

艺术总监卢迎华

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#### 大使致辞

值此瑞中建交 75 周年之际,我们再次领略到两国关系所展现出的广阔维度。 艺术在双边关系中占据着重要的地位,它能帮助我们从多元视角来更好地了 解彼此文化。

瑞士驻华大使馆特邀九位瑞士艺术家参与"CH><CN工作室"项目,来中国驻留创作。在为期数月的创作期间,艺术家们得以深入体验中国丰富多样的艺术传统、实践方式以及独特的创作环境。而他们在中国的创作实践,亦是一场跨越国界的艺术对话。

"CH><CN工作室"项目涵盖重庆、成都、杭州、德化、烟台、北京等多个城市,有力推动了与当地社区之间的联动。这种联系也在展览中得以充分展现 – 来自瑞中两国的艺术家们通过各自作品,展开了一场不同文化间的对话。

"CH><CN 工作室"项目充分体现了艺术促进国家间互通、人与人互联的核心作用。在此,我谨向所有合作伙伴致以诚挚谢意,正是诸位的鼎力支持,使得该项目得以实现。诚邀各位莅临展览,与艺术作品展开对话,共同见证艺术在映照瑞中文化中所蕴含的力量。我们衷心期待,这一项目能搭建一座持久的交流桥梁。

瑞士驻华大使 白瑞谊

## AMBASSADOR'S FOREWORD

This year, as Switzerland and China celebrate 75 years of diplomatic ties, we are reminded of the broad scope of our relationship. Art holds an important place in Switzerland's relations to China and allows us to see our cultures from different perspectives.

The Embassy of Switzerland invited nine artists from Switzerland to pursue residencies in China as part of the CH><CN Studios program. The artists have spent the past months in China, encountering different artistic traditions, practices, and environments. Their engagement here in China is also part of a dialogue that crosses borders.

By including different cities across China – Chongqing, Chengdu, Hangzhou, Dehua, Yantai and Beijing – the project has fostered connections with local communities across multiple regions. This is also reflected in the exhibition itself, which connects Chinese and Swiss artists and presents their works in dialogue.

This project is a testament to the central role of connecting countries and people. I would like to extend my gratitude to all our partners whose support has made this endeavor possible. I invite you to explore the exhibition, engage with the artworks, and join us in acknowledging the power of art in reflecting on Switzerland and on China. We hope that the project has established contacts that will last for many years to come.

Jürg Burri Ambassador of Switzerland

#### 跨文化交流的实践

2024年,瑞士驻华大使馆的项目主管米宇(Juri Mischler)拜访中间美术馆,介绍由使馆发起的"CH><CN工作室"项目,并邀请中间美术馆作为驻留机构加入项目。当时,我立即提出了一个操作起来更复杂的计划。既然九位瑞士艺术家将通过这个项目抵达中国多个驻留机构,在地研究和创作,最后在使馆内部呈现这些成果,为什么不把这个计划变得更有在地性和增强交流的可能?我相信中间美术馆的加入可以促使这个可能性发生。这种深入交流和互动的欲望可能是源自成长于1990年代中后期的我对于全球化和跨文化合作的信念。更重要的是,我曾经受惠于以多元、开放和差异并存作为价值取向的全球化时代,但我也不满足于彼时从一种后现代的、新自由主义的普世视角出发而掩盖了更深层的复杂性的全球叙事。后疫情时代的跨国交往对仍然抱有全球化梦想的人们提出了往深里去的要求,而个体与个体的深入互动,从旅行到思想和创作层面的对话是往深里去的第一步。

我很高兴米宇热情地响应了我的提议,在中间美术馆呈现一个由驻留中国的瑞士艺术家和有海外学习生活背景的中国艺术家共同参与的群展。为此,我们很快组建了一个工作团队,包括了有艺术史学习背景的年轻策展人克拉拉沙万(Clara Chavan)和有艺术创作学习背景的中间美术馆助理策展人那荣锟。她们作为联合策展人,共同承担起了甄选来中国驻留的瑞士艺术家,以及参展的中国艺术家的工作。我的设想是她们之间的合作将给两位年轻策展人的职业生涯带来一次向来自另一个文化语境的同龄人学习的宝贵机会。我更看重的是,在这个过程中,她们与每一位艺术家进行线上线下的工作室探访,全面地认识每位艺术家的创作脉络。大多数参与这个项目的艺术家与她们年龄相仿,在这个过程中,了解每位艺术家是如何思考、创作,形成自己的面貌的,这是每位策展人不可多得的学习机遇。我乐见她们在这个过程中的碰撞、焦灼、喜悦和成长。这个由中瑞策展人和艺术家组成的临时社群不是一次性的交流或作品展示,而是在一个相对宽裕的时间段中自然生长起来的有机体。

"抛锚歌单"这一展览主题概括了这样一次自然发展的合作中的不确定性和将不确定性作为前提的思想状态:年轻的艺术家和艺术工作者在陌生的语境中展开田野,在碰撞、停滞与错位中检验方法。这一过程本身就像一张不断生成的播放列表:每一位艺术家都携带各自的轨迹、语言与关注点,在驻留与合作中带入新的曲目,形成一张充满跳跃又充满活力的歌单。在这些实践中,我们看见一代人的思虑、迷惘,在面对问题时或直接或迂回的应对方式,灵巧机敏的语言与敏锐的感受力;更看到属于这一代艺术家的文化态度——种在不稳定中依然保持创造力的姿态。

当代艺术始终需要一种开放的交流方法,它既不依赖官方语言,也不满足于仪式化的程序。在全球联系日益收紧、边界与隔阂重新显现的当下,真正有意义的跨文化交流必然需要正视这种差异和复杂性。中间美术馆一直把自己视为社会现场的一部分,坚持非商业的、公共性的文化实践。我们曾呈现"意大利当代丝路行"展,从不同代际的意大利当代艺术家的实践中,展开对这一国家艺术与文化的理解;也曾在疫情期间与斯洛文尼亚驻华大使馆合作策划"北京对话"系列对谈,邀请不同领域的中斯参与者进行一对一的深入交流,探索跨文化对话的可能性。这些经验让我们在不同文化背景下探索平等而批判性的合作方式,并不断检验自身的视野与文化责任。本次展览正是这一立场的延续:所谓交流从来不是宏大的命题,当每个人都以坦诚和真实共同参与其中,它的意义便自然显现。

在此,我谨代表北京中间美术馆,感谢所有参展艺术家、两位策展人与工作 团队的辛勤付出,以及瑞士驻华大使馆对本次展览的支持。愿这场展览既为 庆祝中瑞建交七十五周年留下注脚,也在当今世界日益复杂的语境下,成为 坚持真实、深入对话的一次实践。

> 卢迎华 北京中间美术馆馆长 2025 年 9 月 20 日

## CROSS-BORDER EXCHANGE AS PRACTICE

In 2024, Juri Mischler, project manager at the Embassy of Switzerland in China, visited Beijing Inside-Out Art Museum to introduce the CH><CN Studios program, initiated by the Embassy, and invited the museum to join as a residency partner. At that moment, I proposed a more ambitious idea: since nine Swiss artists would be coming to China through the programme to conduct research and create work at various residency institutions, ultimately presenting their works at the Embassy, why not situate the project more firmly in the local context and foster more meaningful opportunities for exchange? I believed that Inside-Out Art Museum could help bring this vision to life. This desire for deeper exchange and interaction probably goes back to the mid-to-late 1990s, when my outlook was shaped by globalization and cross-cultural collaboration. I was, at the time, a beneficiary of a global era that valued diversity, openness, and the coexistence of differences. At the same time, I felt uneasy with the global narratives of that era, which, shaped by postmodern and neoliberal universalist perspectives, tended to gloss over deeper complexities. In today's post-pandemic world, cross-border encounters require those of us who still hold on to the dream of globalization to engage at a deeper level. Genuine depth begins with intimate interactions between individuals, from the act of travel to interchanges of ideas and artistic practices.

I was delighted when Juri responded enthusiastically to my proposal: to present a group exhibition at Inside-Out Art Museum featuring both Swiss artists in residence in China and Chinese artists with overseas study and life experience. We quickly assembled a working team, including Clara Chavan, a young Swiss curator trained in art history, and Na Rongkun, Assistant Curator at Inside-Out Art Museum with a background in fine art practice. As co-curators, they jointly undertook the task of selecting both the Swiss resident artists and the participating Chinese artists. I was certain that their collaboration would provide them with a rare chance to learn from a peer shaped by another cultural context. More importantly, it gave them the opportunity to meet each artist, both online and in person, to visit studios, and develop a fuller sense of each artist's creative trajectory. Most of the participating artists are of the same generation as the curators, and discovering how each of them thinks, creates, and forms their artistic language would have been an invaluable experience for any curator. I was glad to witness moments of collision, tension, jou, and growth throughout this process. What emerged was not a one-off exchange or a simple display of works, but a temporary community of Swiss and Chinese curators and artists, an organic entity that gradually took shape over time.

The exhibition title, **Breakdown Playlist**, speaks to the uncertainty inherent in such a process, and to the positive outlook that takes that uncertainty as a starting point. Young artists and art workers enter unfamiliar contexts to carry out fieldwork, testing their methods in moments of clash, pause, and dislocation. The process unfolds like an ever-expanding playlist: each artist arrives with their own trajectory, language, and concerns, adding new "tracks" through residency and collaboration, until the list brims with leaps and vitality. In these practices, we observe reflections and doubts of a new generation, their direct and circuitous ways of addressing problems, their agile language and sharp sensibilities. Above all, we see a cultural attitude that defines this generation of artists, a determination to keep creativity alive amid uncertainty.

Contemporary art has always required an open approach to exchange, one that avoids official rhetoric and resists being reduced to ritualized procedures. As global ties grow closer even while new borders and divisions emerge, genuine cross-cultural dialogues must grapple directly with difference and complexity. Inside-Out Art Museum has long situated itself within the social sphere, committed to cultural practice that is public-facing and independent of commercial agendas. In the past, we have organized Italian Contemporary Art and Artists on the Silk Road, which explored Italian culture through the work of contemporary artists across generations. During the pandemic, we partnered with the Embassy of Slovenia in China on Beijing Conversations, a series of oneon-one dialoques that examined the possibilities of cross-cultural exchange. These projects enabled us to test more egalitarian and critical ways of working across cultural contexts, while constantly questioning our own standpoint and responsibilities. This exhibition grows out of that same spirit: "exchange" has never been a lofty ideal; its meaning takes shape only when everyone engages with sincerity and openness.

On behalf of Beijing Inside-Out Art Museum, I would like to thank all the participating artists, both curators and the Embassy of Switzerland in China for their support of this exhibition. We hope it will serve not only as an event marking the 75th anniversary of diplomatic relations between China and Switzerland, but also as a meaningful practice of in-depth dialogue in today's increasingly challenging world.

