

关于我们

「廣東藝術行 2018」

日期: 2018 年 3 月 24~25 日 (星期五 / 六)

Canton Art Trip 2018

DATE: 24-25th March 2018 (Friday/Saturday)

「廣東藝術行 2018」誠摯邀請您在 2018 年 3 月 24-25 日參觀廣州及深圳 8 家藝術機構, 本次藝術行將為您提供專業的導賞、專車接送及餐飲安排服務。

"Canton Art Trip 2018" would like to invite you to join us on an organized visit of eight art institutions in Guangzhou and Shenzhen, on March 24th and 25th. This trip will provide you with professionally guided tour, shuttle bus and catering services.

维他命艺术空间
Vitamin Creative Space



时代美术馆
TIMES MUSEUM



录像局
VIDEO BUREAU



• FRANK F. YANG
• ART AND EDUCATION
• FOUNDATION
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华·美术馆
OCT ART & DESIGN GALLERY



Shenzhen
深圳



蜂巢当代艺术中心
BEEHIVE CONTEMPORARY ART CENTER

「廣東藝術行 2018」行程

3 月 23 日 抵達廣州的嘉賓入住廣州花園酒店

3 月 24 日

9:00 香港的嘉賓在灣仔會展中心集合出發

11:00 廣州的嘉賓在廣州花園酒店集合出發

12:00 兩車嘉賓抵達鏡花園會合

12:00–14:00 在鏡花園午餐並參觀展覽

14:00 鏡花園出發前往廣東時代美術館

15:00–16:30 廣東時代美術館參觀展覽“奧馬·法斯特：看不見的手”

16:30 廣東時代美術館出發前往錄像局

17:30–18:30 參觀錄像局

18:30–20:30 歡迎晚宴

20:30 送回廣州花園酒店

3 月 24 日

9:00 廣州花園酒店集合出發

11:00–12:00 抵達楊鋒基金會有空間並參觀展覽“阿波斯托洛斯·喬治亞：情景”

12:00–14:30 前往附近的設計互聯，參觀展覽並午餐

14:30 出發前往華美術館

15:00–16:00 在華美術館參觀展覽

16:00–17:00 前往附近的 OCAT 深圳館參觀展覽

17:00–18:00 前往附近的蜂巢藝術中心參觀展覽

18:00 在華僑城出發前往香港

約 20:00 抵達香港灣仔會展中心，結束行程

*行程有可能根據當日實際情況有所調整。

Canton Art Trip 2018 - Schedule

March 23rd (Fri.) Guests arrive in GZ and Hotel check-in.

Hotel: LN Garden Hotel, Guangzhou
ADD: No. 368 Huanshi Dong Rd, Yuexiu District, Guangzhou, China

March 24th (Sat.)

9:00 Guest in Hong Kong meet and depart at Hong Kong Convention and Exhibition Center, Wan Chai (Harbour Road Entrance).

11:00 Guest in Guangzhou meet and depart at LN Garden Hotel.

12:00 All guests arrive at Mirrored Gardens.

12:00-14:00 Lunch and visit the exhibition.

14:00 Depart to Guangdong Times Museum.

15:00-16:30 Visit Times Museum *Omer Fast: The Invisible Hand*.

16:30 Depart for Video Bureau.

17:30-18:30 Visit Video Bureau.

18:30-20:30 Welcome dinner at traditional Cantonese restaurant.

20:30 All guests back to LN Garden Hotel.

March 25th (Sun.)

9:00 All guests meet and depart at LN Garden Hotel.

11:00-12:00 Head to Shenzhen, Visit FY Foundation, You Space.

12:00-14:30 Go to Design Society, lunch and guide tour.

14:30 Depart for OCT Art & Design Gallery

15:00-16:00 Visit OCT Art & Design Gallery *Reconstructing Utopia: Architecture and Art Exhibition*

16:00-17:00 Visit OCAT Shenzhen *The Enormous Space: Double Solo Exhibition of Lee Kit and Cui Jie*

17:00-18:00 Visit Hive Center for Contemporary Art *Watching the Clouds Go By: Liang Quan's Creative Style and its Changes*

18:00 Depart for Hong Kong

Arrive at Hong Kong Convention and Exhibition Center about 20:00

• The schedule maybe subject to change.

參觀的機構和展覽簡介 Art Institutions & Exhibitions

鏡花園

Mirrored Gardens



基於對當代生活狀態的研究和我們今天的生存感受，“鏡花園”著力於建構一個“田地”，在這裡，當代藝術實踐、日常生活和以種植為根本的諸種生存實踐得以交匯和流動。

“鏡花園”的建築由藤本壯介建築設計事務所（Sou Fujimoto Architects）設計，受到周遭村落的自然和傳統特色的啟發，這個項目尋求與所處環境融為一體。為了減少建築對場所造成的影響，整體建築分拆成數個小空間分別施工，就像村子的建造一樣逐漸形成。

Based on research of contemporary living conditions, local history and the actual experience of our daily existence, *Mirrored Gardens* attempts to construct a “field”. Here, contemporary art practice, quotidian life and a kind of farming-oriented life practice, meet and overlap with each other.

