

丹尼尔·杜瓦 & 格雷戈里·吉奎尔

《带西葫芦和躯干的橡木柜》，2024

橡木

155 x 89 x 70 厘米

致谢私人藏家

丹尼尔和格雷戈里二人的作品对材料和表现形式的关注相辅相成，还可被视为对艺术品与实用物之间对立关系的持续质疑，此件手工雕刻橡木柜作品也遵循着同样的逻辑，它们既是高度装饰性的家具，又是具有自主性的独立雕塑。木柜上承载着健硕的人体躯干，并被多个巨大的西葫芦形象所包围着，丰富的肌肉形体与西葫芦的造型仿佛具有相似的线条延展和相同的界面质感，这些都来自于丹尼尔和格雷戈里非常规的形式语言，唤起了人类与非人类、“自然”与“文化”之间的相互关系。艺术家通过揭示构成作品元素的相似性，表达了消解人为制造的鸿沟、将所有生命形式去等级化并再度融合的愿景。

《绣有蚯蚓、马铃薯、酢浆草、马铃薯甲虫幼虫、马铃薯甲虫、韭葱、豆粉蝶、蜜蜂、红尾熊蜂、白尾熊蜂、赤条蟥、绿豆蝇、二十二星瓢虫、七星瓢虫、醋栗尺蛾、锁边机和缝纫机的刺绣被面》，2024

亚麻布上棉线与涤纶线刺绣，棉填充

194 x 249.5 厘米

致谢艺术家和天线空间

《绣有蚯蚓、蛴螬幼虫、蒲公英、孢子甘蓝、白菜、球茎甘蓝、赤条蟥、绿豆蝇、菜粉蝶幼虫、花椰菜、皱叶甘蓝、白尾熊蜂、菜粉蝶、七星瓢虫、红尾熊蜂、蜜蜂、缝纫机和锁边机的刺绣被面》，2024

亚麻布上棉线与涤纶线刺绣，棉填充

194 x 248.5 厘米

致谢艺术家和天线空间

丹尼尔·杜瓦 & 格雷戈里·吉奎尔此两件织物作品均由艺术家两人以亚麻布料手工拼接而成，并于其上进行刺绣。画面当中，物体、植物、动物和昆虫联系在一起，不仅仅是单纯地一种对野生动植物的类型学制作，而更像是各种生物共同生活的生态系统。同时，在每件织物作品中的植物和生物之间，都巧妙的融入了丹尼尔和格雷戈里在工作坊中用来创作的早期手工业工具——缝纫机、锁边机和彩色线筒——这些物件散落在蔬菜和花卉图案间，将消费生产与创作、欣赏艺术的过程相并置。

Daniel Dewar & Grégory Gicquel

*Oak cabinet with courgettes and body fragments*, 2024

Oak wood

155 x 89 x 70 cm

Courtesy of Private Collection

In tandem with such material and representational attentiveness, the duo's work can be viewed as an ongoing question of between artwork and functional object, and this work of hand-carved oak cabinets follows the same logic, appearing simultaneously as highly decorative pieces of furniture and autonomous, freestanding sculptures. The wooden cabinets carry a robust human torso and are surrounded by giant zucchini figures, whose rich muscular forms seem to share similar line extensions and interface textures with those of the zucchini, all of which are derived from Daniel and Grégory's incongruous vocabulary of forms, evoking the interrelations between the human

and the non-human, between "nature" and "culture". By revealing the similarities of the elements that make up their work, the artists express a vision of dissolving artificial divides, and a will to dehierarchize as well as merge all lifeforms we have created.

