



Andrea Sunder-Plassmann



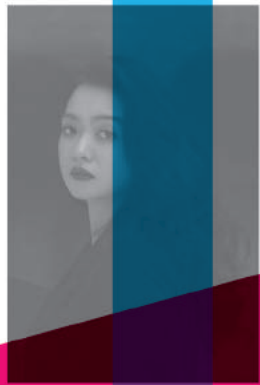
Elizabeth Ross



刘凡



Iris Schieferstein



栗子



吴静



Marina Grzinic + Aina Smid



Marisa Caichiolo

TROUBLE DIARIES



Mathilde ter Heijne



Pamela Martínez



Sandra Ramos



Sandra Vázquez de la Horra



Tanja Ostojic



炭吸



Tea Makipää



王娅茗



乙蒙

前言

Preface

“问题日记：一份政治声明”是一个系列展览，它展示的是来自世界各地的女性艺术家的独特状态和各种不同的（创作）方式。从这个意义来说，它恰好审视的是由于地点、观众和文本的变化，而产生的不同的再现模式。此外，本次展览旨在探索后女性主义理论在女性美学中的各种新概念的状态。

故事的开始由 20 世纪两位著名的作家所启发，她们在文学和散文上的贡献，改变了人们对女性的看法以及女性在社会和文化中的作用。例如，弗吉尼亚·伍尔夫的叙事散文《自己的房间》，还有西蒙娜·德·波伏娃的《第二性》。伍尔夫在 1928 年发表的关于女性需要钱以及“如果她要写小说”，需要自己房间的声明，至今（人们）仍有共鸣。另一方面，她评论最多的和相关的书出版后反响，仍然像和过去一样，对女性主义理论产生着深远的影响。

尽管波伏娃存在哲学方式支持了索绪尔的语言和神话研究，她的论述有助于从不同的观点去定位女性的视角。在“第二性”中，她揭示了历史上关于女性的狭隘性和父权制的观点。她分析和质疑了生物学假设的理论；弗洛伊德精神分析的局限性；女性自然死亡的神话，她对文化和历史的修订做出了巨大的贡献。

尽管如此，《问题日记》也给我们今天的讨论带来了不同的视角。日记是日常生活的一部分，反映和建构着主体性；重新发现着内在的声音，“她者”希望通过行动和期望的记录，及时地沿着一条线走下去。正是在这个空间中，通过亲密的主体关系，不同的声音被搜集并重新组合，需要提出女性的话语和美学之地，它不一定形成政治理论，女性问题一直就是有争议的假设。它们是！

在这里，我们假设安妮·鲍尔对弗吉尼亚·伍尔夫将书信体与批判性思考结合，进行了评论。当鲍尔对书信体形式的作者地位与那些保持日记习惯的作者

进行对比时，她指出：“作家的愿望，就像日记作者一样，要改写自己。”在这个意义上，《问题日记》将不同背景、经验和经历的女性艺术家的言行录放到一起，这些女艺术家意图重新书写她们个人的历史，将之带入公共领域，她们内心最关切的地方。

这个展览展示从女性视角建立集体经验的个人行动。一个人的私生活，能将其处理更广阔的政治事项的方式更加的复杂化。集体记忆的建构，不失个人感受和情感纽带的视线，不能很容易地划分为理论，将其理论化，以及政治性地主导它们。

因此，《问题日记》也喜欢用探索的方式，艺术家使用行为策略，同时挪用传统，来揭示女性身体的暴露被作为评判的武器时，她如何变成了一个政治主体。这些艺术家的核心理念，其工作的重点在其身体本身，可以追溯到朱迪斯·巴特勒，她声称，性别是一种文化建构。你的身体不属于自己，但受到公众的监督，你的个人日记成为公共议程的一部分。

我思考过后女权主义，酷儿同性恋和女性主义者新修订的其它状态，包括其它不是典型两极的双性恋的概念。这些理论认为，一个新的政治主题被完全忽略了，因为它不适合传统的由女性和男性定义的二元角色。在当代生活的复杂性中，如同一性别的非正统家庭、流动性、无家可归、政治立场、新经济秩序、种族，包括他者，这些其它的因素也必须考虑。

丹米斯 P. 莱昂
柏林，2017 年 11 月

"Trouble Diaries: a political statement" is a series of exhibitions exploring the unique positions and approaches of women artists from around the world. In this sense, it is appropriate to examine different models of presentations that vary according to the place, audiences and context. Furthermore, this exhibition aims to explore new conceptual positions in female aesthetics after post-feminism theory.

The beginning of the story was inspired by two well-known authors of the 20th century who changed the perception of women and their role in culture and society with their contribution from literature and essays. For example, Virginia Woolf's narrative essay "A Room of One's Own", and also Simone de Beauvoir's "The Second Sex". The statement of Woolf in 1928 concerning the need of women to have money and a room of her own "if she is to write fiction" still continues to have resonance in the present. On the other hand, Beauvoir's repercussion after the publication of her most commented and relevant book, is still as remarkable influence in feminist theory as in the past.

Despite her existentially philosophical approach supported by Saussure's research in language and myths, Beauvoir's account has contributed to positioning women's perspective from a different outlook. In "The Second Sex", she reveals the narrowness and patriarchal standpoint about women in history. She analyzed and questioned theories from biological assumptions, the limited perspective of Freud's psychoanalysis regarding the castration of sexes, myths about women-mother-nature-death, contributing enormously to the revision of culture and history.

Notwithstanding, "Trouble Diaries" brings back also a different angle into the discussion today. Diaries are part of daily life reflection and construction of subjectivity; the re-discoveries of an inner voice, the "Other" that wants to follow a line in time through the recording of actions and expectations. It is in this space where different voices are collected and reunited through the subject of intimacy, the needs to claim a place of women's discourses and aesthetics without being placed necessarily into a political frame of reference because of the assumptions that female issues are always controversial. And they are!

Here, we assumed Anne Bower's remarks regarding the critical writing of Virginia Woolf who combined critical thinking in an epistolary form. When Bower compares the position of writers of epistolary form and those who keep a personal diary, she states: "letter writers

wish, like diarists, to rewrite themselves." In this sense, "Trouble Diaries" brings together memorabilia of woman artists from diverse backgrounds and experiences who intend to re-write their personal history, bringing into the public sphere, their most inner concerns. The exhibition sheds light on individual actions that build a collective experience from a female perspective. A person's intimate life can complicate the way one addresses broader political agenda. The construction of collective memory, without losing sight of personal feelings and emotional bonds, cannot be easily classified into theories, of which rationalize, and thus dominate them politically.

Therefore, Trouble Diaries would also like to explore the way in which artists employ strategies of performance while appropriating traditional genres, to reveal how the female body becomes a political subject when exposed as a critical weapon. The core concept for these artists, whose work centers itself on the body, can be traced to Judith Butler who declared that gender is a cultural construct. Your body does not belong to oneself, but is subject to public scrutiny, and your personal diary becomes part of a public agenda.

I have considered other positions in the postfeminist theory, queer-lesbian and the new revision of feminist that seeks to include other notions that are not the typical bisexual polarity. Those theories consider a new political subject that has been totally ignored because it does not fit in the traditional binary roles performed by the definitions of female versus male. In the complexity of contemporary life, other considerations have to be taken into account like alternative families of the same gender, mobility, displacement, political positions, new economic order, race, including others.

Dermis P. León
Berlin, November 2017

女性主义艺术——不是问题的问题？

Feminist Art -- not a problem?

当策展人丹密斯女士去年跟我提到在中国做一个女性主义的展览时，我的第一反应是：在中国做这样一个展览是有风险的。这种风险来自于：在一个父权社会影响严重的当代中国，无论是在学术圈，还是在艺术圈，女性主义不再是一个热门话题，甚至有人提出：女性主义根本就不是一个命题。但是在看过她的策展方案和参展艺术家作品之后，我觉得与这些活跃在西方社会非常重要的女性艺术家做一个中外女性艺术家的对比，将会是一个比较有趣的展览。

谈到女性主义，首先需要从对“feminism”一词的演绎来解读其在中国的发展。早在“五四”新文化运动中，西方女性主义就被介绍到中国，当时的学者根据西方女性主义运动的特点将之翻译为“女权主义”，旗帜鲜明地强调女性在社会、政治和经济地位上的平等权力，反对任何妇女遭受任何社会、个人或经济上的歧视。后由于很多学者的反对，视女权主义为洪水猛兽，为了缓和这种偏见，故“女性主义”取代了“女权主义”。在汉语言中，女性主义较女权主义确实更为中庸和和平，少了份咄咄逼人的味道，也摆脱了对女权主义者都是偏激、刻板、离经叛道的女人的那种偏见。

二十世纪上半叶，女性主义在中国最初的发展，不管是倡导“人权”还是强调“人”的政治经济斗争，一直伴随着借用男性主体，伴随着社会其它问题的解决，被学者们戏称为“搭车解放”。解放以后，大批妇女获得了教育权和就业权，就业领域中的社会性别界限有所突破，使得女性有可能选择一条不必依附男性而独立的人生之路。不过，女性解放一直与那个时代将个体价值相联系，被置于国家、民族、阶级的主流意识形态之下，被赋予了更多的政治涵义。这是至上而下的女性解放，导致了传统父权社会意识依然盛行，女性的自我意识并没有欧美国家那么突出和明显，也使得学术界，特别是在艺术圈，女性主义艺术在 21 世纪前后流行了一段时间以后，便消声觅迹，不再是学术的热点。

从学理上讲，女性主义实际上包括了政治、理论和实践三个层面的内容。在政治层面，两性的不平等是一场关于社会意识形态的政治斗争，其终极目标是消除性别的不平等和一切不平等现象。在理论层面上，女性主义为学术界提供了一种全新的认识世界、社会和人类自身的视角，强调两性平等、肯定女性的价值观念、学说或方法论。在实践层面上，女性主义是一场争取妇女解放的社会运动。由于涉及的层面多而广，且不断的流动与变化，导致了人们在谈及这一问题往往不一定在一个频道上。

在艺术圈里，女性主义更像是一种观察的视角、抽象的意识形态和实践的政治策略。女性主义的实践也因为社会环境和生活境遇的不同，使得西方中产阶级白人的、单一的女性主义无法解释各国女性主义艺术实践的差异，造成了女性

主义艺术的多元化与差异化，本次参展艺术家的多元性也体现了女性主义艺术的多元化状态。

1、女性经验：一种批判的工具

自 1960 年代西方激进女性主义提倡“个人的就是政治的”，女性主义者就开始将关注的问题转向日常生活层面，从父权制的根源去寻找性别不平等的种种表现，通过寻找历史上女性艺术家的声音以及挖掘女性艺术家所做的作品，深入探讨女性在艺术史上消失的原因。大批女性艺术家参与到对父权制关系中女性不平等地位的声讨当中，用艺术的方式将性别正义在公共领域与私人领域的缺失加以呈现和批判，女性主义艺术成为一种批判的工具，以身份政治为代表的文化政治学成为女性艺术的显学。

2、女性经验：一种建构的话语

如果从方法论的角度来考量女性经验的话语建构问题，如何面对女性经验进行话语分析，不同的文化语境下的经验表述存在着巨大的差异。从历史学的角度来看，后结构主义中语言学的转向意味着对表现、再表现的历史分析，而不是追求所谓的“历史真相”，那么“女性”这样的概念实际上也是建构起来的，女性主义艺术中强调的女性经验并非具有同质性，经验、话语与主体三者之间是一种关联性的状态。

3、女性经验：不同风格的认知？

在中国，当人们谈论女性艺术时，不少女艺术家都尽量回避这个话题，她们认为：好的艺术不应该划分性别，强调身份往往带有一种歧视。女性艺术家批判性的思考确实引起了人们关注女性与艺术生产之间的关系，但是过分的强调性别的差异，却容易招致本质主义的批判。

当人们论及女性主义艺术时，更多是从不同的观察视角去考量与传统男性化认知的独断地位之间的关系。女性艺术家除了作为女性的经验之外，同样也感知到作为人的存在的其它经验，并且将这种经验与艺术创作进行转化时，并不能完全与风格划等号。所以，我们没有必要纠结于女性主义艺术的风格是否成立，而应更加关注女性艺术家如何运用不同的观察视角和艺术手段将其自身的女性经验转化为艺术作品。本次展览的 18 位艺术家，在多元化的文化背景下，用她们独特的女性经验去感知和建构一种女性的视觉话语，为复杂的当代艺术谱系提供一个可供阐释和延伸的视觉文本。

刘凡

2017 年 11 月于南湖

When Dermis, the curator, told me to have a feminist exhibition in China last year, my first reaction was: there is a risk of doing such an exhibition in China. This risk comes from that in such patriarchal society of modern China, whether in academic field or in the art circle, feminism is no longer a popular topic. It has even been proposed: feminism is not a proposition. But after seeing her curatorial program and the works of participating artists, I thought it would be interesting to do a comparison of Chinese women artists and such well-known international women artists.