The architecture of *Mirrored Gardens* is designed by Sou Fujimoto Architects. Inspired by the natural and traditional character of the surrounding villages, the project seeks to merge with its environment. In order to minimize the impact of the building on the site, the program is broken down into several small buildings that create a village-like ensemble.

王音: 友誼

展期 : 2018.1.14-4.15

Wang Yin: Friendship

Duration : 2018.1.14-4.15

王音 友誼

WANG YIN
FRIENDSHIP

鏡花園 二〇一八一月十四日至四月十五日
MIRRORED GARDENS 14 JAN - 15 APR 2018

在王音的《友誼》個展中，繪畫遵循著自然光在一天中的規律，找到各自在空間中的位置。這些繪畫既不從屬於特定的主題，也不編織空間中的敘事；它們隨著一天的自然光線而浮現，隱沒。光線作為看的基本條件，既是物理空間的要素，也是內心空間的折射。漫射的光線，平淡了對意義的聚集，進而彌散、敞開我們所身處的時刻。

In Wang Yin's solo exhibition titled *Friendship*, paintings find their own place within the exhibition space following the rules of natural light during the day. These paintings aren't subordinate to specific themes, nor are they builders of narratives within the space. They emerge and vanish with the natural light beginning and ending a day. Light provides the fundamental condition of seeing, it is an important element of physical space as well as a reflection of inner mental space. The diffused lights dilutes the concentration of meaning, and further disperse and unfold the moments in which we're situated.

廣東時代美術館

Guangdong Times Museum

2003 年時代地產和廣東美術館合作成立的“廣東美術館時代分館”在時代玫瑰園社區臨時空間正式開放，2005 年第二屆廣州三年展的“三角洲實驗室”（D-Lab）計畫中，策展人侯瀚如邀請雷姆·庫哈斯和阿蘭·弗勞克斯為美術館設計了一個永久性建築空間，該建築空間最終於 2010 年 9 月建設完成。

廣東時代美術館於 2010 年 10 月在廣東省民間組織管理局正式註冊為非營利性公益美術館（民辦非企），2010 年 12 月 31 日正式對外開放。廣東時代美術館從構思、設計到實現的過程，反映了珠三角地區獨特的社會、經濟和文化環境，是一個中國南方城市化進程的獨特案例。

Times Property and the Guangdong Museum of Art founded the Guangdong Museum of Art Times Branch at 2003 within the Times Rose Garden Community. In 2005, during the Pearl River Delta D-Lab Project as part of the 2nd Guangzhou Triennial, curator Hou Hanru invited Rem Koolhaas and Alan Fouraux to design a permanent space for the museum. The facility was completed in September 2010.

Times Museum was officially established, registering as a non-profit museum (non-enterprise) in October 2010, and opening its doors to the public on December 31, 2010. Each step of the process from conception and design to implementation of the Guangdong Times Museum has reflected the unique social, economic and cultural environment of the Pearl River Delta Region, making a special example of case in the urbanization process of southern China.



奧馬爾·法斯特：看不見的手

展期：2018.3.25-5.27

Omer Fast The Invisible Hand

Duration：2018.3.25-5.27

廣東時代美術館將呈現藝術家奧馬爾·法斯特（1972 年出生，生活工作于柏林）在中國大陸與港澳臺地區的首次個展。法斯特受時代美術館委託特別製作、于廣州拍攝的作品《看不見的手》將在展覽期間與觀眾見面，這也是藝術家創作的首部虛擬實境（3D-VR）短片。展覽同時展出法斯特自 2011 年起創作的數件代表性作品。

該展覽由時代美術館首席策展人蔡影茜策劃。展覽和新作品將開啟時代美術館新發起的一系列個展及委託專案。國內外處於職業中期的藝術家將受邀研究並介入時代美術館獨特而充滿挑戰的空間和語境，拓展展覽製作及呈現的時間限制和物理框架。項目的宗旨在於拓展藝術生產的多樣性和主體性，以不一樣的方式推進全球範圍內對當代藝術在中國的認知和理解。

Times Museum is delighted to present *The Invisible Hand*, the first solo exhibition of Omer Fast (b. 1972, lives and works in Berlin) in China. Besides showcasing a selection of acclaimed works by the artist since 2011, the exhibition also marks the public debut of Omer Fast first 3D-VR film *The Invisible Hand* (2018), which is commissioned by Times Museum and produced in the city of Guangzhou.

The exhibition is curated by Nikita Yingqian Cai (chief curator of Times Museum), who is also the producer of *The Invisible Hand*. It is organized as the first initiative of a series of upcoming solo exhibitions and commissioning projects. By inviting mid-career international or Chinese artists to engage with the challenging spatiality and context of Times Museum and go beyond the temporality of exhibition making, Times Museum is dedicated to consolidate diverse agencies of artistic production and promote alternative perception and circulation of contemporary art in China.