*Embroidered quilt with earthworms, potato plants, clover plants, Colorado beetles larvae, Colorado beetle, leek plants, clouded yellow butterfly, honey bee, red-tailed bumblebee, white-tailed bumblebee, striped shield bug, green bottle fly, 22 punctata beetle, ladybird beetle, magpie moth, overlocker machine and sewing machine, 2024*

Cotton and polyester thread on linen fabric, cotton batting

194 × 249.5 cm

Courtesy of the artist and ANTENNA SPACE

*Embroidered quilt with earthworms, cockchafer beetle larvae, dandelion plants, Brussels sprout plants, pe-tsaï cabbage plants, kohlrabi cabbage plants, striped shield bug, green bottle flies, cabbage white butterfly caterpillars, cauliflower cabbage plants, savoy cabbage plants, white-tailed bumblebee, cabbage white butterflies, ladybird beetle, red-tailed bumblebee, honey bee, sewing machine and overlocker machine, 2024*

Cotton and polyester thread on linen fabric, cotton batting

194 x 248.5 cm

Courtesy of the artist and ANTENNA SPACE

These works are two pieces of fabric that were hand-assembled and embroidered by the artist in linen. Objects, plants, animals, and insects are linked together in the works, not simply as a typological production of wildlife, but as an ecosystem in which a variety of organisms live together. At the same time, the plants and creatures in each fabric work are subtly interspersed with the early artisanal tools that Daniel and Gregory used to create their works in the workshop – sewing machines, lockstitch machines, and colorful thread bobbins. These objects are scattered among the vegetable and floral motifs, juxtaposing consumer production with the process of creating and appreciating art.

关小

《纪录片-农业的故事：养殖》，2019

乙烯基打印，C型支架，染色玻璃钢，透明树脂，电视机支架，音箱

背景布：250 x 450 x 180 厘米；

电视机支架：216 x 117 厘米 | 85 x 46 厘米；

大蜥蜴：35 x 100 x 45 厘米 x 3；

小蜥蜴：18 x 52 x 23 厘米；

树脂部件：41 x 35 x 35 厘米 x 5

致谢艺术家和天线空间

关小把犹如方块式的农耕场地演变为可视化的数据：地图上的比例尺、测绘用的色块区分，关小把其印绘于布面上，犹如一幅精心渲染的技术图腾，这个巨幅图像的背后是一组最早用于高光谱图像分类的测试区块影像，由红外光谱仪于 1992 年成像而成，该区域的十六种庄稼分别被标记为十六种颜色。这个背景图像与带有几分卡通造型的蜥蜴形象、染色的树脂部件、电视机支架和随身音响等物堆放在一起，仿佛呈现了一个可供摆弄和观看的摄影棚造景空间。“人类越思考未来，越去创造所谓的文明世界，就越远离自然、土地和人类自己”反映了关小聚焦于当代工业生产与所谓自然的关系，她认为农业或耕作类似于科幻小说，并运用此种空间装置的结果，通过强调图像的渗透性，链接到我们物理现实的一切，以激起我们的互动和反思。

**《窗户-柔软的脸颊》**，2019

榆木，丙烯着色，亚克力打印，麻绳着色，染色玻璃钢，3D 打印，永动机玩具，LED 台灯

230 x 180 x 38.5 厘米

致谢艺术家和天线空间

**《窗户-日落中的烟》**，2019

榆木，丙烯着色，亚克力打印，麻绳着色，染色玻璃钢，3D 打印，永动机玩具，LED 台灯

230 x 180 x 38.5 厘米

致谢艺术家和天线空间

**《窗户-麦田》**，2019

榆木，丙烯着色，亚克力打印，麻绳着色，染色玻璃钢，3D 打印，永动机玩具，LED 台灯

230 x 180 x 38.5 厘米

致谢艺术家和天线空间

窗户系列中的每件作品是一段独立的表达，作品里面堆满了照片、玩具、家居饰品和其它物品，关小称这些为“拼贴”的构建，试图打破常规物体固有属性的自成一体，联结起截然不同的材料物件。粗糙的深灰色弧形雕塑、具有生活气息的家具饰品、永不停歇的永动机、随意跳脱的麻绳、以及来自 80 年代电视广告和音乐录影带中的人物截图…组成了一个精心设计的故事，为这些作品的命名提供了一些线索，如：*Smoke in the Sunset*（日落中的烟），*Wheat Field*（麦田）等标题充满着文学作品中经常用到的意象表达，并且通过“窗户”这一造型投射实现一种“转折”的导向形式，使其通向另一个环境，另一种景观，另一种生活，另一种可能。