Carol Yinghua Lu Director, Beijing Inside-Out Art Museum September 20, 2025

### 抛锚歌单

"抛锚歌单"汇集了来自中国与瑞士的 16 位艺术家的作品。这一展览是 2025 年中国和瑞士建交 75 周年的文化交流合作项目之一,是瑞士驻华大使馆 "CH><CN 工作室"项目上发展出的一个展览项目。自 2025 年 8 月起,

"CH><CN 工作室"支持9位瑞士艺术家分别驻留在北京、重庆、德化、烟台、杭州、成都6家艺术机构,通过在地的观察进行创作。在中间美术馆馆长卢迎华的提议和推动下,该展采用了由中瑞两位年轻策展人合作策划,并在9位瑞士艺术家名单的基础上邀请7位中国艺术家加入的方式,共同呈现来自瑞士与中国新晋的当代艺术创作。

在策划展览的过程中,我们两位策展人达成的第一个共识,是展览本身应该形成一种研究方法,而非简单的成果展示。我们聚焦于细致的观察、局部视角与主观叙述,通过高频次的对话、线上线下走访以及持续的定期交流,让展览和驻留的过程成为方法论,一个包容矛盾、容纳不同声音的集合体。这种最初的想法在实践中不断生发出意想不到的相遇与转折,既丰富了我们的工作过程,又打破了原有的期待。而翻译中偶尔的"错位",反而转化为方法的一部分。

我们的工作起点开始于共同在一个瑞士候选艺术家的名单中挑选出 9 位来中国驻留的艺术家。在这个过程中,我们也尝试从中提炼出一个能对话和囊括所有人的创作的主题。最初,"效率"是我们给展览所有艺术家驻留前的提示词。"一个小时有多长?"是对话前提出的第一个问题。我们生活的流速和状态似乎有很大差别。瑞士艺术家们对中国的印象包括:快速发展的互联网 AI 产业和成熟的制造产业链、贾樟柯的电影。有些片面,可中国人对瑞士的想象充满了雪山、银行、精致的钟表,一个资源被缓慢优雅分配的欧洲国度,几乎和古人无甚差别——徐继畬在 1849 年的《瀛環志略》里翻译,称之"西土之桃花源"。这些想象在对话时持续发挥着能量无法被剔除,实际上我们连对效率的认识都完全不同,这一点我们花了几个月才明白。

随着时间推移,我们感到效率似乎只是一个现象,一定还有深层原因。那个问题究竟是什么?我们两位约好每周二下午是讨论主题的时间:来自瑞士的策展人克拉拉看起了一本瑞士的介绍中国的书,来自中国的那荣锟则看起了瑞士史和中国外交官口述史。我们的话题从保险到制药公司,从文学到 App和工厂。整整三个月,几乎每周都有 2-3 场线上的艺术家分享。信息增加了,反馈的压力也越来越大,需要得出关于"差异"明确的结论或问题方向才能推进。克拉拉的想法是,效率背后指社会系统本身对人的不可见规训和某种嵌入,要等艺术家们的方案确认之后才能继续。荣锟则感到效率来自焦虑,认为想不出具体内容的原因是还不够了解 90 年代以来当代艺术的国际交流情况和瑞士的艺术生态系统。

我们一度回到最熟悉的工作方式,用名词解释和文献综述作为支撑。阅读1935年举行的第一次中外交流展,90年代的"大地魔术师"(1989)、"非常口"(1993)……费大为、栗宪庭、高名潞、候瀚如等策展人对艺术交流、东方主义和文化身份的争论一时之间充斥在策展人的脑海中,来自艺术家的制作或运输请求则是打扰思考的琐事。克拉拉详细介绍了瑞士艺术界,即使有比较充裕的本地支持,艺术家们也需要走出国门,以证明自己作品的有效性。这一观察同样适用于中国艺术家,但也凸显了中瑞艺术生态之间的差异,而全球艺术世界依然深受西方视角的影响。从效率到身份也许是推进主题的出发点,可一时之间也难以划清国族和文化身份之间的关系,更遑论这种"身份"似乎早不是一个流行问题。

随着瑞士艺术家们驻留计划的展开,他们每周通电话讨论作品的方案和展示,中国艺术家也对话和提名结束,一时间邮件和微信齐飞,新的问题又出现了——我们前文的讨论和思路已经离艺术家的创作本身越来越远。写过的文字散发着惰性诱惑,像拿着一块橡皮泥揉捏到看不出形状。你知道双方都词不达意,可准确的词就在嘴边谁也说不出来。

直到筋疲力尽,决定暂别历史语境,放弃试图总结或批判今天的艺术系统的 念头,我们才意识到真实的答案并非藏在书本里,而是存在于那些我们一直 试图绕过的的时刻。主题的梳理并不是重点,交流中的工作经验和习惯,梳理自己的观察和思路转变即是研究本身。回顾几十次会议印象最深的地方,发现是一种尴尬的感觉——交流时微小的不适。试图总结的惯性,使双方进入彼此的难度本身被忽视了,就像电影拍摄的转场时间,我们只顾着拍摄,忽略了卡顿恰恰意味着某种新事物的发现。

"抛锚歌单"的主题,就是在这样反复回溯筹备过程时慢慢清晰的。它源于我们对当下现实的感知:系统时间、个人时间,以及我们所承载的各种身份,正越来越紧密地交织在一起,难分彼此,汇聚到了那个尴尬的节点。"歌单(Playlist)"在某种程度上,就像每个人的私密品味——我们的交流,常常是各自挑选一份"歌单"和片段身份分享给对方并靠近彼此。它包含了习以为常的简历、作品集,以及在不同场景下我们所展现的社会形象——我们从自己无数的"歌单"中选择一个版本来出席,正如社会学家欧文·戈夫曼在其1956年著作《日常生活中的自我呈现》中所论述的那样。

这些"歌单"固然能够帮助我们高效地融入社会,但也可能限制我们对自我和世界的认知,使我们倾向于重复固化的生活模式。重新思考以网络合集、播放清单、笔记和备忘录形式出现的"品味"以及背后指向的"形象",它们在今天变得多到难以选择,时间被分割成块,以不同的形象度过,从而嵌入整体社会叙事。歌单的选择,往往在于我们所处的环境和角色。我们都是

自己"歌单"的编排者,也是其中的表演者。谈到自己时,每个人都在不同的时间块里切换形象,在非创作时间,我们是家教、是作家、是外国人、是厨子、是爱人。在这些切换中,全球化退潮后的跨文化协作的样貌被拼凑成形。

而"抛锚(Breakdown)",则源自瑞士文学家迪伦马特(Friedrich Dürrenmatt)1956年的同名小说:"具有威胁性的不再是上帝、正义、《第五交响乐》中的命运,而是交通事故,设计失误造成的决堤,由于实验室工作人员心不在焉,原子增殖反应堆设置错误而导致的原子弹工厂爆炸。我们的道路通向的就是这样一个四处抛锚的世界。"在这个追求顺畅运行的世界里,"故障"从未消失,一次思想上的"抛锚"、一次旅行中的"出神",或许比完美的"高效"更接近真实——就像我们过去几个月的讨论,那些"结巴"的瞬间、词不达意的沉默,反而让某种被表象掩盖的真实得以解放。

抛锚的瞬间,有时是人和人之间知识和经验的局限性:英语是所有人的第二语言,时常需要母语者交流后再转译给第三方。这些过程使每句话的时间拉长,注意力很难集中,丢失了很多细节和语境,更需要反复确认同一个词是不是代表一样的意思,比如艺术家米娜·斯夸利-侯赛尼提到的法语"Basbatu"("passe-partout"),在英语配着图片 10 分钟的解释下才确认是斜切装裱用的卡纸。这种思路的区别,形成了"一人讲完,需要其他人复述"的局面,甚至偶尔需要花时间来洗脱自己不礼貌的嫌疑;这种语言上的"故障",恰恰暴露了知识体系和文化语境的巨大鸿沟,促使我们以更谦逊和开放的态度去理解对方。

有时,抛锚也来自创作中不可预计的意外。瑞士艺术家们对中国在地产业链的期待,使得他们都在琢磨装置、工艺,实际上常常并不能按预期那样实现。在这个过程里,极大的灵活性出现了——他们反复调整方案、请工作人员沟通,面对不确定,在保持耐心的同时也在叩问作品的必要性,这个"抛锚"的时刻,反而促使艺术家重新思考作品的核心,最终诞生了更具在地性的方案。

将"歌单"与"抛锚"结合,突显了在我们语境中使用"抛锚"时的游戏性和积极一面。与我们今天的现实和时代背景相关联的艺术通常是将已经存在的事物进行混合,通过重新组合已有的图像和符号来产生新的话语。符号的意义时常在流动,促使我们重新看待各自的日常。在这种时候,抽象的差别被丢到了十万八千里外,在具体交流的勘误中逐渐摸索到了彼此思考方式的区别,进而理解了大家在艺术实践中的思考方式。

最终,这场展览从文化交流项目的初衷,进展成为我们共同探索和自我建构的旅程。驻留的艺术家作为"陌生人"的视角,也促使我们重新审视习以为常的社会系统,并在那些微小的误读和卡顿中反观自身。最真诚的交流,往

往诞生于这些"抛锚"的瞬间,当我们放下惯有的知识和经验,彼此依赖,将每周的例会变成一场场"播放列表"的时刻,一种超越工作关系的友谊悄然滋生。这份信赖感让我们能够坦诚面对彼此的局限性,并共同推进展览。一个由两地策展人和艺术家一起工作的国际交流展,理应呈现一种真诚、去中心化且充满反思性的态度和面貌。

克拉拉·沙万、那荣锟

# BREAKDOWN PLAYLIST

Breakdown Playlist brings together works by sixteen young artists from China and Switzerland. The exhibition is part of the 2025 cultural exchange projects commemorating the 75th anniversary of diplomatic relations between China and Switzerland, and grew out of the Embassy of Switzerland in China's CH><CN Studios program. Beginning in August 2025, nine Swiss artists were supported by the program to undertake residencies at six art institutions in Beijing, Chongging, Dehua, Yantai, Hangzhou, and Chengdu, creating new works based on local observations. At the proposal and with the guidance of Carol Yinghua Lu, Director of Beijing Inside-Out Art Museum, the exhibition was co-curated by young Swiss curator Clara Chavan and Inside-Out Art Museum assistant curator Na Rongkun. Building on the list of nine Swiss artists, they invited seven Chinese artists to participate, together presenting a dialogue between contemporary artists from both countries.

From the start, the two of us curators shared a key understanding: the exhibition itself should function as a research methodology rather than merely a presentation of outcomes. We focused on careful observation, partial perspectives, and subjective narratives, using frequent dialogues, online and in-person studio visits, and ongoing regular communication to allow the process of exhibition-making to become our method—a collective endeavor that accommodates contradictions and diverse voices. This initial awareness nevertheless unfolded into unforeseen encounters and surprising turns, which enriched our process and subverted expectations. What was sometimes lost in translation became a part of our methodology.

With a partial list of artists already confirmed, the most straightforward approach was to identify a theme working as a conceptual red thread that could encompass everyone's work and foster both formal and conceptual dialogues. Initially, "efficiency" was our guiding keyword for the artists creating new works during their residency. "How long is an hour?" was the first question stemming out of our conversations, revealing how different the pace and state of our lives appeared.

The Swiss artists' impressions of China included its rapidly developing Al and internet industries, its mature manufacturing supply chains, and the films of Jia Zhangke. These perspectives were somewhat one-sided, just as the Chinese artists' imagination of Switzerland was full of snow-capped mountains, banks, and exquisite watches—a mountainous nation where resources are allocated slowly and gracefully, almost no different from how earlier generations might have seen it. Xu Jiyu, in his 1849 work A Short Survey of the Maritime Circuit, translated it as "the Peach Blossom Spring of the Western world." These preconceived notions persistently influenced our conversations and proved impossible to dismiss. Over time, we came to realize the depth and complexity of our respective perceptions of the concept of efficiency.

What was that core question? The team scheduled weekly Tuesday afternoon discussions. Clara began reading a Swiss history book on China (Die Schweiz und China, Hier und Jetzt, Zurich, 2024), while Rongkun delved into Swiss history and the oral histories of Chinese diplomats. Our topics ranged from insurance and pharmaceutical companies to literature, apps, and factories. For four full months, we held two to three online artist sharing sessions almost every week. As the flow of information grew, so did the pressure to receive feedback. We needed to reach a clear conclusion or a quiding question about these perceived "differences" to move forward. Clara argued that efficiency is an injunction, a product of societal norms prescribing discipline and embedding systemic expectations. For her, we had to wait for the artists' proposals to be confirmed before we could proceed. Rongkun came to see efficiency as a surface phenomenon masking deeper causes. She felt it stemmed from anxiety, and that the reason we couldn't conceive of a specific theme was that we didn't know enough about the history of international art exchange since the 1990s, combined with her unfamiliarity with the Swiss art ecosystem and Clara's with the Chinese one.

We briefly returned to our most familiar working methods, using definitions and literature reviews as our foundation.

Rongkun examined the first Sino-foreign exchange exhibition in 1935, and 1990s shows like Magicians of the Earth (1989) and Passage to the Orient (1993). Debates among curators like Fei Dawei, Li Xianting, Gao Minglu, and Hou Hanru on art exchange, Orientalism, and cultural identity filled her mind, while production and shipping requests from artists felt like interruptions to her thoughts. Clara introduced the Swiss art scene, explaining that even with ample local support, artists often need to go abroad to have their work validated by the art field. This observation seemed to apply to Chinese artists as well, but it also highlighted the vast discrepancies between the Chinese and Swiss art fields, while the global art world remained heavily influenced by Western perspectives. Shifting the focus from efficiency to identity seemed like a viable starting point for a theme, yet it was still difficult to clearly define the relationship between country of origin and cultural identity, especially since "identity" no longer seemed entirely relevant.

