performer. By having members of one generation perform the words and actions of another, Avdagić seeks to reflect on how history stretches across time and how the past echoes in the present. All the participants in Avdagić's work are tied to the same history. Avdagić is a Fulbright Fellow and recipient of the BKH's Photo Art Prize at Fotogalleriet, Oslo in 2014. His work has been shown at Neuer Berliner Kunstverein, Berlin, Whitechapel Gallery, London, Changwon Sculpture Biennale, South Korea, Kunsthall Charlottenborg Copenhagen & Kristiansand Kunsthall Norway amongst many others.

II 武子杨 | Wu Ziyang

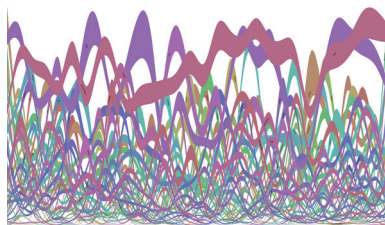
一个有科技的女人 | *A Woman with the Technology*

档案、数据分析、三频彩色有声录像、人工智能聊天机器人、基于人工智能生成脚本的动画视频、多尺寸屏幕 | Archive, data analysis, three-channel video (color, sound), animated video based on AI-generated script, multi-size screens

2019 | 18' 25" (录像), 9' 54" (动画) | 18' 25" (video), 9' 54" (animated video)



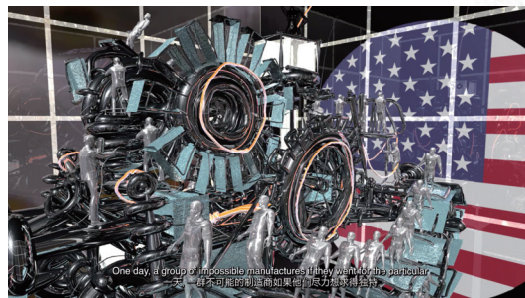
第1部分：档案
Part 1: Archive



第2部分：数据分析
Part 2: Data analysis



第3部分：三频彩色有声录像 (18' 25")
Part 3: Three-channel video (color, sound) (18' 25")



第4部分：人工智能聊天机器人和基于人工智能生成脚本的动画视频 (9' 54")

Part 4: AI chatbot and animated video based on AI-generated script (9' 54")

武子杨 (1990年)

艺术家现为中国美术学院跨媒体艺术学院教师，美国阿尔弗雷德艺术学院客座教授，前纽约新当代艺术博物馆 NEW INC 孵化器项目成员。他的近期实践探讨了当前技术在跨文化背景下对政治、社会以及宏观和微观层面事物之间的明确和隐含关系产生的影响，他的作品形式包含视频、增强现实 (AR)，人工智能 (AI) 模拟和互动视频装置。作品曾在国际多地展出，包括费城当代艺术博物馆、纽约新美术馆及其下属新媒体艺术非盈利机构“根茎”、沃克艺术中心、罗切斯特艺术中心、SXSW 音乐节、迪拜艺术博览会、巴塞尔电子艺术中心柏林国际广播展、美第奇宫、米兰设计周、M+ 美术馆等。

Wu Ziyang (b.1990)

The artist currently teaches at the School of Intermedia Art at the China Academy of Art, he is also a visiting professor of Expanded Media Department at Alfred University, and a former member of NEW INC at the New Museum. His recent practices examine how current technologies, in a cross-cultural context, affect politics, society, and the explicit and implicit relationships between things at both macro and micro levels. His video, AR, AI simulation, video game and interactive video installation have been exhibited internationally, such as at the Institute of Contemporary Art (ICA) Philadelphia, New Museum (New York) and its non-profit new-media art institution, Walker Art Center, Rochester Art Center, SXSW, Art Dubai, Hek Basel, ifa Berlin Institute für Auslandsbeziehungen, Medici Palace, Milan Design Week, M+ Museum, etc.

I remember her eyes. The eyes of Gutete Emerita.