同期展出的还有：

榕树头第五期艺术家驻地计划 # 2: 此情可待成追忆

展期：2017.12.16 - 2018.03.31

艺术家：陈业亮 策展人：潘思明

Which is also on show:

Banyan Commune Issue.5 Artist Residency #2: *What It Meant to Me Will Eventually Be a Memory*

Duration: 2017.12.16 - 2018.03.31

Artist: Henry Tan Curator: Cathleen Siming Pan



參觀的機構和展覽簡介 Art Institutions & Exhibitions

錄像局

Video Bureau



一部影片下畫了還可以從網上看到，一個錄影作品展覽結束後就很難再看到，因為它既不是大眾化的，又需要更多的版權保護。簡單地說，錄像局就是從這樣一種樸素的需求出發的。2012 年，陳侗和朱加、方璐在北京聯合創辦了錄像局，同年又在廣州建立了空間。兩個空間分工不同，功能一致，都屬於服務性的非營利私立機構。到 2018 年一月為止，按照一年為 12 個藝術家建檔的均勻節奏，錄像局已收錄 71 位藝術家共 1300 多件錄影作品，以及相關文獻資料。同時還舉行了 47 場講座，策劃出版了“錄像藝術譯叢”。

Once a film no longer plays in theatres, one can still watch it online; once an exhibition ends, it'd be difficult to watch a video artwork, primarily because its audience is not the general public and its copyright needs to be protected. To put it simply, the impetus of establishing Video Bureau grew out of this simple demand. In 2012, Chen Tong, Zhu Jia and Fang Lu collectively founded the Video Bureau in Beijing, and in the same year, opened a second venue in Guangzhou. The two spaces, sharing different tasks champion the same functions, and are both service-oriented non-profit private organization. Up to Jan 2018, at a rate of establishing 12 artists' profiles annually, Video Bureau houses 71 artist profiles with a total of more than 1300 works of art, related archival materials. In addition, it has held 47 artist's talks, and curated the publication series *"A Collection of Translated Texts on Video Art"*.

參觀的機構和展覽簡介 Art Institutions & Exhibitions

楊鋒藝術與教育基金會

Frank F. Yang Art and Education Foundation



楊鋒藝術與教育基金會（簡稱“基金會”）於 2015 年設基金會一直致力於推廣當代藝術的研究和交流，積極支持和贊助非營利的展覽、活動和出版等項目；篤信生活與藝術的共生關係，基金會開設的非營利空間打破白盒子理念，為藝術支援提供另一種可能性的探索和實踐方法。作為非營利藝術機構，楊鋒藝術與教育基金會旨在為藝術家、策展人、評論家和全球的藝術愛好者構建一個多元的文化平臺，以激發對當代藝術具有啟發性的對話與思考。

基金會已設立了三個空間，分別是位於深圳的有空間、額外空間和上海的留下空間。

Frank F. Yang Art and Education Foundation (“FYF”) is a nonprofit organization that aims to be a diverse platform for artists, curators, critics, and art lovers around the world, encouraging thought-provoking conversations on contemporary art and ideas. Located in Shenzhen and Shanghai, FYF has three spaces and focuses on developing programs and exhibitions to explore contemporary art and issues of today. We are committed to promoting research and exchange as well as providing support for the exhibitions, programs and publications of nonprofit art institutions.

We currently have three spaces: YOU Space and EXTRA Space in Shenzhen and SPARE Space in Shanghai.



阿波斯托洛斯·喬治亞: 情景

展期：2018.3.10–2018.8.11

策展人：巴里·史瓦伯斯基

Apostolos Georgiou: Situations

Duration：2018.3.10–2018.8.11

Curator：Barry Schwabsky



- FRANK F. YANG
- ART AND EDUCATION
- FOUNDATION
- 杨锋艺术与教育基金会

楊鋒藝術與教育基金會 2018 年度展覽《阿波斯托洛斯·喬治亞: 情景》(Apostolos Georgiou: Situations) 將於 2018 年 3 月 10 日於深圳“有空間”與“額外空間”雙空間舉辦希臘藝術家阿波斯托洛斯·喬治亞在華首個展覽，也是橫跨藝術家創作生涯 40 年的中型回顧展。希臘藝術家阿波斯托洛斯·喬治亞 40 年來專注於繪畫創作，離群索居，其作品創作靈感來源於對生活的觀察，畫作表現衝突、緊張或荒誕場景，充滿內在張力。2017 年，藝術家受邀參加第 14 屆卡塞爾文獻展，其作品受到國際廣泛的矚目，作品也獲得希臘當代藝術美術館和蓬皮杜美術館等多家機構收藏。

