

确立一
场展览
的基调
(序章)

Setting
the Tone
of the
Exhibition
(prologue
body)

Title

Theme

Opening

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Exhibition

INSIDE-OUT ART
FOUNDATION
中间艺术基金会

Communicat

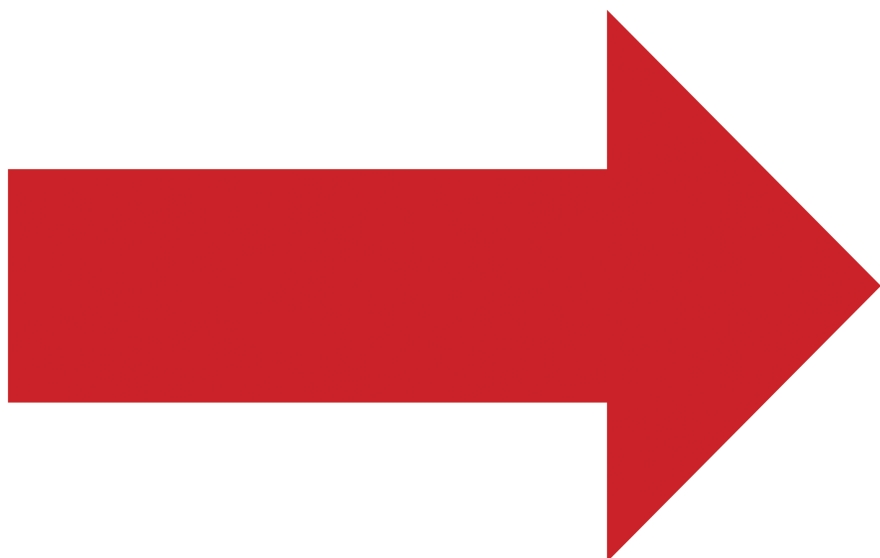
Exhibition Ven

Installation Transp

主办: 北京中间美术馆
Organized by Beijing
Inside-Out Art Museum
支持: 北京中间艺术基金会,
北京市中盾律师事务所
Supported by Beijing Inside-
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Beijing Zhongdun Law Firm
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华大使馆, 北欧文化基金会,
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Arts Foundation, Danish
Cultural Center, Embassy of
the Kingdom of Denmark,
Nordisk Kulturfond, and
S.C. Van Fonden

确立一场展览的基调（序章）

Setting the Tone of the Exhibition (prologue body)



露易丝·劳勒

茜素红（恐怖分子是被制造的，而非天生的），2023—2025年
展示方向可变，由艺术家及Sprüth Magers画廊惠允

Louise Lawler

Alizarin (Terrorists are made, not born), 2023-2025

Installed in any direction. Courtesy of the artist and Sprüth Magers

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| the Tone
| of the
| Exhibition
(prologue
| body)

目录

前言

卢迎华

8

确立一场展览的基调（序章）

雅各布·法布里修斯

12

展览平面图

18

艺术家与作品介绍

20

公共活动

38

策展人简介

40

Contents

Foreword
CAROL YINGHUA LU
9

Setting the Tone of the Exhibition (prologue body)
JACOB FABRICIUS
13

Floorplan
19

Artists and Works
21

Public Programs
39

About the Curator
41

前言

我很高兴，借用雅各布·法布里修斯的话，欢迎他的展览“确立一场展览的基调”来到中间美术馆。法布里修斯是一位1990年代后期开始活跃于艺术界的丹麦策展人。他于1997年创立了名为“猪肉沙拉”的独立出版社，策划并出版了50余本艺术家书。2004年，他开始《老新闻》的纸上策展项目，以报纸的形式邀请世界各地的艺术家和策展人参与提供与新闻和媒体相关的创作内容。从2008年开始，法布里修斯开始陆续领导北欧多个重要艺术机构，从瑞典的马尔默艺术中心、丹麦哥本哈根的夏洛滕堡艺术中心再到奥胡斯艺术中心、哥本哈根艺术中心。这些艺术机构都是艺术家，特别是新兴艺术家呈现实验和探索之作的乐园。法布里修斯自己也始终保持着对艺术实验的持久热情，乐此不彼地挖掘新艺术，与此同时，孜孜不倦地探究艺术深处的创作奥秘。

2004年我在瑞典马尔默艺术学院求学时，就曾受法布里修斯的邀请，为《老新闻》撰稿。20年后，我们因共同参与巴塞罗那哈恩·内夫肯基金录像奖的评选活动在线上重遇。彼时，我与艺术家刘鼎正在共同策划第八届横滨三年展。法布里修斯得知我们的策展理念后立即邀请我们接受他的采访，并将这篇访谈包括在他的书《如何确立一场展览的基调》之中。这本采访了14位（组）策展人的新书紧紧地围绕如何策划展览这一核心议题展开。作为经验丰富的展览策划人，法布里修斯的发问与多位策展人的回答，共同将策展这一实践立体化，使其成为可以被层层剖析、描述、传达和学习的内容。这些基于深度实践和长期思考而形成的专业论述是策展实践学科化中有益的一面。我在这一系列高强度的对话中体会到法布里修斯和与他活跃在同一时代的诸多策展人所共同拥有的一些品质，比如对策展这一创造性实践矢志不渝的追求和对策展参与想象新世界的信念。

Foreword

I am delighted to welcome Jacob Fabricius's exhibition *Setting the Tone of the Exhibition* to Inside-Out Art Museum—borrowing his own words. Fabricius is a Danish curator who has been active in the art scene since the late 1990s. In 1997, he founded the independent publishing company Pork Salad Press, through which he has edited and published more than fifty artists' books. In 2004, he initiated the paper-based curatorial project Old News, a newspaper inviting artists and curators from around the world to contribute works engaging with news and media. Since 2008, Fabricius has successively directed a number of significant Nordic art institutions, including Malmö Konsthall in Sweden, Kunsthall Charlottenborg in Copenhagen, Kunsthall Aarhus in Aarhus and Art Hub Copenhagen, Denmark. These institutions have been havens for artists—especially emerging ones—to experiment and explore. Fabricius himself has maintained a long-standing passion for artistic experimentation, tirelessly uncovering new art while probing the deeper mysteries of artistic creation.

When I was studying at Malmö Art Academy in 2004, Fabricius invited me to contribute a text to Old News. Twenty years later, we reconnected online while both serving on the jury for the Han Nefkens Foundation - Loop Barcelona Video Art Production Grant. At that time, artist Liu Ding and I were co-curating the 8th Yokohama Triennale. Upon learning about our curatorial ideas, Fabricius immediately invited us for an interview, which was later included in his book *Setting the Tone of the Exhibition*. This new book, which gathers conversations with fourteen curators / curatorial collectives, revolves around the central question of how exhibitions are conceived and organized. As an experienced exhibition maker, Fabricius's questions—together with the responses of many curators—open up curating as a multifaceted practice, something that can be examined, described, communicated, and learned from. The professional reflections that grow out of deep practice and sustained thinking show how curating is gradually taking shape as a field of study in its own right. Through this series of intense conversations, I sensed certain shared qualities between Fabricius and many of his contemporaries: an unwavering devotion to curating as a form of creative work, and a belief in its power to take part in imagining new worlds.

