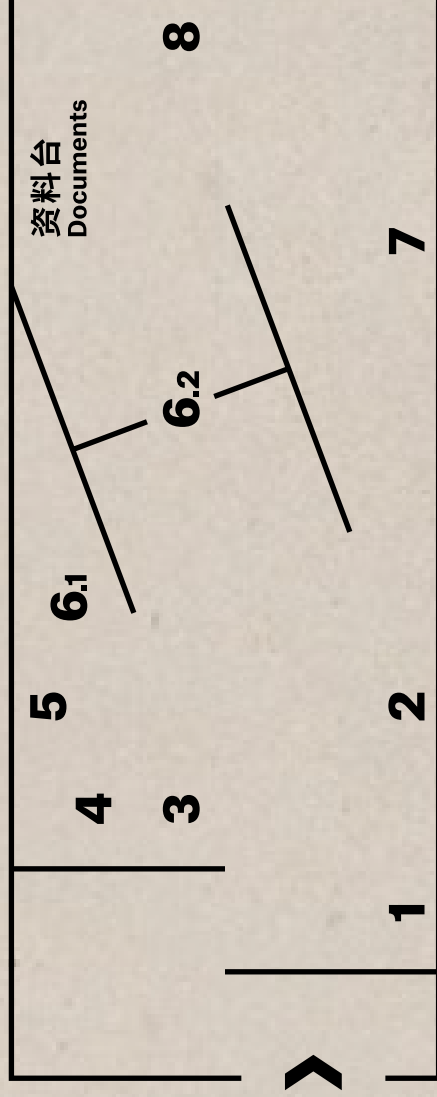




16.1-
28.2.2016

adrift 她从海上来



1
程然
《在入睡之前 第一部分：
河流与池塘》
2013
超级16毫米胶片转单频数字
高清录像(彩色,有声), 5'55"
Cheng Ran
Before Falling Asleep Pt 1
- **The River and the Pond**
2013
Super 16 mm film
transferred to single
channel HD video,
color/sound, 5'55"

2
程然
《漫无主义者》
2013
双面黑胶唱片, 180 g,
直径 30 cm,
33 $\frac{1}{3}$ 每分钟转速,
A面: 24'43";
B面: 19'05"
Cheng Ran
Hit-Or-Miss-ist
2013
Heavy black vinyl, 180 g,
two-sided, ϕ 30 cm, 33 $\frac{1}{3}$
rpm long-playing (LP)
format; side A: 24'43",
side B: 19'05"

3
杨沛铿
《家乐城鲤鱼喷水池》
2016
陶瓷、黄水晶、泵、管、灯、水
尺寸可变
Trevor Yeung
Jia Le Cheng Koi Fountain
2016
Ceramics, citrine, pump,
tubes, LED light, water
Dimensions variable

4
杨沛铿
《音乐盒(睡房)》
2016
鱼缸、灯、支架、水族器材、水
尺寸可变
Trevor Yeung
Music Box (bedroom)
2016
Fish tanks, lamps, stands,
aquarium equipment,
water
Dimensions variable

5
李嫫
《退到世界之窗》
2012
行为, 单通道数字录像
(彩色, 有声), 138'10",
Li Liao
Retreated to
Window of the World
2012
Performance, single
channel digital video
(color, sounds), 138'10",

6.1
卡瑞尔·库普利梅兹
《第11号案例:塔林辛基》
2016
照片装置、雾机,
50x75x15 cm
Karel Koplimets
Case No. 11. TALSINKI
2016
Photographic installation,
fog machine,
50x75x15 cm

6.2
卡瑞尔·库普利梅兹
《第11号案例:塔林辛基》
2016
双屏高清录像, 声音,
爱沙尼亚, 塔林港, D出口,
12'26"
芬兰, 赫尔辛基港, 西港口,
36'26"
Karel Koplimets
Case No. 11. TALSINKI
2016
2-channel Full HD video,
sound,
Terminal D, Port of Tallinn,
Estonia, 12'26"
West Harbour, Port of
Helsinki, Finland, 36'26"

7
刘卫
「相册」系列
2014
收藏级颜料打印
爱普生手压自然白
尺寸可变
Lau Wai
'Album' Series
2014
Archival pigment print
Epson hotpress natural
Dimensions variable

8
郑波
《为伊唱》
2013-15
互动装置, 尺寸可变
Zheng Bo
Sing for Her
2013-15
Interactive installation
Dimensions variable