本展特別邀請了資深藝評人、詩人與策展人巴里·史瓦伯斯基策劃，展出超過 30 件創作時間從 1970 年代至今的作品。策展人將展名定為“情景”(situations)，此英文字詞來源於拉丁語詞根“situs”，指的是此地、此處，但卻不是由道具、演員所組成的戲劇場景，而是指活生生的人們與他們周遭生活所發的事情的現場。這也就帶出“情景”一詞讓人耐人尋味的地方——活生生的人與場景，但是，每個人的心理狀態卻各自相異。在這裡，策展人使用此詞並強調的便是這種差異化極大，充滿張力的景象，而這也是藝術家 40 年來不斷捕捉與描畫的“情景”。而對繪畫作品當中“情景”裡的作品圖像敘事性，藝術家認為：“至於我作品中那些主角，‘我’就是那些人物，但不只是我。這是一種討論每個人的方式，因為我們跟其他任何人並沒有什麼不同，我們的需求，我們的恐懼……我們談論自己就是在談論所有人。”

Frank F. Yang Art and Education Foundation 2018 Exhibition Series presents “*Situations: Apostolos Georgiou*” on March 10, 2018 at You Space and Extra Space in Shenzhen. This exhibition marks the artist's premiere in China, a moderate scale retrospective of his 40 years of artistic practice. Over the past four decades, Apostolos Georgiou lived in reclusion to focus on painting and drawing, his works are inspired by everyday observations from life, replete of tension, these works depict the scenarios of conflict, anxiety or absurdity. In 2017, Georgiou was invited to participate in the 14th Documenta whose works had drawn attentions worldwide, of which many was acquired by Contemporary Art Museum of Greece, Centre Pompidou and other art institutions.

Curated by the seasoned art critic, poet and curator Barry Schwabsky, this exhibition presents more than 30 works selected from 1970s to the present. The exhibition title, “Situations” does not suggest a theatrical scene consists of props and actors, but rather draws from its Latin root situs, referring to, here, this place, and the lively people and the scenes in the life around them. In other words, the term “Situations” affords much food for thoughts about: the lively people and scenarios, in spite of their disparate psyches. Here, by using this term, the curator emphasizes on the alienating scenarios that are full of tension, manifested in the “situations” that the artist has been capturing and depicting over the last 40 years. In addition, with regards to the iconographic narrative in these paintings of “situations”, the artist believes, “As for the protagonists of my work, the figures are me. But it's not only me. It's a way of talking about everybody because I am no different from anybody else, with my needs, with my fears... Talking about yourself you talk about the All.”

設計互聯

Design Society



設計互聯是一個致力於呈現多元公共專案的新型文化綜合平臺，旨在激發設計作為社會發展的驅動力。秉承蛇口與深圳發展的先鋒精神，設計互聯致力於為公眾創造獨一無二的文化體驗，打造一個專注設計的公共空間。多個展館面向設計的過去、現在和未來，向公眾展現設計的力量；精心營造的體驗式購物氛圍及豐富的參與式活動，共同構成一個新型文化消費環境，以及一個創新的可持續機構發展模式。

Design Society is a new cultural platform that generates a diverse public programme with the mission to activate design as a social catalyst. Design Society adheres to the pioneering spirit of Shekou and Shenzhen in creating a unique cultural experience and in programming a public space dedicated to design. It shows and tells the power of design through major exhibitions about the past, present and future of design, through curated galleries, shopping experiences and multi-faceted events. Entrepreneurial activities support and leverage the not-for-profit programme in order to build an innovative and sustainable new institution. Design Society is an open and collaborative platform, fostering synergies, connecting China and the world, and empowering the inter-connectivity between design and society, design and everyday life, and design and industry. Design Society will test new ideas, incubate new talents and explore new opportunities for creative industries. The encouragement of creative dialogue and collaborations aims to design a better society. Design Society and the Sea World Culture and Arts Center welcome collaborations openly.



數字之維

展期：2017.12.02-2018.06.03

Minding the Digital

Duration：2017.12.02-2018.06.03

DESIGN
设计互联
SOCIETY



SEA WORLD
海上世界文化艺术中心
CULTURE & ARTS CENTER

設計互聯主展館展出的“數字之維”展覽彙集 50 位（組）國內外資深與新銳藝術家、設計師與創意實踐者的跨領域創作，把觀者帶入一個由數字技術構建的沉浸式的設計奇觀和體驗世界。通過設計彰顯數字化在國內外前所未有的影響，探索設計如何融合科技革新與人文價值。數字化驅動了以科技主導的跨界構想、創新和製造，也革新了全球設計行業。同時，通過以人文精神為核心的設計方法，數字化可以增強我們與自身、他人、傳統及社區的連結。展覽分三個版塊，逐層深入地展示數字化設計帶來的機遇和挑戰。

Design Society opens its Main Gallery with '*Minding the Digital*', a large-scale, speculative exhibition to reflect through design on the unprecedented impact of digitalization in China and beyond. This exhibition will explore how design can mediate between technology and core human values. With a growing fascination on its expediency, processing power and potential for revolutionary creativity, the pervasive infiltration of digitalization into our lives also marks the ambivalent dependency on it. The more powerful technologies become, the more we seem to be inseparable from the digitally designed world. Our personal lives, social relationships and value systems are being affected by its ubiquity. To embrace digitalization as a key innovative force, it is timely to ask how we can define this phenomenon in the most creative way, and how we can position ourselves as participants and designers?

