





# 边界

## FRONTIER

START 星美术馆推出《边界——星美术馆开馆展第三季》，以“边界（Frontier）”为题，讨论艺术的开放性、自由以及创作边界的诸多问题。

START MUSEUM presents "Frontier — Inaugural Exhibition Season 3", titled "Frontier" aims to explore themes related to the openness of art, freedom, and the various boundaries in creative practices.

展览提取包括吕克·图伊曼斯、蔡国强、白南准、翠西·艾敏、戈登·玛塔-克拉克、吴山专、刘小东、马修·巴尼、喻红、李永斌、塞斯·普莱斯、徐震、托马斯·萨拉切诺、段建宇、娜布其、陈天灼等 32 位国内外重要艺术家自 1970 年代至今的创作突破、观念突破、材料突破、意识形态突破、社会传统认知突破、个体身份政治的禁锢打破，以及对艺术个体创作自由的无限开放和边界挑战。

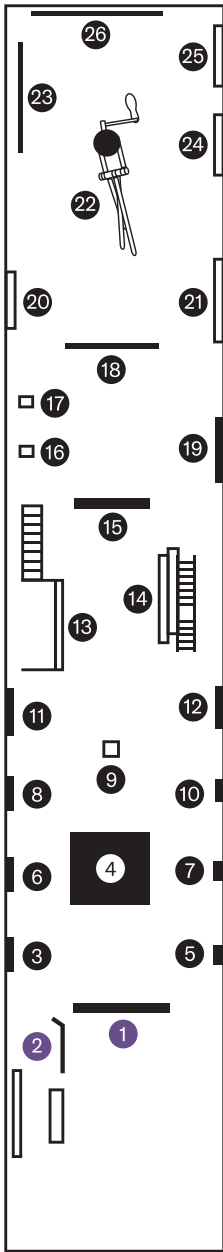
This exhibition features works by 32 prominent domestic and international artists, including Luc Tuymans, Cai Guoqiang, Nam June Paik, Tracey Emin, Gordon Matta-Clark, Wu Shanzhuan, Liu Xiaodong, Matthew Barney, Yu Hong, Li Yongbin, Seth Price, Xu Zhen, Tomás Saraceno, Duan Jianyu, Nabuqi, Chen Tianzhuo, among others. The selected works span from the 1970s to the present, highlighting breakthroughs in creation, concepts, materials, ideology, societal norms, and the liberation from the constraints of individual identity politics. The exhibition also emphasizes the limitless openness and challenges to the boundaries of individual artistic freedom.

START 星美术馆以连续四季展览作为本馆宣言式的开启，力求通过重启多样性和开放式的讨论，呈现独立研究机构的身份价值。并且，跨越现实背景的囚笼语境，以独立、探险式的史学价值观视角，寻找艺术的个性和自由新疆域新维度。

START MUSEUM inaugurates itself with a series of four consecutive exhibitions as its declarative launch. Through a more diverse and open-ended discourse, the museum strives to present its identity and value as an independent research institution. Furthermore, by transcending the constraints of reality, the museum adopts an independent and exploratory historiographical perspective to seek out new dimensions and frontiers of individuality and freedom in art.

本次展览是继《开启》、《述而刹那》后，星馆再次推出的重大展览研究项目，也是开馆四季展中的第三篇章。

This exhibition, following "START" and "Thus Spoke the Moment," marks another significant exhibition research project by the museum. It also serves as the third chapter in the START MUSEUM's four-season inaugural exhibition series.



展览呈现：A厅（一层）  
On Exhibit: A Hall (First Floor)

# 1

## 王友身 Wang Youshen

王友身（1964 年生于北京），现生活和作品在北京。王友身的艺术特色在于关注公共媒体对我们思想、情感和行为的影响。例如，他运用包容和抵制的手法，探讨价值判断的决定作用。在他的摄影作品中，王友身使用经过筛选的现成图片和私人照片，深入研究图像的多样功能和价值，包括内容的真实性和使用方式。通过将这些印刷媒介置于完全不同的环境中再使用，王友身破坏并质疑了它们的原始意义。

Wang Youshen (born 1964 in Beijing) currently lives and works in Beijing. Wang Youshen's artistic practice is characterized by his focus on the impact of public media on our thoughts, emotions, and behaviors. For instance, he explores the decisive role of value judgments through methods of inclusion and resistance. In his photographic works, Wang uses curated found images and personal photographs to delve into the diverse functions and values of images, including the authenticity of their content and their modes of use. By recontextualizing these printed media in entirely different environments, Wang disrupts and questions their original meanings.

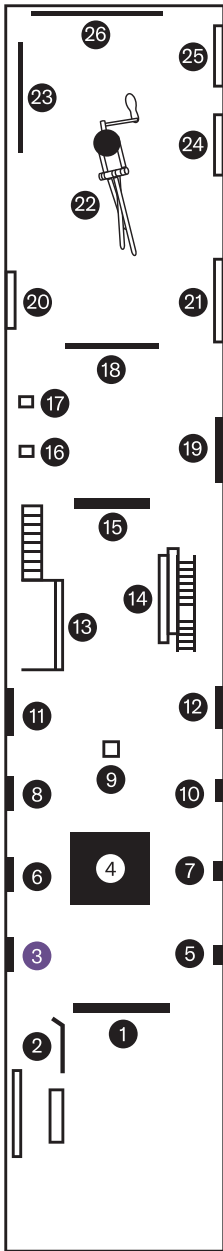
这组带有表现性笔触的人像作品使用了综合材料，绘画性被严重削弱。受到劳申伯（Robert Rauschenberg）影响，这类作品标志着王友身艺术的转折点：他放弃了对形象、绘画性以及材料唯一性的追求，开始完全走出画框，探索更广泛的艺术表达。

This series of expressive portrait works employs mixed media, where the painterly quality is significantly diminished. Influenced by Robert Rauschenberg, these works mark a turning point in Wang Youshen's art: he abandoned the pursuit of imagery, painterliness, and the uniqueness of materials, moving beyond the confines of the frame to explore a broader spectrum of artistic expression.

# 2

## 张培力 Zhang Peili

张培力（1957 年生于杭州），目前在杭州工作和生活。他于 1984 年毕业于中国美术学院油画系。他的录像作品关注人与世界关系的悖论，以隔离而中性的立场，自由而深刻地思考人与世界的关系，构建了一个大容量、



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综合性、强有力的艺术体系。

The work presents a multi-angle view of a rotating plastic electric toy (a penguin climbing stairs): three small penguins of different colors ascend to the top via an electric staircase and then slide down a chute, repeating the cycle over and over. Through the use of video installation, Zhang constructs a multi-angle "children's playground" that exists solely within the video frame.

作品多角度（拍摄）呈现的一个转动着的塑料电动玩具（企鹅上楼梯）的影像：玩具里的3个不同颜色的小企鹅由电动阶梯登上顶部，然后沿滑道滑下，周而复始，循环往复。用影像装置的方式构建了一个只存在于视频画面中的多角度的“儿童乐园”。

Zhang Peili (born 1957 in Hangzhou) currently lives and works in Hangzhou. He graduated from the Oil Painting Department of the China Academy of Art in 1984. His video works focus on the paradoxes in the relationship between humans and the world. From a detached and neutral standpoint, he freely and profoundly reflects on this relationship, constructing a comprehensive and powerful artistic system.

### 3

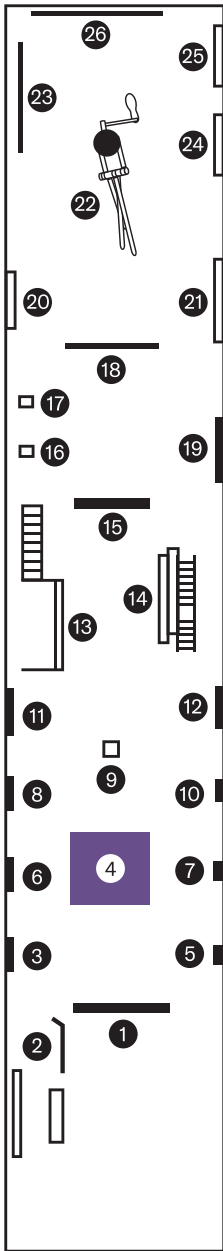
## 杨少斌 Yang Shaobin

杨少斌（1963年生于河北）于1991年毕业于河北轻工业学校美术系。他的作品旨在通过引发观众的不适和痛苦，营造出一种社会意识和政治评论的氛围。他使用红色象征人类的活力、资本主义的贪欲等。

Yang Shaobin (born 1963 in Hebei) graduated in 1991 from the Fine Arts Department of Hebei Light Industry School. His works aim to create a sense of social awareness and political commentary by provoking discomfort and pain in the viewer. He uses the color red to symbolize human vitality, the greed inherent in capitalism, and other intense themes.

X—后视盲区项目贯穿了艺术家的现实主义态度。艺术家的视野不仅限于社会转型期农工身份转换的情节性体察，更以一种更加主动、主观的方式，积极介入和转化以煤矿为生命核心的存在系统。

The X—Blind Spot project reflects the artist's realist attitude.



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Yang's perspective is not limited to the narrative observations of the identity shifts between peasants and workers during periods of social transformation. Instead, he takes a more active, subjective approach, engaging with and transforming the existential systems centered around coal mining.