刘卫「相册」系列
'Album' Serie by Lau Wai

作品名	title	年份 year	尺寸 dimensions
50年代 青岛 # 一寸相片	1950s Qingdao # One inch photo	2014	30 × 28.7 cm
50年代 青岛 # 五姐弟于海边	1950s Qingdao # Five siblings by the sea	2014	40 × 38.5 cm
1961 北京 # 纪念碑	1961 Beijing # Monument	2014	80 × 77 cm
1968 北京 # 姐妹	1968 Beijing # Sisters	2014	60 × 57.7 cm
1968 北京 # 襟章	1968 Beijing # Badge	2014	40 × 38.5 cm
70年代 天津 # 影楼	1970s Tianjin # Photo studio	2014	40 × 38.5 cm
1971 北大荒 # 合照	1971 The Great Northern Wilderness # Group photo	2014	80 × 76.7 cm
1971 北大荒 # 冬季	1971 The Great Northern Wilderness # Winter	2014	40 × 38.5 cm
1973 北京	1973 Beijing	2014	60 × 57.7 cm
1973 北京 # 带着相机的姥爷	1973 Beijing # Grandad with camera	2014	30 × 28.7 cm
1979 香港 # 公司聚餐	1979 Hong Kong # Company dinner	2014	60 × 57.7 cm
1979 香港 # 爷爷奶奶	1979 Hong Kong # Grandad and grandmum	2014	40 × 38.5 cm
1980 香港 # 母亲于山顶	1980 Hong Kong # Mum at 'The Peak'	2014	30 × 28.7 cm
1981 香港 # 山顶	1981 Hong Kong # 'The Peak'	2014	30 × 28.7 cm
1981 香港 # 于婚姻注册处 02	1981 Hong Kong # At the marriage registration office 02	2014	30 × 28.7 cm
1981 香港 # 于婚姻注册处	1981 Hong Kong # At the marriage registration office	2015	80 × 76.7 cm
1997 香港 # 15岁	1997 Hong Kong # At age 15	2014	30 × 28.7 cm
2000 香港 # 鹿鸣春饭店	2000 Hong Kong # Spring Deer Restaurant	2014	40 × 38.5 cm
2014 香港 # 影楼	2014 Hong Kong # Photo Studio	2015	30 × 28.7 cm

资料台/文献部分
Documents/Archives

屏幕1

- 1 《深圳日与夜》(2015最美深圳城市宣传片)
3'28", 视频来自优酷
- 2 《in深圳》
11'00", 视频来自优酷
- 3 《中国深圳》
7'33", 视频来自优酷

Screen 1

- 1 *Shenzhen Days and Nights*
(The 2015 "Most Beautiful Shenzhen"
city commercial)
3'28", video source: Youku
- 2 *In Shenzhen*
11'00", video source: Youku
- 3 *Shenzhen, China*
7'33", video source: Youku

屏幕2

- 1 对作品《SIEV X》的介绍
截选自德国艺术家迪克·施密特(Dierk Schmidt)的
讲座《历史的图形与历史的绘画》
OCAT图书馆, 2013年8月8日
- 2 讲座“非洲人在广州——广州的非洲式生活研究”黄
边站当代艺术研究中心
2015年10月17日
- 3 《香港外籍务工社群计划》资料
香港 Para/Site 艺术空间
- 4 关伟个展“魔咒”资料及艺术家讲座
OCAT深圳

Screen 2

- 1 Dierk Schmidt introducing his work *SIEV X*,
footage from German artist Dierk Schmidt's
lecture "Historical Image v.s. Historical
Painting", OCAT Library, Aug. 8, 2013
- 2 Lecture "Africans in Guangzhou"
Huangbian Station, Oct. 17, 2015
- 3 Materials from *Hong Kong's Migrant Domestic
Workers Project*
Para/Site
- 4 Materials from Guan Wei's solo exhibition
"Conjuring" and an artist talk
OCAT Shenzhen

书籍/文献

- | | | | |
|------------------------------------------|----------|---------------|------|
| 1 《荷马史诗·奥德赛》 | 荷马 | | |
| 2 《在中间地带》 | 侯瀚如 | 金城出版社 | 2013 |
| 3 《打工女孩:从乡村到城市的变动中国》 | 张彤禾 | 上海译文出版社 | 2013 |
| 4 《2015中国流动人口报告》 | | 中国人口出版社 | 2015 |
| 5 《族群与边界》 | 费雷德里克·巴斯 | 商务印书馆 | 2014 |
| 6 《漂泊与寻根:流动人口的社会认同研究》 | 郭星华 | 中国人民大学出版社 | 2011 |
| 7 《流动中国:迁移、国家和家庭》 | 范芝芬 | 社会科学文献出版社 | 2013 |
| 8 《深圳日记》 | 胡洪侠 | 海天出版社 | 2011 |
| 9 《乡村与城市》 | 雷蒙·威廉斯 | 商务印书馆 | 2013 |
| 10 《异乡人》 | 加缪 | 北京大学出版社 | 2015 |
| 11 《新自由主义简史》 | 大卫·哈维 | 上海译文出版社 | 2010 |
| 12 《断裂:20世纪90年代以来的中国社会》 | 孙立平 | 社会科学文献出版社 | 2003 |
| 13 《不安的生活:哀悼与暴力的力量》 | 朱迪斯·巴特勒 | Verso出版社 | 2006 |
| 14 “论战争作为推进舆论权威的最高形式”
《歧义(异见):论政治与美学》 | 雅克·朗西埃 | Bloomsbury出版社 | 2015 |

