

## Annals of Floating Island

**Artists' Reception** Friday, 22 July 2016, 6 to 8pm

**Exhibition Period** 22 July – 27 August 2016

**Curators** SONG Zhenxi and ZHANG Cheng

**Participating Artists** GUO Xi + ZHANG Jianling, GONG Xu, ZHU Xi, FENG Chen, HONG Dan, SHAO Wenhuan, and TONG Yixin

**Academic Partner** Art Bureau of Investigation (ABI)



### Hanart TZ Gallery

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Hanart TZ Gallery proudly presents *Annals of Floating Island*, a special group exhibition of works by 8 young artists who are graduates of the progressive, cross-disciplinary programmes of the China Academy of Art, in Hangzhou. The exhibition is curated by SONG Zhenxi and ZHANG Cheng, and opens on 22 July 2016.

## Curatorial Statement

This exhibition focuses on paradigms of constructing discourses about authenticity and creativity. Through the participating artists' projects and artworks, we can discern their attempts at fresh articulations of 'truthful narratives', in which the threads of the virtual are interwoven with the experiences of the actual, and where the boundaries between so-called 'absolute reality' and 'absolute fiction' are blurred. The artists confront issues such as the reading of history, perceptual illusion, inter-subjectivity and inter-objectivity, and creativity as the product of ideology. Through these confrontations, they seek to create a new kind of discourse that is both informed by and revolves around the state of uncertainty.

This desire to restructure 'truth' or 'authenticity' results from the artists' sense of collective purpose based on the particular reality of their life experience during this era. This experience is a complex construction of the intercourse between the secondary life lived within the virtual world of the Internet and the primary life lived within reality; the ubiquitous presence and encroachment of consumer society; and the cultural impoverishment and juxtapositions brought about by an increasingly globalized economy. The result is a state of extreme disruption and fragmentation of perception, sensory experience, judgment and creativity, where boundaries are increasingly blurred.

Through their processes of exploration, the artists seek to establish a new definition of 'the believable' that is relevant to their generation; and at the same time, to reorganize the logic of 'the known' by providing new feedback of their 'encounters' along the way.

The key image of this exhibition is the 'floating island', an unanchored existential space that drifts across the ocean. The implications of this image include not only the constant motion of sailing across vast spaces, but also the act of navigating through unknown worlds. It also symbolizes the existence of a small sanctuary for hope and imagination within these 'uncertain' times.

The title of the exhibition, *Annals of Floating Island* (*Fudao zhi* in Chinese), links together the artists' projects and physical artworks as both records and historical products of the worlds contained within the floating islands. There is a double entendre here in the use of the character *zhi* in the Chinese title, which can also mean 'purpose': It hints at the purpose of the artists to represent the collective power of their generation as they seek to give a new definition to the ocean of the 'known'.

## **Biography**

## **Curated by**

### **SONG Zhenxi (b.1985, Wuhan)**

Song Zhenxi was born in Wuhan, Hubei province in 1985. He received his Bachelor of Arts degree in art history from the China Academy of Art (CAA) in 2008, and his Master's degree from CAA's Institute of Contemporary Art and Social Thoughts in 2012. He is currently the curatorial director of CAA's Media City Research Centre and chief of the Art Bureau of Investigation (ABI). His primary focus is on the condition and development of young contemporary artists and art theory research.

### **ZHANG Cheng (b.1990, Hangzhou)**

Zhang Cheng was born in 1990 in Hangzhou, Zhejiang Province. She received her Bachelor of Arts degree from the Zhejiang University of Media and Communications in 2012, and her Master's degree from the China Academy of Art's Institute of Contemporary Art and Social Thoughts in 2016. Zhang currently lives and works in Hangzhou, where she focuses on curatorial practice, academic publishing and interactive social projects within online communities.