12 阿尔弗雷多·贾尔 | Alfredo Jaar

戈迪特·埃梅里塔的眼睛 | *Eyes of Gutete Emerita*

单频彩色无声录像 | Single-channel video (color, mute)

1996 | 1' 43"

阿尔弗雷多·贾尔 (1956 年)

艺术家是智利建筑师和电影制作人，在纽约生活和作品。贾尔的创作拓展了艺术参与社会政治语境的互动方式，探索如人道主义危机、政治压迫、社会边缘化、种族主义和移民、侵犯人权和公民权利等具有重大现实意义的问题，尤其关注被公众良知忽视的情况，以及媒体对信息的操纵。贾尔相信能够通过艺术创造和美学重申伦理立场，坚持文化的积极性和社会责任感。自 20 世纪 80 年代以来，贾尔的作品在世界各地广泛展出：威尼斯双年展（1986、2007、2009、2013 年）、卡塞尔文献展（1987、2002 年）、纽约新当代艺术博物馆、伦敦白教堂美术馆、芝加哥当代艺术博物馆、斯德哥尔摩现代美术馆、柏林国家美术馆等，并被全球数十家机构和个人收藏，围绕其作品出版的专著超过 70 种。

Alfredo Jaar (b.1956)

The artist is a Chilean architect and filmmaker based in New York. Jaar's work expands the ways in which art engages with the social and political contexts, exploring issues of significant contemporary relevance such as humanitarian crises, political oppression, social marginalization, racism, immigration, and violations of human and civil rights. He particularly focuses on situations often overlooked by public conscience and the manipulation of information by the media. Jaar believes in the ability of art to reaffirm ethical positions through creativity and aesthetics, emphasizing the positive role of culture and social responsibility. Since the 1980s, Jaar's works have been exhibited globally, including at prestigious events such as the Venice Biennale (1986, 2007, 2009, 2013), Documenta (1987, 2002), and held solo exhibitions at institutions like the New Museum of Contemporary Art, New York, Whitechapel Gallery (London), Museum of Contemporary Art (Chicago), Moderna Museet (Stockholm), and Alte Nationalgalerie (Berlin), and collected by dozens of institutions and individuals worldwide. Over seventy monographic publications have been published about his work.



13 郑源 | Zheng Yuan

最小限度的 (凭记忆) | *Bare Minimum (By Memory)*

三频彩色立体声影像装置 | Three-channel video installation (color, sound)

2024 | 25' 31"

郑源 (1988年)

艺术家生于兰州，现工作和生活于北京。郑源的创作以影像为主要媒介，他的工作涉及多样化的主题，关注图像、身份及其代表在不同政治与历史状况下的关系。他的影像作品经常处于虚构、纪录和调查性的研究之间，往往伴随着对既有图像的挪用与转译获得叠压的互文性。郑源的作品曾于北京泰康空间、中间美术馆、尤伦斯当代艺术中心、杭州天目里美术馆、OCAT 上海、香港大馆、芝加哥大学东亚研究中心、罗马国立二十一世纪美术馆、安迪·沃霍尔美术馆等国内外机构、大型展览及电影节上展出、放映。

Zheng Yuan (b.1988)

The artist was born in Lanzhou and currently resides and works in Beijing. Zheng's creative practice primarily revolves around visual media, with a diverse range of themes that explore the relationships between images, identity, and their representations within various political and historical contexts. His visual works often navigate the realms of fiction, documentary, and investigative research, frequently incorporating intertextuality through the appropriation and reinterpretation of existing images. Zheng Yuan's works have been exhibited and screened at various domestic and international institutions, as well as large-scale exhibitions and film festivals, such as Beijing Taikang Space, Inside-Out Art Museum, Ullens Contemporary Art Center, Hangzhou Tianmuli Art Museum, OCAT Shanghai, University of Chicago East Asian Studies Center, National Museum of Art for the 21st Century in Rome, and Andy Warhol Art Museum.