同期展出的還有：

- * 設計的價值
- * 築·夢——槇文彥與槇綜合計畫事務所設計展

Which are also on show:

- * Values of Design
- * Nurturing Dreams in Recent Work: Fumihiko Maki+Maki and Associates

華美術館

OCT Art & Design Gallery

華·美術館是國內首家以設計為主題的美術館，於 2008 年 9 月 1 日在深圳華僑城正式成立，現為 OCAT 館群中的設計館。

華·美術館以關注和推動設計的交流、發展與研究為主要方向，致力於通過展覽、教育、收藏、研究工作，實現公眾與設計、藝術和文化的鏈接。

建築面積 3000 餘平方米，展廳面積 2000 平方米。主體建築由舊倉庫改造而成，六邊形鋼結構重疊組合的玻璃幕牆在舊有建築外構築一個獨立表皮，在新銳的建築外形下保留了過去建築的歷史和意義。

緊鄰華·美術館，設有 600 平方米的華·藝術沙龍，其中室內面積 250 平方米。作為主展館的延伸，華·藝術沙龍集藝術商店、書店、咖啡廳為一體。通過小型展覽、講座、工作坊、放映會、現場演出等形式，打造互動交流平臺，暢享藝術、設計與生活方式的融合。

OCT Art & Design Gallery is the first gallery focused on design in China. Constructed by the OCT Group, the gallery was formally launched on September 1, 2008. It is the design branch of the OCAT Museums.

OCT Art & Design Gallery is dedicated to promoting various sectors of design by creating points of connectivity between the public, art, design, and culture through exhibitions, education programs, collections, and researches.

The main building, now wrapped with glass walls supported by hexagonal steel structures, was formerly used as a warehouse. The building area is more than 3,000 m², including 2,000 m² of exhibition area. By preserving the old structure under the cutting-edge appearance, the avant-garde architecture maintains its history and significance.

Neighboring OCT Art & Design Gallery, OCT Art holds an area of 600 m², with 250 m² indoor area. As an extension of the gallery, OCT Art consists of an art store, a bookshop, and a cafe. Through mini-exhibitions, lectures, workshops, screenings, and live performances, OCT Art invites you to enjoy and share with us the fusion of art, design, and lifestyle.



参展作品《仅仅是个错误 II No.2 》，刘轶；图片：刘轶工作室

重構烏托邦——建築藝術展

展期：2018.3.24-2018.5.20

策展人：野城

Reconstructing Utopia - Architecture and Art Exhibition

Duration : 2018.3.24-2018.5.20

Curator : Ye Cheng

展览邀请了 21 组有着大胆创想和深度实践的中国建筑师和艺术家，展出一百多件绘画、雕塑、装置、模型、图纸、影像和摄影等门类的作品，以乌托邦为线索来重新梳理他们的想象脉络。这些探索者在历史性转折的时代背景下成长，并见证了时代的巨变。他们有的着眼于对未来城市形态的探索，有的对城市系统提出新的模式，有的对建筑的建构提出新的方法，有的对社区和人居生活提出新的畅想，有的通过影像和绘画展现了乌托邦或反乌托邦的未来图景，有的对建筑、艺术甚至我们这个世界的本体进行探寻。

通过对建筑界和艺术界深层对话的建构，本次展览期望把这些具有乌托邦精神的实践与构想集中展现出来，并从三个角度引出批判。一、反思以中国为代表的快速城市化的历史；二、批判过度智能化和大数据垄断的科智未来；三、从当下出发，以乌托邦精神超越物质与信息对人的奴役，激发人们自由的想象，共同走向更高的文明态。

Over hundred of works including painting, sculpture, installation, model, sketch, video, photograph etc. from 21 groups of Chinese architects and artists with their talents of bold ideas and in-depth practice will be exhibited. At this historical turning point, Utopia can be conceived as a clue to re-examine their imagination. These explorers grew up in this era and witnessed the great changes of the times. Some of them focus on the sought of future urban form, some propose new models for urban systems, some present new methods for the construction of buildings, some envisage new ideas for communities and living habits, some showcase the future of utopianism or anti-utopia through images and paintings and some explore the ontology of architecture, art and even the reality of our world.

By building an in-depth dialogue between architecture and art, *Reconstructing Utopia* hopes to draw criticism from following three perspectives: reflecting on the history of rapid urbanization represented by China's cities; criticizing the technology-dominated future featuring with over-intelligence and big data monopoly; starting from the present: transcending the enslavement of humans by material and information, stimulating people's free imagination and moving toward a higher level of civilization.