## Artists Biography

### GUO Xi (b.1988, Yancheng)

Guo Xi was born in Yancheng, Jiangsu province in 1988. He graduated from the Department of New Media Art of the China Academy of Art in 2010, and was the artist-in-residence at the Rijksakademie van beeldende kunsten in the Netherlands for two years. In 2015, Guo received a Master's degree in Studio Art from New York University.

+

### ZHANG Jianling (b.1986, Wuhan)

Zhang Jianling was born in Wuhan in 1986, and is currently based in Shanghai. She graduated from Wuhan University in 2008, and in 2013 received her Master's degree from the School of Intermedia Art of the Institute of Contemporary Art and Social Thoughts, China Academy of Art.



**GUO Xi + ZHANG Jianling** *The Grand Voyage* (detail) 2014 to present  
Installation: Video, Photography, Objects, Texts, Prints, Sound Dimensions variable  
Image Courtesy of the Artists

## Artwork Description

In the summer of 2014, Guo Xi and Zhang Jianling began a long-term collaboration called "The Blue Trilogy" in which the 'colour of the era' is the core theme. *The Grand Voyage* is the first chapter and the keynote, characterized by a romantic spirit among which multiple images are intertwined: The infinity of light blue, the silhouette of the gazer, a poet vanishing in the ocean etc. Before departure, the artists wrote and released twelve prophecies that will happen during a world cruise: These stories not only reflect potential routes to the theme but also serve as an index leading to infinite texts and endless interpretations. From March to May 2015, tracing the sensory experience and mysterious disappearance of Bas Jan Ader and Arthur Cravan, the artists' journey searched for vanished gazes and solitary figures that once reached out to tangible infinity and then disappeared in the ocean. As witnesses, the artists brought back to the continent visual testimonies that they collected along the way. In a series of future exhibitions, Guo Xi and Zhang Jianling will gradually break open the labyrinth of narration by unpacking one thousand parcels and corresponding characters dwelling within. In the constellation of image-evidence-text, their memories will be brought to light.

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*The Grand Voyage* is supported by Imagokinetics.

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## Artist Biography

### GONG Xu (b.1986, Shanghai)

Gong Xu was born in Shanghai in 1986. He graduated from the Affiliated Senior High School of the China Academy of Art (CAA) in 2006, and received a Bachelor's degree from CAA's Oil Painting Department in 2010. His first solo exhibition, *The Flight of Birds and Crawling of Snakes*, was held in Beijing in 2012, followed by *Zodiac Explosion* at OCAT Xi'an in 2015. Gong Xu fuses traditional Chinese elements with references to pop culture to create a unique narrative in his works.



*The Bird People - G4*



GONG Xu

*The Bird People - G5*

2015 Mixed Media 52 x 52 cm EACH

Image Courtesy of the Artist



*The Bird People - G6*

## Artwork Description

The 'Bird People' are an idealized life form that can survive with complete freedom within any environment, whether natural, societal or political. At the same time, they are a failed evolutionary form in that they are unable to adapt completely to any of these environments. As such, the Bird People have had to begin a process of evolutionary adaptation of their abnormal form. The 'G' designation represents one particular series of Bird People. The original motivation for creating the Bird People was the development of a new mythical imaginary, a creature with abilities similar to that of the Thunder God (Leishen) of Chinese traditional mythology (who is depicted as having the head of a bird and the body of a man, and is in charge of sending thunder to the heavens). In China, the earliest myths were recorded in the ancient text, *Shanhaijing* (*Classic of Mountain and Seas*). (In those times, the notion of 'gods' was not yet recognized). The *Shanhaijing* included mythical images such as that of the Dragon King and the Queen Mother of the West, among many others. In the depictions of these entities recorded in the *Shanhaijing*, they do not have predominantly human forms; to the contrary, the images in fact incorporate very few humanoid features. As social life evolved, depictions of gods, deities and strange creatures increasingly took on human features, but what is interesting is that the behaviour of these increasingly humanized beings was always considered to be above that of humans. Gods and deities always exist in an anarchic, depoliticized state. Yet when they were bandied about in popular culture, they were always infused with human traits and human desires, so that over time the evolutionary direction of this race of 'the gods' has tended towards secularity rather than divinity. Ultimately these gods have become the highest representations of both the political state and the individual consciousness.