Books/articles

- | | | | |
|-----------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------|-----------------------------------|------|
| 1 <i>Odyssey</i> | Homer | | |
| 2 <i>On the Mid-ground</i> | Hou Hanru, Gold Wall Press | | 2013 |
| 3 <i>Factory Girls from Village to City in a
Changing China</i> | Leslie T. Chang
Shanghai Translation Publishing House | | 2013 |
| 4 <i>Report on China's Migrant
Population Development 2015</i> | | China Population Publishing House | 2015 |
| 5 <i>Ethic Groups and Boundaries</i> | Fredrik Barth, Commercial Press | | 2014 |
| 6 <i>Drifting and Seeking Roots:
Study on Transient Population's Social Identity</i> | Guo Xinghua
China Renmin University Press | | 2011 |
| 7 <i>China on the Move:
Migration, the State, and the Household</i> | Fan C. Cindy
Social Sciences Academic Press | | 2013 |
| 8 <i>Shenzhen Diary</i> | Hu Hongxia, Haitian Press | | 2011 |
| 9 <i>The Country and the City in the Modern Novel</i> | Raymond Henry Williams
Commercial Press | | 2013 |
| 10 <i>L'étranger</i> | Albert Camus, Peking University Press | | 2015 |
| 11 <i>A Brief History of Neoliberalism</i> | David Harvey
Shanghai Translation Publishing House | | 2010 |
| 12 <i>Cleavage: Chinese Society Since 1990s</i> | Sun Liping
Social Sciences Academic Press | | 2003 |
| 13 <i>Precarious life:
The Powers of Mourning and Violence</i> | Judith Butler, Verso | | 2006 |
| 14 "Of War as the Supreme Form of
Advanced Plutocratic Consensus",
<i>Dissensus: On politics and aesthetics</i> | Rancière, J, Bloomsbury Publishing | | 2015 |

*
文献部分材料仍在扩充中。
More materials to come for this section.

她也从海上来

“他/她从海上来”将目光投向珠江三角洲地区，基于“人口流动”这一社会学议题、借助作品间的对话及语境对“迁移”现象进行观察以及反思。展览参展艺术家多来自广东地区，创作以个人经历或研究为出发点，对“迁移”投以或诗性敏感、或智性批判、或游移开放的思考。

展览题目取自于台湾作家王蕙玲同名小说《她从海上来》——非线性叙事将张爱玲流动的生命经验与艺术创作紧密联系。张爱玲一生中多次迁居赋予她外来者的视角，并予以观察并回溯，书写变动时代中的漂泊不定。艺术家最个人、敏锐、具洞察力及火花的创作也往往产生于脆弱不安的语境下。“他/她从海上来”以艺术创作与异乡漂泊的共生关系为灵感：什么让人们选择前往异地？他们是否真拥有选择权和主动性？“故土”与“异乡”在语义及情感上的两极分化是否只是幻像？同时，“漂泊”的浪漫与现实也编织着本次展览的情感分层。

1 “航行”的决定常来自对冒险的渴望，正如展厅入口处两位分饰“池塘”与“河流”的演员之拟物对话（《**河流与池塘**》，程然）：池塘的沉思静远与枯燥衰竭，以及河流的奔流燃动与疲惫不堪。此取材自经典寓言的作品早铭刻在人们幼时昏昏的睡前时刻，以便人们各自地将自己嵌入比喻、对号入座。程然另一件参展作品《**漫无主义者**》则以声音的形式建构出一段河流般的旅程：艺术家在印度洋留尼旺岛、阿姆斯特丹及巴黎旅行

的录音被裁减、拼贴成时空交错的集合。杨沛铿幼年从东莞迁居香港，作品《**音乐盒(睡房)**》透过声音与浸入式空间叙述迁移中的焦虑与不安——叠放的鱼缸装置再现他年少时在卧室以鱼缸搭建的私密空间，水流声掩盖新移民的不安。同样生活在香港的艺术家刘卫的作品“**相册**”系列敏锐地揭示出家庭相册中集体记忆的局部，一方面发散式地投射着时代的概貌，另一方面，作品局部细节中不断变化的时间-空间痕迹轻巧地暗示数代人的生命迁移经验。刘卫通过从上世纪60年代到21世纪初期的家庭旧照匆匆掠过了祖辈从北向南的流动路线，并以诗意的碎片化形式继续书写家史。