When it comes to feminism, it is necessary to interpret its development in China from the direct translation of the word. During the new movement, western feminism was introduced to Chinese culture. According to the characteristics of the western feminist movement, scholars at that time translated feminism as “Nv Quan Zhu Yi”, which clearly emphasizes the equal rights for women in the social, political and economic status against any women suffering from discrimination of any kind. As a result, many scholars opposed feminism, and were regarded as great scourges. In order to alleviate this bias, “Nv Xing Zhu Yi” took a place of “Nv Quan Zhu Yi”. In Chinese, “Nv Xing Zhu Yi” is more moderate and peaceful, a little overbearing tone, and doesn't suggest prejudice. It is far from the image of extreme deviant women.

In the first half of the twentieth Century, the initial development of feminism in China, whether advocating as “human rights” or emphasizing the economic and political struggle of “human beings”, had been accompanied by borrowing a male subject with other social problems. It had been dubbed as “giving a lift of liberation”. After such liberation, many women have obtained the right to education and employment, and the social gender limit in the field of employment had been broken, which made it possible for women to choose an independent life without depending on men. However, women's freedom has always been linked with the individual values of that era and has been placed under the mainstream ideology of the state and class which has been given more political meaning. This movement of women liberation is from the upper level to the lower level, which resulted in the traditional patriarchal society in which such consciousness still prevails. The women's self-consciousness has not been as prominent as western women, primarily in the United States. Feminist art is no longer as it was in the 21st Century; not only in the academic circle but also in the art world of China.

Theoretically, feminism includes three aspects: politics, theory and practice. At the political level, gender inequality is a political struggle about social ideology, whose goal is to eliminate gender inequality and discrimination. On the theoretical level, feminism provides a new understanding of the world, society and humans themselves, emphasizing on gender equality, affirming women's values, doctrines, and methodologies. Practically, feminism is a social movement for women's liberation. Due to the wide range involved, the perspective of feminism has lead occasionally to misunderstandings.

In the art field, feminism is more like an observation perspective, abstract ideology and practical political strategy. Because of different social environment and living conditions, single women from western society that are white and middle class are no longer the only feminist practice. Feminist art is diversified and the differences are reflected in this exhibition.

1. Women experience: a critical tool

Since the 1960s, Western radical feminism has advocated “personal is political”, therefore feminists began to be of concern in daily life, in order to find the manifestations of gen-

der inequality from the roots of patriarchy, by studying the missing female artists in the history of art. Many women artists denounce patriarchal relations of unequal status that use it artistically to present and question the gender justice in the public and private areas. Feminist art has become a critical tool to identity politics, which is the representative of cultural politics that is a focus of art produced by women.

2. Women experience: a constructive discourse

If we consider the discourse construction of female experience from the methodological point of view, the manner in which one carries out such discourse by women experiences, has resulted in great differences within the expression of different cultural contexts. From the historical point of view, post-structuralism in linguistics suggests an analysis of performance and history, rather than the pursuit of the so-called “historical truth”. The concept of “women” is in its actuality, constructed. The feminist art, which emphasizes on the women experience, is not homogeneity. It is an association of state among experience, discourse and subject.

3. Women experience: different styles of cognition?

In China, when people talk about women's art, many artists try their best to avoid this topic. They think that good art should not be divided by gender and emphasize that identities often are discriminated. The critical thinking of female artists has aroused people's attention to the relationship between women and art creation. However, if there is excessive emphasis on gender differences, it makes it easy to lead to essentialism criticism.

When people talk about feminist art, they see it a from different perspective when considering the relationship between the traditional men's cognition, concept of masculinity, and the status of dogmatism. In addition to women's experience, they also perceive other experiences such as human being's existence. They cannot be equated to the styles, especially when this experience transforms into artistic creation.

Therefore, it is not necessary for us to worry about whether the style of feminist art is established or not, but we should pay more attention to how women artists use their unique observation and artistic means to turn their own life encounters into artwork. The artists in this exhibition use their particular experience to perceive and construct their visual discourse, providing an interpretation and extension of the visual text for the complex contemporary art pedigree under the diversified cultural background.

Prof. & Dr. Fan Liu

South Lake, November 2017

Andrea Sunder-Plassmann
安德里·亚森德－普拉斯曼



在柏林、波恩和哈瓦那生活和工作。她在柏林艺术大学学习美术、艺术和手工艺教育。自 2007 年起，她在阿尔特阿兰斯艺术和社会科学大学担任摄影和临时艺术的教授。自 2009 年以来在古巴哈瓦那 ISA 艺术大学举办的跨学科年度研讨会。她的作品在欧洲、澳大利亚、美国、加拿大和古巴得到了广泛的展出。她与 Sigi Torinus 一起共同创立了“2009 年古巴－德国研究项目”，并一直在持续着“浏览美”项目。

她从事摄影、电影 / 录像和装置方面的工作。作为 20 世纪 80 年代柏林早期的实验性和多学科艺术场景的先驱，Andrea 的作品将摄影、超 8 和 16 毫米电影的表演结合在一起。从那里，她开始创建临时的和特定场地的装置，探索对象和环境之间的协同作用，以及观察者作为工作中的一个元素所产生的影响。利用摄影来研究时间、光线和空间，安德里的作品同时考察了感知和人性。她用感性意识的美学和心理学来平衡媒体的美学。虽然她的艺术重心已从自传转向当代，安德烈继续实验的界限，认知和直觉。

Lives and works in Berlin, Bonn and Havana. She studied Fine Arts, Arts & Crafts Education at the University of the Arts, Berlin. Since 2007 she teaches as a Professor of Photography and Temporary Arts at Alanus University of Arts and Social Sciences, Alfter. Since 2009 annual transdisciplinary seminar at University of the Arts ISA, Havana, Cuba. Her work has been widely shown in Europe, Australia, the US, Canada and Cuba. She co-founded the Cuban-German research project senseLAB 2009 and the ongoing project browsing beauty (together with Sigi Torinus).

She works with photography, film/ video and installations. A pioneer of the early experimental and multidisciplinary art scene of Berlin in the 1980s, Andrea's work combined performance with photography, Super8 and 16mm film. From there, she began creating both temporary and site-specific installations that explore the synergies between object and environment and the impact of the viewer as an element in the work. Using photography to investigate time, light and space, Andrea's work examined both perception and human nature. She counterbalances the esthetics of media with the esthetics and psychology of sensorial awareness. While her artistic focus has shifted from the autobiographical to the contemporary, Andrea continues to experiment with the boundaries of both cognition and intuition.



《亲密关系》交互式录像装置 2015
The Intimacy, Interactive video installation



《活人造型》录像装置 2012
艺术家授权使用
Tableaux vivants (Wunderblock der Seele)
Videoinstallation Courtesy of artist

Elizabeth Ross
伊丽莎白·罗斯



伊丽莎白罗斯是艺术家、艺术项目经理、社会文化经纪人、策展人、国际记者。她的先锋社会文化活动涵盖艺术、调查、新闻与社区的发展。她坚持不懈的研究艺术、环境、记忆、女性主义、政治与社会之间的相互作用关系。她创建和领导了墨西哥第 5 细胞艺术社区机构（5c é lula）以及欧洲的第 3 多元宇宙（3Multiverse）两个非营的利组织。自 2003 年以来，她将精力投之于公共空间领域里的艺术。她曾获得了加拿大、奥地利、西班牙、挪威、威尔士、马其顿、土耳其、法国和墨西哥的驻地艺术奖。她还是国家艺术创造者体系（SNCA）的成员。

罗斯艺术生涯的第一个阶段是在陶艺雕塑领域，她于 1990 年举办了第一个个展。随后，她的作品多次在美术馆和公共艺术机构展示。直到 2003 年，当她决定将她的艺术拓展到街道和公共开放空间以触及更多的观众。同时，她的艺术突破了形式的藩篱，开始运用其它艺术媒介，如录像、摄影、行为、大地艺术和装置。

作为学者，她还在墨西哥、德国、威尔士、西班牙的许多大学 and 美术馆发表过演讲，并为多家专业杂志写作。她曾经是一家报纸文化周刊的主编，出版过 2 本图书并在墨西哥和其它国家的不同杂志、画册和报纸上发表过许多关于艺术、陶瓷、诗歌、神话的文章。她还有一个博客，不仅发布她自己的作品，同时也介绍其他艺术家特别是女性艺术家的作品，其中有一个部分名为“中国女性”。

罗斯的个人作品一直关注女性问题。自 2008 年以来，她致力于对移民现象和穿越不同地域女性的生存状态。她最近的相关项目名为“领域转移”，获得了墨西哥一个重要的奖项 SNCA 奖，以及 SNCA 的成员资格。她是墨西哥中国女性录像艺术节的负责人。

《将自己放入她人的鞋里》系列是关于部分被遗弃的鞋子的系列摄影作品，它们在原地。它们属于谁？这些女人在哪里？一部面对不断消失的女性的身体作品。2014-16 两个社会团体都遭受到越来越多的暴力。性别解构激起了强烈的反应。

Elizabeth Ross (México City) is an artist, art projects manager, socio-cultural agent, curator, and journalist with an international presence. She has pioneered sociocultural processes involving art, research, journalism and community development, persistently searching the intersection between art, feminism, politics, memory, environment and society. She founded and presently directs two non-profit organizations that link art and different communities, be this in México with 5célula or in Europe with and 3Multiverse. Since 2003 she prefers to show and make art in the public space.

She has received art residency awards from Canada, Austria, Spain, Norway, Wales, Macedonia, Turkey, France and Mexico. She is also a member of the National Art Creator System (SNCA). The first stage of Rose's artistic career was in the field of ceramic sculpture, where she held her first solo exhibition in 1990. Subsequently, her works have been exhibited in art galleries and public art institutions until 2003, when she decided to expand her art into the streets and public open spaces to reach more viewers. At the same time, her art breaks through the form of barriers and begins to use other artistic media such as video, photography, behavior, earth art and installations.

As a scholar, she has lectured at many universities, museums and art galleries in Mexico, Germany, Wales, Spain and China, and has written for several professional magazines. She was a editor of a newspaper culture weekly, published two books and published many articles on art, ceramics, poetry and mythology in different magazines, books and newspapers in Mexico and other countries. She also has a blog, not only to publish her own works, but also to introduce other artists, especially female artists, one of which is called "Chinese women".

Ross's personal work has been concerned about women's problems. Since 2008, she has been committed to the phenomenon of migration and the survival of women in different regions. Her recent related project is called "Territorial Transfer", which won an important award in Mexico, the SNCA Award, and the membership of the SNCA.

She's the director of the Chinese Female Videoartists Festival in Mexico.

Put yourself inside the other's shoes

Part of a series of photographs made to found abandoned shoes as they were in situ. They Belong to And, Where are the women? A bodywork confronting the continuous disappearance of women. 2014-16 Both social groups have been suffering increasing violence. Deconstruction of gender provokes a strong reaction.



《将自己放入她人的鞋里》摄影 2017
自由的方式（奇瓦瓦，墨西哥发现），属于变性人的鞋子
Put yourself inside the other's shoes, Photography
Via Libera (found in Chihuahua, México) 2017, are shoes that belonged to transgender people.



《将自己放入她人的鞋里》摄影 2017
安德里亚（奇瓦瓦发现，墨西哥），属于变性人的鞋子
Put yourself inside the other's shoes, Photography
Andrea (found in Chihuahua, México) 2017, are shoes that belonged to transgender people.