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## Artist Biography

### ZHU Xi (b.1983, Shanghai)

Zhu Xi was born in Shanghai in 1983. He graduated from the Shanghai Arts and Crafts College in 2002, and went on to complete a Bachelor's degree in the Department of Comprehensive Art of China Academy of Art (CAA) in 2006, as well as a Master's degree from the CAA's School of Intermedia Art in 2012. Zhu's solo exhibition *Song of the Conqueror* was held in Macau in 2011, followed by his show *Cold Rhyme* (Beijing, 2013). His artworks consist of installation and painting, and employ a narrative language of symbols to allow for a remarkable level of clarity in storytelling, with a strong poetic element.



**ZHU Xi** *Laboratory for Metamorphosis* 2014

Installation: Iron, Light Bulb, Paper, Butterfly, Sugar, Glass Beaker, Copper 85 x 65 x 25 cm  
Image Courtesy of the Artist

## Artwork Description

This work is part of the artist's *Laboratory* series, and deals with the process of metamorphosis. A butterfly chrysalis, placed inside a glass laboratory beaker, slowly begins to transform; the white sugar crystals provide liquid, and the hot light bulbs provide warmth. Inside this space that seemingly provides the conditions for the process of metamorphosis, it will either break free from the chrysalis and emerge, or else it will cease to struggle in the very last second before it could burst through its walls.

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## Artist Biography

### FENG Chen (b. 1986, Wuhan)

Feng Chen was born in Wuhan, Hubei province in 1986, and is currently based in Amsterdam. He graduated from the China Academy of Art in 2009. In his works, Feng Chen experiments with the use of different materials in an attempt to capture and concretize the way humans experience perception and sensation, and at the same time he seeks to create a new visual logic that will open the narrative of human sensory experience. Feng's works have been exhibited internationally, and are included in a number of institutional collections, including the White Rabbit Contemporary Chinese Art Collection in Australia and the Shanghai Art Museum.



**FENG Chen** *C (detail)* 2016 Installation: Paper, Thermal Ink 47 x 44 x 30 cm  
Image Courtesy of the Artist

### Artwork Description

I recently have been experimenting with using with diverse media to produce videos. There is more than one way to approach it, which means not only by using, for example, the projector, TV monitor, or VCR. In fact, I'm very much interested in the way the appearance and disappearance of images may impact people's sensation and perception. This is why I have experimented with the use of thermal ink, for example, which can change color according to fluctuations in the external temperature. The changing images infuse the artworks with a sense of the passage of time, a process which has caused me to rethink the relationship between the video image and human sensory experience.

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## Artist Biography

### HONG Dan (b.1982, Pujiang)

Hong Dan was born in Pujiang, Zhejiang Province in 1982. He graduated from the College of Fine Arts of Zhejiang Normal University in 2004 with a Bachelor's degree in oil painting. In 2014 he received a Master's degree from the Fifth Studio, Department of Oil Painting of the China Academy of Art. Hong is currently a lecturer in the Department of Animation, Zhejiang University of Media and Communication. His work merges calligraphic brushwork and collage to create non-semantic ink forms, delivering a contemporary interpretation of Chinese literati painting.



HONG Dan *Imitation Amber* 2015 Mixed Media 70 x 180 cm  
Image Courtesy of the Artist

### Artwork Description

In a time when visual images have invaded every area of our lives, painting can be described as merely knocking at the side doors of society. Our gaze simply brushes over objects, with time enough only to capture the shadowy images projected from their surfaces. Yet even these shadowy traces are still breathing with a kind of poetic breath, even if they are dim and bleak. Here we implement a kind of poetic archaeology to excavate these damaged, corroded things, seeking to safeguard these shadows of time, and to preserve the weight of their presence. We hope to aid them to give off a luster like that of amber, so that their faint and mysterious inner light can shine through.