OCAT 深圳館

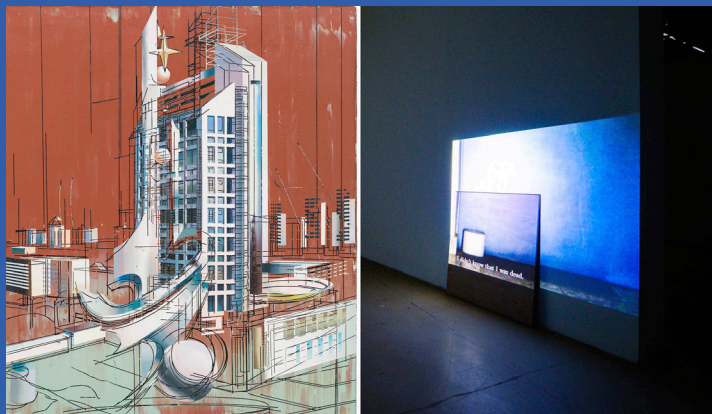
OCAT Shenzhen

OCAT 深圳館是 OCAT 成立最早的機構,也是館群中的總館。其前身為 OCT 當代藝術中心,長期致力於國內和國際當代藝術和理論的實踐和研究。從 2005 年開創至今,OCAT 深圳館一直圍繞著藝術的創作和思考而展開其策展、研究和收藏工作。

OCAT 深圳館的展覽項目既包括了對藝術家個體實踐的考察、研究、出版和展覽,也包括對於藝術課題的深入研究和綜合展示。除了 OCAT 展覽以外,OCAT 深圳館多樣化的項目包括 OCAT 工作室、OCAT 表演和 OCAT 放映,分別呈現在不同學科和文化背景的藝術家之間的有意義的對話,藝術、舞蹈和戲劇領域中的表演實踐和討論,以及紀錄片、影像和電影的放映和討論。OCAT 深圳館的公共專案根據 OCAT 展覽、表演和放映,以及來訪學者的各種情境,以在 OCAT 深圳館的圖書館、工作室及展覽現場為地點,不定期地組織演講、對話等思想生產的實踐活動,並將其中的部分發言進行編輯和出版,為不到場的觀眾提供閱讀的文本和研究者提供研究的素材。在 OCAT 深圳館,圍繞展覽項目所進行的出版往往成為與展覽既互相交織,又彼此獨立和平行的一個平臺。出版物的構思、編輯和設計也可能成為圍繞著展覽而展開的一項創作。年輕的實踐者和具有前沿性的思考和工作在 OCAT 深圳館一如既往地佔據著重要的地位。OCAT 青年計畫就是為此而開設的,邀請活躍的藝術家、策展人和批評家來呈現他們最近的工作、思考和想像。

OCAT Shenzhen was founded in 2005 and functions as the headquarters of the OCAT Museums. As the first art establishment among the OCAT museums, OCAT Shenzhen has a long-term commitment to the practice and research in the field of contemporary art and theory both inside of China and in the international arena.

The programs of OCAT focus on in-depth surveys, research, publication, and presentation of both individual artists and thematic group exhibitions. In addition to these activities produced under the title of OCAT Exhibitions, OCAT Residency, OCAT Performs and OCAT Screens are annual programs showcasing performance-based practices, accompanied by dialogues between artists (art workers) from different academic and cultural backgrounds, theoretical discussions on art, dance, and theater, as well as screenings of and lectures on documentaries, video art, and films. Using these activities as points of access, OCAT Public Programs initiate lectures, conversations and other events at OCAT Shenzhen and publish part of the content, such as documentations and reading materials for a wider public and researchers. At OCAT Shenzhen, publishing is both prompted by its exhibitions and an independent form of artistic and conceptual articulation and experimentation. The conception, editing, and design of its publications could be employed as a form of artistic practice in parallel to the exhibitions. Young practitioners as well as recent developments in progressive thinking and discovery in art are central to the programs of OCAT Shenzhen. OCAT Youth Project launches to present the recent work, experience, thinking, and imagination of artists, curators, and critics.



(左) 崔洁作品《南方电网大厦》，2017，布面丙烯油画，116cm×100cm
(右) 李杰作品《我不知道我已经死了。》局部 图片来自：OCAT 深圳馆

偌大空間：李傑、崔潔雙個展

展期：2018.1.20–2018.4.8

策展人：劉秀儀

The Enormous Space: Double Solo Exhibition of Lee Kit and Cui Jie

Duration : 2018.1.20–2018.4.8

Curator : Venus Lau

“偌大空間”是李傑與崔潔的雙個展，呈現兩位藝術家的全新創作。

展覽標題直譯自生於上海租界的著名英國作家 J.G. 巴拉德的短篇小說 *The Enormous Space*，旨在測繪“空間”於藝術實踐中的生成方式，彙集內心空想世界與外部的現實世界。小說主人厭倦和畏懼於市郊生活，決定就此足不出戶，以房子的大門作為抵抗世界的武器，最終主人公幾近原始的生活方式，展示著擠壓生活的物理空間，吊詭地擴大其世界的內在空間。

