

迁徙、异变与互相干扰的身份 moved, mutated and disturbed identities

2010.8.27, 10:30-20:00 / 民生现代美术馆(淮海西路570号红坊F座) / Minsheng Art Museum, 570 West Huaihai Road, Bldg. F, Shanghai

“继去年7月卢森堡当代美术论坛上举办的“第七届亚欧艺术营——2009/2010视觉艺术工作坊”完美完成后，亚欧年轻艺术家驻地工作坊计划第二部分活动将作为2010年上海世博会卢森堡国家馆正式文化项目在上海举行。为期两周的活动将在上海东大名创库举办。作为对于在卢森堡当代美术论坛上诸位欧洲发言人演讲内容的回应，在此次专题研讨会上，亚洲发言嘉宾将与艺术家和听众们分享自己对于“身份”这一议题的观点与态度，这或许也可以为10位艺术家在上海逗留期间的创作提供一些启迪与方向。工作坊活动结束后，东大名创库将举办“迁徙、异变与互相干扰的身份”同名展览。届时，所有作品都将向公众呈现。展览开幕时间定于2010年9月7日下午6点。

As a follow-up of the 7th Asia-Europe Art Camp – Art Workshop for Visual Arts 2009/2010, organised at Casino Luxembourg – Forum of contemporary art in Luxembourg in July 2009, the second part of this residency programme for young Asian and European artists – realised in the framework of the official cultural programme of the Luxembourg Pavilion at Expo 2010 Shanghai – takes place in Shanghai at ddm warehouse during 2 weeks. Responding to the lectures given by European speakers that were held in Luxembourg, the Asian lecturers, during this year's symposium, will share with the artists and the public their view on identities. This might constitute a starting point for the works of art that will be produced by the 10 artists throughout the duration of their Shanghai stay. The results will be shown during the exhibition “moved, mutated and disturbed identities” at ddm warehouse. The opening takes place on 7 September 2010, 18.00.

作为本届艺术营活动主题，“迁徙、异变与互相干扰的身份”在中卢两国分别向来自欧洲和亚洲的艺术家就现实和身份性等议题提出挑战。

在身份性这一语境中，“迁徙”(movement)指的是自愿、非自愿或被迫的地理位移。同时，“迁徙”也会激发人们对于距离、行程、差距的思考，并在我们面对与自身所认同的文化道德准则截然不同的伦理规范时唤起一些难以言表的思绪。对于身份和“异变”(mutation)的思考则引出了一系列混合概念。而这些概念转而产生新的身份，在各种交流通讯技术的帮助下，内心世界和外部世界、主体与客体、表象与现实之间的界限变得模糊而透明。“干扰”(disturbance)则打断了身份的线性发展。不可避免地，与之相伴的将是一系列社会政治变迁——而其对于身份塑造这一过程的影响则可能是多元的：既有积极的一面，也可能有消极的一面。从形而上或心理学层面上讲，这也可以成为所谓的“混乱”的见证。在任何情况下，被干扰的身份导致与“他者”之间新的、有时甚至是棘手的关系的可能性相当高。

总的来说，身份性的表现极为复杂。只有部分具有表现的元素才具有可见性。要透过字里行间、抛开表面现象是一件非常困难的事情。因此，所表现出来的也往往是经过了简化的一面。身份会产生各种壁垒，干扰的身份或许会为谈判、改变、渗透、分裂、转化、异化、发

现、重塑等提供空间。

身份性的“迁徙”、“异变”与“互相干扰”既可能发生在微观层面上，也可能发生在宏观层面上。个体、团体、社区、公民、城市、国家等都可以成为迁徙、异变和干扰或被干扰的主体或客体，并对身份性的构建、改变、虚构、多元化、迷失、分裂、冲突、隐藏和压抑产生影响。

“moved, mutated and disturbed identities” has been set as topic to challenge European and Asian artists to realities and identities in both China and Luxembourg.

Movement, in the context of identity, suggests geographic displacements of a voluntary, involuntary or even forced kind. But it can also evoke distance, itinerary, gaps, and instances of the inexpressible that our own self has to confront in the face of cultures or moral codes distinct from our own. The thematic association of identity and mutation gives rise to a series of hybrid concepts. It enables the building of new identities, helped along by technological means of communication that render the threshold between inner and outer world, between subject and object, between representation and reality, transparent. Disturbance evokes an

interruption in the linear development of identities. It carries along inevitable social and political changes—the consequences of which can be multiple, positive and/or negative—in the process of identity-shaping. It can also, in a figurative or psychological sense, bear witness to so-called disorders. In all these cases, probability is high that disturbed identities give way to new, sometimes knotty, relationships with the Other.

In general, the representation of identities is complex. Only parts are visible, because presentable. Reading between the lines, looking behind the façade is made difficult. Whereas represented, thus simplified, identities create fronts and barriers, disturbed ones may open up spaces for negotiation, change, infiltration, segmentation, transformation, alienation, discovery, re-appropriation, ...

Movement, mutation, disturbance of identities can happen at micro and macro scales. Individuals, groups, communities, citizens, cities, states etc can be the subjects or objects concerned by these acts and affected to become constructed identities, changing identities, fake identities, multiple identities, lost identities, split identities, refuted identities, hidden identities, repressed identities etc.