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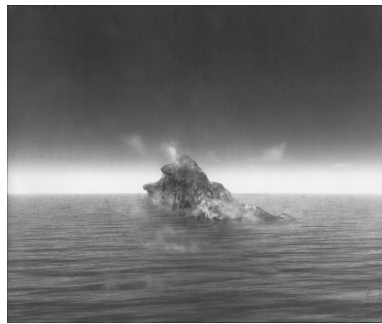
## Artist Biography

### SHAO Wenhuan (b.1974, Hetian)

Shao Wenhuan was born in Hetian, Xinjiang in 1974, and is based in Hangzhou. He is currently a lecturer in the Department of Photography at the China Academy of Art. Shao's practice involves the use of extensive painting in the post-production of photographic works, blending the techniques of traditional photography and painting to form a new language to create and present images.



*Like Something that  
Never Happened 1*



**SHAO Wenhuan**  
*Like Something that  
Never Happened 2*  
2013 - 2016



*Like Something that  
Never Happened 3*

3D rendering with integrated techniques, gelatin silver on satin  
50 x 60 cm EACH (Dimensions variable)  
Image Courtesy of the Artist

## Artwork Description

The series *Like Something that Never Happened* undertakes the reconsideration of traditional culture from another perspective. The artist uses a sketching technique to reproduce images from traditional landscape paintings, and then manipulates the sketches using 3D software to create a new kind of virtual reality. Visually, the resulting synthesized landscapes appear to have the same kind of high-resolution veracity of photographic images—yet the only place they have ever existed before is in paintings. Today many of the landscape images we paint are actually based not on the objects themselves but on reproductions or representations we have seen. These virtual, synthetic images are in fact the opposite of 'painting' or 'sketching from nature', but on the other hand photography intrinsically has the same kind of quality of representation as does painting or sketching from nature, and this series of works seeks to underscore this kind of illogical contradiction. The subjects represented in these works cannot exist in reality, yet at the same time they have a certain natural link with reality and with tradition. This creates a sense of intimacy that is yet contradicted by a feeling of separation created by the vast expanse of chilly autumnal water that surrounds the mountains, transforming them into isolated islands—echoing the strange and awkward relationship of both intimacy and alienation that we have with traditional culture itself. This lonely island is the artist's spiritual playground; perhaps it is also the ideal world that he struggles to reach, and maybe never will.

## Artist Biography

### TONG Yixin (b. 1988, Lushan)

Tong Yixin was born in Lushan, Jiangxi Province in 1988. He received a Master's degree in Studio Art from New York University in 2014, and is currently based in New York. Tong creates a narrative that is simultaneously poetic and absurd, using multimedia installation, site-specific projects, Internet art, music and writing, exploring the contradictory notion of romanticism in a time dominated by rationalism and capital.



**TONG Yixin** *The Description of a Whale* (detail) 2013 Book: Softcover, B/W, 122 pp. 15 x 23 cm  
Image Courtesy of the Artist

## Artwork Description

In this book, the images repetitively display a gesture of whales surfacing from water, mostly spyhopping, a behavior motivated by curiosity and the intention for interaction. In fact, taken during the explorer Richard Byrd's first and second Antarctica expeditions, the original photographs of breaching whales themselves record the moments of encounter between the whales and humans. Before the white-out process, the original text was compiled from the index of the Collection Boxes of the Archival Program's Register of the Papers of Admiral Richard E. Byrd, located at Ohio State University's Byrd Polar Research Center. The text describes both the content and the material qualities of the archival footage related to Byrd's Antarctic expeditions. Men looking into long fissures in the ground, crews digging in the snow under a plane, scratches and dirt on emulsion, punched-out numbers on tape: these details could exist continuously in one paragraph. The text provides a sense of context for the contemplation of the whales.