Liu Fan
刘凡

刘凡，艺术学博士，武汉纺织大学教授。先后就读于湖北美术学院（学士，2003）、清华大学（硕士，2006）、东南大学（博士，2009），曾赴德国柏林自由大学做访问学者（2014-2015）。近年来，她曾获一些列重要资助，包括国家艺术基金、国家社科基金、全国教育规划重点课题、国家留学基金、德国萨克森－安哈尔特艺术基金会、德国歌德学院、英国文化协会等，她的作品曾在欧美等国展出，如：梦幻花园——刘凡个展，柏林 BTK 画廊（2007），第二届中国女性艺术家录像艺术节，墨西哥（2017）、问题日记，建筑桥艺术基金会，洛杉矶（2016）、影观武汉，你我空间，广州（2016）、梦幻花园——刘凡个展，德国（2014）、国际女性艺术家录像节、墨西哥（2014）、现在绘画、巴黎（2013）、3XChina，Romerapothke 画廊，苏黎世（2012）。她曾在德国、墨西哥、美国等地举办工作坊、讲座等，著有多部专著和文章。

刘凡的作品涉及绘画、摄影、录像。在她的作品中，她一直在探索了自我的身份建构问题。如果我们将人类作为主体来看待的话，它并不具有身份的实体，无论它表现为什么样的身份，这个身份都只有来自认同他者对它的感知。自我总是像另外一个自我。我想探究的是除去基于解剖学上关于“性别”的内在论述，以及社会文化构成物预先设定的固有的身份构建之外的那个自我，它去除了历史构成物中那些被连续生产、复制并被强化的概念，而呈现出的一种个体的自由状态。而我的作品记录的正是苦苦追寻自我的过程中，对自我在历史构成物的符号迷宫中迷失方向的叙述。

摄影作品《疤痕》系列，选取了中国女性生殖代价的直接证据——剖腹产的伤疤进行拍摄，并对这些疤痕进行了缝合，以此来表达对中国医疗生育产业的控诉，并展示了男性主体在日常生活中刻意回避的真实的女性身体。

摄影作品《美丽中国》是 2016 年国家艺术基金资助项目。“美丽中国”项目计划拍摄 100 个家庭，拍摄对象覆盖不同地域、不同社会阶层、不同族群的家庭，以家庭中的女性成员为核心，勾勒出整个家庭乃至家族的面貌。

Fan Liu is a doctor of fine art and works as the professor at Wuhan Textile University in Wuhan, China. She studied in Hubei Institute of Fine Art (BA, 2003), Tsinghua University (MA, 2006), and Southeast University (Ph.D., 2009). She had worked as the visiting scholar in Free University Berlin (2014-2015). In recent years, she had won lots of important funds in China and worldwide, such as, National art fund, National social science fund, National educational science fund, National scholarship council, Sachsen-Anhalt art foundation, Goethe Institute, and British council. Her works had been shown around the world that include: Dream Garden - Fan Liu solo exhibition, BTK Gallery, Berlin (2017), The second Chinese women artists video festival, Mexico (2017), Trouble dairies, Building bridges international art exchange, Los Angeles (2016), Video Wuhan, You and me gallery, Guangzhou (2016), Dream garden-Fan Liu solo exhibition, Germany (2014), International women artists video festival, Mexico(2014), Drawing Now Paris (2013), 3XChina, Romerapothke Gallery, Zurich(2012).She had lectures, workshops in Germany, Mexico, and U.S., and published books,articles and papers.

Fan Liu uses a wide range of materials and techniques such as painting, photography, and video&installation. In her works, she explores the construction of identity within herself. Using human beings as the main reference, it becomes clear that it lacks the identity of the entity. One's existence is only a hazy reflection of its perceived individuality. The ego is (always) another version of oneself, often hidden. She explores the internal discussion about “sex” which is based on anatomy and physicality, as well as the social and cultural construction of innateness presenting one's identity beyond the self, beyond the outside view. It removes the historical composition which is continuous production, however reproduction in the sense of strengthening the concept of a free state, and exposition of an individual. What my work represents is the narrative of losing oneself in the maze of historical symbols in the process and journey of self-contemplation.

Photography “Scar ”series, selected the direct evidence of Chinese female production cost---the caesarean scar to shoot. With suturing these scars, it expresses the complaints of Chinese medical industry system and shows people deliberately avoid the real female body in the daily life.

Photography “Beautiful China” was supported by the national art foundation in 2016 in China. This project shot 100 families, which covered different regions, different ethnic subjects of different social class. The female members are the core of the families which outline half of their whole families.



《美丽中国》摄影 2017
80x 120cm 艺术家授权使用
Beautiful China Photography 2017
80x 120cm Courtesy of the artist



《疤痕》摄影 2017
80x 120cm 艺术家授权使用
Scar Photography 2017
80x 120cm Courtesy of the artist



Iris Schieferstein
艾里斯·史费施泰因

艾里斯·史费施泰因 1966 年生于德国利希，现在柏林生活和工作。她于 1989 年至 1996 年在卡塞尔艺术学院、柏林白湖学院学习美术。她在欧洲和美国的美术馆的个站和群展中展示了她富有争议的作品，如，奥尔登堡市美术馆；Liljevallchs 美术馆，斯特哥尔摩；阿纳姆美术馆，荷兰；棕榈泉艺术博物馆，美国；阿尔伯克基美术馆、纽约，美国等。她的作品被许多欧洲公立机构和私人收藏。

史费施泰因以她大胆的使用雕塑 - 标本而闻名，创造了用动物的不同部位来创造新的生物，以操控自然。艺术家将人类和客体混合，质疑了现场死亡和美丽的概念，在时尚与魅力的碰撞中，带着不可避免的需要和艺术中急需改变主导的思想和因素。

尽管受到巴洛克风格艺术历史和寓言人物的混合状态的影响，以及对于赤贫美学的迷恋，艾里斯的工作本身也超越了其它的复杂性。通过不寻常的工作过程和寻找一种消除死者存在的不寻常的美，而这就像艺术世界中不可避免的破坏过程一样。

Iris Schieferstein was born in Lich (1966), Germany and lives and works in Berlin. She studied at the Arts Academy in Kassel, and later fine arts in the Weißensee Akademie, Berlin, from 1989 to 1996. She has been exhibiting her controversial work through Europe and the USA in solo and collective exhibitions in museums such as Stadtmuseum Oldenburg, Liljevallchs Museum, Stockholm; , Museum Arnhem, Netherland; Palm Springs Art Museum, USA, Albuquerque Museums , New Mexico, USA, among others. Her artwork is in several public and private collections in Europe.

Schieferstein is well-known for her boldness in her approach to sculpture – a taxidermist that manipulates nature, creating new creatures made out from different parts of animals. With her hybrid beings and objects, the artist brings into question the idea of death and beauty represented by a mise en scene where the sense of fashion and glamour collide with an avoidable need of self-assurance and an urgent need to change the predominant idea and parameters in art.

Despite being influenced by the history of baroque art and the hybrid condition of allegorical beings, as well as the fascination for aesthetics of abject, the work of Iris constructs itself over other complexities. Here comes to play the materiality of representation with the unusual process of work and the search of an imperishable beauty that erases the presence of the dead like an unavoidable process of destruction in the art world.



《小女孩》摄影 2010
50 x 70 cm 艺术家授权使用
Das Mädchen Photography 2010
50 x 70 cm Courtesy of the artist



《死亡》摄影 2010
50 x 70 cm 艺术家授权使用
Der Tod Photography 2010
50 x 70 cm Courtesy of the artist

Li Zi （ Yu Li ）
栗 子（余丽）



栗 子（余丽）2003 年毕业于湖北美术学院油画系，学士，2007 年毕业于湖北美术学院，硕士。现生活工作于北京。

多次受邀在国内，瑞士，巴黎，意大利，德国，美国，马来西亚等地举办个展和参加群展。作品也被筑中美术馆，K11 艺术机构、深圳 e 当代美术馆、漓江美术馆、深圳美术馆、石家庄美术馆、上海中邦美术馆等和私人收藏。个展经历：2017 时间的复现，筑中美术馆，中国北京； 2016 第五类森林，e 当代美术馆，中国深圳；2015 影子的影子，桥舍画廊，中国深圳；2014 浮沉，Fabrik Gallery，中国香港；2014 影子的影子，桥舍画廊，中国北京；2013 年 160 分贝，悦·美术馆，中国北京；2012 迷失，Director's House，德国柏林；2010 阿修罗，中邦美术馆，中国上海；2007 般若心经·彼岸花，深圳美术馆，中国深圳。重要群展：2017：形态之谜，TOTEM- IL CANALE 画廊，意大利威尼斯；160 分贝 - 栗子个人项目，巴黎大皇宫，法国巴黎；2016: the-solo-project 当代艺术博览会，瑞士巴塞尔 .. 等。

栗子创作早期以架上绘画为主，近几年扩展至装置，影像等多个纬度的创作。“神秘感”是栗子作品的最大特点，这应对了哲学上人在世界中存在的基本体验。“这个世界是无限大的，也是无限小的，只是我们在这个点上相遇了”，她认为人有无数个前世今生的积累，这构成了绘画中的“异次空间”，仿佛有“无数维”，由此视觉看见的和没有看见的以一种“幻影”的方式“罩染”在她绘画之中。

Li Zi made her bachelor degree in the Painting Department of Hubei Institute of Fine Arts and graduated with a MFA from the same institution in 2007, She works and lives in Beijing. Her works are part of main collections such as chi K11 space, Li Jiang Art Museum, Shenzhen Art Museum, Shijiangzhuang Art Museum, among others. She has showed her work in solo exhibitions: 2017 “Representation of Time” Li Zi's exhibition, Zhuzhong Art Museum, Beijing, China; 2016 “Forest: The 5th Category- Li Zi Solo Exhibition”, e Museum of Contemporary Art, Shenzhen, China; 2015 “The Shadow of Sense” Li Zi' s New Art Show, Bridge Gallery, Shenzhen, China; 2014 “ The Shadow of Sense” Li Zi' s Contemporary Art Show, Bridge Gallery, Beijing, China; 2014 “Moisterles” Li Zi' s Contemporary Art Show , Fabrik GALLERY, HK, China; 2013 “160 Decibels” - Li Zi' s Contemporary Art Show, Yue Gallery, China; 2012 “LOST” Li Zi Contemporary Painting Solo Show, Director's House, Berlin, Germany; 2010 “Asura” Li Zi Contemporary Painting Solo Show, Shanghai Zhongbang Gallery, Shanghai, China; 2007 “The Heart of Prajna Paramita Sitra•Manjusaka” Li Zi Contemporary Painting Solo Show, Shenzhen Art Museum, China; She has been participated in collectives exhibitions among them: 2017 “THE MYSTERY OF FORM”, TOTEM - IL CANALE Gallery, Venice, Italy; “160DB - Li Zi's solo project”, Grand Palais, Paris, France; 2016 “the-solo-project Contemporary art fair”, Basel, Switzerland. Li Zi painting was mainly based on easel painting in the past few decades, and expanded to several fields such as installation and video in recent years. The Video "Mystery" explores the idea of the human basic experience of being in the world in a pholosophical concept. The world is infinitely small and we just meet at certain point. Li Zi believes that people have countless past lives and there are “countless dimension”. Thus the visual and the invisible are showed in her paintings “stained and covered”.



《一次离别》三频录像 2015
5分53秒 尺寸可变
Farewell Three screen video 2015
5:30 Variable size



《第五类森林》三频录像 2015
3分18秒 尺寸可变
Forest Three screen video 2015
3:18 Variable size

Marina Grzinic Aina Smid

马瑞纳·格尔济尼克

埃纳·斯米德



马瑞纳·格尔济尼克（1958），哲学博士，斯洛文尼亚科学与艺术学院科学研究中心哲学研究所研究员，卢布尔雅那；维也纳艺术学院教授。埃纳·斯米德（1957），艺术史教授，卢布尔雅那的自由职业者。

马瑞纳·格尔济尼克和埃纳·斯米德自1982年就开始录像艺术创作。她们合作了40多个录像艺术项目，短片、媒体装置，网页和互动CD-ROM作品（ZKM，卡尔斯鲁厄，德国）。她们在众多展览和艺术节中展出（世界录像艺术节，海牙；欧洲媒体艺术节，奥斯纳布鲁克；后壁，当代美术馆，斯德哥尔摩；拉康100年，弗洛伊德博物馆；net_art条件项目，Steirische Herbst；录像观点项目，MOMA，纽约；性别检查，MuMok，维也纳）。马瑞纳·格尔济尼克在各地举办过多次讲座（国立美术馆，京都双年展；加州大学伯克利媒体中心）。格尔济尼克是Reartikulacija的共同编辑，这是一本卢布尔雅那的涉及政治、艺术和理论的杂志。

部分格尔济尼克的专著和文集包括：《再政治艺术、理论、再现和新媒体技术》，艺术学院，维也纳和Schlebrügge编辑，维也纳，2008；《小说重构：东欧、后社会主义和后前卫》，出版社，巴黎，2005；《网络空间美学和自我实现的作用》，多媒体学院mi2 - MaMa Zagreb，克罗地亚和Kosnica - centar za komunikaciju i kulturu，萨拉热窝，Bih，2005，等。

格尔济尼克和斯米德的作品被视为一种特殊的观念艺术，被视为“东方”身份危机的标志——一个遭受了残酷的错位和寻求新的方式来定义自己的地方。这个强有力的观点使她们的作品令人不安，这对于目前为艺术项目捐钱的国家机构也是如此。因此，作为一个最著名的来自东方的做录像艺术的女性伴侣（自1982年以来，创作了录像艺术、装置艺术和多媒体作品，），她们在作品中同样也“抛弃了”来自斯洛文尼亚的资金和知名度。

格尔济尼克和坦贾·韦拉吉奇共同编辑了一本关于格尔济尼克和斯米德共同合作30年的录像和媒体艺术的书，名为《新媒体技术、科学和政治：马瑞纳·格尔济尼克和埃纳·斯米德的录像艺术》，Löcker，维也纳，2008。

《赤裸的自由》促使我们重新思考新媒体技术作为组织感官和构建现实的完美工具；把“拍摄”作为一个重复殖民等级的系列（就法洛基的视线而言，并作为对格尔济尼克借用恐龙的尸体政治的参考。）最后，视频与语言作为最强大和最暴力的工具，执行完美的意识形态控制的包括艺术家在内生产主体。

Marina Grzinic (1958) is doctor of philosophy and works as researcher at the Institute of Philosophy at the ZRC SAZU (Scientific and Research Center of the Slovenian Academy of Science and Art) in Ljubljana. She is professor at the Academy of Fine Arts in Vienna. Aina Šmid (1957) is professor of art history and works as free-lance Ljubljana.