10:30-11:30	介绍环节 介绍研讨会主题及嘉宾: Biljana Ciric 艺术工作坊活动的历史: Paul di Felice 介绍去年的工作坊活动和专题研讨会情况, 及其与此次在上海举行的研讨会和其他相关活动的传承关系: Fabienne Bernardini	Introduction: Introduction of the seminar and his guests by Biljana Ciric History of the Art Workshop by Paul di Felice Introduction of last year's workshop and seminar and their continuity and relation with the seminar and other activities in Shanghai by Fabienne Bernardini
11:30-13:00	讲座(一) 10位艺术家依次介绍自己此次的艺术项目	First session: Presentation of the 10 participating artists and their projects by the artists themselves
13:00-14:00	午餐	Lunch break
14:00-16:00	讲座(二)(主持人: Sylvie Blocher、Fabienne Bernardini) 讲座嘉宾: 徐文瑞(14:00-15:00) 发言嘉宾: 徐坦(15:00-16:00)	Second session (moderated by Sylvie Blocher and Fabienne Bernardini) Lecture by Manray Hsu (14:00-15:00) Talk by Xu Tan (15:00-16:00)
16:00-16:30	茶歇	Break
16:30-18:30	讲座(三)(主持人: Paul di Felice、Biljana Ciric) 讲座嘉宾: Rich Streitmatter-Tran (16:30-17:30) 发言嘉宾: 张达 (17:30-18:30)	Third session (moderated by Paul di Felice and Biljana Ciric) Lecture by Rich Streitmatter-Tran (16:30-17:30) Talk by Zhang Da (17:30-18:30)
18:30-19:30	讨论	Discussion and closing

陈航峰 / Hangfeng Chen (中国 / China)



陈航峰，1974年出生于中国上海，现在上海工作、生活。陈航峰毕业于上海大学艺术学院，主修绘画专业。毕业后，除了继续以艺术家的身份开展创作，他也曾先后供职于多家广告公司和出版公司，担任平面设计师。近年来，他主要以视觉和多媒体艺术家的身份活跃于艺术领域。他的“疯狂标志”系列(Logomania)对国内外众多大家耳熟能详的品牌标志进行排列组合，组成各种灵动而繁复的图案。这些图案以剪纸、版画、刺青、挂毯等多种形式呈现，游走于艺术与实用品之间，超越了不同领域之间的藩篱。陈航峰对于商业化、环境主义、全球化和文化嬗变等主题抱有浓郁的兴趣。他的艺术实践还包括摄影、影像、行为和装置。他的作品在国内外众多画廊和美术馆进行过展示。

Hangfeng Chen, born in 1974 in Shanghai (China), lives and works in the city of his birth. Trained as a painter, Chen obtained a Bachelor of Art degree from the Fine Arts College of Shanghai University. Following graduation he worked as an artist and graphic designer for a variety of advertising firms and publishing companies. In recent years he has worked as a graphic and multimedia artist. Chen's Logomania series takes the logos of familiar brands, both foreign and domestic, and weaves them into an array of intricate patterns. He makes paper-cuts, prints, tattoos and carpets based on these patterns. As designs, they sit between being art and functional objects, blurring the boundaries between fields and refusing strict categorization. Chen is interested in issues of commercialisation, environmentalism, globalization and cultural transmutation. His practice also includes photography, video, performance and installation. His work has been shown in various galleries and museums in China and around the world.

www.chenhangfeng.com

Abhishek Hazra (印度 / India)



来自印度班加罗尔的视觉艺术家Abhishek Hazra毕业于印度Srishti艺术设计学院。他的作品主要通过动画和行为的来形式来探索技术与文化的交流与融合。取材自真实或虚构场景的文本片段是他作品中的一大常见元素。

同时，Hazra对于科学实践与社会历史等领域抱有浓厚的兴趣，尤其关注殖民地时期的印度历史与文化。

Abhishek Hazra is a visual artist based in Bangalore. He graduated from the Srishti School of Art, Design and Technology. His work explores the intersections between technology and culture through animated shots and performance pieces that often integrate textual fragments drawn from real and fictional scenarios. Hazra is also interested in the social history of scientific practices with a particular focus on Colonial India.

<http://abhishekhazra.blogspot.com/>

Ingrid Hora (意大利 / Italy)



Ingrid Hora，1976年出生于意大利，现在主要在伦敦、柏林两地开展艺术创作。她的作品表现的是混沌杂乱(或过分井然有序)的社会生活，关注现代生活带来的各种冲突与矛盾。人们在自己周围竖起重重壁垒，以此营造出边界与秩序。Hora所感兴趣的是展示壁垒背后所发生的故事，那里正是膨胀的欲望、萦绕不散的迷

特别邀请艺术家项目 / Special project

我的问题

辞掉教师工作来到上海，以“艺术家”之名，我不再上班，埋首于读书和创作，已近四年。四年来，伴随着我的除了创作的辛苦和喜悦之外，还有时隐时现的焦虑、心不在焉亦或不安，且随着年龄的增长愈加清晰，这在一定程度上影响了我的学习和工作。我意识到：我必须停下来，认真面对自己，面对困扰我的问题。

究竟是什么问题呢？产生问题的根源是什么？怎样面对并解决这些问题？

我决定把相关的思考并试图着手解决的过程作为一项工作，初步分为三个阶段展开：第一阶段：静思，呈现问题；第二阶段：将问题置于公共空间。以讨论会等多种可能的形式，探讨围绕着这些问题的诸多因素及解决的可能；第三阶段：重回自身，面对问题，试着解决问题。

李牧 2010.7

My Questions

Years ago I resigned my job as a teacher and came to Shanghai to pursue my dream of being an "artist". It's been nearly four years since I quit and started to immerse myself in reading and art creation. During these four years, besides the bitterness and happiness brought by the process of creation, I also felt a kind of anxiety, absent-mindedness and upset. And as I got older, such feelings became even stronger, which affected my learning and creation processes. I become aware that I must take a break, to figure out the problems that bother me and gain more insight into myself.