虽长期在艺术机构中工作，法布里修斯始终没有丢失掉对艺术的热忱，始终好奇艺术家的想法，始终竭尽全力为艺术家提供最大限度的支持，与艺术家并肩作战，并在这个过程中对一切的不确定性保持开放，耐心和在其中挖掘创造的可能。俏皮、轻松又不失严肃，法布里修斯的实践展现了艺术机构的存在最有意义的一面，接受艺术家的带领，参与推动艺术的边界。邀请法布里修斯在中间美术馆实现“确立一场展览的基调”这一展览，是提示我自己，与艺术家和创作者一起追问有关艺术的一切问题是防止我们僵化的良药。与法布里修斯和参展的艺术家们一共工作的过程，让中间美术馆年轻的策展团队认识到，在艺术高度职业化的今天，要以艺术为志业，就不能失去艺术这一远景。

卢迎华

2025年10月30日

Though long rooted in art institutions, Fabricius has never lost his passion for art. He remains deeply curious about artists' ideas, always striving to offer them the fullest possible support—working side by side with them, staying open and patient amid uncertainties, and constantly searching for creative possibilities within them. Playful, lighthearted yet serious, his practice embodies the most meaningful aspect of what an art institution can be: to follow the lead of artists and to take part in expanding the boundaries of art. Inviting Fabricius to realize *Setting the Tone of the Exhibition* at Inside-Out Art Museum serves as a reminder—to myself and to my colleagues—that continuing to ask questions about art together with artists and creators is the best antidote to rigidity. Working with Fabricius and the participating artists has shown our young curatorial team that, in an age when art has become highly professionalized, to choose art as one's path means never losing sight of its larger vision.

Carol Yinghua Lu
October 30, 2025

走进美术馆、博物馆等展览空间，或在公共空间感受艺术作品时，我时常会思考艺术家为何以特定的方式呈现作品，也会琢磨策展人为何按某种顺序将作品安置于特定位置，这背后蕴含着怎样的理念与方法？作品及其所处空间承载着怎样的思考？展陈如何影响了我作为观众的体验？一件作品的呈现是否还存在其他可能性？观展时我常自问：如果是我，会如何在这个空间里布置这些作品？能否通过不同的呈现方式进一步深化概念与主题？有时，我甚至会在脑海中以全新的方式重新构建展览。你是否也曾有过类似的想法？让想象恣意，重塑一场展览？

“定调”一词源于音乐，意指乐曲的开篇音符，即歌曲和音乐中能够唤起情感的起始段落或氛围。它也可指电影的开场如何构建悬念叙事，引发观众的好奇；或是如何通过优化作品与展陈，强化一个空间的氛围与格调。

“确立一场展览的基调（序章）”汇集了九位国际艺术家的作品，探讨一场展览如何通过最为简单的一些艺术行动，如声音、雕塑、行为表演等形式，来塑造展览的主题与基调；同时深入研究作品的展陈方式和摆放位置将如何引导观众动线，影响观展方式，并最终作用于人们对作品的感知。本次展览与我的长期研究项目主题“展览基调的确立——解构展览开端”紧密相连，该项目致力于展览制作方法论的研究。展览中呈现了策展人与艺术家如何应对构建展览的复杂性，重点关注展览真正的起点——不仅是起始部分，更在于前期的策展决策。策展人通过标题、平面设计、社交媒体、场地选择、空间叙事、艺术作品、书籍、表演及研讨会等环节，确立了观众与展览初次相遇的基调。

Setting the Tone of the Exhibition (prologue body)

When I go to exhibition spaces, such as galleries, museums, or experience artworks in the public space, I often think about how an artist has placed a work in a particular way. I also think about why a curator has positioned the works in a certain spot or sequence? I think about the visions and methods behind the placement. What are the thoughts behind the works and the space they are located in? I think about how the placement influenced me as a viewer. How could a work potentially have been placed differently? Sometimes when I am at an exhibition, I think to myself, what would I have done, how would I have placed these works in this space? Could I have pushed the concept and theme further by placing and arranging the works differently? From time to time when I am at an exhibition I even imagine and re-compose works in different ways in my head. Did you ever think about doing that – using your imagination to reshaped, re-curate an exhibition?

Setting the tone is a phrase rooted in music, suggesting the opening notes of a composition - it refers to how the first lines in a song or an atmosphere in a piece of music evokes emotions. It could also relate to how an opening scene in film generates curiosity, producing cliffhanger narratives. Or how the mood and ambience of a space can be strengthened with enhanced work and exhibition displays.

Setting the Tone of the Exhibition (prologue body) at Inside-Out Art Museum, Beijing, brings together works by nine international artists, explores how minimal artistic gestures - like sound, sculpture, and performance - can shape, theme, and form an exhibition. It examines how works can be placed and positioned to orchestrate, guide, and influence the way the audience walks through an exhibition, hence how they experience the works. The exhibition is connected to the overall theme and project *Setting the Tone of the Exhibition – The Anatomy of Exhibition Openings* that researches the methodology of exhibition making. *Setting the Tone of the Exhibition* looks at how curators and artists address the complexities of shaping an exhibition, focusing on where it truly begins—not just with the opening, but in the curatorial decisions made beforehand. Through titles, graphic design, Social Media, locations, spatial narratives, artworks, books, performances, and seminars, curators set the tone for the viewer's first encounter with the exhibition.

在展览从无到有的过程中，艺术家、策展人与展览制作方需要权衡的因素超乎想象。其中种种细微的策展抉择与不易察觉的考量，唯有训练有素的专业视角可以察觉。人们通常对主题、涉及的艺术家的展览内容，以及展览中参展艺术家的选择，作品传达和阐释方式怀有极高的期待。从标题到宣传页，从邀请函到讲座，从展签到打灯，从研讨会到放映，观众既期望被震撼，又渴望获得引导；既期待惊喜，又希望得到知识的滋养。所有这些共同构成了展览制作者工作的切面，即便是可能被观众视为理所当然的、最微小的细节，也在塑造氛围、叙事节奏，及确立展览基调中发挥着作用。

我在北京中间美术馆的展览将分为两个篇章，“确立一场展览的基调（序章）”是这个系列的开篇。这两场展览彼此关联，其定位更偏向研究的方法论与动态探索，而非单纯的成果展示。它们都审视了策展方法如何形塑观众的初始体验，探究各种决策如何影响着作品的呈现，又牵动着展览延伸出的深度讨论。哺乳动物进入新空间和未知领域，便会即刻感知、观察并记录当下的氛围与气场。多数观众会对展厅有些许熟悉感，但由于展览持续更新，观众每次都需要重新适应。展览空间会采用不同策略来迎接观众。此次在中间美术馆，多位艺术家将在开幕活动中进行表演；观众将接触到一系列行为与作品，它们试图以声音、影像、雕塑和装置等媒介，以最为简单的方式营造出多元的氛围。

除了导览册，展厅内还设有延伸说明的展签。我们邀请艺术家回答了以下问题：你在进入工作室时是否有特定仪式？你的工作流程如何展开，通常如何开启一件新作品？在个展呈现中如何考量基调与氛围的营造？在展览的起始空间中，作品的陈列方式如何强化主题？标题如何强化一件作品或一个展览的核心概念？

Artists, curators, and exhibition makers have an incredible number of things to consider when it comes down to the production of an exhibition. Often this involves small subtle curatorial decisions and invisible things that only a trained professional eye will notice. There are usually high expectations of what exhibitions are, their theme and artists, what exhibitions consist of, how they appear, which artists are invited, how they mediate and present work to the viewer. From titles to leaflets, from invitations to talks, from labels to lights, from seminars to screenings the viewer wants to be astonished yet guided, surprised yet educated. Altogether, these elements are part of an exhibition maker's task, and even the smallest things—elements that visitors may take for granted—contribute to the mood, the dramaturgy, and in setting the tone of the exhibition.