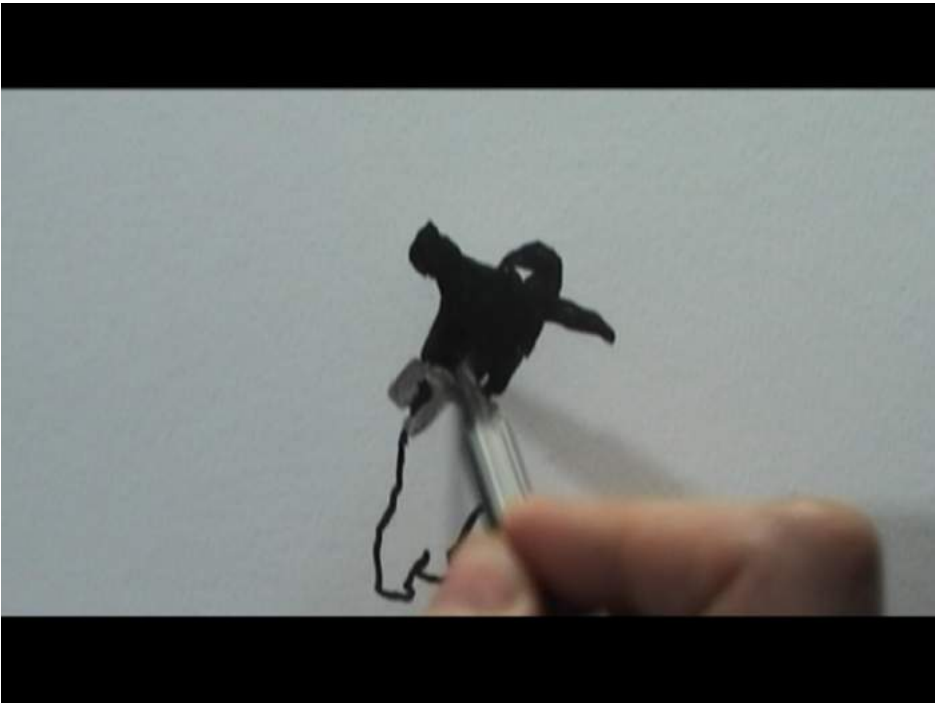
Marina Grzinic and Aina Smid have been involved with video art since 1982. They have produced more than 40 video art projects, a short film, many video and media installations, several websites and an interactive CD-ROM (ZKM, Karlsruhe, Germany). They have exhibited at numerous exhibition projects and festivals (World Wide Video Festival, Den Haag; European Media Art Festival, Osnabruck; After de wall, Moderna Museet, Stockholm; 100 years of Lacan, at The Freud Museum; Net_art Condition project at the Steirische Herbst; Video Viewpoints Program MOMA New York; Gender check, MuMok, Vienna). Marina Grzinic has lectured vastly (inter alia École nationale supérieure des beaux-arts, Kyoto Biennale, UC Berkely's Centre for New Media). Grzinic is a co-editor of Reartikulacija, which is a journal for politics, art, and theory, Ljubljana.

Selected monographies and volumes by Grzinic are Re-Politicizing Art, Theory, Representation and New Media Technology, Academy of Fine Arts, Vienna and Schlebrügge. Editor, Vienna 2008; Une fiction reconstruite. Europe de l'Est, post-socialisme et rétro-avant-garde [Fiction Reconstructed. Eastern Europe, Postsocialism and Retro-avantgarde], L'Harmattan, Paris, 2005; Aesthetics of Cyberspace and the Effects of De-realisation, Multimedijalni institut mi2 - MaMa Zagreb, Croatia and Kosnica - centar za komunikaciju i kulturu, Sarajevo, Bih, 2005, etc.

Grzinic and Smid's work may be seen as pertaining to a specific kind of conceptual art marked by the identity crisis of the "East," a region devastated by brutal dislocation and seeking new ways to define itself. This is one of the strongest points that make their work disturbing as well for the present state institutions that give money for art projects. Therefore, being one of the most known female video couple from the East (making video art, art installations and media works since 1982), they are as well "abandoned" in their work in terms of funding and visibility in Slovenia.

Grzinic in collaboration with Tanja Velagic, edited a book on Grzinic and Smid 30 years of collaborative video and media art with the title Newmedia technology, science, and politics : the video art of Marina Grzinic and Aina Smid, Löcker, Vienna, 2008.

Naked Freedom urges us reconsider new media technology as the perfect tool to organize the sensory and to construct reality; to think of the constellation of a 'shot' as a repetition of colonial hierarchy (in terms of Farocki's 'line of gaze' and as a reference to the 'necropolitics' that Grzinic borrows from Mbembe). Finally, the video engages with language as the most powerful and violent tool for executing perfect ideological control over the productive subject – the artist included!



《赤裸的自由》迷你 dv 2010
19 分 27 秒 彩色、黑白 艺术家授权使用
Naked Freedom, mini dv 2010
19:27mins Color and Black and White
Courtesy of the artist



《赤裸的自由》迷你 dv 2010
19 分 27 秒 彩色、黑白 艺术家授权使用
Naked Freedom, mini dv 2010
19:27mins Color and Black and White
Courtesy of the artist



Marisa Caichiolo
玛丽莎·卡其奥罗

玛丽莎·卡其奥罗，1974 年出生于阿根廷。她拥有心理学博士学位，并在布宜诺斯艾利斯大学 UBA 获得艺术史和修复学硕士。2000 年，她来到洛杉矶工作，成为一名电色色彩设计师和角色设计师，她的作品有 " 索恩伯里的电影 " 和 " 一起去野外 "，(Klasky Csupo, Nickelodeon 和派拉蒙影业)。她是加州洛杉矶 adc 当代画廊和建筑桥国际艺术交流 ADC&BB 的创建者，负责任和策展人。她也是拉丁美洲艺术展的负责人。卡其奥罗是墨西哥、智利、阿根廷、美国、卡塔尔和沙迦文化部的双年展和一些重要奖项的国际策展人和评委。作为艺术家，她的作品已在巴西，墨西哥，卡塔尔，印度，黎巴嫩，马来西亚，新加坡，法国，西班牙，日本，韩国，中国，阿根廷以及纽约和洛杉矶，旧金山和圣菲展出。她曾多次获奖，如戴维·帕·吉尔，洛杉矶时代 (2009)，国际奥林匹克委员会 / 北京艺术博物馆 (2008)，等等。

利用不同的媒体，从视频艺术装置到绘画和雕塑，卡其奥罗构造一个象征性的世界，通过组合的主题和符号，女性身体和其覆盖物成为一个隐喻的精神世界的统一。装置《你的衣服里没有血》结合了视频行为与墙纸和刺绣。视频展现了一个女人的行为，她的手指被缝纫针取代，疯狂地工作。根据花卉图案，绣出的美丽粉红色字母，类似于维多利亚风格，在画布上和墙纸传达出信息的形状。在这个强大的装置中，在美的背后是一个强有力的声明，反对廉价劳动力和妇女权利。



《你的衣服里没有血》装置 2017
墙纸、织物刺绣和录像 尺寸可变
Not more Blood in your Clothes Installation 2017
Wall paper, embroidery on fabric and video
Dimensions variable

Marisa Caichiolo was born in Argentina in 1974. She has a Doctorate in Psychology and a Master's Degree in Art History and Restoration from the University of Buenos Aires UBA. She moves to Los Angeles in 2000 to work as a Color Designer and Character Designer for movies, she did "The Thornberry's Movie" and "Rugrats go wild", (Klasky Csupo, Nickelodeon and Paramount Pictures). Founder, director and curator of ADC Contemporary Gallery & Building Bridges International Art Exchange ADC&BB in Los Angeles, CA, she also is a Director of LA ART SHOW Latin American. Caicholo has been and international curator and jury of various biennials and important prizes with The Ministry of Culture of Mexico, Chile, Argentina, USA, Qatar, and Sharjah. Her works as an artist have been showcased in Brazil, Mexico, Qatar, India, Lebanon, Malaysia, Singapore, France, Spain, Japan, Korea, China, Argentina as well as in New York and Los Angeles, San Francisco and Santa Fe within the United States. She has been a recipient of several awards and prizes such as the David Pagel, LATimes (2009), the International Olympic Committee / Museum of Fine Arts Beijing (2008), among others.

Using diverse media that ranges from video art installation to painting and sculpture, Caichiolo constructs a symbolic world in which the female body and its cover become a metaphor for a spiritually universal unity through the combination of motifs and symbols. The installation "Not more Blood in your Clothes" combines a video-performance with wall paper and embroidery. The video shows a performance of a woman whose fingers are substituted by sewing needles, working frantically with a machine. Beautiful embroidered pink letters following a flower pattern similar to the Victorian style, make a shape of a message on the canvas and the wallpaper. Underneath the beauty lies a strong statement against cheap labor and women rights in this powerful installation.



《你的衣服里没有血》装置 2017
墙纸、织物刺绣和录像 尺寸可变
Not more Blood in your Clothes Installation 2017
Wall paper, embroidery on fabric and video
Dimensions variable



Mathilde ter Heijne
马蒂尔德·特·海耶

马蒂尔德·特·海耶于 1969 年出生于法国斯特拉斯堡市。她是一位工作在柏林的荷兰艺术家，主要从事录像、表演和装置艺术。她毕业于马斯特里赫特的城市大学（1988-1992），荷兰阿姆斯特丹的国家美术学院（1992-1994）。自 2011 年起担任卡塞尔艺术学院视觉艺术，表演和装置专业的教授。马蒂尔德在世界各地广泛展出自己的作品、获得奖项和奖学金。她也著有许多书籍和文章。

马蒂尔德·特·海耶的以研究为基础的实践是基于交叉学科的女权主义。她在 20 世纪 90 年代制作的录像艺术通过精心的重新设置和角色颠倒，以动摇文学和电影中的父权思想。比如在“马蒂尔德，马蒂尔德”中，艺术家模仿改编的电影中、或她自己 2001 年的录像项目《小事结束》中自杀的女性恋人。在《大事永存》中，她朗读了尤韦·约翰逊的周年舞台（1934-84）。在这两部作品中，马蒂尔德都回应了女性和文化中的世代性创伤，最终无论是故事，电影还是现实生活中，女人总是死亡。

这部影片使用了“接景”的特殊效果。在最后的场景中，这个用老式的玻璃绘画技术精心打造的电影幻觉被打破了。绘画的前景和背景成为永恒主题的场景：“穷人”与“富人”之间的斗争。这部影片的双重角色来自于所谓的女性电影（参考“女人的视角，好莱坞怎么对女人说”1930 - 1960, Jeanine Basinger, 纽约 1993），这种流派在 20 世纪 30 年代萧条时期在美国流行起来。本片使用两个相反的女性角色提出一个悖论：女性可能成为、或想成为怎样的人、以及她们被设定成什么样的人。为了加强现代化社会女性的传统道德标准，在电影结尾，贫穷的、已婚的、在服务的妇女成为了富有的、未婚的、独立的女性的理想榜样。视频中的歌曲由阿巴拉契亚的民间英雄和原始女权主义者萨拉·奥甘·冈宁（1910-1983）所唱，她写了关于贫穷、饥饿、资本压制劳动的歌曲，以及她自己的生活悲剧，去鼓励该地区的煤矿工人争取更好的工作和生活条件。在少数已知的录音中，这首歌总是以无伴奏人声合唱的形式出现。