What are these problems indeed? What's the root cause? How to tackle these problems?

I decided to make the process of meditation and problem-solving a work, which could be divided into 3 phases: 1. Meditation and problem presentation; 2. To manifest the problems in public space and explore possible factors and solutions in a variety of forms including symposium; and 3. To pay attention to myself, facing the problems directly and trying to solve them.

Li Mu 2010.7



思与天马行空的幻想潜伏之所在。她的一些作品看起来与家具几分形似，却很难用一个现有的概念去定义这些作品：它们所支撑的是无形的行为而非有形的肢体。另一些作品则更像是面对持续性状态被短暂打破后发出的轻声的惊呼。近期创作多围绕“功能性逃逸”(Functional Escape)这一主题。“功能性逃逸”是她自己创造的一个词语，用以描述希望通过某些特别的活动、目的或任务从令人不悦的现实中寻求慰藉和消遣的倾向。故事中孤独寂寞与希望、祈愿共存，游走于“出世”和“入世”两种精神境界之间。Hora的作品在全球范围内广泛展出和出版。她先后任教于皇家艺术学院、建筑联盟、伦敦城市大学，也多次在世界各地举办过讲座活动。

Ingrid Hora, born 1976 in Italy, works as an artist in London and Berlin. Her work narrates the life of a disordered (or hyper ordered) society, with all the clashes and tensions that contemporary life brings. People build walls around themselves to create order and borders. Hora is interested in showing what happens behind these walls, where obsessions, desires and fantasies hide. Some of Hora's works resemble pieces of furniture, although their definitions do not quite exist yet; they seem to support behaviours rather than bodies. Other works are airy screams of a brief interruption of a more enduring state. Lately, her work has evolved around Functional Escape, a term she came up with to describe the tendency to seek distraction and relief from unpleasant realities, especially through a special activity, purpose or task. The objects carry stories of loneliness, hope and supplication as well as the need to hide and the desire to reach out. Hora's work has been exhibited and published internationally. She has taught at the Royal College of Art, the Architectural Association and the London Met. She also lectures worldwide.

www.ingridhora.com

潘剑锋 / Jianfeng Pan (中国 / China)



潘剑锋，1973年出生于浙江省的一个艺术家庭，1996年获得中国美术学院硕士学位。1999年，他又以优异成绩获得了伯明翰中英格兰大学硕士学位。

潘剑锋的艺术创作横跨绘画、瓷器、设计、影像、装置、动画等多种媒介，聚焦人类的共同关切，以作品为概念表达的纽带。他用自己天马行空的创造性展示了对中国人日常生活的一种全新的认知，创作的作品既充满奔放的生命力，又显得奇趣而富有想象力。

Jianfeng Pan was born into an artistic family in Zhejiang Province of China in 1973. He graduated from the prestigious China Academy of Art with a Master of Art degree in 1996. He was awarded a distinction for his second Master of Art degree at the University of Central England in Birmingham in 1999. Jianfeng Pan currently works in a variety of media ranging from painting, porcelain and design to video, installation and animation. His work investigates all areas of human concern as a vehicle of conceptual expression. He applies his free-wheeling originality to reveal a new kind of understanding Chinese daily life, resulting in an artistic output that is full of vigour, but yet at the same time whimsical and highly imaginative.

<http://blog.sina.com.cn/u/1599955194>

Matthias Reinhold (德国 / Germany)



Matthias Reinhold于1998至2004年间在德国斯图加特国家艺术学院学习。自2007年起，他一直在斯图加特和沙沙两地开展视觉艺术工作。Reinhold是巴登-符腾堡州中国美术学院奖学金获得者。近期展览包括“汇编IV”，杜塞尔多夫艺术馆(2009)；“Ikonolog”，Walbröhl画廊，杜塞尔多夫(2008)；“年轻的艺术”，Pfalzalerie Kaiserslautern

画廊(德国)/Stadtgalerie Saarbrücken画廊(德国)/路德维希艺术协会(德国)/Schlassgoart画廊(卢森堡)(2008)等。

Matthias Reinhold studied at the State Academy of Fine Arts, Stuttgart from 1998 to 2004. Since 2007, he has been working as a visual artist in Stuttgart and Warsaw (Poland). Reinhold is the recipient of the Baden-Württemberg grant for the China Academy of Arts, Hangzhou (China). His recent exhibitions include Compilation IV, Kunsthalle Düsseldorf (2009); Ikonolog, Galerie Walbröl, Düsseldorf (2008); Junge Kunst, Saar Ferngas Förderpreis, Pfalzgalerie Kaiserslautern (Germany), Stadtgalerie Saarbrücken (Germany), Kunstverein Ludwigshafen (Germany), Galerie Schlassgoart, Esch (Luxembourg) (2008).

www.ikonolog.de; www.dinkelaka.de;
www.makingofilm.com; www.kurzgeschlossen.de;
www.chinaclips.de

Kata Sangkhae (泰国 / Thailand)



Kata Sangkhae, 1976年出生于泰国曼谷。2002年, Sangkhae毕业于洛杉矶加利福尼亚大学, 获得艺术硕士学位(雕塑专业)。此前, 他在曼谷大学美术与应用艺术学院就读, 并于1998年获得视觉艺术学士学位。目前, Kata Sangkhae担任曼谷大学画廊艺术指导兼主席。作为一名当代艺术家, 他的作品多围绕着都市身份、城市、旅行经历和文化环境等主题。

Kata Sangkhae was born in Bangkok in 1976. He graduated from University of California, Los Angeles (USA) with a Master of Fine Arts (Sculpture) in 2002. He holds a BA from the Faculty of Fine and Applied Arts, Bangkok University (1998) and majored in Visual Art. Presently, Kata Sangkhae serves as the Art Instructor and Chairperson of the Bangkok University Gallery. In his career as a contemporary artist, Kata Sangkhae creates artworks concerned with urban identity, the city, travelling and the cultural environment.