Setting the Tone of the Exhibition (prologue body) is the first of two exhibitions at Inside-Out Art Museum, Beijing. The two exhibitions are connected and function as a research methodology, a state of flux, rather than merely a presentation of outcomes. They examine how curatorial methods form this initial experience, looking at how decisions influence both the display of works and the broader discourse around the exhibition. The mood and atmosphere is instantly registered, observed, and recorded by a mammal entering a new space and unknown territory. The exhibition space appears somewhat familiar to most visitors, but because of the constant changing flow of exhibitions the visitor must adjust each time. Exhibition spaces use different strategies to welcome people. At Inside-Out Art Museum several artists are doing performances at the opening, and the audience will generally be confronted with a series of minimal gestures and works that attempt to generate different moods through sound, films, sculptures, and installations.

这些问题旨在直观展现艺术家对创作过程的思考与反思。墙面展签意在激发观众思考，并参与到展览的开启、作品如何塑造展览基调的讨论中。我希望这些简短的问答能启发观众，促使他们思考不同的展览开启方式，发挥想象力去重塑、再策展一场展览。

2026年，《如何确立一场展览的基调》中文版将由广东岭南美术出版社出版，收录与以下国际知名策展人的对话：卡罗琳·克里斯托夫-巴卡基耶夫、塞西尔·德布雷、刘鼎与卢迎华、马西米利亚诺·吉奥尼、全孝敬、金海主、安娜·韦尔·凯尔、玛丽亚·林德、汉斯·乌尔里希·奥布里斯特、克里斯蒂安·保罗、玛丽·海伦·佩雷拉、舒比吉·拉奥、何塞·罗卡、纳迪姆·萨曼。

本展览是2025年中国与丹麦建交75周年文化交流项目之一。在此我谨向丹麦文化中心（北京）、丹麦王国驻华大使馆（北京）、Distanz出版社、马兹·奥弗利森艺术实践型研究博士后奖学金、诺和诺德基金会及六月十五基金会致以谢忱。

由衷感激丹麦艺术基金会、北欧文化基金会和丹麦范岁久基金会的支持，感谢参展艺术家、中间美术馆及其辛勤工作的团队。欢迎来到“确立一场展览的基调（序章）”。

雅各布·法布里修斯

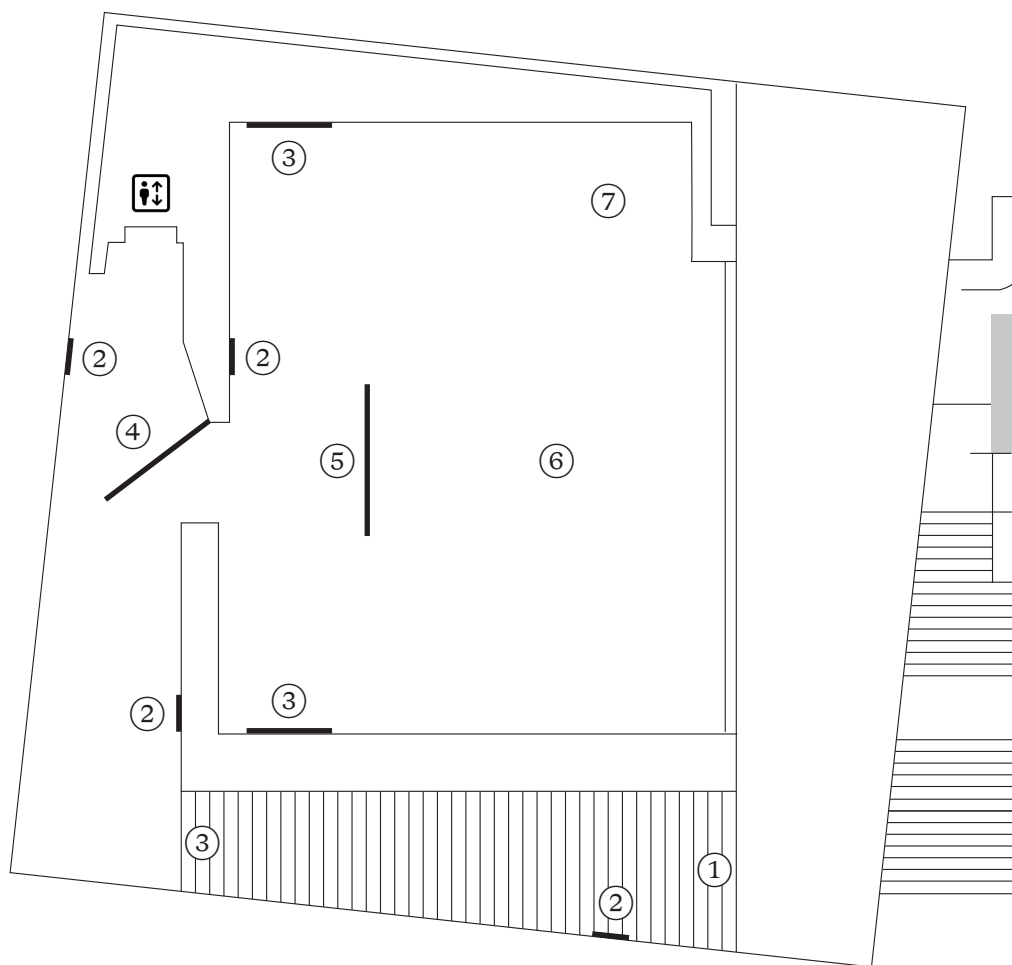
In addition to this booklet there are extended captions in the exhibition spaces. The artists have been asked to answer the following questions: Do you have a ritual when you enter your studio? How is your working process – How do you usually begin a new work? How do you consider setting the tone or mood when you do solo presentations? How does the display of works reinforce the theme at the opening space of an exhibition? How can titles strengthen the concept of a work or an exhibition? The questions are intended as a simple insight into how artists think and rethink the process of making art. The wall labels are meant to activate the viewer, so they can think about and tap into a discussion about beginnings and how works are setting the tone or mood of the exhibition. I hope these short Q/As will encourage and inspire the visitors, and make them think about different openings, use their imagination to reshape, re-curate an exhibition.

In 2026 the book *Setting the Tone of the Exhibition – The Anatomy of Exhibition Openings* will be published in Mandarin by Lingnan Fine Arts Publishing House, Guangdong, consisting of interviews with internationally acclaimed curators: Carolyn Christov-Bakargiev, Cécile Debray, Liu Ding & Carol Yinghua Lu, Massimiliano Gioni, Hyo Gyoung Jeon, Haeju Kim, Anna Weile Kjær, Maria Lind, Hans Ulrich Obrist, Christiane Paul, Marie Hélène Pereira, Shubigi Rao, José Roca, and Nadim Samman.