这个作品围绕着受害和自焚的主题。这部作品的女主人公是基于一个预先存在的虚构角色：它预示了尤韦·约翰逊的四部说“Jahrestage”（1934-84）的主角 Gesine Cresspahl。这部小说讲述了 1933 - 1945 年期间被国家社会主义政权暴行所控制的 Gesine 的母亲的生平故事，她在梅克伦堡家中的谷仓里自焚了。ter Heijne 修改了故事的结局：她把母亲的决定投射到了 Gesine 身上，因为她面对着 20 世纪 60 年代越战带来的无法承受的内疚感。为了摆脱这些感情，她离开美国，决定在梅克伦堡的家中放火烧身。在一个循环中，视频将艺术家自己装扮成 Gesine Gresspahl，忍受着已经烧到衣服的火焰。作品引用了 Magarethe von Trotta 的电影版中女主角请求宽恕的女声，而另一个男性的声音则背诵约翰逊书里的一段话，冷漠地描述了 Gesine 去世后发现的情景。



《天堂里没有沮丧》DVD 2006
单声道 4 分 30 秒
Not depression in heaven DVD 2006
single-channel 4:30 mins

Mathilde ter Heijne was born 1969 in Strasbourg, France. She is a Berlin-based Dutch artist primarily working within the mediums of video, performance, and installation practices. She studied in Maastricht at the Stadsacademie (1988-1992), in Amsterdam at the Rijk-sacademie voor Beeldende Kunsten (1992-1994), and since 2011 has been a professor of Visual Art, Performance, and Installation at Kunsthochschule Kassel. ter Heijne has been widely exhibited her work in all over the world, receiving grants, scholarships for producing her work. Ter Heijne has many books and articles written.

Mathilde ter Heijne's research based practice is founded in intersectional feminism. Her video art produced in the 1990s destabilized patriarchal tropes within literature and cinema through elaborate re-stagings and role reversals. Some examples of this include Mathilde, Mathilde where the artist herself mimics suicidal female lovers in cinema adaptations or her 2001 video project Small Things End, Great things Endure where she offers a reading of Uwe Johnson's Jahrestage (1934-84). In both of these works, ter Heijne responds to female and culturally embedded generational trauma where in the end, be it a story, movie, or in real life, the woman always dies.

1.“Not depression in heaven”

This video uses the special effect “Matte Painting.”The filmic illusion, carefully constructed by the use of this old-fashioned technique of painting on glass, is broken in the last scene. The painted fore-, and background become the setting for a theme that is eternal: the fight between “the poor” and “the rich.”The double role in this video was inspired by the so-called women's movie (ref. A Woman's View, How Hollywood Spoke to Women, 1930-1960, Jeanine Basinger, New York 1993), a genre that became popular in the USA in the depression years of the 1930s. Using two opposite female roles it thematised a paradox: how women could or maybe would like to be and how they were supposed to be. Designed to reinforce a traditional moral standard for women in a fast modernizing society, at the end of the movies the poor, married, serving woman was presented as the ideal role model over the rich, unmarried, independent woman. The song in the video is sung by the Appalachian folk hero and proto-feminist Sara Ogan Gunning (1910-1983) who wrote songs about poverty, starvation, the repression of labor by capital, as well as the tragedies of her own life to encourage the region's coal miners to fight for better working and living conditions. In the few recordings that are known, she always sings a cappella.

2.“Small things end, great things endure”

This work centres around the motif of victimisation and self-immolation. The female heroine of this work is based on a pre-existing fictive character: it prefigures Gesine Cresspahl, the main protagonist of Uwe Johnsen's four-part novel “Jahrestage”(1934-84). While the novel tells the life story of Gesine's mother, who – guilt ridden by the atrocities of the National Socialist Regime between 1933-1945 – decides to atone for this by burning herself in the barn at her home in Mecklenburg, ter Heijne has modified the ending of the story: in this work she projects the mother's decision onto Gesine, who now faces the same unbearable feelings of guilt in the light of the Vietnam war during the 1960s. Too weak to rid herself of these feelings, she leaves the US and decides to set fire to herself at her home in Mecklenburg. In a loop, the video depicts the artist herself as Gesine Gresspahl, enduring the flames that have already caught fire of her clothes. A female voice, taken from Magarethe von Trotta's film version of the novel, cites the protagonist's quest for forgiveness, while a male voice recites a passage of Johnson's book, passionlessly describing the detected scenary after Gesine's death.



《小事结束，大事永存》视频装置 2001
DVD 12 分钟
Small things end, great things endure, Video installation 2001
DVD 12 mins, Dolby Surround, perspex screen/ Plexiglas Scheibe

Pamela Martínez
帕梅拉·马丁内斯



1978 年生于智利圣地亚哥，现工作和居住于西班牙的巴塞罗那。帕梅拉·马丁内斯毕业于西班牙的巴塞罗那大学美术专业，获博士学位。她在智利、西班牙、法国获得过许多大奖，并接受过来自欧洲、墨西哥、摩洛哥的驻地项目邀请。她在欧洲、拉丁美洲和美国举办过个展，并参加过一些群展。

“匿名的回忆”是关于回忆、幻想和梦想的作品。在她的形象中，她使用了两个主要元素：从废弃的家庭相册中收集人物和动物，以此来获得被抛弃的记忆和家庭相册里中断的记忆。其它的元素来自荒芜人烟的建筑空间的照片。她将不同时代和语境的元素用数字透视元素创造出家庭的原型，让我们在一个新的忧郁心理空间去唤醒 / 再阐释自己的过去。

这个项目通过个人的阐释，提出了被抛弃的匿名记忆奇妙的连续性。此外，该项目旨在收集视觉记忆与想象，运用蒙太奇作为亲密叙事的关键技术，还运用了不同的元素，如匿名的肖像和今天的环境空间。

摄影作品《美丽中国》系列是 2016 年国家艺术基金资助项目，并获得了 2017 年国家艺术基金的后期资助项目。该项目拍摄了中国 100 个家庭，拍摄对象覆盖不同地域、不同社会阶层、不同族群的家庭，以家庭中的女性成员为核心，勾勒出整个家庭乃至家族的面貌。

Born Santiago de Chile, 1978, lives and works in Barcelona, Spain. Pamela Martínez finished her Ph.D. in Fine Arts and graduated of Fine Arts Degree at the Universitat de Barcelona, Spain. She has received several grants, awards from Chile, Spain and France and received invitation to several residency programs in Europa, Mexico and Morocco. She has in her account solo and collective exhibitions in Europe, Latin America, and the USA.

The “Anonymous Memories” is about memories, fantasy and dreams. In her images she uses two main elements: Characters and animals collected from old abandoned family albums, intending to ownership an abandoned memory and try to continue the history of the interrupted family album. The others elements are from photographs of desolated architecture spaces. She combines both elements from different times and contexts with digital scenography to create domestic archetypes that let us evocate/re-interpret our own past in a new melancholic mental space.

This project proposes the fantastic continuity of abandoned-anonymous memories, through personal interpretation. In addition, this project aims to gather visual memory with imagination, using photomontage as a key technology for an intimate narrative. With this diverse elements, such as anonymous portraits and spaces of today's environment, we enter in a new mental time: a supernatural story of domesticity.



《舞者》数字摄影 2014
50x70cm 第七版 艺术家授权使用
Dancer, digital photography 2014
50x70cm edition of 7
Courtesy of the artist



《鹿》数字摄影 2014
50x70cm 第七版 艺术家授权使用
Deers, digital photography 2014
50x70cm edition of 7
Courtesy of the artist

Sandra Ramos
桑德拉·拉莫斯



通过一个引人注目的视觉对话，桑德拉·拉莫斯以表达她个人与古巴和世界各地的政治、社会现实的关系而赢得了国际声誉。在她的作品中，她使用了大量的材料和技术，如雕刻、绘画、录像和装置。在她的艺术中常有来自文学、历史和民间传说的典型人物。她明智地使用这些来作出与她的生活和艺术作品背景相关的批判性陈述。

拉莫斯毕业于哈瓦那著名的圣亚历杭德罗艺术学院和高级艺术学院 (ISA)。近二十年来，她的作品广泛展出于世界各地的重要艺术场所：如康奈尔美术馆、纽约鲁宾艺术博物馆、罗斯托克美术馆、ASU 美术馆，威尼斯双年展古巴馆、哈瓦那双年展、哈瓦那贝拉斯阿特斯博物馆；纽约犹太博物馆、美国大学博物馆（华盛顿）、纽约 MOMA、纽约布朗克斯博物馆、墨西哥城美术馆、Thyssen- Bornemisza 当代艺术馆（维也纳）；内布拉斯加州谢尔顿艺术博物馆、Lyman Allyn 美术馆、林林博物馆（坦帕，佛罗里达州）、东京府中博物馆、纽约 Accola Griefen 画廊、波士顿儿童画廊、Nina Menocal 画廊、都灵黑色画廊、哈瓦那 Wifredo Lam 中心等等。

桑德拉·拉莫斯是古巴哈瓦那高等艺术学院的版画专业教授。她经常在国际机构中举办会议和研讨会，例如：ArtTable 纽约、PAMM 迈阿密、图森艺术馆、蒙特利尔康科迪亚大学、拉斯维加斯巴里克博物馆礼堂大学、SITE Santa Fe、华盛顿国家美术馆、墨西哥城美术馆、纽约萨拉劳伦斯学院、纽约州立大学宾州邮政研究中心、威克森林大学、乔治梅森大学、哈瓦那大学、巴黎高等美术学院、伦敦的巴比肯中心、波士顿美术馆学校、佛罗里达大学 Lowe 艺术博物馆、东京府中美术馆等。

她的作品被世界各地的许多书籍、画册和期刊刊登和评论。

Through a compelling visual dialogue, Sandra Ramos has gained an international reputation by expressing her personal relationship regarding political and social realities in Cuba and around the world. In her work she uses a wide range of materials and techniques as engraving, painting, video and installation. References to familiar characters from literature, history and folklore are found in her art; she uses these wisely to make critical statements related to the context of her life & artwork.

Ramos studied at the prestigious San Alejandro Art Academy and The Superior Institute of Art, (ISA) both in Havana. She has exhibited extensively for over twenty years at venues that include: Cornell Fine Arts Museum, The Rubin Museum of Art, NY; Kunsthalle Rostock; ASU Art Museum, Venice Biennial Cuban Pavilion; Havana Biennial; Museo de Bellas Artes, Havana; The Jewish Museum, NY; American University Museum, Washington; MOMA, NY; Bronx Museum, NY; Museo Del Palacio de Bellas Artes, Mexico City; Thyssen- Bornemisza Art Contemporary, Vienna; Sheldon Museum of Art, Nebraska; Lyman Allyn Art Museum, New London; Ringling Museum, Tampa, FL; Fuchu Museum, Tokyo. Accola Griefen Gallery, NY; Childs Gallery, Boston; Nina Menocal Gallery, Noire Gallery, Turin; Centro Wifredo Lam, Havana.etc. Her work is in the collections of the MOMA, NY; The MFA, Boston; The San Diego Museum of Art; PAMM Museum, Miami; The Ludwig Forum für Internationale Kunst, Aachen, The Pizzuti Collection; 21c Museum Hotel. Collection, Thyssen-Bornemisza Art Contemporary.TBA21.Vienna, among others worldwide.