<http://katasangkhae.multiply.com>

Christoph Schwarz (奥地利 / Austria)



Christoph Schwarz, 1981年出生, 现在维也纳生活、工作。他擅于运用各种日常制品来讲述关于数字化社会的故事, 其表现形式亦十分新颖, 包括在画廊中举办虚拟新闻发布会、展示手机装置、呈现虚构的欧盟机构或兜售垃圾邮件。用艺术家Daniel Bleninger的话来说, Schwarz的艺术实践从不拘泥于任何一种特定的媒介, 他用极具反讽意味的手法展现了一种对于平淡之美的欣赏与喜爱。

Christoph Schwarz, born in 1981, is based in Vienna. He works with artefacts from everyday life to tell stories about a digitalized society, through staged press conferences, mobile phone installations, faked EU agencies and spam mails on sale in galleries. In the words of Daniel Bleninger, his practice is not bound to a specific media but shows a highly ironic approach and affection for beauty in the mundane.

www.marcus.at

Elisabeth Smolarz (德国 / Germany)



1989年, Elisabeth Smolarz随家人离开正经历政治巨变的前共产主义波兰, 移居德国。当时13岁的Elisabeth Smolarz在两种不同的文化背景中成长, 受到后共产主义和民主体系的影响。特殊的成长经历让她对于个体所处的环境以及文化、政治、社会、经济条件会对意识和观念所产生的影响抱有浓厚的兴趣。她的作品在国内外进行过广泛的展示, 包括巴登-符腾堡州艺术协会、埃斯林根摄影三年展、卡内基-梅隆大学、塞浦路斯当代艺术独立博物馆(IMCA)、布鲁克林艺术委员会、雷克雅未克摄影博物馆、西班牙卡斯特罗当代艺术馆、雕塑中心、莫斯科双年展(2009)等。Smolarz获得的奖项和驻留机会包括对外文化关系研究所旅行奖金、Karin Abt-Straubinger基金会、里约热内卢Capacete艺术家驻留项目、北京红门画廊艺术家驻留项目等。

In the course of political change in the former Communist Poland of 1989, Elisabeth Smolarz's family emigrated to Germany. Aged 13 at that time, Elisabeth Smolarz grew up between two different cultures and was affected by post-communist as well as democratic systems. As a consequence, she got increasingly involved in the idea of how consciousness and perception are influenced by one's surroundings and its specific cultural, political, social and economical conditions. Her work has been shown nationally and internationally, at venues such as Baden Württembergischer Kunstverein, Photography Triennial Esslingen, Carnegie Mellon, Independent Museum of Contemporary Art (IMCA), Cyprus, Brooklyn Arts Council, Reykjavik Photography Museum, Espai d'art contemporani de Castelló, the Sculpture Center and the Moscow Biennial (2009) among others. Awards and residencies include the Institut für Auslandsbeziehungen Travel Grant; Karin Abt-Straubinger Stiftung Grant; Capacete Artist Residency, Rio de Janeiro, Brazil; and, Red Gate Gallery Artist Residency, Beijing, China.

<http://smolarz.com/>

Mayura Torii (日本 / Japan)



Mayura Torii于1998年离开日本前往美国、德国、法国等地, 在那里, 她不仅学习了不同的语言, 还体验了不同的文化与生活方式。这可以视作她艺术创作的起点。语言在Mayura Torii的作品中扮演着重要的角色。不论是一个盒子、一个物件、一件装置、还是一幅绘画、一张照片都可以在标题中获得共鸣。而如果不是标题, 则文本也一定会激发共鸣。她的作品对语言与文化翻译中的不稳定和不可靠因素进行了探究。

Having left Japan in 1998, Mayura Torii lived in USA, Germany and France, where she learnt different languages, cultures and lifestyles. This was the departing point for her artistic creations. Many of Mayura Torii's works are based on language. A box, an object, an installation, a drawing, a photography receives its resonance from its title. When not from its title, the resonance emerges from a text. Her works are studies of the shakiness of translation from one language or culture to another, trappy equivalences and faux amis.

http://mayuratorii.viewbook.com/mayura_torii

Anh Tuan Nguyen (越南 / Vietnam)



Anh Tuan Nguyen, 1981年出生于河内, 曾分别在开放大学和河内艺术大学攻读平面设计和艺术专业。除了布上油画作品, Nguyen还尝试通过装置、录像艺术、概念艺术和行为艺术等媒介来进行创作表达。他曾多次在德国、中国等各地参加国际展览、表演和驻留计划, 作品曾入选胡志明国际当代艺术节和河内国家当代艺术节。作为一名艺术家, Nguyen最关注的是对于人类本质的深刻认识。因此, 他希望对自己有更清晰的认识, 同时, 也致力于对个体和社会之间的复杂联系的探索。Nguyen的作品游走于现实与幻境之间, 融恣意的想象与深邃的洞察于一体。

Born in Hanoi in 1981, Anh Tuan Nguyen studied Graphic Design at the Open University and Fine Arts at Hanoi Fine Art University. In addition to working with oil colour on canvas, Nguyen has experimented with other methods of expression including installations, video art, conceptual art and performance art. He has participated in several international exhibitions, performances and residencies including in Germany and China. His work was included in the International Contemporary Art Festival, Ho Chi Minh City and the National Contemporary Art Festival, Hanoi. What concerns Nguyen most as an artist is the need to deeply understand the substance of a human being's existence. Therefore, he has a strong desire to understand himself better as well as explore the complex connection between the individual and society. His works are a mixture of imagination and the truth of deep thought, and tread the borderline between reality and dreams.