The exhibition is part of the 2025 cultural exchange projects commemorating the 75th anniversary of diplomatic relations between China and Denmark. I would like to thank Danish Cultural Center, Beijing, The Embassy of the Kingdom of Denmark in Beijing, Distanz Verlag, Mads Øvlisen Postdoc Fellowship Practice-Based Artistic Research, Novo Nordisk Foundation, and 15. Juni Fonden.

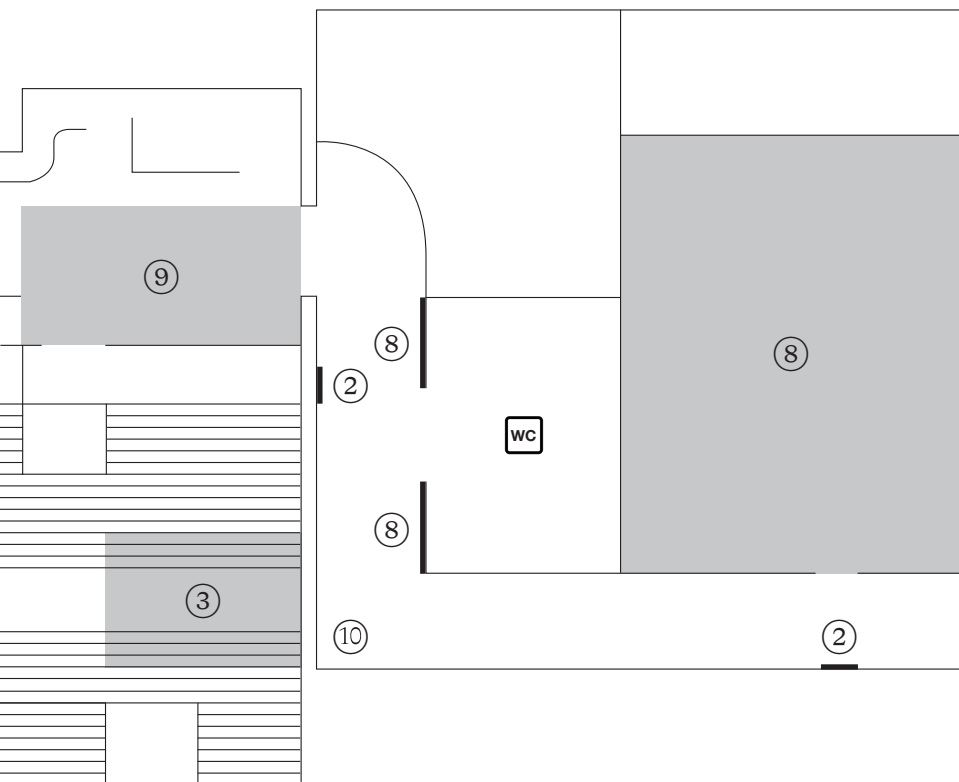
I am grateful for the support from Danish Arts Foundation, Nordisk Kulturfond, and last but not least S.C. Van Fonden. I heartfelt thank you goes to the participating artists and to Inside-Out Art Museum and its hardworking team. Welcome to *Setting the Tone of the Exhibition (prologue body)*.

Jacob Fabricius



1. 谢爱澜
2. 露易丝·劳勒
3. 妮娜·拜尔
4. 耶斯珀·尤斯特
5. 蔡宇潇

6. 尤莉·法尔克
7. 郑佳玮
8. 卡斯珀·赫塞尔比耶
9. 朴宝玛
10. 盒子



1. Ella Wang Olsson
2. Louise Lawler
3. Nina Beier
4. Jesper Just
5. Rhett Tsai

6. Julie Falk
7. Jiawei Zheng
8. Kasper Hesselbjerg
9. boma pak
10. The Box

谢爱澜

谢爱澜是一位跨领域艺术家，其创作以叙事为核心，通过绘画、行为、影像与声音等多种媒介，营造沉浸式、现场性的艺术体验。她的创作根植于中瑞双重文化背景，受中西方哲学思想的启发，在对立与差异之中寻找和谐，并从表演传统中汲取灵感。谢爱澜的作品常在物与动作、观众与环境之间建立起互动关系。她目前的研究聚焦于现代派对与传统节庆之间的平行性——它们皆作为集体转化的场所而存在。在将地下性、神圣性与奇观性相融合的过程中，她重新想象庆典作为一种疗愈、转化与共同神话生成的空间。

此次展览中，谢爱澜呈现了她的新作《当代骗局》。作品是一块印花棉布帘，悬挂于展览入口处，作为观众进入展览的门廊。帘面呈现了艺术家的表演化身“xiexie3lla”，并以一种俏皮的方式重新排列单词“contemporary”（当代），在语义与视觉上制造出游移与双关。观众穿过帘幕的瞬间，仿佛被“xiexie3lla”的祝福轻拂，进入由她构筑的叙事世界。

谢爱澜（1999年生于瑞典）现工作与生活于荷兰鹿特丹和中国上海。

当代骗局

2025年

印制棉布帘

Ella Wang Olsson

Ella Wang Olsson is a multidisciplinary artist creating immersive and site-specific works that unfold through storytelling. With a background rooted in both Chinese and Swedish heritage, her practice is guided by research in Eastern and Western philosophies, revealing harmony within their contrasts and drawing from performative traditions. Wang Olsson works with painting, performance, video and sound to create immersive and interactive experiences between object, movement and audience. Her current research centers around the parallels between modern party and traditional festivals as spaces of collective transformation. In the fusion of the underground, the sacred, and the spectacular, she reimagines celebration as a site for healing, transformation, and shared myth-making.

Ella Wang Olsson has contributed a new work for this exhibition called *Con Temporary, Temporary Con* which is a printed cotton curtain hanging as an entrance portal at the beginning of the exhibition. The curtain showcases the artist's performance persona: xiexie3lla whilst playfully rearranging the title "contemporary". Audiences are invited to walk through this portal, stroked effortlessly by the blessings of xiexie3lla.

Ella Wang Olsson (b. 1999, Sweden) lives and works between Rotterdam, the Netherlands, and Shanghai, China.

Con Temporary, Temporary Con

2025

Printed cotton curtain

露易丝·劳勒

露易丝·劳勒的创作跨越摄影、文字、装置以及各种临时媒介，如展讯、邀请卡、海报与火柴盒等。她的实践始终围绕对艺术的生产、传播、再现与呈现方式提出质疑。劳勒关注艺术如何从艺术家之手流转至机构，再抵达观众，由此让我们放慢观看的速度，思考我们所见为何，以及谁最终从我们的注意力中获益。劳勒于20世纪70年代作为“图像一代”的重要成员崭露头角，此后她持续通过摄影揭示艺术的制度性框架。她拍摄博物馆、拍卖行、艺博会、私人收藏及库房设施等特权空间中的艺术品，从而暴露艺术展示、营销、收购与估值体系背后的权力关系。她的作品常以男性艺术家的作品为拍摄对象，间接指出制度中对女性与非白人艺术家的排斥。

此次展出的作品《茜素红（恐怖分子是被制造的，而非天生的）》是一张观众可以带走的明信片。通过这种可流通的形式，劳勒继续探讨艺术如何超越博物馆与画廊体系，与观众建立更广泛的联系。同时，作品标题暗示了社会对个体形成的深刻影响。这件简洁却意义深远的作品，也回应了“确立一场展览的基调（序章）”的核心策展概念。