GuanXiao

***Documentary of Agriculture: Gathering***, 2019

Printed Vinyl, C-stands, dyeing fiberglass, crystal resin, universal screwdriver, stainless steel stands, headlights, snow board, speakers

backdrop: 250 x 450 x 180 cm

steel stands: 264 x 194 cm

head: 70 x 110 x 65 cm

resin pieces: 39.5 x 37 x 38 cm x 5

Courtesy of the artist and ANTENNA SPACE

Guan Xiao has evolved the as if square farming site into visual data – the scale on the map, the color block distinctions used for mapping – which Guan Xiao has printed and painted on the

canvas as if it were a carefully rendered technological totem, the giant image is backed by a set of images of a test block first used for hyperspectral image classification, imaged by an infrared spectrometer in 1992, with each of the sixteen crops in the area labeled with sixteen colors. This background image is stacked with objects such as lizard figures with a slightly cartoonish look, stained resin parts, a television stand, and a walkman stereo, as if presenting a studio set-up space to be manipulated and viewed. "The more that we think about the future, and manufacture the so-called civilized world, the farther we distance ourselves from nature, the land and ourselves" reflects Guan's focus on the relationship between contemporary industrial production and the so-called natural world; she sees agriculture or farming as akin to science fiction, and uses the results of such spatial installations to link us to our physical reality, through the emphasis on the pervasive nature of the images, in order to provoke us to think about the future.

***Window - Soft Cheek*, 2019**

Elm, acrylic coloring, colored rope, dyeing fiberglass, 3D print, perpetual motion toy, LED lamp  
230 x 180 x 38.5 cm

Courtesy of the artist and ANTENNA SPACE

***Window - Smoke in the Sunset*, 2019**

Elm, acrylic coloring, colored rope, dyeing fiberglass, 3D print, perpetual motion toy, LED lamp  
230 x 180 x 38.5 cm

Courtesy of the artist and ANTENNA SPACE

***Window - Wheat Field*, 2019**

Elm, acrylic coloring, colored rope, dyeing fiberglass, 3D print, perpetual motion toy, LED lamp  
230 x 180 x 38.5 cm

Courtesy of the artist and ANTENNA SPACE

The window series is a stand-alone existence for Guan Xiao, whose works are filled with photographs, toys, home accessories, and other objects that Guan Xiao calls "collage" constructions, trying to break the inherent properties of conventional objects and connect them with completely different materials. Rough dark gray curved sculptures, life-like furnishings, never-ending perpetual motion machines, hopping hemp ropes, and screenshots of characters from 80s TV commercials and music videos form an elaborate story that provides clues to the names of these works, such as "*Smoke in the Sunset*", "*Wheat Field*", etc., which are full of imagery often used in literature, and through the "window." This projection of the form realizes a kind of "turning" guiding form, leading to another environment, another landscape, another life, another possibility.

郭鸿蔚

**《幻想性错视》, 2019**

纸上水彩

101.5 x 66.5 厘米

致谢私人藏家

**《幻想性错视-番茄心 No.1》, 2024**

纸上水彩

28 x 28 厘米

致谢艺术家和魔金石空间

**《幻想性错视-辣椒脸 No.1》, 2024**

纸上水彩

28 x 38 厘米

致谢私人藏家和愚社

**《幻想性错视-辣椒脸 No.2》, 2024**

纸上水彩

28 x 28 厘米

致谢艺术家和魔金石空间

**《幻想性错视-辣椒脸 No.3》, 2024**

纸上水彩

28 x 28 厘米

致谢艺术家和魔金石空间

**《幻想性错视-辣椒脸 No.4》, 2024**

纸上水彩

28 x 28 厘米

致谢艺术家和魔金石空间

“幻想性错视”是指人们将无意义的图像或事物纳入自身熟悉的认识结构中，在辨认过程中赋予图像内容和意义；例如奶牛的花纹里看到了世界地图，人们会认为这是一种神迹的体现。由“幻想性错视”这一概念出发，郭鸿蔚通过绘画实践思考形的意义从何而来？事物和自然和我们读取的意义间又有什么关系？（具象）绘画形成的痕迹和与之匹配的描绘对象如何显现出相同和差异？