As the Swiss artists' residency plans unfolded, we held regular phone calls to discuss their works and exhibition layouts. The dialogue and nominations with the Chinese artists were also complete. Suddenly, emails and WeChat messages were flying back and forth, and it became clear that our previous discussions and ideas were starting to drift from the artists' actual creations. The words we had written took on a lazy inertia, like a lump of clay being repeatedly kneaded until their final shape became unrecognizable. The precise words were on the tip of our tongues, unspoken, hovering just out of reach.

It wasn't until we were exhausted and decided to temporarily abandon the historical context, giving up on trying to summarize or critique today's art system, that Rongkun realized the real insights weren't in books. We both agreed that they were in the moments we had previously overlooked. Thematic organization wasn't the point; the work experience and habits within the exchange, and the process of organizing, observing and reflecting on shifts in our thinking were the research itself. Rongkun re-examined the most memorable

parts of dozens of meetings and noticed a productive feeling of awkwardness—the minor frictions during our conversations. Our habit of seeking a summary had made us miss the inherent nuances both sides faced in understanding each other. It was like the transition on a film set—we were so focused on filming that we overlooked the glitches, which, in fact, marked essential moments of discovery.

The concept of "Breakdown Playlist" gradually crystallized as we repeatedly revisited this preparatory process. It stems from our perception of our current reality: our system time, personal time, and the various identities we carry are becoming increasingly intertwined, converging at that point of subtle awkwardness. A "playlist" is often a person's habits and private taste—our exchanges often involve each of us selecting a "playlist" and fragments of our identities to share with, and get closer to, the other. It includes the habitual resumes and portfolios, as well as the social personas we project in different scenarios, reminiscent of what sociologist Erving Goffman theorized in his 1956 book The Presentation of Self in Everyday Life. We choose one version from our countless "playlists" to show up.

These "playlists" help us integrate into society efficiently, but they can also limit our understanding of ourselves and the world, leading us to repeat fixed patterns of life. By rethinking the tastes that appear in the form of online collections, playlists, notes, and memos, and the personas they imply, we realize they have become too numerous to select consciously. Time is fragmented, spent inhabiting different identities, which in turn embeds us within the larger social narrative. The choice of a "plaulist" often depends on our environment and role. We are all the performers of our own "playlists." When we talk about ourselves, each person is constantly switching between different personas in different blocks of time. When not creating, we are tutors, writers, foreigners, chefs, and lovers. Through these transitions, the shape of crosscultural collaboration in the wake of receding globalization is pieced together.

And "breakdown" is derived from the novel **Die Panne** by Swiss author Friedrich Dürrenmatt (1956): "It is no longer God, nor justice, nor fate as in the Fifth Symphony that threatens us, but rather traffic accidents, dike breaches caused by faulty construction, the explosion of a nuclear plant triggered by a distracted laboratory worker, or incubators wrongly adjusted. It is into this world of breakdowns that our path leads." In a world that pursues smooth operation, "failure" never disappears. A mental "breakdown," a "trance" during a trip, might be closer to the truth than perfect "efficiency"—just like our discussions over the past few months, where those moments of "stuttering" and inarticulate silence ironically liberated a certain truth obscured by appearances.

The moment of "breakdown" can sometimes stem from the limits of our knowledge and experience: English is a second language for everyone, often requiring translation by a native speaker before being re-translated for a third party. This process elongates every sentence, making it difficult to maintain concentration and causing the loss of many details and contexts. It requires constant re-confirmation of whether the same word carries the same meaning. For example, it took a 10-minute explanation with images to confirm that the French term "Basbatu," ("passe-partout") mentioned by artist Mina Squalli-Houssaïni, referred to a bevel-cut mat board used for framing. This difference in thinking led to a situation where "one person spoke, and others had to repeat," sometimes even requiring time to clear oneself of the suspicion of being impolite. This linquistic "breakdown" precisely exposed the vast chasm between knowledge systems and cultural contexts, prompting us to approach each other with greater humility and openness.

Sometimes, a "breakdown" also comes from unpredictable accidents in the creative process. The artists' high expectations for the local supply chain led them to focus on creating installations and using specific crafts, which often could not be realized as anticipated. In this process, immense flexibility emerged—they repeatedly adjusted their plans, asked staff to communicate, and, when faced with uncertainty, maintained

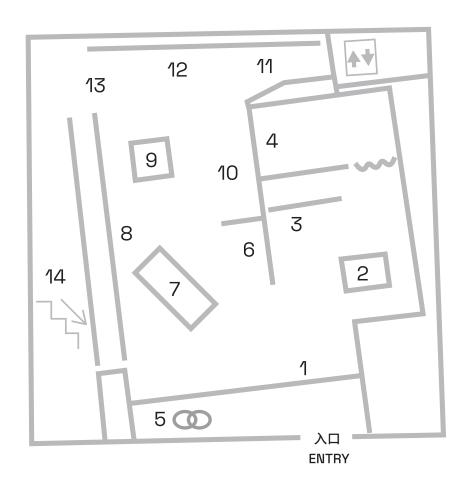
patience while questioning the necessity of their works. This moment of "breakdown" instead prompted the artists to re-evaluate the core of their practice, ultimately leading to the birth of more locally resonant proposals.

Combining "playlist" with "breakdown" highlights the playful and positive aspect of using the term in our context. Art that relates to our current reality and era often involves mixing existing elements, generating new narratives by recombining pre-existing images and symbols. The meaning of symbols is constantly in flux, prompting us to re-examine our respective daily lives. In these moments, abstract differences are cast aside, and through the corrections of concrete exchanges, we gradually explore the distinctions in our ways of thinking, thereby understanding each other's artistic practices.

Ultimately, this exhibition has progressed from its original intention as a cultural exchange project to a shared journeu of exploration and self- and mutual construction. The artists' perspectives as "foreigners" have also prompted us to re-examine our familiar social systems and to reflect on ourselves in those tiny misunderstandings and glitches. The most genuine exchanges are often born in these moments of "breakdown." When we set aside our conventional knowledge and experiences and depend on each other, transforming our weekly meetings into a series of "playlist" moments, a friendship that transcends our working relationship quietly blossoms. This trust allows us to be honest about our limitations and to push the exhibition forward together. An international exchange exhibition created by curators and artists from two different places should present a genuine, decentralized, and reflective attitude.

Clara Chavan, Na Rongkun

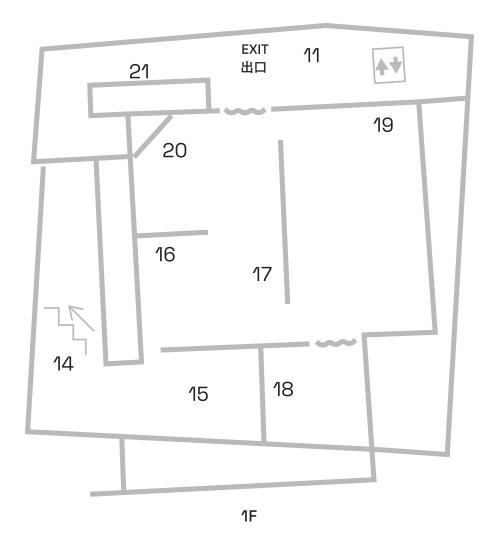
### 展览开面图 FLOOR PLAN



2F



- 导览册平面图中标注的作品序号对应后文的详细 作品介绍。
- The numbers marked on the floor plan correspond to the detailed descriptions of the works in the following pages.





阿尔法蒂赫 1 历史最后的尾流 ALFATIH
The Last Slipstream of History

2025 年 扬声器、传送系统、电缆 尺寸可变 2025 Loudspeaker, conveyor rail, festoon system Dimensions variable



"历史最后的尾流"是一件特定场域的声音装置。一套电动传送系统沿着悬挂的轨道持续往复移动,安装在底部的扬声器以狭窄声束投射声音,唯有站在正下方的人才能听见。顶部的电缆为装置供电,伴随机器的前后漂移在空中摇曳,勾勒出弧线。

作品将工业基础设施转化为一个混合体——既是风筝,又是无人机,将二者 迥异的历史交织、折叠。这两种技术都起源于军事用途,却演变为截然不同 的符码:一方成为休闲与沉思的游戏形式,一方成为监视与控制的象征。"历 史最后的尾流"正栖居于两极之间,它让工业效率偏航,并将重复运动转化 为丈量时间的声学器具。

The Last Slipstream of History is a site-specific sound installation in which a motorized conveyor system moves continuously along a suspended rail. A loudspeaker mounted underneath projects sound in a narrow beam, audible only to those positioned directly below. Above, festoon cables power the device, tracing arcs in the air as the machine drifts back and forth.

The work transforms industrial infrastructure into a hybrid figure, part kite and part drone, collapsing their divergent histories. Both technologies were first developed for military purposes, but have evolved into radically different signifiers: one into a leisure and contemplative form of play, the other into a symbol of surveillance and control. The Last Slipstream of History inhabits the space between these poles, turning efficiency into drift and recurrence into a sonic instrument of duration.





#### 提莫西·卡拉姆

2 无墙之城 II (公平层级) 2025 年 木材、塑料、混凝土、树脂 120 × 65 × 140 厘米

16 纸条

2025 年 装置(灯箱) 80×15厘米 40×15厘米,6件

#### TIMOTHÉE CALAME

120 × 65 × 140 cm

City Without Walls II (levels of equity)
2025
Wood, plastic, concrete, resine

The Strip 2025 Installation (light boxes) 80 × 15 cm 40 × 15 cm, 6 pieces 卡拉姆将自己在中国观察并挑选的物品与多种绘画技法相融合,并进行文字与排版的探索。他的作品试图通过解读社会组织的方式呈现当代城市现实,尤其关注那些最为脆弱的社会阶层——正是他们支撑着整个经济体系的平衡。

作品分为两个部分。第一部分,取材于 W.H. 奥登的同名诗歌,描绘了一个现代城市场景,其中穿插着时代错位的神话生物与幽灵般的影像。这一表达亦可追溯到《圣经·箴言》25:28: "人不制伏自己的心,好像毁坏的城邑没有墙垣。"作品由混凝土和树脂制成的圆柱体组成,排列在专为儿童游戏设计的桌面上。观者可根据前述元素以及雕塑所唤起的形态与材质,自由展开解读。第二部分,艺术家从街头小贩使用的发光招牌中获得灵感,这些招牌常常安装在车顶,用以展示商品。艺术家以这些灯箱的形式为基础,创作了一系列纸条作品,并利用纸张的透明特性进行实验。当灯箱未点亮时,观者看到的似乎是一首极简、概念化且略显呆板的诗;而当灯箱点亮时,一种看似笨拙而实验性的表达浮现出来。作品呈现出所谓的"通俗艺术"的风格,例如青少年艺术或漫画,同时透露出他对社会现象的质疑,以及对无序与混乱的关注与吸引。

These works consist of a combination of objects observed and selected in China with various pictorial techniques, as well as work on text and typography. These are elements of contemporary urban reality observed through attempts to interpret social organisation, paying particular attention to the most precarious strata, on which the weight of the entire economic balance often rests.

The project is divided into two parts. The first part, titled after an eponymous poem by W.H. Auden, depicts a modern urban setting populated by anachronistic and mythological creatures and apparitions. The expression appears in the Bible, Book of Proverbs 25:28: "Like a city whose walls are broken down is a man who does not control his temper." These are concrete and resin cylinders assembled on a table designed for children's games. The game of interpretation is open, based on the above-mentioned elements as well as on the shapes and materials that the sculpture may evoke. For the second part, Timothée Calame found inspiration in the illuminated signs used by street vendors, which are often mounted on car roofs to advertise their goods. Using the format of these lightboxes as a foundation, the artist created a series of works on paper strips, playing with the transparency of the paper. When the lightbox is off, the viewer sees a seemingly minimalist, conceptual, and rather stiff piece of poetry. However, when the light is on, a seemingly clumsy and experimental form of expression appears. It takes on the style of so-called "low art," such as teenage art or comics, and reveals Calame's social questioning and attraction to disorder and chaos.