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## About Art Bureau of Investigation (ABI)

Art Bureau of Investigation (ABI) is a research-based academic society founded in 2015, which focuses on contemporary art study. Its working methodology harnesses the expertise of internationally renowned cultural scholars and the energy and insight of young scholars in a relationship of mentorship and collaborative work, engaging in the research and exploration of a series of issues associated with contemporary art. Areas of investigation include contemporary art in the context of urbanization; art education; art collecting and investment; art and science; art and the social-political economy; and the ethics and emotional language of art, etc.

ABI aims to mobilize the expertise and analytical power of scholars across diverse disciplines, including philosophy, iconology, archaeology, psychology, architecture and space design, as well as to invite the participation of interdisciplinary investigators engaged in literature, mediology, political economy, medical science and journalism to work together in addressing and seeking solutions to problems confronting contemporary art in today's society.

In order to provide an appropriate solution to clarify the relationship between primary territory, sub-territory and social matrix, this organization attempts to inspire every individual researcher to effectively reason, analyze, and discuss complex problems. Not only does it take text as the carrier of action, it also seeks to make a contribution to the extension of contemporary art research by implementing relevant and concrete art plans and projects. Projects which have already been initiated to date include ATLAS - Art Tour Project, INLAYING GOLD - Research Project of Emerging Artists, and "MEETING" - Educational Lecture Project of Contemporary Art Collection.

ABI membership currently includes over fifty Chinese scholars based all over the world, and invites the participation of foreign scholars. Through expansion of its project base and further building its communication platform, ABI will link cultural resources from different times and places with the aim of making a greater contribution to cultural practice and popularization.

## Interpretation of ABI from SONG Zhenxi

ABI is composed of a number of volunteer scholars of diverse backgrounds whose work examines and engages with the current situation of contemporary art using different academic perspectives and methodologies. It does not aim to achieve so-called 'academic authority' or 'cultural elitism', nor does it rely on any particular 'academic schools of thought' or 'culturally influential' entities. Its goal is neither to produce 'high-end' results from 'high-end academic circles' nor to construct esoteric theoretical structures. Rather, ABI's purpose is to act as a landing unit which grounds action in the circumstances of reality, and its goal is to realistically and concretely coordinate academic results with the needs of society, culture and contemporary art. ABI's activities are never far from public and social reality. Its members hope that their activities can cut to the vital areas of

contemporary art to investigate and resolve the problems therein. In this organization, participants can feel free to represent their own viewpoints, to build teams, and to establish projects. Final implementation of proposed projects is enacted after discussion, modification and incorporation with outside resources. To transform the current situation of contemporary art, we cannot rely on the academy, capital or authority. Although it will take time for implementation and evaluation, it is our firm belief that ABI's vision and the projects that emerge from the trans-boundary collaboration, common goals and faith of its member scholars will act as a single spark that can start a constructive fire in the contemporary art world.

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藝術家出席酒會 2016年7月22日（週五）下午6到8時

展期 2016年7月22日至8月27日

策展人 宋振熙 張騁

參展藝術家 郭熙 + 張健伶、龔旭、朱璽、馮晨、洪丹、邵文歡、童義欣

學術支持 當代藝術調查局



## 漢雅軒

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漢雅軒在 2016 年夏天帶來八位中國美術學院畢業的青年藝術家的作品，推出聯展：《浮島誌》。展覽由現任中國美術學院媒體城市研發中心策展部主任宋振熙加上張騁策展，討論所謂真實性論述的構建方式和創造力。

在參展藝術家的項目或作品中能夠感受到藝術家們對「敘事的真實」重新的描繪，虛造的線索和真實的經驗穿插在一起，模糊掉所謂絕對真實和絕對虛構的邊界，他們在面對歷史讀本、感知幻象、主客體轉換、意識形態時所產生的創造力，將重新構建一種圍繞不確定性所展開的論述，並置多個平行世界。