**《这还是一只纸杯么？》, 2009**

布上油画

150 x 200 厘米

致谢艺术家和魔金石空间

郭鸿蔚把目光集中于那些具有纯粹的形式感的主题——仅具躯壳的静物上，以智慧却不带私人情感的方式观察，摆置并描绘那些躺在他工作室里的东西。从充满触手可及日常之物的工作室里，郭鸿蔚走向了一个更广阔的领域，其中充满了人对其所处世界的好奇。那些被搁置在画布或画纸上的，平凡的牙刷、卷筒纸、残破的课椅、一次性的纸杯，被他从漠然的纯白背景中剥离了出来。

Guo Hongwei

***Pareidolia*, 2019**

Watercolor on paper

101.5 x 66.5 cm

Courtesy of Private Collection

***Pareidolia – Carrot Legs No.1*, 2024**

Watercolor on paper

38 x 56 cm

Courtesy of the artist and MAGICIAN SPACE

***Pareidolia – Tomato Heart No.1*, 2024**

Watercolor on paper

28 x 28 cm

Courtesy of the artist and MAGICIAN SPACE

***Pareidolia – Chili Face No.1*, 2024**

Watercolor on paper

28 x 38 cm

Courtesy of the artist and BLUNT SOCIETY

***Pareidolia – Chili Face No.2*, 2024**

Watercolor on paper

28 x 28 cm

Courtesy of the artist and MAGICIAN SPACE

***Pareidolia – Chili Face No.3*, 2024**

Watercolor on paper

28 x 28 cm

Courtesy of the artist and MAGICIAN SPACE

***Pareidolia – Chili Face No.4*, 2024**

Watercolor on paper

28 x 28 cm

Courtesy of the artist and MAGICIAN SPACE

"*Pareidolia*" refers to the phenomenon in which people always integrate abstract and meaningless images or objects into their familiar cognitive structures and assign content and meaning to images in the process of recognition. For example, if someone sees a map of the world in a pattern on a cow, they may see it as a manifestation of a miracle.

Based on the concept of "*Pareidolia*", Hongwei Guo began to reflect on the source of meaning of forms in his practice. Among the questions encompassed: What is the relationship between the original meaning of things and nature, and the meaning we read from them? How do the traces and corresponding depictions formed by the paintings (specifically) reflect similarities and differences?

*Ceci n'est pas un verre*, 2009

Vanish on Linen

150 x 200 cm

Courtesy of the artist and MAGICIAN SPACE

Focusing on more purely formal concerns, Guo Hongwei creates an inventive form of still life from objects he finds lying around his studio, moving out of the studio into a much broader arena that embraces humanity's curiosity about the world in which we live. Here, the familiar forms of toothbrushes, rolls of toilet paper, a battered chair, or a paper cup are isolated in the center of pristine white canvases or sheets of paper.

刘国强

《打开的门》，2015

双屏录像，45 秒

致谢艺术家

用两个摄像机拍摄一扇门打开，摄像机分别位于门的正面与背面，同步记录，门完全打开两个摄像机将相互拍摄，将两段录像并置播放。

Liu Guoqiang

*Doors opening*, 2015

Dual Screen Video, 0'45"

Courtesy of the artist

Use two cameras to shoot a door that is opened. The camera is located on the front and back of the door, and the recording is synchronised. When the door is fully opened, the two cameras will shoot each other, and the two videos will be played side by side.

刘月

《为极限值得唯一——18 2024 01-30》，2024

纸巾雕塑：纸巾、纸巾盒

11 x 11 x (18-18.8 ) 厘米 x 30, 25 x 25 x 25 厘米 x 30 (整体)

摄影：爱普生艺术微喷，哈内姆勒摄影纯棉硫化钡纸基纸

200 x 150 厘米

致谢艺术家

刘月选用了生活中常用的纸巾和纸巾盒作为基础，就像制作雕塑一样将纸巾折出一个看似对称、装饰、并且荒诞的花卉形状。以第一件塑造出的纸巾形态为标准，模仿复制出第二件、再以第二件模仿复制出第三件...依次类推。作品在感官上给人一种无聊、无效而崇高的感觉。