## 4

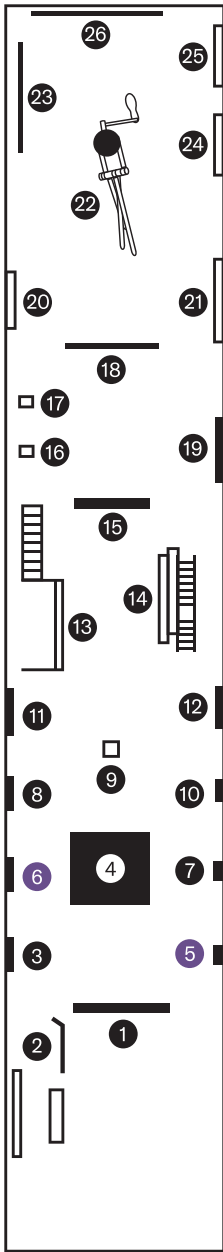
## 托马斯·萨拉切诺 Tomás Saraceno

托马斯·萨拉切诺（1973年生于阿根廷圣米格尔·德图库曼）是一位阿根廷当代艺术家。他受到艺术、生命科学和社会科学概念的影响，他的漂浮雕塑、社区项目和沉浸式装置融入了这些世界的交汇处，通过社会、精神和环境生态实践，提出了与地球的感官团结。

Tomás Saraceno (born 1973 in San Miguel de Tucumán, Argentina) is a contemporary Argentine artist. Influenced by concepts from the arts, life sciences, and social sciences, his floating sculptures, community projects, and immersive installations integrate these intersecting worlds. Through social, spiritual, and environmental ecological practices, Saraceno proposes a sensory solidarity with the Earth.

这件作品由32个椭圆形的气球组成，由透明的聚氯乙烯制成，形成一个直径约170厘米的球体。这些可充气的元素被绑在一起，形成一个黑色的网状矩阵，支撑着这个悬浮在张力中的轻量级雕塑。艺术家在该项目中探索了未来自主和可持续环境、建筑和城市主义的可能性，试图提出城市、定居点和花园的乌托邦愿景，飘浮在空中，只依赖自然资源的能源。

This particular work consists of 32 oval-shaped balloons made of transparent PVC, forming a sphere with a diameter of approximately 170 cm. These inflatable elements are tied together, creating a black net-like matrix that supports the lightweight sculpture suspended in tension. In this project, the artist explores the possibilities of future autonomous and sustainable environments, architecture, and urbanism, attempting to propose a utopian vision of cities, settlements, and gardens floating in the air, relying solely on natural energy resources.



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# 5

崔洁  
Cui Jie

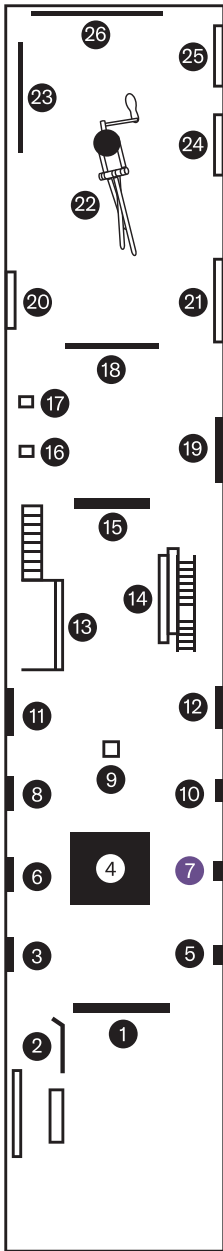
崔洁（1983年生于上海）于2006年毕业于中国美术学院油画系。她的绘画以表现主义手法调和当代中国荒诞现象与城市化进程中的个人美学。本作所绘的是伦敦 SIS 大楼。该楼是1994年由特瑞·法雷尔设计的，受现代主义建筑和玛雅及阿兹特克建筑的启发。自1994年竣工以来一直是军情六处的总部，它因与巴比伦之塔而有“泰晤士河上的巴比伦”的别称。艺术家尝试通过叠画这一视角理解绘画中的图像逻辑，即在两张画面碰撞的瞬间——类似于绘画中的静止图像——这一刻对事物的理解突破了绘画的限制。崔洁尽力消除画面中的情节性元素，探索视觉的逻辑关系及其如何使绘画成立。

Cui Jie (born 1983 in Shanghai) graduated from the Oil Painting Department of China Academy of Art in 2006. Her paintings use expressionistic techniques to blend contemporary Chinese absurdities with personal aesthetics within the urbanization process. This piece depicts the SIS Building in London, designed by Terry Farrell in 1994 and inspired by modernist architecture as well as Maya and Aztec architecture. Since its completion in 1994, it has served as the headquarters of MI6 and is nicknamed "Babylon on the Thames" due to its resemblance to the Tower of Babel. The artist attempts to understand the logic of imagery in painting through the technique of overlapping images, where the moment of collision between two paintings—similar to a still image in painting—transcends the limits of the medium. Cui Jie strives to eliminate narrative elements from the image, exploring visual logic and how it contributes to the integrity of the painting.

# 6

耿建翌  
Geng Jianyi

耿建翌（1962年-2017年，生于河南）。1985年毕业于浙江美术学院（今中国美术学院）油画专业。他的职业生涯始于中国“85新潮”运动，这是一个标志着艺术反思与创新的年代，耿建翌和他的杭州艺术家朋友们在其中扮演了重要角色。他们渴望通过新的艺术表达方式，反映出周围社会的巨变和日常生活的真实。耿建翌的作品提供了全新的视角，探讨人们如何参与生活、与他人相处以及处理事务。



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Geng Jianyi (1962 - 2017, born in Henan) graduated from the Oil Painting Department of Zhejiang Academy of Fine Arts (now China Academy of Art) in 1985. His career began during China's "New Wave" movement of the 1980s, a period marked by artistic reflection and innovation, in which Geng Jianyi and his artist friends in Hangzhou played a significant role. They sought to reflect the immense changes in society and the realities of daily life through new artistic expressions. Geng Jianyi's works offer fresh perspectives on how people engage with life, interact with others, and handle affairs.

本作品利用证件、证件照和表格等档案材料,来展示某人的经历、生活状态,甚至内心世界。在“真实”与“虚构”的辩证过程中,所有讨论最终都回归到对仍然关注档案或艺术品物质实体的机构提出的质疑。或许可以借用鲍里斯·格罗伊斯的话来思考:今天,我们更需要保留的是“没有光环的物”,还是保留“没有物的光环”?

This work uses archival materials such as documents, ID photos, and forms to present an individual's experiences, life status, and even inner world. In the dialectical process between "reality" and "fiction," all discussions ultimately return to questioning the institutions that still focus on the materiality of archives or artworks. Perhaps, as Boris Groys suggests, we should consider whether today we need to preserve "objects without a halo" or "the halo without objects."

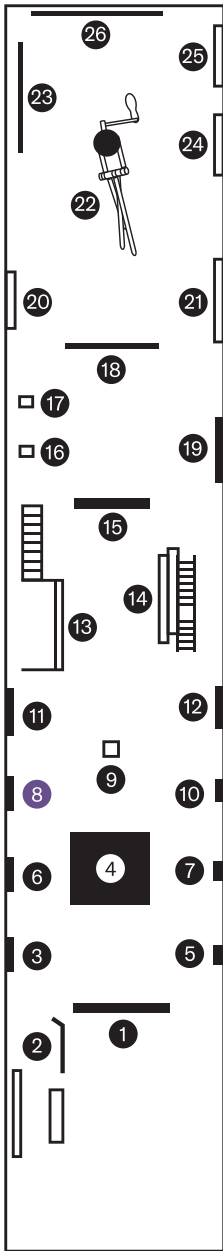
## 7

## 吕克·图伊曼斯 Luc Tuymans

吕克·图伊曼斯(1958年生于比利时莫特赛尔)是一位比利时视觉艺术家,他最著名的作品是探索人们与历史的关系并直面人们忽视历史的能力的画作。第二次世界大战是他作品中反复出现的主题。图伊曼斯曾被《ART REVIEW》评为国际艺术界百位最有影响力人物之一,并被评论家们认为是“绘画不死”宣言的有力证明者。

Luc Tuymans (born 1958, in Mortsels, Belgium) is a Belgian visual artist best known for his paintings that explore the relationship between people and history, confronting the ability of individuals to ignore historical events. World War II is a recurring theme in his work. Tuymans has been named one of the 100 most influential people in the international art world by ArtReview and





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is considered by critics as a powerful testament to the notion that "painting is not dead."

这件作品是典型的艺术家开创的非叙事性具象绘画表达方式，不仅仅是与新表现主义形成了重要的对立关系；也在这重意义上冲击乃至冲破了“绘画已死”的命题，为20世纪80年代至今的具象绘画复兴贡献了不可忽视的价值。作品素材来自媒体或公共领域的摄影或电影图像，也来自他自己的照片和素描。作品故意显得失焦。然而，模糊的效果是故意用绘画笔触创造的，而不是“擦除”的结果。

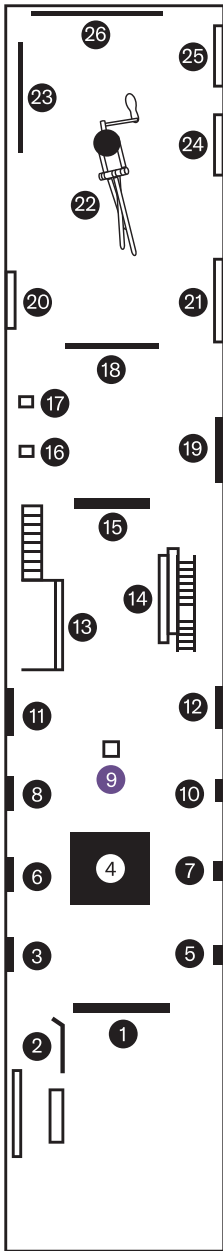
This work is a prime example of the artist's pioneering approach to non-narrative figurative painting, which not only stands in significant opposition to Neo-Expressionism but also challenges and even breaks through the notion that "painting is dead." Tuymans has made an undeniable contribution to the revival of figurative painting from the 1980s to the present. The subjects of his works are drawn from media or public domain photographs or film images, as well as from his own photos and sketches. The images are deliberately made to appear out of focus; however, the blurred effect is intentionally created with painterly brushstrokes rather than being the result of "erasure."