琼·菲舍尔



JUNE FISCHER

 3 画框系列
 Frames Series

 2025 年
 2025

 白瓷、丝网印刷
 White porcelain, screen printing

 29.7 × 42 厘米, 21 × 29.7 厘米 (数量可变)
 29.7 × 42 cm, 21 × 29.7 cm (variable quantity)

 15 灯箱系列
 Lightboxes Series

 2025 年
 2025

 白瓷、丝网印刷
 White porcelain, screen printing

 35 × 41 × 13 厘米 (数量可变)
 35 × 41 × 13 cm (variable quantity)

该项目中呈现的照片和片段创作于菲舍尔在德化"中国白"驻留项目期间。片段和完整图像以实验性的方式与雕塑元素形式化地组合在一起。这个过程如同日记,帮助菲舍尔梳理和反思她在中国度过的时光,同时为未来创作建立新的基础。作品以标准化的 A3 和 A4 尺寸、装框与覆卡纸、灯箱这些艺术界常见的形式呈现,但选用白瓷作为材料,挑战既有的美学标准与图像呈现方式,从而激发新的可能。

德化以盛产白瓷而闻名,是中国重要的陶瓷出口中心之一。这里有将近四千家陶瓷制造商和大量技艺精湛的工匠,菲舍尔将此视为与各类专业人士合作,并将他们的专业知识融入作品的机会。在摄影和视觉艺术中,画框意味着什么?这些界限究竟在哪里,又该如何消解?工艺与艺术表达在陶瓷中能否共存,抑或存在矛盾?批量生产和可复制性在多大程度上影响陶瓷的艺术声誉?正是这些问题构成了作品所探索和实验的核心。

The photographs, prints and excerpts presented in this project were created during Fischer's time at the **Blanc De Chine** residency in Dehua. Fragments and full images are experimentally and formally combined with sculpted elements. The process is akin to a diary, helping Fischer process and reflect on her time spent in China, and to create a new foundation for her future works. Formats like DIN A3 and A4, framed and matted, as well as lightboxes—all made from white porcelain—offer a presentation format familiar to the art world, but with a material shift opening new possibilities. This change challenges not only the aesthetic but also the conventional boundaries of art presentation.

Dehua, famous for its extremely white porcelain, is one of China's most important centers for ceramics and porcelain exports. With around 4,000 ceramics manufacturers and a large community of skilled craftspeople, Fischer saw this as an opportunity to collaborate with various professionals and incorporate their expertise into her work. What does the frame mean in photography and visual art? Where do the boundaries lie, and how can they be dissolved? Can craftsmanship and artistic expression coexist in ceramics, or are they contradictory? To what extent do mass production and reproducibility influence the artistic reputation of ceramics? These questions are at the core of her work, which serves as an experimental exploration.





周璋 ZHOU ZHANG 4 等 Attente

2022 年 行为、单频影像(彩色、有声) 9' 42" 2022 Performance, single-channel video (colour, sound) 9'42" 艺术家缓慢地走向画面的下方,似乎在等待某人或某事。他焦虑地抽着烟、查看手机,静静地等待着,观看者并不知道他究竟在等待什么。经过了9分钟, 头顶的路灯亮起,他转身离开。

法国的路灯每天会根据光线的强弱来决定何时亮起,于是艺术家开始用自己 的身体去感知和捕捉这种不确定性,并在接近的时刻开始等待。知道它会来, 但不知道什么时候,多么像他的法国生活。灯亮了,就像夜晚的序幕开始了。

In the scene, the artist slowly walks towards the bottom of the frame, seemingly waiting for someone or something. He smokes anxiously and checks his phone, waiting in silence. The audience has no idea what he is waiting for. After nine minutes, the streetlight above him turns on, and he turns to leave.

In France, streetlights are activated depending on the light levels each day, so he uses his body to capture this uncertainty by waiting at a similar time. He knows it will happen, but he doesn't know when. This feeling of waiting mirrors his experience of life in France. The lights came on, signaling the night's proloque.



5	团结与连接 2025 年	Unity and Connexion 2025
	彩色玻璃、铁皮	Pigmented glass, metal sheet
	直径 150 厘米	Ø 150 cm
8	生活的品味	A Taste of Life
	2025 年	2025
	塑料袋、木头	Plastic bag, wood
	16×18厘米,3件	16 × 18 cm, 3 pieces
11	分离	Séparation
	2025 年	2025
	喷漆金属	Painted metal
	19 × 19 厘米	19 × 19 cm

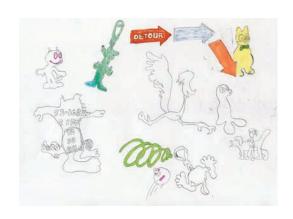
克拉拉·鲁梅古 团结与连接 CLARA ROUMÉGOUX

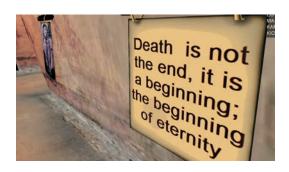
艺术家关注日常物品的社会生命,以及生产、流通与消费体制所塑造的规范。通过考察商标、包装这些商业生产的基本要素,她探讨这些内容如何作为符号来引导行为、组织路径,并制造欲望。通过戏仿极简主义在现代生活中的美学权威,她揭示图像与物在当下如何作为协议、信号与模拟而运作,将"悬置"作为反社会节奏的契机。

"团结与连接"由相互交叠的两片红黄色玻璃圆片组成,宛如被放大的万事达标志,符号先于功能。玻璃反光既让人联想到以霓虹灯招牌为代表的商业照明系统,也指向后现代图像中的过度可见与视觉饱和,在倾斜与坍塌中暴露不确定性。"生活的品味"则关注塑料袋这种一次性的、表面的商业修辞如何使期待被标准化,进而剖析晚期资本主义所构建的"完满人生"神话及其背后的幻觉。在"分离"中,一套与时钟相连的通风系统缓慢、近乎停滞地转动,暗示效率与功能的让位。在"减速"的过程中,原本因其功能性而被忽视、透明化的基础设施,现在则以残余和磨损的状态,取代制度所追求的连续与稳定。

Clara Roumégoux's practice investigates the social life of everyday objects and the systemic norms shaped by regimes of production, circulation, and consumption. Her work examines how signs and infrastructures, from logos to packaging, act not as neutral forms but as signs that orient gestures, organize trajectories, and create desire. Roumégoux engages with the legacy of minimalism by using its figures of authority to question how images and objects now operate as protocols, signals, or simulations. Slowed infrastructures interrupt the ideology of continuity, staging suspension as a possible countertempo.

Unity and Connexion consists of two circles of red and yellow glass, interlocking like a famous logo, acting as a sign before a function. The reflection of the glass recalls the economy of luminous signage—postmodern images where visibility turns into saturation, suggesting not stability, but collapse. The sign does not secure meaning; it falters, revealing its own instability. A Taste of Life focuses on plastic bags as a disposable surface that materializes the rhetoric of commerce, where expectation is standardized. It extends this reflection and appears as the image of a late-capitalist myth: the idea of a full life. In Séparation, these reflections unfold within a ventilation system calibrated to the rhythm of a clock, making it exhale too slowly to perform its function. Efficiency is displaced by the slightest alteration, its cadence slowed to the point of fatigue. In this deceleration, the infrastructure no longer dissolves into function but asserts itself as a residual presence, a state of wear that replaces continuity with exhaustion and drift.





麦乐迪·卢 MELODY LU

6 我正要离开 2025年 综合材料系列绘画 21×19.7厘米

18 如果你不走,我怎么会想念你呢? 2025 年 单频影像(彩色、有声) 11'29" I was just about to leave

2025

Series of drawings (mixed media) 21 × 19.7 cm

How can I miss you if you won't go away? 2025 Single-channel video (colour, sound)

11'29"

- 多年来,麦乐迪·卢一直保持规律的绘画练习: 收集图像,有时描摹后再重新组合。这种方法让重复成为寻找节奏的过程,也成为复制物象并赋予其更强烈生命力的途径。借助文字,艺术家与观众建立起联系,展开时而荒诞的对话。
- 柬埔寨森林中的废弃寺庙,与意大利城市的虚拟复制品,二者有何不同?

#### 正如哲学家格拉夫顿・坦纳所言:

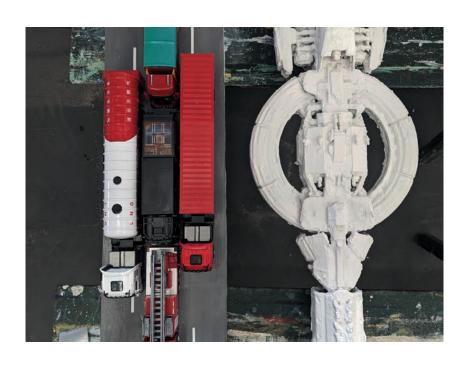
"保存始于一种想要挽留事物的本能。把一件物品从原有语境中抽离,置于玻璃之内,用琥珀将它封存,把温度降到足以冻结一切有机活动的程度,将它锁入库房,与其他物品一起收藏并加以陈列,使之可见、可被欣赏,然后收取门票。"

过一种从不失去的生活意味着什么?如果万物永无终结,又会如何?

- For many years, Melody Lu has had a regular drawing practice. Lu collects images, which they sometimes traces and then recombines. This approach allows for numerous repetitions, in search of a certain rhythm. It's also a way to duplicate and bring objects to life with greater intensity. The use of text allows Lu to create an address to the viewer and to open up a dialogue, sometimes absurd.
- What is the difference between an abandoned temple hidden in a Cambodian forest and the virtual replicas of an Italian city?

As the philosopher Grafton Tanner says: "Preservation starts with the impulse to save things. Decontextualize an object and place it behind glass, seal it in amber, lower the temperature to a degree freezing enough to halt all organic activity, enclose it in a vault, collect it with others and arrange them to be visible and admired, then charge admission."

What does it mean to live a life without loss? And what happens if nothing ever ends?



马蒂斯·加瑟 7 劫案、苏州博物馆、红色博物馆、 王国之梦、火车与宇宙飞船

> 2025 年 综合材料 70.5 × 21.4 × 10 厘米、60 × 60 cm × 12 厘米、 62 × 85.5 × 4 厘米、60 × 60 × 30 厘米、 118.5 × 40 × 35 厘米

MATHIS GASSER Heist, Suzhou Museum, Red Museum, Kingdom's Dream, Trains and Spaceships

2025 Mixed media 70.5 × 21.4 × 10 cm, 60 × 60 cm × 12 cm, 62 × 85.5 × 4 cm, 60 × 60 × 30 cm, 118.5 × 40 × 35 cm 艺术家在本次展览中呈现了五组雕塑作品,灵感来自他在中国的驻留经历,并延续了他对科幻、机构结构与文化叙事的持续思考。"劫案"以中国玩具模型重现了电影《信条》中的一个场景,虽然雕塑本身静止,却营造出紧张的氛围,仿佛一场追逐与劫持正在眼前发生。"苏州博物馆"延续了艺术家在"博物馆中"三部曲(2011-2017)中对博物馆机制的思考,通过模型组装的方式与中国博物馆建立逐一对话。拼装的模型上添加了色彩与墨迹,以暗示博物馆正在发生或即将发生的未知事件;"红色博物馆"的构思则源自紫禁城的建筑格局与计算机电路板的结构逻辑。在"王国之梦"中,艺术家汇集了各类建筑与基础设施模型,灵感来自科幻作家韩松的写作,营造出一个真实与虚构叠加、多重维度并存的混沌世界。而"火车与宇宙飞船"则以交通工具为线索,反思科技、加速主义与想象力之间的关系,作品在科幻虚构、现实处境与未来愿景之间搭建起联系,并引出宏大的追问:我们身处怎样的时间线?又将驶向何方?

In this exhibition, Mathis Gasser presents five sculptural works inspired by his residency in China, continuing his reflections on science fiction, institutional structures, and cultural narratives. In Heist, the sculpture recreates a scene from the film Tenet with Chinese toy models; despite the stillness, we witness a thriller of sorts, a chase and a heist unfolding in real time. Suzhou Museum refers to reflections on museums in the artist's In the Museum trilogy (2011-2017), with the act of assembling the model as a way to engage with a Chinese museum, piece by piece, then by adding colours and ink to allude to an unknown event or happening. Red Museum takes inspiration from both the architectural layout of the Forbidden City and the circuit boards used in computers. In Kingdom's Dream, a variety of building and infrastructure models are gathered together, referring to the writing of Han Song and evoking a sense of co-existence between different realms such as the real and the imaginary. Trains and Spaceships features models of transportation vessels, reflecting on technology, acceleration, and imagination, and posing broader questions: on what timeline are we, and where will we go?