这件作品其实讨论了艺术品价格和价值之间的某些微妙关系。艺术品真正的价值很难定义，尤其以价格为标准更是无法估量。二者转换的有效性往往和自身的实际状况相悖。因此，刘月尝试让艺术品的手工性用一种有效的方式来明确出其价值中的价格标准。于是他假设了第一个手工折制的纸巾形体为 1 分钱，让价值以最低流通货币的价格方式体现。第二个是临摹第一个艺术性的形体来塑造的，因此，第二个包含第一个一倍的价格，即 2 分钱，第三个临摹第二个就是 4 分钱，依次类推，直到第三十个的时候纸巾的价值体现的价格可能已经 500 多万了。这是很让人吃惊和错愕的，我们都会发问，这纸巾怎么就会值这么多钱？而深究又会发现一开始它的价值推导出的价格可能比原本一个纸巾盒还要便宜的多。此刻的价格和价值关系以一种二律背反式的框架引向了去物质化的整体图景。伴随着悖论的不断产生，作品呈现出一种极其美妙的状态。

与此同时，艺术家将拍摄每件纸巾雕塑，记录其最佳状态。当藏家购买纸巾雕塑时，他们也将被赠予所收藏作品的肖像照（图像的制作成本由藏家承担）。随着时间流逝，看起来毫无价值的纸巾雕塑逐渐变形、塌落，而被作为物证的肖像照却变得更有价值，被保留下来。此刻，我们得到的又是什么。

Liu Yue

***Maximized Uniqueness-18 2024 01-30, 2024***

Tissue sculpture: Tissue paper, tissue box,

11 x 11 x (18-18.8) cm x 30, 25 x 25 x 25 cm x 30 (overall)

Photography: Epson ultra giclee print, hahnemuhle photo rag baryta

200 x 150 cm

Courtesy of the artist

Liu Yue chooses tissue boxes and paper towels, which are commonly used in life, as his base, and folds them like a sculpture to create a seemingly symmetrical, decorative, and absurdly floral shape. Using the first shaped napkin form as a standard, imitate and replicate the second, then imitate and replicate the third with the second... and so on. The work is sensually boring, ineffective and sublime.

This work actually discusses some of the delicate relationship between the price and value of the work of art. The true value of a work of art is difficult to define, and especially impossible to measure in terms of price. The validity of the two conversions is often at odds with their own reality. Therefore, Liu Yue tries to make the handmade nature of artwork in an effective way to clarify the price standard in its value. Therefore, he assumed the first hand-folded napkin form to be a penny, allowing the value to be represented by way of the price of the lowest circulating currency. The second was shaped by copying the first artistic form, so that the second was 2 cents containing twice the price of the first, and the third copying the second was 4 cents, Until the thirtieth when the value of that napkin embodied in the price may have been more than 5 million dollars. It's very surprising and dismaying, and we all ask the question, how could this napkin be worth so much money? Digging deeper reveals that the price derived from its value at the outset could have been much cheaper than an original napkin box. At this moment, the relationship between price and value leads to a holistic picture of dematerialization within a framework of antinomies. With the continuous emergence of paradoxes, the work presents an extremely beautiful state.



Meanwhile, the artist will take photographs of the work for each tissue sculpture to document it at its best. When a collector purchases a tissue paper sculpture, they will also receive a portrait of the work (the cost of producing the image will be borne by the collector). As time passes, the seemingly worthless tissue paper sculpture gradually deforms and collapses, while the portraits that were used as physical evidence become more valuable and are preserved. At this moment, what have we gained.

鲁钰

**《微波炉》**，2022

微波炉，不锈钢丝，厨具，食品推车

尺寸可变

致谢艺术家

**《家用电器系列：微波炉》**，2024

麻布，纸，炭笔，油画颜料

123×73 厘米

致谢艺术家

在追求工具理性和自动化的时代，个体与自己的生活日常渐行渐远。此时凝视一件熟悉的事物，就像经历一场神经退行性病变，即使面对共同经历过无数次的寻常瞬间，我们是否依然感到陌生和无所适从？

“联觉症”，又称“通感症”，用于描述不同的感官感受之间相互触发的体验。艺术家在此系列里记录感官边界在寻常生活瞬间中的消解，以亲切的陌生感激活被异化的生活，作为“感知力消退”这种社会疾病的治疗方式。