www.artmami.multiply.com

展览开幕 / Opening reception

2010.9.7 18:00

展览时间 / Exhibition duration

2010.9.7-2010.10.10

展览地点 / Exhibition venue

上海东大名创库, 上海市淮海西路570号创意街38号
ddmwarehouse, 570 West Huaihai Rd., 38 Chuangyi St., Shanghai

2010年上海世博会卢森堡国家馆项目展示及开幕酒会

Opening reception of the project at the Luxembourg Pavilion at EXPO2010 Shanghai

2010.9.6 19:00

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主讲嘉宾
Keynote speakers

Richard Streitmatter-Tran

艺术家，1972年出生于越南边和市，现工作生活于胡志明市。毕业于波士顿马萨诸塞艺术学院互动媒体工作室(SIM)，他的个人及合作作品曾先后在全球各地进行展览。包括：日本Kandada艺术空间、香港10 Chancery Lane画廊、新加坡双年展(2008/2006)、上海可当代艺术中心(2008)、新加坡美术馆(SAM)、台湾诚品画廊、第52届威尼斯双年展(2007)、深圳/香港双城双年展(2007)、德国卡尔斯鲁厄ZKM媒体艺术中心、“艺术跃温层——亚洲新潮”群展、北京阿拉里奥画廊“Asia Art Now”、第一届釜山亚洲艺术节、光州双年展(2004)、都柏林Hugh Lane画廊、曼谷Chula艺术中心、Asiatopia行为艺术节以及巴塞罗那Art Tech Media 06展等。

Richard Streitmatter-Tran是马德里艺术杂志《Art.Es》特约撰稿人，并担任《Contemporary Art》的胡志明市编辑。此外，多部画册和期刊曾收录他的作品。2005年，亚洲当代艺术文献库为其长达一年的研究项目“沉思的湄公河”(Mediating the Mekong)提供了“马爹利等待亚洲艺术研究奖金”。2000-2004年间，他曾担任哈佛大学助教；2000年在麻省理工大学媒体实验室开展媒体艺术研究；并于2003年担任胡志明艺术学院客座讲师。目前，Richard Streitmatter-Tran担任香港Para/Site策展项目顾问和越南RMIT国际大学高级讲师。

他曾与昆士兰艺术画廊策展人Russell Storer联合策划了2009年第6届亚太三年展(APT6)“湄公河”展览。2010年，Richard Streitmatter-Tran在胡志明市创立独立工作室兼当代艺术空间“DIAPROJECTS”。

Richard Streitmatter-Tran (b. 1972, Bien Hoa, Vietnam) is an artist living and working in Ho Chi Minh City, Vietnam. He received his degree in the Studio for Interrelated Media (SIM) at the Massachusetts College of Art in Boston. His solo and collaborative work has been exhibited internationally including: Kandada Art Space in Tokyo, 10 Chancery Lane Gallery in Hong Kong, the Singapore Biennale (2008/2006), Ke Center for Contemporary Art in Shanghai (2008), Singapore Art Museum (SAM), Esite Gallery in Taiwan, 52nd Venice Biennale (2007), Shenzhen and Hong Kong Bi-city Biennale (2007), Thermocline of Art: New Asian Waves at ZKM in Karlsruhe, Germany, Asia Art Now at Arario Beijing, 1st Pocheon Asian Art Festival, Gwangju Biennale (2004), the Hugh Lane Gallery in Dublin, Chula Art Center in Bangkok, the Asiatopia Performance Art Festival, and Art Tech Media 06 in Barcelona.

He was an arts correspondent for the Madrid-based magazine Art.Es and Ho Chi Minh City editor for Contemporary Art? and has been published in several catalogues and periodicals. In 2005 he received the Martell Contemporary Asian Art Research Grant from the Asia Art Archive in Hong Kong for his year-long research project, Mediating the Mekong. He was a teaching assistant at Harvard University (2000-2004), conducted media arts research at the MIT Media Lab (2000) and a visiting lecturer at the Ho Chi Minh Fine Arts University in 2003. He is an advisor to the Para/Site Curatorial Programme in Hong Kong. He is currently senior lecturer at RMIT International University Vietnam.

As co-curator he developed The Mekong exhibition with Russell Storer of the Queensland Art Gallery for the 6th Asia Pacific Triennale (APT6) in 2009. In 2010, he established DIAPROJECTS, an independent studio and contemporary art space in Ho Chi Minh City.

www.diacritic.org

徐文瑞 / Manray Hsu

独立策展人兼艺术评论家，现居台北与柏林。近期策划的主要展览包括：“2000台北国际双年展：无法无天”(台北市立美术馆，与法国策展人Jerome Sans共同策展)、“好地方：台中国际城市艺术节”(2001，与林宏璋共同策展，台中市)；“世界有多大？”(2002，奥地利林兹O.K当代艺术中心；2003，高雄市立美术馆)、“非常经济实验室”(与Maren Richter共同策展，2005，台北)、“错误的态度”(2006，与Maren Richter共同策展，Sparwasser HQ艺术空间，柏林/台湾文化中心，巴黎)、“2006年利物浦双年展”(2006，与Gerardo Mosquera共同策展，利物浦)、“赤裸人”(2006，与Maren Richter共同策展，台北当代艺术馆)、“Cracks on the Highway”(2007，MAC Niteroi当代艺术馆，里约热内卢)。徐文瑞曾任2001年第七届伊斯坦布尔双年展“联合国教科文组织奖”评审及2006年爱马仕韩国当代艺术家奖国际评审等。