Sandra Ramos has been engraving professor at Higher Institute of Art in Havana. Cuba. She has given conferences and workshops in International Institutions as: ArtTable NY; PAMM Miami; Tucson Museum of Art; Concordia University, Montreal; Barrick Museum Auditorium University of Las Vegas; SITE Santa Fe; National Gallery of Art in Washington; Museo del Palacio de Bellas Artes, México DF; Sarah Lawrence College, NY; The CUNY, Binder Post Graduate Center NY; Wake Forest University; George Mason University, The University of Havana; L' Ecole deux Beaux Arts de Paris; Barbican Centre in London; The School of the Fine Arts Museum in Boston; Lowe Art Museum Florida University; Fuchu Art Museum, Tokyo etc. Her works have been reviewed and reproduced and in numerous books, catalogs and magazines worldwide



《水族馆》三维动画 2013
4 分 22 秒 第六版 艺术家授权使用
Aquarium, 3D animation 2013
4:22 mins Edition of 6 Courtesy of the artist



《一个遇难的画像》三维动画 2008
2 分 1 秒 第六版 艺术家授权使用
Portrait of a shipwrecked 3D animation 2008
2:01 mins Edition of 6 Courtesy of the artist



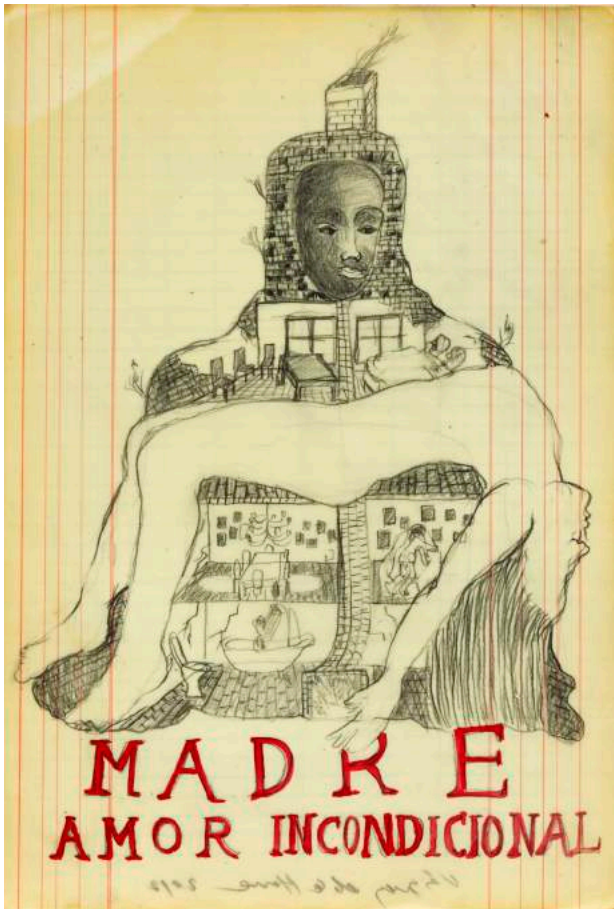
Sandra Vásquez de la Horra
桑德拉·瓦斯科兹·德·拉·霍拉

桑德拉·瓦斯科兹·德·拉·霍拉，1967 年生于智利，现居住在柏林。她最初在智利德尔马的设计大学学习，接着她搬到杜塞尔多夫，在杜塞尔多夫艺术学院跟随罗斯玛丽·特洛柯尔和简尼思·库耐利斯学习。2002 年，桑德拉·瓦斯科兹·德·拉·霍拉的作品在欧洲和美国主要美术馆展出，如圣埃蒂安现代艺术美术馆(2011)、伯尼芳坦博物馆, 马斯特里赫特(2010)、蓬皮杜艺术中心(2011、2009) 以及艺术宫殿美术馆，杜塞尔多夫（2008）。她的作品被各种公共和私人收藏。最近，纽约现代美术馆已收藏了她的作品。在 2009 年，她获得了著名的娇兰奖。

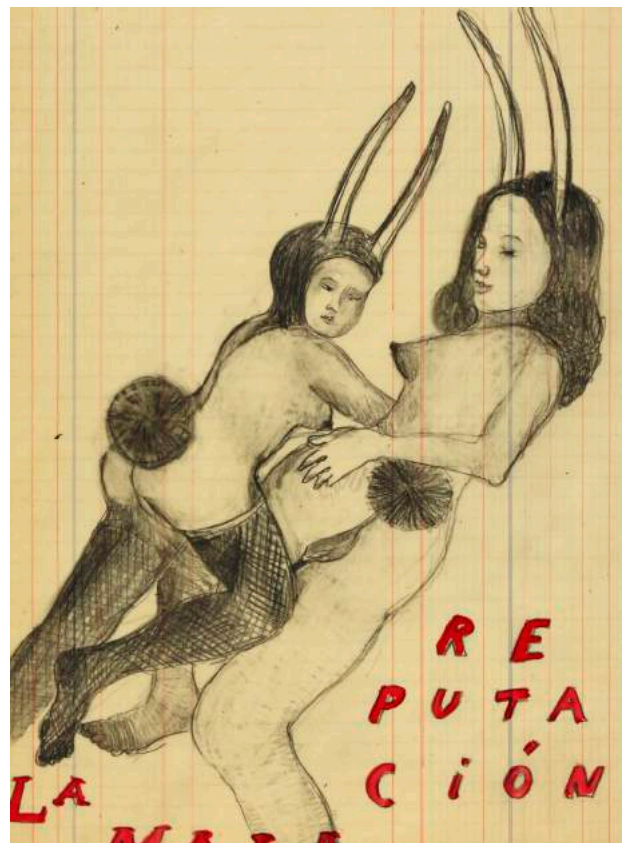
桑德拉·瓦斯科兹·德·拉·霍拉的蜡染铅笔图纸既是个人的，也是世界的。她的作品探索了诸如智利的历史（她的祖国）、宗教、性、神话、社会现实、民俗文化和死亡等宏大的主题；其中一些主题在她的整个实践中反复出现。观众被吸引到她的幻想生物的世界中，它们受到肉体和心理的困扰。显然这受到了文学的影响，更确切地说，是智利诗人尼卡诺·帕拉讽刺画的影响，瓦斯科兹·德·拉·霍拉的铅笔画传达了帕拉激进的反抒情主义典型的幽默、讽刺和不敬。艺术家的形象反映了普通人日常生活中严肃、幽默和平凡的一面，这是生动活泼和充满黑色幽默的，并扎根于大众文化的视觉语言之中。正如帕拉使用平庸的语言和幽默的措辞来描述常常是悲剧或可悲的情况一样，瓦斯科兹·德·拉·霍拉的作品体现了同样的讽刺和人道主义。在她的一些作品中，标题是在绘画中用大写字母书写的，以西班牙语、英语或德语成为图像的一个组成部分。艺术家将文本和图像结合在一起的方式接近于视觉诗歌的美学。

Sandra Vásquez de la Horra was born in Chile in 1967 and currently lives in Berlin. She studied first at the University of Design in Viña del Mar, Chile and after moved to Düsseldorf where she studied at the Kunstakademie under Rosemarie Trockel and Jannis Kounellis. Graduated at the Kunsthochschule für Medien in Cologne, Germany in 2002, Vásquez de la Horra has been exhibiting in major museums in Europe and USA such as Musée d'Art Moderne, St-Etienne (2011); the Bonnefantenmuseum, Maastricht (2010); the Centre Pompidou, Paris (2011, 2009) and the Museum Kunst Palast, Düsseldorf (2008). Her work is part of various public and private collections. Recently, MOMA in New York has acquired her work. In 2009, she was awarded the prestigious Guerlain Prize.

Vasquez de la Horra's wax-dipped pencil drawings are at once personal and universal. Her work explores such vast themes as Chile's history (her native country), religion, sex, myths, social realities, folk culture and death; some of which are recurring throughout her practice. The viewer is drawn into her universe of fantastic creatures haunted by carnal and psychological concerns. Clearly influenced by literature, and more specifically Chilean poet Nicanor Parra's antipoetry, Vasquez de la Horra's pencil drawings convey the same humour, irony and irreverence typical of Parra's radical anti-lyricism. The artist's imagery reflects the serious, the comic and the ordinary of the common man's everyday existence depicted in a visual language that is high-spirited, coated with black humor and rooted in popular culture. As in Parra's use of banal language and humorous turns of phrase to depict often tragic or pathetic situations, Vasquez de la Horra's work embodies the same irony and humanism. In some of her works, the titles are written in large letters within the drawing itself, becoming an integral part of the imagery, in Spanish, English or German. The way in which the artist combines text and image comes close to the aesthetics of visual poetry.



《母亲的爱是无条件的》2012
石墨、纸上水彩、蜡 39 x 26.6 cm
艺术家授权使用
Madre Amor incondicional, 2012
Graphite, watercolor on paper/wax 39 x 26.6 cm
Courtesy of the artist



《坏名声》2012
石墨、纸上水彩、蜡 39 x 26.6 cm
艺术家授权使用
La mala reputación, 2012
Graphite, watercolor on paper/wax 39 x 26.6 cm
Courtesy of the artist



Tanja Ostojić
坦娅·奥斯托吉克

Photo credit: Miguel Gomez

坦娅·奥斯托吉克（生于 1972 年，南斯拉夫），现生活工作于柏林，行为、跨学科艺术家、文化活动者。她先后在塞尔维亚、法国和德国学习艺术，在贝尔格莱德艺术学院（塞尔维亚）获雕塑学士（1990–95）、硕士学位（1995–98）。此外，她在法国南特区域美术学院进修了研究生课程（1998–99），在柏林艺术大学的研究院获得了跨学科奖学金（2012–14）。

自 1994 年以来，她的作品在无数的个展和群展以及世界范围内的艺术节中展出，包括：坦娅·奥斯托吉克字典：MoCA 贝尔格莱德沙龙（2017）；女性主义政治！，普拉特曼哈顿画廊，纽约（2016）；釜山双年展，韩国（2016）；同性恋们；德意志历史博物馆，柏林（2015）；雅典双年展（2013）；经济，CCA 格拉斯哥（2013）；坦娅·奥斯托吉克：身体、政治、代理，Škuc 画廊，卢布尔雅那（2012）；呼叫证人，罗马馆，威尼斯双年展（2011）；弗里德里克杰姆森画廊，杜克大学，达勒姆（2011）；整合的可能？坦娅·奥斯托吉克艺术作品中的移民政治 2000–07，因斯布鲁克艺术馆，奥地利；全球女性主义，布鲁克林美术馆，纽约（2006）；布拉图人类，威尼斯双年展（2001）。Kaai 剧院，布鲁塞尔（2010）；再·行动·女性主义，

奥斯托吉克的行为艺术参加过许多活动，包括：7a*11d – 国际行为艺术节，多伦多，加拿大（2016）；人民舞台，柏林（2016）；KRASS 节，肯普纳格，汉堡（2010、2016）；活动的行为，哥德堡，瑞典（2015）；通知城市的混乱，马赛（2013）；口语世界日，AdK，柏林；性能，纽约（2009）；ICA，伦敦（1999）等。

Misplaced Women? is an ongoing art project by Tanja Ostojić, Berlin based internationally renowned performance and interdisciplinary artist of Serbian origin. The project consists of performances, performance series, workshops and delegated performances, ongoing since 2009, including contributions by international artists, students and people from diverse backgrounds. Within this project we embody and enact some of everyday life activity that signifies a displacement as common to transients, migrants, war and disaster refugees, as it is to the itinerant artists travelling the world to earn their living. Those performances are continuing themes of migration, desired mobility, and relations of power and vulnerability in regards to the mobile and in the first line female body as in numerous previous works of mine.

Since 1994, she has presented her work in numerous solo and group exhibitions and festivals worldwide, including: Lexicon of Tanja Ostojić, MoCA Belgrade Salon (2017); Feminism is Politics!, Pratt Manhattan Gallery, New York (2016); Busan Biennale, South Korea (2016); HOMOSEXUALITY_IJS, Deutsches Historisches Museum Berlin (2015); Athens Biennale (2013); Economy, CCA Glasgow (2013); Tanja Ostojić: Body, Politics, Agency, Škuc Gallery, Ljubljana (2012); Call the Witness, Roma Pavilion, Venice Biennale (2011); Frederic Jameson Gallery, Duke University, Durham, NC (2011); Integration Impossible? Politics of Migration in the Artwork of Tanja Ostojić 2000–07, Kunstpavillon Innsbruck, Austria (2008); Global Feminisms, Brooklyn Museum, New York (2006); and Plato of Humankind, Venice Biennale (2001). Ostojić has performed at, among others: 7a*11d – International Festival of Performance Art, Toronto, Canada (2016); Volksbühne Berlin (2016); KRASS Festival, Kampnagel, Hamburg (2010 and 2016); Live action, Gothenburg, Sweden (2015); Préavis de Désordre Urbain, Marseille (2013); Spoken World Festival, Kaaitheater Brussels (2010); Re.act.feminism, AdK, Berlin, and Performa New York (2009); ICA, London (1999), etc.