崔潔的空間參照勒·柯布西耶的未竟作品“富埃特教授的別墅”。空間中展示的繪畫、手稿和雕塑，由對改革開放後當代中國建築及雕塑異同性的反思及城市化和個人美學之間調解的表現主義手法衍生。此次部分新作，將身體和城市空間比例的關係，延伸到她對柯布傢俱的研究上，和她繪畫裡常見的建築和公共雕塑同為與身體和城市空間接軌的物件，互相呼應。

李傑的作品《我不知道我已經死了》中模稜兩可的詩性文字，牆面的錯位，被稀釋和疊加的顏色，調取糅合空乏日常的碎片，以空間為畫布，並置他極具個人經驗的敘事，建構展覽內部的新景深，以塑造作品的“內層空間”。回應現代城市框架下客體的同時渴望喚醒觀者模糊不清的意識。

“The Enormous Space: Double Solo Exhibition of Lee Kit and Cui Jie” shows brand new works by the two artists.

The Enormous Space is a short story by J.G. Ballard, the famed British writer born in Shanghai's former concessions, that maps how space is produced in art, uniting the inner imaginary world and external reality. Weary and fearful of suburban life, the protagonist of the story decides to never set foot outdoors again, using the gate of his house as a weapon against the outside world. Ultimately, his almost primitive lifestyle reveals how the physical space outside compressed life itself, and paradoxically expanded his inner world.

Cui Jie references architect Le Corbusier's unrealized design *Maison Feuter* (1950). All of Cui Jie's drawings, sketches, and sculptures in this show come out of her research into Chinese architecture and public sculpture. Her paintings reflect the modes of expression mediated by urbanization and personal aesthetics for the past 30 years, or the transitional period from planned economy to market economy. Using cumulative techniques, the paintings build up architectural details, breaking away from the linear logic of perspectival space. Modeled on Le Corbusier's furniture, new works connect the body and urban space. This work references one of the architect's unrealized domestic buildings intended to fulfill basic human living requirement—intended as a way to liberate humankind, it also suffocated the progress and development of social aesthetics.

Lee Kit's *I didn't know that I was dead* is composed of ambiguous poetic texts, dislocated walls, and diluted and overlaid colors, assembling and blending mundane fragments. Using space as a canvas, the work combines projection and sound to juxtapose multiple highly personal narratives. Through psychological transference, it constructs a new depth-of-field inside the exhibition, molding the inner space of the work inner space. This irregular space creates a familiar environment through obstruction and perspectival juxtaposition, responding to the object under the framework of the modern city while attempting to awaken the obscure consciousness of the audience.

參觀的機構和展覽簡介 Art Institutions & Exhibitions

蜂巢當代藝術中心

Hive Center for Contemporary Art

正式成立於 2013 年。取名蜂巢，意喻人類聚集性生存方式及其思想繁雜性的存在狀況，與當下中國的社會結構和當代藝術的現狀尤為契合。蜂巢總部位於北京市著名的 798 藝術區內，建築面積達 4000 多平方米，擁有五個國際化標準的展廳，是中國最具影響力和規模最大的當代藝術機構之一。

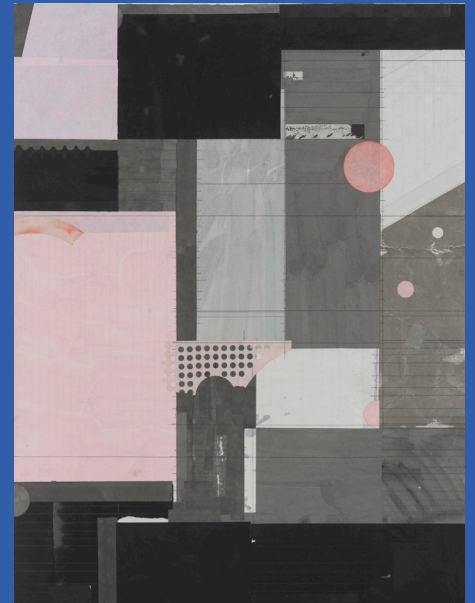
蜂巢當代藝術中心在參與中國當代藝術本土生產與建構的同時，致力於在全球範圍內推廣及交流中國當代藝術，推介優秀的國際藝術家和藝術項目，以期促進當代藝術市場的繁榮。代理合作的藝術家包括中外重要藝術家以及藝術界新星，試圖構建中國最專業、最權威的當代藝術品收藏顧問機構之一。自成立至今，曾連續四年獲得由各大媒體頒發的中國十大藝術機構、年度最佳畫廊等稱譽。

2017 年 3 月，蜂巢當代藝術中心深圳空間於珠三角重鎮深圳正式開幕，空間展廳面積約 500 多平米，位於深圳華僑城創意園區內，2017 年度連續推出了 8 檔大型藝術展。

Hive Center for Contemporary Art (Hive) was founded by XIA Jifeng and stated to operate as a gallery in 2013. Hive denotes the collective mode of living of human and the complicity of its thinking, which perfectly fits the social structure of China and status quo of Chinese contemporary art.