徐文瑞目前的研究兴趣主要在于全球化的文化状况、美学与政治的关系、当代艺术的地理政治处境等。除了展览，他也经常参与集体规划工作坊、研讨会和出版等。主要论文报告包括：《双年展对话：国际研讨会》(2000，Fridericianum博物馆，卡塞尔)；《第七届伊斯坦布尔当代艺术双年展国际研讨会》(2001，伊斯坦布尔)；《改变现状：第二届国际策展人工作坊》(2001，汉城)；《第一届当代艺术理论国际研讨会：当代艺术的交流——编年史、争议、桥梁》(2002，墨西哥当代艺术基金会)；《今日策展》(2003，洛杉矶Arts Exhibition艺术中心)；《新媒体艺术与新经济》(2004，世新大学“变动中的媒体”国际研讨会)；《网络世界主义》(2004，国际艺术村联盟研讨会，悉尼&墨尔本)；《可能的后生物艺术》(2005，ARCO论坛，马德里)；《2006光州双年展亚洲论坛》(2005，光州双年展)；《便利时代的艺术与文化》(2006，浦浦双年展)；《策展与地方性》(2006，“限制级瑜伽”台北双年展)。

Independent curator and art critic, currently living in Berlin and Taipei. His recent major exhibitions include “2000 Taipei Biennial: The Sky Is the Limit” (co-curated with Jerome Sans, Taipei Fine Arts Museum); “The Good Place: An International Cityscape Intervention” (2001, co-curated with Hongjohn Lin, Taichung City, Taiwan); “How Big Is the World?” (2002, O.K Center for Contemporary Art, Linz, Austria; 2003 Kaohsiung Museum of Fine Arts); “Wayward Economy” (2005, co-curated with Maren Richter, Taipei); “Wronged Attitudes” (2006, co-curated with Maren Richter, Sparwasser HQ Berlin, Taiwan Cultural Center in Paris); “2006 Liverpool Biennial” (co-consulted/curated with Gerardo Mosquera); “Naked Life” (2006, co-curated with Maren Richter, Taipei Museum of Contemporary Art); “Cracks on the Highway” (2007, MAC Niteroi, Rio de Janeiro). Manray served as a jury member for the 49th Venice Biennale and a jury member of the Unesco Prize for the 7th Istanbul Biennial in 2001, and the 2006 Hermes Prize for Korean Contemporary Artists.

Manray's current intellectual work focuses on cultural conditions of globalization, the relationship between aesthetics and politics, and geopolitical situations of contemporary art. In addition to exhibition, Manray often engages in collective work on workshop, conference and publication. His conference presentations include: “Biennials in Dialogue: International Symposium,” (2000, Museum Fridericianum Kassel); “International Conference: 7th Istanbul International Biennial of Contemporary Art,” (2001, Istanbul); “Changing: State of Affairs, 2nd International Curators Workshop,” (2001, Seoul); “The First International Symposium on Contemporary Art Theory: Exchanges in Contemporary Art – Chronicles, Controversies, Bridges,” (SITAC 2002, Mexico City); “Curating Now” (2003, Los Angeles Arts Exhibition); “New Media Art and New Economy”

(2004, “Media on the Move” International Conference, Shi-shin University, Taipei); “Network Cosmopolitanism,” (2004, Res Artis International Conference, Sydney & Melbourne); “The Possible Post-Biological Art” (2005 ARCO Forum, Madrid); “Asian Forum” (2005, Gwangju Biennale 2006); “City Breaks: Art and Culture in Times of Expediency” (Liverpool Biennial 2006); “Curating and Localities” (Taipei Biennial 2006 “Dirty Yoga” International Forum).

徐坦 / Xu Tan

现生活居住于深圳、广州、纽约三地

1979-1983 获广州美术学院学士学位

1986-1989 获广州美术学院硕士学位

1993 加入大尾象工作组

2002 获纽约亚洲文化协会艺术家基金(洛克菲勒基金会)