露易丝·劳勒（1947年生于美国）
现生活并工作于美国纽约。

茜素红（恐怖分子是被制造的，而非天生的）

2023—2025年

明信片

展示方向可变

Louise Lawler

Louise Lawler works with photographs, texts, installations, and ephemera such as announcements, invitation cards, posters, and matchbooks. Lawler's practice raises questions about the production, circulation, representation, and presentation of art. Louise Lawler focuses on how art moves from artist to institution to viewer, which allows us to slow down and question not only what we see, but also who ultimately profits from our attention. Lawler emerged in the 1970s as part of the Pictures Generation, and since then Lawler has explored the institutional framing of art through her photographs of artworks in settings such as museums, auction houses, art fairs, private collections, and storage facilities. By concentrating on these privileged spaces, Lawler exposes the power dynamics in the display, marketing, acquisition, and valuation of art. In short power relations of the art world. For example, she often photographs works created by white men, highlighting the institutional exclusion of women and non-white artists.

Lawler's work *Alizarin (Terrorists are made, not born)* exhibited is a postcard that the audience can take-away and bring home. This work reflects her interest in how art reaches viewers beyond the museum and gallery system, and at the same time the title suggests how society has a strong influence on the individual. *The Alizarin (Terrorists are made, not born)* is a simple, yet important gesture within the overall exhibition concept of *Setting the Tone of the Exhibition (prologue body)*.

Louise Lawler (b. 1947, USA) lives and works in New York, USA.

Alizarin (Terrorists are made, not born)

2023-2025

Postcard

Installed in any direction

妮娜·拜尔

妮娜·拜尔的雕塑在其物质存在与投射意象之间摇摆,拒绝单一的解读。她会收集那些在生产、使用和流通过程中积淀意义的物品,其雕塑与图像学的特点令拜尔着迷。她还常常选取那些兼具自然与人造双重属性,并直接或间接象征权力想象的事物,以一种迂回的方式将它们组合在一起,揭示我们赋予物的价值与意义的不稳定性。

此次拜尔展出了她的系列作品《局部》(2023)。作品将真人毛发制成的高定假胡子,直接粘贴在美术馆的墙面低处。不同造型的胡须唤起人们对不同历史时期中男性气质的各种表现形式的联想。“局部”这一标题既可以指人们所扮演的不同身份或演员的角色,同时,考虑到作品的悬挂高度,也隐含“私密部位”的双关含义。

展览同时呈现了拜尔的新作《十字》,延续了她对权力符号的探索。这件悬浮的鸟形装置由飞机客舱中区分头等舱与经济舱的分级隔帘制成。作品将划分特权阶层的实体隔离物抽离原语境,揭露区隔财富与阶级的薄膜所具有的荒诞脆弱性。

开幕当天,拜尔带来了行为作品《一包香烟》。在这场表演中,一位年轻男子不间断地用前一支点燃下一支烟,直至抽完整整一包香烟。表演者既置身于真实吸烟人群中进行日常活动,又因被凝视而疏离于群体。演出唤醒了关乎青年原型与男性身份认同的经典银幕意象。根据行为艺术本质,吸烟与否的抉择权完全交由表演者自行裁定。

妮娜·拜尔(1975年生于丹麦)现生活和 works 于德国柏林及丹麦哥本哈根。

局部
2023年
人体毛发制胡须

十字
2025年
机舱隔帘

一包香烟
2012—2025年
演员,一包香烟

Nina Beier

Nina Beier's sculptures oscillate between their material presence and the image they project, defying a singular interpretation. Beier collects objects that have accrued meaning through their production, use and circulation, and which intrigue her from a sculptural and iconographic perspective. She often works with things that double as natural and artificial, and directly or indirectly symbolise ideals of power. She combines and assembles her chosen material in an oblique fashion, exposing the instability of the value and meaning we assign to them.

In this exhibition, Beier presents works from the series *Parts* (2023). *Parts* consist of high-end fake beards, made from human-hair, that are glued directly to the museum wall at a low height. The selection of different beard styles evokes a sense of parsing through the history of expressions of masculinity. The title *Parts* could refer to the different identities we perform, or roles actors play, and at the same time – considering the height at which they are hung, perhaps the term 'private parts'.

Beier has also introduced the new work *Cross*, which continues her exploration of symbols of power. The hovering, bird-like form is made from a class-divider curtain—the kind used on airplanes to separate first-class from economy passengers. This new work isolates an object that literally partitions privilege and lays bare the absurd delicacy of the membranes that separate wealth and class.

On the opening day Beier presents the work *The Pack*, a performance, where a young man performs the act of chain-smoking an entire packet of cigarettes, lighting one cigarette with the next. The actor is simultaneously performing a normal everyday activity within a group of 'real' smokers, and yet is set apart, being watched by them. The performance evokes a familiar cinematic image that plays on the archetypes of youth and masculine identity. Following the nature of performance, the decision to smoke or pretend to smoke, is left to the actor's own discretion.

Nina Beier (b. 1975, Denmark) lives and works in Berlin, Germany, and Copenhagen, Denmark.

Parts
2023
Human hair beards

Cross
2025
Cabin curtain

The Pack
2012-2025
Actor, a pack of cigarettes

耶斯珀·尤斯特

耶斯珀·尤斯特运用电影的语言，直面并扭转好莱坞对男性气概与女性气质的刻板构建，同时挑战主流文化中对少数群体及残障人士带有偏见的呈现。他的短片与多屏影像装置通过铺陈超现实的、情感暧昧的、开放式的且通常缄默的情境或邂逅，质疑电影认同机制，挑战观众对叙事闭环的期待。尤斯特运用华丽精密的电影配乐，在营造虚妄叙事推进感中扮演关键角色，音乐而非对白，往往成为他那些深邃难测的剧情中角色间唯一的交流媒介。怀着对公共与私人空间如何界定及塑造人际互动的兴趣，尤斯特进一步将建筑作为表演者的概念融入创作，以呼应并拓展角色们的神秘旅程。

在影片《连续的纪念碑（交互被动性）》中，音乐人，作家与艺术家金·戈登（传奇乐队“音速青年”前贝斯手）出现在一片被美墨边境长墙划开的荒原上。戈登手持木棍划过边境墙，以孩童般却蕴含深意的姿态创造着节奏。这堵象征着分裂、渴望、迁徙、移民与对立政治的墙，霎时化作一件乐器。通过重新赋予其意义并将其转化为能够进行创作的创造性物件，建筑、地域与功能之间的权力结构被重新编排。围墙不再是边境，而成为一种纪念碑，剥离了原本的实用功能，通过人类共通的感官与冲动体验联结观者，既幽默，又蕴含反抗精神。

展览中的《连续的纪念碑（交互被动性）》装置同样以物理屏障的形式呈现。LED屏幕墙模拟栅栏形态截断通往展览空间的通道，由此放大了美墨边境巨型隔离墙的视觉意象。

耶斯珀·尤斯特（1974年生于丹麦）现生活和工作于丹麦哥本哈根与美国纽约。

连续的纪念碑（交互被动性）

2017年

LED显示屏，单频影像

6'

Jesper Just

Jesper Just uses the language of cinema to confront and divert the stereotypical Hollywood constructs of masculinity and femininity, as well as the biased representation of minorities and people with disabilities in mainstream culture. His short films and multi-projection video installations question the mechanisms of cinematic identification and challenge viewers' expectations of narrative closure by unfolding surrealist, emotionally ambiguous, open-ended, and often silent situations or encounters. Jesper Just's use of lush, elaborated film scores plays a crucial part in creating an overall deceitful sense of narrative progression, and music rather than speech often serves as the sole means of communication between the protagonists of his unfathomable plots. Interested in how public and private spaces define and shape human interactions, Just further plays with the notion of architecture as performer, to echo and expand his characters' enigmatic journeys.