## 8

## 白南准 Nam June Paik

白南准（1932年生于韩国—2006年卒于美国）是一位韩裔美国艺术家。他是二十世纪最具影响力的艺术家之一。说到以科技为基础的艺术，他就是先驱人物，作品涵盖行为艺术、单频道动态影像、录像雕塑及装置。他既是“激浪派”主要成员，以实验性、协作及跨媒介艺术实践见称；亦是一名有远见的思想家，早就预视到互联网年代艺术创作与交流的未来。

Nam June Paik (born 1932 in Korea—died 2006 in the United States) was a Korean-American artist and one of the most influential artists of the 20th century. He is a pioneering figure in technology-based art, with works spanning performance art, single-channel video, video sculpture, and installation. As a key member of the Fluxus movement, Paik was known for his experimental, collaborative, and cross-media art practices. He was also a visionary thinker who foresaw the future of artistic creation and communication in the age of the internet.



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艺术家用编辑器按自己的意图改变电视画面，通过解构和重组电视机的硬件来完成电视雕塑装置，同时又改变电视机的图像输出，将图像与电视装置（雕塑）结合起来，从而创造出视频装置这一在当时最具创新性的艺术形式。

The artist manipulated television images according to his intentions using editing equipment, completing television sculpture installations by deconstructing and reconstructing the hardware of the television. He also altered the output of television images, merging them with the television installations (sculptures) to create video installations, which at the time represented one of the most innovative forms of art.

## 9

## 张洄 Zhang Huan

张洄（1965年生于河南），目前在上海工作和生活。1990年代，他活跃于北京，被视为最前卫的艺术家之一。1998年，他移居美国纽约，开始从事多种媒介的艺术创作。

Zhang Huan (born 1965 in Henan, China) currently lives and works in Shanghai. He was active in Beijing during the 1990s and was regarded as one of the most avant-garde artists of his time. In 1998, he moved to New York City, where he began exploring various media in his artistic practice.

在2001年，艺术家创作了他的第一个广为人知的雕塑作品《鲁本斯》，该作品源自他同名的行为艺术作品。张的灵感来自鲁本斯的名画《劫夺留西帕斯的女儿》，而该行为艺术则在张敬爱的鲁本斯故乡比利时根特市的一座教堂内进行。作为张洄最早期和最重要的雕塑之一，《鲁本斯》展示了他从行为艺术家到将概念延伸至巍然尖刺的雕塑及装饰艺术的转变。

In 2001, the artist created his first widely known sculpture, *Rubens*, which was inspired by his performance work of the same name. Zhang was inspired by Rubens' famous painting *The Rape of the Daughters of Leucippus*, and the performance took place in a church in Ghent, Belgium, the hometown of Zhang's beloved Rubens. As one of Zhang Huan's earliest and most important sculptures, *Rubens* shows his transition from performance artist to one who stretches concepts into towering, spiky sculptures and decorative art.

# 10

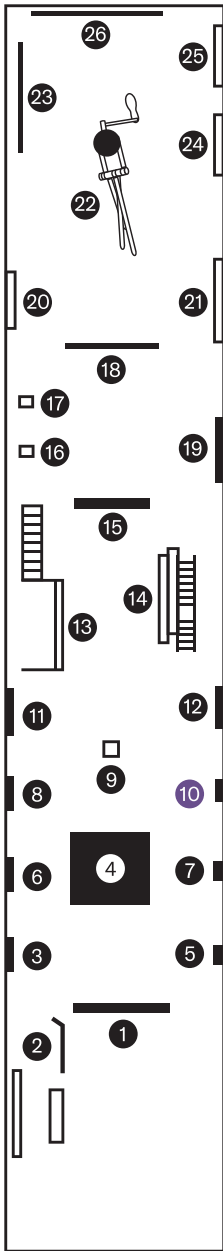
## 利亚姆·吉利克 Liam Gillick

利亚姆·吉利克（1964年出生于英国白金汉郡）是一位生活和工作在纽约市的英国艺术家。吉利克采用多种形式来展现构建世界的美学，并审视伴随全球化和新自由主义出现的意识形态控制系统。他利用类似于日常建筑环境的材料，将它们转化为极简主义的抽象，对社会结构进行评论，同时也探索现代主义的概念。

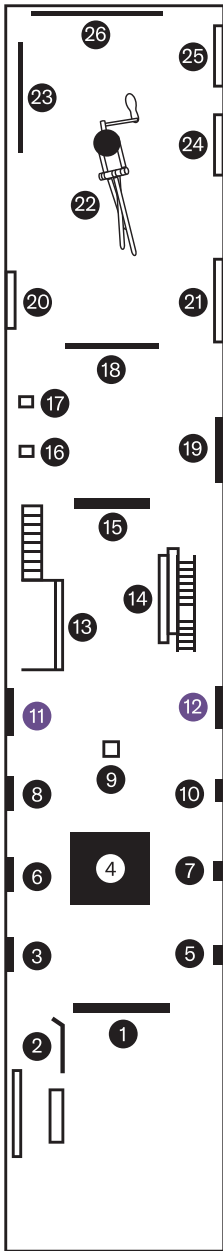
Liam Gillick (born 1964 in Buckinghamshire, UK) is a British artist living and working in New York City. Gillick employs various forms to explore the aesthetics of world-building and examine the ideological control systems that have emerged alongside globalization and neoliberalism. He uses materials reminiscent of everyday architectural environments, transforming them into minimalist abstractions to comment on social structures while also exploring the concepts of modernism.

这件作品使用了铝板，是日常的建筑材料。艺术家将它们转化为极简主义的抽象，对社会结构进行评论，同时也探索现代主义的概念，反映了所谓的后工业景观中的生产条件，包括经济、劳动和社会组织的美学。他的作品在全球化、新自由主义共识的框架下，揭示了现代主义遗产在抽象和建筑方面的功能失调，并延伸到对展览形式的结构性反思。

This particular work utilizes aluminum panels, a common architectural material. The artist transforms them into minimalist abstractions to comment on social structures and explore modernist concepts. The work reflects on the conditions of production within the so-called post-industrial landscape, including the aesthetics of economics, labor, and social organization. Within the framework of globalization and neoliberal consensus, Gillick's work exposes the dysfunctionality of modernist legacies in abstraction and architecture, extending into a structural reflection on the form of the exhibition itself.



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# 11

卡蒂·赫克  
Kati Heck

卡蒂·赫克（1979年出生于杜塞尔多夫）在比利时普勒生活和工作，以其清晰而神秘的画作而闻名，在这些画作中，现实主义从具象的类别转变为流动的过程。她的作品有多种体裁——文学、艺术史、民间传说和生活经历同时形成了不可分割的部分。她的实践还包括雕塑、电影、表演和摄影。

Kati Heck (born 1979 in Düsseldorf) lives and works in Pulle, Belgium. She is known for her clear yet enigmatic paintings, where realism shifts from a figurative category to a fluid process. Her work spans various genres—literature, art history, folklore, and life experiences all form inseparable parts of her creations. Her practice also includes sculpture, film, performance, and photography.

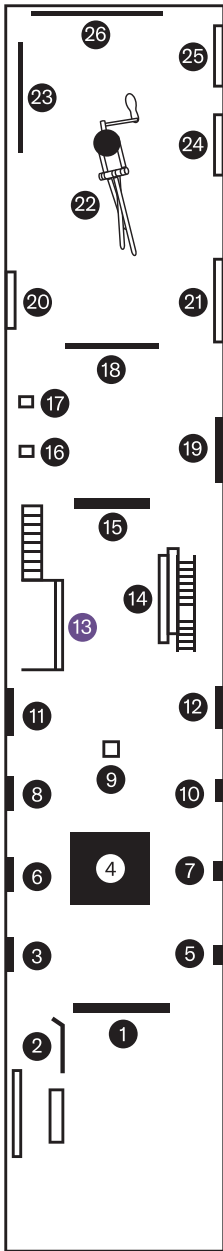
艺术家娴熟地描绘醉酒的狂欢者，擅长于捕捉醉酒时的乐趣、无聊、嬉戏和狂野的放纵，并利用超现实主义和改变状态之间的联系，因为她的每件作品都包含不太适合自然主义背景的主题和对象。这些画存在于现实生活和梦境之间，就像喝醉了酒的人一样。

The artist skillfully depicts drunken revelers, capturing the fun, boredom, playfulness, and wild abandon of intoxication. She explores the connection between surrealism and altered states, as each of her works contains subjects and objects that do not quite fit into a naturalistic setting. These paintings exist in the liminal space between reality and dreams, much like a person who is intoxicated.

# 12

王音  
Wang Yin

王音（1964年生于山东），1988年毕业于中央戏剧学院舞台美术系，现工作于北京。王音将个人的情感经验和思想脉络贯穿于对近现代绘画史的认识中，将外部的影响内化为纯粹个人化的生命体验。他的作品色调内敛而沉静，常常传达出遮蔽下的当代生活内在精神。画中的题材往往是无名者、无名物、无名处，越是以无名的状态出现，似乎越能接近我们与世界相遇的原初状态。



展览呈现：A厅（一层）  
On Exhibit: A Hall (First Floor)

Wang Yin (born 1964 in Shandong) graduated in 1988 from the Stage Design Department of the Central Academy of Drama and currently works in Beijing. Wang Yin integrates his personal emotional experiences and intellectual threads with his understanding of modern and contemporary art history, internalizing external influences into deeply personal life experiences. His works are characterized by a restrained and serene color palette, often conveying the inner spirit of contemporary life beneath the surface. The subjects in his paintings are often anonymous people, objects, or places, and the more they appear in a state of anonymity, the closer they seem to bring us to an original state of encountering the world.