深圳容纳大量外来流动人口，作为展览地点为劳工、移民等等议题提供广泛深刻讨论语境。生活在深圳的武汉艺术家李燎在行为/录像作品《**退到世界之窗**》中，以倒退行走的形式从居住的鸿星花园游移至市内最著名的旅游景点“世界之窗”。艺术家在飞速运行的商业城市中反向行走，与建于90年代、象征中国人出国游历之渴望的主题公园透过手机自拍镜头抵背相视——他们之间所建构出的开放叙述与屏幕背景中穿梭往返人流一起承载并呈现移民城市里无数的无声梦想与漂泊游荡。杨沛铿的另一件作品《**家乐城鲤鱼喷水池**》微缩地重现了艺术家记忆中深圳福田区的餐厅喷泉，这个小型的雕塑就如同“世界之窗”里的小比例景观，纪念着不可逆的城镇化裂变中的故土记忆。爱沙尼亚艺术家卡瑞尔·库普利梅兹(Karel

6 Koplímets)在《**第11号案例:塔林辛基**》中考察波罗的海上往返于塔林湾及芬兰湾的大型渡轮——90分钟内穿梭两国之间的巨型水上交通一方面将塔林的劳动力不断输送往社会福利更为优渥的赫尔辛基，另一方面也携带着一船摇摇晃晃的赫尔辛基酒贩和家庭主妇们前往酒水、日用品价格低廉的塔林。“商品”的交换与人的往返浮动在这艘巨轮上相遇——作品投影两个港口往返的人群，在沉重的商品推车与疲惫身影的交错间带来深港各口岸的即视感。郑波的声音互动装置《**为伊唱**》邀请观众与生活在香港的底层社群一起歌唱她们的家乡歌谣，菲律宾家庭佣工、印尼佣工以及大陆新移民的歌声连接着异乡与故土的距离，同时成为观众进入歌者生命轨迹的入口。

8 参与展览的艺术家的迁移历史化作展览文本：出生于内蒙古的程然曾驻场荷兰，目前生活并工作于杭州；杨沛铿于幼时从广东东莞迁居至香港；郑波生于北京，从大学开始陆续辗转于美国、香港、北京与杭州；生长于洪湖的李燎于5年前随家人移居至深圳；出生于香港的刘卫，大学时期赴英国生活多年之后回到香港——仅有爱沙尼亚艺术家 Karel Koplímets 出生并成长于塔林，本次参展也将是他首次拜访中国。在珠三角、在中国、以及地理范围更广的大陆与半球，远距离甚至跨国境的迁移已经构成常态，这种始终伴随着优美辞令的“海上生活”在催生一种混合式的“跨地域文化”的同时，也制造着个体的漂流与阵痛。

荷马史诗的终卷《奥德赛》(Odyssey)记录了战争英雄奥德修斯(Odysseus)因激怒海神波塞冬，在海上漂泊十年的归家历程——有趣的是，在被商品社会附体的现代表达中，“奥德赛”被简单化为“宏伟旅程”以及“浪漫冒险”的代名词，一如《河流与池塘》中充满浪漫色彩的对话。“归家”的意涵被“伟大的旅程”所抹去，或许因为在劳动力、消费品、零配件、信息知识不断流通的当下早已没有停留的理由——在新自由主义的浪潮下，“漂流”既是过程也是终点。“他/她从海上来”所考察并讨论的正是这一状态下的个体与集体：从波罗的海上穿梭来回的流民，到香港的大陆新移民群体，再到深圳城市内漂流的人群。承载着浪漫幻想与冒险激情的“异乡”一样，寄托着“安定生活”愿望的“家”往往也是海上的幻影，幽灵般漂浮在鱼缸的气泡声与家庭相薄的泛黄角落里。“异乡”与“家”作为两个虚构式的二元概念不断召唤着海上的航者们永恒地往返。意识到这种脆弱生存处境的普遍性，并非意味着适应“海上”的流浪生活，而是发现并挑战这种社会-经济-政治的潜流，以及过于简单的二元对立。

“他/她从海上来”由青年策展人陈立、瞿畅、曾文琪共同策划。

Turning its gaze upon the Pearl River Delta region and taking the sociological issue of “population mobility” as its foundation, *Adrift* observes and reflects on the phenomenon of “migration” through the contexts of the works on display, and the dialogues that occur between them. Most of the participating artists are from Guangdong province, and take their personal experiences or research as the starting point for their creations, contemplating the issue of “migration” with poetic sensitivity, intellectual critique, or nomadic openness.

The exhibition’s Chinese title, 他/她从海上来, is taken from Taiwanese writer Wang Hui-ling’s eponymous novel, whose non-linear narrative weaves Eileen Chang’s itinerant life experiences and artistic creations closely together. Several periods of migration in Eileen Chang’s life endowed her with the perspective of a foreigner, through which she observed, recalled, and eventually wrote on the elusiveness of an age of turbulence. The same case holds for this exhibition’s artists, whose most personal, poignant, insightful and provocative creations often grew out of a fragile and restless context. *Adrift* takes inspiration from the symbiotic relationship between an artist’s creation and his or her travels through a foreign land: What leads us to choose to head towards a foreign place? Is it really a choice, and do these transplants really have total agency? Is it a mere illusion

that “homeland” and “foreign land” stand as polarized, both semantically and emotionally? Meanwhile, the romantic feelings embedded in the notion of “drifting” and the reality of it are also interwoven in the exhibition’s emotional layers.