The film *Continuous Monuments (Interpassivities)* shows musician, writer, and artist Kim Gordon, former bassist in the legendary band Sonic Youth, in a landscape delineated by a long fence on the United States / Mexico border. Gordon runs a stick along the border fence, creating a rhythm in a childlike gesture, but one executed with intention. The wall, a symbol of division, longing, migration, immigration, and divisive politics suddenly becomes a musical instrument. In reassigning its meaning and transforming it into a productive object, capable of creation, the power structures between architecture, territory and function are rearranged. Rather than a border, the wall becomes a monument, stripped of its intended pragmatic function, linking the viewer through space and sound through a universal experience of sensation and impulse, not void of humor and defiance.

The installation of *Continuous Monuments (Interpassivities)* exhibited also appears as a physical barrier. The LED-screen wall imitates a fence and cuts off the passageway to the exhibition space, hence it amplifies the visual image of the huge Mexico–United States border wall.

Jesper Just (b. 1974, Denmark) lives and works in Copenhagen, Denmark, and New York, USA.

Continuous Monuments (Interpassivities)

2017

LED screen, single-channel video

6'

蔡宇潇

蔡宇潇是一位中国艺术家，专注于沉浸式技术、影像、实验性视频游戏的叙事实践。蔡宇潇的实践带有强烈的亚洲问题意识，直面由当今的技术革命、媒介社会以及文化身份构建的话语和权力，他常用当代数字工具构建替代性历史，探讨多重历史叙事下的异乡感、含糊身份以及个体困境。

蔡宇潇的作品叙事深受关于电子文学和文学视频游戏研究的影响，探索视频游戏、延展电影和当代媒体艺术的中间形态。基于实验性的文学电脑游戏，虚拟现实装置和高清渲染三维影像的形式，他的作品反思与挪用存在于当代媒体社会中的技术，战争与文化身份的图像——包括影响他至深的福建神秘主义文化，在文学性的虚拟空间中构建黑暗、晦涩且怪诞的替代性的历史空间或近未来图景。

蔡宇潇的新影像作品《鼾桥》是一部实验性的CGI（电脑生成）影像，主人公（由艺术家刘广隶饰演）在睡梦中驾车行驶在一座跨海大桥之上，在持久且暴力的鼾声中，捕捉鱿鱼的集鱼灯绿光照亮他的脸庞和梦乡。

贯穿作品的“鼾声”不止来自于艺术家在福建黄岐半岛捕捞现场的调研，更蕴含他对权力关系的思考。通过将“鼾声”与捕鱼发出的绿光并置，内嵌关于竹内好与黄色魔术交响乐团（YMO）的文字游戏，作品传达出艺术家对于亚洲问题的哀愁和文化身份的反思。

蔡宇潇（1995年生于福建宁德）现工作生活于中国杭州。

鼾桥

2025年

CGI影像

10'02"

Rhett Tsai

Rhett Tsai is a Chinese artist focusing on immersive technologies, video, and experimental video game narrative practices. His work carries a strong awareness of contemporary Asian issues, directly confronting the discourses and power structures shaped by today's technological revolution, media society, and constructions of cultural identity. Through the use of contemporary digital tools, Tsai constructs alternative histories and speculative worlds that probe the sense of alienation, ambiguous identities, and individual dilemmas.

Deeply influenced by research on electronic literature and literary video games, Tsai's narratives explore hybrid forms between video games, expanded cinema, and contemporary media art. Through experimental literary computer games, virtual reality installations, and high-definition 3D-rendered imagery, the works critically reflect on and appropriate the imagery of technology, war, and cultural identity in our media-driven world—including the mysticism of Fujianese culture. Within these literary virtual spaces, the artist constructs dark, obscure, and grotesque alternative histories and near-future visions.

Rhett Tsai's new film *Dozing Overpass* (2025) is an experimental CGI film in which the protagonist (performed by artist Guangli Liu) drives across a vast sea bridge in his sleep. Amid the persistent and violent sound of snoring, the green lights used for squid fishing illuminate his face and his dreamscape.

The pervasive "snoring sound" in the work not only originates from the artist's field research at the fishing sites of the Huangqi Peninsula in Fujian, China, but also embodies his reflections on power relations. By juxtaposing the "snoring sound" with green fishing light and embedding wordplay referencing Yoshimi Takeuchi and Yellow Magic Orchestra (YMO), the work conveys the artist's sense of melancholy toward Asian issues and his contemplation of cultural identity.

Rhett Tsai (b. 1995, Ningde, Fujian) works and lives in Hangzhou, China.

Dozing Overpass

2025

CGI film

10'02"

尤莉·法尔克

尤莉·法尔克以极简而富有张力的创作闻名，其作品探索减除、劳动、价值与表面之间的关系。

法尔克的雕塑孕育于减除。这种创作方法界定了她与材料，制作以及时间的关系，不拘泥于某种辩证唯物主义，而是尝试理解她所拥有或缺失的资源。她的雕塑形态往往同时呈现坚韧与脆弱，带着重复的痕迹——如同雕塑的回响，仿佛有人持续尝试塑造完美而持久的形态。

维护、拾取、挪用与解构是法尔克用以挑战边界与局限的手法。这些技法成为质疑现存等级制度与时间规范概念的途径，进而颠覆主导结构。纸板、金属铸件、大理石边角料、现成本或手机影像，这些材料被转化为无法消弭边界却能揭示其运作机制的作品。

法尔克为本次展览创作的雕塑源于标准运输托盘的外罩，这种包装结构常用于保护装满物品的托盘。外罩内被注入了透明的反光介质，使表面转化为动态场域，形态始终处于自我消解的过程中。

尤莉·法尔克（1991年生于丹麦）
现生活并工作于丹麦哥本哈根。

显影

2025年

纸板，树脂，胶水，胶带

Julie Falk

Julie Falk is known for her minimalist yet deeply evocative work that explores the correlations between subtraction, labour, value, and surface.

Falk's sculptures are born through subtraction. This approach defines her relationship with materials, production, and time, annulling a specific dialectic materialism and instead seeking to understand what she has, or does not have, as a resource. Her sculptural forms often appear both tough and fragile at once, carrying a sense of repetition—a sculptural echo, as if someone keeps trying to make the perfect, durable shape.

Maintaining, gleaning, appropriating, and deconstructing are techniques Falk employs to challenge borders and finiteness. They become ways to question existing hierarchies and normative concepts of time in order to subvert dominant structures. Cardboard, metal casting, marble scraps, and found text or phone footage—become works that can't dissolve boundaries but demonstrate how they operate.