Lu Yu

***Microwave***, 2022

Microwave, stainless steel wires, kitchen utensils, pantry cart

Dimensions variable

Courtesy of the artist

***Appliances: Microwave***, 2024

Linen, paper, charcoal, oil paint

123×73cm

Courtesy of the artist

In the era of pursuing instrumental rationality and automation, individuals are gradually alienated from their everyday lives. Gazing upon familiar objects in daily life can feel akin to experiencing a neurodegenerative disease. Even when confronted with ordinary moments we have collectively encountered countless times, do we still feel a sense of unfamiliarity and disorientation?

“Synesthesia”, or “synaesthesia”, describes the phenomenon where different sensory experiences trigger one another. In this series, Lu documents the dissolution of sensory boundaries in everyday moments, utilizing a sense of intimate unfamiliarity to reactivate alienated

lives. This serves as a therapeutic approach to address the social pandemic of “perception degradation” .

刘唯艰

**《我的沙发 2》**，2013

布面丙烯

150 x 240 厘米

致谢艺术家

**《我的沙发 3》**，2013

布面丙烯

150 x 240 厘米

致谢艺术家

艺术家作为主体在重复处理画面中单一对象时汲取情感和哲思压缩进入客体怀抱。该项目在同一个时间与空间中只呈现唯一艺术家与唯一客体，章节化更迭。引起艺术家兴趣的事物是固定的他者。这一他者通常在日常中以最不起眼的方式（甚至沦为被遗弃对象）存在。描绘他者需要花费很长时间去凝视，虔诚等待来自事物内部觉醒的一次回应。这种回应足以将它从原有的语境中分离并挖掘出来，经过艺术家主观视角重新想象和塑造，形成与这一他者的合二为一。过程涉及流变和控制，最终赋予其永恒的精神属性。

Liu Weijian

***My Sofa 2***, 2013

Acrylic on canvas

150 x 240 cm

Courtesy of the artist

***My Sofa 3***, 2013

Acrylic on canvas

150 x 240 cm

Courtesy of the artist

The artist as a subject draws emotion and philosophical compression into the embrace of the object while repeatedly dealing with a single object in the frame. The project presents only one artist and only one object in the same time and space, and the chapters change. The thing that arouses the artist's interest is the Fixed Other. This Other usually exists in the most inconspicuous way (or even as an outcast) in the daily life. The depiction of the Other takes a long time to gaze at, to wait reverently for a response that comes from an awakening within the thing. This response adequately separates it from its original context and excavates it, re-imagining and reshaping it from the artist's subjective point of view to form a two-dimensional union with this Other. The process involves flux and control, ultimately giving it eternal spiritual attributes.

卡琳·桑德

**《厨房作品》**， 2012

青柠檬、马蹄笋、白菜、茄子、榴莲、荔枝、苦瓜、菱角、莲蓬、火龙果、茭白、南瓜、藕、上海青、莲雾、白萝卜、山竹、土豆、生姜、柠檬、紫扁豆、芹菜、芒果、秋葵、不锈钢钉

尺寸可变

致谢艺术家和施博尔画廊，柏林/巴黎/首尔

其中作品《生姜》、《土豆》致谢私人藏家

《厨房作品》（*Kitchen Pieces*, 2012）系列参考了静物画和 20 世纪前卫艺术的现成品创作概念。这组作品以调侃的口吻向 17 世纪荷兰静物画中对水果和蔬菜逼真但往往颇具戏剧性的表现致敬。荷兰静物画大师通常在深色背景上描绘水果、软体动物和/或野味，通过复杂的描绘来表现存在的短暂性，而《厨房作品》则在白色的墙面上轻描淡写地表现了这些物品易腐烂的特性。卡琳·桑德用真实的水果或蔬菜，展现传统绘画实践中的现实主义冲动，创造出了一种类似错视画般的效果。在经典的观念艺术作品如约瑟夫·科苏斯（Joseph Kosuth）的《一把和三把椅子》（*One and Three Chairs*, 1965），将物体描绘并置在一起，但桑德对水果和蔬菜的选择似乎是在嘲笑 1960 年代和 1970 年代大部分作品的严肃性。《厨房作品》直截了当的美学风格让人联想到极简主义和观念艺术的语言，但又有着自己的简洁和俏皮。