The decision to set off on a “voyage” often stems from a thirst for adventure. Notice, at the exhibition’s entrance, the bodily conversation between two actors playing respectively “the river” and “the pond” (**The River and the Pond**, Cheng Ran): the pond, calmly contemplative, is weak in its quiescence; the river, dynamic and inflamed, ends up beyond exhaustion. Drawn from a classic fable, this work has long been engraved in those drowsy bedtime moments of our childhood, ready for each audience member to cast him- or herself into its metaphors, and find their own place in it. Meanwhile, in Cheng Ran’s other work, **Hit or Miss-ist**, the artist employs the medium of sound to construct a river-like journey: voice recordings he took while travelling on Réunion Island in the Indian Ocean, in Amsterdam, and in Paris, have been cut and assembled into a collage that disrupts any space-time continuum. In **Music Box**, Trevor Yeung, who moved to Hong Kong from Dongguan in his childhood, recounts the anxiety and unrest of migration through sound and immersive space—his installation of stacked fish tanks is a reproduction of an intimate space he once

built for himself: the sound of running water from the fish tanks he placed in his childhood bedroom would overwhelm the anxiety of being the newly migrated.

7 Album, a series by another Hong Kong-based artist, Lau Wai, piercingly exposes aspects of the collective memory within a family album. While expressively projecting a general picture of the age, the ever-changing traces of space and time in the details of the works subtly illustrate the migrational experiences throughout the lives of several generations. Using old family photos dating from the 1960s to the beginning of the 21st century, Lau Wai sweeps rapidly through his ancestors’ southbound migration route, and carries on the writing of his family history in the form of poetic fragmentation.

Home to a large and floating migrant population, Shenzhen, as the place of this exhibition, provides an extensive and profound context for the issues to be discussed, such as labor and migration. In his performance/video work, **Retreated to Window of the World**, artist Li Liao, a Wuhan native who now lives in Shenzhen, wanders from Hongxing Garden—his place of residence—to the city’s most famous tourist attraction, Window of the World, by walking backwards. Walking in reverse in a fast-moving, commercial city, the artist turns his back on this ‘90s theme park, a symbol of Chinese people’s desire to travel abroad, only to look at it through the front camera of his

cellphone—the open dialogue elaborated between them, along with the stream of people that shuttle back and forth in the background on-screen, bears the weight of countless voiceless dreams in a migrant city, presented through their endless drifting and wandering. Meanwhile, Trevor Yeung’s piece **Jia Le Cheng Koi Fountain** reproduces a fountain at a restaurant in Futian, Shenzhen, as the artist remembers it, in microscopic form. This small-scale sculpture seems almost like a miniature piece of mise en scène from *The Window of the World*—a monument to the memory of a homeland after its irreversible mutation through urbanization. Estonian artist Karel Koplímets’s **Case No. 11. TALSINKI** is a study of a large ferry that sails back and forth between the Tallinn Bay and the Gulf of Finland on the Baltic Sea—a mega-sized waterborne vehicle whose itinerary between the two countries takes 90 minutes: it continuously transports workers from Tallinn to Helsinki, which provides far more generous social welfare, on the one hand; on the other hand, it also carries a shipload of plastered wine traders and housewives to Tallinn, where the prices of liquor and daily commodities are lower in comparison. The exchange of “commodities” and the floating back and forth of people come to meet on this giant ferry—this work depicts the continual movement between the two ports of such travelers, while the criss-crossing of overloaded carts and exhausted figures

evokes a sense of *déjà vu* for anyone who has visited any of the ports between Shenzhen and Hong Kong. Zheng Bo's interactive sound installation, **Sing for Her**, invites the audience to join the lower classes in Hong Kong in singing their native folk songs. The voices of Filipino domestic servants, Indonesian workers, and mainland immigrants, all singing together, bridge the distance between their homeland and this foreign place, becoming at the same time a means for the audience to enter the life trajectories of the singers.

The migrational histories of the artists involved have also become part of the exhibition's text: Born in Inner Mongolia, Cheng Ran once lived in Holland during a residency, and now lives and works in Hangzhou; Trevor Yeung moved from Dongguan, Guangdong, to Hong Kong in his childhood; born in Beijing, Zheng Bo has been living between the United States, Hong Kong, Beijing, and Hangzhou since college; Lau Wai, who was born in Hong Kong, studied in the UK for years before returning to Hong Kong; Li Liao, who grew up in Wuhan, moved to Shenzhen with family 5 years ago—the only exception is Estonian artist Karel Koplímets, who was born and raised in Tallinn, and this exhibition also marks his first visit to China. In China's Pearl River Delta region, and more broadly, in the entire continent and hemisphere, long-distance—even

cross-border—migration has readily constituted a norm. While fostering a hybrid “cross-regional culture,” this “life adrift,” although certainly accompanied by exquisite rhetoric, is also the cause of many individuals' wandering and pain.