米娜·斯夸利 - 侯赛尼 9 半边天 #1、#2、#3 MINA SQUALLI-HOUSSAÏNI Half the Sky #1, #2, #3

32 × 40 × 65 cm

2025 年 玻璃、LED 灯、三氯乙烯纸上印刷、 纸胶带、金属铰链 40 × 40 × 65 厘米 50 × 50 × 65 厘米 32 × 40 × 65 厘米 2025 Glass, LED lamps, trichloroethylene print on paper, paper tape, metal hinges  $40\times40\times65~\text{cm}$   $50\times50\times65~\text{cm}$ 

该系列由三件雕塑组成。每件作品均由两块玻璃板通过金属合叶链接组成,令人联想到折叠屏风、建筑模型或摊开的图画书等元素。玻璃面板上有镂空窗口,形似画框衬边(passe-partout),通过窗口可看到背光照射的图像。衬边,一种常被认为"过时"的装裱工具,在此与有色玻璃的透明度形成互动,同时仍能使图像的整体被感知。装裱与半透明之间的关系引入了"遮蔽"与"显露"的双重视觉效果。

这些图像取材于大量阿尔及利亚电影,源于艺术家对电影的研究兴趣。盗版电影截图被转化为抽象形式,作为"原始素材":它们不仅是创作来源,更像是具有敏感度、能触发叙事的载体,经过拆分、转译与重组后呈现。为避免表达的直白性与说教感,作品采用迂回含蓄的呈现方式,旨在与观者建立情感层面的共鸣与联结。艺术家从电影截图中提取重复性的图案,包括布景与画面外的边缘,装裱方式则突出了窗栏和围栏元素。这些建筑元素可以解读为自我保护、保护和管控的象征,这一主题在艺术家的创作实践中反复出现。这些建筑和障碍的碎片成为作品的核心主题。在此处,"拼贴重组"成为一种联结不同时间维度与叙事脉络的创作手法。

The series consists of three sculptures. Each piece is composed of two glass panels joined by metal hinges, recalling the codes of a folding screen, an architectural model, or an open picture book. Within the panels, small cut-out windows appear, in the manner of passe-partouts, revealing backlit images. The passe-partout, a framing device often regarded as obsolete, interacts with the transparency of tinted glass, while still allowing the entirety of the image to be perceived. The relation between framing and translucency introduces concealment and revelation.

The images are drawn from a broad spectrum of Algerian films, drawn from the artist's cinematic interests. The screenshots are transformed into abstract forms, and act as a raw material: they are not merely sources but sensitive, story-triggering objects that are fragmented, diverted, and reassembled. Avoiding directness and didacticism, oblique paths are taken in order to create an emotional, affective connection with the viewer. Repeated patterns are visually extracted from screenshots of scene decors, including the sets and off-screen margins, with the framing emphasizing fences and bars on windows. These architectural elements can be read as instruments of self-preservation, protection, and control, motifs that recur throughout the artist's practice. These fragments of architecture and obstruction are central motifs in the work. Here, assemblage becomes a way to connect disparate temporalities and narratives.

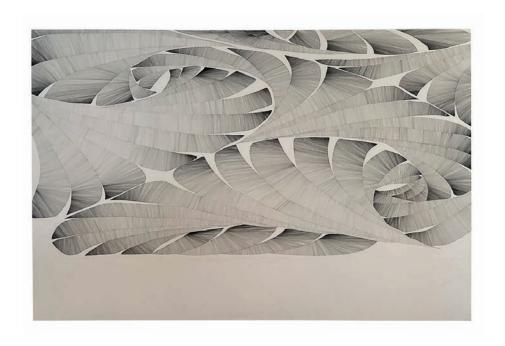




王裕言WANG YUYAN10天气Weather

2025 年 三频影像装置(彩色、有声) 39'36" 2025 Three-channel video installation (colour, sound) 39'36" "天气"是一项正在持续进行的项目,以网络社交媒体收集的影像拼贴出一幅磅礴的图景。来自匿名拍摄者的视频记录了天空、气象异象与转瞬即逝的瞬间,被安置于垂直的多屏装置中,既不组成全景,也不提供叙事,而是汇聚成流动的溪流。作品记录的不是一种持续的存在,而是一个不断消逝的过程;这些影像本身会随着时间的推移而消逝,留下碎片化、难以捕捉的记忆;它促使我们反思在消费了大量图像之后,自身感官的麻木,同时也将气候转化为一个脆弱且正在消亡的集体记忆档案。

Weather is an ongoing project that uses footage collected from social media to create atmospheric landscapes. Videos captured by unknown individuals and documenting skies, meteorological phenomena and fleeting moments are arranged across vertical, multi-screen installations. Rather than forming a panoramic view or offering a narrative, the work composes a flowing stream. What is documented is not a continuous presence, but rather a process of gradual disappearance. These images themselves fade over time, leaving behind fragmented and elusive memories. The work urges us to reflect on our desensitized senses after consuming vast amounts of imagery, while also transforming climate into a fragile, vanishing archive of collective memory.



尤利安·伯克哈德 12 连续体

2025年

布面水墨, 150 × 120 厘米 石膏底布面水墨, 180×120厘米 石膏底布面水墨,120×80厘米

JULIAN BURKHARD

Continuum

2025 Ink on raw canvas, 150 × 120 cm Ink and gesso on raw canvas,  $180 \times 120$  cm Ink and gesso on raw canvas, 120 × 80 cm 尤利安·伯克哈德的画作在初看之下,可能会让人联想到诸如建构、系统、组织、模式、秩序等概念,以及它们的瓦解。他通常用黑色墨水作为媒介进行创作,有时也会使用石膏。他以一套特殊的形状构建画面:从一个形状开始,再用另一个形状回应,循环往复,直至作品完成。某些形状会被加入,另一些则会从这套形状中被舍弃。他专注于每一笔独立的笔触,常常一笔画到几乎不再留下痕迹,才重新蘸墨继续。

A first encounter with Julian Burkhard's paintings may raise concepts such as construction, system, organization, pattern, order, and their disruption. The media he uses to create his works are black ink and, in some cases, gesso. He uses a specific repertoire of shapes to paint his pictures. The shapes are always depicted differently; he starts with one shape and responds to it with another until the picture is finished. Some shapes are added, others are dropped from the repertoire. The artist works with individual brushstrokes. He usually draws the brush until it barely applies any paint anymore, and then dips it back into the ink.



本次展览中,这件作品会分布在 展厅的不同区域呈现。 This work will be displayed at several different locations throughout the exhibition space.

鲁阿策 13 重力终身免费 LU TURTUR
The Only Free Thing is Gravity

2025 年 亚克力装置 尺寸可变 2025 Acrylic installation Dimensions variable 该作品以中国社会特有的"老赖"曝光这一社会惩戒方式为切入点,对公共惩戒与个人隐私之间的张力进行了审视。艺术家观察到,当"失信被执行人"的面部肖像被放大到公共屏幕时,其个人身份被赋予了前所未有的公共性。这种曝光手法在最初引发公众关注,但如今,随着这类信息泛滥,大众对此已麻木不已,甚至抱有先入为主的态度。作品的核心元素源于艺术家在研究中发现的一个细节:部分官方曝光照片上,"老赖"的面部被手绘的网状马赛克所遮盖。这种形式上的"保护"实际上是一种无效的姿态,不仅未能掩盖身份,反而构成了视觉上的矛盾和讽刺。它揭示了一种系统性的悖论:在公开惩戒的同时,却又进行着象征性的保护。艺术家将这种数字化图像的遮挡方式,通过物理材料——半透明黑色亚克力——进行了现实转化。在创作过程中,这些亚克力网在热力和重力的影响下发生永久性形变。作品通过这一物理变化,象征性地探讨了真相、认知与权力之间的距离。正如作品名称"重力终身免费"所暗示,重力作为一种无所不在的、无需支付代价的物理力量,象征着社会系统中无法规避的结构性压力。它提醒我们,正如重力常常被遗忘一样,大众也容易对司空见惯的社会现象失去敏感度。而那些看似能遮蔽或保护的屏障,在强大且无形的系统力量面前,最终不过是脆弱的装饰。

This artwork delves into China's unique social punishment of publicly shaming "laolai," or debtors, examining the tension between public justice and individual privacy. The artist observed how the faces of these "discredited individuals" are magnified on public screens, bestowing an unprecedented public identity upon private citizens. While this practice initially garnered public attention, its proliferation has since led to a form of public desensitization and preconceived notions. The core of this work emerged from a specific detail found in the artist's research: the hand-drawn, netted mosaics used by some officials to obscure faces in these public images. This act of "protection" is, in reality, a performative and ineffective gesture. It fails to conceal identities and, instead, creates a visual paradox, revealing a systemic contradiction—public punishment is carried out while a symbolic form of privacy is maintained. To transpose this digital obfuscation into the physical world, the artist created a series of black, semi-transparent acrulic nets. In the process of their creation, these nets permanently deformed under the influence of heat and gravity. Through this physical transformation, the work symbolically explores the distance between truth, perception, and power. As the title The Only Free Thing is Gravity suggests, gravity is a pervasive and cost-free physical force, symbolizing the inescapable structural pressures within social systems. It reminds us that, just as gravity is often taken for granted, the public can become numb to common social phenomena. Consequently, what appear to be protective or concealing barriers are, in the face of an immense and invisible systemic force, merely fragile decorations.

从旅行经历及其再现的历史出发,艺术家以雾为媒介,反思时间、可见性、记忆的可靠性以及观看的政治性。

故事要从元阳梯田讲起,那时,它刚被列入联合国教科文组织世界遗产名录不久。旅行指南 里写道,这片景观出自一个深植于口述传统的民族之手。当时我先到上海探望朋友,随后要 去往老挝。就像一个典型的西方青年那样,我背着背包来到一个语言不通、全然陌生的地方, 把这当作宣告成年的仪式。火车载着我走过漫长的路途,几番巴士辗转,才抵达山顶,却只 见浓雾吞没了所有风景。视野的尽头,轮廓沉入云海,其上空无一物。

十年后有机会再度回到中国,我才清楚自己有多少未知:自身的局限、历史的盲点,以及一种我只能隐约感知的政治现实。然而,重复与回忆是同一种运动,只不过方向相反。我再次遇见了那片雾——它在山中弥漫,也密布在对话之间。

在重庆和北碚的那些聚会与交流中,艺术家们拉着我的手在雾中穿行。我意识到,有些事物尚未成形便已消散。物象出现在雾中,好似山水画中浮现、消散,又再度出现的轮廓。

我重走了当年的路线,先经过被称为"春城"的昆明,再路过建水——那的出租车泛着幽蓝的光,最后再次去往高处。这一次,我终于面对面看到了那些辛勤劳作、亲手塑造这片景观的人——他们的双手早已与土地紧密相连。没有他们,明信片上的美景便无从谈起。在田间、在雾里,在那些已然关闭的观景台前,我忍不住拍光了一整卷胶卷。我还拍到一架同样被挡在那道铁丝网前的无人机,它被寄望去捕捉我们看不见的东西。

有研究表明,语言会映照环境。当视野模糊时,听觉便占据主导,句法结构也随之趋向动态。 法语或英语试图锚定时间,而中文的动词则呈现时间的流逝,并常伴以虚词:人们述说"发生" 了什么,而非"是"什么。

夜晚,我敞着窗帘入睡,看云朵载着月光滑过梯田。清晨则将一切抹去。水并非总是可见, 但你却能听见其中蕴含的生命。寂静,本就是音乐的一部分。

最终,一个声响自身后沉入;不知是何物或何人。我转过身,踏入水中。它递来一根手指, 我未曾辨明是哪一根。

安娜伊斯·温格 14 薄雾,浓云 ANAÏS WENGER Thin Fog, Thick Clouds

2025 年 装置,综合材料 尺寸可变 2025
Installation, mixed media
Dimensions variable

Drawing on travel experiences and the history of their representation, the artist uses mist to reflect on time, visibility, reliability of memory, and the politics of looking.

This story begins in the terraced rice fields of Yuanyang, the year after they were added to the UNESCO's World Heritage list. I had come to visit a friend in Shanghai before heading to Laos, reading in my guidebook all the promises of a landscape builded by a people rooted in an oral langage. Like a dutiful Western child performing her rite of passage into adulthood with a backpack, in a place where I didn't know the language, nor much else, I took a long train and several buses to reach the top of a mountain where the mist had swallowed everything. This scene ends on a figure seen from behind, lost inside a sea of clouds, not above.

When the opportunity to return to China arose ten years later, I was aware of all I didn't know: my own limits, the blind spots of history, and a political reality I could only wavly sense. Yet, repetition and recollection are the same movement, except in opposite directions. I found the mist again; the one in the mountains, and the one found in conversations.