项目志愿者 'b' 将在实验结束之后
After the project ends, volunteer b' will...

14 李明 | Li Ming

烟士披里纯—第四章：缝 | *Inspired by Transliteration-Chapter 4: Féng | Fèng*

单频彩色有声录像 | Single-channel video (color, sound)

2020-2021 | 22' 13"

李明 (1986年)

艺术家 2008 年毕业于

中国美术学院，现在居住并工作于杭州。在李

明的录像实践中，始终可以看到一种自导自演的工

作方式。影像作为一种有效的表达手段可以轻松转化创作

动机。他习惯将作品观念置于头脑发酵的图像结果之后，这也

使得他的创作始终与观众一同信马由缰。他的作品除了探索数字

影像存储设备对记忆和时间感知的影响以外，日常冥想实践也启发

他追求一种感受性的电影，映射我们的内在现实，以及不同现实之间的

超距联结。李明曾获 2022—2023 保时捷“中国青年艺术家双年评选”

获奖艺术家、Hugo Boss 亚洲新锐艺术家大奖（2017 年）、以及皮埃尔·

于贝尔创作提名奖大奖（2008 年）。他的作品曾于多家重要机构展出，包

括釜山双年展、皮诺帕斯卡里博物馆、Borusan 当代艺术中心、深圳雕塑双

年展、北京尤伦斯当代艺术中心等。

Li Ming (b.1986)

The artist graduated from China Academy of Art in 2008. He currently lives and works in Hangzhou. In Li Ming's video practice, people can always see a self-directed working style.

As an effective means of expression, image can easily transform the motivation. He was used to putting the idea of his work behind the image result by mind fermenting, making his creative process always have an "impromptu" state. Rather to say this creation context is a game artist tried hard to build out; it is better to understand that the first person's author is letting things take their natural course. Set in the age of data abundance that altered our sense of memory and temporality, Li Ming's video work was impacted by his daily meditation practices. Together, it has led the artist to search for a cinema of affect with his sense of cognitive inner realities and its hyper-connectivity. Li Ming has received the award from the 2022-2023 Porsche of "Young Chinese Artists of the year", the 2017 Hugo Boss Asia Art Award and the 2008 Pierre Huber Creation Prize.

His works have been shown widely in major institutions such as Busan Biennale, Museo Pino Pascali, Borusan Contemporary, Shenzhen Sculpture Biennial, and UCCA Center for Contemporary Art, Beijing, etc.



张硕尹 (1982年)

艺术家现工作居住

于台北和圣地亚哥—德—孔波斯特拉。在伦敦大学金匠学院获硕士学位后，他转向了当代艺术实践。早期，他以涂鸦艺术家 Bbrother 为名在街头创作了大量充满政治意识的作品。其诙谐反讽的创作语言扩及社会政治议题、自然生态与当代生活、艺术世界的各种层面，创作媒材跨及装置、绘画、表演与录像，并结合科学、生物学、生物动力学等不同知识领域，反应人与科技、社会的关系。张硕尹的近期个展展于北师大美术馆、台北市立美术馆；群展展于台北双年展、广州三年展、山口情报艺术中心、康普顿弗尼美术馆、惠康基金会等。近期获奖包括台新艺术奖、台北美术奖、香港 Art Central 新晋精英大奖、伊比利美术奖、吉尔伯特·贝叶斯奖。

TingTong Chang (b.1982)

The artist currently lives and works in Taipei and Santiago de Compostela. After completing his MFA at Goldsmiths, University of London, Chang transitioned towards contemporary art. In the early days, he hit the streets under the alias Bbrother, churning out a slew of politically charged pieces as a graffiti artist. His knack for satire and irony spilled over into a range of societal and political issues, ecological concerns, and the everyday grind, touching on every facet of the art scene. Chang dabbled in installations, paintings, performances and videos, blending in elements from varied realms like science, biology and biomechanics, all to mirror the intricate dance between humanity, technology, and society. His recent solo exhibitions are at the Museum of NTUE and Taipei Fine Arts Museum, while group shows and commissioned projects in Taipei Biennial, Guangzhou Triennial, Yamaguchi Center for Arts and Media, Compton Verney Art Gallery and Wellcome Trust, etc. Chang's recent awards include the Taishin Arts Award, Taipei Art Award, Art Central RISE Award, VIA Arts Prize and Gilbert Bayes Award.