2004 德国国家学术交流中心(DAAD)驻留艺术家

个展

2009 “关键词学校在YBCA”, Yerba Buena当代艺术中心, 旧金山, 美国

“关键词学校”, 亚洲当代艺术文献库(AAA), 香港

2008 “关键词学校”, 维他命艺术中心, 广州

“关键词学校”, Bonniers Konsthall美术馆, 斯德哥尔摩, 瑞典

“关键词: 生活、存在、生存”, Frieze艺术节, 伦敦, 英国

2007 “搜索关键词”, Location 1艺术中心, 纽约, 美国

2005 “松了”, 维他命艺术中心, 广州

“空气不错”, 德国国家学术交流中心(DAAD)画廊, 柏林, 德国

2002 Location 1艺术中心, 纽约, 美国

1996 佛尔蒙特艺术中心, 美国

群展

2009 “制造世界”, 第53届威尼斯国际艺术双年展, 威尼斯, 意大利

“这是谁的展览”, 2009亚洲艺术论坛, 台北美术馆

2008 “2008柏林新媒体艺术节”, 柏林, 德国

“是, 否&其他观点——谢菲尔德艺术”, 谢菲尔德当代艺术论坛, 英国

“魏玛艺术节”, 魏玛, 德国

Currently lives and works in Shenzhen, Guangzhou and New York

1979-1983 Bachelor degree, Guangzhou Academy of Fine Arts

1986-1989 Master degree, Guangzhou Academy of Fine Arts

1993 Join Big Tailed Elephant Group

2002 Fellowship of Asia Culture Council (Rockefeller Foundation), New York

2004 Artist in residence of DAAD, Berlin,

Solo Exhibitions

2009 Keywords School at YBCA, Yerba Buena, San Francisco

Keywords School at AAA, Asia Art Archive, Hong Kong

2008 Keywords School, Vitamin Creative Space, Guangzhou

Keywords School, Bonniers Konsthall, Stockholm, Sweden

Keywords: Life, Existence, Survival, Frieze Art Fair, London

2007 Searching for Keywords, Location 1 Art Center, New York

2005 Loose, Vitamin Creative Space, Guangzhou

Air is Good, DAAD Gallery, Berlin

2002 Location 1 Art Center, New York

1996 Vermont Art center, U.S.A

Group Exhibitions

2009 Making World, Venice Biennale 53rd International Art Exhibition, Venice

Whose exhibition is it? Asia art forum, Taipei

2008 Transmediale 08, Berlin, Germany

Yes, No & Other Options, Art Sheffield, Sheffield Contemporary Art Forum, UK

Kunstfest Weimar, Weimar, Germany

张达 / Zhang Da

时装设计师。张达既受到传统中国技艺的熏陶与启迪，同时又对“即穿即扔”式的现代文化抱有浓郁的兴趣。张达出生于1970年，现在上海居住、工作。2005年，他设立了自己的工作室和自创品牌“Boundless”。他的作品在瑞典Bonnier Konsthall美术馆、加拿大皇家博物馆、伦敦维多利亚和阿尔伯特博物馆等各处展示。

Zhang Da is a fashion designer. Inspired by traditional Chinese techniques, he is also interested in the contemporary wear-and-throw-away culture. Zhang Da was born in 1970, and lives and works in Shanghai. In 2005 Zhang Da established his studio and brand Boundless. His work has been shown in Bonnier Konsthall, Sweden, Royal Ontario Museum, Canada, V&A museum, London etc...

工作坊导师 / 策展人 / 主持人
Workshop leaders / Curatorial coordinators / Moderators

Sylvie Blocher

法国艺术家Sylvie Blocher在法国巴黎圣德尼(Saint-Denis)地区生活、工作，并在巴黎-赛尔齐国立高等艺术学院开设研究生课程。

1993年，她提出了“我们是”(Je Nous Sommes)以及“全球本土艺术”(ULA)等概念，并通过“活体图片”(Living Pictures)影像艺术系列不断实践并展现这些新概念。1997年，Sylvie Blocher与建筑师/城市规划家François Daune联合创立了艺术与社会活动团体“Campement Urbain”，并于2002年荣获埃文斯基金会艺术与社区协作国际大奖。

近期个展包括“Wo/Men in Uniform”(Dunlop美术馆，里贾纳公共图书馆，里贾纳，加拿大，2007)、“Men in Gold”(旧金山现代艺术馆，旧金山，美国，2007)、“活体图片与其他人类声音”(卢森堡当代艺术论坛，卢森堡，2003)、“Dignidad”(现代的美术馆，布宜诺斯艾利斯，阿根廷，2003)、“10分钟自由”(E.R.O.A.，库德科克，法国，2003)等。

2005年，应策展人侯瀚如之邀她参加了在维他命艺术中心举办的广州三年展。其他主要近期群展包括：“El amor qué tal”(Santa Fé画廊，波哥大，哥伦比亚，2008)、“中途停留”(SESC，圣保罗，巴西，2008)、“Alter Ego”(Chapelle de Melan艺术中心，法国，2008)、“Airs de Paris”(蓬皮杜中心，巴黎，法国，2007)、“NowHere”(Olivetti基金会，威尼斯双年展，意大利，2005)、“新德里三年展”(印度，2005)等。

The French artist Sylvie Blocher lives and works in Saint-Denis in the periphery of Paris, France. She teaches at the École Nationale Supérieure de Paris-Cergy at the postgraduate level.

In 1993 she authored the term Je Nous Sommes (I Am Us) and the idea of Universal Local Art (ULA). These concepts manifest in her ongoing video art series Living Pictures. In 1997, she and architect/urban planner François Daune founded the collaborative art and social action group Campement Urbain,

which received the Evens Foundation International Prize for art and community collaboration in 2002.

Recent solo exhibitions are Wo/Men in Uniform (Dunlop Art Gallery, Regina Public Library, Regina, Canada, 2007); Men in Gold (SFMOMA, San Francisco, USA, 2007); Living Pictures and Other Human Voices (Casino Luxembourg, Luxembourg, 2003); Dignidad (Museum of Modern & Contemporary Art, Buenos Aires, Argentina, 2003) and 10 minutes of freedom (E.R.O.A., Coudekerque, France, 2003).

She participated in the 2005 Guangzhou Triennial in China at the Vitamin Creative Space upon the invitation of curator Hou Hanru. Other recent group exhibitions are El amor qué tal (Gallery Santa Fé, Bogotá, Columbia, 2008); Stopover (SESC São Paulo, Brasil, 2008); Alter Ego (Art Center Chapelle de Melan, France, 2008); Airs de Paris (Centre Pompidou, Paris, France, 2007); NowHere (Fondation Olivetti, Venice Biennial, Italy, 2005) and at the New Delhi Triennial (India, 2005).

www.sylvieblocher.com

Paul di Felice

自1998年与卢森堡大学合作举办第一届卢森堡当代艺术论坛以来，Paul Di Felice便一直担任工作坊活动导师。

Paul是卢森堡大学视觉艺术实验室负责人，并担任艺术史和视觉艺术教育讲师。此外，Paul也是一名艺术评论家和国际当代摄影展独立策展人。他是国际艺评人协会(AICA)会员，并与巴黎、柏林、罗马、维也纳、布拉迪斯拉发、莫斯科等城市合作在卢森堡联合举办了“欧洲摄影月”。自1984年以来，他开始担任国际艺术与摄影杂志《Café-Crème》联合主编与联合出版人，并多次受邀参加国际摄影展，其中包括“平遥国际摄影节”(中国，2008)和“亚尔国际摄影展”(法国，2008)等。他多次应邀担任展览评审，并曾在芬兰坦佩雷市举办的“逆光摄影三年展”担任评委会主席。

Since its first edition in 1998, Paul Di Felice has been one of the two workshop leaders of the annual Art Workshop organised by Casino Luxembourg – Forum d'art contemporain in collaboration with University of Luxembourg.