重構「真實」的欲望來自這個時代現實的經驗給於藝術家們的集體課題。虛擬互聯網的第二人生和現實生活的交合體驗；消費社會的景觀包圍；經濟全球化帶來的文化缺失和

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並置等，這些問題將人們的感知經驗、判斷力、創造力全部打亂，極其碎片化，走向迷失邊緣。藝術家們希望在自己的尋找中，建立這一代人對「相信」本身的重新界定，以及對被給予的「已知」的邏輯重組，從而反饋現實生活中「遭遇」。作為本次展覽的主題意象：浮島，即漂流在海上的一個移動著的空間存在。它不僅暗示著在航行中不斷移動著的，進行抒寫未知世界的航行者，同時也象征著在「不確定」時代裡，那一點點希望和遐想。展覽以虛構的「浮島志」為主題，鏈接起藝術家項目和參展作品，將他們看作是「浮島」世界的某種紀錄和歷史生產。同時，「志」在這裡的一語雙關，也暗示著以藝術家們為代表的群體力量對「已知」海洋重新定義的志向。

## 策展人簡歷

### 宋振熙（1985年生，湖北武漢）

1985年生於湖北武漢。2008年獲中國美術學院藝術史論系學士，2012年獲中國美術學院當代藝術與社會思想碩士，現任中國美術學院媒體城市研發中心策展部主任，當代藝術調查局（ABI）負責人。長期關注當代藝術中青年藝術家發展和生態現狀，針對當代藝術理論進行研究工作。

### 張騁（1990年生，浙江杭州）

1990年生於浙江杭州。2012年獲學士學位於浙江傳媒學院，2016年獲碩士學位於中國美術學院當代藝術與社會思想研究所。現工作生活於杭州，聚焦於策展實踐、學術出版以及網絡社會下的社會性互動項目。

## 藝術家簡歷

### 郭熙（1988年生，江蘇鹽城）

1988年生於江蘇鹽城。2010年畢業於中國美術學院新媒體系，畢業後作為駐留藝術家前往荷蘭皇家視覺藝術學院駐館兩年，2015年獲得紐約大學藝術碩士學位。

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### 張健伶（1986年生，湖北武漢）

1986年生於湖北武漢。2008年畢業於武漢大學，2013年畢業於中國美術學院跨媒體藝術學院當代藝術與社會思想研究所，現生活於上海。



郭熙 + 張健伶 《大航海：芳名考》 2016 裝置：錄像、攝影、物件、文本、噴繪、聲音 尺寸不定  
本作品由上海外灘美術館支持制作，目前正在群展《告訴我一個故事：地方性與敘事》中展出

圖檔由藝術家提供

## 《大航海計劃》項目資料

2014 迄今

郭熙與張健伶於2014年夏天開啓了長期合作《藍色三部曲》，以「時代的顏色」作為核心議題展開創作，起始篇《大航海》以浪漫精神為基調，無限的淺藍，凝視者的背影，消失在海中的詩人等意象相互纏繞。出發前，藝術家撰寫併發布了十二個將會沿著環球航線發生的預言，它們不僅折射了通往主題的種種潛在路徑，而且作為索引，牽扯出無限的文本與無盡的閱讀。2015年3-5月，在86天的航行裡，他們追索巴斯·簡·阿德爾與亞瑟·克拉凡的感性歷程與神秘失蹤，搜尋消逝的凝視和隻身啓程的背影，並作為見證者將沿途收集的物證帶回了大陸。在不同的展示時空中他們將漸次撥開敘事的迷宮，在文本—圖像—物件的星團中呈現一千個人物的故事與他們各自的郵包。

本計劃由想象力學實驗室全程支持。

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## 藝術家簡歷

### 龔旭（1986年生，上海）

1986年出生於上海。2006年畢業於中國美術學院附中，2010年畢業於中國美術學院油畫系獲學士學位。2012年在北京舉辦「鳥翼蛇行」：龔旭個人作品展；2015年在西安OCAT館舉辦「暴裂的十二生肖」：龔旭個展。繪畫作品一直關注與中國傳統元素和流行文化之間的聯繫，在畫面中強調不一樣的邏輯敘事。