15 张硕尹 | TingTong Chang

肥皂 | SOAP

单频彩色有声录像、肥皂装置 | Single-channel video (color, sound), soap installation
2021 | 17' 31"

16 埃德·阿特金斯 | Ed Atkins

这就是真相 | *Voilà la Vérité (This is the Truth)*

单频彩色有声录像循环 | Single-channel video loop (color, sound)

2022 | 3' 49"

埃德·阿特金斯 (1982 年)

艺术家毕业于中央圣马丁和伦敦大学学院。他的作品经常使用高质量的计算机生成影像 (CGI) 和复杂的声音设计，探讨身份、人类情感以及技术如何影响我们的现实感知。失去、不足、无能、失败，尤其是忧郁，在阿特金斯的作品中扮演着重要的角色，他认为这些情感是“创造事物的绝对基石”。他的作品曾在英国泰特美术馆、阿姆斯特丹市立博物馆和蛇形画廊等地展出，邀请观众反思数字时代中人们的自我认知和存在的本质。

Ed Atkins (b.1982)

The artist graduated from Central Saint Martin and University College London. Atkins frequently utilizes high-quality computer-generated imagery (CGI) and intricate sound design in his artworks, exploring themes of identity, human emotions, and the impact of technology on our perception of reality. Themes of loss, inadequacy, powerlessness, and especially melancholy play significant roles in Atkins' works, as he considers these emotions to be the "absolute cornerstone of creation". His artworks have been showcased at esteemed venues such as Tate Britain, the Amsterdam Stedelijk Museum, and the Serpentine Galleries, prompting viewers to contemplate self-awareness and the fundamental nature of existence in the digital era.



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Shadows Photography Art Centre, Antenna Space

(按姓氏拼音首字母排序 | In alphabetical order)

展览

当怪物说话时

展期：2024 年 5 月 23 日—2024 年 9 月 1 日

艺术总监：卢迎华

策展人：那荣锟、王佳怡

展览统筹：管陶然

策展助理：李御瑄、朱思凝

平面设计：李晨蕾、孟姚涵、屈莹、王佳怡、姚梦

3D 建模：刘少华、朱思凝、王佳怡

展览制作：房永法、洪森淼、刘西朵、张跃苏、朱思凝

作品翻译及校对：管陶然、覃天、王琚

主办：北京中间美术馆

支持：北京中间艺术基金会、北京市中盾律师事务所

展览地点：北京中间美术馆一层、二层

导览册

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校对：曹立瑶、管陶然、那荣锟、李御瑄、王佳怡、朱思凝

平面设计：屈莹、李晨蕾

北京中间美术馆

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王书立、张跃苏

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地址：北京市海淀区杏石口路 50 号

开馆时间：周三至周五 11:00-18:00 周六至周日 10:00-18:00

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Exhibition

When the Monster is Speaking

Exhibition Dates: May 23- September 1, 2024

Artistic Director: Carol Yinghua Lu

Curators: Na Rongkun, Wang Jiayi

Exhibition Coordinator: Rory Guan

Curatorial Assistants: Li Huiyi, Sining Zhu

Graphic Design: Li Chenlei, Meng Yaohan, Qu Ying, Wang Jiayi, Yao Meng

3D Modeling: Liu Shaohua, Sining Zhu, Wang Jiayi

Exhibition Installation: Fang Yongfa, Hong Miaomiao, Liu Xiduo, Sining Zhu, Zhang Yuesu

Translation and Proofreading: Rory Guan, Qin Tian, Wang Jun

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