《错位的女人》（2009–2017）
行为：坦娅·奥斯托吉克，表现了在加拿大失踪和被谋杀的当地女性 2016.10.16，安大略艺术画廊前，7a*11d 艺术节，多伦多，加拿大 摄影：亨利·单

Misplaced Women? (2009–2017)
Performance by Tanja Ostojić, dedicated to the Missing and Murdered Indigenous Women in Canada. 16 October 2016, in front of the Art Gallery of Ontario, 7a*11d festival, Toronto, Canada.
Photo: Henry Chan
<http://misplacedwomen.wordpress.com>



《错位的女人》（2009–2017）
信息公园内，中央车站，贝尔格莱德，塞尔维亚
作为贝尔格莱德公共空间内的行为表演中的一个 2015.10.9 坦娅·奥斯托吉克的工作坊，主要团结那些在巴尔干路线上的难民。作为《从离散到多样化》的一部分，雷蒙特、贝尔格莱德，塞尔维亚

Misplaced Women? (2009–2017)
Marija Jevtić, Tanja Ostojić, Sunčica Šido and Nela Antonović performing “Misplaced Women?” inside the Info Park, Central Bus station Belgrade, Serbia, as one of the group performances in public spaces in Belgrade, conducted on 29 October 2015, during “Misplaced Woman?” workshop with Tanja Ostojić, thematising solidarity with the refugees on the Balkan route. Organised as a part of the From Diaspora to Diversity, Remont, Belgrade, Serbia.
<http://misplacedwomen.wordpress.com>

Tan Tan
炭 叹



炭叹是活跃于国际当代艺术展和电影节艺术家、策展人，现生活工作于中国 / 比利时。2015 年 10 月起，于比利时根特大学艺术学院攻读博士（获国家公派奖学金）。本科毕业于中国传媒大学，硕士毕业于中央美术学院，现任湖北美术学院教师。

她的创作目前为止有实验电影和录像艺术，以及各种综合性的跨媒介艺术作品（融合表演 / 行为艺术、影像、声音 / 音乐、装置、纪录片等媒介）。她曾举办过多次个展及专场放映。作品曾入选意大利中国文化年“中国新设计”展览、AATS2010 亚洲艺术博览会、互绘·相知——中外美术作品展、第一届中国－东盟艺术双年展、柏林国际电影节、哥德堡国际电影节、鹿特丹国际电影节、坦佩雷国际电影节、Images Festival 影像艺术节（加拿大）、IAWRT 亚洲女性电影节等。作品被德国当代艺术电视台 SFE TV、栗宪庭电影基金会等机构收藏。

创作之外，她也从事艺术理论工作。如任电影节、展览、活动的策展人，发表艺术批评，主持讲座、研讨会、工作坊。如 2013 年她策划了芬兰坦佩雷国际电影节的放映与展览单元"China Experience"，并受邀担任电影节国际竞赛单元评委。2014 年她入选了中国美术家协会“中国中青年美术家海外研修工程”。近年来，她致力于策划跨媒介、特定场域、社会介入性的艺术活动，并组织国际间的学术交流。

“真实与虚构、时空变迁、创造仪式”是她作品的核心主题；特定现场的表演和不同种类的运动影像是她创作的重要形式。自 2015 年以来，她专注于创作综合性的长期艺术项目，主要有“未知仪式”与“Venize 双年展”。前者试图用即兴的肢体语言与不同国家的荒诞的现实空间相结合，探索当下的全球化、商业化的环境下人的精神异化与文化追寻。后者则是用一个长期的艺术展览项目来质疑千万个类似的艺术展，从而质问今天的艺术体系、规则、生态，以及“艺术到底是什么？”

Tan Tan is an artist and curator. Currently, she lives and works in Belgium and China. She holds a bachelor's degree from the Communication University of China, a Master's degree from China Central Academy Of Fine Arts, and a lecturer's position at Hubei Institute of Fine Arts (Wuhan, China). Since 2015 she started a PhD research at Department of Art, Music and Theatre Studies at Ghent University (Gent, Belgium).

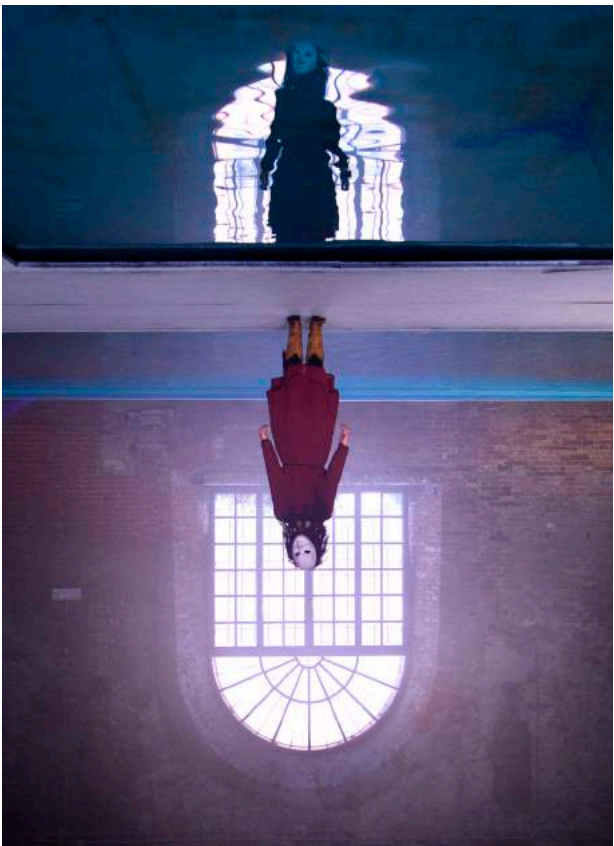
Her work so far includes experimental film/video art as well as intermedia arts that combine performance, music, sound art, image, installation, and other media. She has showcased her works in several solo exhibitions, participated in various international film festivals, art exhibitions and theatre festivals such as 60th Berlin International Film Festival, 2011 International Film Festival Rotterdam (IFFR), 43rd Tampere Film Festival, 2012 Images Festival (Canada), 35th Göteborg International Film Festival, Asian Art Top Show 2010(China), 1st ASEAN Biennial (China), Beijing Fringe Festival 2015(China), Wuzhen Theatre Festival 2016 (China). Her works have been included by artistic Cable TV station SFE TV (Germany) and Li Xianting Film Foundation (China).

She has curated an experimental film/video art program "China Experience" at the 43th Tampere Film Festival in 2013. In 2014, she was selected by the China Artist Association for a "Middle-aged, Young Chinese Artists and Scholars of 2014 Overseas Research Scheme". Recently, she has been experimenting with "interventionism", site-specific, intermedia art activities, and international academic exchanges.

Her work is focused on the tension between reality and fiction, the creation of ritual and time-space transformation. Other subjects explored by Tan Tan are site-specific performance and hybrid moving images mixed with documentary and fiction.



《女艺术家必须是美的；
女艺术家必须使用自己的身体》
行为表演 30 分钟
Female artist must be beautiful;
female artist must use her body
performance art around 30mins



《女艺术家必须是美的；
女艺术家必须使用自己的身体》
行为表演 30 分钟
Female artist must be beautiful;
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performance art around 30mins

Tea Mäkipää
汀·马克帕



1973 年生于芬兰拉赫蒂。她是芬兰的艺术版图中最重要年轻艺术家之一。她在芬兰赫尔辛基艺术学院（1998 年）、瑞典斯德哥尔摩建筑与艺术学院（1998-1999）完成了艺术学士学位，并在英国伦敦皇家艺术学院取得了硕士学位。

马克帕在她的职业生涯中获得了许多奖项和奖学金，如孤独的城堡奖学金。她曾在欧洲，日本，美国等地举办个展和参加群展。她的作品也被一些重要的博物馆和被私人收藏。个展：选择：2017 年早期收获，德国莫伊兰宫博物馆；2014 年商业热点埃斯佩兰斯大角洲国家公园，澳大利亚；2012 宠物爱 JM 画廊，马拉加，西班牙；2011 Oilissimo；魏玛艺术馆哈里·格拉夫·凯斯勒，德国魏玛；驯化大自然 Z2O 画廊 / 萨拉·查宁，意大利罗马；CAC 马拉加当代艺术中心，马拉加，西班牙；抵达查理教堂，新教教区卡塞尔米特；2009 链接画廊的雕塑家，芬兰赫尔辛基；我们应该比我们的孩子好，JM 画廊，马拉加，西班牙；2008 驯鹿爱尔兰现代艺术博物馆彼得里的季节性问候，都柏林，爱尔兰；2007 年 Motocalypse 现在艺术协会朗根哈根，朗根哈根，德国；2006 贝塔尼恩艺术家之家，时装表演，柏林，德国；2005 年 Sexgod 21 画廊，马尔默，瑞典 2004 年；孤独学院古城堡，斯图加特，孤独德国 ... 这是战争！柏林，德国；芬兰赫尔辛基芬兰国家艺术博物馆专家阿黛涅；2003 年英国伦敦专家研究项目；2001 年北欧部长理事会，哥本哈根，丹麦；2000 芬兰赫尔辛基方差分析地点画廊；驯化梦，与芬兰赫尔辛基奇亚斯玛当代艺术博物馆萨斯·曼合作。

汀·马克帕的艺术围绕着紧迫的生态问题展开：自然资源的有限性，动植物物种的灭绝或气候变化对我们的未来意味着什么？芬兰艺术家以严肃关怀和批判幽默的独特融合，回答了世界消费文化对人类和环境可能造成的后果。她的出发点是她个人对世界的看法，她认为这是个我们所做事情往往与我们选择的伦理原则相冲突的世界。



《原教旨主义者》装置 2017
酒桶，声音 文本和朗诵：约瑟夫·波特
艺术家授权使用
The fundamentalist installation, 2017
Wine Barrel, sound Text and Recitation: Joseph Porter
Courtesy of the artist

Born 1973, Lahti, Finland. She is one of the most important young artist in the Finish art scene. She finished her BA in Fine Art at the Academy of Fine Arts, Helsinki, Finland (1998); Konst & Arkitektur, Kungl. Konsthögskolan, Stockholm, Sweden (1998-1999) and made a MA Fine Art at the Royal College of Art, London, United Kingdom.

Mäkipää has received many awards and fellowships during her career such as Schloss Solitude scholarship. She has been exhibited her work widely in Europe, Japan, USA in a solo exhibition and collective. Her works are in several important museum and private collections. Solo exhibitions- selection: 2017 Early Harvest, Museum Schloss Moyland, Germany 2014 Business Hotspot Cape Le Grande National Park, Esperance, Australia; 2012 Pet Love Galería JM, Málaga, Spain; 2011 Oilissimo; Kunsthalle Weimar Harry Graf Kessler, Weimar, Germany; Domesticated Nature Z2O Galleria / Sara Zanin, Rome, Italy; 2010 Catwalk CAC Centro de Arte Contemporáneo de Málaga, Málaga, Spain; angekommen Karlskirche, Evangelische Kirchengemeinde Kassel-Mitte, Germany; 2009 Link Galleria Sculptor, Helsinki, Finland; We should be better off than our children / Debemos estar mejor que nuestros hijos; Galería JM, Málaga, Spain; 2008 Seasonal Greetings from Petteri the Reindeer Irish Museum for Modern Art, The Process Room, Dublin, Ireland. 2007 Motocalypse Now Kunstverein Langenhagen, Langenhagen, Germany 2006 Catwalk Künstlerhaus Bethanien, Berlin, Germany; 2005 Sexgod Galleri 21, Malmö, Sweden 2004 Solitude Akademie Schloss Solitude, Stuttgart, Germany Solitude ... it's war! Galerie K&S (Künstlerhaus Bethanien & Akademie Schloss Solitude), Berlin, Germany; Expert Ateneum, Finnish National Museum of Art, Helsinki, Finland; 2003 Expert Wapping Project, London, United Kingdom; 2001 Placeless Nordic Council of Ministers, Copenhagen, Denmark. 2000; Placeless Galerie Anhava, Helsinki, Finland; Domesticated Dreams collaboration with Pasi Mann, Kiasma Museum of Contemporary Art, Helsinki, Finland.

The art of Tea Mäkipää revolves around urgent ecological issues: what do the finiteness of natural resources, the extinction of animal and plant species or climatic change mean for our future? With a unique blend of serious concern and critical humour this Finnish artist addresses the possible consequences of the world's consumer culture for the human being and his environment. Her starting point is her own personal perspective of the world, a world in which the things we do often conflict with the ethical principles by which we choose to live.