龔旭《斷塔記之二》2012 布面 油彩 丙烯 190 x 340 cm

圖檔由藝術家提供

## 作品介紹

關於塔的作品，整體上是在創造一個自定義的固有環境的產生到固有環境被破壞以及被摧毀過程的語言，而作品則包含了預言中所出現的旦夕禍福。「反神話」是這系列作品的一條創作線索。神話對於當下語境來說，帶有很強的「超時空」概念，可以說是只有發生在那個遙遠時空的故事，加以包裝後的當代版本。而這系列作品是對這些故事的在編造，然後將編造了之後的故事，再進行一次修改，從而達到一種「假預言」式的創作目的。

## 藝術家簡歷

朱璽（1983年生，上海）

1983出生於上海，2002畢業於上海工藝美術學校，2006畢業於中國美術學院綜合藝術系獲學士學位，2012畢業於中國美術學院跨媒體學院獲碩士學位。2011年澳門舉辦「征服者之歌」個展。2013年在北京舉辦「冷韻」個展。創作跨越裝置、繪畫之間，帶入符號性的敘事語言使得其作品具有相當的可閱讀性，詩性的意味濃烈。



朱璽《A.D. 117》2011 鐵樹脂 燈泡 提琴盒 金屬 50 x 50 x 30 cm

圖檔由藝術家提供

## 作品介紹

這是一件悲傷的作品，也是一件紀念偉大的的作品。在一個老舊的小提琴盒子里。鑲嵌了一塊銘刻在鐵板上的羅馬公元117年的國家版圖（羅馬帝國最鼎盛時期橫跨亞歐非三大洲）。中箭的戰馬絕望的回望，深陷在看不見的泥潭。只有歷史的燈火搖曳。

## 藝術家簡歷

馮晨（1986年生，湖北武漢）

1986年出生於湖北武漢。現生活在荷蘭阿姆斯特丹。2009年畢業於中國美術學院。他的作品曾被澳大利亞白兔美術館、上海美術館等機構收藏。馮晨的作品試圖用不同的材料來關注人的經驗感官，並在一種新的邏輯裡展開圖像對人的感官經驗的敘述。



馮晨《海盜》（錄像截圖）2014 單頻影像 彩色 有聲 6'41" 共5版

圖檔由藝術家提供

## 作品介紹

錄像講述的是只有一隻眼睛海盜的故事，因為他只有一隻眼睛能看見所以他說他的世界是平面。  
展覽時我要求人們看到這部電影只用一隻眼睛看。因為我使用的一種新技術來挑戰人們的視覺和感官體驗。觀眾用一隻眼就能看見立體的影像，但是錄像裡海盜眼裡的世界確實平面的。

## 藝術家簡歷

洪丹（1982年，浙江浦江）

1982年出生於浙江浦江。2004年畢業於浙江師範大學美術學院油畫系，獲學士學位；2014年畢業於中國美術學院油畫系第五工作室，獲碩士學位；現任教於浙江傳媒學院動畫學院。他以書寫與拼貼的方式營造出類似水墨意象的圖式，給中國文人畫賦予當代歧義。



洪丹《記憶空間》2015 綜合材料繪畫 60 x 200 cm

圖檔由藝術家提供

## 作品介紹

在一個影像無處不在的時代，繪畫僅僅是對日常生活的旁側敲擊，目光只是擦過事物，僅僅去捕獲光陰投射在事物上留下的暗影。但這些影痕還在呼吸，富有詩意地呼吸，有時候如此黯淡。我們用詩意的考古學方式去挖掘那些殘缺、腐蝕的事物，保護這些時光的暗影及其重量，還要使之發出琥珀一般的光澤，事物內在的幽微之光被召喚出來。