At the University of Luxembourg Paul is in-charge of the Visual Arts Laboratory and lecturer on Art History and Visual Arts Pedagogy. He also works as an art critic and as an independent curator of international contemporary photography exhibitions. He is an active member of AICA and co-organises the European Month of Photography in Luxembourg in collaboration with cities of Paris, Berlin, Rome, Vienna, Bratislava and Moscow. Since 1984 he is co-editor and co-publisher of Café-Crème edition, an international art and photography magazine. He has been invited to international photography meetings such as Pingyao International Photo Festival (China, 2008) and Les Rencontres d'Arles – Photographie (France, 2008). He has been frequently invited as jury member for exhibitions and was head of jury for Backlight Triennale Prize, Tampere, Finland.

Fabienne Bernardini

Fabienne Bernardini就读于布鲁塞尔圣卢卡斯建筑学院建筑专业，2001年在卢森堡美术学院实习期间开始对当代艺术领域产生了浓厚的兴趣。于是她决定投身当代艺术领域，并进入鹿特丹Erasmus大学攻读艺术与与文化管理课程。2002年10月Fabienne再次回到卢森堡美术学院，并与Enrico Lunghi(原卢森堡美术学院主席)合作完成了由欧洲共同体共同文化行动“文化2000”赞助的“Re: Location 1-7 / Shake”欧洲艺术项目。自2004年参与卢森堡美术学院工作以来，她一直是艺术工作坊活动的核心组织成员。同时，她也负责筹备各种艺术教育项目，并组织了“艺术星期二”(Les Mardis de l'Art)系列讲座。2010年1月，Fabienne与人类学家An Schiltz合作策划了卢森堡美术学院“天天展览”活动。

Trained as an architect at the Sint-Lucas School of Architecture in Brussels, Fabienne Bernardini discovered the contemporary art field during an internship at Casino Luxembourg in 2001. She decided to engage in that direction and attended a postgraduate course in art and cultural management at the Erasmus University Rotterdam. She went back to Casino Luxembourg in October 2002 to coordinate in collaboration with Enrico Lunghi (the former director of Casino Luxembourg) the European project Re:Location 1-7 / Shake supported by the Culture 2000 programme. Since 2004 she has been involved in the core organisation of the annual Art Workshop, as one part of her task at Casino Luxembourg. She is also in charge of setting up public programmes in art education and mediation, and organises the lecture series Les Mardis de l'Art. In January 2010, together with the anthropologist An Schiltz, she curated the exhibition everyday(s) at Casino Luxembourg.

Billjana Ciric

Billjana Ciric荣获上海的华东师范大学艺术历史系文学硕士学位。她曾担任上海多伦现代美术馆策展部主任，并且担任2006年新加坡双年展的中国网络策展人。她倾注心血的力作“迁移嗜好者”(Migration Addicts)受邀参加2007年第52届威尼斯双年展的特别机构邀请展以及“深圳/香港的都市及建筑双城双年展”。她的展览作品包括“在野策略——柬埔寨越南当代艺术展”(可当代艺术中心)、艺术家小野洋子的首次中国个展(可当代艺术中心、广东美术馆)。Ciric是2008年公共艺术项目“介入：艺术生活366”的策展人，并在2009年策划了“上海滩1979—2009”上海当代艺术30年大型回顾展。由她担任策展的“当代性：印度尼西亚的当代艺术”目前正在上海当代艺术馆展出，“Body as a Museum”则将于今年稍晚在斯德哥尔摩Tensta Konsthall美术馆呈现。Ciric女士是“SCAPE: Christchurch公共艺术双年展”特约发言人。

目前，她是常驻上海的独立策展人。

Billjana Ciric graduated from East China Normal University in Shanghai with a M.A in Art history. She was the director of the Curatorial Department at the Shanghai Duolun Museum of Modern Art and the China networking curator for the 2006 Singapore Biennale. Her ambitious ongoing project Migration Addicts was presented at the 52nd Venice Biennale in the 2007 Collateral Events and in the Shenzhen/Hong Kong Bi-city Biennale of Urbanism and Architecture. Her exhibition projects include Strategies from Within - Contemporary Art Practices in Vietnam and Cambodia (Ke Center of Contemporary Arts) and a major retrospective of Yoko Ono (Ke Center for Contemporary Art, Guangdong Museum of Art). Ciric was the curator of the public art project intrude 366 in 2008 and curated History in Making: Shanghai 1979-2009, 30 Years Retrospective of Shanghai Contemporary Culture in 2009 among others. Her recent projects are Contemporaneity - Contemporary Art of Indonesia will be presented at Shanghai's MoCA and Body as a Museum at Tensta Konsthall in Stockholm later this year. Ms Ciric is one of the key note speakers at the 2010 SCAPE Christchurch Biennale of art in public space. Currently she is working as an independent curator based in Shanghai.