Covering approximately 4000m2 and owning five international-standard exhibition halls, the headquarters of Hive locates in the renowned 798 Art Zone in Beijing; Hive's first branch in southern China is inaugurated at the beginning of 2017, situated in the OCT art district, Shenzhen.

The represented artists encompasses established Chinese and international artists as well as emerging artists. By representing outstanding artists and providing high quality art consultant service, Hive has already become one of the most influential galleries in China.





此次展覽是蜂巢（深圳）當代藝術中心 2018 年開年第一檔展覽，同時也是藝術家梁銓之於蜂巢的第四次個展。

“坐看雲起”語出唐·王維詩：“行到水窮處，坐看雲起時”（見《終南別業》）。作為王維晚年之作，此詩即是寫景也寫隨遇而安的恬淡之情，也可指喻梁銓追本溯源、重拾傳統的創作能力與轉變，同時也暗合了藝術家時逢七十歲的心境。

具體到此次展覽，將會呈現梁銓在各個系列創作中諸如重彩、茶點、條紋、重墨、格子等不同風格的作品；以時間為序呈單元狀分佈，作品與文獻交叉進行，意在強調藝術家不斷推進，並且演變的自成一體的創作風格特徵。

This is the first exhibition of 2018 for Hive Center for Contemporary Art (Shenzhen), and Liang Quan's fourth solo exhibition with Hive Center.

“Watching the clouds go by” is from a *Tang* dynasty poem by *Wang Wei*, which reads, “I walk to the water's edge, and sit, watching the clouds go by” (see *Zhongnan Mountain Retreat*). One of *Wang Wei*'s late period works, this poem describes the scenery as well as a kind of tranquility in serendipity, which is a good metaphor for the way in which Liang Quan has traced back his roots and returned to the creativity and transformation of tradition. It also captures the mindset of this artist now in his seventh decade.

This particular exhibition will present works from his various series, including his heavy color, tea stain, strip, heavy ink and grid works, representing his many different styles. The works are arranged in temporal order, interwoven with documentation, in order to emphasize the artist's constant progression, and the evolution of a cohesive creative style.

坐看雲起：梁銓創作風格與流變

展期：2018.3.10-4.29

Watching the Clouds Go By: Liang Quan's Creative Style and its Changes

Duration：2018.3.10-4.29

活動指南 Guidance

簽證

如您確認參加「廣東藝術行 2018」，我們建議您提前準備好進入中國境內的相關有效簽證和證件（如回鄉證等）。如需諮詢中國入境臨時簽證事宜，請發郵件至 rsvp@timesmuseum.org，我們會提供相關諮詢協助。為確保您順利出行，建議您提前向中國領事館申請入境簽證。

交通

「廣東藝術行 2018」可選擇于香港集合或于廣州集合，請您于報名時注明。行程結束時將全部返回香港灣仔會展中心正門（港灣道 1 號）。

酒店

入住廣州花園酒店 (www.gardenhotel.com)，請您于報名時注明入住日期和對房間的需求，我們將為您以團體優惠價格預定，由您自行辦理入住和付款。

餐飲

「廣東藝術行 2018」將為您準備參觀行程中的餐點和邀請您參加歡迎晚宴，如果您是素食者或有特別需求，請提前告知。

* 此次兩天行程將帶您參觀深圳、廣州兩個城市的多家藝術機構。如您希望在中途離開，請提早告知相關工作人員作登記。

Visa

Once you have confirmed your attendance for the Canton Art Trip 2018, please prepare for required travel documents to Mainland China prior to departure, (i.e. Mainland Travel Permit or Chinese Visa). Feel free to contact us at rsvp@timesmuseum.org for any enquiries or further information. To ensure a pleasant journey, we strongly recommend obtaining a Chinese Visa from the Chinese Embassy prior to your departure.

Transportation

This trip has two departure locations: Hong Kong and Guangzhou. Please mark your departure location at registration. At the end of the trip, all guests will be brought back to the Hong Kong Convention and Exhibition Center, Wan Chai (Harbour Road Entrance).

Hotel

Guests will be staying at the LN Garden Hotel in Guangzhou (www.gardenhotel.com), please mark the date of your arrival and your room requirement at registration. We will make your room reservation at the discount corporate rate, and room charge will be on the guest own.

Catering

All meals will be prepared throughout the tour and you are invited to the welcome dinner on March 24th. If you are vegetarian or have any dietary requirements, please inform us in advance.

*This two-day art trip includes eight art institutions visit in two cities- Shenzhen and Guangzhou. Should you wish