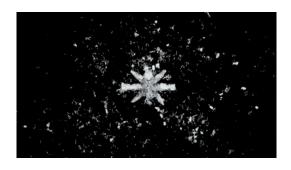
In the smoky salons of Chongqing and Beibei, where artists took me by the hand, I realized that some things vanish before they even take shape. Forms emerges form fog, like in shanshui landscappes where shapes appear, dissolve and reappear.

I retraced the journey, passing again through Kunming the so-called town of eternal spring, and Jianshui where taxis shimmer blue—before sinking into the heights. This time, I met the bound hands of the gardeners and architects of this peculiar climate. Without them, the postcard would not exist. In the fields, in the mist and in front of the observation platforms that were closed—of course—I couldn't help but use up a whole roll of film. I also photographed a man's drone stuck in front of the same barbed wire fence, relying on the machine to capture what we couldn't see.

Some studies suggest that languages mirror their environments. In the absence of a clear view, hearing prevails, and sentence structure turns toward movement. While French or English fix time, Chinese verbs register its passing, accompanied by a particle: one says what happens rather than what is.

At night, I slept with the curtains open, watching clouds slide under the moon across the terraces. The mornings erased everything. Water isn't always visible, but you can hear the life it contains. Silence is part of music.

Eventually a sound plunged behind me; something or someone. I turned and stepped into the water. It returned a finger, I didn't check which one.





刘清华 17 星星喷泉 JESS LAU CHING-WA Sparkling Fountain

2021年 单频影像(彩色、有声) 2'34" 2021 Single-channel video (colour, sound) 2'34" 艺术家把一片片现成的星形徽章逐颗拆开,将过程逐格记录后浓缩成定格动画,仿佛构建出一座星星爆裂而成的喷泉,尽情展现愿望被释放的瞬间。充满童真的糖果色星形徽章和近乎暴力的拆解动作构成视觉和情感上的落差,引人屏息静赏。作品中对星尘、宇宙等浩渺存在的指涉,更如轻声在耳边提醒我们,无论大至星球或小至碎布,也许生命最本质的状态就是转瞬即逝的无常。脆弱和变幻是我们共享的永恒。

The video poem Sparkling Fountain focuses on the strangely mesmerizing process in which Lau painstakingly unraveled ready-made, star-shaped cloth patches, thread by thread, until they disintegrated into dust. Imagining the creation of a fountain of stars, sparkling and bursting with countless wishes, the process—verging on violence—creates a striking tension, producing a powerful visual and emotional impact. The cosmic references in the work subtly evoke the transience of all things, whether as humble and fragile as a piece of cloth or as vast and majestic as stars and planets. In this fleeting interplay, vulnerability and mutability emerge as the shared constants of existence.





## 杨迪 YANG DI 19 换季之歌 Café Crush

2023年

双频影像 (彩色、有声)

右: 3240 × 1080 像素, 3' 40" 左: 2880 × 2160 像素, 3' 40" 由德国北威州文化基金会支持制作 2023
Two-channel video (colour, sound)
Right: 3240 × 1080 pixels, 3'40"
Left: 2880 × 2160 pixels, 3'40"
Produced with the support of DCBK-EV

作品在右边的屏幕呈现了一个未来的旅游景区——SpaceX 的火箭回收平台被打造为一座纪念碑式的地标,设有露天咖啡馆和吧台。这个影像没有剧情,而是展现了一个非常客观的场景,像一个视频背景一般提供了虚幻的空间;左边的屏幕呈现了两个人物在旅行中邂逅的恋爱故事。一半的镜头由 3D 制作,另外一半镜头由一对真人男女演绎,用电影化的镜头语言衔接真实和虚幻场景。影片同时也在虚拟世界的海上平台咖啡馆展开。这两个场景分别是晚春夏初的北京和积雪初融的海边。换季时刻常常伴随着人心的悸动,仿佛跟过去告一段落,而未来还没有降临,这段空白的时间仿佛一种心灵的假期,可以让人短暂的扮演一个想成为却永远无法成为的自己。

两个视频共同描绘了一个边界流动的世界,在这个世界里,虚拟和现实的地点和身体都是平等的。 在形式上,电影装置从两个屏幕扩展到展览空间,虚拟咖啡馆的座位邀请参观者观看作品。作品希望回应今天人类向着虚拟世界的迁徙以及技术时代下的情感重塑。

The screen on the right presents a futuristic tourist attraction, created as a monument to SpaceX's rocket recovery platform, with the attraction featuring an open-air coffee and bar. This image has no plot and shows a very objective scene, the same way a video backdrop provides illusory space. The screen on the left presents a love story between two characters who meet while travelling. Half of the footage is produced in 3D and the other half is performed by a real man and woman, bridging the real and unreal scenes with a filmic camera language. The film also unfolds in the virtual world of the café. The two scenes are set in Beijing in late spring and early summer, and at the seaside at the beginning of the snow melt. The change of seasons is often accompanied by a fluttering of the heart, as if the past is over and the future has not yet arrived, and this gap in time is like a holiday for the soul, allowing one to briefly play the role of the person one would like to be but can never be.

Together, the two videos depict a world of fluid boundaries where virtual and real places and bodies are equal. Formally, the film installation expands from two screens into the exhibition space, with virtual café seating inviting visitors to view the work. The work aims to respond to today's human migration towards the virtual world and the emotional remodeling in the age of technology.





 陈巧真
 CHAN HAU CHUN

 20 32+4
 32+4

2015 年 单频影像(彩色、有声) 32' 由艺术家和 Empty Gallery 提供 2015 Single-channel video (colour, sound) 32' Courtesy of the artist and Empty Gallery "32+4"是一部私人、带有日记色彩的纪录片,记录了艺术家试图直面支离破碎的家庭历史的过程。童年时期,她与家人长期分离,对家庭的过去知之甚少;大学毕业后,她开始透过镜头重新观察各自居住在同一住宅区 32 楼和 4 楼的离异父母。

影片以家人的名字命名章节,如同拼接支离的家族记忆一般展开。在与父母的坦诚而尖锐的交谈中,艺术家逐层揭露他们失败的婚姻、自己与继父的紧张关系,以及塑造这一切背后的暴力。将整个人生置于影像之中,艺术家在直视家庭的同时,也在凝视自我。

32+4 is an intimate, diaristic documentary work that traces the filmmaker's attempt to confront her fragmented family history. Having spent her childhood apart from her family and knowing little about its past, Chan began this project after college. She re-observes her divorced parents through the camera lens, who live on the 32nd and 4th floors in the same housing estate, respectively.

Structured in chapters named after family members, the film unfolds as a process of piecing together a fractured lineage. Through raw and confrontational interviews with her mother and father, Chan peels back the layers of their failed marriage, her fraught relationship with her stepfather, and the violence that has shaped them all. The act of placing her entire life on film is a bold confrontation with both her family and herself.





刘元 LIU YUAN

21 被拿走的照片 2025 年 喷墨打印摄影 20.3 × 15.2 厘米, 18 件

21 代替照片的物品 2025年 喷墨打印摄影、现成品 尺寸可变,4件 Removed Pictures 2025 Inkjet prints 20.3 × 15.2 cm, 18 pieces

Objects in Place of Photographs 2025 Inkjet prints, ready-made Dimensions variable, 4 pieces "被拿走的照片"与"代替照片的物品"把关注重点放在图像与实物之间的 关系。在之前的一场个展中,艺术家曾邀请观众用个人物品交换自己的摄影 作品。本次展览将换来的实物、未被交换的照片,以及记录这些物品的图像 并置在书架之中,彼此互为可替换的媒介,在杂乱中形成一种潜在秩序。

观众被邀请继续参与其中,留下或带走其中的物品,使新的作品在交换的循环中不断生成。玻璃区域展出的"照片的照片"记录了展览现场曾经存在的作品,这些作品本身已被拿走,只留下影像作为见证。作品由此在物品、图像与时间痕迹之间持续转换,探讨"消失"与"存在"如何在不断的替代与流通中获得新的意义。

Removed Pictures and Objects in Place of Photographs focus on the relationship between images and physical objects. In a previous solo exhibition, the artist invited visitors to exchange their personal belongings for his photographic works. In this exhibition, the exchanged physical objects, the unexchanged photos, and the images that document these items are placed together on a bookshelf. They serve as interchangeable media for one another, creating a potential order amidst the apparent chaos.

Visitors are invited to continue their participation by leaving or taking items, allowing new artworks to be continuously generated within this cycle of exchange. Displayed in the glass area, the "photos of photos" document works that once existed in the exhibition but have since been taken away, leaving only the images as a testament. The works thus continuously shift between objects, images, and traces of time, exploring how "disappearance" and "presence" acquire new meaning through constant substitution and circulation.

# 参展艺术家

阿尔法蒂赫现生活、工作于瑞士,其互动装置与影像作品曾在多个机构与空间展出,包括洛桑 CIRCUIT 当代艺术中心(2025)、卢加诺瑞士一意大利艺术博物馆(2024)、苏黎世 Sentiment 画廊(2024)、勒洛克市美术馆(2024)、日内瓦影像双年展(2024)、纽约瑞士学会(2023)、意大利卡斯特里尼亚诺 Kora 当代艺术中心(2022)、洛桑州立美术馆(2021)、弗里堡 Friart美术馆(2021)、日内瓦当代艺术中心(2020)以及巴塞尔电子艺术中心(2020)。

本次驻留机构: 北京中间美术馆

是一位多媒体艺术家。他的创作致力于探索 实验性的再现方式。 本次驻留机构:天目里美术馆(杭州)

提莫西·卡拉姆(1991年),工作生活于日内瓦,

尤利安·伯克哈德(1991年)生活于伯尔尼、 苏黎世,在伯尔尼艺术大学完成艺术学士学 位。其作品曾在多个重要个展和群展中展出, 包括伯尔尼美术馆、图恩美术馆以及柏林艺 术展(Art Berlin)等。他的作品也被伯尔尼 州立银行和瑞士邮政等机构收藏。2018年 后,在埃及的旅行经历深刻影响了伯克哈德 的创作。他的作品开始融入阿拉伯装饰艺术 的元素,变得更加几何化。通过对透明度和 光影变化的运用, 他创造出如同东方地毯般 的视觉层次。这些作品以黑白对比和复杂的 结构,唤起了人们对皮拉内西"想象监狱" (Imaginary Prisons) 系列的联想,引导观 者的目光在其中游移并最终沉浸。伯克哈德 的作品不仅探索了绘画的可能性,更在视觉 体验中构建了一个供人迷失与沉思的空间。

本次驻留机构: A4 国际驻留艺术中心(成都)

陈巧真毕业于香港城市大学创意媒体学院,现居香港,创作领域涵盖摄影、录像及装置。她的第一部纪录短片《辉叔》完成于 2013 年,毕业作品《32+4》入围 2015 年金马奖最佳纪录片,并获德国奥柏豪森国际短片影展大奖。作为摄影师,她亦曾参与香港国际摄影节大型展览《300家》,其摄影作品《桥下的人》为香港文化博物馆收藏。举办个展包括:记忆坐标(Empty Gallery,香港,2025)、踱步(WMA Space,香港,2024)

琼·菲舍尔(1995 年)现居瑞士苏黎世,目前以独立艺术家的身份生活和工作。近年来,菲舍尔对精进陶瓷工艺技艺产生了浓厚兴趣,她的艺术实践高度跨学科,涵盖摄影、雕塑、装置以及写作等媒介。因此,她力求超越和挑战固定类别之间的界限,同时尝试不同呈现形式和材料之间的相互作用。菲舍尔多变的表达方式在其作品中得到了充分体现,并唤起了一种游离状态。

本次驻留机构: "中国白"国际陶瓷艺术驻地(德化)

刘清华(1991 年)生于香港,于 2014 年毕业于香港城市大学创意媒体学院。她擅长透过片段式影像探索叙事的多样可能,并以个人与城市记忆作为核心创作题材。作品聚焦于各种媒介的独特性及其质感的可塑性,涉及录像、定格动画与装置等多重元素。她的作品曾在多个国际展览和影展中展出与放映,包括奥地利林茨电子艺术节、瑞士Animatou 国际动画节、日本映像论坛电影节、伦敦 Two Temple Place、香港 Ben Brown Gallery、香港 IFVA 媒体艺术节、香港大馆当代艺术馆及西九自由空间等地。2020 年,她进驻香港大馆艺术家工作室,并于 2022 年荣获台湾南瀛奖。