The new sculptures produced for this exhibition are based on the cover of a standard transport pallet—the common type of packaging used to protect a fully packed pallet. They are loaded with a reflecting substance that turns the surface into an active site, where form is always in the process of undoing itself.

Julie Falk (b. 1991, Denmark) lives and works in Copenhagen, Denmark.

Render

2025

Cardboard, resin, glue, tape

郑佳玮

郑佳玮是一位以影像作为媒介来探索历史碎片和当代集体经验的视觉艺术家。她将自身视为一种合成孵化器,创作跨越实验影像、拼贴视频、装置与文本等多种形式,以流动的媒介语言呼应记忆本身的暧昧质地。她的每一件作品都如同一扇通往重构想象世界的窗口,引导观者踏入由取样与再想象构成的旅程,在其中真实与虚构,过去与当下(以及可能的未来)彼此交织,悄然消弭界限。

此次展览中,郑佳玮呈现了其全新的影像及装置作品《One Thousand Reasons to Cry》(一千个伤心的理由)。影片的故事发生在一间霓虹闪烁的卡拉OK包厢中,镜头追随一位男性角色——他原本平常的歌唱体验逐渐瓦解为支离破碎的表演。影片中的短语“Practicing another possibility of future”(练习另一种可能的未来)则被具象化为特制的串珠装置,串珠与拍摄中使用的道具相互交织,回应着那些关于想象,渴望与被阻隔的未来的回声。当表演者的声音碎裂,词句不断重复时,一个动画化的生物出现——既是镜像,也是替身——象征着过度,脆弱与那股无法驯服的内在之声。二者一同陷入在悲伤与笑声之间摇摆的超现实对话之中,揭示了语言逐渐脱离的过程,构建出一个层次丰富的叙事空间,反思历史负担,殖民遗绪,想象的未来以及流行音乐的文化重量。卡拉OK在此既是舞台,也是庇护所——一个记忆,失落与欲望被无尽排练的场域。

郑佳玮(1998年出生于中国四川)
目前生活和工作于丹麦哥本哈根。

One Thousand Reasons to Cry

2025年

影像及装置,定制树脂串珠,金属链,伞绳及拍摄道具

9'30"

Jiawei Zheng

Jiawei Zheng is a visual artist and filmmaker. Identifying as an incubator for synthetics, Jiawei channels her creative energies into a multifaceted exploration of collective experience. From narrative experimental film to collage video, installation, and text, she traverses an array of mediums with a fluidity that mirrors memory itself. Each piece serves as a portal, inviting viewers to embark on a journey of sampled re-imaginary, where the boundaries between past and present (and possible futures), truth and fiction, seamlessly intertwine, merge, and fade away.

In this exhibition, Jiawei Zheng presents a new film titled *One Thousand Reasons to Cry* (2025) within an installation setting. The film is set in the neon intimacy of a karaoke room, and the camera follows a man whose attempts at an ordinary singing session unravel into fractured performances. The phase in the film “Practicing another possibility of future” is visualised through custom-made beaded elements, and these beaded texts are integrated with props used during the filming process, echoing imagination, desire, and futures shaped by distance. As the performers voice splinters and phrases compulsively repeat, an animated creature appears part mirror, part surrogate—embodying excess, vulnerability, and the unruly voice within. Together they slip into surreal exchanges that oscillate between grief and laughter, exposing the slow detachment from language, creating a layered narrative space that reflects on the entanglement of historical burden, colonial pasts, imagined futures and the cultural weight of pop music. Karaoke becomes both stage and refuge, a space where memory, loss, and desire are endlessly rehearsed.

Jiawei Zheng (b. 1998, Sichuan, China) lives and works in Copenhagen, Denmark.

One Thousand Reasons to Cry

2025

Film and installation with custom-made resin beads,
metal chain, paracord and film props

9'30"

卡斯珀·赫塞尔比耶

卡斯珀·赫塞尔比耶的创作涵盖雕塑、拼贴与表演等多种形式，常将侍餐方式作为实践中不可或缺的部分。他注重观念思辨与感官和身体经验之间的互动，通过考察与食物生产和消费相关的文化、社会与经济实践，探讨我们与食物的关系如何既是具体的、物质的，又是象征性的——既指向现实世界，也关乎人类与“宇宙”的联结。贯穿他创作的一条核心线索，是思考食物如何将个体的“微观体验”与文化 and 生态的宏观结构相连接，以及艺术实践如何通过食物反思“天人关系”。

自2013年以来，赫塞尔比耶持续创作以表演式供餐和晚宴为形式的行为与展览，将可食用的雕塑呈现给宾客。他的摄影与拼贴作品常被用作这些供餐的菜单或“联想图谱”，记录并延展食物、材料及其所引发的多重关联。

与此同时，赫塞尔比耶还专注于烹饪符号学研究，并撰写多部相关著作，包括文集《玉米片与其他具体物》（2014）与《蜗牛与成功的食谱》（2021）等。

此次赫塞尔比耶展出了基于拼贴创作的海报及三篇散文食谱。开幕当天，他与中国厨师徐蒙恩共同进行现场烹饪与表演，呈现三道融合幽默与批判思考的作品——《方便面猪鼻松露汤配感性茶足浴汤》《酸菜与储蓄》及《反功能性饮料》。

卡斯珀·赫塞尔比耶（1985年生于丹麦）现生活和工作于丹麦。

烹饪你的动物指导灵

2025年

菜单、海报、手册

方便面猪鼻松露汤配感性茶足浴汤

2025年

行为表演

Kasper Hesselbjerg

Kasper Hesselbjerg works with a variety of ingredients and materials in his sculptures, collages and performances, often including food serving as a vital part of his practice. The artist emphasizes the interplay between the conceptual and the sensory/bodily experience of art. By looking at cultural, social and economic practices related to the production and consumption of food, Hesselbjerg examines how our relationship with food expresses both a concrete and symbolic relationship to the outside world or “cosmos”. A central theme of the project is the ability of food to connect the individual “micro-experience” with cultural and ecological macrostructures. And how food can be used in an artistic practice to critically reflect on our “cosmos-relation”.

Since 2013, Hesselbjerg has made performative servings and dinners as performances and exhibitions, where guests have been served edible sculptures. Photo and collage works are included as a kind of menu card or “association atlas” of the servings, their ingredients and everything they create a connection to.

At the same time, Hesselbjerg has worked with gastronomic semiotics and texts and books such as the essay collection *Cornflakes and other specific objects* (2014), *Recipe for Snails and Success* (2021), among others.

In this exhibiton, Hesselbjerg is presenting posters made from collage works and three “essay-recipe” texts. As a special event during the opening he will be cooking and performing three of his recipes—*Instant Noodle Pig Snout Truffle Soup w. Sensibility Tea Foot Bath Soup, Sauerkraut and Savings*, and *Anti-Performance Drink*—with the Chinese gourmet chef Mengen Xu.

Kasper Hesselbjerg (b. 1985, Denmark) lives and works in Denmark.