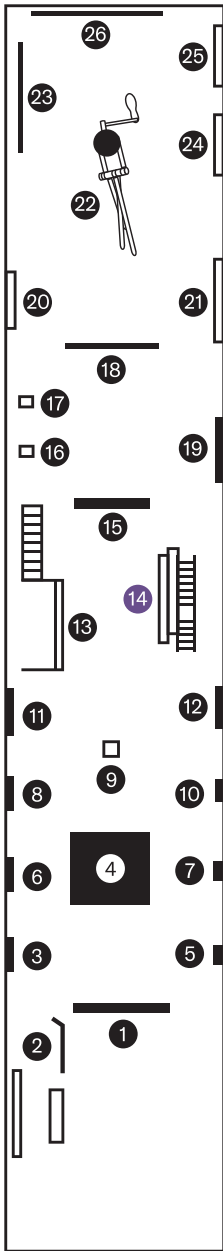
这幅作品基于一张最普通的天山旅行明信片构图，包含雪山、河流、树木，以及人行走其间。但是，树木被替换成了一个秀美而充满生机的人体。这幅作品的杰出之处在于其复杂的戏剧性和周折。如果将这些人体从画面中移除，它会成为一幅完美的透视主义风景画。然而，这些人体群像却不受透视法则的限制，有的高大伫立在中景，有的矮小或出现在前景或远景。他们被插入到这个风景中，扰乱了画面的透视结构，同时这个风景也在扰乱她们，赋予她们混杂和不单纯的特质。

This particular work is based on the composition of a common travel postcard from the Tianshan Mountains, featuring snow-capped peaks, rivers, trees, and people walking among them. However, the trees have been replaced by graceful and lively human figures. The brilliance of this work lies in its complex drama and intricacy. If these human figures were removed from the composition, it would become a perfect example of a perspectivist landscape painting. However, these groups of human figures are not constrained by the rules of perspective; some stand tall in the middle ground, while others appear small in the foreground or background. They are inserted into the landscape, disrupting the perspective structure of the painting, while the landscape simultaneously disturbs them, imbuing them with a mixed and impure quality.

# 13

李山  
Li Shan

李山（1942年生于黑龙江）。1964年就读于上海戏剧学院。上世纪六十年代开始参与当代艺术实验活动。李山是上个世纪八十年代中国美术新潮运动的重要参与者和推动者。1993年，李山将艺术关注点转向与生命科学



展览呈现: A厅(一层)  
On Exhibit: A Hall (First Floor)

相关的问题, 1998年以分子生物学为科学基础, 完成了艺术史上第一个生物艺术方案“阅读”系列。

Li Shan (born 1942 in Heilongjiang) attended Shanghai Theatre Academy in 1964. He began participating in contemporary art experimental activities in the 1960s and was a significant participant and promoter of the Chinese art new wave movement in the 1980s. In 1993, Li Shan shifted his artistic focus to issues related to life sciences, and in 1998, he completed the first biological art project in art history, the "Reading" series, based on molecular biology.

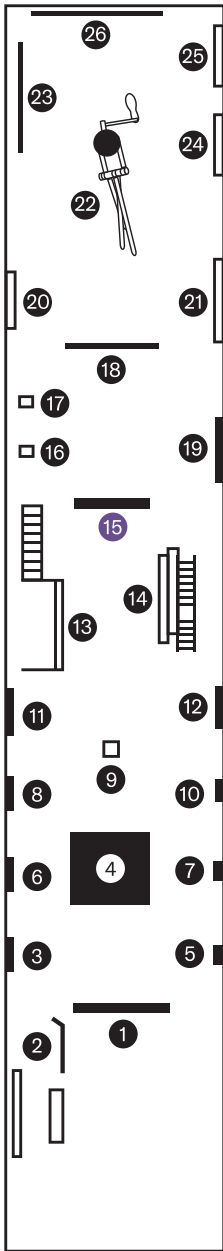
作品表达了人类与其他生物在生命位置上的平等性。他的艺术意义在于通过艺术的形式打破了人类对生物界的优越主义观念, 以艺术的方式接纳生物界中那些微小的生命体。这种转变人类在生物圈中位置的做法, 有助于人类更清晰地认识到自己与其他生物之间的依存关系。地球上的生物并非孤立存在, 而是彼此相互依存的。从基因的角度来看, 不仅不同物种之间的基因可以融合, 甚至动植物之间的基因也可以发生交互。这种视角促使人们重新审视人类在生态系统中的角色, 并强调了生物多样性和生态平衡的重要性。

The work expresses the equality of humans and other life forms in their place in life. Its artistic significance lies in breaking the human superiority complex over the biological world through artistic means, and embracing the tiny life forms within the biological realm. This shift in the human position within the biosphere helps humans gain a clearer understanding of their interdependence with other life forms. Life on Earth is not isolated but interdependent. From a genetic perspective, not only can genes from different species merge, but even genes between plants and animals can interact. This perspective encourages a reevaluation of human roles in the ecosystem and emphasizes the importance of biodiversity and ecological balance.

# 14

马修·巴尼  
Matthew Barney

马修·巴尼(1967年生于美国加利福尼亚)是一位美国当代艺术家和电影导演, 其创作领域涵盖雕塑、电影、摄影和绘画。他的作品探索了地理、生物、地质和神话之间的联系等著名主题。



展览呈现: A厅(一层)  
On Exhibit: A Hall (First Floor)

Matthew Barney (born 1967 in California, USA) is an American contemporary artist and filmmaker whose work spans sculpture, film, photography, and painting. His creations explore well-known themes such as the connections between geography, biology, geology, and mythology.

《悬丝1》是一部在覆盖着蓝色草皮的球场上呈现的音乐剧，这套作品为该音乐剧的“剧照”。两个古德伊尔软式飞船像飞艇一样漂浮在舞台上，通过电视直播体育赛事。每个舱室内部都摆放着一张铺着白色桌布的桌子，由一个抽象的雕塑所装饰。唯一的聲音是柔软的环境音乐，暗示着发动机的声音。

*Cremaster 1* is a musical presented on a field covered in blue turf, and this set of works serves as the "stills" from the musical. Two Goodyear blimps float above the stage, broadcasting sports events via television. Inside each cabin, a table covered with a white tablecloth is set, adorned with an abstract sculpture. The only sound is soft ambient music, subtly suggesting the sound of the engines.

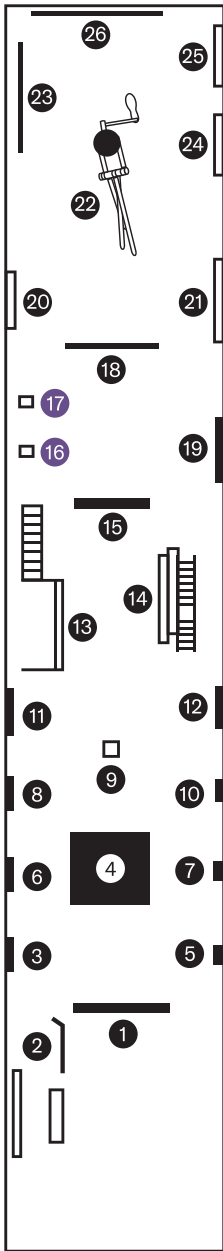
## 15

## 卡尔文·马库斯 Calvin Marcus

卡尔文·马库斯(1988年生于美国旧金山)通过各种媒介探究令人不安的心理和社会主题。他的展览以紧凑的全景图和迷宫般的展示方式呈现，增强了作品的神秘效果。谈到其灵活的主题和自由的创作方法，这位艺术家解释道：“我不拘泥于某一种媒介，而是让想法决定形式，然后从那里开始。”目前，马库斯居住在洛杉矶。

Calvin Marcus (born 1988 in San Francisco, USA) explores unsettling psychological and social themes through various media. His exhibitions are presented in compact panoramic views and maze-like arrangements, enhancing the mysterious effect of his works. Speaking of his flexible themes and free creative approach, the artist explains, "I don't adhere to any one medium; I let the idea dictate the form, and then I go from there." Marcus currently resides in Los Angeles.

艺术家用黄色和绿色水彩绘制了一条6米多长的鱼，令人联想到博物学家的野外指南插图和渔民记录收获的民间艺术传统，是钓鱼者这一生中难得一见的收获的奖杯。艺术家极其大胆地将鱼作为画面唯一的中心和主题，



展览呈现：A厅（一层）

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以近7米的尺幅将其描绘表达，用超越日常所知的尺度和色彩，将我们熟悉的事物陌生化、巨大化，进而崇高化，是艺术家用观念性的语言对绘画表现力的一次巨大探索。

In one of his works, the artist uses yellow and green watercolors to paint a fish over 6 meters long, reminiscent of naturalist field guide illustrations and the folk art traditions of fishermen recording their catches. The fish represents a rare and prized trophy in a fisherman's lifetime. Marcus boldly centers the fish as the sole subject of the composition, depicting it on a nearly 7-meter canvas. By rendering it in an exaggerated scale and color beyond everyday familiarity, he estranges, enlarges, and elevates the familiar object, transforming it into something sublime. This work marks a significant exploration of the expressive power of painting using conceptual language.