The last chapter of Homer's epic, *The Odyssey*, tells of the homecoming of the war hero Odysseus, after spending ten years lost at sea due to having angered Poseidon—interestingly, in its contemporary expression, anchored within a consumerist society, “*Odyssey*” has been simplified, becoming synonymous with the idea of a “grand journey” or a “romantic adventure,” just like the exuberantly romantic dialogue in *The River and the Pond*. That the significance of “returning home” is largely erased by the emphasis on “grand journey” perhaps results from the absence of any reason to stay anywhere in our present, where labor, consumer goods, spare parts and accessories, information, and knowledge are in a state of unceasing flow—in the context of neo-liberalism, “drifting” is at once the process and the destination. The subject of examination and discussion in *Adrift* is precisely individuals and communities in this condition: diasporic wanderers who shuttle back and forth on the Baltic sea; new communities migrating from the mainland to Hong Kong; and the crowds that drift about in the urbanized area of Shenzhen. Just like the “foreign land” that bears the

weight of romantic fantasies and thrills of adventure, the “home” to which the hope of a “stable life” is entrusted is often also an oceanic phantom which, like a spectre, floats in the bubbles in fish tanks and rests in the yellowed corners of family albums. As a fictitious dichotomy, “foreign land” and “home” constantly beckon voyagers on the ocean to undertake an eternal back-and-forth. To be aware of the universality of this frail living condition does not mean adapting to a vagrant life “at sea”; rather, it urges us to identify and challenge this socio-economic-political undercurrent, and its over-simplified dichotomy.

Adrift is a collaborative project by young curators Chen Li, Qu Chang, and Zeng Wenqi.

参展艺术家
Participating artists

程然 1981年生于内蒙古, 目前生活和工作于杭州, 曾于2013-2014年参加荷兰阿姆斯特丹皇家视觉艺术学院艺术家驻留项目。他擅长使用基本的影片技法来创作, 如最简单的剪辑、倒放、蒙太奇和长镜头等, 影片常常没有完整的情节的故事叙述, 着重突出个人情绪。

Cheng Ran (b. 1981, Inner Mongolia) currently lives and works in Hangzhou. He was in residence at the the Rijksakademie van Beeldende Kunsten, Amsterdam in 2013-14. Cheng specializes in creating works with rudimentary filmmaking techniques such as the simplest editing, reverse playing, montage and long takes. His films usually do not have coherent storylines, but instead accentuate the sentiments of individuals.

刘卫 1982年出生于香港, 现于香港生活及工作。2007年伦敦大学金匠学院纯艺术学士毕业, 同年获学院颁发 The Warden's Art Prize。过去参与展览包括: 第七届三影堂摄影奖(北京, 2015年)、“中国摄影新势力”, 亚洲写真影像馆(日本新潟县, 2015年)、“如果只有城籍而没有国籍”(香港, 2015年)、第十届连州国际摄影节(广东连州, 2014)、第九届连州国际摄影节(广东连州, 2013年)等; 并于英国参与多个展览。

Lau Wai (b. 1982, Hong Kong) currently lives and works in Hong Kong. She received her BA (Hons) Degree in Fine Art from Goldsmiths College, University of London, 2007 and was awarded the Warden's Art Prize upon graduation. Lau's past exhibitions include (selected): the 7th TSPA Three Shadows Photography Award (Beijing, China, 2015), Asia Photography And Image Center (Echigo Tsumari, Japan, 2015), "Imagine There's No Country, Above Us Only Our Cities" (Hong Kong, China, 2015), the 10th Lianzhou International Photo Festival

(Lianzhou, China, 2014), the 9th Lianzhou International Photo Festival (Lianzhou, China, 2013). She also participated in various exhibitions in the UK.

李燎 1982年生于湖北洪湖, 2005年毕业于湖北武汉, 现居于深圳。他的作品多以行为/装置的形式对现实里平凡的荒谬进行挑衅。李燎曾获得华宇青年奖新锐艺术家奖项, 并被提名2013年 Hugo Boss 亚洲艺术大奖中国新锐艺术家, 他近期的作品包括《夏家英》(2015)、《艺术是真空》(2013)。

Li Liao (b. 1982, Honghu, Hubei) graduated in 2005 from Hubei Academy of Fine Arts in Wuhan, Hubei and currently lives and works in Shenzhen. Li questions the common absurdity in reality with performance and installation. He was awarded the Huayu Youth Award, and was nominated for the Hugo Boss Asia Art Award in 2013. His recent works include *Xia Jiaying* (2015) and *Art is Vacuum* (2013).