马蒂斯·加瑟现居伦敦,持有瑞士和英国双国籍。他的创作以绘画、拼贴、雕塑、装置为主要媒介,探讨科幻、机构结构与文化叙事之间的交汇。作品常借助流行文化与推想小说的视角,审视其对社会经济动态及公众认知所产生的影响。近期个展于多个机构展出,包括:日内瓦 Sebastien Bertrand 画廊(2025)、格拉斯哥 Quality of Life 画廊与伦敦 Brunette Coleman 画廊(2024)、日内瓦当代艺术博物馆(2023)、柏林 Schiefe Zähne 与纳沙泰尔艺术中心(2022)。近期群展包括:苏黎世 Oskar Weiss 画廊、北京 X 美术馆、拉绍德封美术馆(均在 2024 年)。

本次驻留机构:器·Haus (重庆)

刘元(1999年)持续探讨图像与物之间的关系。他通过拍摄日常生活中常见的物品,并将这些图像嵌入自二手市场收集而来的旧相框中,构建出一种介于记录与叙事之间的视觉语言。在他看来,图像不再是对现实的直接再现,而是一种流动、未完成的碎片——开放、游离,悬而未决。这些图像有意回避清晰的故事线,强调其所承载的信息感与物质感,而非明确的叙述结构。作为"等待完成的图像",它们通过"以物换图"的互动机制,邀请观众以物换物,在不断的流通中重新赋予图像以故事与意义。

鲁阿策的艺术实践主要基于大量的研究,通过在研究中收集到的信息,进行修改、挪用或重组去创造语境,利用和探索媒介的语言创造语境,在语境的实验中寻找并提出诗性且批判性的问题。鲁阿策在研究的过程中不断迫使自己成为全然他者,试图在完全陌生的身份下重新了解探索一切。鲁阿策对文化的同质化现象、系统、消费文化、娱乐文化深感兴趣。鲁阿策的艺术实践是对当代社会文化现象的观察和反思。

麦乐迪·卢,生于巴黎,先后获得巴黎第八大学圣丹尼斯分校人类学学士学位、洛桑艺术大学视觉艺术硕士学位。在两段学习生涯期间,卢曾于巴黎拉雪兹神父公墓担任墓碑雕刻师。这段经历深刻影响并塑造了当时艺术家的自学艺术实践。卢的创作以雕塑、3D影像、电子游戏为媒介,搭建现实世界与虚拟世界的桥梁,透过必然消逝的时间,探究世界崩塌时的瞬息万变,以及我们如何应对以界崩塌时的事物。作品曾在巴黎吉美博物馆、保乐力加基金会及 ExoExo 画廊等艺术机构展出。

本次驻留机构: 越美术馆(烟台)

克拉拉·鲁梅古(1998年),现生活工作于 瑞士日内瓦。她的创作关注生产关系以及对 生产力的社会压力。通过颠覆那些在我们时 代已成为"符号"的日常物品,她对食物、 设计、睡眠等议题展开批判性审视。鲁梅古 的创作媒介广泛,包括动态影像、印刷、装 置、烹饪,以及对绘画的暗示,借此审视那 些被视作理所当然的事物,并直面"失范" 的倾向。鲁梅古即将于 Salle Crosnier (日内 瓦, 2026)、Mae West(洛桑, 2026)以 及 1fa9f(马赛, 2025)举办个展,过往个 展曾在 Portland 呈现(苏黎世,2025)。参 与群展包括: "25 号站台" (CAN, 纳沙泰 "复杂情绪"(LIYH,日内瓦, 尔,2025)、 2024)、"世界的脉搏在我门外跳动"(PGA, 纽约, 2024)、"吞咽"(La Rada, 洛迦诺, 2023)、"关怀包裹"(Tunnel Tunnel,洛桑, "半路相见"(WallStreet,弗里堡、 2023), one gee in fog, 日内瓦, 2023)。

本次驻留机构: 北京中间美术馆

米娜·斯夸利 - 侯赛尼(1994年)是一位瑞 士 - 阿尔及利亚跨学科艺术家、文化策划人和 DJ,现居巴黎和日内瓦,日内瓦高等艺术与 设计学院硕士。她的作品主要集中在雕塑和 装置艺术上,同时也探索声音、视频和文本。 另类叙事是她作品的核心元素,虚构、个人 经历、历史、收藏和文献资料交织在一起, 构成了层层叠叠的故事。她运用各种档案, 包括家庭档案、历史档案和个人档案。对她来 说,档案可以是 Facebook 帖子、一张世代 相传的卡比利亚地图、她家公寓里发现的一 种室内装饰面料,也可以是她家中和城市环 境中的元素。她的作品曾在纳沙泰尔艺术中 心、巴塞尔 Amore 和 Liste 艺术博览会、日 内瓦 Cherish 艺术中心、墨西哥 Lodos 艺术 中心、巴黎 Treize 艺术中心和苏黎世 Karma International 艺术中心展出。近年来,她还 在洛桑 Les Urbaines 艺术节开展策展实践, 并联合担任日内瓦独立艺术空间 Forde 的总 监。她曾参与阿尔及尔 Rhizome 画廊和烟台 越美术馆的驻留项目,并将于 2025-2026 年 在巴黎艺术城进行一项动态影像项目的驻留。

本次驻留机构: 越美术馆(烟台)

王裕言(1989年)生于青岛,毕业于Le Fresnoy 法国国立当代艺术影像研究中心,巴黎国立美术学院和中国美术学院跨媒体艺术系。她的作品以影像和装置的形式,从无尽增殖图像工业生产链中获得灵感,尝试捕捉现代生产主义中异化的工业劳动,以及人在机械性复调劳动关系下的恍惚状态。影像作品曾入选光州双年展、柏林国际电影节、欧洲强体艺术节等国际影展和展览并多次获得奖项。

杨迪(1990 年)生于苏州,2020 年毕业于杜塞尔多夫艺术学院,于同年获得毕业生奖和大师生荣誉。他的创作以影像和装置为主,以流行文化、小说、电影等叙事素材为基础,探讨权力对人的影响以及对未来生活危机的想象。他的创作与科技造成的精神困境密切相关。他认为当今的"经验"是失效的,并希望探索如何在一个不断变化的社会中重新定义人类的身份。

安娜伊斯:温格在实践中探究艺术在不同语境 交汇处的流通与转化。她的创作介于视觉艺 术与行为表演之间,将叙事作为材料和行动, 不断编织出流动的关系网络。关注社会生活 的物质性,探究它们如何在不同文化中迁徙、 运行并建立连结。温格曾于日内瓦艺术与设 计学院学习与工作,并在洛桑大学与瑞士联 邦理工学院进修戏剧构作与文本表演。她的 创作多以集体合作的形式展开, 通过展览、 表演和出版等多种媒介,在瑞士及国际范围 内进行呈现。近期活动包括 Martina Simeti 画廊(米兰, 2025)、Helmhaus(苏黎世, 2025) 、瑞士艺术奖(巴塞尔, 2024);即 将参与的项目包括纳沙泰尔艺术中心(纳沙 泰尔,2025)与贝尔纳索尼别墅(日内瓦, 2025); 驻留项目包括器·Haus(重庆, 2025) 、国际艺术城(巴黎, 2024)、里斯 本 Wasted Time (2024) ,以及瑞士罗马研 究所(罗马,2019-2020)。

本次驻留机构:器·Haus(重庆)

周璋(1992 年)生于安徽六安,2016 年毕业于湖北美术学院影像媒体专业,2023 年获得法国布尔日国立艺术学院(ENSA Bourges)国家高等造型文凭(DNSEP)并得到同期唯一评委团嘉奖(Félicitations)。作品以录像、行为、装置和摄影为主,感兴趣于"游客"身份。近期展览包括: "寄居"(MAYAO,香港,2024)、"周璋的一个馆"(C5CNM,北京,2024)。

\* 按姓氏首字母排序

# PARTICIPATING ARTISTS

alfatih lives and works in Switzerland. He has presented interactive installation and video works in institutions and spaces such as CIRCUIT Contemporary Art Center, Lausanne (2025); MASI Museo d'arte della Svizzera italiana, Lugano (2024), Sentiment, Zurich (2024), Musée des Beaux-Arts, Le Locle (2024); Biennale de l'Image en Mouvement, Geneva (2024); Swiss Institute, New York (2023); Kora Arts Center, Castrignano (2022); Musée cantonal des Beaux-Arts, Lausanne (2021); Friart Kunsthalle, Fribourg (2021); Centre d'Art Contemporain, Geneva (2020) and Haus der Elektronischen Künste, Basel (2020).

Residency Institution: Beijing Inside-Out Art Museum

Julian Burkhard (b. 1991) lives between Bern and Zurich. He completed his Bachelor's degree and Master of Fine Arts at the Bern University of the Arts. He has already presented his work in various solo and group exhibitions, at the Kunsthalle Bern, the Kunstmuseum Thun, and Art Berlin. His works are included in various collections, such as those of the Berner Kantonalbank and Swiss Post. After 2018, as he traveled to Egypt, his works were influenced by Arab decorative art, becoming more geometric, and incorporating transparent processing and light an shadow changes to to create a visual layering like an oriental carpet. These works are reminiscent of Piranesi's Imaginary Prisons series, using black and white contrast and complex structures to make the viewer's eyes wander and eventually immerse themselves in it. Burkhard's works not only explore the possibilities of painting, but also construct a space for loss and contemplation in visual experience.

Residency Institution: A4 Residency Art Center (Chengdu)



Timothée Calame (b. 1991) lives and works in Geneva and is a multimedia artist. His work focuses on exploring experimental means of representation.

Residency Institution: By Art Matters (Hangzhou)



Chan Hau Chun graduated from the School of Creative Media, City University of Hong Kong, and is currently based in Hong Kong. Her practice spans photography, video, and installation. She completed her first documentaru short. Uncle Wah. in 2013. Her graduation film, 32+4, was nominated for Best Documentary at the 2015 Golden Horse Awards and won the Grand Prize at the Oberhausen International Short Film Festival in Germany. As a photographer, she also participated in the large-scale exhibition 300 Families at the Hong Kong International Photo Festival, and her photographic work Under the Bridge is part of the Hong Kong Heritage Museum collection. Chan's solo exhibitions include Map of Traces at Empty Gallery; Hong Kong in 2025, as well as Silent Sojourns at WMA Space in 2024.



June Fischer (b. 1995) lives in Zurich, Switzerland, where she currently lives and works as an independent artist. While in recent years Fischer has developed a strong interest in refining her technical skills in ceramic craftsmanship, her artistic practice is highly multidisciplinary and encompasses media such as photography, sculpture, installation as well as writing. As such, she seeks to transcend and challenge the boundaries between fixed categories whilst experimenting with the interplay between

different forms of presentation and materials. Fischer's versatile approach of expression is highly reflected in her works and evokes the state of dissociation.

Residency Institution: Blanc de Chine International Artist Residency Program (Dehua)

Mathis Gasser is a Swiss-British artist based in London. He is known for his paintings, collages, sculptures and installations that explore the intersections of science fiction, institutional structures, and cultural narratives. Gasser's work often examines the influence of popular culture and speculative fiction with regards to societal and economic dynamics and perceptions. Recent solo exhibitions took place at Sebastien Bertrand, Geneva (2025), Quality of Life, Glasgow and Brunette Coleman, London (2024), Mamco, Geneva (2023), Schiefe Zähne, Berlin and CAN, Centre d'Art Neuchâtel (2022). Recent group shows took place at Galerie Oskar Weiss, Zurich, X Museum, Beijing, Musée des beaux-arts de La Chaux-de-Fonds (all in 2024).

Residency Institution: Organhaus (Chongging)



Jess Lau Ching-wa (b. 1991, Hong Kong) graduated from the School of Creative Media at City University of Hong Kong in 2014. She specializes in exploring diverse narrative possibilities through fragmented imagery, with a core focus on personal and urban memory. Her practice concentrates on the unique qualities and plasticity of various media, encompassing video, stop-motion animation, and installation. Lau's works have been exhibited and screened at

numerous international exhibitions and film festivals, including Ars Electronica (Austria), Animatou International Animation Festival (Switzerland), Image Forum Festival (Japan), Two Temple Place (London), Taipei Fine Arts Museum (Taiwan), Ben Brown Gallery (Hong Kong), IFVA Media Arts Festival (Hong Kong), and Freespace at West Kowloon Cultural District. In 2020, she was selected for the Tai Kwun Contemporary Artists' Studio Residency, and in 2022, she was awarded the Nanying Prize in Taiwan.