# 16/17

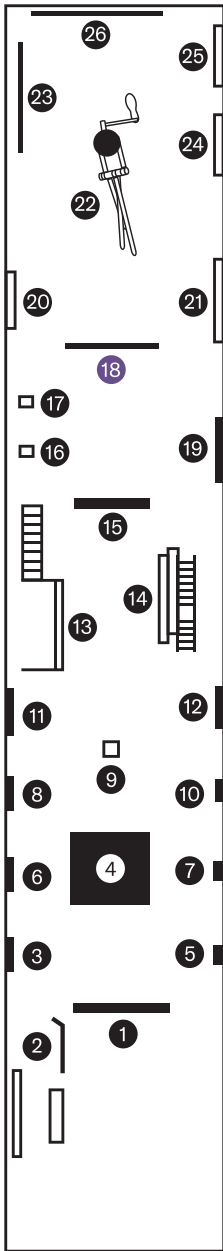
申美璟  
Shin Meekyoung

申美璟（1967年出生于韩国），在首尔大学获得雕塑系学士与硕士学位，1990年代中期前往英国留学，1998年取得伦敦大学研究所莱德美术学院雕塑系硕士学位，其后长期往来英国与韩国两地进行创作。与一般雕塑艺术家不同的是，申美璟选择可塑性高、类似大理石材质、但却容易被破坏的肥皂，制作西方古典雕塑、东方瓷器甚至是以假乱真的平面绘画。艺术家不断透过以肥皂拟真的特有行为，探讨并反映自身经历的东、西方文化及对其间的理解。

Shin Meekyoung (born 1967 in Korea) received her bachelor's and master's degrees in sculpture from Seoul National University. In the mid-1990s, she went to study in the United Kingdom, earning a Master's degree in Sculpture from the Slade School of Fine Art at University College London in 1998. Since then, she has been creating art between the UK and Korea. Unlike typical sculptors, Shin chooses soap—a highly malleable, marble-like material that is, however, easily damaged—to create Western classical sculptures, Eastern porcelain, and even hyper-realistic two-dimensional paintings. Through the unique act of simulating reality with soap, the artist continually explores and reflects on her experiences of Eastern and Western cultures and her understanding of them.

《翻译》是关于形状和图像在时间和空间中跨文化传递和重新编码的过程，





展览呈现：A厅（一层）  
On Exhibit: A Hall (First Floor)

探讨了形式、装饰图案和文化符号如何通过文化交流而改变。翻译不仅是一种语言活动，还是文化表达跨越国家和文化界限的过程。艺术家将博物馆或者私人收藏中的物品制作成肥皂版本，然后将其重新定位在新的环境中，以便来自不同文化背景的公众观看和重新诠释。

*Translation* is about the process of cross-cultural transmission and re-encoding of shapes and images over time and space, exploring how forms, decorative patterns, and cultural symbols change through cultural exchange. Translation is not only a linguistic activity but also a process through which cultural expressions cross national and cultural boundaries. The artist creates soap versions of objects from museums or private collections and then repositions them in new environments, allowing audiences from different cultural backgrounds to view and reinterpret them.

# 18

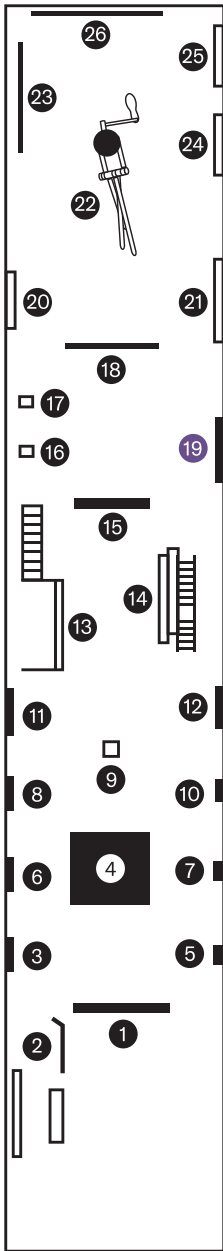
## 刘小东 Liu Xiaodong

刘小东（1963年生于辽宁）。1988年毕业于中央美术学院油画系，是活跃于20世纪90年代至今的国际当代艺术家，也是中国新写实主义画家中的领军人物。作为现实主义者，刘小东始终尊重和重视现实，认为艺术应当反映现实。他的绘画风格直接、真实，通过不加修饰的方式生动展现人物的状态和内在精神。

Liu Xiaodong (born 1963 in Liaoning) graduated from the Oil Painting Department of Central Academy of Fine Arts in 1988. An international contemporary artist active since the 1990s, he is a leading figure in Chinese new realism. As a realist, Liu Xiaodong has always respected and valued reality, believing that art should reflect the real world. His painting style is direct and unembellished, vividly presenting the state and inner spirit of his subjects.

2008年秋季，刘小东前往甘肃省盐官镇，专注于描绘当地的马匹。盐官镇以其马匹而闻名，刘小东在村口附近的骡马集市旁搭建了一个临时工作室，利用防水布作为遮盖物。他深入到一个个城市，融入具体而生动的家庭，与当地人和事相互交流，深入了解他们的生活。通过书写普通人的细微片段，刘小东记录并展现了这个时代生存者的真实面貌。作为艺术家，他以独特的视角参与其中，塑造了丰富多彩的社会画面。

In the fall of 2008, Liu Xiaodong traveled to Salt Town in Gansu



展览呈现: A厅(一层)

On Exhibit: A Hall (First Floor)

Province, focusing on depicting local horses. Known for its horses, Salt Town became the setting for Liu Xiaodong's temporary studio, set up near a mule and horse market at the village entrance, with a waterproof cloth as a cover. He immersed himself in the city, integrating into specific and vivid households, interacting with local people and events, and gaining a deep understanding of their lives. By capturing the subtle details of ordinary people's lives, Liu Xiaodong records and presents the true face of survivors of this era. As an artist, his unique perspective contributes to a richly textured portrayal of society.

# 19

## 娜布其 Na buqi

娜布其(1984年生于内蒙古)通过艺术创作探索雕塑物件与身体之间的关系,创造出对峙或沉浸式的语境,以探索人类的感知经验。她的铜质或铝制雕塑作品以独特的方式宣示手工制作雕塑物件的独立性,并强调雕塑在人类历史中的物质和精神演变。娜布其的装置作品汇集了现成品和工业材料,如镜子、灯具、人造植物、铁轨甚至奶牛模型,以一种环绕式的空间状态描绘出观看主体的空间政治属性。

Na buqi (born 1984 in Inner Mongolia) explores the relationship between sculptural objects and the body through her art, creating confrontational or immersive contexts to examine human sensory experiences. Her bronze or aluminum sculptures uniquely assert the independence of handmade sculptural objects and emphasize the material and spiritual evolution of sculpture in human history. Nabuqi's installations combine found objects and industrial materials, such as mirrors, lighting fixtures, artificial plants, railway tracks, and even cow models, to depict the spatial politics of the viewer's environment in a surrounding spatial state.

本作品体现了艺术家以雕塑为媒介,尝试解读城市化自然的复合层次。这是一组结构精密的不锈钢风景雕塑,引人浮想起城市天际线,提示着对生存环境和当代城市生活的思考。

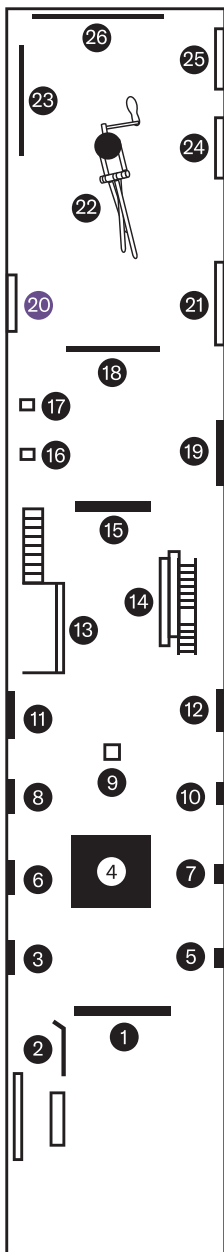
This work reflects the artist's attempt to interpret the complex layers of urbanization through sculpture. It consists of a series of intricately constructed stainless steel landscape sculptures, evoking the city skyline and prompting reflection on living environments and contemporary urban life.

# 20

段建宇  
Duan Jianyu

段建宇（1970年生于河南）1995年毕业于广州美术学院油画系，现任教于广州华南师范大学美术系。她曾荣获2010年度中国当代艺术家奖（CCAA）最佳艺术家奖。段建宇的笔触和色彩唤起了我们意识中无法触及的边界，却又精准地捕捉了当代中国生活的情感。段建宇于2003年首次在油画中引入鸡，利用其多重寓意来颠覆这一题材。尽管鸡的图像在日常生活中司空见惯，但艺术家极其独特地将这一意象赋予“艺术”的深意，创作出一系列以鸡为描绘对象的“艺术鸡”系列。对于段建宇来说，挑战艺术建制是其艺术实践的自然延续。她将形而上的“艺术”与中国人最日常可见的农村生活相结合，自觉地将艺术带入颇具中国本土文化特色的语境中，也将生活中的勃勃生机注入了当下理性与智性当道的“艺术观念”之中。

Duan Jianyu (born 1970 in Henan) graduated from the Oil Painting Department of Guangzhou Academy of Fine Arts in 1995 and currently teaches at the Department of Fine Arts at South China Normal University. She won the Best Artist Award at the 2010 China Contemporary Art Awards (CCAA). Duan Jianyu's brushwork and color evoke the elusive boundaries of our consciousness while precisely capturing the emotions of contemporary Chinese life. In 2003, she introduced chickens into her oil paintings for the first time, using their multiple symbolic meanings to subvert the genre. Although the image of the chicken is common in daily life, the artist uniquely imbues this motif with profound "artistic" significance, creating a series titled "Art Chickens" focused on this subject. For Duan Jianyu, challenging the art establishment is a natural extension of her artistic practice. She combines the metaphysical concept of "art" with the most everyday rural life of Chinese people, consciously integrating art into a context rich in local Chinese cultural characteristics and infusing the vibrancy of daily life into the contemporary rational and intellectual "artistic concept."