## 藝術家簡歷

邵文歡（1974 年生，新疆和田）

1974 年出生新疆和田。現工作生活於杭州，任教於中國美術學院攝影系。他長期利用傳統攝影技術進行圖像創作，大量將繪畫的方式帶入到攝影圖像的制作過程中，將繪畫和攝影變成一個作品生產的重要語言。



邵文歡 《一切仿佛從未發生之三》 2013- 2016

3D 虛擬技術及綜合手段、明膠銀感光在絹緞上 50 x 60 cm（尺寸可變）

圖檔由藝術家提供

## 作品介紹

《一切彷彿從未發生》的系列作品，是其對傳統文化進行另一個角度的思考。用素描的方式 sketching，把傳統山水畫的山石寫生下來，通過 3D 軟件重新虛擬現實。在視覺上，合成後的山石具有攝影高度的再現性，但這些山石形象似乎只曾經存在於畫中。我們現在的寫生更多是植根於眼睛所見的再現表達。這種虛擬的合成影像在根源上和「寫生」是相反的，但是攝影本身具有寫生一般的再現性，更進一步突出了這種反邏輯式的矛盾。這個系列的作品不可能在現實中存在，但是又和現實、和傳統有著天然的聯繫。這種親近的感覺又被眼前的一泓秋水隔開，山石變成了一座孤島，似乎暗示著當下我們和傳統文化既親近又疏離的尷尬境遇。這個孤島是藝術家的精神樂園，也可能是他很難抵達的理想世界。

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## 藝術家簡歷

童義欣（1988年生，江西廬山）

1988年生於江西廬山。2014年紐約大學工作室藝術碩士畢業，現工作生活於紐約。童義欣通過多媒介裝置，場域特定項目，互聯網作品，音樂和書籍構造詩意和荒誕的敘事，以探索這個崇尚理性和資本的時代下浪漫主義的辯證法。



童義欣 《故鄉風景》（局部） 2015 書：精裝全彩712頁 15 × 23 cm

圖檔由藝術家提供

## 作品介紹

2013.01.25 21:33 - 2014.12.31 22:28，兩年時間內家鄉的朋友在微信上所發布的廬山風景照片的一個完整匯編。

## 關於當代藝術調查局

當代藝術調查局簡稱 ABI (Art Bureau of Investigation) 於 2015 年成立，是以當代藝術為研究基體的學術團體，以知名文化學者為主軸，青年新銳學者為主力，旨在解決當下與藝術相關的問題，包括：城市化中的當代藝術、藝術教育、藝術收藏與投資、藝術與科學、藝術與社會化政治經濟、藝術倫理和感性語言等。

ABI 調動和激發每一位不同屬性的研究學者，對當代藝術中的諸多「疑難」提供解決方案。不僅以文字作為行動的載體，更通過實踐相關藝術計劃和項目對當代藝術的研究和推廣作出貢獻。已啟動的項目包括：《ATLAS：藝術行遊項目》、《錯金：新銳藝術家研究計劃》、《迷町：當代藝術收藏教育項目》等。

ABI 不是標榜「學術權威」或「精英文化」的組織，也不依賴任何「學術流派」或「文化影響力」。ABI 的任務不是在高端學術文化圈裏制造「高端」，不是以文化小眾去制造「小眾」，不「架空」現實。ABI 作為「落地者」，將當代藝術裏實際發生的「疑難」，用探索、實踐的態度「落地」，把學術成果和社會需求、文化需求、當代藝術需求對接，將「上」與「下」、「塔內」和「塔外」的關聯粘合。

ABI 面向國際學者開放交流，目前已有成員三十多名，主要成員包括：宋振熙（發起人）、陳研、姜俊、馬楠、艾洛、陳嘉瑩、範白丁、朱璽、汪單、古菲、巨若星、盧睿洋、魏珊、翟羽佳、薛鈺涵等。