Karin Sander

***Kitchen Pieces***, 2012

Lemon(green), bamboo, chinese cabbage, eggplant, durian, litchi, balsam pear, water chestnut, seedpod of the lotus, pitaya, manchurian wild rice, pumpkin, lotus root, brassica campestris, wax apple, turnip, mangosteen, potatoes, ginger, lemon, purple hyacinth bean, celery, mango, okra, stainless steel nails

Dimensions variable

Courtesy of the artist and Esther Schipper, Berlin/Paris/Seoul

"*The Ginger*" and "*The Potato*" courtesy of Private Collection

"*Kitchen Pieces*" bear clear references both to the genre of still life and to the ready-made tradition of 20th century avant-garde art. The body of work is a tongue-in-cheek nod to the realistic yet often quite theatrical representations of fruits and vegetables in Dutch still-life painting of the 17th century. While Dutch masters often depicted fruits, mollusks and/or game on dark backgrounds, creating intricate depictions that addressed the transience of existence, the "*Kitchen Piece*" creates a bright spot on the white surface of the wall and carries its perishable nature lightly. Karin Sander uses the actual fruit or vegetable, preempting the realist impulse of traditional painting practice to create a tromp l'oeil-like effect. Classic Conceptual Art works, such as Joseph Kosuth's *One and Three Chairs* (1965), juxtaposed objects with their depiction, but with her choice of fruits and vegetables Sander appears to poke fun at the seriousness of much of those works from the 1960s and 1970s. The straightforward aesthetics of "*Kitchen Pieces*" is reminiscent of the language of Minimalism and Conceptual Art but has its own laconic and playful wit.

西尔·弗洛耶

《水 双联》，2002

双联影像（60分钟、无声）

2台显示器、2台播放器

致谢艺术家和施博尔画廊，柏林/巴黎/首尔

两台显示器并置于底座上，一台播放着一杯水慢慢失去光泽，另一台的画面中一锅水慢慢沸腾、不断溢出气泡。

Ceal Floyer

*H<sub>2</sub>O Diptych*, 2002

Video diptych (60', silent)

2 monitors, 2 players

Courtesy of the artist and Esther Schipper

Two monitors on a pedestal, one showing a glass of water slowly losing its sparkle, the other one showing a pot with water slowly starting to cook, thereby creating more and more bubbles.

劳丽丽

《地砖所言 - 阿兹特克国王的豆子》，2018

录像装置

尺寸可变

致谢 MAO 空间

有两位朋友做“bean to bar”巧克力，一个听起来有点蠢的操作来做生意，她们需要追本溯源地了解巧克力豆的原产地，每次通过公平贸易的管道买大量约几十公斤的可可豆回来，也亲身到访小农。豆子买回来是已经炒好发酵好的，但我朋友还会自己去烘干、研磨、除去豆荚、调温、倒模成型才把巧克力由豆子做出来。

我不知道耕种与食物制作，究竟是摧毁或是创造价值。自16世纪初期起，墨西哥阿兹特克国王饮用由可可豆加水和香料制成的饮料 Aztec Drink，如香醇及苦涩的咖啡豆般，可可豆跳入了人对它莫名其妙的依赖关系。是兴奋作用或是令人有愉悦快乐的苯乙胺从中作梗？无论是世事光怪陆离，还是个人情绪差的时候，尝一口 comfort food。理想跟巧克力的融化与成型一般，伴随是希望跟败坏的循环交错。

Lo Lai Lai Natalie

*Message from the Tiles- Aztec's Beans*, 2018

Video installation

Dimensions variable

Courtesy of MAO SPACE

Two friends of mine are making “bean to bar” chocolate. This seemingly backward way of doing business requires them to trace the country of origin of the cacao beans, and purchasing a few

tens of kilograms of cacao beans through equitable trade, and to do so, they had made personal visits to the local farmers. The beans have already been dried and fermented, but my friends went through the process of drying, grinding, sifting out the bean pod, manipulating temperature and eventually pouring the chocolate into the mold.