展览呈现：A厅（一层）

On Exhibit: A Hall (First Floor)

# 21

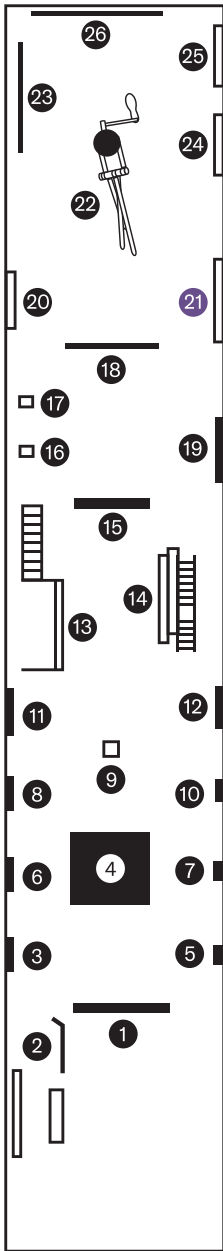
## 乌尔斯·费舍尔 Urs Fischer

乌尔斯·费舍尔（1973年生于瑞士苏黎世），1993年移居到阿姆斯特丹，现工作和生活在柏林、洛杉矶和苏黎世。他常以普通物品作为他的创作材料，涵盖了粘土、钢铁、油漆，甚至到面包、泥土和农产品等各种物品。除此之外，费舍尔的创作融合了幻觉与现实、暴力与幽默、永恒与瞬间，既有着逻辑性又带有荒谬性。他试图捕捉那种不断变化的、永远无法被确定的平衡状态。

Urs Fischer (born 1973 in Zurich, Switzerland) moved to Amsterdam in 1993 and currently lives and works in Berlin, Los Angeles, and Zurich. He often uses ordinary objects as the material for his creations, ranging from clay, steel, and paint to bread, soil, and agricultural products. In addition, Fischer's work blends illusion with reality, violence with humor, and the eternal with the ephemeral, embodying both logic and absurdity. He attempts to capture a constantly shifting state of balance that can never be fully defined.

艺术家通常采用数字扫描和重建的技术手法，将生活中的钉子的尺寸进行扭曲，以重新定义这些物品的含义。在这个作品中，生活中的普通钉子被放大到夸张到尺寸，产生出一些逻辑和荒谬的特质。艺术家不再通过人类认知来探索物品的意义和理解，而是运用技术和代码来实现这一目标，从而促使新的解释出现。

The artist often employs digital scanning and reconstruction techniques to distort the scale of everyday objects, such as nails, to redefine their meaning. In this work, an ordinary nail from daily life is exaggerated to an enormous size, generating both logical and absurd qualities. Fischer no longer explores the meaning and understanding of objects through human perception but instead uses technology and code to achieve this goal, prompting new interpretations to emerge.



展览呈现: A厅(一层)

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# 22

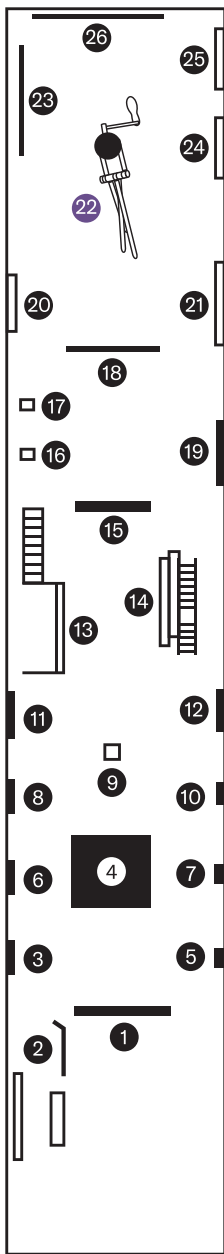
徐震  
Xu Zhen

徐震（1977年出生于上海），工作和生活于中国上海。徐震是中国当代艺术领域的标志人物，专注于摄影、装置、影像、绘画和行为等领域。徐震2004年获得中国当代艺术奖（CCAA）“最佳艺术家”奖项，并作为年轻的中国艺术家参加了第49届威尼斯双年展（2001）主题展，徐震的创作非常广泛，包括装置、摄影、影像和行为等。

Xu Zhen (born 1977 in Shanghai) lives and works in Shanghai, China. He is a prominent figure in the field of contemporary Chinese art, specializing in photography, installation, video, painting, and performance. Xu Zhen was awarded the “Best Artist” prize at the China Contemporary Art Awards (CCAA) in 2004 and participated as a young Chinese artist in the main exhibition of the 49th Venice Biennale (2001). His artistic practice is broad, encompassing installation, photography, video, and performance.

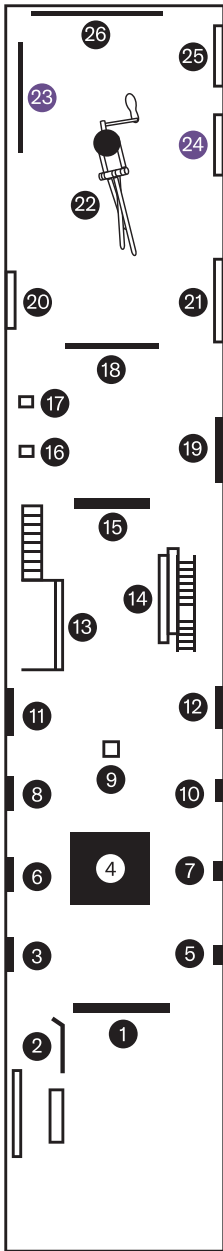
这件作品展示了数条古罗马立柱，它们如同从绞肉机中缓缓释出，形式统一且质感柔软。在工具属性和象征意义的变换中，这一视觉呈现隐喻了个人发展和文化进程中受到的种种规训，可能来自追求工具理性的社会机制，或是跨文化交流中的主流话语权归属。艺术家以极具视觉冲击力的形式，放大并反思东西方文明中被限定和固化的部分，同时也预示着对于替代性社会生产机制的探索。

This particular work features several ancient Roman columns, which appear to be slowly extruding from a meat grinder, uniform in form and soft in texture. In the transformation of their functional attributes and symbolic significance, this visual presentation metaphorically addresses the various disciplines imposed during personal development and cultural processes—possibly stemming from a society driven by instrumental rationality or from the dominant discourse power in cross-cultural exchanges. Through a highly visually impactful form, the artist amplifies and reflects on the parts of Eastern and Western civilizations that have been confined and ossified, while also hinting at the exploration of alternative social production mechanisms.



展览呈现：A厅（一层）

On Exhibit: A Hall (First Floor)



展览呈现：A厅（一层）  
On Exhibit: A Hall (First Floor)

# 23

## 艾柯·努格罗荷 Eko Nugroho

艾柯·努格罗荷（1977年生于印度尼西亚）是一位国际知名的当代艺术家，现居印度尼西亚主要艺术中心之一日惹。他在日惹获得了创作灵感，勇敢地开始了油画创作。从油画、书籍、漫画和动画到刺绣、雕刻，以及他最近对故乡传统艺术“皮影戏（wayang kulit）”的现代解读，他一直游走于各种艺术领域。

Eko Nugroho (born 1977 in Indonesia) is an internationally renowned contemporary artist currently based in Yogyakarta, one of Indonesia's major art centers. Inspired by his time in Yogyakarta, he boldly began working with oil painting. From oil paintings, books, comics, and animations to embroidery, sculpture, and his recent modern reinterpretations of traditional Indonesian "wayang kulit" (shadow puppetry), he navigates a variety of artistic fields.

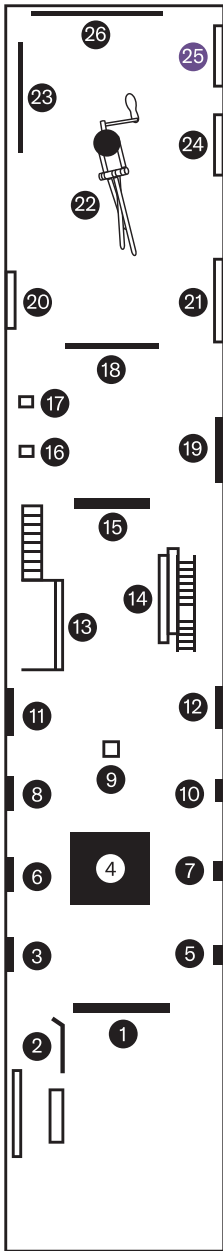
他以传统的印尼刺绣为基础，结合自己社区的劳动力，用独特大胆的风格将艺术从个人领域扩展到社会领域，突显社区的意义。他的作品在建筑外墙和机场等公共场所展出，在观众的日常生活中引发广泛的共鸣。

Building on traditional Indonesian embroidery and incorporating the labor of his community, Eko Nugroho uses a unique and bold style to extend art from the personal to the social realm, highlighting the significance of community. His works have been displayed in public spaces such as building facades and airports, resonating widely with the everyday lives of viewers.