卡瑞尔·库普利梅兹, 1986年生于爱沙尼亚塔林, 至今生活并工作于塔林。他于2013年在爱沙尼亚艺术学院获得摄影硕士学位, 同时也是艺术家团体 Visible Solution LLC 的一员。他近期参与的展览包括:“reGeneration³” (瑞士洛桑, 2015), “社会行动-现代展览” (瑞典马尔默, 2014), 劳马波罗地双年展 (芬兰劳马, 2014), 柯勒奖提名展(爱沙尼亚, 2014)。

Karel Koplímets (b. 1986, Tallin) lives and works in Tallinn and has a MA degree in Photography (Estonian Academy of Arts, 2013). He is a member of the artist collective Visible Solutions LLC (together with Sigrid Viir and Taaniel Raudsepp) and he has participated in various exhibitions in Estonia and abroad. To mention some of the latest: “reGeneration³” in Lausanne, Switzerland (2015), “Society Acts - The Moderna

Exhibition” in Malmö, Sweden (2014), Rauma Biennale Balticum in Rauma, Finland (2014) and Köler Prize 2014 exhibition of nominees in Tallinn, Estonia.

杨沛铿于1988年生于广东省东莞市, 现居于香港, 他于2010年毕业于香港浸会大学视觉艺术学院。杨采用植物生态、园艺、摄影和装置来隐喻对人与人之间的关系, 以此舒怀。

Trevor Yeung (b. 1988, Dongguan, China) lives and works in Hong Kong. He graduated from the Academy of Visual Arts at Hong Kong Baptist University in 2010. Yeung's practice uses botanic ecology, horticulture, photography and installations as metaphors that reference the emancipation of everyday aspirations toward human relationships.

郑波 1974年在北京出生。他一直专注于社会性艺术的创作与研究, 近年来也开始从植物的角度思考政治, 作品包括《住在上海的植物》(2013)、《Weed Party》(2015)。他任英文期刊 *Journal of Chinese Contemporary Art* 的编委, 拥有美国罗杰斯特大学视觉文化研究博士学位, 2010至2013年于中国美院任教, 2013年后在香港城市大学创意媒体学院任教。他的工作网站: www.tigerchicken.com

Zheng Bo (b. 1974, Beijing) is an artist and writer specializing in socially engaged art. In recent years, he has begun to rethink politics from the perspectives of botany. Zheng's works include *Plants Living in Shanghai* (2013), *Weed Party* (2015). He is a member of the editorial board of *Journal of Chinese Contemporary Art* and holds a PhD in Visual and Cultural Studies from the University of Rochester. From 2010 to 2013, Zheng was teaching at the China Academy of Art. Having started from 2013, he has been a lecturer at the School of Creative Media, Hong Kong City University. His website is www.tigerchicken.com

策展人
Co-curators

陈立 深圳大学传播学院媒体经济与文化产业硕士, 现于香港城市大学公共政策系担任研究助理。他的研究关注于中国城市的空间政治与艺术干预, 并持续地为艺术媒体撰稿以及进行策展实践工作。

Leo Li Chen obtained his master degree in Media Economy and Cultural Industry at School of Media and Communication in Shenzhen University. Chen is a research fellow at the Department of Public Policy in City University of Hong Kong. His main research interest focuses on spatial politics and artistic intervention in Chinese cities. He contributes writings to magazines and practices in curating continuously.

瞿畅 研究生毕业于巴黎文化艺术管理学院 (IESA) 艺术文化管理专业。任“新作展1: 从艺术的问题到立场的问题: 社会主义现实主义的回响”、“新视觉2014 | 多型演变: 一次近距离观察”、“新作展2: 新刻度与钱喂康”策展助理, 参与“万物有灵”等展览及其出版物的翻译和写作工作, 并长期为《艺术当代》杂志、99艺术网撰稿, 现任职于OCT当代艺术中心展览部。

Qu Chang graduated with a MA from Institut d'Études Supérieures des Arts (IESA) in Paris, Qu Chang is the curatorial assistant of the exhibitions “New Works #1: From the Issue of Art to the Issue of Position: Echoes of Socialist Realism”, “New Vision 2014 | Polytypic Evolution: A Close-up Observation” and “New Works #2: Xin Kedu and Qian Weikang”. She writes and translates for exhibitions including “Animism”. Qu is also a long-term contributing writer for *Art China Magazine* and *99 Art*. She now works in the exhibition department of OCAT Shenzhen.