Cooking Your Spirit Animal
2025
Menu, posters, booklet

*Instant Noodle Pig
Snout Truffle Soup
w. Sensibility Tea Foot Bath Soup*
2025
Performance

朴宝玛

朴宝玛在表演与创作中持续探讨氛围的物质性——她关注印象、感受、瞬间与感官的力量，以及它们被再现与重复的方式。她尝试通过多种媒介、不同身份与虚构角色来呈现并传递这种氛围。在展览空间内外，朴宝玛以不同尺度使用物件与材料，将它们化作感受、动作与装置。她的表演常常体现出微小的物质，不可见的感知，短暂的瞬间与无形的存在——这些都独立于传统美术馆的体制、系统与价值之外，展现出一种不同于主流体系与市场逻辑的姿态。朴宝玛在作品中探讨性别角色，尤其是“女销售者”的形象，促使观者在不同的观看与感知情境中，重新思考并察觉那些在日常中被忽视的脆弱事物。

为此次展览特别创作的新作《血咖啡》，设定于美术馆大厅的接待区，以咖啡厅的场景展开。朴宝玛身着制服，化身接待员与服务生，为观众奉上一一种带有金属甜香，并混合着淡淡咖啡气息的红色液体。观众在接过饮品的同时，被邀请跟随艺术家的引导参与表演。《血咖啡》延续了朴宝玛对气味与香水的研究兴趣——她在作品中提供一种“闻起来像那种东西，却并非那种东西”的体验，尝试以“伪物质”的方式，将这一感官经验转化为仪式。

朴宝玛（1988年生于韩国）现生活和工作于首尔。

血咖啡

2025年

行为表演

剧本，声音，气味，染料，基底液，制服，冰桶，茶杯组合，

宣传页，勺子，毛巾，观众，手势

boma pak

In her performances and works boma pak investigates the materiality of ambience – she examines and looks at impressions, feelings, moments, and sensations – its power, its reproduction, and its repetition. boma pak seeks to represent and express this ambience through a variety of media, different identities and invented personas. boma pak deploys objects and materials as sensations, gestures, and devices at various scales inside and outside exhibition spaces. The performances often embody small substances, unseen and intangible sensations, entities, and moments that persist irrespective of the institution, system, and values of the conventional museum. It embodies an attitude rooted in values distinct from these systems, and the general market logic and values. Through her work boma pak also examines gender roles, the work of a “woman” selling something, prompting us to reevaluate and recognize the fragility of things we typically overlook through moments where seeing and sensing are experienced differently.

The new work *Blood Coffee*, made specifically for this exhibition, is situated within a reception- and café setting. In the museum lobby, boma pak acts as a servant and receptionist, wearing a uniform, serving the audience a red-coloured liquid with a metallic, sweet scent, and faint notes of coffee aroma. Through a participatory performance the audience receiving the liquid is invited to follow the artist’s guidance in the lobby. *Blood Coffee* emerges from boma pak’s continued research and interest in scents and perfumes; in this work, the artist offers “something that smells like the thing, but is not really the thing,” seeking to turn it into a ritual through pseudo-matters.

boma pak (b. 1988, South Korea)
lives and works in Seoul, South Korea.

Blood Coffee

2025

Performance

Script, sound, scent, dye, base liquid, uniform, ice bucket, teacup set,
leaflet, spoon, towel, audience, gesture

公共活动

2025年11月15日（开幕日）

《一包香烟》，妮娜·拜尔, 表演者: 王宁
《方便面猪鼻松露汤配感性茶足浴汤》，
卡斯珀·赫塞尔比耶, 与徐蒙恩共同呈现
《血咖啡》，朴宝玛

2025年11月16日

《血咖啡》，朴宝玛

2025年12月7日, 2026年1月11日, 2026年3月1日

《一包香烟》，妮娜·拜尔, 表演者: 王宁
《方便面猪鼻松露汤配感性茶足浴汤》，
卡斯珀·赫塞尔比耶, 由徐蒙恩呈现

活动安排可能会有调整，
最新信息敬请关注中间美术馆各公共平台。

Public Programs

November 15, 2025 (Opening Day)

The Pack, Nina Beier, performed by Wang Ning

Instant Noodle Pig Snout Truffle Soup with Sensibility Tea Foot Bath Soup,

Kasper Hesselbjerg, performed with Mengen Xu

Blood Coffee, boma pak

November 16, 2025

Blood Coffee, boma pak

December 7, 2025; January 11, 2026; March 1, 2026

The Pack, Nina Beier, performed by Wang Ning

Instant Noodle Pig Snout Truffle Soup with Sensibility Tea Foot Bath Soup,

performed by Mengen Xu

The program is subject to change.

Please check Inside-Out Art Museum's official accounts for updates.

策展人简介

雅各布·法布里修斯
(1970年生于丹麦),
策展人, 作家, 编辑。

曾任丹麦哥本哈根艺术中心馆长 (2021 – 2025), 丹麦奥胡斯艺术中心馆长 (2016 – 2021), 丹麦夏洛滕堡艺术中心馆长 (2013 – 2014), 以及瑞典马尔默艺术中心馆长 (2008 – 2012)。法布里修斯策划了众多国际展览, 包括2024年与李雪希共同担任威尼斯双年展韩国馆的艺术总监, 呈现艺术家具贞娥的项目“味景城市”, 以及2020年担任釜山双年展艺术总监时策划的“展览中的文字——在十一个篇章和五首诗里的展览”。他是出版机构“猪肉沙拉”及报纸项目《老新闻》的创办人, 并自2025年起在丹麦奥胡斯大学进行以“展览的基调——解构展览开端”为题的博士后研究。

About the Curator

Jacob Fabricius
(b. 1970. Denmark).
Curator, writer, and editor.

Director at Art Hub Copenhagen, Denmark (2021-2025), Kunsthall Aarhus, Denmark (2016-2021), Kunsthall Charlottenborg, Denmark (2013-2014), and Malmö Konsthall, Sweden (2008-2012). Fabricius has curated numerous international exhibitions among them KOO Jeong A's *Odorama Cities* at the Korean Pavilion (Artistic director with Seolhui Lee) at the Venice Biennale, Italy, 2024, and Words at an Exhibition 《열 장의 이야기와 다섯 편의 시》 *An exhibition in ten chapters and five poems*, as Artistic director at the Busan Biennale, South Korea, 2020. Fabricius is the founder of the publishing company Pork Salad Press and newspaper project Old News, and holds the postdoc *Tone of the Exhibition – The Anatomy of Exhibition Openings* from Aarhus University, Denmark, 2025.

展览

确立一场展览的基调
(序章)

展期
2025年11月15日—
2026年3月1日

艺术总监
卢迎华

策展人
雅各布·法布里修斯

助理策展人
曹立瑶

展览统筹
管陶然

展览助理
李泽军、李慧一

平面设计
申惠瀚

展览制作
曹立瑶、房永法、
管陶然、李泽军

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曹立瑶、管陶然、李怡萱

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卢迎华

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雅各布·法布里修斯

编辑
曹立瑶

翻译及校对
曹立瑶、管陶然、李慧一

平面设计
申惠瀚



Exhibition

*Setting the Tone of the
Exhibition (prologue body)*

Exhibition Dates
November 15, 2025—
March 1, 2026

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Carol Yinghua Lu

Curator
Jacob Fabricius

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Cao Liyao

Exhibition Coordinator
Rory Guan

Exhibition Assistants
Li Zejun, Li Huiyi

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Dokho Shin

Exhibition Installation
Cao Liyao, Fang Yongfa,
Rory Guan, Li Zejun

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wei Zheng

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