《连结》录像 DVD 2009
20 分钟 艺术家授权使用
Link Video DVD 2009
20mins Courtesy of the artist



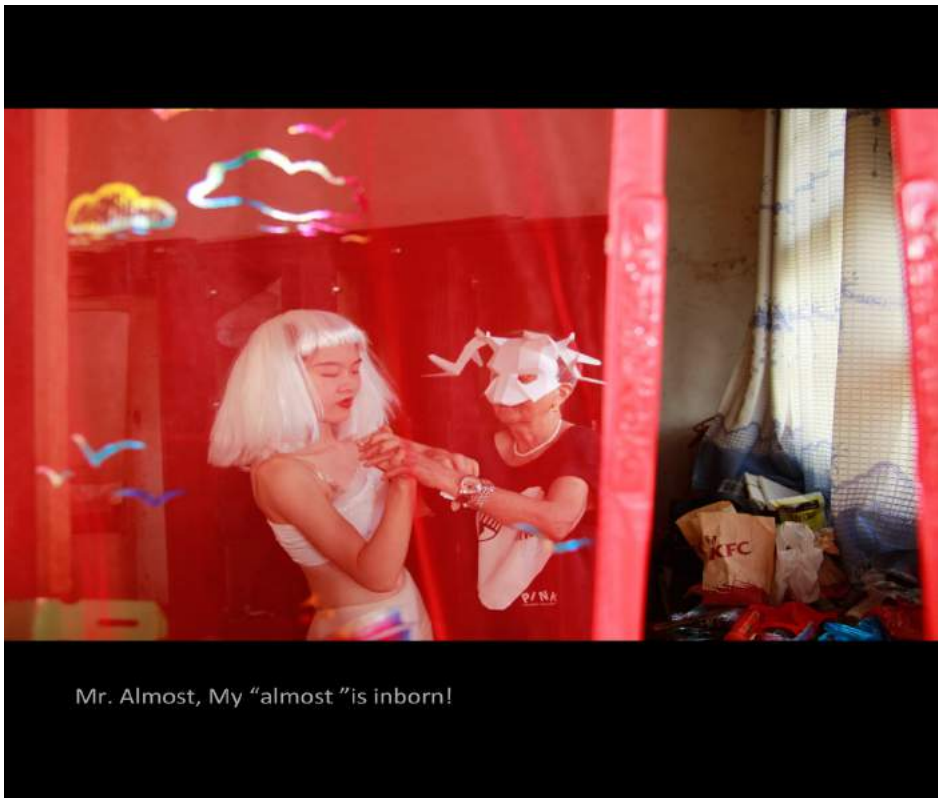
Wang Yaming
王娅茗

生于 1992 年，于 2014 年 E-M 艺术小组联合创始人之一。以小组和个人的形式从起初对装置艺术的探索到行为影像到对于各种电脑软件科技与行为影像等艺术结合的实验摸索，再到现在将剧场艺术、现代舞蹈等融入其艺术创作中，呈现一个带有身体现场并极富荒诞故事与戏剧化的表演舞台。同时也不断探索中国和日本神话、cyborg（赛伯格）文化现象。并致力于装置、影像媒体、行为与日本暗黑舞蹈的研究，将不同媒介的艺术进行跨界与嫁接并在全中国以群展或小组个人展览和驻留中 workshops 的形式进行展现。

整个作品由 2 位女性表演艺术家（Frau 王和 Frau 贾）以及一位男性表演艺术家（Herr 劉）共同呈现——这三位人物从血缘与情感中相互维系、矛盾与独立。他们在关注无意识和下意识的自我中通过荒诞的非逻辑性的行为进行表演以及虚拟的角色扮演与置换，意在探讨穿梭于 21 世纪中国城市以及新型乡村的时空维度中，中国 90 年代出生的女性和 40 年代出生的女性在中国发展中在社会支配的角色从精神与外貌的改变和异化，并通过行为表演录频与新媒体数码成像的形式将这些异化具象化。

Born in 1992, Wang Ya Ming became one of the co-founders of the E-M Art group in 2014 and since then she has been working individually as well as in collectives. Firstly, she explored installation media and performance, after the combination of computer software technology with behavioral video. Wang Ya Ming is especially interested in Chinese and Japanese mythology, also cyborg cultural phenomenon. Actually, she integrates in her works theater, Ankoku Butoh and other media making a crossover production in order to create both a real and virtual stage with a non logical story using the body as a medium. She has been exhibiting her work in group exhibitions, E-m group's individual shows and workshops(Art resident projects) in the country.

In The 21st century, the social roles of Chinese women who have been living in China's urban and new rural areas and who were born in the 1990s and in the 1940s were to be altered consciously or unconsciously, which lead to the change and alienation of spirit and appearance. They are exhibited in the form of video recording and digital imaging of new media.



《Selbst》录像 2015
5min:30s:30s



《Selbst》录像 2015
5min:30s:30s



Wu Jing
吴 静

生于 1985 年，她是武汉艺术版图里最重要的年轻艺术家之一。她在湖北美术学院油画系取得了学士学位，并多次获得奖学金。

在艺术职业生涯中，吴静是一个极其富有活力和创造力的青年艺术家，她的作品被一些重要的机构和私人收藏。群展：选择：2017 年第二届中国女性艺术家录像艺术节，墨西哥；2016 年空间协商：没想到你是这样的——第三届 CAFAM 双年展，中央美术学院美术馆，北京，中国；饥饿游戏，创意天地，武汉，中国；偶联——2016 湖北现当代艺术展，卓尔美术馆，武汉，中国；艺术南京国际艺术博览会，百家湖艺术公馆，南京，中国；嘉宝一品 2016 四季艺术品拍卖会，湖北嘉宝一品拍卖有限公司，武汉，中国；2012 年“微艺术”——武汉艺术 shopping 季，美术文献艺术中心，武汉，中国；2010 年“柒来捌往——武汉 2010 当代艺术作品展，武汉天地，武汉，中国；2008 年“自由活动”——年轻艺术家项目，美术文献艺术中心，武汉，中国。

吴静的艺术创作围绕着当今人们的内心世界、精神世界、生存环境展开，用各种形式并有温度的作品来触动人们的内心，让人们思考更多关于人本身、人和世界的关系，试图探索如何更好的建造人所生存的世界。

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Wu Jing is one of the most important young artists in the art scene of Wuhan. She was born in 1985 and made her Bachelor's Degree at the HUBEI INSTITUTE OF FINE ARTS. Since then, she has been awarded with several scholarships.

As a young artist, Wu Jing is full of great vitality and creative power. Her art works are part of many important organizations and private persons. She has being included in the group exhibitions (Selection): 2017 Second Chinese Women Artists Video Art Festival, Digital Culture Center, Clavecine, Faro de Argón, Multimedia Centre, Punto Gozadera, Queretaro City Museum, Quinta Gameros Cultural Centre, Smart Civic Center, Ciudad Juarez, Mexico. 2016 Negotiating Space: I Never Thought You Were Like That, CAFA Art Museum, Beijing, China; The Hunger Games, Creative Capital, Wuhan, China; Occasional Contact - 2016 the Modern and Contemporary Age Art Exhibition in Hubei, the Zall Museum, Wuhan, China; Art Nanjing International Art Fair 2016, Baijia Lake Art Condominium, Baijia Lake International Culture Investment Group + Baijia Lake Art Space (Nanjing) + Hong kong Art100 Gallery, Baijia Lake Art Center (Beijing), Nanjing, China; 2012 Micro Art Wuhan Art Shopping Season, Fine Arts Literature Art Center, Wuhan, China; 2010 Multiple Exchanges Contemporary Art Works Exhibition, Hubei Province Artists Association + Hubei Institute of Fine Arts, Wuhan Tiandi, Wuhan, China; 2008 "Ziyouhuodong" - Young artists project, Fine Arts Literature Art Center, Wuhan, China.

Wu Jing art works develop around the inward world, spiritual world, living environment in a variety of forms. She paints faces and bodies of her closest friends and family, inquiring over the world of dreams and unconsciousness. Her paintings are a way of expressing in colors and forms the meaning of what is behind the inner concerns and desires of people as well as what it means to be human. She is interested in the world of human relationship, trying to discover how to build a better world for people to live in.



《情人们的苍白》布面油画 80x100cm 2016
The Paleness of Lovers oil painting on canvas 80x100cm 2016



《Premier amour》布面油画 2004
32.7x40.7cm
Premier amour oil on canvas 2004
32.7x40.7cm

Yi Meng
乙蒙



现生活工作于北京，首师大美术学院表现性油画专业（2012）。参加展览有：个展《一个人》（NUOART SPACE，北京 2014）；《续》（MOYA SPACE，北京，2016）；群展：《迹》（上如艺术空间，北京，2012）；《寤寐》（罗马文化处美术馆，罗马，2013）；《花园》（廿一艺术雅集，上海，2014）；《抽象艺术新一代》（北京寺上美术馆，北京，2014）；《新当代艺术展》（半岛·藏家文化艺术中心展馆，三亚，2014）；《复调的诗学》（MOUART SPACE，北京，2015）；《一天计划》（蜂巢当代艺术中心，北京，2015年）；《多重视觉当代艺术展》（深圳会展中心，广州，2016）。

乙蒙创作至今，坚持使用自己的带有感性情绪的绘画语言。乙蒙说，画布外的她，和画布里的人，犹如一场拉锯战式的交流。画布里的她说，“来”，便似牵住了她，抓牢了她，摄住了她，而画布外的她说，“回来”，便似撕扯着她，分离着她，割裂着她。就在来与回来之间，是她生命中，所有零碎的光阴，和光阴中黑暗与白昼的无情翻滚，终于，她的感觉，知觉叠加在一起，把画布上的所有缝隙，都填满人生的梦寐。

Yi Meng is actually based in Beijing, China. She finished her MFA at the Academy of Fine Art, Capital Normal University (2012). Her works had been shown in different places, such as One person (NUOART SPACE, Beijing, 2014); Continuing (MOYA SPACE, Beijing, 2016); Track (Shangru Art space, Beijing, 2012); Dream (Rome culture Museum of Art, Rome, 2013); Garden (21 Art Gathering, Shanghai, 2014); A new generation of "abstract art" (Beijing Sishang Art Museum, Beijing, 2014); New contemporary art exhibition (Peninsula, collectors culture and Art Center Exhibition Hall, Sanya, 2014); "polyphony Poetics" (MOUART SPACE, Beijing, 2015); "a day plan" (the center of the hive, contemporary art in Beijing, 2015); "multiple visual exhibition of contemporary art" (Shenzhen Exhibition Center, Guangzhou, 2016) Until today, Yi Meng insists on using emotion in her own painting as a language itself. She said that there is a battle between her and the figure in her paintings. When the figure suggests come in, It seems like it catches her, holds her and takes her in. When it expresses get out, it gives a feeling of tearing her, ripping her. In between coming in and get out in her life, gragments of time fells down relentlessly. Darkness and daylight time are finally gone. Her sense of perception fills in all gaps on the canvas with the dream of life. Finally, she transforms her personal experience in an emotional and graphic "aftermath" in her paintings.



施以伪装的白昼一个梦
130x130cm 2013 年
everyday-5

22

问题日记 Trouble Di'aries



荆棘刺与皮囊梦
130x130cm 2013 年
everyday-17

问题日记

Trouble Diaries

策 展 人 : 策划研究局 Dermis P. León

联合策展人 : 刘凡

艺 术 总 监 : 艾海

参展艺术家 : Andrea Sunder-Plassmann(德国)、Elizabeth Ross(墨西哥 / 西班牙)、
刘凡 (中国)、Iris Schieferstein (德国)、栗子 (中国)、
Marina Grzinic (前南斯拉夫) + Aina smid (斯洛 文 尼 亚)、
Marisa Caichiolo (阿根廷 / 美国)、Mathilde ter Heijne (法国)、
Pamela Martínez (智利 / 西班牙)、Sandra Ramos (古巴)、
Sandra Vásquez de la Horra (智利)、Tanja Ostojic (前南斯拉夫)、
炭叹 (中国)、Tea Mäkipää (芬兰)、王娅茗 (中国)、
吴静 (中国)、乙蒙 (中国)

主 办 单 位 : Big House 当代艺术中心
武汉纺织大学艺术与设计学院

赞 助 单 位 : 德国对外文化关系学院
鸿贝科技有限公司
BOE 画屏
武汉展艺广告有限公司

合 作 单 位 : 歌德学院

展 览 时 间 : 2017 年 11 月 29 日 - 12 月 29 日

开 幕 时 间 : 2017 年 11 月 29 日 19: 00 点

展 览 地 点 : Big House 当代艺术中心
武汉市武昌区临江大道 76 号
027-88111915 (请提前预约)

视 觉 设 计 : 田原 唐亚男

工 作 坊 : 2017 年 11 月 23、24 日、30 日

地 点 : 武汉纺织大学艺术与设计学院

主 讲 人 : Dermis P. León
Andrea Sunder - Plassmann
Tea Mäkipää



问题

TROUBLE DIARIES

日记