I am uncertain whether agriculture and food production are processes of destruction or value production. In the early 16th Century, the Aztec Kings of Mexico was the first to enjoy what later to be known as the Aztec Drink, made of cacao beans, water, and spices. Like the flavorful and bitter coffee beans, cacao beans have unexpectedly become indispensable to people. Is it due to its pleasure-inducing agent phenyl-ethylamine? Whether confronted with the oddities of the world or the lows in personal moods, have a bite of comfort food. Dreams, like the melting chocolate, are often accompanied by the overlapping cycles of hope and ruins.

娜布其

**《混杂结构》**，2022

木板、金属管件

620 x 585 x 205 厘米

致谢艺术家和 CLC 画廊

在这一结合了建筑、工业和景观设计元素的开放式大型结构中，观众可以任意穿行，也可以自行重新定义它的用途。通过这件融合的、建筑化的雕塑，娜布其将她对物质与想象空间的研究推向另一深度，并进一步探索身体与它们之间的关联。

**《冥想室》**，2022

牛津布、不锈钢、高密度海绵、金属悬挂配件、尼龙绳

130 x 130 x 150 厘米

致谢艺术家和 CLC 画廊

这组悬空结构的作品在展厅内为观众提供了暂时的私密空间，使其可以遵循自己的灵感来使用。作品糅合了相互违异的元素，例如内与外，动态与静止，雕塑与建筑，并以轻快的手段消解了这些表象的矛盾。

**《桌面游戏：偶然事件》**，2022

铝、亚克力、玻璃钢、纸上打印、绳子、木板、漆

桌子：708 x 384 x 75 厘米，凳子：43 x 40.5 x 45 厘米 x 4

致谢艺术家和 CLC 画廊

家具与雕塑的区别在哪里？娜布其对这一问题充满兴趣。她往往在创作中引入具有日常功能性的物品，以此来挑战长久以来人们认知中艺术品所处的固化地位。这件大型桌子结构承载着隐喻性的景观，以游戏的方式带来时间和空间的交错感，形成了独特的专属于个人的情节、线索以及不确定的结果，是一个允许自由表达和实验的空间。作品邀请观众自行制定游戏规则，随心摆放艺术家设计的小物件。随后，也欢迎自由拍摄记录下个人的陈设结果，并发表在“一切都回到了开始的地方”平台上。

Nabuqi

***Hybridstructure*, 2022**

Plank, metal pipes

620 x 585 x 205 cm

Courtesy of the artist and CLC Gallery Venture

Combining architectural, industrial and landscape design elements, the large scale structure is open for visitors to cross and define the use that they want to give to it. With this hybrid sculpture that tends towards architecture, the artist is pushing to another level her research on physical and imaginary space and the way the human body relates to them.

***Meditation room*, 2022**

Oxford fabric, stainless steel, high-density foam, metal suspension, accessories, nylon rope

130 x 130 x 150 cm

Courtesy of the artist and CLC Gallery Venture

These two suspended structures provide visitors with an intimate space within the gallery, that they can use according to their inspiration. The piece mixes different elements and concepts, such as inside and outside, movement and stillness, sculpture and human scale architecture, resolving these apparent contradictions in a light and playful way.

***Boardgame : accidental cases*, 2022**

Aluminium, PMMA, fiber reinforced plastics, print on paper, rope, plank, paint

Table: 708 x 384 x 75 cm, Four seats: 43 x 40.5 x 45 cm x 4

Courtesy of the artist and CLC Gallery Venture

Intrigued by the subtle distinction between furniture and sculpture, Nabuqi frequently conceives works that challenge the status of artwork by having a common function. This large scale table shaped structure becomes the set up for a metaphorical landscape. While it appears as common facility for visitors to use in the exhibition space, it does also function as a space of free expression and experimentation. The ambiguity of the piece triggers a potential of interaction with the audience that represents a significant move in Nabuqi' s practice, since so far her works engaged with the public in a rather indirect way. Visitors are invited to play with the miniature objects designed by the artist, according to their own game rules. They are also encouraged to take pictures of the specific arrangements that they like and to post them on the dedicated platform.