# 24

## 秦琦 Qin Qi

秦琦（1975年生于陕西）1999年考入鲁迅美术学院油画系。目前生活工作于北京和沈阳。秦琦的创作以大尺幅和超写实的语言风格闻名，他将社会历史的叙事和多种图像碎片化地设置在不同的场景之下，呈现出混杂而曲折的语境。作品中的碎片化叙事既有纪实又有虚构，移植与混合的视觉修辞，营造出荒诞不经的意蕴。这些看似真实甚至逼真的情境实则虚构，创造出令人难以理解的迷局和悬疑感，同时在这些间隔中，充分探索现实与历史的象征与寓意，拓展想象的空间。



展览呈现：A厅（一层）  
On Exhibit: A Hall (First Floor)

Qin Qi (born 1975 in Shanxi) entered the Oil Painting Department of Lu Xun Academy of Fine Arts in 1999. He currently lives and works in Beijing and Shenyang. Qin Qi is known for his large-scale and hyper-realistic style, where he places narratives of social history and fragmented images in various settings, creating a mixed and convoluted context. His fragmented narratives blend documentary and fiction, employing visual rhetoric of transplantation and mixing to create an absurd and intricate meaning. These seemingly real or even realistic situations are, in fact, fictional, creating an enigmatic and suspenseful atmosphere while thoroughly exploring the symbolism and implications of reality and history, expanding the space for imagination.

《蹩脚的松鹤》在画面中形成一个日常合理语境中发生的，怪异、错乱的语义和形象上的关系，同时又形成一种类似短暂雕塑的新的视觉形式。当这些荒谬的效果与逻辑结合在一起，就组合成一个难以描述的世界。

*Lame Crane* forms a relationship of strange and disordered semantics and imagery within a context that seems everyday and reasonable, while also creating a new visual form similar to temporary sculpture. When these absurd effects and logic come together, they combine to form a world that is difficult to describe.

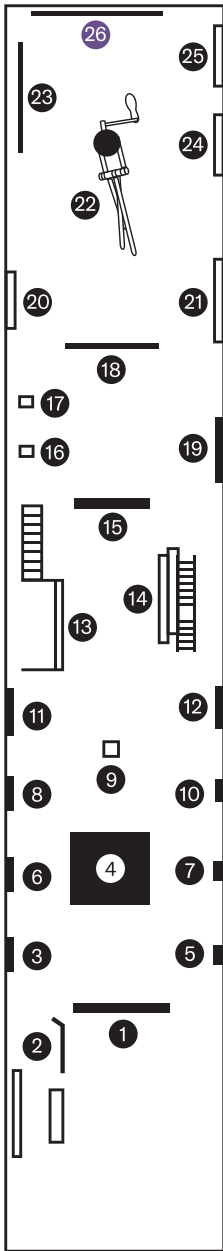
## 25

## 吴山专 Wu Shanzhuan

吴山专（1960年生于中国），作为中国“八五美术新潮运动”的重要人物之一，吴山专的艺术实践打破了诸如“观看”，“凝视”和“体验”这一类约定俗成的视觉艺术概念。他的身上汇集了草根智慧、思想实践与当代艺术的荒诞精神。

Wu Shanzhuan (born 1960 in China), as one of the key figures in China's "New Wave Art Movement" of the 1980s, has challenged conventional visual art concepts such as "viewing," "gazing," and "experience" through his artistic practice. His work embodies grassroots wisdom, intellectual practice, and the absurd spirit of contemporary art.

这个作品让人想起亚当和夏娃。艺术家将宗教中代表人类起源的亚当夏娃安置在充斥着当代消费主义最直观表现的超市中，是吴山专独有，兼具讽刺和幽默的戏谑表达，让宗教性、起源性的认知纳入当代消费社会的现实中，



展览呈现: A厅(一层)  
On Exhibit: A Hall (First Floor)

其荒诞强势地演绎让观众更加直观地感受到人性与消费主义的处境和相持。

This work evokes the image of Adam and Eve. The artist places the religious figures representing the origin of humanity, Adam and Eve, in a supermarket that epitomizes contemporary consumerism. Wu Shanzhuan's unique approach combines satire and humor, integrating religious and primordial cognition into the reality of contemporary consumer society. The absurdity of the piece powerfully conveys the tensions between humanity and consumerism, allowing viewers to more directly experience the situation and conflicts between the two.

## 26

## 蔡国强 Cai Guo-Qiang

蔡国强(1957年生于福建)的作品通常以东方哲学和当代社会问题为基础, 诠释并回应当地文化和历史, 旨在建立观众与更广阔宇宙之间的对话。

Cai Guo-Qiang (born 1957 in Fujian) often bases his works on Eastern philosophy and contemporary social issues, interpreting and responding to local culture and history with the aim of establishing a dialogue between the audience and the broader universe.

《为外星人所做的计划》系列共有33件作品, 从第0号到第32号。整个系列构思宏伟, 以外星人为假想观众, 旨在向星际同伴介绍地球历史, 开启星际交流和对话。此件作品是本系列中尺幅最大、最壮观的作品之一。将艺术家在彼时对地球自然现象、宇宙空间、时间流逝以及古今文明等元素融会贯通于8米的超巨尺幅之内, 通过爆破艺术重现这些主题。该系列不仅探索地球的历史文化, 还引导地球观众超越自我, 仿佛置身远古, 重新体认宇宙、自然和地球的生命痕迹。

The "Plan for Extraterrestrials" series comprises 33 pieces, numbered from 0 to 32. The series is conceived on a grand scale, imagining extraterrestrials as the hypothetical audience to introduce them to Earth's history and initiate interstellar communication and dialogue. This piece is one of the largest and most spectacular works in this series. Integrating the artist's understanding of natural phenomena on Earth, space, the passage of time, and ancient and modern civilizations on an 8-meter scale, these themes are recreated through explosive art. This series not only explores the history and culture of Earth,



but also guides Earth audiences to transcend themselves, as if they were in ancient times, re-experiencing the traces of life in the universe, nature, and Earth.

# 27

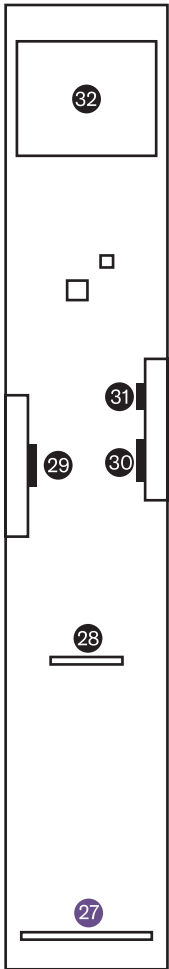
## 李永斌 Li Yongbin

李永斌（1963年生于北京）目前生活和工作在云南腾冲。他的录像创作主要集中在人脸这一主题上，经常以自己的脸孔为拍摄对象，并使用简单的器材和技法在家中制作大部分作品。

Li Yongbin (born 1963 in Beijing) currently lives and works in Tengchong, Yunnan. His video art primarily focuses on the theme of the human face, often featuring his own face as the subject and using simple equipment and techniques to create most of his works at home.

《脸》系列是李永斌创作生涯中最具代表性的作品，同时也是中国当代影像史中锚点式的存在。人脸作为主题是李永斌最擅长和关注的领域，他解释说这一主题源于对日常人物肖像的练习。然而，观者在观赏他的作品时，可能会从那些模糊或清晰的脸孔中感受到他对时间、存在、生命和宇宙等抽象哲学概念的深刻思考，这些作品往往能引发观者多层面的自我反思和探索。

The "Face" series is one of the most representative works in Li Yongbin's career and serves as a pivotal reference in the history of contemporary Chinese video art. The human face is a theme Li Yongbin is particularly skilled at and attentive to, which he explains as stemming from his practice of everyday portraiture. However, viewers of his work might sense his profound reflections on abstract philosophical concepts such as time, existence, life, and the universe through the blurred or clear faces depicted. These works often provoke multifaceted self-reflection and exploration in the viewers.



展览呈现：S厅（二层）

On Exhibit: S Space (Second Floor)

# 28

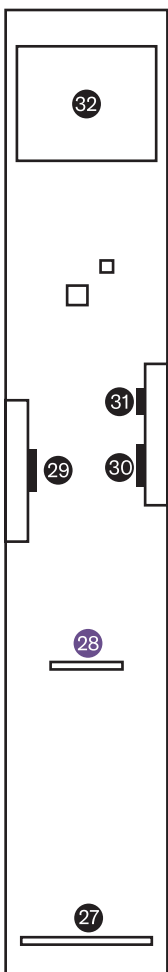
## 戈登·玛塔-克拉克 Gordon Matta-Clark

戈登·玛塔-克拉克（1943年生于美国纽约）是美国重要的观念艺术家和建筑师，对近半世纪的雕塑及当代建筑均有着深远的影响力。他的作品常常直接与城市环境及其社区互动，包括大规模的建筑干预，即在计划拆除的建筑中进行物理切割。他的作品超越了表演、概念、过程和大地艺术的流派，使他成为同代最具创新精神和影响力的艺术家之一。

Gordon Matta-Clark (born 1943 in New York, USA) was a significant American conceptual artist and architect, whose work has had a profound impact on sculpture and contemporary architecture over the past half-century. His projects often directly engaged with urban environments and their communities, involving large-scale architectural interventions, such as physically cutting into buildings slated for demolition. His work transcended genres including performance, conceptual art, process art, and land art, making him one of the most innovative and influential artists of his time.

作品拍摄了20世纪70年代，战后美国郊区的大片房屋开始衰败的情景。他试图在作品中发掘与建筑相关的意识形态假设，比如他为宾果(Bingo)拆除的那座独户住宅。艺术家认为社会流动性是最大的空间因素。一个人如何在这个系统中行动决定了他在什么样的空间中工作和生活，因此，他用摄影记录下了这种社会流动性。

The work captures the decay of large suburban homes in post-war America during the 1970s. In his art, Matta-Clark sought to explore the ideological assumptions related to architecture, such as the single-family house he dismantled for Bingo. The artist believed that social mobility was the most significant spatial factor. How a person operates within this system determines the kind of space they work and live in. Thus, he used photography to document this social mobility.