曾文琪 1988年生于重庆, 现居深圳。2009年毕业于中山大学人类学系, 2012年于法国巴黎高等艺术研究院艺术品市场与艺术史专业获得硕士学位, 2014年于法国巴黎一大文化管理及文化遗产保育专业硕士学位。现为《艺术世界》、《今艺术》、《立场新闻》等杂志及线上平台撰稿。

Zeng Wenqi was born in Chongqing, 1988. Now based in Shenzhen, China. Zeng graduated from Sun Yat-Sen University in 2009, majored in anthropology. She received a Master II, majored in Art Market & Art History from Institut d'Études Supérieures des Arts (IESA) in Paris in 2012 and a Master II in Cultural Management and Heritage Preservation at Paris I Panthéon-Sorbonne. She writes consistently for magazines and online platforms such as *Artworld*, *Artco* and *News Stand*.

他/她从海上来展览手册由OCAT深圳出版, 2016

OCAT深圳

深圳市南山区恩平街华侨城创意园

开放时间: 每日上午10:00-下午5:30, 逢周一闭馆

电话: +86 755 2691 5100, 2691 5102

邮箱: info@ocat.org.cn

www.ocat.org.cn

Adrift

Exhibition handbook published by OCAT Shenzhen, 2016

OCAT Shenzhen

OCT Loft, Enping Road, Nanshan, Shenzhen

opening hours: 10:00-17:30 daily, closed on Mondays

tel: +86 755 2691 5100, 2691 5102

email: info@ocat.org.cn

编辑: 瞿畅
作者: 陈立、瞿畅、曾文琪
翻译: 李佳桓
平面设计: 杨坚
空间设计: 卓沐曦
editor: Qu Chang
authors: Leo Li Chen
Qu Chang
Zeng Wenqi
translator: Alvin Li
graphic design: Yang Jian
exhibition design: Zhuo Muxi

OCAT深圳成立于2005年, 位于深圳华侨城创意园区内, 是OCAT艺术馆群的总馆。作为艺术馆群中成立最早的机构, OCAT深圳长期致力于国内和国际当代艺术和理论的实践和研究。从开创至今, 一直围绕着艺术的创作和思考而展开其策展、研究和收藏工作。

OCAT深圳的展览项目既包括了对艺术家个体实践的考察、研究、出版和展览, 也包括对于艺术课题的深入研究和综合展示。除了OCAT展览以外, OCAT深圳多样化的项目包括了OCAT表演和OCAT放映, 分别呈现在艺术、舞蹈和戏剧领域中的表演实践和讨论, 以及纪录片、影像和电影的放映和讨论。OCAT图书馆利用OCAT展览、表演和放映, 以及来访学者的各种情境, 以在深圳OCAT的图书馆为地点, 不定期地组织演讲、对话等思想生产的实践活动, 并将其中的部分发言进行编辑和出版, 为不到场的观众提供阅读的文本和研究者提供研究的素材。在OCAT深圳, 围绕展览项目所进行的出版往往成为与展览既互相交织, 又彼此独立和平行的一个平台。出版物的构思、编辑和设计也可能成为围绕着展览而展开的一项创作。年轻的实践者和具有前沿性的思考和工作在OCAT深圳一如既往地占据着重要的地位。OCAT青年计划就是为此而开设的, 邀请活跃的艺术家、策展人和批评家来呈现他们最近的工作、思考和想象。

OCAT Shenzhen was founded in 2005 and is based in OCT Loft, Shenzhen. OCAT Shenzhen is the headquarters of the group of OCAT museums. As the earliest art establishment among the members of the OCAT museum group, 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 programme of OCAT focuses both on in-depth survey, research, publication and exhibition of the practice of individual artists and on research-based thematic exhibitions. In addition to OCAT Exhibitions, OCAT Performs and OCAT Screens are annual programmes showcasing performing practices and theoretical discussions in art, dance and theatre, as well as screening of and lectures on documentary, video art and films. Accompanying the exhibitions, performances and screenings that OCAT organizes as well as visits by artists, curators, art critics and scholars to OCAT, OCAT Library initiates lectures, conversations and other forms of discursive activities in the library in OCAT Shenzhen and publishes part of its content in book forms, providing documents and reading materials for a wider public and researchers. In OCAT Shenzhen, publishing is both prompted by its exhibitions but can also function as 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 exhibition. As always, young practitioners as well as recent development in visionary and progressive thinking and discovery in art are central to the programme of OCAT Shenzhen. OCAT Youth Project was launched to present the recent work, experience, thoughts and imagination of artists, curators and critics active in the present.

他/她从海上来展览手册由OCAT深圳出版, 2016

OCAT深圳

深圳市南山区恩平街华侨城创意园

开放时间: 每日上午10:00-下午5:30, 逢周一闭馆

电话: +86 755 2691 5100, 2691 5102

邮箱: info@ocat.org.cn

他/她从海上来

展期: 2016年1月16日—2月28日

地点: OCAT深圳B展厅

主办: OCAT深圳

支持: 深圳华侨城股份有限公司

Adrift

Organizer: OCAT Shenzhen

Duration: January 16–February 28, 2016

Venue: Exhibition Hall B, OCAT Shenzhen

Support: Shenzhen OCT Corporation Ltd.

主办 Organizer



支持 Supported by