Liu Yuan (b. 1999) continues to explore the relationship between images and physical objects. By photographing common, everyday items and embedding these images in old frames collected from flea markets, he constructs a visual language that exists between documentation and narrative. In his view, an image is no longer a direct reproduction of reality, but rather a fluid, unfinished fragment-open, detached, and unresolved. These images deliberately avoid a clear storyline, emphasizing the sense of information and physicality they carry, rather than a fixed narrative structure. As "images awaiting completion," they invite viewers to participate in a "trade object for image" mechanism, where the constant circulation of items and pictures continuously re-infuses the images with new stories and meaning.

Lu 1

Lu Turtur's artistic practice is fundamentallu research-based. Through information collected during this extensive research, she modify, appropriate, and restructure material to create new contexts. The artist utilizes and explores the language of different media to build these experimental contexts, within which she seeks to pose questions that are both poetic and critical. Lu Turtur consistently pushes herself to become a complete "other," aiming to re-examine and understand everything from an entirely uncertain perspective. With a deep interest in cultural homogenization, systems, consumer culture, and entertainment, her practice serves as a direct observation and reflection of contemporary sociocultural phenomena.



Melody Lu, born in Paris, recently graduated with a Master's degree in Visual Arts from ECAL in Lausanne. They also hold a Bachelor's degree in Anthropology from Université Paris-VIII Vincennes-Saint-Denis. Before returning to their studies at Ecal, they worked as a tombstone carver at the Père Lachaise Cemetery in Paris. At the time, they had a self-taught artistic practice, which was greatly shaped by that job. Lu's practice spans sculpture, 3D moving images, and video games, bridging the actual and virtual worlds on the premise that the two are interconnected and overlapping. Through the prism of time which inevitably runs out, Lu tries to perceive the shifting instant when our world collapses, questioning how to deal with ghosts and things that remain. Their work has been exhibited in places such as Le Musée Guimet, LaFondation Pernod Ricard and the ExoExo gallery in Paris.

Residency Institution: Yue Art Museum (Yantai)



Clara Roumégoux (b. 1998, France) lives and works in Geneva. Switzerland. She is interested in both the relations of production and the pressure to be productive. Addressing topics such as food, design or sleep, her critical perspective unfolds through the subversion of items so familiar that they became signifiers of our times. Through the use of moving image, print, installation, cooking, or (teasing) hints at painting, Clara's work examines what is taken for granted and tackles the tendency towards anomie. Upcoming solo exhibitions include Salle Crosnier, Geneva (2026), Mae West, Lausanne (2026), and Off-Space 1fa9f, Marseille (2025). Her work has also been presented in a solo exhibition at Portland, Zurich (2025), and in group exhibitions such as Plattform25 (CAN, Neuchâtel, 2025); Mixed Feelings (LIYH, Geneva, 2024); The World Pulse Beats Beyond My Door (PGA, New York, 2024); Gulp (La Rada, Locarno, 2023); Care Package (Tunnel Tunnel, Lausanne, 2023); Meet Me Halfway (WallStreet, Fribourg; one gee in fog, Geneva, 2023).

Residency Institution: Beijing Inside-Out Art Museum



Mina Squalli-Houssaïni (b. 1994) is a Swiss-Algerian multidisciplinary artist, cultural organizer and dj based between Paris and Geneva. She graduated in 2023 the master program Workmaster in Haute Ecole d'Art et de Design (Geneva). Her work focuses primarily on sculpture and installation, while also exploring sound, video, and text. Alternative narratives are a central element of her work, where fiction, personal experiences, history, collections and documentation converge to create layered stories. She works with various archives: familial, historical, and personal. For her, an archive can be a

Facebook post, a generationally passeddown map of Kabulia, a type of upholstery fabric found in her family apartment, or elements from her domestic and urban environment. Her work has been exhibited at the Centre d'Art de Neuchâtel, Amore and Liste Art Fair (Basel), Cherish (Geneva), Lodos (Mexico), Treize (Paris), and Karma International (Zurich). In recent years, she also developed a curatorial practice within Les Urbaines festival (Lausanne) and co-directed the independent art space Forde (Geneva). She has participated in residencies at Rhizome Gallery (Algiers) and Yue Museum (Yantai), and will be a resident at Cité des Arts (Paris) in 2025-2026 for a moving image project.

Residency Institution: Yue Art Museum (Yantai)

Wang Yuyan (b. 1989, Qingdao) is a filmmaker and multidisciplinary artist living in Paris. She graduated from Le Fresnoy–National Studio of Contemporary Arts in 2020 and Beaux-Arts of Paris in 2016. She takes inspiration from the endless media production underpinned by industrial productivity. Her works oscillate between film and installation, often in an immersive perspective with a disintegrating abstraction process.



Anaïs Wenger explores how art circulates and transforms across different contexts of encounter. Positioned at the intersection of visual and performing arts, her practice treats narrative both as material and movement, weaving shifting constellations of relations. She is attentive to the material and social life of stories: how they migrate, perform, and connect. Wenger studied and worked at HEAD—Geneva and holds a CAS in Dramaturgy and Text Performance (UNIL-EPFL). Her work unfolds in Switzerland and abroad through exhibitions, performances,

and publications, often in collective frameworks. Recent presentations include Galerie Martina Simeti, Milan (2025); Helmhaus, Zurich (2025); Swiss Art Awards, Basel (2024). Upcoming projects include CAN Centre d'Art Neuchâtel and Villa Bernasconi, Geneva (both Oct 2025). Residencies include Organhaus, Chongqing (2025); Cité internationale des arts, Paris (2024); Wasted Time, Lisbon (2024); and Istituto Svizzero di Roma (2019–2020).

Residency Institution: Organhaus (Chongqing)



Yang Di (b. 1990, Suzhou) graduated from the Düsseldorf Academy of Arts in 2020 and received the Graduate Award and Master Student Honor in the same year. His works mainly focus on images and installations, based on narrative materials such as pop culture, novels, and films, and explores the impact of power on people and thoughts on future life crises. His works are closely related to the mental dilemmas caused by technology. Yang Di argues that today's "experience" is invalid and wants to find a new way to redefine human identity in a changing society.



Zhou Zhang (b. 1992, Lu'an, Anhui) graduated from the Imaging Media program at Hubei Academy of Fine Arts in 2016. In 2023, he obtained a National Higher Diploma in Fine Arts (DNSEP) from the École Nationale Supérieure d'Art de Bourges (ENSA Bourges), where he was awarded the Jury's Special Mention (Félicitations) as the only recipient in his cohort. His works primarily encompass video, performance, installation, and photography, with a focus on the identity of the "tourist." Recent exhibitions include Reside (MAYAO, Hong Kong, 2024) and A Museum of Zhou Zhang (C5CNM, Beijing, 2024).

<sup>\*</sup> In alphabetical order of surname

# 策展人简介

克拉拉·沙万是一位常驻瑞士的策展人兼艺术史学者。她拥有洛桑大学艺术史与数字人文学硕士学位,硕士论文(2023 年)聚焦于社会学与视觉艺术的交叉领域,对"关系美学"的话语构建进行了批判性研究。她曾与瑞士的多个美术馆和独立艺术空间合作,其中包括 Lokal-int(比尔)、La Rada(洛迦诺)、Tunnel Tunnel(洛桑)、阿彭策尔美术馆和纳沙泰尔艺术中心等。2023 年到 2025 年,她曾担任 Plattform 的策展人和评审团成员。目前,她在弗里堡 Friart 美术馆担任艺术统筹,并共同运营位于苏黎世欧瑞康区的独立艺术空间 Portland。自 2026 年起,她将接任日内瓦独立当代艺术空间 Forde 的联合总监一职。

那荣锟,本硕毕业于清华大学美术学院绘画系,现任北京中间美术馆助理策展人。她的研究和实践集中在人们日常交往中被忽视和悬置的碎片上。策划有展览"终身练习"(2025)、"当怪物说话时"(2024)、"虚时而行"(2024)等,个人项目"留恋是一种高度近视",编校多本展览画册,写作和评论发表于《画刊》《ArtReview》《ARTnews》《澎湃新闻》等刊物和平台。

# **ABOUT THE CURATORS**

Clara Chavan is a curator and art historian based in Switzerland. She holds a Master's degree in Art History and Digital Humanities from the University of Lausanne, with a thesis at the intersection of sociology and visual arts, focusing on a critique of the discursive construction of the concept of relational aesthetics (2023). She has collaborated with museums and independent art spaces across Switzerland, including Lokal-int (Biel/Bienne), La Rada (Locarno), Tunnel Tunnel (Lausanne), Kunstmuseum Appenzell, and CAN Centre d'art Neuchâtel, among others. From 2023 to 2025, she was a curator and jury member of Plattform. She currently works as Artistic Coordinator at Kunsthalle Friart Fribourg and coruns the independent art space Portland in Zurich-Oerlikon. As of 2026, she will take on the co-directorship of Forde, an independent contemporary art space in Geneva.

Na Rongkun, graduated with a bachelor's and master's degree from the Painting Department of the Academy of Fine Arts, Tsinghua University. She currently serves as assistant curator at Beijing Inside-Out Art Museum. Her research and practice focus on the overlooked and suspended fragments in people's daily interactions. She has curated exhibitions including Life Rehearsals (2025), When the Monster is Speaking (2024), Waste Time to Do Things (2024), and personal project In the Blur of Longing (2025). She has also edited and proofread several exhibition catalogs. Her writings and reviews have been published in publications and platforms such as ART MONTHLY, ArtReview, ARTnews, The Paper.

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A4 Residency Art Center (Chengdu)
Organhaus (Chongqing)
By Art Matters (Hangzhou)
Yue Art Museum (Yantai)
Blanc de Chine International Artist
Residency Program (Dehua)



展期: 2025年10月12日-2026年3月1日

艺术总监: 卢迎华

策展人:克拉拉·沙万、那荣锟 展览统筹:管陶然、米宇

展览助理:李慧一、曹立瑶、李泽军

平面设计: yang

设计助理: 李泽军、刘筱萌

展览制作: 房永法、李慧一、李泽军、那荣锟、张跃苏

主办: 北京中间美术馆、瑞士驻华大使馆

支持:北京中间艺术基金会、CH><CN工作室项目、北京市中盾律师事务所

展览地点:北京中间美术馆

### 导览册

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平面设计: yang、李泽军

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电话: 010-62730230 邮箱: info@ioam.org.cn 网址: www.ioam.org.cn



#### Exhibition

### Breakdown Playlist

Exhibition Dates: October 12, 2025-March 1, 2026

Artistic Director: Carol Yinghua Lu Curators: Clara Chavan, Na Rongkun

Exhibition Coordinators: Rory Guan, Juri Mischler Exhibition Assistants: Li Huiyi, Cao Liyao, Li Zejun

Graphic Design: yang

Design Assistants: Li Zejun, Liu Xiaomeng

Exhibition Installation: Fang Yongfa, Li Huiyi, Li Zejun, Na Rongkun, Zhang Yuesu

Organized by Beijing Inside-Out Art Museum, Embassy of Switzerland in China Supported by Beijing Inside-Out Art Foundation, CH><CN Studios Program, Beijing Zhongdun Law Firm

Venue: Beijing Inside-Out Art Museum

#### **Exhibition Guide**

Editor-in-chief: Carol Yinghua Lu

Executive Editors: Clara Chavan, Na Rongkun

Texts: Cao Liyao, Na Rongkun, Li Huiyi

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Graphic Design: yang, Li Zejun

#### Beijing Inside-Out Art Museum

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Xusheng, Zhou Yi

Supervisor: Wang Yuqin Director: Carol Yinghua Lu

Museum Team: Cao Liyao, Fang Yongfa, Gao Fei, Rory Guan, Li Huiyi, Li Ruiyun, Li Zejun, Na

Rongkun, Shi Miao, Wang Chunling, Wang Shuli, Zhang Yuesu Interns: Xia Keqing, Li Yixuan, Liu Xiaomeng, Yang Muhua

Volunteers: Liu Yanmei, Liu Yixuan, Liu Yuedi, Shi Yazhu, Wang Yatong, Wang Zhi, Xi Qian, Yang

Yongting, Zeng Xiaoyan, Zhao Yuhan

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