展览呈现：S厅（二层）

On Exhibit: S Space (Second Floor)

# 29

## 塞斯·普莱斯 Seth Price

塞斯·普莱斯（1973年出生于巴勒斯坦）是一位多学科后概念艺术家。他生活和工作在纽约市。他的多学科作品探讨了数字技术对艺术和艺术家在社会中的意义所造成的巨大转变。将画布和债券等材料融合在一起。

Seth Price (born 1973 in Palestine) is a multidisciplinary post-conceptual artist who lives and works in New York City. His diverse body of work explores the profound shifts in the meaning of art and the role of the artist in society brought about by digital technology. He merges materials such as canvas and bonds in his creations.

在本作品中，艺术家尝试将传统的手势绘画与3D计算机图形结合起来。他首先用手指和画笔将丙烯酸聚合物涂在金属或木制表面上，并添加手写字体、吹粉、喷漆以及反向转移的图像。然后，他将最终绘制的画作照片导入电脑，并挂在虚拟照相馆中，使其与反射管和其他3D物体碰撞。最后，这些物体的图像被打印到实际的绘画上，使他的手势标记与其计算机生成的反射相互对照。

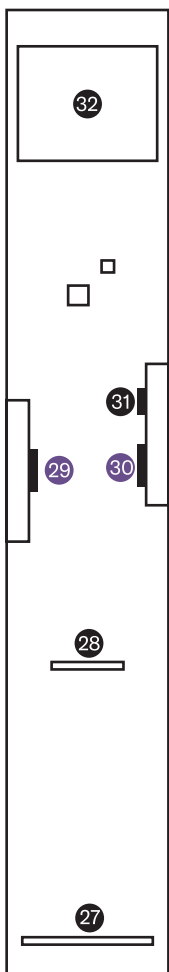
In this work, Price attempts to combine traditional gestural painting with 3D computer graphics. He begins by applying acrylic polymer with his fingers and brushes onto metal or wooden surfaces, adding handwritten text, powdered pigment, spray paint, and reverse-transferred images. He then photographs the final painting and imports it into a computer, where it is placed in a virtual photo studio and made to collide with reflective tubes and other 3D objects. Finally, the images of these objects are printed onto the actual painting, creating a juxtaposition between his gestural marks and their computer-generated reflections.

# 30

## 特蕾西·艾敏 Tracey Emin

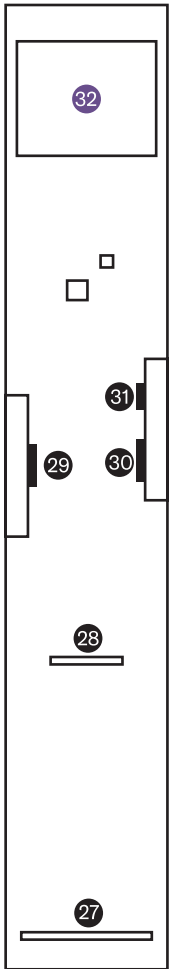
特蕾西·艾敏（1963年生于英国伦敦）毕业于英国伦敦大学伯贝克学院，塞浦路斯土耳其裔英国艺术家，英国艺术家群体“青年英国艺术家”成员之一。她创作了各种媒介的作品，包括素描、油画、雕塑、电影、摄影、霓虹灯文字和缝制贴花。

Tracey Emin (born 1963 in London, UK) is a British artist of Turkish



展览呈现：S厅（二层）

On Exhibit: S Space (Second Floor)



展览呈现：S厅（二层）  
On Exhibit: S Space (Second Floor)

Cypriot descent who graduated from Birkbeck, University of London. She is a member of the British artist group known as the "Young British Artists." Emin has created works across a variety of media, including drawing, painting, sculpture, film, photography, neon text, and sewn appliqué.

作品《我的每一部分都在流血》，讲述的是她个人的情感感受，文字取自艺术家自己的情感日志，是当时艺术家个体伤痛最私人、最直观的表达。该作同时是1999年5月至6月在纽约莱曼·莫平 (Lehman Maupin) 举办的展览的标题作品，这是她在美国的首次个展，也是她最早的一件霓虹灯雕塑。

The work *Every Part of Me's Bleeding* reflects her personal emotional experiences, with the text drawn from the artist's own emotional journal. It serves as the most private and visceral expression of the artist's individual pain at that time. This piece was also the title work for her exhibition held at Lehmann Maupin in New York from May to June 1999, marking her first solo exhibition in the United States and one of her earliest neon sculptures.

## 31

林科  
Lin Ke

林科（1984年生于浙江）。2008年毕业于中国美术学院新媒体系，获得学士学位。他是双飞艺术中心的成员，目前工作生活于上海。林科通过日常互联网的探索和应用软件的操作，催生了他的艺术创作和自画像。他使用屏幕截图和屏幕录制软件记录操作行为和概念图像，主要作品形式包括装置、图像、声音、文字、视频和电脑绘画。在他的作品中，林科以非常规的方式利用电脑软件，超越软件原本设计的意图，探索新的功能，使语言从基本的交流工具中解放出来，呈现出诗意的表现形式。

Lin Ke (born 1984 in Zhejiang) graduated with a bachelor's degree from the New Media Department of China Academy of Art in 2008. He is a member of the Shuangfei Art Center and currently lives and works in Shanghai. Lin Ke's art and self-portraiture are inspired by his exploration of everyday internet use and software applications. He uses screenshots and screen recording software to document his actions and conceptual images, with his main works including installations, images, sound, text, video, and computer-generated art. In his work, Lin Ke employs computer software in unconventional ways, surpassing the original design intentions of

the software, exploring new functionalities, and liberating language from its basic communicative role to present poetic expressions.

作品《Today》中，林科在黄昏时分，对着江对面高楼上的广告字感到困惑，难以辨认其内容。他用相机拍下了这一场景，并在 Photoshop 软件中将看不清的广告字改写成了“Today”。通过 Photoshop 的操作，他模拟了光影随时间流逝的变化效果。同时，他正好听着霍洛维茨的钢琴曲《童年即景》，这段音乐深深地影响了他的创作过程。

In his work *Today*, Lin Ke was puzzled by the advertisement on a high-rise building across the river at dusk, finding it difficult to discern its content. He took a photograph of the scene and used Photoshop to rewrite the unreadable advertisement as "Today." Through Photoshop, he simulated the effects of changing light and shadow over time. At the same time, he was listening to Horowitz' s piano piece "Childhood Scenes," which deeply influenced his creative process.

# 32

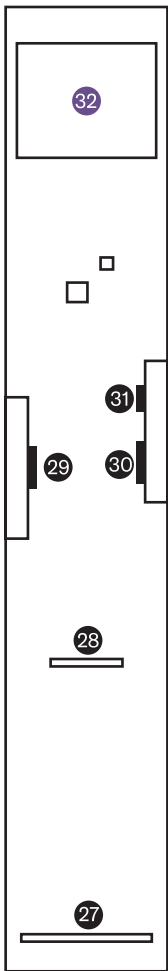
## 喻红 Yu Hong

喻红（1966 年出生于西安），毕业于中央美术学院。喻红最初接受的是写实绘画技巧的训练，后又发展出其独具的视觉语言，喻红作品的主题核心一直是“人性”与人是如何在这个社会、世界成长和生存，透过画笔下的人物表述其投入于现实和社会的关注情怀和个人剖析。

Yu Hong (born 1966 in Xi'an) graduated from the Central Academy of Fine Arts. Initially trained in realist painting techniques, Yu Hong later developed her own distinctive visual language. The central theme of her work has consistently been "humanity" and how people grow and survive in society and the world. Through the figures she paints, she expresses her deep concern for reality and society, as well as her personal introspection.

喻红通过重新大量阅读和研究中国传统绘画、敦煌和新疆克孜尔千佛洞壁画以及西方传统绘画作品，得到了创作灵感，创作了《金色天景》这四幅作品。她希望人们能像在古代一样，从下面向上观看这些作品，而画中的人物则俯视观众。“我希望这种展示和观看方式能重拾绘画在过去时代的荣耀，”喻红如是说。

Yu Hong drew inspiration for her series Golden Sky from extensive reading and research on traditional Chinese painting, the murals of Dunhuang and the Kizil Caves in Xinjiang, as well as Western



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classical paintings. She created four pieces for this series, intending for them to be viewed from below, as was common in ancient times, with the figures in the paintings gazing down at the viewers. "I hope this method of display and viewing can restore the glory that painting had in past eras," Yu Hong says.

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主编	何炬星
责任编辑	陈籽亦 高诗羽 谢小敏
设计	陈洁 王可婷
图片辑录	Mino 麻玥
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项目团队	何炬星 陈籽亦 高诗羽 何嘉峰 杨鑫夫 张之慧 谢小敏 刘铭 麻玥 沈语腾 陈洁 姜干一 卢艺文 李婷 刘冠一 姜思濛 王钰 郭曦文 郭文琳 何韩子 陈瑶 王可婷

Produce	Start Museum
Chief Editor	He Juxing
Responsible Editor	Chen Ziyi, Gao Shiyu, Xie Xiaomin
Designer	Chen Jie, Tina Wang
Image Compilation	Mino, Ma Yue
Translation and Proofreading	Mino, Chen Ziyi, Gao Shiyu, Shen Yuteng
Project Team	He Juxing, Chen Ziyi, Gao Shiyu, He Jiafeng, Yang Xinfu, Zhang Zhihui, Xie Xiaomin, Liu Ming, Ma Yue, Shen Yuteng, Chen Jie, Jiang Qianyi, Lu Yiwen, Lita, Gelina, Leslie, Louise, Christina, Kaylee, Hannah, Ella, Tina Wang